



54th Season • 518th Production
JULIANNE ARGYROS STAGE / APRIL 8-29, 2018

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents the world premiere of

LITTLE BLACK SHADOWS

by Kemp Powers

David M. Barber
SCENIC DESIGN

Sara Ryung Clement
COSTUME DESIGN

Elizabeth Harper
LIGHTING DESIGN

Charles Coes AND Nathan A. Roberts
SOUND DESIGN & ORIGINAL MUSIC

Hana S. Kim
PROJECTION & PUPPET DESIGN

Kimberly Colburn
DRAMATURG

Joshua Marchesi
PRODUCTION MANAGER

Joanne DeNaut, CSA
CASTING

Nikki Hyde
STAGE MANAGER

Directed by
May Adrales

The Playwrights Circle

Sandy Segerstrom Daniels • Dr. Robert F. & Julie A. Davey • Patricia Ellis • Janet & Michael Hards
Yvonne & Damien Jordan • Jim & Pam Muzzy • Carl Neisser • Michael Oppenheim • Barbara Roberts
Peter & Joy Sloan • Julia Voce • Marci Maietta Weinberg & Bill Weinberg

Honorary Producer

LITTLE BLACK SHADOWS was workshopped and developed in South Coast Repertory's 2016 Pacific Playwrights Festival.

This play is a recipient of an Edgerton Foundation New American Play Award.

CAST OF CHARACTERS

(In order of appearance)

Colis	<i>Giovanni Adams</i>
Toy	<i>Chauntae Pink</i>
Daniel	<i>Daniel Bellusci</i>
Mittie	<i>Emily Yetter</i>
Father	<i>Mark Doerr</i>
Mother	<i>Elyse Mirto</i>

SETTING

The various rooms inside the “Big House” of a Georgia cotton plantation in the 1850s.

LENGTH

Approximately one hour and 45 minutes with no intermission.

PRODUCTION STAFF

Production Assistants	<i>Natalie Figaredo, Keira Talley</i>
Dialect Coach	<i>Judith Moreland</i>
Assistant Dramaturg	<i>Lena Romero</i>
Fight Choreographer	<i>Ken Merckx</i>
Assistant to the Scenic Designer	<i>Samuel James Vawter</i>
Costume Design Assistant	<i>Rebecca Clayton</i>
Assistant Lighting Designer	<i>Alexander Le Vaillant Freer</i>
Co-Animator	<i>Patricia Luna</i>
Stage Management Intern	<i>Alexi McGinness</i>
Light Board Operator	<i>Sean Deuel</i>
Sound Board Operator	<i>James Busker</i>
Video Operator	<i>Abraham Lopez</i>
Automation Operator	<i>Ben Morrow</i>
Dresser	<i>Jessica Larsen</i>
Wig and Makeup Technician	<i>Alissa Goetz</i>
Additional Costume Staff	<i>Kaitlyn Kaufman, Melissa Meza, Kaler Navarjo, Alexis Riggs</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: #LBSSCR

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Inspiration for *Little Black Shadows*

A recent report from the Southern Poverty Law Center, *Teaching Hard History: American Slavery*, found that many young people know little about slavery's origins in the United States and the government's role in perpetuating it, incorrectly assuming it was confined to the south and neglecting to address that slavery depended on the ideology of white supremacy. This is perpetuated by nearly all textbooks on civil rights, which accentuate heroes like Harriet Tubman and neglect the varied experiences of enslaved people. One of playwright Kemp Powers' inspirations for writing *Little Black Shadows* was discovering the volumes of slave narratives from the Federal Writer's Project. From 1936-38, more than 2,300 slave narratives were collected and eventually gathered into the 17-volume *Slave Narratives: A Folk History of Slavery in the United States from Interviews with Former Slaves*. When Powers first encountered these, they were only available in book form, but in the last few years, the entire collection has been published via the Library of Congress at: www.loc.gov/collections/slave-narratives-from-the-federal-writers-project-1936-to-1938. Powers was struck by the largely positive recollections of a brutal institution, even by those who were at the receiving end of regular abuse. He sought to write a play that deals with this kind of internalized racism. Below are some excerpts from this extensive collection.

"Charles and Milly Green was my daddy and mammy. Daddy's overseer was a man named Green, and dey said he was a powerful sort of man. I never did know whar it was dey lived when Daddy was borned. Mammy's marster was a lawyer dat dey called Slickhead Mitchell, and he had a plantation at Helicon Springs. Mammy was a house gal and they treated her right good. Now Daddy, he done field work. When you was a slave you had to do anything and evvything your marster told you to. You was jus' obliged to obey your marster no matter what he said for you to do. If you didn't, it was mighty bad for you."

—Alice Green

"We never knew anything, but work. Of course, when we got sick we were given the best medical care possible. People didn't die, they always got well."

—Heard Griffin

"I was born in 1854 in Putnum county. I was born in slavery, my father and mother being owned by Mr. J.W. Mappin. Marse Mappin was not a large slave holder, since he only had about 35 slaves, but he was what we call a 'coming man'. I do not remember how much land he owned, but nothing like some of the wealthy slave owners. My owner was a comparatively young man,

"Dey used to skeer us out 'bout red 'taters. Dey was fine 'taters, red on de outside and pretty and white on de inside, but white folks called 'em 'n**ger-killers.' Dat was one of deir tricks to keep us from stealin' dem 'taters. Dere wern't nothin' wrong wid dem 'taters; dey was jus' as good and healthy as any other 'taters. Aunt Lucy, she was de cook, and she told me dat slaves was skeered of dem 'n**ger-killer' 'taters and never bothered 'em much den lak dey does de yam patches dese days."

—Rachel Adams

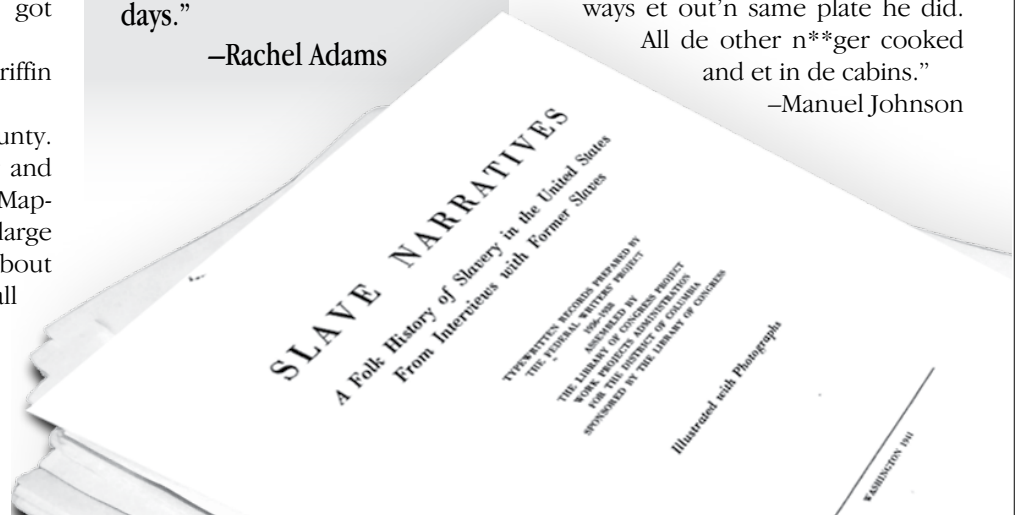
say middle aged, weighing about 190 pounds, with a fairly good education and withal a first rate man. My earliest recollection of him was his perfectly bald head. It looked like a peeled onion. He married a widow, Mrs. Elizabeth Lawson. My owners were very good to their slaves."

—David Goodman Gullins

"Jedge Harris had er lot of slaves—I specks I kin name er hundred now, dey all lived in log cabins in de quarters and wuz happy an' well took care of as dey could be. De white folks took me in de house when I wuz little and raised me cuz dey wanted me fer er house boy. I waited on de table, washed dishes, an after I got big enough, I milked de cows. I et in de kitchen out'n young Marse Jimmie's plate. I thought so much of him I always et out'n same plate he did.

All de other n**ger cooked and et in de cabins."

—Manuel Johnson



Artist Biographies



GIOVANNI ADAMS

Colis

is an alumnus of the Pacific Playwrights Festival and is excited to return. He recently played Neil in Donald Margulies' *The Model Apartment* at Geffen Playhouse and Frederick Douglass in *Mount Misery* at Cutting Ball Theater in San Francisco. He was in the world premiere of Kemp Powers' *One Night in Miami* (Rogue Machine Theatre, LA Drama Critics Circle Award and NAACP Theatre Award for Best Ensemble). He has participated in the Bay Area Playwrights Festival, where he worked on Terrance Arvelle Chisholm's *Br'er Cotton* and *Hooded, or Being Black for Dummies* and the Writer's Workshop Retreat at Center Theatre Group. His other stage credits include *The Recommendation* and *Bela Lugosi's Dead* (IAMA Theatre Company) and *Miss Julie* and *King Lear* (Yale Repertory Theatre). Recently, his solo show, *Love Is A Dirty Word*, developed in collaboration with Becca Wolff, premiered at VS Theatre and received Ovation and LA Drama Critics Circle awards recognition. His film and television credits include *Nina*, "Criminal Minds," "Zach Stone is Gonna Be Famous," "Grey's Anatomy" and "Gary Unmarried." Adams was born in Jackson, Miss., and received his BA from Yale University.



DANIEL BELLUSCI

Daniel

is excited to be returning to SCR after appearing as Prince Charmont in the Theatre for Young Audiences production of *Ella Enchanted* earlier this season. His regional appearances include Bobby Strong in *Urinetown* (Coeurage Theatre Company); Matt in *The Fantasticks* (Sierra Madre Playhouse); Cookie in *Nice Work If You Can Get It*, Joey Primo in *Rock of Ages* and Tyler in *Merrily We Roll Along* (Summer Repertory Theatre); and Billy in *Hit Song!* (world premiere, El Portal Theatre). Bellusci was the first-place winner of LA's Next Great Stage Star 2017 (The Colony Theatre).



MARK DOERR

Father

is pleased to be back at SCR where he was previously seen in *Ameryka* (Critical Mass Performance Group), *Track 3* and *Big Shot* (both with Theatre Movement Bazaar, or TMB, before touring the U.K., China and Russia) as part of the Studio SCR series. He appeared on Broadway in *The Visit* with Jane Alexander and off-Broadway in *Sbaron: The Musical*, adapted/directed by Geraldine Fitzgerald. His SoCal work includes *Mirette* (MainStreet Theatre Company), *The Treatment* (TMB/The Theatre @ Boston Court, Ovation and *LA Weekly* Award nominations); *Peace In Our Time* and *The Malcontent* (Antaeus Theatre Company); *White People* and *Lady* (The Road Theatre, Ovation and *LA Weekly* Award nominations); *Liberty Inn: The Musical* (Andak Stage); *Ruby*, *Tragically Rotund* (Playwrights Arena) and *The Wasps* (Lost Studios). His film and television credits include *Red Tails*, *Teenage Mutant Ninja Turtles II*, *Life at the Resort*, *Fortress*, "Leverage," "Mad Men," "Bones," "Criminal Minds," "CSI: NY" and "Lie To Me." A Juilliard School graduate, he studied Shakespeare in Oxford, Chekov in Moscow and musical theatre in Ann Arbor. Doerr has been a member of Actors' Equity Association since 1992. Find more delicious tidbits: markdoerr.com.



ELYSE MIRTO

Mother

made her SCR debut earlier this season in *Shakespeare in Love* as Queen Elizabeth. Her LA theatre credits include *Les Liaisons Dangereuses* and *As You Like It* at Antaeus Theatre Company; *Collective Rage* at The Theatre @ Boston Court; *Barbecue* at Geffen Playhouse; *Figaro* (LA Drama Critics Circle Award nomination), *A Flea in Her Ear* and *The Guardsman* at A Noise Within; *Conviction* (Ovation Award nomination) at Rubicon Theatre Company; *Steel Magnolias* at Laguna Playhouse; and *Twelfth Night*, *Hamlet*, *Romeo & Juliet* and *Much Ado About Nothing* at Kingsmen Shakespeare Festival. Her New York credits include *White's Lies* (off-Broadway), *Any Day Now* (New York Innovative Theatre Award-winner, lead actress), *Next Year in Jerusalem* (New York Innovative Theatre Award nomination),

Catch the Fish and *The Eternal Husband*. Her Chicago credits include Goodman Theatre and Chicago Shakespeare Theatre. Her recent television credits include “Grey’s Anatomy,” “Scandal,” “NCIS,” “Malibu Gothic” and a recurring guest-starring role on TNT’s “The Last Ship.” She has appeared in numerous films and more than 25 national commercials. Mirto is a Detroit native who studied at the Royal National Theatre of Great Britain and has a BFA in music theatre performance from Western Michigan University.



CHAUNTAE PINK
Toy

appeared at SCR previously in the Pacific Playwrights Festival reading of *Little Black Shadows*. She is very excited to be working on this dynamic piece of theatre and with such an outstanding cast. Pink is an

Afro-Caribbean actress from East Flatbush, New York. A recent graduate of UCLA’s School of Theatre, Film and Television, she got her start doing summer stock theatre in Valdosta, Ga. Her theatre credits include *The Unauthorized Musical Parody of Scream* (Rockwell Table & Stage) and the *LA Times* Critics Choice, *Bulrushier* (Skylight Theatre Company and Lower Depth Theatre Ensemble). Her television guest appearances include CBS’ “Two Broke Girls,” “Franklin and Bash” on TNT, Nickelodeon’s “School of Rock” and, most recently, ABC digital’s “American Koko” produced by Viola Davis. Pink was featured in the box office hit, *Straight Outta Compton*, and returned to the big screen with a supporting role in Lake Bell’s *I Do... Until I Don’t* with Ed Helms and Amber Heard.



EMILY YETTER
Mittie

is thrilled to return to South Coast Repertory in *Little Black Shadows*. Yetter previously appeared in SCR’s Theatre for Young Audiences productions of *The Night Fairy*, as the title character, and *OZ 2.5*, as the

character of Dee. Her other credits include Regan McNeil in Geffen Playhouse’s *The Exorcist*, Tinker Bell in Theater Threesixty’s national tour of *Peter Pan*, Walt Disney Concert Hall’s *Bolero*, *Ravel’s Dance for Orchestra*, Portland Center Stage’s *Oregon Trail* as Mary Anne, The Odyssey’s award-winning *Tempest Redux* as Ariel and, most recently, Aviron Group’s horror-immersive production, *The Strangers Experience*, as the lead. On screen, she has appeared in various national commercials, the final season of “Grimm,” Warner Bros. *Project X*, Geek and Sundry’s “Spooked,” and Go90’s “Relationship Goals.” She trained

at UCLA’s School of Theatre, Film and Television and the British American Drama Academy. emilyyetter.com

PLAYWRIGHT, DIRECTOR AND DESIGNERS

KEMP POWERS (*Playwright*) is a playwright, screenwriter and storyteller. His plays include *One Night in Miami...*, *The Two Reds*, *Christa McAuliffe’s Eyes Were Blue* and *A Negro by Choice*. He received the 2013 Ted Schmitt Award for Outstanding New Play for the world premiere of *One Night in Miami* in Los Angeles. That production also won three LA Drama Critics Circle Awards, four NAACP Theatre Awards and an *LA Weekly* Theater Award. *One Night’s* 2016 production at London’s Donmar Warehouse was nominated for an Olivier Award for Best New Play. Powers’ work has been developed at South Coast Repertory, Denver Center Theatre, Berkeley Repertory Theatre, the Classical Theatre of Harlem and Rogue Machine Theatre. In television, he was most recently a writer for “Star Trek: Discovery” (CBS All Access). He has toured nationally as a storyteller for the Peabody Award-winning series, “The Moth,” and was one of the 50 storytellers selected for publication in their *New York Times*-bestselling book, *The Moth: 50 True Stories* (Hyperion Press). Powers is a founding member of The Temblors, a producing playwrights collective in Los Angeles, where he resides.

MAY ADRALES (*Director*) is thrilled to be back at SCR, having directed *Vietgone* and the PPF reading of *Little Black Shadows*. Her work has been seen at Lincoln Center Theater, Signature Theatre, Manhattan Theatre Club, Second Stage Theatre, Milwaukee Repertory Theater, Goodman Theatre, Actors Theatre of Louisville, Portland Center Stage, Seattle Repertory Theatre, Syracuse Stage, Cleveland Play House, Oregon Shakespeare Festival, Pioneer Theatre and Two River Theater. She serves as associate artistic director at Milwaukee Repertory Theatre. She is a former director of on-site programs at the Lark Play Development Center and artistic associate at The Public Theater. She holds an MFA from the Yale School of Drama, is an adjunct faculty member at Yale and Brown universities, and holds fellowships with The Drama League, New York Theatre Workshop and Second Stage for Directing. She has directed at NYU, Bard College, The Juilliard School and Fordham University. Yale School of Drama. www.mayadrales.net

DAVID M. BARBER (*Scenic Design*) is making his SCR design debut. His New York credits include *The Most Deserving* (Women’s Project Theater, world premiere), *The Orphans’ Home Cycle* (Signature Theatre, world premiere), *’Tis Pity She’s a Whore* and *Women Beware Women* (Red Bull Theater) and *The Vandal* (The Flea Theater, world premiere). Regionally, he has worked at

Denver Center for the Performing Arts, Hartford Stage, Center Stage Baltimore, Pittsburgh Public Theater, American Repertory Theater, Two River Theater, Great Lakes Theater, Idaho Shakespeare Festival, Contemporary American Theater Festival, Jacob's Pillow Festival, Alabama Shakespeare Festival, Barrington Stage and others. His television work includes art direction for E! Entertainment, "The Today Show," "Football Night in America," production design for the pilot "Fashion Mega Warriors" (produced by Tyra Banks) and the live simulcast of "Woodstock '99." His film work includes production and costume design for the films *All Relative*, *Day 39* and *Double Header*. He has received the Drama Desk, Henry Hewes, Connecticut Critics Circle, Denver Ovation, Denver Critics Circle and Westword's Best of Denver awards, and his work was selected to represent the U.S. at the Prague Quadrennial (1999). davidmbarber.com

SARA RYUNG CLEMENT (*Costume Design*) returns to SCR where her past projects include costumes for *Cambodian Rock Band*, *A Doll's House, Part 2*, *4000 Miles*, *Completeness* and *Becky Shaw*; sets and costumes for *How the World Began*; and the set design for *Absurd Person Singular*. Her upcoming projects include *Human Error* at the Denver Center Theatre Company and the world premiere of Idris Goodwin's *The Way the Mountain Moved* at the Oregon Shakespeare Festival. Her work has been seen off-Broadway at Second Stage Uptown and regionally at Oregon Shakespeare Festival, Geffen Playhouse, Seattle Repertory, La Jolla Playhouse POP Tour, Mixed Blood, TheatreWorks, Center Stage Baltimore, The Theatre @ Boston Court, Perseverance Theatre, East West Players, Cornerstone Theater Company, A Noise Within, Yale Repertory Theatre, Native Voices at the Autry and others. She is on the set design faculty at UCLA School of Theater, Film and Television and is a recipient of the Donald and Zorca Oenslager Fellowship in Design. She earned a MFA at Yale School of Drama and an AB from Princeton University. sararyungclement.com

ELIZABETH HARPER (*Lighting Design*) returns to SCR, where she previously designed *District Merchants*, *Office Hour*, *Venus in Fur*, *tokyo fish story* and *Reunion*. Her other design credits include *Ma Rainey's Black Bottom* and *Immediate Family* (Mark Taper Forum); *A Raisin in the Sun*, *Woman Laughing Alone with Salad* and *Throw Me on the Burnpile and Light Me Up* (Kirk Douglas Theatre); *Play Dead*, *Wait Until Dark*, *Bad Jews* and *Good People* (Geffen Playhouse); *The Twentieth-Century Way* and *The Golden Dragon* (Ovation Award, The Theatre @ Boston Court); and *Crescent City* (The Industry). She served as a technical consultant for installations at Los Angeles County Museum of Art and Greene Naftali. Her industrial lighting projects include events for Microsoft, On-Live, Ubisoft and Universal Studios. Harper holds an

MFA in design for stage and film from Tisch School of the Arts at New York University. She is a guest lighting design instructor and lecturer at CalArts.

CHARLES COES (*Sound Design and Original Music*) is happy to return to SCR, where he previously co-designed *The Tempest* and *All the Way*. He has designed shows at Oregon Shakespeare Festival, Playwrights Horizons, Baltimore Center Stage, Yale Repertory Theatre, Seattle Repertory Theatre, Berkeley Repertory Theatre, The Old Globe, Guthrie Theater, Shakespeare Theatre Company, ArtsEmerson, Wilma Theatre, Two River Theater, North Shore Music Theatre, Williamstown Theatre Festival, HERE Arts Center, Ford's Theatre, Dallas Theater Center, Roundabout Theater Company and Huntington Theatre Company. He designed tours for Phoenix Entertainment and The Acting Company and has designed aerial, robotic and aquatic spectacles for Royal Caribbean, Puppet UP! (The Venetian, Las Vegas) and collaborated on installations with artists Anne Hamilton, Abelardo Morel and Luis Roldan. He has worked as an associate on 20 Broadway shows including *Peter and the Starcatcher* (Tony Award, Sound Design), *Lobby Hero* and *Junk*. He has a very sweet dog named Max, whose bark may appear in the show. He teaches at the Yale School of Drama.

NATHAN A. ROBERTS (*Sound Design and Original Music*) is a multi-instrumentalist, composer, instrument-maker and sound designer who specializes in creating original music and soundscapes for plays, often live onstage. His previous work at SCR includes *All the Way*; his upcoming work includes *The Way the Mountain Moved* (Oregon Shakespeare Festival). His other regional credits include *Animal Farm* (Baltimore Center Stage/Milwaukee Repertory Theater), *Sense and Sensibility* (Oregon Shakespeare Festival, Guthrie Theater, Dallas Theater Center), *The Christians* and *Les Liaisons Dangereuses* (Baltimore Center Stage), *Assassins* (Yale Repertory Theatre), *tokyo fish story* (The Old Globe, Craig Noel Award), *In the Next Room, or the vibrator play* (Syracuse Stage), *Accidental Death of an Anarchist* (Yale Repertory Theatre/Berkeley Repertory Theatre), *Our Town* and *The Widow Lincoln* (Ford's Theatre, Helen Hayes Award nomination), *Twelfth Night* and *The Tempest* (Hartford Stage), *The Servant of Two Masters* (Seattle Repertory Theatre, Guthrie Theater, Shakespeare Theatre, Yale Repertory Theatre), *Julius Caesar* and *Macbeth* (The Acting Company) and *It's a Wonderful Life* (Long Wharf Theatre). Roberts earned his MFA from the Yale School of Drama, and teaches in the theater studies program of Yale University.

HANA S. KIM (*Projection and Puppet Design*) is a Los Angeles-based projection designer for live performances. Her recent design credits includes *Steal a Pencil for Me* directed by Omer Ben Seadia (Opera Colorado), *Weight-*

less directed by Becca Wolff (*Z Space*), *Eva Trilogy* directed by Loretta Greco (Magic Theatre) and *The Christians* directed by Hana Sharif (Baltimore Center Stage). She is a 2018 Richard E. Sherwood Award recipient from Center Theatre Group, a member of United Scenic Artists, Local 829, and recipient of Princess Grace Award in theatre design. Her designs have won a Helen Hayes Award, *Stage Raw* Awards, *StageSceneLA* Awards and Bay Area Theater Critics Circle Awards. For her portfolio, please visit hananow.com

KIMBERLY COLBURN (*Dramaturg*) is SCR's literary director, co-director of PPF and leads the theatre's Cross-Roads Initiative. Her recent dramaturgical work includes the world premiere productions of *Going to a Place where you Already Are* by Bekah Brunstetter, *Orange* by Aditi Brennan Kapil, *Future Thinking* by Eliza Clark and *Zoey's Perfect Wedding* by Matthew Lopez at Denver Center Theatre. Formerly, she was literary manager at Actors Theatre of Louisville, where she was dramaturg for the world premieres of *Partners* by Dorothy Fortenberry, *The Roommate* by Jen Silverman and *Dot* by Colman Domingo, among others. Prior to that, she was associate literary director at SCR and served as dramaturg for the world premieres of José Cruz González's *The Long Road Today*, Zoe Kazan's *Trudy and Max in Love* and *A Wrinkle in Time* adapted by John Gore, among dozens of other productions, workshops and readings. She has worked with companies including Los Angeles Opera, Mixed Blood Theatre, Oregon Contemporary Theatre, Critical Mass Ensemble, Artists at Play and Native Voices at the Autry.

NIKKI HYDE (*Stage Manager*) is a theatre and opera stage manager. Her recent credits include Andrew Norman's *A Trip to the Moon* (Los Angeles Philharmonic), *The Pirates of Penzance* (Pasadena Playhouse), *magic fruit* (Cornerstone Theater Company), *The Pearl Fishers* (LA Opera), *The Pride* (Wallis Annenberg Center for the Performing Arts), *Party People* (The Public Theater), *Fidelio* (Cincinnati Opera), *Madama Butterfly* (San Diego Opera) and *Lost Girls* (MCC Theatre). She has also worked for Center Theatre Group, Houston Grand Opera, New York Musical Festival, Merola Opera Program, New Dramatists, Oregon Shakespeare Festival, Shakespeare Center of Los Angeles, Opera Grand Rapids, and Opera San Antonio. She is a graduate of the University of Southern California and an ensemble member of Cornerstone Theater Company.

MARC MASTERSON (*Artistic Director*) has expanded SCR's community and artistic initiatives and produced dozens of world premieres including *A Doll's House, Part 2* by Lucas Hnath, *Vietgone* by Qui Nguyen, *Mr. Wolf* by Rajiv Joseph and *Office Hour* by Julia Cho. In recent years, SCR productions have transferred to some of the leading

Honorary Producer

THE PLAYWRIGHTS CIRCLE consists of avid playgoers who help underwrite a world premiere production each spring. Its individual members include long-time subscribers, major annual fund donors, endowment supporters and trustees. Since its inception in 2002, The Playwrights Circle has underwritten works by writers including Lucas Hnath (*A Doll's House, Part 2*), Eliza Clark (*Future Thinking*), Rajiv Joseph (*Mr. Wolf*), Beau Willimon (*The Parisian Woman*), Rachel Bonds (*Five Mile Lake*), Amy Freed (*Safe in Hell*), Richard Greenberg (*A Naked Girl on the Appian Way*) and *Our Mother's Brief Affair*), Christopher d'Amboise (*The Studio*), Julie Marie Myatt (*My Wandering Boy*), Kate Robin (*What They Have*), Julia Cho (*The Language Archive*), Lauren Gunderson (*Silent Sky*) and Octavio Solis and Adam Gwon (*Cloudlands*). SCR is especially grateful to The Playwrights Circle for its leadership and dedication to helping bring new plays to Orange County audiences—and to the American theatre.

Sandy Segerstrom Daniels
 Dr. Robert F. & Julie A. Davey
 Patricia Ellis
 Janet & Michael Hards
 Yvonne & Damien Jordan
 Jim & Pam Muzzy
 Carl Neisser
 Michael Oppenheim
 Barbara Roberts
 Peter & Joy Sloan
 Julia Voce
 Marci Maietta Weinberg & Bill Weinberg

theatres in the country including Manhattan Theatre Club, Oregon Shakespeare Festival, Berkeley Repertory Theatre and The Goodman Theatre. His recent directing credits include *Shakespeare in Love*, *All the Way*, *Going to a Place where you Already Are*, *Zealot*, *Death of a Salesman*, *Eurydice* and *Elemeno Pea* at SCR; *Hand to God* at the Alliance Theatre; *Bybاليا*, *Mississippi* by Evan Linder at the Contemporary American Theatre Festival; *As You Like It* for the Houston Shakespeare Festival; and *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, where he produced more than 100 world premieres, expanded audiences and the repertoire, deepened arts education programs and spearheaded numerous community-based projects. The world premieres he directed at the Humana Festival include works by Charles Mee, Wendell Berry, Craig Wright, Eric Coble, Adam Bock, Gina Gionfriddo, Melanie Marnich, and Rick Dresser. His other Louisville directing credits include *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding* and *The Crucible*. He served as artistic director of City Theatre in Pittsburgh for 20 years and was founder and chairman of the Greater Pittsburgh Arts Alliance. He has served 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 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 is a member of the College of Arts Dean's Task Force for California State University, Fullerton. 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.