



51st Season • 489th Production  
SEGERSTROM STAGE / MARCH 27 - APRIL 26, 2015

# South Coast Repertory

Marc Masterson  
ARTISTIC DIRECTOR

Paula Tomei  
MANAGING DIRECTOR

David Emmes & Martin Benson  
FOUNDING ARTISTIC DIRECTORS

presents the world premiere of

# OF GOOD STOCK

by **Melissa Ross**

Tony Fanning  
SCENIC DESIGN

David Kay Mickelsen  
COSTUME DESIGN

Bradley King  
LIGHTING DESIGN

Darron L West  
SOUND DESIGN

Jerry Patch  
DRAMATURG

Jackie S. Hill  
PRODUCTION MANAGER

Kathryn Davies  
STAGE MANAGER

Directed by  
**Gaye Taylor Upchurch**

**Pam and Jim Muzzy**  
Honorary Producers

**Jane and Richard P. Taylor**  
Honorary Producers



**BNY MELLON**  
WEALTH MANAGEMENT  
Corporate Associate Producer

OF GOOD STOCK was commissioned by South Coast Repertory with a grant  
from the Elizabeth George Foundation and workshopped in the 2014 Pacific Playwrights Festival.

## CAST OF CHARACTERS

(In order of appearance)

Jess .....	<i>Melanie Lora</i>
Fred .....	<i>Rob Nagle</i>
Celia .....	<i>Andrea Syglowski</i>
Amy .....	<i>Kat Foster</i>
Josh .....	<i>Corey Brill</i>
Hunter .....	<i>Todd Lowe</i>

## SETTING

*A house on Cape Cod.*

## LENGTH

*Approximately two hours and 15 minutes, including one intermission*

## PRODUCTION STAFF

Casting .....	<i>Joanne DeNaut, CSA</i>
Assistant Stage Manager .....	<i>Julie Ann Renfro</i>
Assistant Director .....	<i>Lia Sima Fakhouri</i>
Assistant Scenic Designers .....	<i>Ryan Grossheim, Meghan Mitchell</i>
Costume Design Assistant .....	<i>Kate Poppen</i>
Assistant Sound Designer .....	<i>Charles Coes</i>
Stage Management Intern .....	<i>Steph Marron</i>
Scenic Design Intern .....	<i>Hye Sun Lee</i>
Light Board Operator .....	<i>Andrew Stephens</i>
Sound Board Operator .....	<i>Jacob Halliday</i>
Automation Operator .....	<i>Emily Kettler</i>
Wardrobe Supervisor/Dresser .....	<i>Bert Henert</i>
Wig and Makeup Technician .....	<i>Jenni Gilbert</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.

*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.*

# OrangeCoast

*Media Partner*

# Three Sisters Plays

Jess, Amy and Celia, Melissa Ross' three sisters in *Of Good Stock*, shared the same parents, an Upper East Side New York City upbringing and summers on Cape Cod; but, like sisters in any family, they are each as unique as one could find in a play or in life.

The oldest, Jess, is the married one. She's as much a mother to Amy and Celia as she is a sibling; and, as she turns 41, she confronts a growing pothole in her marriage and a much larger chasm embedded in her family's heritage.

Amy, the middle sister in her mid-30s, is to be married by year's end. Her narcissism—affection or defense mechanism?—of late has made her into a style-conscious bridezilla.

Celia, the "baby" about to turn 31, qualifies as the family screw-up, but her wicked sense of humor and ability to find and point out her sisters' flaws and foibles keeps things real.

As they gather on Cape Cod to celebrate a family anniversary, all three sisters have their guys in tow. Fred, a food writer, has long been associated with the Stockton family, and wound up married to Jess. Josh, a cut-from-the-catalog catch, has been cast in the role of Ken to Amy's Wedding Barbie. And Celia is bringing home what sounds like the latest in a chain of unfortunate *amorati*, all of whom have proved flawed or worse.

Ross' Stocktons are the latest set of three sisters as leading characters.

While Shakespeare might have written the original three sisters play (*King Lear*: Goneril, Regan and Cordelia),

**Jennifer Lyon (Meg Magrath), Kate Rylie (Babe Botrelle) and Blair Sams (Lenny Magrath) in SCR's 2010 production of *Crimes of the Heart* by Beth Henley.**

it was a tragedy focused on their living parent. That tragic genre was turned comic in 1900 by the great Russian playwright, Anton Chekhov, in his masterpiece, *The Three Sisters*.

Chekhov had read a biography of the Brontë sisters (Charlotte, Emily and Anne) and their ne'er-do-well, would-be artist brother, Branwell. They lived in a Yorkshire country village. The sisters were talented writers (*Jane Eyre*, *Wuthering Heights*), but all died relatively young.

From the Brontë paradigm, Chekhov created the Prozorovs—Olga, Masha and Irina—three Russian sisters not-yet-30 whose late father had been a prominent general in Moscow. But when we meet them and their hapless brother, Andrei, on the birthday of Irina, the youngest, they are living in a country peasant community, longing for the glamorous life they knew as children.

Chekhov called his plays comedies, though Stanislavski famously disagreed. But when his work was brought to the American mainstream, especially by the Actors Studio's company in the early 1960s, *The Three Sisters* seemed ultra-tragic to American sensibilities. Olga, the

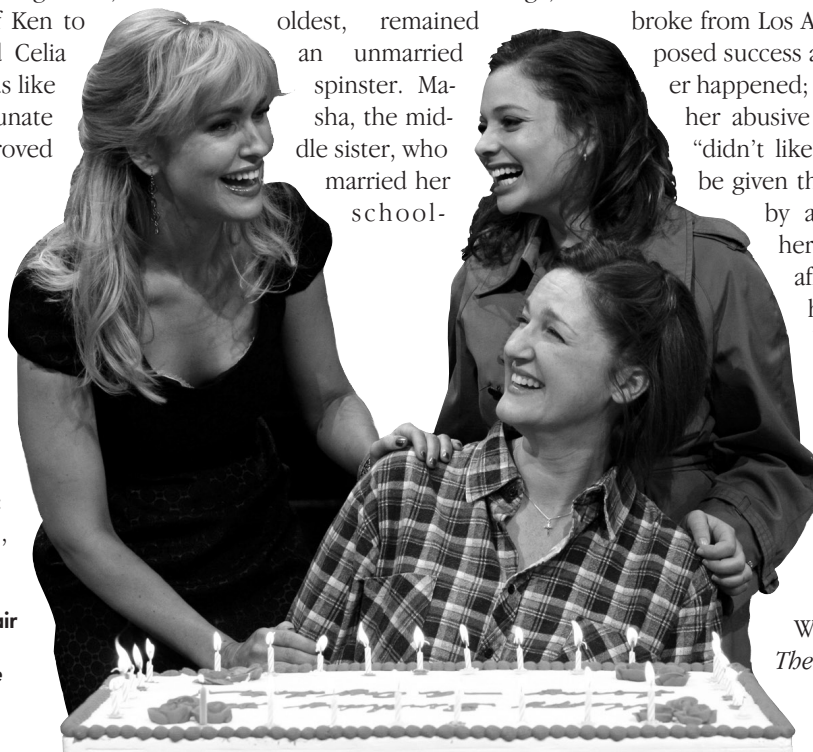
oldest, remained an unmarried spinster. Masha, the middle sister, who married her school-

master too young at 18, has a passionate, restorative affair with the dashing Vershinin, an army officer—married to a neurotic wife—who ships out, leaving Masha with the husband she does not love. And when the youngest, Irina, worn down by work and time, finally relents and agrees to marry the idealist Baron Tusenbach, whom she does not love, he is killed in a duel. Chekhov saw these events as equally devastating and ruefully, brutally funny. Americans, more sentimental and idealistic than the Russian writer-doctor dying of tuberculosis, see life differently.

Fifteen years after the landmark Actors Studio's production of *The Three Sisters*, Beth Henley brought American audiences *Crimes of the Heart*, a three-sisters comedy set in Hazlehurst, Mississippi. Henley's Magrath sisters, as young as Chekhov's, gather on another birthday in the home of the family's late patriarch to work out the individual messes their lives have become. The oldest, Lenny, faces spinsterhood and life with a shrunken ovary; Meg has returned broke from Los Angeles, where her supposed success as a singer actually never happened; and Babe, who gutshot her abusive husband because she "didn't like his looks," might not be given the benefit of the doubt by a judge or jury when her husband tells of her affair with a neighborhood African-American boy. Two good-hearted men, Doc Porter and the lawyer Barnette, augment the sisterhood the Magraths find again at Lenny's birthday that will carry them through.

In 1993, Wendy Wasserstein presented *The Sisters Rosensweig*,

*continued on page 8*



# Artist Biographies



## COREY BRILL

*Josh*

appeared at SCR previously as Rufus in *Five Mile Lake*, as a fetus in Noah Haidle's *Smokefall* and as Mr. Darcy in *Pride and Prejudice*. He is completely thrilled to be back. His Broadway credits include Gore

Vidal's *The Best Man*, Rajiv Joseph's *Bengal Tiger at the Baghdad Zoo* (understudy) and John Kander and Fred Ebb's *Cabaret* (national tour). He has performed at regional theatres around the country including The Kennedy Center, Actors Theatre of Louisville, Seattle Repertory Theatre, The Old Globe, Williamstown Theatre Festival, Hartford Stage, La Jolla Playhouse and Chalk Repertory Theatre. His television and film appearances include "The Walking Dead," "Perception," "CSI: Miami," "Confessions of a Dog" and HBO's "The Normal Heart." He earned his MFA from UC San Diego. [coreybrill.com](http://coreybrill.com)



## KAT FOSTER

*Amy*

is making her SCR debut. Her New York theatre credits include *King Of Shadows* (The Working Theater), *Temp Odyssey* (Summer Play Festival), *The Democracy Project* (Naked Angels), *The Life of Spiders* (45

Below), *Small Craft Warnings* (Jean Cocteau Repertory), *Lulu The Musical* (New York Musical Theatre Festival) and *Final Countdown* (The New York International Fringe Festival), for which she won the Excellence Award for Best Performance. Her regional theatre credits include *Comedy of Errors* (Portland Stage Company), *The Tempest* (Barter Theatre) and *Hamlet* (Cape Fear Regional Theatre). She also has participated extensively in the development of new plays at Lark Play Development Center, Manhattan Theatre Club, New Dramatists, The Actors Studio, New York Theatre Workshop and The Public Theater. Her television credits include "Bad Teacher," "Royal Pains," "Weeds," "The Unusuals," all of the "Law & Orders," and, most notably, she starred in the Fox comedy "Til Death." On film, she appeared in *A Year and Change* and *The Dramatics (A Comedy)*, which she co-wrote and starred in. She also co-wrote and starred in the web series, "The Newlymovedins," for which she won a Best Comedic Actress Award at the LA Comedy Festival. Currently, you can see her in the comedy, "Your Family or Mine" on TBS.



## MELANIE LORA

*Jess*

returns to SCR after appearing in *El- emeno Pea*, *Misalliance*, *Collected Stories* and the Theatre for Young Audience's production of *Sideways Stories from Wayside School*. Her Los Angeles theatre credits include *Boeing Boeing* and *Dinner with Friends* (La Mirada Theatre), the world premiere of *The Good Book of Pedantry and Wonder* (The Theatre @ Boston Court), *Taking Steps* (Odyssey Theatre Ensemble), *Many Happy Returns* (Laguna Playhouse), *Dead End* (Ahmanson Theatre), *Arms and the Man* (Avo Playhouse) and *The Seagull* and *Orlando* (The Actors' Gang), as well as productions at The Antaeus Company, Geffen Playhouse, Edgemar Theatre, Getty Villa, Evidence Room, Theatre of NOTE and BoTH Theatre Company. Her film and television credits include *I am I*, "Callers," "Sons of Anarchy," "Castle," "Numb3rs," "Gilmore Girls," the hit web series "The Consultants," as well as numerous commercials and voiceover spots. She is a member of The Antaeus Company. [melanielora.com](http://melanielora.com) @missmelanielora



## TODD LOWE

*Hunter*

is excited to be back at SCR. He was last seen here in Amy Freed's *The Beard of Avon* and, prior to that, in Tom Donaghy's *The Beginning of August*. Other SoCal theatre credits include several shows from Los

Angeles-based playwright Justin Tanner: *Day Drinkers* at Odyssey Theatre Ensemble and *Wife Swappers*, *Pot Mom* and *Zombie Attack!* at Third Stage Theatre in Burbank. Television fans may remember him as musician Zach Van Gerbig on "Gilmore Girls" and as Iraqi War veteran Terry Bellefleur on HBO's "True Blood." He holds a BFA in theatre from The University of Texas.



## ROB NAGLE

*Fred*

last performed at SCR in Samuel D. Hunter's *Rest* and Alan Ayckbourn's *Taking Steps*. His regional credits include productions at Denver Center Theatre Company, Portland Center Stage, Mark Taper Forum, The Old



Globe, Center Stage, San Jose Repertory Theatre and the Shakespeare Theatre Company in Washington, D.C. In Los Angeles, he is a proud member of the Troubadour Theatre Company and The Antaeus Company, where he serves as co-artistic director alongside Bill Brochtrup and John Sloan. His film appearances include *Fishing Naked*, *Boost*, *New Year's Eve*, *Life As We Know It*, *The Soloist*, *Fun with Dick and Jane*, *Cellular* and *American Wedding*. His television credits include recurring roles on "Eli Stone," "Lincoln Heights" and "Dawson's Creek," and guest appearances on "Grey's Anatomy," "CSI," "Criminal Minds," "Castle," "Major Crimes," "NCIS," "Mad Men," "Cold Case," "Studio 60 on the Sunset Strip," "Without a Trace," "Everwood," "The Guardian" and "Buffy the Vampire Slayer." [robnagle.com](http://robnagle.com)



**ANDREA SYGLOWSKI**  
*Celia*

is making her SCR debut. She recently appeared in the Huntington Theatre Company's production of *Venus in Fur* and was the winner of the 2014 Elliott Norton Award for Best Actress in a Large Theatre. In addition, she has been nominated for an IRNIE Award for that performance. She has participated in new play development workshops at Roundabout Theatre Company, New York Theatre Workshop, Labyrinth Theater Company, Bay Street Theatre, Lark Play Development, Ars Nova, Jewish Plays Project, Ma-Yi Theater Company, The New York Society Library and Vertigo Theatre Company. Her other credits include *A Flea in Her Ear*, *Bully to You*, *Schmoozy Togetherness*, *White Trash Anthem* (Williamstown Theatre Festival); *Three Sisters*, *Loves Labours Lost*, *Elijah*, *Carve* (Chautauqua Theater Company); and *Much Ado About Nothing* and *A Midsummer Night's Dream* (Shakespeare at the Manor). Her television credits include "How to Get Away with Murder" and "Elementary." She received her training at USC and The Juilliard School, class of 2013, where she was the proud recipient of the Robin Williams Scholarship.

#### PLAYWRIGHT, DIRECTOR AND DESIGNERS

**MELISSA ROSS** (*Playwright*) has written numerous plays including *Thinner Than Water*, *You Are Here*, *Do Something Pretty*, *The Allies* and *An Entomologist's Love Story*. *Thinner Than Water* was originally produced by Labyrinth Theater Company and is included in the anthology *New Playwrights: Best Plays of 2011* by Smith and Kraus. It received its Chicago premiere at The Gift Theatre in 2014 and is published by Dramatists Play Service. Ross has had readings and workshops with The Amoralists, Cherry Lane Theatre, Colt Coeur, Dorset Theatre Festival, IAMA Theatre Company, The Juilliard School, Laby-

rinth Theater Company, LCT3, Manhattan Theatre Club, Montana Repertory Theatre, New York Stage and Film, The New Group, Pacific Playwrights Festival, Rattlestick Playwrights Theater and the TheatreWorks Palo Alto New Works Festival. Following its world premiere at South Coast Repertory, *Of Good Stock* will receive its New York premiere this spring at Manhattan Theatre Club. Also this spring, her play *Nice Girl* will have its world premiere with Labyrinth Theater Company. Ross was a Lila Acheson Wallace Playwriting Fellow at The Juilliard School and is a proud member of both the Dorothy Strelsin New American Writers Group at Primary Stages and Labyrinth Theater Company.

**GAYE TAYLOR UPCHURCH** (*Director*) is thrilled to be making her SCR debut. She has directed Nancy Harris's *Our New Girl* (Atlantic Theater), Laura Marks's *Bethany* with America Ferrera (Women's Project, Lucille Lortel nomination for Best New Play and Best Actress and at The Old Globe), Lucy Thurber's *Stay* (Rattlestick Playwrights Theater, Obie Award for Hilltown Play Cycle), Simon Stephens's *Harper Regan* with Mary McCann (Atlantic Theater, *The New York Times* Top Ten Productions 2012), Simon Stephens's *Bluebird* with Simon Russell Beale (Atlantic Theater) and the musical *She Loves Me* (UNCSA). Her work has been seen at Culture Project, La MaMa E.T.C., The Juilliard School and Lincoln Center Institute among others. She has developed new work at New Dramatists, Playwrights Realm, New York Stage and Film, The Kennedy Center, The Playwrights' Center, LCT Director's Lab and SPACE on Ryder Farm. She worked with Sam Mendes as his associate director for two years on The Bridge Project's productions of *The Cherry Orchard*, *The Winter's Tale*, *The Tempest* and *As You Like It* (BAM/Old Vic/international tour). She is an alumna of the Women's Project Directors Lab, The Drama League and North Carolina School of the Arts. Upcoming: *An Iliad* (Hudson Valley Shakespeare Festival) and *Magical History Tour*, a pirate musical on the Hudson River (Floating Theater Company).

**TONY FANNING** (*Scenic Design*) returns to SCR where he has designed eight productions including *Three Viewings*, *An Ideal Husband*, *All My Sons*, *Art*, *Lobby Hero*, *Good As New* and *A Naked Girl on the Appian Way*. He designed the original Broadway production of August Wilson's *Two Trains Running*. His other stage credits include the national tour of *The Who's Tommy*, directed by Victoria Bussert, as well as productions for Guthrie Theater, The Old Globe, San Diego Opera, Chautauqua Opera, Virginia Opera and Geffen Playhouse. As an art director for film, Fanning has had the privilege of working with Steven Spielberg (*Lincoln*, *Munich*, *War of the Worlds*, *Amistad*), Robert Zemeckis (*The Polar Express*, *What Lies Beneath*, *Forrest Gump*), Sam Raimi (*Spider Man*), Steven Soderberg (*Ocean's 12* and *13*),

Nancy Meyers (*What Women Want*) and Brad Silberling (*Lemony Snicket's A Series of Unfortunate Events*). As a production designer, he has twice designed for director Andrew Fleming (*Nancy Drew* and *Hamlet 2*), Jim Sheridan's *Brothers*, Rod Lurie's remake of *Straw Dogs*, Jim Field Smith's *Butter*, Baltasar Kormákur's *Contraband*, Zach Braff's *Wish I Was Here*, Ryan Murphy's *The Normal Heart*, Chris Carter's *The After* and Vince Gilligan and Peter Gould's "Better Call Saul." Fanning won an Emmy for his art direction on the pilot episode of Aaron Sorkin's "The West Wing."

**DAVID KAY MICKELSEN** (*Costume Design*) has designed more than 300 productions at the nation's leading theatres, including SCR; Guthrie Theater; Denver Center Theatre Company (59 productions); Arizona Theatre Company (47 productions); The Cleveland Play House (21 productions); Cincinnati Playhouse in the Park (14 productions); Ford's Theatre; Williamstown Theatre Festival; Berkeley Repertory Theatre; Geffen Playhouse; Pasadena Playhouse; Laguna Playhouse; The Old Globe; San Diego Repertory Theatre; A Contemporary Theatre; the Oregon, Utah, Colorado and Illinois Shakespeare festivals; Studio Arena Theatre; Portland Center Stage; Northlight Theatre; Pioneer Theatre Company; GeVa Theatre; The Repertory Theatre of St. Louis; Children's Theatre Company of Minneapolis; Tennessee Repertory Theatre; Missouri Repertory Theatre; Sundance Theatre Festival; New Mexico Repertory Theatre; Pennsylvania Center Stage; Florida Stage; The Maltz-Jupiter Theatre; Ensemble Studio Theatre; Irish Repertory Theatre; Theatre of the Open Eye; Jean Cocteau Repertory Theatre; The Hampton Playhouse; and Timberlake Playhouse. Originally from Canby, Ore., he graduated with an MFA from California Institute of the Arts and is a member of the United Scenic Artists. davidkaymickelsen.com.

**BRADLEY KING** (*Lighting Design*) is a lighting designer based in New York City. His recent work includes *Natasha, Pierre, and the Great Comet of 1812* (Hewes Design Award, Lucille Lortel Award nominations), *The Little Prince* (Hang a Tale), *The Winter's Tale* (The Pearl Theater), *Jacuzzi* (Ars Nova), *A Sucker Emcee* (Labyrinth Theater Company), *And I and Silence* (Signature Theatre), *Salome of the Moon* (Waterwell Theater), *And Baby Makes 7* (New Ohio Theatre), *Women or Nothing* (Atlantic Theater Company), *Be a Good Little Widow* (Wild Project), *Lawnpeople* (Cherry Lane Theatre), *Dukus* (Target Margin Theater), *Ninth and Joanie* (Labyrinth Theater) and *Children* (The Actors Company Theatre). King's extensive regional work includes shows at ART, Berkeley Repertory Theatre, La Jolla Playhouse, McCarter Theatre Center, Penobscot Theater, Virginia Stage Company, Yale Repertory and Williamstown Theatre Festival. King also frequently designs for opera including projects with Bard Summerscape, Boston Early

Music Festival, Kentucky Opera, New York City Opera, Opera Omaha, Vancouver Opera and Virginia Opera. www.bradleykingld.com

**DARRON L WEST** (*Sound Design*) returns to SCR, having previously designed *The Tempest*, *How the World Began* and *Chinglish*. He is a Tony and Obie Award-winning sound designer whose work for theatre and dance has been heard in more than 500 productions nationally and internationally, on Broadway and off. His accolades for sound design include the Bay Area Theater Critics Circle Award, the Lucille Lortel and AUDELCO Awards and the Henry Hewes Design Award. He is a proud recipient of the a 2012 Princess Grace Award.

**JERRY PATCH** (*Dramaturg*) was affiliated with South Coast Repertory from 1967-2005. He served as dramaturg on nearly 150 new plays seen and developed at SCR, including the world premieres of *Abundance*, *Freedomland*, *Golden Child*, *Intimate Apparel*, *Search and Destroy*, *Three Days of Rain* and *Wit*. His dramatic writing has been produced at SCR and other theatres, and on television. He was project director of SCR's Pacific Playwrights Festival from its inception in 1998 through 2005 and, for seven years, served as artistic director of the theatre program of Sundance Institute. As a professor of theatre and film, he taught at Long Beach City College, UC Irvine, UC San Diego, CSU Long Beach and other institutions. He was consulting dramaturg for Roundabout Theatre Company of New York for nearly a decade, and left SCR to become resident artistic director for The Old Globe in San Diego. He is now artistic development consultant for Manhattan Theatre Club in New York.

**KATHRYN DAVIES** (Stage Manager) previously stage-managed *The Whipping Man*, *Tartuffe*, *Reunion*, *Trudy and Max in Love*, *Ivy+Bean: the Musical*, *The Motherf\*\*ker with the Hat*, *How to Write a New Book for the Bible*, *Sight Unseen*, *Topdog/Underdog*, *Sideways Stories from Wayside School*, *In the Next Room or the vibrator play*, *Doctor Cerberus*, *Ordinary Days*, *Our Mother's Brief Affair*, *The Injured Party*, *The Brand New Kid* and *Imagine* at SCR. Her favorite credits include *Dividing the Estate* at Dallas Theater Center, *La Bohème* at Tulsa Opera, *The Mystery of Irma Vep* at The Old Globe, *Daddy Long Legs* at Laguna Playhouse, *Tosca* and *La Fille du Régiment* at Opera Ontario, *Of Mice and Men* at Theatre Calgary/CanStage/Neptune Theatre, *The Dresser* at Manitoba Theatre Centre, *Skylight* at Tarragon Theatre, *To Kill a Mockingbird* at Citadel Theatre/Manitoba Theatre Centre/Theatre Calgary and *The Designated Mourner* at Tarragon Theatre and the Edinburgh Fringe Festival. Davies also has worked as head theatre representative at the Toronto International Film Festival, Dubai International Film Festival, AFI Fest (part of the American Film Institute), Los Angeles Film Festival and as team leader at Sundance.

**JULIE ANN RENFRO** (*Assistant Stage Manager*) has been a part of the stage management team at SCR for seven seasons and more than 20 productions. Some of her favorites include *La Posada Mágica*, *The Parisian Woman* and most recently *The Miraculous Journey of Edward Tulane*. She has a BA in theatre arts from Vanguard University. Her other credits include work at Sydney Independent Theatre Company, Long Beach Shakespeare Company, American Rose Theatre and American Coast Theatre Company. Renfro is a proud member of Actor's Equity Association.

**MARC MASTERSON** (*Artistic Director*) is in his fourth 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.

**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 school of business at Stanford and UC Irvine (UCI). She teaches a graduate class in nonprofit manage-

**PAM AND JIM MUZZY** (*Honorary Producers*) are thrilled to underwrite *Of Good Stock's* world premiere. The couple is among SCR's most dedicated and enthusiastic supporters, having served as Honorary Producers for eight plays since 2005—Zoe Kazan's *Trudy and Max in Love* (2014), Bill Cain's *How to Write a New Book for the Bible* (2012), Donald Margulies' *Sight Unseen* (2012), Adam Gwon's *Ordinary Days* (2010), Sarah Ruhl's *Dead Man's Cell Phone* (2008); the world premieres of Jeff Whitty's *The Further Adventures of Hedda Gabler* (2006); and Noah Haidle's *Princess Marjorie* (2005); and our holiday production of Octavio Solis' *La Posada Mágica*. Pam serves on the SCR Board of Trustees, and she and Jim have been First Nights subscribers for more than a decade. They are also Platinum Circle members, Gala underwriters and major donors to the Next Stage and Legacy campaigns. "Jim and I feel fortunate to have a theatre the caliber of SCR in our community and are pleased to be able to support it," says Pam.

**RICHARD P. AND JANE TAYLOR** (*Honorary Producers*) are thrilled to be serving as Individual Honorary Producers for the second time—their first effort, in 2012, was the Alan Ayckbourn comedy, *Absurd Person Singular*. In addition to their Honorary Producer support, they have thoroughly enjoyed their five outings as members of The Playwrights Circle, each year underwriting a world premiere such as *Five Mile Lake* last season, *Cloudlands* in 2012, *Silent Sky* in 2011, *What They Have* in 2008 and *My Wandering Boy* in 2007. Jane has served on the Gala Committee since 2008 and, after having joined the Board of Trustees in 2013, now also serves on the Platinum Circle Committee. In addition to underwriting plays, the Taylors are members of Platinum Circle, Gala underwriters and donors to the Emmes/Benson Founders Endowment. The Taylors are passionate theatre lovers and have subscribed to both stages since the early 1980s. Richard sums up their sentiments for SCR, "It is really wonderful to have one of the 'Top 5' regional theatres in America just 10 minutes from our front door!"

ment at UCI and was recently 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 a revival of Horton Foote's *The Trip to Bountiful* and 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. This season, he is directing the world premiere of Rajiv Joseph's *Mr. Wolf*. 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.

*continued from page 3*

a play informed by the feminism she explored in *The Heidi Chronicles*, and set in the world of Jewish life in New York City she knew well. Wasserstein's sisters are middle-aged—from 40 to mid-50s. The eldest, Sara, is a single, completely assimilated international banker pursued by a New York furrier who represents the culture she's come from and left behind. In her late 40s, Gorgeous—an irrepressible Jewish traditionalist—is now struggling to sustain appearances and stay afloat when her husband's career craters. And Pfeni, a globetrotting travel writer, single at 40, can't cut herself loose from the bisexual stage director she loves, but who won't marry, because he "misses men." Gathering to celebrate Sara's birthday, the sisters find an appreciation for and renewed strength in each other.

Chekhov's construct, reinvented and made comedic for Americans in these two plays, proved effective. Henley's *Crimes* won the Best New Play award from the New York Drama Critics Circle, earned three Tony nominations and won the Pulitzer Prize for Drama. Wasserstein's *Rosensweig* revision won Best New Play from the NY Drama Critics and received five Tony nominations including Best Play. *The Three Sisters* model has worked in films as well: Woody Allen's *Hannah and Her Sisters* (1986) and Ingmar Bergman's *Cries and Whispers* (1972).



In *Of Good Stock* Melissa Ross has updated Chekhov's touchstone three sisters' saga by depicting her current generation of 30s-40s women. In doing so, she brings a contemporary urban perspective that is both new and familiar to assimilation and sisterhood, to modern women's views on men and marriage, to American families and feminism. She revisits, extends and further Americanizes the inspirational paradigm of three English writer-sisters living in the countryside that Chekhov transformed into three country-bound Russian sisters at the turn of the last century; that Henley renewed and made comedic and American in Mississippi; and that Wasserstein made Jewish-urban comedic two decades later in New York City.

Two decades after Wasserstein, in a new century, Ross—in her very funny, sometimes harsh and ultimately moving *Of Good Stock*—makes the old model new. Again.



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.