



55th Season • 521st Production

JULIANNE ARGYROS STAGE / SEPTEMBER 30 - OCTOBER 21, 2018

South Coast Repertory

Paula Tomei

MANAGING DIRECTOR

David Emmes & Martin Benson

FOUNDING ARTISTIC DIRECTORS

presents

VANYA AND SONIA AND MASHA AND SPIKE

by Christopher Durang

Keith Mitchell
SCENIC DESIGN

Raquel Barreto
COSTUME DESIGN

Karyn D. Lawrence
LIGHTING DESIGN

John Ballinger
ORIGINAL MUSIC and
SOUND DESIGN

Joshua Marchesi and
Holly Ahlborn
PRODUCTION MANAGERS

Joanne DeNaut, CSA
CASTING

Moira Gleason
STAGE MANAGER

Directed by

Bart DeLorenzo

Julianne and George Argyros/Argyros Family Foundation

Honorary Producer

Originally produced on Broadway by Joey Parnes, Larry Hirschhorn, Joan Raffé/Jhett Tolentino, Martin Platt & David Elliot, Pat Flicker Addiss, Catherine Adler, John O'Boyle, Joshua Goodman, Jamie deRoy/Richard Winkler, Cricket Hooper, Jiranek/Michael Palitz, Mark S. Golub & David S. Golub, Radio Mouse Entertainment, Shawdowncatcher Entertainment, Mary Cossette/Barbara Manocherian, Megan Savage/Meredith Lynsey Schade, Hugh Hysell/Richard Jordan, Cheryl Wiesenfeld/Ron Simons, S.D. Wagner, John Johnson, in association with the McCarter Theatre Center and Lincoln Center Theater

Originally commissioned and produced by McCarter Theatre Center, Princeton, NJ, Emily Mann, Artistic Director; Timothy J. Shields, Managing Director; Mara Isaacs, Producing Director; and produced by Lincoln Center Theater, New York City, under the direction of André Bishop and Bernard Gersten in 2012.

VANYA AND SONIA AND MASHA AND SPIKE is presented by special arrangement with Dramatists Play Service, Inc., New York.

CAST OF CHARACTERS

(In order of appearance)

Vanya	<i>Tim Bagley</i>
Sonia	<i>Jenna Cole</i>
Cassandra	<i>Svetlana Efremova</i>
Masha	<i>Pamela J. Gray</i>
Spike	<i>Jose Moreno Brooks</i>
Nina	<i>Lorena Martinez</i>

SETTING

A farmhouse in Bucks County, Pennsylvania.

LENGTH

Approximately two hours and 15 minutes with one 15-minute intermission.

PRODUCTION STAFF

Dramaturg	<i>Kat Zukaitis</i>
Production Assistant	<i>Rachele Ekstrand</i>
Costume Design Assistant	<i>Ramzi Jneid</i>
Assistant Lighting Designer	<i>Jacob Brinkman</i>
Stage Management Intern	<i>Lauren Buangan</i>
Light Board Operator	<i>Sean Deuel</i>
Sound Board Operator	<i>Jim Busker</i>
Dresser	<i>Rebecca Clayton</i>

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.

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

Show your appreciation for the play by using the hashtag #VSMSSCR and tagging the designers listed on P1.

“Here Comes the Sun”

Written by George Harrison

Published by Harrysongs, Ltd. (ASCAP)

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The Chekhov Cheat Sheet

by Kat Zukaitis

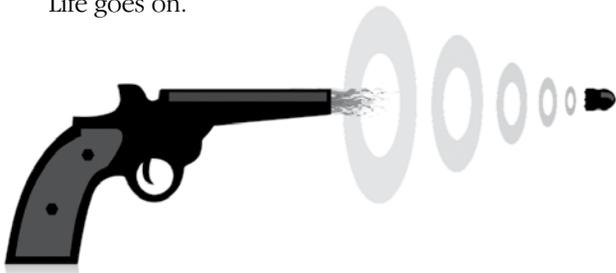
Anton Chekhov was a Russian playwright who was much more famous and distinguished than Christopher Durang, so everybody was confused when Durang decided to write a play that he refers to as “Chekhov in a blender.” But he did—and then it won a Tony Award for Best New Play and some other stuff, so maybe it wasn’t the worst idea ever.

Durang insists that you don’t need to know a single thing about Chekhov in order to enjoy *Vanya and Sonia and Masha and Spike*. Just in case you think he’s lying, here’s a very comprehensive and completely accurate summary of Chekhov’s major plays:

UNCLE VANYA

Vanya and his niece, Sonya, manage her father’s country estate, but they are NOT happy about it. Sonya’s father arrives with his new, beautiful, much younger wife. Shocker: Everyone falls in love with her. Doctor Astrov insists that killing all the forests is a problem. Nobody cares. Sonya’s father talks about selling the house. Vanya shoots him and misses. Nothing happens. Someone plays a guitar. Vanya and Sonya pay the bills.

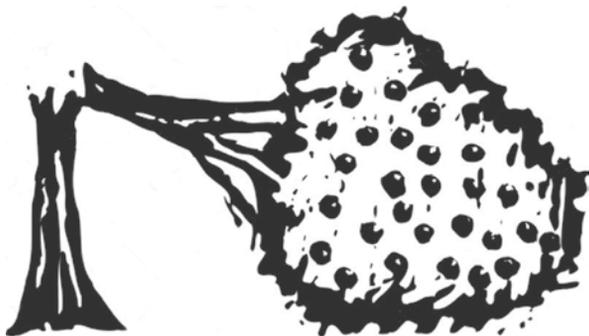
Life goes on.



THE CHERRY ORCHARD

Madame Ranevskaya leaves Paris to return to her family estate, which has a beautiful cherry orchard. Like, a real one. With way more than 10 trees. She is broke and indecisive for a while. Eventually, her estate is auctioned off and the trees are murdered.

Moral of the story: never leave Paris.



THE SEAGULL

Arkadina is an old actress. Nina is a young actress. Guess how they both feel about that? Arkadina’s lover tells Nina that she is like a seagull, which may or may not be a good thing. Arkadina’s son writes a play that nobody understands. At the end, he kills himself. Chekhov calls this one a comedy.

Life goes on...except when it doesn’t.



THREE SISTERS

Olga, Masha and Irina are depressed and wish they were in Moscow. They’re not. Irina gets so depressed that she can’t remember how to say ‘window’ or ‘ceiling’ in Italian. That happens, right?

Russia is very depressing.

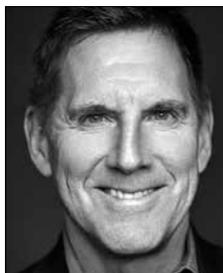


IVANOV

Seriously, nobody reads this one.

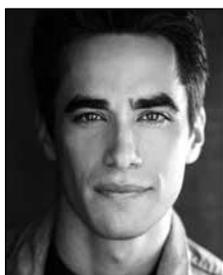
Let it go.

Artist Biographies



TIM BAGLEY
Vanya

is making his SCR debut. He reunites with Bart DeLorenzo after working together on *Stage Kiss* at Geffen Playhouse and *The Receptionist* at Odyssey Theatre Ensemble. His other theatre highlights include *Under My Skin* (Pasadena Playhouse), *Underneath the Lintel* (Ensemble Theatre Company), *Four Places* (Ovation, LA Drama Critics Circle and Garland awards, Rogue Machine Theatre), *Beverly Winwood Presents...* (Groundlings Theatre) and *The Groundlings Main Company* (two *LA Weekly* awards). Bagley wrote and performed three one-person shows: *No Actors Allowed* (Groundlings Theatre), *Clean Boy*, *Dirty Stories* (The Comedy Festival) and *Happy Hour* (Jury Award, The Comedy Festival). He currently recurs on "Teachers," "Grace and Frankie" and "Will & Grace." His other television highlights include "One Day at a Time," "Transparent," "Mr. Robinson," "The Comeback," "Web Therapy," "Shameless," "Southland," "Grimm" and "Monk." His film highlights include *Imperfect Sky*, *Blind Malice*, *This Is 40*, *Knocked Up*, *Finding Bliss*, *Employee of the Month*, *The Day After Tomorrow*, *Happy, Texas* and *The Mask*. Twitter: iamtimbagley, website: timbagley.com.



JOSE MORENO BROOKS
Spike

is excited to be making his SCR debut. He is an actor, filmmaker and film editor who, most recently, spent two months in Sweden shooting a documentary about immigration and integration. Prior to *Vanya and Sonia and Masha and Spike*, he was in the Los Angeles Philharmonic's production of *West Side Story* at the Hollywood Bowl. His select television credits include a series regular role on the NBC comedy "Telenovela," as well as recurring roles on "Baby Daddy" and "Young & Hungry." He holds a degree in economics from UCLA, which he admits hasn't been of much use in his current pursuit. He is currently studying at The Actors' Gang.



JENNA COLE
Sonia

appeared in SCR's *The Wind in the Willows* and has taught in the SCR Theatre Conservatory since 2006. She has performed at the Pasadena Playhouse, Mark Taper Forum, Ahmanson Theatre, Shakespeare Orange County, Berkeley Repertory Theatre, Geva Theatre Center, Arizona Theatre Company, Repertory Theatre of St. Louis, Pittsburgh Playhouse and PlayMakers Repertory, among others. Her film and television credits include *A Home Out West*, "Picket Fences," "The George Carlin Show" and numerous commercials and DVD narration. As a longtime resident artist at A Noise Within, Cole appeared in *The Way of the World*, *Hamlet*, *The Three Sisters*, *The Seagull*, *Tartuffe*, *The Winter's Tale*, *Hay Fever* and *A Midsummer Night's Dream* with the LA Philharmonic at the Hollywood Bowl. Cole has taught at Pomona College, Chapman University, Point Park University and West Virginia University; she holds an MFA in acting from the American Conservatory Theater and an Associate Teacher of Fitzmaurice Voicework certification.



SVETLANA EFREMOVA
Cassandra

is very happy to return to her beloved SCR. She is a professor and head of acting at California State University, Fullerton. Efremova appeared on Broadway and in a touring production of *Uncle Vanya* and in numerous shows at the Yale Repertory Theatre and at South Coast Repertory. For 11 years, she was a member of the St. Petersburg State Theatre (Russia), where she performed more than 20 leading roles and traveled internationally. Her film and television credits include *White Oleander*, *Phone Booth*, "House of Cards," "The Americans," "The OA," "Blacklist," "NCIS: Los Angeles," *The Island*, *K-19*, *Stick It*, *The Elder Son*, *Killer by Nature*, *Spinning Boris*, "The Closer," "Monk," "The West Wing," "ER," "The Practice," "Cold Case," "Without a Trace," "Curb Your Enthusiasm," "Strong Medicine" and "Joan of Arcadia." Her acting awards include Yale University's Herschel Williams

Award and the Best Actress Award at the Prague International Festival. She holds an MFA from the Yale School of Drama and a BFA from the St. Petersburg Academy of Theatre (Russia).



PAMELA J. GRAY
Masha

returns to SCR where she previously appeared in *The Real Thing*. She appeared on Broadway in *Present Laughter* at Roundabout Theatre Company (as Joanna Lippiat) and *Butley* at the Booth Theatre (Anne Butley). Her off-Broadway credits include the American premieres of Marina Carr's *Woman and Scarecrow* (Scarecrow) at Irish Repertory Theatre; Howard Barker's *Gertrude—The Cry* (Gertrude) and *Judith: A Parting from the Body* (Judith), as well as *Scenes from an Execution* with Potomac Theatre Project at Atlantic Theater Company. Her other New York credits include work at Second Stage Theater, Manhattan Theatre Club, Women's Project Theater (now WP Theater), Theatre for a New Audience and Vineyard Theatre. Regionally, she appeared at Huntington Theatre Company, Pasadena Playhouse, Ahmanson Theatre, The Old Globe, Shakespeare Theatre of New Jersey, Arena Stage, Baltimore Center Stage, Portland Stage (Maine) and Dallas Theater Center. Her film credits include *Carbon Canyon*, *House of Sticks*, *Michael Clayton*, *Safe Harbor*, *Saint Maybe*, *The Devil's Advocate*, *The Stranger*, *I'll Take You There*, *Corn*, *Commandments* and *A Fish in the Bathtub*. She has appeared on television in "The Sinner," "Sons of Anarchy" (Agent Amy Tyler), "Borderline Talent," "Law & Order," "Law & Order: Criminal Intent," "Law & Order: Special Victims Unit," "Bones," "The Closer," "Medium," "Trust Me" and "Sex in the City."



LORENA MARTINEZ
Nina

appeared at SCR previously in *Yoga Play*. Her regional theatre credits include *Up Here* and *Mr. Burns* at La Jolla Playhouse; Olive Ostrovsky in *The 25th Annual Putnam County Spelling Bee* at Teatro Fatima (Mexico); *Into the Woods* at Metro Art (Mexico); and *Anchor Babies* for her New York University thesis. Her television and film credits include *Hotel Pennsylvania*, *How to Get Out of a Speeding Ticket* ("Funny or Die") and *Landing in Mumbai*. She holds a BFA from New York University and an MFA from UC-San Diego. IG: lorentz.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

CHRISTOPHER DURANG (*Playwright*) has written numerous nominated and award-winning plays including *A History of the American Film* (Tony Award nomination, Best Book of a Musical), *The Actor's Nightmare*, *Sister Mary Ignatius Explains It All for You*, (Obie Award, off-Broadway run, 1981-83), *Beyond Therapy* (Broadway, 1982, with Dianne Wiest and John Lithgow), *Baby with the Bathwater* (Playwrights Horizons, 1983), *The Marriage of Bette and Boo* (Public Theater, 1985; Obie Award, Dramatists of America Guild Hull-Warriner Award), *Laughing Wild* (Playwrights Horizons, 1987) and *Durang Durang* (an evening of six plays at Manhattan Theatre Club, 1994, including the Tennessee Williams parody *For Whom the Southern Belle Tolls*). In 1996, he was commissioned by the Rodgers and Hammerstein Foundation to write a new book for the popular musical, *Babes in Arms*. His play *Sex and Longing* was commissioned by Lincoln Center Theater and presented on Broadway in 1996 (with Sigourney Weaver). *The Idiots Karamazov*, a full-length play with music written with Albert Innaurato, was revived at the American Repertory Theatre. His play *Betty's Summer Vacation* (Drama Desk Award nomination) had its world premiere at Playwrights Horizons in February 1999 to great critical acclaim and sold-out houses and was extended three times. It was the recipient of four Obie Awards, for distinguished playwriting, directing, acting and set design. His musical (with music by Peter Melnick), *Adrift in Macao*, premiered at New York Stage and Film in 2002. *Mrs. Bob Cratchit's Wild Christmas Binge* was commissioned by Pittsburgh's City Theater and had its world premiere in 2002. In the early '80s, he and Sigourney Weaver co-wrote and performed in their acclaimed Brecht-Weill parody, *Das Lusitania Songspiel*, and were both nominated for Drama Desk Awards for Best Performer in a Musical. In 1993, he sang and tried to dance in the five-person Sondheim revue, *Putting It Together*, with Julie Andrews, off-Broadway at Manhattan Theatre Club. And he played a singing Congressman in *Call Me Madam* with Tyne Daly as part of "Encores." He can be heard on cast recordings of both productions. In film, he has appeared in *The Secret of My Success*, *Mr. North*, *The Butcher's Wife*, *Housesitter*, *The Cowboy Way*, *The Object of My Affection*, *Simply Irresistible* and *The Out of Towners*, among others. For television, he wrote for the Carol Burnett special called "Carol and Robin and Whoopi and Carl;" and for the PBS series "Trying Times," he wrote a teleplay called "The Visit" starring Swoosie Kurtz as Wanda, the upsetting houseguest. He has written several screen-

plays including *The House of Husbands* (co-authored with Wendy Wasserstein), *The Adventures of Lola* for Tri-Star and director Herbert Ross, *The Nun Who Shot Liberty Valance* and his own adaptation of *Sister Mary...*, which aired on Showtime with Diane Keaton in the title role; and two sitcom pilots, “Billy and Meg” (for Fox Television) and “Dysfunction!—the TV Show” (for Warner Brothers). He hopes one day they will be produced, perhaps in heaven. Early in his career, he won a Guggenheim, a Rockefeller, CBS Playwriting Fellowship, the Lecompte du Nouy Foundation grant, and the Kenyon Festival Theatre Playwriting Prize. In 1995, he won the prestigious three-year Lila Wallace *Reader’s Digest* Award; as part of his grant, he ran a writing workshop for adult children of alcoholics. He was a co-chair with Marsha Norman of the Playwriting Program at the Juilliard School in Manhattan. He is a member of the Dramatists Guild Council. He has an MFA from the Yale School of Drama.

BART DELORENZO (*Director*) returns to SCR where he directed the premieres of *Sugar Plum Fairy*, *tokyo fish story*, *Fast Company*, *Doctor Cerberus*, *Shipwrecked! An Entertainment* and *Dead Man’s Cell Phone*, along with NewSCRipts and Pacific Playwrights Festival readings. As artistic director of LA’s Evidence Room, he directed *The False Servant*, *Passion Play*, *Annapurna*, *Ivanov*, *Margo Veil* and *The Cherry Orchard*, among others. His recent directing credits include *Stage Kiss*, *Death of the Author* and *Coney Island Christmas* at the Geffen Playhouse; *Annapurna* with The New Group (off-Broadway); *Nomad Motel* at Pittsburgh’s City Theatre; *Time Alone* with Belle Rêve Theatre Company; *Kiss*, *Go Back to Where You Are*, *Day Drinkers* and *A Number* with Odyssey Theatre Ensemble; *Need to Know* at Rogue Machine Theatre; *The Night Watcher* at Washington’s Studio Theater; *Cymbeline* at A Noise Within; and *I See You Made an Effort*. He has received awards from the Los Angeles Drama Critics Circle, *LA Weekly* Theatre Awards, *Backstage* Garland Awards and the Alan Schneider Director Award from Theatre Communica-

tions Group. He is a faculty member of the School of Theater at the California Institute of the Arts.

KEITH MITCHELL (*Scenic Design*) is delighted to be working at SCR, where he recently designed the Theatre for Young Audiences production of *Ella Enchanted*. He has designed a dozen shows for SCR including *Shipwrecked!*, *Doctor Cerberus*, *Venus in Fur* and *Mr. Popper’s Penguins*. He has designed award-winning productions for a variety of Southland theatres including 24th Street Theatre, A Noise Within, Kirk Douglas Theatre, Center Theatre Group, Geffen Playhouse, Getty Villa, ETC, Lewis Family Playhouse and Odyssey Theatre Ensemble. He has designed more than 20 shows for The Falcon Theatre, now the Garry Marshall Theatre, including *The Value of Names*, with the late Jack Klugman (Ovation Award, Scenic Design) and 18 seasons for the Los Angeles Philharmonic’s Summersounds, World Music and Art for Kids series at the Hollywood Bowl. Mitchell is an Emmy Award-winning art director and works on a variety of commercials, television promotions and film projects. You might recognize Discovery Channel’s Shark Week, KFC, Taco Bell, Toyota, NBC’s “The Voice,” 2018 Winter Olympics social media campaign and *American Assassin*. He recently illustrated a children’s book, *I Love To Go Camping* by JoAnn Dickinson. He is a USC alumnus.

RAQUEL BARRETO (*Costume Design*) is a Los Angeles-based costume designer working in theater, dance and opera. She is thrilled to be making her SCR debut. Her recent credits include *Frankenstein* and *Watch on The Rhine* (Guthrie Theater), *Native Gardens* (Pasadena Playhouse and Denver Center for the Performing Arts), *Water by the Spoonful* and *Elliot, A Soldier’s Fugue* (Center Theater Group), *Lady Day at Emerson’s Bar and Grill* (Actors Theater of Louisville/Portland Center Stage) and *The Glass Menagerie* (California Shakespeare Theater.) In four seasons at Oregon Shakespeare Festival, she designed *Julius Caesar*, *Roe*, *The River Bride*, *The Happiest Song Plays Last*, *Pericles* and *Water by the Spoonful*. Her designs have also been seen at Arena

IRREVERENT AND OUTRAGEOUS

CULTURE CLASH
(STILL) IN AMERICCA

written and performed by
RICHARD MONTOYA, RIC SALINAS and HERBERT SIGUENZA

These equal-opportunity offenders are back-bringing their smart, outrageous brand of social satire with them.
High school and above.

**DEC 30–
JAN 20**

Stage, Berkeley Repertory Theatre, Folger Theatre, Syracuse Stage, Cornerstone Theater Company, Magic Theatre, Latino Theater Company, Getty Villa, Cutting Ball Theater, the LA Philharmonic, Jacob's Pillow, Opera UCLA, and many others. Barreto is a native of Brazil and teaches costume design at the UCLA School of Theater, Film and Television. raquelbarreto.com

KARYN D. LAWRENCE (*Lighting Design*) is proud to return to SCR after having designed the Theatre for Young Audiences productions of *Junie B. Jones is Not a Crook*, *Ella Enchanted*, *Tales of a Fourth Grade Nothing*, *The Light Princess*, *A Year with Frog and Toad* and *The Miraculous Journey of Edward Tulane*. Lawrence has earned two Los Angeles Ovation Award nominations: Best Lighting for *Colony Collapse* at The Theatre @ Boston Court and for *The Gospel at Colonus* with Ebony Repertory Theatre. Her design for *Fences* with International City Theatre won an NAACP Theatre Award for Best Lighting. She has also designed for various regional theatres including Arizona Broadway Theatre, Pasadena Playhouse, The Wallis Annenberg Center for the Performing Arts, East West Players, New Swan Shakespeare Festival and Great River Shakespeare Festival. In addition to theatre, she is Radiance Lightworks' lead lighting designer for Universal Studios' Halloween Horror Nights and teaches lighting design at California State University Los Angeles. KDLightingDesign.com

JOHN BALLINGER (*Original Music and Sound Design*) returns to SCR, where his previous shows include *A Midsummer Night's Dream*, *The Borrowers*, *Fast Company*, *OZ 2.5* and *Sugar Plum Fairy*. He is an award-winning composer/sound designer/musical director and CalArts alumnus who has recorded, toured or performed with Moira Smiley and VOCO, Tracy Bonham, Rufus Wainwright, Van Dyke Parks and "Dancing With the Stars." His work as a composer includes scores and songs for television, short films, theatre and live events. His off-Broadway credits include *Annapurna* at the New Group and *F**ing Hipsters* at the Signature Theatre. His

JULIANNE & GEORGE ARGYROS/ARGYROS FAMILY FOUNDATION (*Honorary Producer*)

have been leading supporters of South Coast Repertory since its earliest days. Highlights of their generosity, in addition to their longstanding sponsorship of our annual production of *A Christmas Carol*, include major contributions to the Next Stage Campaign, leading to the naming of the Julianne Argyros Stage, and to the Legacy Campaign to build the theatre's endowment. Julianne also served as Honorary Chair of SCR's legendary 50th Season Gala, Theatrical Gold. The couple is delighted to underwrite Christopher Durang's uproarious *Vanya and Sonia and Masha and Spike* as the opening production of SCR's 55th season on the Julianne Argyros Stage. Speaking of the show, Julianne comments: "Comedy or drama, you know it will always be an amazing production at SCR!" We are deeply grateful to the Argyros Family for their extraordinary commitment to SCR and to our community.

regional credits include numerous plays at the Geffen Playhouse, A Noise Within, Ensemble Studio Theatre-LA, Circle X Theatre, Evidence Room, Hollywood Fringe, The Two Roads Theater, The Theatre @ Boston Court, Highways Theater, UCLA, CalArts, Occidental College, UC-Irvine, John Anson Ford Theater, La Mirada Theater for the Performing Arts, Getty Villa, Falcon Theater and The Broad Stage. Most recently, Ballinger composed the score for the feature film *Life Support* starring J.K. Simmons, Brian Dennehy and Tom Arnold.

MOIRA GLEASON (*Stage Manager*) joins the SCR team with this as her first production. She previously stage-managed *Julius Caesar*, *The River Bride*, *Long Day's Journey into Night*, *The Count of Monte Cristo*, *Water*

SWEENEY TODD
THE DEMON BARBER OF FLEET STREET
JAN 19-FEB 16



music & lyrics by **STEPHEN SONDHEIM**
book by **HUGH WHEELER**
directed by **KENT NICHOLSON**

The "demon barber" plots revenge, one shave at a time, in this Tony Award-winning musical.
Age 14 and above.

Honorary Producers: SOPHIE & LARRY CRIPE • JAMES, KIMBERLY, HALEY & KOLBY JACOBS



by the Spoonful, *The Two Gentlemen of Verona*, *King Lear*, *Romeo and Juliet* and assistant stage-managed *UniSon*, *Twelfth Night*, *Cymbeline* and *As You Like It* at Oregon Shakespeare Festival; stage-managed *Alive and Well*, *Since Africa*, *Back, Back, Back* and assistant stage-managed *King Lear*, *The Madness of King George III*, *The Taming of the Shrew*, *Whisper House*, *Cyrano De Bergerac*, *Coriolanus*, *Twelfth Night*, *All's Well That Ends Well*, *Romeo and Juliet*, *The Merry Wives of Windsor*, *Sea of Tranquility*, *Hamlet*, *The Two Gentlemen of Verona*, *Measure for Measure*, *The Sisters Rosensweig*, *The Constant Wife*, *How the Grinch Stole Christmas*, *Chita Rivera: The Dancer's Life*, *The Comedy of Errors*, *The Winter's Tale*, *Macbeth* at The Old Globe Theatre; and stage-managed *Adoption Project: Triad* at Mo'olelo Performing Arts Company and *Miss Witherspoon* at San Diego Repertory Theatre.

PAULA TOMEI (*Managing Director*) is responsible for 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 and served as a theatre panelist and site visitor for the National Endowment for the Arts (NEA) and the California Arts Council. Her teaching background includes a graduate class in non profit management at UC Irvine (UCI) and as a guest lecturer in the graduate school of business at Stanford. She was appointed by the chancellor to UCI's Community Arts Council, serves on the Dean's Leadership Society Executive Committee for the School of Social Sciences at UCI and on One OC's Nonprofit Advisory 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. In March 2017, she received the Mayor's Award from the City of Costa Mesa for her contributions to the arts community.

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 LA 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 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 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* 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.



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.