



55th Season • 525th Production
JULIANNE ARGYROS STAGE / MARCH 3-24, 2019

South Coast Repertory

David Ivers
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents

PHOTOGRAPH 51

by Anna Ziegler

Cameron Anderson
SCENIC DESIGN

Elisa Benzoni
COSTUME DESIGN

Jaymi Lee Smith
LIGHTING DESIGN

Cricket Myers
SOUND DESIGN

Holly Ahlborn
PRODUCTION MANAGER

Joanne DeNaut, CSA
CASTING

Alyssa Escalante
STAGE MANAGER

Directed by
Kimberly Senior

Joan & Andy Fimiano
Honorary Producer

Jean & Tim Weiss
Honorary Producer

BNY Mellon Wealth Management
Corporate Honorary Associate Producer

This play is the winner of the 2008 STAGE International Script Competition and was developed, in part, through the University of California, Santa Barbara's STAGE Project by the Professional Artists Lab (Nancy Kawalek, Director) and the California NanoSystems Institute.

PHOTOGRAPH 51 was developed by The Ensemble Studio Theatre/Alfred P. Sloan Foundation Science and Technology Project and received its New York premiere at the Ensemble Studio Theatre on October 27, 2010.

Originally commissioned and produced by Active Cultures, The Vernacular Theatre for Maryland. Opening Night on Sunday, February 10, 2008.

PHOTOGRAPH 51 was developed by the Cape Cod Theatre Project.

PHOTOGRAPH 51 is presented by special arrangement with Dramatists Play Service, Inc., New York.

CAST OF CHARACTERS

Don Caspar	<i>Josh Odsess-Rubin</i>
Francis Crick	<i>Anil Margasabayam</i>
Rosalind Franklin	<i>Helen Sadler</i>
Ray Gosling	<i>Riley Neldam</i>
James Watson	<i>Giovanni Adams</i>
Maurice Wilkins	<i>George Ketsios</i>

SETTING

1951-53, various labs and offices in England

LENGTH

Approximately 1 hour and 40 minutes with no intermission.

PRODUCTION STAFF

Dramaturg	<i>Kat Zukaitis</i>
Production Assistant	<i>Ruben Bolivar</i>
Assistant Director	<i>Ariella Wolfe</i>
Accent Consultant	<i>Ursula Meyer</i>
Movement Consultant	<i>Ken Merckx</i>
Costume Design Assistant	<i>Jaymee Ngerwichit</i>
Assistant to the Lighting Designer	<i>Avery Reagan</i>
Stage Management Intern	<i>Georgi Hughes</i>
Light Board Operator	<i>Sean Deuel</i>
Sound Board Operator	<i>Jim Busker</i>
Dresser	<i>Lexi Noseworthy</i>
Wig and Makeup Technician	<i>Gillian Woodson</i>
Additional Costume Staff	<i>Lalena Hutton, Erik Lawrence</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 and the actors.
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 #SCR51 and tagging the designers listed on P1.*

The Gene Game

by Kat Zukaitis

When Rosalind Franklin arrived at King's College in London on January 5, 1951, genetics was still in its infancy. Scientists knew that cells contained chromosomes and that within chromosomes lay the material responsible for heredity—called genes—but there was not yet a widespread awareness of what the hereditary mechanism was.

Biology had taken a backseat to physics for the first half of the 20th century. These were the decades of Albert Einstein, Marie Curie, Niels Bohr, Werner Heisenberg and Enrico Fermi. New discoveries of relativity, radiation, quantum mechanics and nuclear fission reshaped the known world—and ultimately enabled the development of the atomic bomb, to the chagrin of many of the scientists who had worked on it. It wasn't until after World War II that the attention of the world's top researchers shifted back to genetics.

In 1944, a Viennese Nobel laureate in physics named Erwin Schrödinger published a game-changing book called *What is Life?*, in which he argued that the basic principles of physics could be applied to biology. Experimental instruments and methods had now progressed to the point where it was possible to discern some of the smallest patterns within living beings—and Schrödinger made a compelling case that living organisms, not just inorganic matter, should be viewed in light of their molecular and atomic structure. Genes, he suggested, held the key to the secret of life and deciphering exactly what they were would pave the way to understanding how they behave.

With the publication of Schrödinger's book, genes became the hottest topic in science. James Watson, Francis Crick and Maurice Wilkins, who would share the 1962 Nobel Prize in Physiology or Medicine for the discovery of the structure of DNA, would all credit *What Is Life?* with awakening their interest in biology—and for jumpstarting the new field of biophysics.

At the time, relatively little was known about now-basic questions of biology. There wasn't widespread consensus about what genes were made of—let alone how they replicated and transmitted genetic blueprints to new cells. Of the two main ingredients in chromosomes—proteins and deoxyribonucleic acid (DNA)—most scientists thought that proteins were a better candidate for carrying genetic information, as they are longer molecules with more forms than DNA.

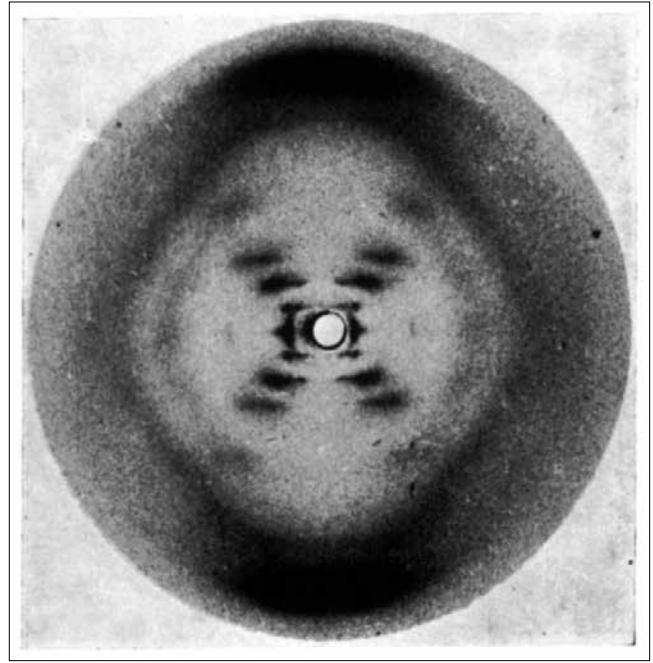


Photo 51, taken by Raymond Gosling under the supervision of Rosalind Franklin in May 1952, confirmed the helical structure of DNA and hinted at the presence of a double helix.

The Biophysics Research Unit at King's College, London, was one of the few groups that took note of an experimental demonstration in the mid-40s that DNA, not protein, was the genetic carrier. The unit's assistant director, Maurice Wilkins, had obtained a sample of DNA with an unusually high molecular weight, which allowed it to be formed into a crystal with rigid, repeating structures. He planned to use X-ray crystallography—bombarding the crystallized DNA with X-ray particles and tracking how the X-rays bounced off of the molecules—to deduce the structure of the DNA molecules and thus discover how it replicates.

Rosalind Franklin came to King's in 1951 with the understanding that she would be working on proteins research, but her expertise in X-ray crystallography made her a seemingly perfect fit for the DNA team. Her colleagues in Paris had admired her remarkable skill and “golden hands”; X-ray crystallography pioneer J.D. Bernal later described her photographs as “among the most beautiful X-ray photographs of any substance ever taken.” Using X-ray patterns to mathematically calculate the structure of a crystal is a complicated, tedious process, but Franklin possessed the kind of experimental brilliance and extreme precision that reliably got results.

With Franklin's arrival, the biophysics unit at King's was set to break open one of the great mysteries of the 20th century. But they weren't the only team interested in the secret of life.

The race was on.

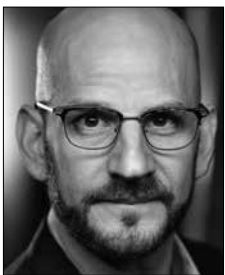
Artist Biographies



GIOVANNI ADAMS

James Watson

is an alumnus of SCR and the Pacific Playwrights Festival and is excited to return. Last season, he portrayed Colis in the world premiere of Kemp Powers' *Little Black Shadows* at SCR and Neil in Donald Margulies' *The Model Apartment* at Geffen Playhouse. 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 Tarrance Arvelle Chisholm's *Br'er Cotton* and *Hooded, or Being Black for Dummies* and the L.A. Writer's Workshop Retreat at Center Theatre Group. His other stage credits include *Mount Misery* (Cutting Ball Theater), *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.



GEORGE KETSIOS

Maurice Wilkins

is thrilled to be making his SCR debut. His Los Angeles theatre credits include *Our Town* (Broad Theatre), *Massoud* (L.A. Writers' Workshop Festival at Center Theatre Group), *The Trial of the Catonsville Nine* (The Actors' Gang national tour) and *Bury the Dead* and *Drums in the Night* (The Actors' Gang). His Chicago credits include work with The Hypocrites, Trap Door Theatre, Apple Tree Theatre and Greasy Joan & Co. His television and film credits include "Insecure," "Lethal Weapon," "NCIS: LA," "Grimm" and "Egg Day." He teaches on-camera classes at Keep It Real Acting Studios, is an alumnus of The School at Stepenwolf (Chicago) and trains at BGB Studio with Steve Braun. He's very excited to be working with this wonder-

ful cast and director Kimberly Senior. Thank you to Sharon, Leo and his friends/family for the love and support.



ANIL MARGSAHAYAM

Francis Crick

is making his SCR debut. He is a Bay Area native who attended the University of San Francisco and currently resides in Los Angeles. His theatre credits include *The Clay Cart*, *The Comedy of Errors*, *Our Town*, *The Music Man*, *Quixote* (Oregon Shakespeare Festival), *Bombay Dreams* (first national Broadway tour), *Baby Taj* (TheatreWorks), *All's Well That Ends Well* (California Shakespeare Theatre), *Disgraced* (Nevada Conservatory Theatre), *Twelfth Night* (New Theatre House), *Minnie's Boys*, *Hooray for What*, *Very Warm For May*, *One Touch of Venus* (42nd Street Moon) and *Wit* and *Aspects of Love* (Palo Alto Players). His television credits include "Grey's Anatomy," "The Big Bang Theory," "Silicon Valley," "Crazy Ex-Girlfriend," "Dr. Ken," "Speechless," "The Brink" and "The Common Cult." His film credits include *Feeding Mr. Baldwin*, *A Little Bit Pregnant*, *I Got This* and *Oh Danny Boy*.



RILEY NELDAM

Ray Gosling

made his SCR debut last season in *The Sisters Rosensweig*. He recently originated the role of Jason in the world premiere of Stefanie Zdravec's *Colony Collapse* at Boston Court Pasadena. His previous regional theatre collaborations include Intiman Theatre, Seattle Shakespeare Company, 5th Avenue Theatre and Book-It Repertory Theatre.



JOSH ODESS-RUBIN

Don Caspar

is thrilled to return to SCR where he was seen earlier this season as Edward Ferrars in *Sense and Sensibility*. His other regional credits include *Red Herring* (Portland Stage Company); *As You Like It* (Shakespeare Orange County); *Animal Crackers*, *Bad Jews*,

When the Rain Stops Falling (Cygnet Theatre); *The Imaginary Invalid* (A Noise Within); *My Name is Asher Lev* (Ensemble Theatre Cincinnati); *With Love and a Major Organ* (Boston Court Pasadena); *The Comedy of Errors* (Lake Tahoe Shakespeare); *Theory of Mind* (Cincinnati Playhouse in the Park); *Richard II* (Yale Repertory Theatre); *A Christmas Carol* (Sierra Repertory Theatre); two seasons with New Swan Shakespeare and, most recently, *Miss Bennet: Christmas at Pemberley* (American Stage Theatre Company). His New York credits include *Ars Nova*, Dixon Place, HERE Arts Center, Culture Project, NYC Fringe, Keen Company and Playwrights Horizons. On-screen, he has appeared on Netflix, Lifetime and the Science Channel and in several films including the upcoming feature *The Descendent*. He is a proud graduate of Yale University and the MFA acting program at UC-Irvine. joshorubin.com



HELEN SADLER
Rosalind Franklin

appeared at SCR previously in *One Man, Two Guvnors* and *The Whale*. Her regional theatre credits include *One Man, Two Guvnors* (Berkeley Repertory Theatre); *The Night Alive* and

Tribes (Steppenwolf Theatre Company); *Blood Wedding* (Lookingglass Theatre Company); *Daniel Deronda* (LA Theatreworks); *Cymbeline* (A Noise Within); *Sense and Sensibility* (Actor's Theatre of Louisville and Northlight Theatre); *The Maids* (Writers Theatre); *Blasted* (A Red Orchid Theatre); *Buried Child* and *A Taste of Honey* (Shattered Globe Theatre); *War* (Chicago Irish Theatre); and *Radiance* (Geffen Playhouse). Her film and television credits include the upcoming *Love, Death and Robots* (Netflix, produced by David Fincher and Tim Miller); "Criminal Minds," "NCIS," "Revenge," "True Blood," "Thrill Ride," "Too Late" and "Contagion." Her voice work includes Jyn Erso in *Star Wars: Forces of Destiny* (LucasFilm) and the voice of Rey in *Lego Star Wars: Rey Strikes Back* (Disney XD) and multiple video games, as well as Queen Victoria in the PBS Masterpiece podcast, which accompanies the ITV series.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

ANNA ZIEGLER (*Playwright*) has had her plays produced in London's West End, at Roundabout Theatre Company, Manhattan Theatre Club, Williamstown Theater Festival, Geffen Playhouse, The Old Globe Theatre, Seattle Repertory Theatre, Ensemble Studio

Theatre and many others. Her widely produced play *Photograph 51* won Britain's *WhatsOnStage* Award for Best New Play (for a production starring Nicole Kidman and directed by Michael Grandage); *Actually* won the Los Angeles Ovation Award for Playwriting for an Original Play; *The Wanderers* won San Diego's Craig Noel Award for Outstanding New Play, for which *The Last Match* also was nominated; *A Delicate Ship* was a *New York Times* Critic's Pick; and *Boy* was nominated for the New York Outer Critics Circle's John Gassner Award for a New American Play. Oberon Books has published a collection of her work entitled *Anna Ziegler: Plays One*. She holds commissions from Roundabout Theatre Company, Second Stage Theatre, Seattle Repertory Theatre and Geffen Playhouse

KIMBERLY SENIOR (*Director*) is making her SCR debut. Her New York credits include *Disgraced* (Broadway); *Chris Gethard: Career Suicide* (starring Judd Apatow); *The Niceties* (Manhattan Theatre Club); *Sakina's Restaurant* (Audible.com); *The Who & The What, Disgraced* (LCT3); *Discord* (Primary Stages); and *Engagements* (Second Stage Uptown Theatre, 2ST). Her regional credits include *Christmas at Pemberley* (Milwaukee Repertory Theater); *The Niceties* (Huntington Theatre Company and McCarter Theatre); *Sheltered* (Alliance Theatre); *Support Group for Men, Disgraced* and *Rapture, Blister, Burn* (Goodman Theatre); and *Buried Child, The Scene, Marjorie Prime, The Diary of Anne Frank, Hedda Gabler* and *The Letters* (Writers Theatre). Her other credits include *Other Than Honorable* (Geva Theatre Center); *Sex with Strangers* (Geffen Playhouse); *Disgraced* (Mark Taper Forum, Berkeley Repertory Theatre, Seattle Repertory Theatre); *The Who & The What* (La Jolla Playhouse); *Little Gem* (City Theatre); and *Want* and *The North Plan* (Steppenwolf Theatre). Her television credits include "Chris Gethard: Career Suicide" (HBO). Her awards and honors include the 2016 Theatre Communications Group Alan Schneider Award; 2016 Special Non-Equity Jeff Award, for her work as a trailblazer, champion and role model for emerging artists; and a 2018 Primary Stages Einhorn Award. She is a member of the Stage Directors and Choreographers Society. kimberlysenior.net

CAMERON ANDERSON (*Scenic Design*) is an internationally acclaimed scenic and projection designer, who has designed extensively at the world's leading theater and opera companies. She recently designed *The Niceties* at Manhattan Theater Club, Huntington Theater Company and McCarter Theatre. At SCR, she designed *A Midsummer Night's Dream* (nominated for a Los Angeles Drama Critics Circle Award), *Emilie* and *Sight Unseen*. Her other recent credits include *West*

Side Story for Norway's Kilden Performing Arts Center and Vancouver Opera, and *Simon Boccanegra* for Argentina's Teatro Colon. Her selected off-Broadway credits include Roundabout Theatre Company, Playwrights Horizons, New Georges, LAByrnth Theater Company, Naked Angels, Ars Nova, Brooklyn Academy of Music and Les Freres Corbusier. Her regional theatre credits include Trinity Repertory Company, Two River Theater and Shakespeare & Company. Her selected opera credits include The Glimmerglass Festival, Seattle Opera, San Francisco Opera, Opera Saratoga, Central City Opera, Minnesota Opera, Opera Theater of St. Louis, Wolf Trap Opera, USC Thornton School of Music, OnSite Opera (NYC), Indianapolis Opera, Manhattan School of Music, Gotham Chamber Opera, Opera Boston, Pittsburgh Opera, Indiana University Opera and The New England Conservatory. Her upcoming projects include *The Niceties* at Geffen Playhouse, *Madame Butterfly* at the Pacific Symphony, *Yerma* at Huntington Theater Company, *Emmeline* at Opera Tulsa and *La Fille du Régiment* at Opera Saratoga. cameronanderson.net

ELISA BENZONI (*Costume Design*) is thrilled to be working with SCR for the first time. She has worked all over Southern California as well as internationally. Her select credits include *Sex with Strangers* (Geffen Playhouse); *The Who & The What, Our Town, Tall Girls, Brabaman/I* and *Sam Bendrix at the Bon Soir* (La Jolla Playhouse); *Constellations* (The Old Globe); *Julius Caesar, Cloud 9, Romeo and Juliet, Two Gentlemen of Verona, Pericles, Prince of Tyre, Reckless, Much Ado About Nothing* and *Measure for Measure* (University of San Diego/The Old Globe); *Aubergine* (San Diego Repertory Theatre); *Chapatti* (Laguna Playhouse); and *This Beautiful City, The Loneliest Girl in the World, The Happiest Place on Earth, Ballast, Mystery of Love and Sex* and *Homos* (Diversionary Theatre). She has been the resident designer at North Coast Repertory Theatre for three years working on Noel Coward Award-nominated productions.

She holds a costume design MFA from UC-San Diego. elisabenzoni.com

JAYMI LEE SMITH (*Lighting Design*) is thrilled to be at SCR again after working on *SHREW!*; *Shakespeare in Love*; *Orange*; *All the Way*; *Vietgone*; *Peter and the Starcatcher*; *The Stinky Cheese Man*; *Topdog/Underdog*; *Lucky Duck*; and *Junie B. Jones and a Little Monkey Business*. She has been designing around the country for the last 20 years at theatres including Oregon Shakespeare Festival, Dallas Theater Center, Steppenwolf Theatre Company, Alley Theatre, La Jolla Playhouse, Goodman Theatre, Denver Center for the Performing Arts, The Court Theatre, Pasadena Playhouse, Hartford Stage, Alliance Theatre, Getty Villa, Utah Shakespeare Festival, Milwaukee Repertory Theatre and Lookingglass Theatre Company. Her work also has been seen in China, Italy, Spain, Scotland and Ireland. Her awards include the 2003 Michael Merritt/Michael Maggio Emerging Designer Award, a 2014 Column Award, a 2016 Sage Award and a 2010 Joseph Jefferson Award. She currently is a professor of lighting design at UC-Irvine. Her website is jaymismith.com.

CRICKET MYERS (*Sound Design*) is thrilled to return to SCR after designing *Sweeney Todd: The Demon Barber of Fleet Street*; *Kings*; *A Doll's House, Part 2*; *The Siegel*; *Red*; *Mr. Wolf*; *Zealot*; *Trudy and Max in Love*; *4000 Miles*; *The Fantasticks*; *The Parisian Woman*; *Sight Unseen*; *Elemeno Pea*; *The Trip to Bountiful*; and *Three Days of Rain*. On Broadway, she earned a Tony Award nomination and a Drama Desk Award for her design of Rajiv Joseph's *Bengal Tiger at the Baghdad Zoo*. Regionally, she designed at the Ahmanson Theatre (50th Anniversary Celebration, *Sunshine Boys*); Mark Taper Forum (*Bent, Steward of Christendom, Joe Turner's Come and Gone, Bengal Tiger at the Baghdad Zoo, The Lieutenant of Inishmore*); La Jolla Playhouse (*The Squirrels, Guards at the Taj, Sideways, The Nightingale*); Kansas City Repertory Theatre (*Sex with Strangers*); Kirk Douglas

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Theatre (*Mutthouse, Endgame, Twist Your Dickens*); Pasadena Playhouse (*Stoneface, Above the Fold*); the Los Angeles Theatre (*Carrie*); The Montalbán Theatre (*I Only Have Eyes*); The Wallis Annenberg Center for the Performing Arts (*Blues in the Night*); and Geffen Playhouse (*The Untranslatable Secrets of Nikki Corona, Play Dead, Wrecks, Some Girls*). She has earned 22 Ovation Award nominations and won the Ruth Morley Award from the League of Professional Theatre Women. cricketmysers.com

ALYSSA ESCALANTE (*Stage Manager*) continues her work at SCR following last season's *Gem of the Ocean* and most recently on *Culture Clash (Still) in America*. Her recent credits include *The Bacchae* (SITI Company/Getty Villa); *theatre is a blank page* (SITI Company); *A Streetcar Named Desire* (Boston Court Pasadena); *Hold These Truths* (Pasadena Playhouse); *The Haunted House Party* (Troubadour Theatre Company/Getty Villa); *Criers for Hire* (East West Players); *Mojada: a Medea in Los Angeles* (Boston Court Pasadena/Getty Villa); *Cash on Delivery* (El Portal Theatre); *Happy Days* (Boston Court Pasadena, Commonwealth Shakespeare Company); and *Placas: The Most Dangerous Tattoo* (U.S. tour). Much love and gratitude to Mom, Dad and Hannah Minerva.

DAVID IVERS (*Artistic Director*) is responsible for the overall artistic operation of the theatre. He started at SCR in March 2019. He has a proven track record of theatrical excellence, dynamic leadership and creating meaningful connections with audiences. Prior to his appointment as artistic director at SCR, he served as artistic director for Arizona Theatre Company. Before that, he served more than 20 years as an actor and director at Utah Shakespeare Festival, with the last six as artistic director. He was a resident artist at Denver Center Theatre Company for a decade, acting in and/or directing more than 40 plays and has helmed productions at many of the nation's leading regional theatres including the Guthrie Theatre, Oregon

JOAN & ANDY FIMIANO (*Honorary Producer*) share their passion for great theatre with all of us by once again serving as Honorary Producers at SCR. Their support of *Photograph 51* represents the seventh production they've sponsored including most recently last season's hit musical, *Once*. Joan and Andy are season subscribers to both the Segerstrom and Julianne Argyros stages, major contributors to the Legacy Campaign and have been leading underwriters for numerous SCR Galas. Of this year's sponsored production, Joan and Andy say that "SCR offers such an exciting variety of plays each season, that it's a pleasure to be involved with a musical in one year, a comedy in another and now, with *Photograph 51*, an absorbing drama based on the life of an extraordinary woman."

JEAN & TIM WEISS (*Honorary Producer*) are stepping-up as Honorary Producers for *Photograph 51* and marking the 20th time they have underwritten a show at our theatre. For more than two decades, Jean and Tim have been among our staunchest supporters and their leadership has inspired many others to become involved at SCR. Tim served for nine years on the Board of Trustees, including two terms as President, and is now an Honorary Trustee. For her part, Jean chaired the theatre's magnificent 45th Anniversary Gala in 2008. Together, they are major donors to the Next Stage and Legacy Campaigns. Commenting on their extraordinary support of SCR, Tim stated that "throughout our long involvement, the theatre has never failed to impress, delivering top-notch productions and being a wonderful cultural asset for our community."

Between the flock and the wolf...

APR 14-MAY 5

SHEEPDOG

by Kevin Artigue
directed by Leah C. Gardiner

SCR.org | (714) 708-5555



South Coast Repertory
Orange County's Tony Award-winning Theatre

A mystery within a love story, about an African-American cop, her white male partner and a relationship shaken to its core. Age 14 & above. Contains adult language.

Shakespeare Festival, Berkeley Repertory Theatre and South Coast Repertory. His early career included serving as associate artistic director of Portland Repertory Theatre and he appeared in productions at some of the nation's top regional theatres including Portland Center Stage and the Oregon, Alabama, and Idaho Shakespeare festivals. He taught at the University of Michigan, University of Minnesota, Southern Utah University and Southern Oregon University. He earned his BA from Southern Oregon University and his MFA from the University of Minnesota.

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. In October 2018, she received the Helena Modjeska Cultural Legacy Award from Arts Orange County for Lifetime Achievement in the Arts and was recognized as a Person of Influence in the *Orange County Business Journal's* 2018 "OC 500."

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 com-

mitment 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.