



52nd Season • 497th Production  
JULIANNE ARGYROS STAGE / MARCH 6-27, 2016

# South Coast Repertory

Marc Masterson  
ARTISTIC DIRECTOR

Paula Tomei  
MANAGING DIRECTOR

David Emmes & Martin Benson  
FOUNDING ARTISTIC DIRECTORS

presents the world premiere of

# GOING TO A PLACE WHERE YOU ALREADY ARE

by Bekah Brunstetter

Michael B. Raiford  
SCENIC DESIGN

Christina Wright  
COSTUME DESIGN

Tom Ontiveros  
LIGHTING DESIGN

Vincent Olivieri  
SOUND DESIGN/ORIGINAL MUSIC

Kimberly Colburn  
DRAMATURG

Joshua Marchesi  
PRODUCTION MANAGER

Joanne DeNaut, CSA  
CASTING

Jennifer Ellen Butler  
STAGE MANAGER

Directed by

Marc Masterson

Dr. SL and Betty Huang/Huang Family Foundation  
Honorary Producers

Yvonne and Damien Jordan  
Honorary Producers

*Going to a Place where you Already Are* was commissioned by South Coast Repertory  
and workshopped and developed in the 2015 Pacific Playwrights Festival.

## CAST OF CHARACTERS

(In order of appearance)

Roberta ..... *Linda Gebringer*  
Joe ..... *Hal Landon Jr.*  
Ellie ..... *Rebecca Mozo*  
Jonas ..... *Christopher Thornton*  
An Angel ..... *Stephen Ellis*

## SETTING

*Now/Then/Heaven/Earth*

## LENGTH

*Approximately one hour and 20 minutes, with no intermission.*

## PRODUCTION STAFF

Production Assistant ..... *Natalie Figaredo*  
Assistant to the Scenic Designer ..... *Lisa Laratta*  
Costume Design Assistant ..... *J Wendy Wallace*  
Assistants to the Lighting Designer ..... *Lea Branyan, Haley Miller*  
Assistant Sound Designer ..... *Kelsi Halverson*  
Stage Management Intern ..... *Mariann Papadopoulos*  
Light Board Operator ..... *Stephen Williams*  
Sound Board Operator ..... *Sam Levey*  
Automation Operator ..... *Emily Kettler*  
Dresser ..... *Jessica Larsen*

The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

*Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.  
Videotaping and/or recording of this performance by any means whatsoever are strictly prohibited.  
Electronic devices should be turned off or set to non-audible mode during the performance.  
Smoking is not permitted anywhere in the theatre.*

# Why Faith?

by Kimberly Colburn

**F**aith is defined as a strong belief or trust in someone or something, or as a belief in the existence of God, or a system of religious beliefs. Beliefs are important because they define how we see the world, and what we believe about the world determines the actions we take within it—everything from what we eat to our career and religious choices.

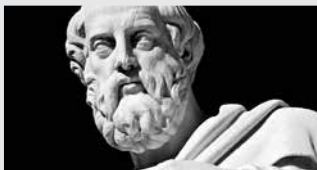
Belief is different from knowledge because belief can occur without justification and is formed from an amalgamation of tradition, experience *and* knowledge. Philosophers René Descartes and Baruch Spinoza argued on the topic of belief versus knowledge throughout the 17th century.

Descartes thought that understanding must come first and that only after you understood something could you decide if you believed it. Spinoza claimed that to know something automatically means you believe it; it is only after you believe it that you can choose to stop believing in it. Neurologically, there is evidence to support Spinoza's argument. Generally, humans are inclined to believe what you tell them and studies have shown that the brain has to work harder to achieve a state of disbelief. Think of how a child's first response is to believe whatever you say (or people who believe everything they read on the internet).

The idea of faith also can mean belief in God. According to a 2014 Pew Research Center study, when asked if they believe in "God or a universal spirit," 89% say yes, with 63% of Americans being "absolutely certain" God exists. For comparison, a 1994 Gallup poll showed 96% of Americans believed in God. The number of Americans who describe themselves as "Christian" also is decreasing, yet even with recent declines, a large majority of people still claim it as their belief system. Just over 70% use the broad

moniker that encompasses all Christian denominations like Protestant, Catholic and Mormon. About 6% are non-Christian faiths—Jewish, Hindu, or Muslim—and about 22% are unaffiliated, either atheist, undecided or agnostic.

## What Happens When We Die?



The oldest written report of a near-death experience was captured by Plato in 380 B.C.E. The concluding story in his seminal work, *The Republic*, tells the story of a man named Er who died in battle. Ten days later, Er's body had not decomposed and two days later he revived after being set on his funeral pyre. The story includes an account of reincarnation and the celestial spheres of the astral plane, which influenced religion and philosophy for centuries afterward.



In a hospital in Switzerland in 1944, the world-renowned psychiatrist Carl Jung had a heart attack and then a near-death experience. In the vivid encounter, Jung saw the Earth from a vantage point a thousand miles above it. His detailed and accurate description of the view of Earth from space was recorded two decades before astronauts confirmed it. Later, as he reflected on life after death, Jung recalled the meditating Hindu from his near-death experience and read it as a parable of the archetypal Higher Self, the God-image within.



The late actress Elizabeth Taylor once was pronounced dead on the operating table. Interviewed by Larry King in 2003, she spoke about her experience of dying while undergoing surgery and of passing through a tunnel towards a brilliant white light. Taylor reported: "I was pronounced dead once and actually saw the light. I find it very hard to talk about, actually, because it sounds so corny. It happened in the late '50s, and I saw Mike (her third husband who had died in a plane crash in 1958) ... I'd been gone for about five minutes—they had given me up for dead and put my death notice on the wall. I shared this with the people that were in the room next to me. Then after that I told another group of friends, and I thought, Wow, this sounds really screwy. I think I'd better keep quiet about this." Years later, when the actress worked with people with AIDS, she readily spoke of the experience, telling people she was not afraid of death because she'd already been there.

In 1831, French historian Alexis de Toqueville observed that Americans "follow a religion the way our fathers took medicine in the month of May—if it does not do any good, people seem to say, at least it cannot do any harm." Interrogating exactly what we believe, and why, can be a much trickier conversation, and potentially cause huge shifts in our world-view. Beliefs must be ever-shifting in order to encompass new information. When we acquire a new piece of knowledge, we must either find a way to incorporate it into our belief system or reject the information as false.

What do you know? And what do you believe?

# Artist Biographies



**STEPHEN ELLIS**  
*An Angel*

appeared at SCR previously in the Pacific Playwrights Festival reading of *Going to a Place where you Already Are*. His credits include the off-Broadway productions of *Thinner Than Water* (LAByrinth

Theater Company, directed by Mimi O'Donnell), *The Coward* (Lincoln Center Theater, directed by Sam Gold) and *Dance Dance Revolution* (directed by Alex Timbers). Regionally, he has appeared in *different words for the same thing* (Center Theatre Group, directed by Neel Keller) and National Playwrights Conference at the Eugene O'Neill Theater Center. His film and television credits include *Hail, Caesar!* (directed by Joel and Ethan Coen), *Delivery Man* (with Vince Vaughn), *Rehearsal*, *As You Like It*, *Thank You, Tommy Feinstein*, "The Britishes," "Mr. Box Office" and *A Reasonable Request* (official selection into Sundance Film Festival 2016 and SXSW Film Festival, 2016). He is a graduate of Kenyon College (Paul Newman Award) and The National Theater Institute.

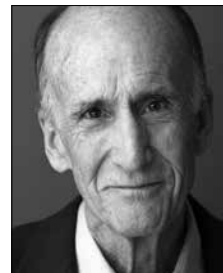


**LINDA GEHRINGER**  
*Roberta*

appeared at SCR previously in *How to Write a New Book for the Bible*, for which she received a Los Angeles Drama Critics Circle nomination. She also appeared in the world premieres of *The Parisian*

*Woman*, *The Language Archive*, *The Piano Teacher*, *A Naked Girl on the Appian Way*, *Getting Frankie Married—and Afterwards*, *Hold Please, But Not for Me* and *The Intelligent Design of Jenny Chow*, a role she repeated in its New York premiere at the Atlantic Theatre Company. Her other SCR credits include *Circle Mirror Transformation*; *Doubt, a parable*; *Hamlet*; *The Retreat from Moscow*; *A Delicate Balance*; *All My Sons*; *Relatively Speaking*; *The Last Night of Ballyhoo*; *Arcadia*; and *Good as New*. She has played leading roles in theatres across the country, most recently in the world premieres of *The Comparables* at Seattle Repertory and *I Saw My Neighbor on the Train and*

*I Didn't Even Smile* at the Berkshire Theatre Festival, *The Crowd You're In With* at Goodman Theatre (Jeff Awards nomination), *Surf Report* at La Jolla Playhouse and *The Women and Since Africa* at The Old Globe. Her recent television credits include recurring roles on "Touch" and "Justified." Her other television work includes "NCIS" "Raising Hope," "Weeds," "Gilmore Girls," "Without a Trace," "Cold Case," "Ally McBeal," "Frasier" and "The West Wing."



**HAL LANDON JR.**  
*Joe*

is an SCR Founding Artist who has appeared in *Rest*, *The Fantasticks*, *The Trip to Bountiful*, *A Midsummer Night's Dream*, *Hamlet*, *Nothing Sacred*, *Man from Nebraska*, *Born Yesterday*, *The Caucasian Chalk Circle*, *A View from the Bridge*, *Habeas Corpus*, *Cyrano de Bergerac*, *Antigone*, *The Drawer Boy* (Los Angeles Drama Critics Circle Award nomination), *Major Barbara* and *Tartuffe*. His other credits include *Arcadia*, *Our Town*, *Sidney Bechet Killed a Man*, *BAFO*, *Six Degrees of Separation*, *An Ideal Husband*, *A Mess of Plays by Chris Durang*, *Faith Healer*, *Green Icebergs*, *The Miser*, *Our Country's Good* and *Waiting for Godot*. He created the role of Ebenezer Scrooge in SCR's *A Christmas Carol*, and has performed it in all 36 productions. He appeared in *Leander Stillwell* (Mark Taper Forum) and in *Henry V* (The Old Globe). Among his television and film credits are "The Closer," "My Name is Earl," "CSI: NY," "Mad Men," *The Artist*, *Trespass*, *Pacific Heights*, *Bill & Ted's Excellent Adventure*, the new Netflix film, *Pee Wee's Big Holiday*, and the upcoming HBO film, *All the Way*.



**REBECCA MOZO**  
*Ellie*

appeared at SCR previously in *Five Mile Lake*, *4000 Miles*, *The Parisian Woman*, *In the Next Room or the vibrator play*, *A Wrinkle in Time*, *Emilie: La Marquise Du Châtelet Defends Her Life Tonight*, *The Heiress* and *Doubt, a parable*. Her other theatre

credits include *Cock* at Rogue Machine Theatre (Ovation Award); *We Are Proud to Present...* at The Matrix Theatre Company; *The Savannah Disputation*, *Educating Rita* and *Trying* at The Colony Theatre Company; *The Cherry Orchard*, opposite Annette Bening and Alfred Molina, at Center Theatre Group; and *Uncle Vanya*, *Top Girls*, *Mrs. Warren's Profession*, *Peace in Our Time*, *King Lear*, *Cousin Bette* and *Pera Palas* at The Antaeus Company. She also appeared in *I Capture the Castle* at El Portal Theatre (Ovation Award nomination for Best Actress), as well as at The Shakespeare Theatre of New Jersey in *A Midsummer Night's Dream*. Her film and television credits include *You Bury Your Own*, *Zerophilia*, *Headless Horseman*, *The Waterhole*, "Pizza Time," "Cold Case," "Medium," "Modern Family" and "Kittens in a Cage." Mozo earned her BFA from Rutgers University and studied at The Globe Theatre in London. She is a proud member of Actors' Equity Association and The Antaeus Company.



**CHRISTOPHER THORNTON**  
*Jonas*

appeared at SCR previously in the Pacific Playwrights Festival reading of *Going to a Place where you Already Are*. His other theatre credits include *Happy Place*, in a staged reading at Manhattan

Theatre Club; *The Men*, in a staged reading for Primary Stages, New York; *The Poor Itch* at The Public Theater; *Pyretown* at Keen Company, Urban Stages; *Lion, or, This Corpse Will Not Stop Burning* at Taper Too; *Pyretown* at Geva Theatre; *The Body of Bourne* at Mark Taper Forum; *Hamlet* at Lillian Theatre; *Waiting For Godot* at Lillian Theatre (*Drama-Logue* Award best actor); *Misalliance*, *Private World* and *London Calling* at World Theatre, Los Angeles; and *Good* and *A Midsummer Night's Dream* at Stella Adler Theatre. His television credits include "Battle Creek," "Curb Your Enthusiasm," "Brothers and Sisters," "Lie to Me," "My Name is Earl," "Family Law," "Players," "Homefront" and "Rules of Engagement." He has appeared in the films *Bug*, *Pretty Persuasion*, *Welcome to California* and *Sympathy for Delicious*, which won the Special Jury Prize at Sundance in 2010.

## PLAYWRIGHT, DIRECTOR AND DESIGNERS

**BEKAH BRUNSTETTER** (*Playwright*) has written the plays *The Oregon Trail* (2013 O'Neill Playwright's Conference; upcoming, Portland Center Stage), *Cutie and Bear* (Roundabout Theatre Company commission), *A Long and Happy life* (Naked Angels commission), *Be*

*A Good Little Widow* (Ars Nova, Collaboraction, The Old Globe), *Oobrab!* (Atlantic Theater Company, Stephenwolf Garage, the Finborough Theatre/London), and *House of Home* (Williamstown Theatre Festival). She currently is a member of the Echo Playwright's group, and is an alumna of the CTG Writers' Workshop, Primary Stages' writers group, Ars Nova Play Group, The Playwrights Realm and the Women's Project Lab. She has previously written for ABC Family's "Switched at Birth," and is currently a co-Producer on Starz' upcoming *American Gods*. She earned her MFA at The New School for Drama and her BA at University of North Carolina at Chapel Hill.

**MARC MASTERSON** (*Director/Artistic Director*) is in his fifth season with SCR. His recent directing credits include *Zealot*, *Death of a Salesman*, *Eurydice* and *Elemeno Pea* at SCR, *As You Like It* for the Houston Shakespeare Festival, *The Kite Runner* at Actors Theatre of Louisville and the Cleveland Play House. He served for 11 years as artistic director of Actors Theatre of Louisville and produced the Humana Festival of New American Plays. During his Actors Theatre tenure, he produced more than 100 world premieres, expanded audiences and the repertoire, deepened arts education programs and spearheaded numerous community-based projects. His other Louisville directing credits include *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding*, *The Crucible*, *Betrayal*, *As You Like It*, *The Importance of Being Earnest* and *Macbeth*. The world premieres he directed at the Humana Festival include works by Lisa Dillman, Wendell Berry, Craig Wright, Eric Coble, Adam Bock, Gina Gionfriddo, Melanie Marnich, Charles Mee and Rick Dresser. He served as artistic director of City Theatre in Pittsburgh for 20 years and was founder and chairman of the Greater Pittsburgh Arts Alliance, and as a theatre advisory panel member for the National Endowment for the Arts as well as numerous foundations. He won the Man of the Year Vectors Award, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival.

**MICHAEL B. RAIFORD** (*Scenic Design*) is a scenic and costume designer based in Austin, Texas. He previously designed *Peter and the Starcatcher* and *Death of a Salesman* at SCR. His national and regional theatre and opera credits include Geva Theatre (Rochester, NY), The Cleveland Play House, Opera Boston, Kansas City Repertory Theatre, Central City Opera, Aurora Theatre Company, PlayMakers Repertory Company, Maltz Jupiter Theatre, Ford's Theatre (Washington, D.C.), The New Victory Theater (New York) and Actors Theatre of Louisville. At Actors Theatre, Raiford designed

more than 20 shows including a dozen world premiere productions at The Humana Festival of New American Plays. In Austin, he has designed at Ballet Austin, Austin Lyric Opera, Rude Mechanicals, ZACH Theatre and Hyde Park Theatre. In addition, Raiford works as a creative consultant in many fields including architecture, interiors, advertising and yes, even marching band/Drum Corps International and Winter Guard International. Raiford received his MFA from University

of Texas at Austin, where he also taught design for 10 years. He is a member of United Scenic Artists Local 829. To see more of his work, visit: flickr.com/photos/michaelraiford/sets.

**CHRISTINA WRIGHT** (*Costume Design*) is making her SCR design debut. For more than 30 years she has designed award-winning costumes for opera, film, theatre and themed entertainment. Her work has includ-

## Honorary Producers

**YVONNE AND DAMIEN JORDAN** (*Honorary Producers*) became involved with SCR in the late 1990s as First Nights subscribers on both stages and have immersed themselves in the life of the theatre ever since. They are generous Gala underwriters and major donors to SCR's Next Stage and Legacy endowment campaigns. Damien joined the SCR Board of Trustees in 2007 and led the Board two years as President (2012-2014). Yvonne played a leading role in 2013 as a Vice Chair of SCR's 50th Season Gala Ball. Last fall, the Jordans partnered with David Yurman to host a successful event to benefit SCR in conjunction with the 2015 Gala, "Encore!" This is Yvonne and Damien's fifth consecutive season as Individual Honorary Producers. Including this play, four of them have been world premieres. In 2013, the Jordans helped underwrite David Henry Hwang's *Chinglish* in partnership with Betty and SL Huang and traveled with the show to the Hong Kong Arts Festival. Since 2009, the Jordans also have served as Honorary Producers of SCR's Pacific Playwrights Festival. They sum up their SCR involvement with: "We have thoroughly enjoyed being part of the SCR family and we take great pride in supporting SCR's mission to be the finest theatre in America!"

**DR. SL AND BETTY HUANG/HUANG FAMILY FOUNDATION** (*Honorary Producers*) are honored to partner with Yvonne and Damien Jordan to underwrite the world premiere of *Going to a Place where you Already Are*. This is the seventh time since 2001 that the Huangs have served as Individual Honorary Producers. The Huangs seek to support work that will attract new and diverse audiences and have chosen plays that include John Strand's *Tom Walker* (2001) and *Lovers and Executioners* (2004); *Hamlet* (2007); Sondheim's *Putting It Together* (2009); the revival of Richard Greenberg's *Three Days of Rain* (2011); and David Henry Hwang's *Chinglish* (2013). As summed up by Betty, "SL and I have always been impressed by the wide range of work produced by SCR; as Honorary Producers, we wanted to bring variety to our selection as well—from classics to comedies and a musical, too!" The Huangs are members of SCR's Platinum Circle and subscribe to First Nights on the Segerstrom Stage. They were donors to the Next Stage and Legacy Campaigns, and their children have participated in SCR's Theatre Conservatory. SL and Betty are past SCR Trustees. In 2007, Betty chaired the "Affair in Shanghai" Gala and two years later was elected an Emeritus Trustee for her distinguished service.

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ed *Monsters of Grace* (Robert Wilson/Phillip Glass), David Schweizer's *Peer Gynt* at Kansas City Rep and La Jolla Playhouse, Bill Viola's *Quintet of the Astonished* (seen in museums worldwide) and Richard Montoya's *American Night: The Ballad of Juan Jose*, directed by Sam Woodhouse at the Denver Center Theatre (2011 Henry Award for outstanding costume design). In 2007, she was honored with the First Americans in the Arts Trustee Award for her work with Native Voices at the Autry. Her other favorite projects include various productions with The Actors' Gang (*Break the Whip*, *The Rivals* and *Carnage*), *Federal Jazz Project* at San Diego Rep and *The Man Who Mistook His Wife For a Hat* with Long Beach Opera, also directed by David Schweizer. For the Los Angeles Library Foundation, she designed costumes for *My Moby Dick* (2013) and *The LA Odyssey Project* (2014). At RIVA Creative, she designed show costumes and operational clothing for Bollywood Parks in Dubai. Currently she is designing costumes for the serial opera *VIREO*, composed by Lisa Bielawa, libretto by Erik Ehn.

**TOM ONTIVEROS** (*Lighting Design*) has been nominated for Ovation!, LA Ticket Holders and Los Angeles Drama Critics Circle awards for his designs. His credits include *Fast Company*, *The Motherf\*\*ker with the Hat*, *Sideways Stories from Wayside School* (SCR); *Guards at the Taj*, *Most Wanted* (La Jolla Playhouse); *Figaro i90210!* (LA Opera); *Seven Spots on the Sun*, *Shiv*, *My Barking Dog*, *Happy Days* (The Theatre@ Boston Court); *The Exonerated* (NYC premiere); *Tune In Festival* (Park Avenue Armory); *Schick Machine* (Hong Kong Cultural Centre); *The Tyrant* (Chicago MOCA); *Garden of Deadly Sound* (Hungarian National Theatre Festival); Cabrillo Festival of Contemporary Music (Conductor Marin Alsop); *Full Circle*, *Nada que Declarar* (Danspace, NYC); *Slide* (Ojai Music Festival); *Enemy Slayer* (Phoenix Symphony); *Garden of Lila* (Japan America Theatre); *Candida*, *Indiscretions*, *My Old Lady*, *Visions of Kerouac* (Marin Theatre Company); *Summertime*, *Wintertime*, *First Love* (Magic

Theatre); and *Seed*, *Café Vida*, *Making Paradise*, *On Caring for the Beast* (Cornerstone Theater Company). His upcoming productions include *They Don't Talk Back* (La Jolla Playhouse); *Six Characters in Search of an Author* (A Noise Within); *Birder*, *John is a Father* (Road Theatre); *The Box* (Z Space, San Francisco); and *pe-LO-tab* (Yerba Buena Center for the Arts, San Francisco). Ontiveros is an assistant professor of lighting design at USC.

**VINCENT OLIVIERI** (*Sound Design/Original Music*) is pleased to return to SCR for *Going to a Place where you Already Are*. His previous projects include *Five Mile Lake*, *Jitney*, *The Heiress*, *A Feminine Ending* and *Noises Off*. His Broadway credits include the design and score for *High*. His off-Broadway design credits include *The Water's Edge*, *Omnium-Gatherum*, *The God Bothers* and *Fatal Attraction: A Greek Tragedy*. His New York City and regional credits include productions with The Geffen Playhouse (Ovation nomination), Woolly Mammoth Theatre, Cincinnati Playhouse in the Park (LCT Award), Portland Center Stage, Center Stage (Baltimore), Barrington Stage Company, The Juilliard School, Syracuse Stage, Ensemble Theatre of Cincinnati (CEA Award), Virginia Stage Company and Berkshire Theatre Festival. He has created designs for world premiere productions by Roberto Aguirre-Sacasa, Kirsten Greenidge, Charles L. Mee, Kira Oblensky, Adam Rapp, Theresa Rebeck and August Wilson. For three years, Olivieri was the resident sound designer at Actors Theatre of Louisville and the Humana Festival of New American Plays. He is a graduate of the Yale School of Drama and serves on the faculty at UC Irvine. [soundandstage.net/sound](http://soundandstage.net/sound).

**KIMBERLY COLBURN** (*Dramaturg*) is the literary director and co-director of the Pacific Playwrights Festival at SCR. Recently, she was the literary manager at Actors Theatre of Louisville, where she was the dramaturg for the world premieres of *Partners* by Dorothy Fortenberry, *The Roommate* by Jen Silverman and *Dot* by Colman Domingo, among others. Formerly, as the associ-



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directed by Lila Neugebauer

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ate literary director at SCR, she was the dramaturg for world premieres of *The Long Road Today* by José Cruz González, Zoe Kazan's *Trudy and Max in Love*, and *A Wrinkle in Time* adapted by John Glone, among dozens of other productions and readings. She has worked with companies including Los Angeles Opera, Sledgehammer Theatre, Oregon Contemporary Theatre, Critical Mass Ensemble, Artists at Play and Native Voices at the Autry. She earned a BA from University of California, Riverside, and MA from the University of Oregon.

**JENNIFER ELLEN BUTLER** (*Stage Manager*) is the production stage manager at SCR, where she has been a part of the stage management team for 13 seasons and more than 50 productions. Her other theatre credits include productions at Laguna Playhouse, Utah Shakespeare Festival, California Shakespeare Theater, TheatreWorks, Perseverance Theatre, Spoleto Festival USA and Shakespeare Santa Cruz. She also has stage-managed operas for Long Beach Opera and Pacific Repertory Opera. Butler has a BA in theatre arts from UC Santa Cruz and has been a member of Actors' Equity since 2007.

**PAULA TOMEI** (*Managing Director*) is responsible for leading the overall administration of SCR. She has been managing director since 1994 and a member of SCR's staff since 1979. She is a past president of the board of Theatre Communications Group (TCG), the national service organization for theatre. In addition, she served as treasurer of TCG, vice president of the League of Resident Theatres (LORT) and as a member of the LORT Negotiating Committee for industry-wide union agreements. She represents SCR at national conferences of TCG and LORT; is a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council; site visitor for the NEA; and has been a guest lecturer in the graduate schools of business at Stanford and UC Irvine (UCI). She teaches a graduate class in nonprofit management at UCI and was appointed by the chancellor to UCI's Community Arts Council. She is also on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. She graduated from UCI with a degree in economics and pursued an additional course of study in theatre and dance.

**MARTIN BENSON** (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of

SCR's productions. In 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and fostering the art and craft of American playwriting. They also accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre L.A. Ovation Award for Lifetime Achievement. Benson has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and Houston's Alley Theatre. He has directed American classics such as *A Streetcar Named Desire* and has distinguished himself in staging contemporary work, including the critically acclaimed California premiere of William Nicholson's *Shadowlands*. He directed revivals of Beth Henley's *Abundance*; Horton Foote's *The Trip to Bountiful*; Samuel D. Hunter's *The Whale and Rest* (world premiere); and *The Whipping Man* by Matthew Lopez. Benson received his BA in theatre from San Francisco State University.

**DAVID EMMES** (*Founding Artistic Director*) is co-founder of South Coast Repertory. He received the Margo Jones Award for his lifetime commitment to theatre excellence and to fostering the art of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions he has directed include *New England*, *Arcadia*, *The Importance of Being Earnest*, *Woman in Mind* and *You Never Can Tell*, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, as well as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University and his PhD in theatre and film from USC.



The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Scenic, Costume, Lighting and Sound Designers in LORT theatres are represented by United Scenic Artists Local USA-829, IATSE.



The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.