



62nd Season • 560th Production  
SEGERSTROM STAGE / JANUARY 23 - MARCH 21, 2026

# South Coast Repertory

David Ivers  
ARTISTIC DIRECTOR

Suzanne Appel  
MANAGING DIRECTOR

David Emmes & Martin Benson  
FOUNDING ARTISTIC DIRECTORS

presents

## GOD OF CARNAGE

by Yasmina Reza

translated by Christopher Hampton

Regina Garcia  
SCENIC DESIGN

Alex Jaeger  
COSTUME DESIGN

Josh Epstein  
LIGHTING DESIGN

Melanie Chen Cole  
SOUND DESIGN

Michael Polak  
FIGHT & INTIMACY  
CONSULTANT

Jerry Patch  
DRAMATURG

The Telsey Office  
Rose Bochner, CSA  
Brian Sutow, CSA  
CASTING

Caleb Thomas Cook\*  
STAGE MANAGER

directed by

Marco Barricelli

Apriem Advisors  
SEASON PRODUCER

Michael Ray  
LEAD REPERTORY PRODUCER

Richard & Lisa  
Rawlins de Lorimier  
REPERTORY PRODUCERS

Elaine & Mike Gray  
HONORARY PRODUCERS

Haskell & White LLP  
CORPORATE HONORARY PRODUCER

Support for this production provided by The Nicholas Endowment

GOD OF CARNAGE was produced on Broadway by  
Robert Fox, David Pugh & Dafydd Rogers, Stuart Thompson,  
Scott Rudin, Jon B. Platt, The Weinstein Company,  
and The Shubert Organization.

GOD OF CARNAGE is presented by special arrangement with Broadway licensing, LLC, servicing the Dramatists Play Service imprint. ([www.dramatists.com](http://www.dramatists.com))

## CAST OF CHARACTERS

Alan .....	<i>Brian Vaughn*</i>
Annette .....	<i>Kim Martin-Cotten*</i>
Michael .....	<i>Dan Donohue*</i>
Veronica .....	<i>Melinda Page Hamilton*</i>

## UNDERSTUDIES

For Annette and Veronica, *Paige Lindsey White\**; for Alan and Michael, *Derek Manson\**.

## SETTING

*The modern-day living room of an well-to-do couple's home.*

## LENGTH

*Approximately 1 hour and 20 minutes with no intermission.*

## PRODUCTION STAFF

Assistant Stage Manager .....	<i>Lauren Buangan*</i>
Production Assistant .....	<i>Raven Chatt</i>
Casting .....	<i>Tiffany Little Canfield, CSA; Josh Einsohn, CSA</i>
Assistant Dramaturg .....	<i>Jo McEvoy</i>
Assistant Scenic Designer .....	<i>Lindsay Mummert</i>
Costume Design Assistant .....	<i>Savannah Flower</i>
Assistant Lighting Designer .....	<i>Erica Ammerman</i>
Assistant Sound Designer .....	<i>Lisette Gomez Antonio</i>
Light Board Operator .....	<i>Hannah Gates-Ferla</i>
Sound Board Operator .....	<i>Jordan Buckelew</i>
Deck Crew .....	<i>Bruce Becker, Amanda Picard</i>
Wardrobe Supervisor .....	<i>Jillian Pricco</i>
Wig and Makeup Technician .....	<i>Alex Guerra</i>
Additional Costume Staff .....	<i>Christian Alvarez, Pauline Good, Alisha Patel</i>

*\*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*

*Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance.*

*Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.*

*Photos may be taken before and after the show, and during intermission, but not during the performance itself.*

*Smoking, including the use of vapes, is not permitted anywhere in the theatre.*



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Media Partner



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SEGERSTROM STAGE / JANUARY 24 - MARCH 21, 2026

# South Coast Repertory

David Ivers  
ARTISTIC DIRECTOR

Suzanne Appel  
MANAGING DIRECTOR

David Emmes & Martin Benson  
FOUNDING ARTISTIC DIRECTORS

present

## EDWARD ALBEE'S **WHO'S AFRAID OF VIRGINIA WOOLF?**

Regina Garcia  
SCENIC DESIGN

Alex Jaeger  
COSTUME DESIGN

Josh Epstein  
LIGHTING DESIGN

Melanie Chen Cole  
SOUND DESIGN

Michael Polak  
FIGHT & INTIMACY  
CONSULTANT

Jerry Patch  
DRAMATURG

The Telsey Office  
Rose Bochner, CSA  
Brian Sutow, CSA  
CASTING

Caleb Thomas Cook\*  
STAGE MANAGER

directed by  
**Lisa Rothe**

Apriem Advisors  
SEASON PRODUCER

Michael Ray  
LEAD REPERTORY PRODUCER

Richard & Lisa  
Rawlins de Lorimier  
REPERTORY PRODUCERS

Jean & Tim Weiss  
HONORARY PRODUCERS

The Classics  
Jerry & Bobbi Dauderman • Yvonne & Damien Jordan • Tom & Barbara Peckenpaugh  
HONORARY PRODUCERS

Support for this production provided by The Nicholas Endowment

WHO'S AFRAID OF VIRGINIA WOOLF? is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.

[www.concordtheatricals.com](http://www.concordtheatricals.com)

## CAST OF CHARACTERS

Martha .....	<i>Kim Martin-Cotten*</i>
George.....	<i>Brian Vaughn*</i>
Honey .....	<i>Elysia Roorbach*</i>
Nick.....	<i>Gabriel Gaston*</i>

## UNDERSTUDIES

For George, *Derek Manson\**; for Honey, *Esther Pielstick*; for Martha, *Sharon Sharth\**;  
for Nick, *Jake Stiel*.

## SETTING

*The living room of Martha and George's house in a New England college town.*

## LENGTH

*Approximately 3 hours and 15 minutes with two intermissions.*

## PRODUCTION STAFF

Assistant Stage Manager .....	<i>Kathryn Davies*</i>
Production Assistant .....	<i>Sammie D. Moore</i>
Latin Text Support .....	<i>Phil Thompson</i>
Casting .....	<i>Tiffany Little Canfield, CSA; Josh Einsohn, CSA</i>
Assistant Director .....	<i>Ames O'Connor</i>
Assistant Dramaturg .....	<i>Jo McEvoy</i>
Assistant Scenic Designer .....	<i>Lindsay Mummert</i>
Costume Design Assistant .....	<i>Ayrika Johnson</i>
Assistant Lighting Designer .....	<i>Erica Ammerman</i>
Assistant Sound Designer .....	<i>Lisette Gomez Antonio</i>
Light Board Operator .....	<i>Hannah Gates-Ferla</i>
Sound Board Operator .....	<i>Jordan Buckelew</i>
Deck Crew .....	<i>Bruce Becker, Amanda Picard</i>
Wardrobe Supervisor .....	<i>Jillian Pricco</i>
Wig and Makeup Technician .....	<i>Alex Guerra</i>
Additional Costume Staff .....	<i>Christian Alvarez, Pauline Good, Alisha Patel</i>

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*Media Partner*



Sir Christopher Hampton from London is made a Knight Bachelor of the British Empire by the Princess Royal at St James's Palace in London on July 8, 2021. Photo by Aaron Chown.

# An Interview with Sir Christopher Hampton

**S**ir Christopher Hampton, the translator of *God of Carnage*, is a celebrated playwright, screenwriter, director, librettist for operas and musicals, adaptor and translator of scores of dramatic works for more than 60 years. Among them are *Les Liaisons Dangereuses* (Dangerous Liaisons), *Atonement*, *The Philanthropist*, *Savages*, *Tales From Hollywood*, *Sunset Boulevard*, *The Father*, *Art* and many others. Prizes include several Tonys, Oliviers, Oscars, Cannes Festival, annual Best Play, BAFTAs and Writers Guild awards.

*He generously agreed to take time to talk with dramaturg Jerry Patch about *God of Carnage* and his other work as a translator/adaptor. The interview has been edited for clarity and space limitations.*

**God of Carnage (2006) and Art (1994) are both by Yasmina Reza, who wrote them in French. You did the first English translations that opened in London—Art in 1996 and God of Carnage in 2008.**

Right. I'd done a number of other translations before those, but all of them were written by dead people. With *Art* I discovered the joys and inconveniences of doing translations with someone that was alive.

**How did you two begin to collaborate?**

I was working in Paris when the play premiered. I tried to get the translation rights and was told Sean Connery had them. He and his French wife had

beaten me to it. So I dealt with him and he commissioned me to write the translation.

**Your body of work, which is huge, includes original plays, adaptations from other forms, books to musicals, as well as translation. What distinguishes how you approach a translation?**

The ideal of a translator, I think, is to be like a pane of glass. In other words, not present at all. You try to reproduce the play in your language. Any changes or modifications you make are all in service of the play. The play should have the same effect on an English-speaking audience as you imagine the play has on a French-speaking audience.

**And that's more complex when the original writer is alive.**

It's both more complex and more rewarding. When we first met—30 years ago—my French was a bit better than Yasmina's English. Which isn't the case now—she's fluent. She was meticulous about going through *Art* with me, making sure I was reproducing her meaning. We'd sit in a hotel for the day going through the play line by line. She would ask me why I'd chosen the words in English—did they convey the same meaning and feeling as what she'd written in French. And that process led to some improvements.

**It didn't hurt. *Art* ran in London for eight years.**

It had the longest run of any foreign play ever produced in London, and did well in New York. (At this writing it's in a commercial revival in NYC with James Corden, Neil Patrick Harris, and Bobby Cannavale.) In the course of all that we formed a friendship, and I began translating other plays of hers, six of them so far, including *God of Carnage*.

**Are there any adjustments you make moving a run from London to New York?**

Yasmina and I started a process with *Art*. We'd arrive three days before rehearsals began and we'd translate the play from British into American. It's a fairly extensive process. And in the current New York production of *Art*, we've got James Corden doing his character's British text from London, and Neil and Bobby doing the American text. But they're all playing French men.

**But *God of Carnage* in the American version is set in Brooklyn.**

It's the only time she's ever changed a location. *Art* is about three Frenchmen in Paris. I asked her to set *God of Carnage* in London or Dublin for productions there. She won't do that. But for the American production, James Gandolfini ("The Sopranos") came in the second day of rehearsals and asked if he could be an American because he thought he was unbelievable as a French man. Instead of making him a different nationality, we moved the location to Brooklyn—the one exception I know of to her rule.

**You've also translated seven of Florian Zeller's plays to date, and you both won an Oscar for the screenplay to *The Father*, as did Anthony Hopkins in the title role. How did that collaboration come about?**

I saw a play of his in Paris, *Truth*, and then saw *The Father* there. I asked him if I could do the translation into English and he allowed me. Because it deals with dementia, we had a difficult time getting a theater in England. "Too depressing," they said. "No one will want to watch this kind of thing." So we opened in a 100-seat studio theater in Bath, and was an immediate success, moving to London. It became a bit of a joke to us that the three different actors who played the role (in London, New York and the film) all won Best Actor awards.

**We had the same experience with Margaret Edson's *Wit* when we did the premiere—"Cancer! Too depressing." It swept critics awards in L.A. for the production, ran for two years in New York, and was recently revived on Broadway. It's now been translated into something like 75 languages, won Emmys for Mike Nichols' HBO film, and is used to train doctors in dealing with terminal patients.**



Stephen Markle, Steven Culp and John de Lancie in SCR's 2000 production of *Art* by Yasmina Reza.

*The Father* was similar. Perhaps people see something akin to it in their own families, and find it consoling. Reassuring even, because of how recognizable it is. Audience experience of *The Father* has been overwhelmingly positive.

**How would you compare translating Yasmina Reza and Florian Zeller, both French playwrights and novelists?**

Florian's plays are easier because their language is more plain; and because of that, he's less fastidious about nuance. Yasmina is very concerned about shades of meaning in language; her language in her plays is more unusual. It's slightly heightened, and I try to mirror that in my English versions.

**You've just had *Sunset Boulevard* (Hampton wrote the musical's book) and *Art* running in New York, but we're still recovering from the period of cancelled production during Covid over here. How was that period for you?**

Production was halted, in theater and in media—so I got a lot of writing done.

**And now?**

I'm incredibly busy. My play *A German Life* is on in Vienna for the first time in German. Aside from New York, the National Theatre is doing a revival of *Les Liaisons Dangereuses* that begins rehearsals in February. I've revisited it—I wrote it 40 years ago—and rewritten it a bit. I thought there were areas I could refocus to chime in better with today. We'll see in rehearsal whether that's been a successful enterprise. My play taken from Ian McEwan's book *Atonement*—which I wrote the screenplay for a while back (seven Oscar nominations including best screenplay)—is going on in May at Chichester. The play's very different from the film. And I've done a screenplay of a wonderful Hungarian novel, *Embers*, that we did as a play 20 or so years ago. The Hungarian director, István Szabó, is directing this spring, with Ralph Fiennes and Viggo Mortensen. So I'll be bobbing about between one thing and another. It's annoying how a year goes by with nothing happening on the production side, and then all this happens at the same time. But it's a good problem to have.



## Yasmina Reza

Yasmina Reza, French playwright, novelist, screenwriter and former actress, is the author of ten novels, four screenplays and eight plays, including *Art* and *God of Carnage*. Her works have been translated into more than 35 languages and her plays made into films.

*God of Carnage* was first produced in English in London, with a cast of Ralph Fiennes, Tamsin Grieg, Janet McTeer and Ken Stott. The Broadway production cast was Hope Davis, Marcia Gay Harden, James Gandolfini and Jeff Daniels.

She left working as an actress because “you are at the mercy of others, and you spend your life waiting.” She describes her approach to writing plays as having more in common with photography or painting than writing. Because her characters are focused on human relationships, the flaws therein, and their self-absorption, she is thought to be, at least partially, a satirist.

Her *Dawn, Dusk or Night*, an account of Nicolas Sarkozy's campaign for the Presidency of France (he won), was an impressionistic, fanciful account of a politician that sold 300,000 copies when published in 2007. In it she confessed to finding politics a bore: “a dumb job for smart people.”

In 1989 her first produced play at 28, *Conversations After a Funeral*, won her first of several Molières for Best Play. In 1995 her third play, *Art*, became a phenomenon in France, Britain and the U.S., and now exists in more than 30 languages. A few critics called her work insubstantial while trying to appear intellectual.

“I'm not cerebral,” she said. “I never theorize about human nature. My work is visceral and subjective....My reserve and my ferocity are mistaken for arrogance by some. I'm interested in the banal, in unguarded moments....The actress is the female part of me...I write as a man.”

(I write) “about people who are well brought up and yet, underneath that veneer, they break down. Their nerves break down...your instinct takes over... ..I work like a painter...he's not interested in his subject's childhood; he paints what he sees.”

—Jerry Patch

# Edward Albee Breaks New Ground

by Jerry Patch

The buzz in New York City in October 1962 was all about the new, very full-length play by Edward Albee opening on Broadway. The setup was familiar—two couples in two marriages, one old, one new—but theatre had never seen anything like this before.

And it wasn't just the bridge-and-tunnel civilian audiences responding. Bea Benedaret, for four decades a lead actress, producer and director in theater, radio and television, said it absolutely floored her. She and her sound designer husband,

both industry pros, stayed up all night until breakfast the next morning, talking their way through their amazement.

There was the liquor and language—nobody had heard those words on a Broadway stage before!—and a marriage a million miles from

Gracie, Lucy and Desi, and especially Ozzie and Harriet. And named George and Martha, like the Washingtons! It was about us Americans, if we had the eyes to see.

But so shocking! The Pulitzer committee for Drama forwarded Albee's play for the 1963 Prize—and was overruled by the Pulitzer board. No award was given that year. Too controversial. It won everything else, however: Best Play Tony, New York Drama Critics Circle Best Play, Outer Critics, Saturday Review, *Variety* and *Evening Standard* Award in Britain.

*The New York Times* reviewer, after complimenting the play's broad canvas and the talent doing it, complained that the ending wasn't credi-

ble—missing the heightened reality Albee created in his play and the metaphor that concluded it.

He was wrong. Albee's play, spurred by the starry Richard Burton/Elizabeth Taylor movie that soon followed, became a classic in theatre's canon, enjoying commercial revivals in NYC and on tour, decade after decade.

Other 20th century American plays, now classics, initially created similar earthquakes for audiences. Arthur Miller's *Death of a Salesman*, unheralded, played two previews in Philadelphia before a Sunday day off in 1949. Monday morning Philadelphians were lined up around a long block for tickets. Reports reached New York of men weeping in the street outside the theatre after performances; of a sustained silence after Linda's concluding speech—and then ovations erupting that lasted minutes, in a day when nobody stood.

Tennessee William's play, *A Streetcar Named Desire*, in 1947, was equally stunning, propelled by the lead debut of Marlon Brando as Stanley Kowalski. That kind of performance had never been seen in American theatre, and the confrontation between Blanche's flawed idealism and Stanley's relentless, post-war pragmatism, was epic. It, too, went wide in film.

Today all three are seen frequently in revivals, but they don't surprise and astonish their audiences in the way they did when first performed. Their stories are known by many, and the world is much changed; it's been 64 years since *Virginia Woolf* premiered—as the Cuban missile crisis unfolded.

Theatres choosing to revive these plays, and the directors who build productions of them ask how what they have to say to audiences may or may not have changed over time, and how contemporary audience perspectives might also have changed.

As Lisa Rothe prepared to direct SCR's revival of *Who's Afraid of Virginia Woolf?*, she said, "This play lives at the fracture point between illusion and reality, between the America we were taught to believe in and the one we actually inhabit. It chronicles inherited myths beginning to fracture. George and Martha's private unraveling echoes a larger cultural one. Illusions that (we thought!) once kept us safe no longer hold."

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# Artist Biographies



## DAN DONOHUE

*Michael* (God of Carnage)

returns to SCR, where he last appeared as Francis Henshall in *One Man, Two Guvnors*. On Broadway and on the national tour, he played Scar in *The Lion King*. A longtime member of the Oregon Shakespeare Festival, he appeared in more than 30 productions playing such roles as Richard III, Iago, Prince Hal, Henry V and Hamlet. His work has also been seen at Yale Repertory Theatre, Goodman Theatre, Geffen Playhouse, Berkeley Repertory Theatre, Long Wharf Theatre, Seattle Repertory Theatre and many others. Film and television work includes *Magazine Dreams*, “High Potential,” “Government Cheese,” and recurring roles in “Wonder Man,” “For All Mankind,” “Longmire,” “Damnation,” “Strange Angel” and “The Last Tycoon.” He is an inaugural Lunt-Fontanne Fellow.



## GABRIEL GASTON

*Nick* (Who’s Afraid of Virginia Woolf?)

is thrilled to be making his SCR debut. His credits include *Camino Real* (Williamstown Theatre Festival) and *Morning in America* (Cherry Lane Theatre). Film and television includes “Unforgettable” (CBS) and “Gone Hollywood” (FX Pilot). He earned his MFA at The Juilliard School (Group 54).



## MELINDA PAGE HAMILTON

*Veronica* (God of Carnage)

Her theatre credits include *Rear Window* (Hartford Stage), *Cornelia, Bell, Book And Candle* and *All My Sons* (The Old Globe); *The Royal Family* (Ahmanson Theatre, Arena Stage);

*To Fool The Eye* (Guthrie Theater); *Cyrano* (Cleveland Play House); *The Seagull* (George Street Playhouse) and numerous productions at New York’s Ensemble Studio Theatre. Television credits include series regular roles on “The Peripheral” (Amazon Studios), “Messiah” (Netflix), “Damnation” (FX) and recurring roles on “Mrs. America” (FX), “Devious Maids” (ABC), “Desperate Housewives” (ABC), “Mad Men” (AMC), “How to Get Away With Murder” (CBS) and many others. Her film credits include *Sleeping Dogs Lie*, for which she was nominated for a Gotham Award for Breakthrough Actor; *M.O.M.* and *God Bless America*. She received her MFA from NYU. She is delighted to be making her SCR debut 33 years after her father, Frank Hamilton, appeared in the original production of *Prelude to a Kiss* here in 1988.



## DEREK MANSON

*Alan, Michael* (Understudy, God of Carnage), *George* (Understudy, Who’s Afraid of Virginia Woolf?)

returns to SCR after appearing in last season’s *Little Shop of Horrors* (Orin).

Past SCR credits include *Snow White* (Four), *Tiger Style!* (Russ), *You’re a Good Man, Charlie Brown* (Snoopy) and the 2022 and 2023 Pacific Playwrights Festivals. Recent credits include Musical Theatre West’s *Into the Woods* (The Baker), and Disney’s *Frozen* with McCoy Rigby Entertainment in La Mirada. Last fall he was seen in Inkwell Theatre’s world premiere play *Paper Walls* on the Broadwater Main Stage in Hollywood. Los Angeles stage credits include *The Bicycle Men*, *Neil Simon’s Musical Fools*, *The Gary Plays*, *Room Service*, *The 39 Steps*, *Life Expectancy*, *The Brat Pack*, *Love Actually in Concert*, *Sunny Afternoon*, *King Dick, 1984*, *The Bewildered Herd*, *Making Paradise* and *Second City This Week*. Television and voice over credits include “Jimmy Kimmel Live!” “The Last Tycoon,” “UnREAL,” and SNL’s “Best of TV Funhouse.”



**KIM MARTIN-COTTEN**

*Annette* (God of Carnage)  
*Martha* (Who's Afraid of  
Virginia Woolf?)

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is a producer, director, actor and educator. From fall of 2021 to summer of 2025 she held the positions of

SCR's Associate Artistic Director and Co-director of the Pacific Playwrights Festival. Before joining SCR she held the positions of Artistic Producer and Associate Director of New Works for Kansas City Repertory Theatre. Prior to that, as the founding Artistic Producer of Off-Broadway company Hang A Tale, she was producing in New York from 2014 through 2019, developing new work and re-imagining classics. As an actor, she has performed regionally across the country, and in New York, she has been seen both off and on Broadway. Her latest work as an actor was covering both Cynthia Nixon and Laura Linney in the rotating roles of Regina and Birdie for the Broadway production of *The Little Foxes*. She also performed in *Merchant of Venice* as Portia opposite Al Pacino on Broadway in Lily Rabe's absence. She was nominated for a Drama Desk Award for her performance as Josie in *Moon for the Misbegotten* at Pearl Theatre. She has also taught acting at Yale School of Drama. As a director, she recently directed *The Old Man and The Old Moon* at Outside SCR, and co-directed *Million Dollar Quartet*. Other directing projects include *The Dumbwaiter*, *Cabaret*, *Death of A Salesman*, *Proof* and *The Taming of the Shrew*. She also served as Project Assistant to Anna Deavere Smith on her initial production of *House Arrest: First Edition* at Arena Stage.



**ESTHER PIELSTICK**

*Honey* (*Understudy*, Who's  
Afraid of Virginia Woolf?)

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(she/her) is making her South Coast Repertory debut and is excited to join *Who's Afraid of Virginia Woolf?* She is a second-year

MFA Acting student at the University of California, Irvine. A multidisciplinary actor, writer, and producer, her work includes creating and performing in award-winning productions at the Edinburgh Fringe

Festival and the Salt Lake City Fringe Festival. Her additional experience includes independent film production, writing, and marketing, with a focus on new-work development. Pielstick is grateful for the opportunity to work with the SCR team and for the support of her family, friends, and her forever teammate, Trevor. [Estherpielstick.com](http://Estherpielstick.com)



**ELYSIA ROORBACH**

*Honey* (Who's Afraid of  
Virginia Woolf?)

---

holds a BFA from NYU Tisch School of the Arts. During her time at Tisch, she trained at Atlantic Theater Company and in London

at the Royal Academy of Dramatic Art. Upon graduating in spring of 2023, she took on the leading role in the world premiere of *Las Aventuras de Juan Planchard*, a co-production between Tectonic Theater Project and Miami New Drama, directed by Tony Award nominee and Presidential Medal of Arts recipient Moisés Kaufman. She can be seen in the upcoming second season of the Emmy-award winning series "The Pitt," premiering on HBO Max Jan. 8. She is thrilled to be working on *Who's Afraid of Virginia Woolf?*, her favorite play of all time, here at SCR.



**SHARON SHARTH**

*Martha* (*Understudy*, Who's  
Afraid of Virginia Woolf?)

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A lifetime member of Actors Studio and the renowned Circle Repertory Company in NYC, she is a notable talent in film, television and theatre. Sharth developed new plays with Aaron Sorkin, Lanford Wilson, John Pielmeier. On and Off-Broadway, she originated 14 lead roles and performed at Circle Repertory Company, Manhattan Theatre Club, Broadway's Cort Theatre, Promenade Theatre, Geffen Playhouse, Mark Taper Forum, The Old Globe, Coachella Valley Repertory, Actors Theatre of Louisville Humana Festival, Yale Repertory Theatre and the Eugene O'Neill Playwrights Conference. She has also toured internationally, most notably in Japan in Sam Shepherd's *Fool for Love*, traveling with Edward Albee himself.

She starred in Arlene Hutton's *Nibroc Trilogy* at Rubicon Theatre Company, which were the first American plays filmed and added to DigitalTheatre.com, a London-based streaming service. Recent film work includes Sundance Festival Directing Winner, *Accidental Getaway Driver*, *Baggage Check* with Mira Sorvino and *Very Prosperous Men*.

in *Othello*, The Poet in *An Iliad*, Charlie in *Stones in his Pockets*, Javert in *Les Misérables*, Harold Hill in *The Music Man* and Mozart in *Amadeus*. [brianvaughnofficial.com](http://brianvaughnofficial.com/) / [@brianvaughn11](https://twitter.com/brianvaughn11)



**JAKE STIEL**

*Nick (Understudy, Who's Afraid of Virginia Woolf?)*

is thrilled to be making their debut at South Coast Repertory! Born and raised in New York, Stiel received his BA in Theatre & Performance from Bard College, where he appeared in *Three Sisters*, directed by Whitney White. After graduating, Stiel moved back to New York City and worked in production and artist relations at Joe's Pub at The Public Theater, supporting a wide range of multidisciplinary artists and new works. At Joe's Pub, he contributed to the development and presentation of concerts, theatrical performances and special events. Stiel is currently pursuing an MFA in Acting at the University of California, Irvine, and will graduate in 2027. [@jakestiel](https://twitter.com/jakestiel)



**PAIGE LINDSEY WHITE**

*Annette, Veronica (Understudy, God of Carnage)*

appeared at SCR previously in *Abundance and Kings*. Other favorite credits include Eliza Doolittle in *Pygmalion* (Pasadena Playhouse); *Pericles, Polonius and Malvolio* (Santa Cruz Shakespeare); Scrooge in *A Christmas Carol* (Sierra Repertory Theatre); *Other Desert Cities* (Arizona Theatre Company and Indiana Repertory Theatre); *At Home at the Zoo* (The Wallis); Titania/Hippolyta in Mendelssohn's *A Midsummer Night's Dream* (Disney Concert Hall); *Fallen Angels* and *Hamlet* (Ensemble Theatre Company); *Rapture Blister Burn* (San Diego Repertory Theatre); *Trying* and *Ghost-Writer* (International City Theatre); *The Children, RII* and *With Love and a Major Organ* (Boston Court Pasadena); *Walking the Tightrope* (24th Street Theatre) and the international tour of *The Trial of the Catonsville Nine* (The Actors' Gang). On television, she appeared in "Shameless," "American Woman," "Corporate," "Days of Our Lives" and "TV Funhouse." She is the winner of a LA Drama Critics' Circle Award for Lead Performance. [paigelindseywhite.com](http://paigelindseywhite.com)



**BRIAN VAUGHN**

*Alan (God of Carnage) George (Who's Afraid of Virginia Woolf?)*

returns to SCR after playing Georg in *She Loves Me*. He recently finished touring the country in the Tony Award Winning Best Musical Revival of *Parade* and before that in the Broadway first national tour of *Beetlejuice*. Recent credits include *Sweet Smell of Success* at Jazz at Lincoln Center and Claudius in *Hamlet* at the Denver Center Theatre Company. Vaughn appeared in more than 60 productions in over 25 years at the Utah Shakespeare Festival and 13 years as a Resident Company Member at Milwaukee Repertory Theater. Regional credits include Arizona Theatre Company, Chicago Shakespeare Theater, Milwaukee Chamber Theatre, Northlight Theatre, PCPA, Skylight Music Theatre. Favorite roles include *Hamlet*, *Henry V*, *Cyrano de Bergerac*, Iago

**PLAYWRIGHTS, DIRECTORS AND DESIGNERS**

**EDWARD ALBEE** (Who's Afraid of Virginia Woolf? *Playwright*) (1928-2016) was born on March 12, 1928, and began writing plays 30 years later. His plays include *The Zoo Story* (1958), *The American Dream* (1960), *Who's Afraid of Virginia Woolf?* (1961-62, Tony Award), *Tiny Alice* (1964), *A Delicate Balance* (1966, Pulitzer Prize and Tony Award), *All Over* (1971), *Seascape* (1974, Pulitzer Prize), *The Lady From Dubuque* (1977-78), *The Man Who Had Three Arms* (1981), *Finding The Sun* (1982), *Marriage Play* (1986-87), *Three Tall Women* (1991, Pulitzer Prize), *Fragments* (1993), *The Play About The Baby* (1997), *The Goat, or Who Is Sylvia?* (2000, 2002, Tony Award), *Occupant* (2001), *Peter and Jerry: Act 1, Homelife; Act 2, The*

*Zoo Story* (2004) and *Me, Myself and I* (2007). He was a member of the Dramatists Guild Council and President of The Edward F. Albee Foundation. Albee was awarded the Gold Medal in Drama from the American Academy and Institute of Arts and Letters in 1980, and in 1996 received the Kennedy Center Honors and the National Medal of Arts. In 2005 he was awarded the special Tony Award for Lifetime Achievement.

**YASMINA REZA** (God of Carnage *Playwright*) is a French playwright and novelist, based in Paris, whose works have all been multi-award-winning, critical and popular international successes, produced worldwide and translated into 35 languages. She has written seven plays (*Conversations After a Burial*, *The Passage of Winter*, *Art*, *The Unexpected Man*, *Life X 3*, *A Spanish Play*, *God of Carnage*, *How You Talk the Game*) and six novels (*Hammerklavier*, *Une Desolation (Desolation)*, *Adam Haberberg*, *Dans la Luge d'Arthur Schopenhauer*, *Nulle Part and L'Aube*, *le Soir ou la Nuit (Dawn Dusk or Night)*). Her films include *Le Pique-Nique de Lulu Kreutz*, directed by Didier Martiny and *Chicas*, written and directed by the author.

**CHRISTOPHER HAMPTON** (God of Carnage *Translator*) plays and musicals have so far garnered four Tony Awards, three Olivier Awards, four *Evening Standard* Awards, and the New York Drama Critics' Circle Award; prizes for his film and television work include an Oscar, two BAFTAs, a Writers' Guild of America Award, the Prix Italia, a Special Jury Award at the Cannes Film Festival, Hollywood Screenwriter of the Year and The Collateral Award at the Venice Film Festival for Best Literary Adaptation. Original plays: *Appomattox*, *The Talking Cure*, *White Chameleon*, *Tales from Hollywood*, *Treats*, *Savages*, *The Philanthropist*, *Total Eclipse* and *When Did You Last See My Mother?* Adaptations from novels: *Youth Without God* (Horváth), *Embers* (Márai), and *Les Liasons Dangereuses* (Laclos). Musicals: *Stephen Ward*, *Dracula: The Musical* and *Sunset Boulevard*. Libretti: *Appomattox*, *The Trial* and *Waiting for the Barbarians* (all for Philip Glass). Translations include plays by Chekhov, Ibsen, Molière, Horváth, Yasmina Reza and Florian Zeller. Film includes: *Ali and Nino*, *A Dangerous Method*, *Chéri*, *Atonement*, *The Quiet American*, *Dangerous Liaisons*, *The Good Father*, *The Honorary Consul*, *Total Eclipse*, *Mary Reilly*,

*Tales From The Vienna Woods* and *A Doll's House*. He wrote and directed *Imagining Argentina*, *The Secret Agent* and *Carrington*. Television includes: *The Thirteenth Tale*, "The Ginger Tree," "Hôtel Du Lac," "The History Man," and *Able's Will*.

**MARCO BARRICELLI** (God of Carnage *Director*) appeared previously at SCR as Petruccio in *The Taming of the Shrew*, Salieri in *Amadeus* and Ben in *The Little Foxes*. He has appeared on Broadway in *Tamara* and off-Broadway in *Agamemnon*. He was the Artistic Director at Shakespeare Santa Cruz 2008-14, an Associate Artist at the American Conservatory Theatre, and spent many seasons at the Oregon Shakespeare Festival. His theatre credits also include Subaru Theatre (Tokyo), Guthrie Theater, Mark Taper Forum (CTG), The Old Globe, La Jolla Playhouse, Long Wharf Theatre, Milwaukee Repertory Theater, Williamstown Theatre Festival, Huntington Theatre Company, Actors Theatre of Louisville, Arizona Theatre Company, Portland Center Stage, Intiman Theatre, Missouri Repertory Theatre, Virginia Stage Company, Indiana Repertory Theatre, Kenyon Festival Theater, the Utah and Illinois Shakespeare Festivals, among many others. Screen credits include Pixar's *Luca* and *Ciao Alberto*, "The Book of Daniel," *Holy Silence*, "L.A. Law," *Romeo and Juliet*, *Manhunt 2*, *Clandestiny* and *11th Hour*. He received his training at the Juilliard School and holds an Honorary Degree from American Conservatory Theatre.

**LISA ROTHE** (Who's Afraid of Virginia Woolf? *Director*) (she/her) is a nationally recognized director and educator. Her productions have been seen at Guthrie Theater, KCRep, Two River Theater, PlayMakers Repertory Company, Cincinnati Playhouse in the Park, TheatreWorks Silicon Valley, People's Light, Barrington Stage Company, Indiana Repertory Theatre, Virginia Repertory Theatre/Cadence Theatre Company, Chautauqua Theater Company, Irish Repertory Theatre and Epic Theatre Ensemble, among others. Select work includes *Steel Magnolias*, *Fun Home*, *Cat on a Hot Tin Roof*, *Indecent* and more than twenty productions of the award-winning *Hold These Truths* by Jeanne Sakata, starring Joel de la Fuente. She has collaborated with a wide range of award-winning writers, including Migdalia Cruz, Ellen McLaughlin, Lucy Thurber, James Still and Margaret Vandenburg, as well as composers Kim Sherman and Peter Foley. Rothe

previously served as Director of New Works at Kansas City Repertory Theatre, Director of Global Exchange at The Lark, co-Artistic Director of The Actor's Center, and Co-President of the League of Professional Theatre Women. She is on faculty at Columbia University's MFA program and Binghamton University. [lisaroth.com](http://lisaroth.com)

**REGINA GARCIA** (*Scenic Design*) is a Chicago-based scenic designer from Puerto Rico. She has had long standing relationships with the Latinx Theatre's renowned Teatros. Upcoming projects include collaborations with the Goodman Theatre, Chicago, and Geva Theatre in Rochester. Garcia is a Fellow of the NEA/TCG Career Development Program for Designers and a Regional Associate member of the League of Professional Theatre Women. She is a founding member of La Gente: the Latinx Theatre Production Network; and company member with Rivendell Theatre Ensemble and Boundless Theatre Company (NewYork/Puerto Rico). Garcia is the recipient of USITT's 2025 Distinguished Achievement Award in Scenic Design & Technology. She teaches at The Theatre School, DePaul University.

**ALEX JAEGER** (*Costume Design*) works nationally as a costume designer as well as teaching at UCLA. Jaeger has designed more than 16 productions for SCR including *She Loves Me* and *Amadeus*. Some other credits include *Two Sisters and a Piano* for The Public Theater in N.Y., *Mr. Burns* for Guthrie Theater, *Other Desert Cities* and *A Parallelogram* for the Mark Taper Forum as well as many productions for the Oregon Shakespeare Festival and A.C.T in San Francisco. Most recently, he has been involved in a multi venue production of a re-imagined *Leopoldstadt* by Tom Stoppard at Huntington Theatre Company in Boston, Shakespeare Theatre Company in D.C. and Writers Theatre in Chicago. Other local credits include multiple productions for Boston Court Pasadena, Pasadena Playhouse, A Noise Within, Ensemble Theatre and Rubicon Theatre Company. You can see a full resume and photographs at his website [alexjaegerdesign.com](http://alexjaegerdesign.com). He is a member of the USA 829 union.

**JOSH EPSTEIN** (*Lighting Design*) returns to SCR, where his credits include *The Staircase*, *Galilee*, *34*, *The Canadians*, *Flora & Ulysses* and *M. Butterfly*. Other notable local productions include *Noises Off*,

*The Inheritance*, *A Wicked Soul on Cherry Hill*, *The Legend of Georgia McBride* (Geffen Playhouse), *Cyrano de Bergerac*, *Little Shop of Horrors*, *The Fantasticks* (Pasadena Playhouse), *November*, *Race* (Center Theatre Group). Additionally, his work has been seen in theatres across the country, including the Guthrie Theater, Steppenwolf Theatre, Arena Stage, Goodman Theatre, Trinity Repertory Company, Cincinnati Playhouse, Baltimore Center Stage, and Alliance Theatre. In addition, Epstein is an ensemble member at the IAMA Theatre Company and is on the faculty at Chapman University. He is an LA Ovation and Knight of Illumination Award winner and a Helen Hayes Award nominee. He was a recipient of the NEA/TCG Career Development Program for Designers and served as a Eugene O'Neill Playwrights Conference Artistic Council member for many years. Epstein received his MFA from New York University's Tisch School of the Arts. He lives in Los Angeles with his wife and three daughters. [joshepsteindesign.com](http://joshepsteindesign.com)

**MELANIE CHEN COLE** (*Sound Design*) is a San Diego based sound designer. SCR credits include *The Heart Sellers*, *The Little Foxes*, *Appropriate* and *Where the Mountain Meets the Moon*. Regional theatre credits include Alabama Shakespeare Festival, Alley Theatre, Alliance Theatre, Cincinnati Playhouse in the Park, Cleveland Play House, Dallas Theater Center, Denver Center for the Performing Arts, Geffen Playhouse, Goodman Theatre, Huntington Theatre Company, Indiana Repertory Theatre, La Jolla Playhouse, McCarter Theatre, Milwaukee Repertory Theater, Northern Stage, The Old Globe, PlayMakers Repertory Company, Seattle Repertory, Studio Theatre and the Utah Shakespeare Festival. Education: MFA in Theatre and Dance from UC San Diego. [melaniesound.com](http://melaniesound.com), [@melaniechencole](https://www.instagram.com/melaniechencole).

**MICHAEL POLAK** (*Fight & Intimacy Consultant*) is thrilled to be back at SCR having previously choreographed *Little Shop of Horrors*, *Galilee*, *34*, *Quixote Nuevo*, *Appropriate* and *The Little Foxes*. Other Choreography credits include Seattle Repertory, La Mirada Theatre, Musical Theatre West, North Coast Repertory, Cal State Fullerton, New Swan Theatre, The Electric Theatre Company, and others. As an actor, his New York credits include *Soldier's Wife* at the Mint Theatre. Regionally, he has appeared at Rubicon Theatre Company, Inter-

national City Theatre, Pioneer Theatre Company, Ensemble Theatre Company, Delaware Theatre Company, Northern Stage, Chicago Shakespeare, Philadelphia Theatre Company, Shakespeare Theatre Company, Hartford Stage, Playmaker's Repertory Theatre, American Conservatory Theatre, Cape Playhouse, and the California, San Francisco, and Texas Shakespeare Festivals, among others. His film and television credits include *Mid-Century*, *86 Melrose Avenue*, "Bel-Air", and numerous soaps, web series, and shorts. Polak received his MFA from Pennsylvania State University, and his BA from California State University, Fullerton. michaelpolakactorfd.com

**JERRY PATCH** (*Dramaturg*) served as dramaturg on more than 150 new plays, including the world premieres of *Abundance*, *Freedomland*, *Golden Child*, *Intimate Apparel*, *Search and Destroy*, *Three Days of Rain*, *Ruined* and *Wit*. He was the founding project director for South Coast Repertory's Pacific Playwrights Festival and artistic director of the theatre program of Sundance Institute. A professor of theatre and film, he was consulting dramaturg for Roundabout Theatre Company (New York) for nearly a decade and resident artistic director at The Old Globe in San Diego. He is now artistic consultant for Manhattan Theatre Club where he served over a decade as Director of Artistic Development, and is Resident Dramaturg at SCR.

**THE TELSEY OFFICE** (*Casting*) With offices in both New York and Los Angeles, The Telsey Office casts for theatre, film, television, and commercials. The Telsey Office is dedicated to creating safe, equitable, and anti-racist spaces through collaboration, artistry, heart, accountability, and advocacy. Please visit [thetelseyoffice.com](http://thetelseyoffice.com) for our credits.

**CALEB THOMAS COOK** (*Stage Manager*) is a stage manager based in San Diego, and is very excited to be making his South Coast Repertory debut. Past credits include *Antony and Cleopatra*, *Ken Ludwig's Dear Jack Dear Louise*, *Henry VIII*, *Much Ado About Nothing*, *Richard III*, *Hamlet*, *The Price*, *The Merry Wives of Windsor*, *The Foreigner*, *A Midsummer Night's Dream*, *William Shakespeare's Long Lost First Play (abridged)*, *The Cocoanuts*, *Murder for Two* (Utah Shakespeare Festival), *A Christmas Carol*, *Blithe Spirit*, *Detroit '67*, *The Santaland Diaries* (Clarence Brown Theatre), *Cabaret*, *Dial*

*M for Murder* (The Old Globe), two productions of *Seed* (Malashock Dance), *La Cage Aux Folles* (Skylight Music Theatre) and *Our Common Nature* with Yo-Yo Ma and Rhiannon Giddens (Big Ears Festival). Education: BA from the University of Tennessee, Knoxville, MFA from the University of California San Diego.

**LAUREN BUANGAN** (*God of Carnage Assistant Stage Manager*) is a stage manager based out of the Orange County and Los Angeles area. Her previous SCR stage management credits include *Million Dollar Quartet*, *You Are Cordially Invited To The End Of The World!*, *Wish You Were Here*, *Joan, Coleman '72*, *A Christmas Carol*, *Nina Simone: Four Women*, among others. She has also served as assistant stage manager at Geffen Playhouse in Los Angeles on *Tiny Father*, *Fat Ham* and *The Lonely Few*. Buangan holds a BA in Theatre from UCLA, a Certificate of Achievement in Film from Orange Coast College, and studied drama at Queen Mary University of London.

**KATHRYN DAVIES** (*Who's Afraid of Virginia Woolf? Assistant Stage Manager*) previously stage-managed *Million Dollar Quartet*, *Little Shop of Horrors*, *The Old Man and The Old Moon*, *You're a Good Man, Charlie Brown*, *The Velveteen Rabbit*, *Poor Yella Rednecks*, *Orange*, *The Roommate*, *All the Way*, *Red*, *Vietgone*, *The Whipping Man*, *Tartuffe*, *Reunion*, *Trudy and Max in Love*, *The Motherf\*cker with the Hat*, *Sight Unseen*, *Topdog/Underdog*, *In the Next Room or the vibrator play*, *Doctor Cerberus*, *Ordinary Days* and *Our Mother's Brief Affair*—all at SCR. Recent credits include *La Bohème* at LA Opera, *The Play That Goes Wrong* and *Fiddler on the Roof* for McCoy Rigby Entertainment at La Mirada Theatre, *Don Giovanni* at San Diego Opera and *The Barber of Seville* at LA Opera. Her favorite credits include *Dividing the Estate* at Dallas Theater Center; *Rigoletto* at Tulsa Opera; *The Mystery of Irma Vep* at The Old Globe; *Les Contes D'Hoffmann* at Hawai'i Opera Theatre; *Of Mice and Men* at Neptune Theatre and *To Kill a Mockingbird* at Citadel Theatre. Davies also worked as head theatre manager at the Toronto International, Dubai International, AFI, TCM and Los Angeles film festivals.

**DAVID IVERS** (*Artistic Director*) is responsible for the overall artistic operation of the theatre. The 2019-20 season was the first he programmed for

SCR and during that season, he directed *She Loves Me*. In addition, he directed the 2024 production of *Joan*—both the world premiere at SCR and the 2025 East Coast premiere at Barrington Stage Company—the 2021 Pacific Playwrights Festival reading of *Coleman '72* by Charlie Oh and the 2022 reading of Spenser Davis' *A Million Tiny Pieces*. He spent August 2023 directing Guthrie Theater's production of *The Importance of Being Earnest*. He was last seen onstage at SCR as John in Richard Greenberg's world premiere of *A Shot Rang Out* and as part of his SCR tenure, created the theatre's Outside SCR program in partnership with Mission San Juan Capistrano. Prior to his appointment as Artistic Director, he directed the SCR-Berkeley Repertory Theatre co-production of *One Man, Two Guvnors*. Before arriving to SCR in his current capacity, Ivers was artistic director for Arizona Theatre Company and, before that, served more than 20 years as an actor and director at Utah Shakespeare Festival, with the last six as artistic director. He was a resident artist at Denver Center for the Performing Arts for a decade, acting in and/or directing more than 40 plays, and has helmed productions at many of the nation's leading regional theatres, including the Guthrie Theater, Oregon Shakespeare Festival, Berkeley Repertory Theatre and South Coast Repertory. Ivers' early career included serving as associate artistic director of Portland Repertory Theatre and appearing in productions at some of the nation's most prestigious theatres, including Portland Center Stage and the Oregon, Alabama and Idaho Shakespeare festivals. He has taught at the University of Michigan, University of Minnesota, Southern Utah University and Southern Oregon University. He earned his BA from Southern Oregon University and his MFA from the University of Minnesota.

**SUZANNE APPEL** (*Managing Director*). For more than two decades, Appel has pursued a personal mission to bring people together through transformative experiences led by form-challenging artists. Working in partnership with Artistic Director David Ivers and reporting to the Board of Trustees, Appel is responsible for providing strategic leadership for SCR's long-term sustainability and growth. She oversees SCR's business

## Honorary Producers

**H**onorary Producers are the unseen heroes behind South Coast Repertory's productions. These dedicated supporters underwrite the plays, providing essential financial support. Their generosity, combined with the talent on stage and backstage, create the world-class theatre for which SCR is known.

Major supporters of SCR since 2016, **Apriem Advisors** is our 2025-26 Season Producer. They served as Season Producers for four consecutive years of Outside SCR and as Honorary Producers on numerous mainstage plays, as well as Theatre for Young Audiences and Families productions.

**Michael Ray** leads the way for The Rep with a three-year commitment as Lead Repertory Producer. He has previously served as Honorary Producer on seven mainstage productions, two special engagements by Hershey Felder and as Season Producer for four years of Outside SCR. **Richard and Lisa Rawlins de Lorimier** return as Repertory Producers, having underwritten the 2023 Rep. They've also served as Honorary Producers for Education, Outside SCR, Pacific Playwrights Festival and been members of the Playwrights Circle. Support for The Rep is provided by **The Nicholas Endowment**, whose nearly \$2.7 million in contributions since 2004 have made a profound and lasting impact on SCR's mission.

Longtime theatre enthusiasts and recent Orange County community members, **Elaine and Mike Gray** are first-time Honorary Producers for *God of Carnage*. **Haskell & White, LLP** continues their longstanding partnership with SCR as *God of Carnage's* Corporate Producers. They've supported more than 30 past productions on SCR's mainstage and in the Theatre for Young Audiences and Families series.

Dedicated supporters **Jean and Tim Weiss** are Honorary Producers for Edward Albee's *Who's Afraid of Virginia Woolf?* They've underwritten 24 past productions and the Pacific Playwrights Festival twice, as well as being major donors to SCR's Next Stage and Legacy Campaigns. They are joined by **The Classics**, a new group of past members of the Board of Trustees who share a love for classical theatre.

Snap the code to read more about our Honorary Producers on the SCR Blog.



operations, including fund-raising, marketing and community relations. Her accomplishments as Managing Director of Off-Broadway's Vineyard Theatre (2017-2024) include expanding the revenue-generating capacity of the organization, bringing on seven new board members, negotiating a two-production, industry-first producing partnership with Audible (David Cale's *Harry Clarke* and Ngozi Anyanwu's *Good Grief*), and transferring four Tony-nominated productions to Broadway. She is perhaps most proud of working with Artistic Director Sarah Stern to keep all Vineyard Theatre full-time staff employed during the COVID pandemic and developing a 2022-26 plan raising all arts worker wages. Appel joined The Vineyard after serving as Director of External Affairs for Hubbard Street Dance Chicago. Prior to her role at Hubbard Street, she served as Managing Director at Cutting Ball Theater in San Francisco, where she nearly doubled the organization's operating budget and built a two-plus-month operating reserve in four years. She was awarded the Alfred Drake Award from Brooklyn College, an honor given to an accomplished theatre professional who has made significant contributions to the American theatre. Her previous positions include roles with Dance Theater Workshop, Yale Repertory Theatre, Berkeley Repertory Theatre and Wesleyan University. Her volunteer work includes serving on the Board for Arts Orange County and South Coast Metro Alliance. Previously, she served as Chair of the Wesleyan Fund (2020-24). She is a graduate of Wesleyan University, Yale School of Drama and Yale School of Management (MFA/MBA).

**MARTIN BENSON** (*Founding Artistic Director*), (Mar. 15, 1937-Nov. 30, 2024) co-founder of SCR, directed nearly one-fifth of SCR's productions, including the 2020 production of *Outside Mullingar*. 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 LA Ovation Award for Lifetime Achievement. Benson 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 the world premiere of Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and Houston's Alley Theatre. He directed American classics such as *A Streetcar Named Desire*, and 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* and Horton Foote's *The Trip to Bountiful*; and Samuel D. Hunter's *The Whale and Rest* (world premiere); *The Whipping Man* by Matthew Lopez; and *The Roommate* by Jen Silverman (West Coast premiere). 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 *Red*, *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 from USC.



This Theatre operates under an agreement between the League of Resident Theatres and 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 Stage Directors and Choreographers Society, a national theatrical labor union.



The theatre is a member of Arts Orange County, the official local arts agency.