



49th Season • 468th Production
SEGERSTROM STAGE / JANUARY 25 - FEBRUARY 24, 2013

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

in a co-production with Berkeley Repertory Theatre, presents the West Coast premiere of

CHINGLISH

by David Henry Hwang

David Korins
SCENIC DESIGN

Nancy A. Palmatier
COSTUME DESIGN BASED ON
ORIGINAL DESIGN BY ANITA YAVICH

Brian MacDevitt
LIGHTING DESIGN

Darron L. West
SOUND DESIGN

Jeff Sugg AND Shawn Duan
PROJECTION DESIGN

Candace Chong
MANDARIN CHINESE TRANSLATIONS

Oanh X. Nguyen
ASSOCIATE DIRECTOR

Joshua Marchesi
PRODUCTION MANAGER

Michael Suenkel*
STAGE MANAGER

Directed by
Leigh Silverman

Dr. S.L. & Betty Huang/Huang Family Foundation and Yvonne & Damien Jordan
Honorary Producers

CHINGLISH opened at The Cort on Broadway on October 27, 2011 and was produced by:
Jeffrey Richards Jerry Frankel

Jay & Cindy Gutterman/Cathy Chernoff Heni Koenigsberg/Lily Fan Joe & Matt Deitch
Dasha Epstein Ronald & Marc Frankel Barry & Carole Kaye Mary Lu Roffe
The Broadway Consortium Ken Davenport Filerman Bensinger
Herbert Goldsmith Jam Theatricals Olympus Theatricals Playful Productions
David & Barbara Stoller Roy Gottlieb Mary Casey Hunter Arnold

CHINGLISH was first developed at the Lark Play Development Center, New York City in cooperation with the Public Theatre (Oskar Eustis, Artistic Director).

CHINGLISH was first premiered by the Goodman Theatre in Chicago, IL (Robert Falls, Artistic Director; Roche Schulfer, Executive Director) on June 18, 2011.

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

CAST OF CHARACTERS

Zhao	<i>Vivian Chiu*</i>
Miss Qian/Prosecutor Li	<i>Celeste Den*</i>
Xi Yan	<i>Michelle Krusiec*</i>
Bing/Judge Geming	<i>Austin Ku*</i>
Minister Cai	<i>Raymond Ma*</i>
Daniel Cavanaugh	<i>Alex Moggridge*</i>
Peter	<i>Brian Nishii*</i>

LENGTH

Approximately two hours with one 15-minute intermission.

PRODUCTION STAFF

Casting	<i>Joanne DeNaut, CSA; Amy Potozkin, CSA</i>
Cultural Advisors	<i>Joanna C. Lee, Ken Smith</i>
Artistic Associate	<i>Lily Fan</i>
Assistant Stage Manager	<i>Jamie A. Tucker*</i>
Dialect Coach	<i>Lynne Soffer</i>
Dramaturg	<i>Kelly L. Miller</i>
Associate Scenic Designer	<i>Rod Lemmond</i>
Assistant Scenic Designer	<i>Stephen Edwards</i>
Lighting Design Re-creation	<i>Jennifer Schriever</i>
Supertitles Operator	<i>Vicki Huang</i>
Stage Management Interns	<i>Amber Caras, Ari Wartell</i>
Light Board Operator	<i>Aaron Shetland</i>
Sound Board Operator	<i>GW Rodriguez</i>
Automation Operator	<i>Emily Kettler</i>
Deck Crew Chief	<i>Victor Mouledoux</i>
Wardrobe Supervisor/Dresser	<i>Bert Henert</i>
Wig and Makeup Technician	<i>Gieselle Blair</i>

* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers.



Photo by Lia Chang

Playwright David Henry Hwang.

*Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.
The use of cameras, videotaping or other video or audio recording of this production is strictly prohibited.
Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance.
Smoking is not permitted anywhere in the theatre.*



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STRANGER THAN FICTION

A British businessman's death mirrors a Broadway hit.

by David Henry Hwang

In my play *Chinglish*, which had a well-reviewed run on Broadway, a Midwestern American businessman travels to the inland Chinese city of Guiyang in hopes of landing a contract for his firm, only to become enmeshed in multiple misunderstandings, from language to love. The play, a comedy, seemed to strike audiences as one small step toward greater cultural understanding.

Chinese nationals with whom I spoke after the show, however, sometimes raised one quibble about my script, which includes an extramarital affair between the American businessman and the wife of a Communist Party official. This, they said, might make for good drama, but couldn't actually happen in China. Such a woman would never enter into a close relationship with a foreign man.



Against that backdrop, the dramatic fall of former Chinese Politburo member Bo Xilai has been particularly fascinating. The scandal is set in the inland Chinese city of Chongqing, where Bo rose to become a party leader, with a cast of characters that includes his wife, Gu Kailai, who is being investigated in the mysterious death of British businessman Neil Heywood. Bo, meanwhile, has been stripped of his government post. As the story broke, I began receiving email from journalists and China experts who had seen my show. "*Chinglish* à la Agatha Christie!" wrote one. "*Chinglish* as a murder mystery!" suggested another.

It's true that the Bo story has taken similarities between art and life to a whole new level. The play features a British consultant who arranges for the son of a Chinese official to be admitted to an English university. Neil Heywood got Bo's son into England's Harrow School. In *Chinglish*, an official is arrested on corruption charges, which serve as a pretext for a behind-the-scenes power struggle. Similarly, the downfall of Bo and his wife is widely regarded as a bid to remove him from office in advance of a major Chinese leadership transition.

More than two decades ago, I wrote another play, *M. Butterfly*, inspired by the true story of a French diplomat's 20-year affair with a Chinese citizen, who turned out to be (A) a spy and (B) a man in drag. In those days, Western nations dominated the world. A European man involved with a Chinese woman could still live the fantasy of Puccini's *Madama Butterfly*, in which a richer and more powerful Western male dominates a stereotypically submissive and self-sacrificing Asian female.

Today, recession-battered Westerners seeking a foothold in booming China must assimilate to its customs and ways of doing business. I experienced this firsthand starting in 2005, when I began traveling there regularly. As a Chinese-American born in Los Angeles, I was raised with few customs from my parents' homeland. Yet China had become interested in Broadway musicals, and I happen to be the only even-nominally Chinese person who has ever written a Broadway show, so I found myself there discussing proposals for productions. These ideas ultimately amounted to nothing, but

Michelle Krusiec (left) and Alex Moggridge in *Chinglish*.

provided me with an amazing opportunity to learn about China today.

Though I took a couple of years of Mandarin in college, I basically speak only English. Like any monolingual American, I needed an interpreter for my Chinese meetings. On one trip, I was taken to a brand-new cultural center, which featured gorgeous Brazilian wood, Italian marble, state-of-the-art Japanese sound systems. The lone flaw was the signage, which had been translated into laughable English, commonly known as “Chinglish.” The handicapped restrooms, for instance, were labeled “Deformed Man’s Toilet.” I began imagining a play about doing business in China that would deal with the issue of language. Roughly one-quarter of the dialogue in *Chinglish* is in Mandarin, with English translations projected onto a screen for non-Chinese speakers.

Just as the English supertitles allow Western audiences to understand what would otherwise remain mysterious, I wanted the story to illuminate differences between Chinese and American cultural assumptions. Though I’d often heard stories about foreign firms and deals gone wrong, I still had more to learn. An early draft of my play, for instance, included a scene where a British consultant visits a disgraced Chinese official in prison. Our show’s cultural advisers spoke with numerous experts before deciding that such a scenario would be impossible; no such visit would ever be allowed. So I rewrote it.

In today’s China, unlike that of *M. Butterfly*, a Western man involved with an Asian woman might well end up as the submissive partner. So has any news outlet suggested a sexual relationship between Madame Gu and Neil Heywood? Not in China. Between the lines, however, one can read implications: Madame Gu grew “too close” to a foreign businessman, leading to his murder, she suffered from “bouts of depression,” she apparently asked those in her “inner circle” to “divorce their spouses” and swear allegiance to her and her husband. Still, to my knowledge, no article in China has explicitly suggested a romantic affair.

The story in Hong Kong, however is different. There, on April 12, 2012, the *Apple Daily* published a piece headlined:

CUCKOLDED BO ORDERED THE KILLING.
GU KAILAI RUMORED TO BE
ROMANTICALLY INVOLVED WITH
MURDERED BRITISH BUSINESSMAN.



Alex Moggridge in *Chinglish*.

It read: “There are rumors that Heywood was murdered because he knew the secrets about the Bo family fortune and had an affair with Mrs. Bo. There are even rumors that Bo was angered he was cuckolded so he ordered the killing...Some reports claim that two days after the death of Neil Heywood, Gu Kailai and Heywood’s widow met at a Chongqing cafe with military police guarding the entrance and clearing out all other customers. According to these reports, people could hear Gu weeping, and in the end, Heywood’s widow agreed to forgo an autopsy. The official report would declare excessive alcohol as the cause of death, and the body would be cremated.”

That piece came two days after a government announcement that Madame Gu was under investigation for the “intentional homicide” of Heywood, and that Bo had been stripped of his party roles. The *Apple Daily* version of events may be sensationalized fiction. But it at least made explicit the suspicions of many people.

Still, it’s unlikely we’ll ever learn the true facts of this case. For Chinese officials, obsessed with “face,” the real scandal is that ordinary Chinese, even foreigners, have seen the inner workings of the nation’s ruling elite. *Chinglish* uses power struggles, plot twists and translated supertitles to make transparent what is normally hidden to outsiders. In the real China, though truth may be as strange as fiction, it is almost always less transparent.

David Henry Hwang is a Tony Award-winning playwright. He has been nominated twice for a Pulitzer Prize. This piece first appeared in the April 23, 2012 issue of Newsweek, and is reprinted with permission from the author.

CHINGLISH DECODED:

How we lose things in translation

by Neena Arndt

“I like your smile, but unlike you put your shoes on my face,” reads a sign situated near a lawn in China. “The little grass is sleeping. Please don’t disturb it,” reads another similarly placed sign. “Your careful step keeps tiny grass invariably green,” reads a third. All three are attempting to communicate the same message, which in America is crisply rendered as “Keep off the grass.”

Signs like these are a common sight in China, where tourists puzzle and giggle over the mistranslations commonly known as “Chinglish.” English-speakers are directed to “slip carefully” (“don’t slip”) and to use the “deformed man’s toilet” (“handicapped restroom”). They are informed that “the civilized and tidy circumstance is a kind of enjoyment” (“don’t litter”). Any native speaker of English can snicker at these malapropisms, but most don’t know enough about Chinese language or culture to understand the factors that result in *Chinglish* signage.

In fact, as the character Daniel points out in *Chinglish*, “If you are American, it is safe to assume that you do not speak a single *&% ^ing foreign language.” Though most Americans are exposed to foreign languages during their school years, few attain proficiency. And many monolinguals, who acquired their native language in infancy and haven’t had a good reason to think about language since, operate under what linguists call the naïve lexical hypothesis: that is, they assume that differences between languages lie solely in their vocabulary, and that each word in a given language has an equivalent word in all other languages. Both Chinglish (the linguis-

tic phenomenon) and *Chinglish* (David Henry Hwang’s play) are humorous but potent reminders that there’s no such thing as a direct translation and that language is usually more slippery than we expect. Translators would do well to heed the Chinglish warning: “slip carefully.”

An English speaker learning Mandarin Chinese will rapidly discover that it differs from English not only in its sound system, but also in its structure. Those who learned a Germanic or Romance language in high school will recall the arduous task of conjugating verbs in past, present and future tenses. Mandarin learners need not study up on verb tenses because Mandarin doesn’t use them; it relies instead on other cues within a sentence

to indicate if something has already happened, is happening presently, is expected to happen in the future or if the speaker is using the verb as a command. Adding an ending to a verb (such as -d or -ed to indicate past tense in English) would be an unfamiliar concept for a Mandarin speaker. This illuminates, for the English speaker, how someone might create a sign that reads, “Be sloppily dressed excuse me for not receiving,” when a more apt translation might be, “Entrance may be denied to underdressed customers.” While “be sloppily dressed” sounds like a command



严禁吸烟
NO SMOKING

— 一根火柴可以毁掉百年宫殿
A SMALL MATCH MAY DESTROY
A HUNDRED YEAR-OLD PALACE.



to English speakers, a native Mandarin speaking translator could easily misunderstand the relative subtleties involved in using verbs in English.

Another significant structural difference between the two languages concerns plurals. In Mandarin, it is rare to combine morphemes—units of meaning—to create more complex words. The English word dogs contains two morphemes—“dog,” which means furry quadruped, usually friendly, and -s, which means that there are two or more of them. While English denotes plurality by adding -s, Mandarin often goes without denoting it at all—the listener must either infer it from contextual clues, or proceed without knowing whether her neighbor is talking about his single dog or his 50 dogs. If a speaker needs to make this distinction clear, he or she can use words like some or many, or can indicate a specific number, but this is often unnecessary. This explains why a person might create a sign that says, “Don’t forget to carry your thing,” when he is attempting to prevent foreigners from leaving their personal belongings behind: in English, we draw a (key) distinction between “your thing” and “your things,” but a Mandarin speaker could be hard-pressed to see the difference.

Of course, good translation between the two languages is possible, and the real causes of Chinglish signage are carelessness and poor knowledge of English. Some companies assign translation duties to the employee whose knowledge of English is best—but the “best” English speaker in a company may possess only partial proficiency. Unwilling to defy or disappoint her superiors by revealing her lack of ability, this employee will attempt the translation—with mixed results. In some cases, companies rely on online translators, which tend to create literal, dictionary-based translations that don’t take into account connotations or multiple definitions of words. Nor do such translators consider how each language uses metaphors and idioms differently. It may make sense, to the Chinese mind, to say that undis-



turbed grass is “sleeping,” but English doesn’t normally utilize that metaphor, and an adept human translator would find a more familiar phrase. (The opposite scenario—English idioms sounding odd or unintelligible in Chinese—can also be true. A literal translation of phrases like “bad egg” or “nest egg” would surely prove either disastrous or amusing.)

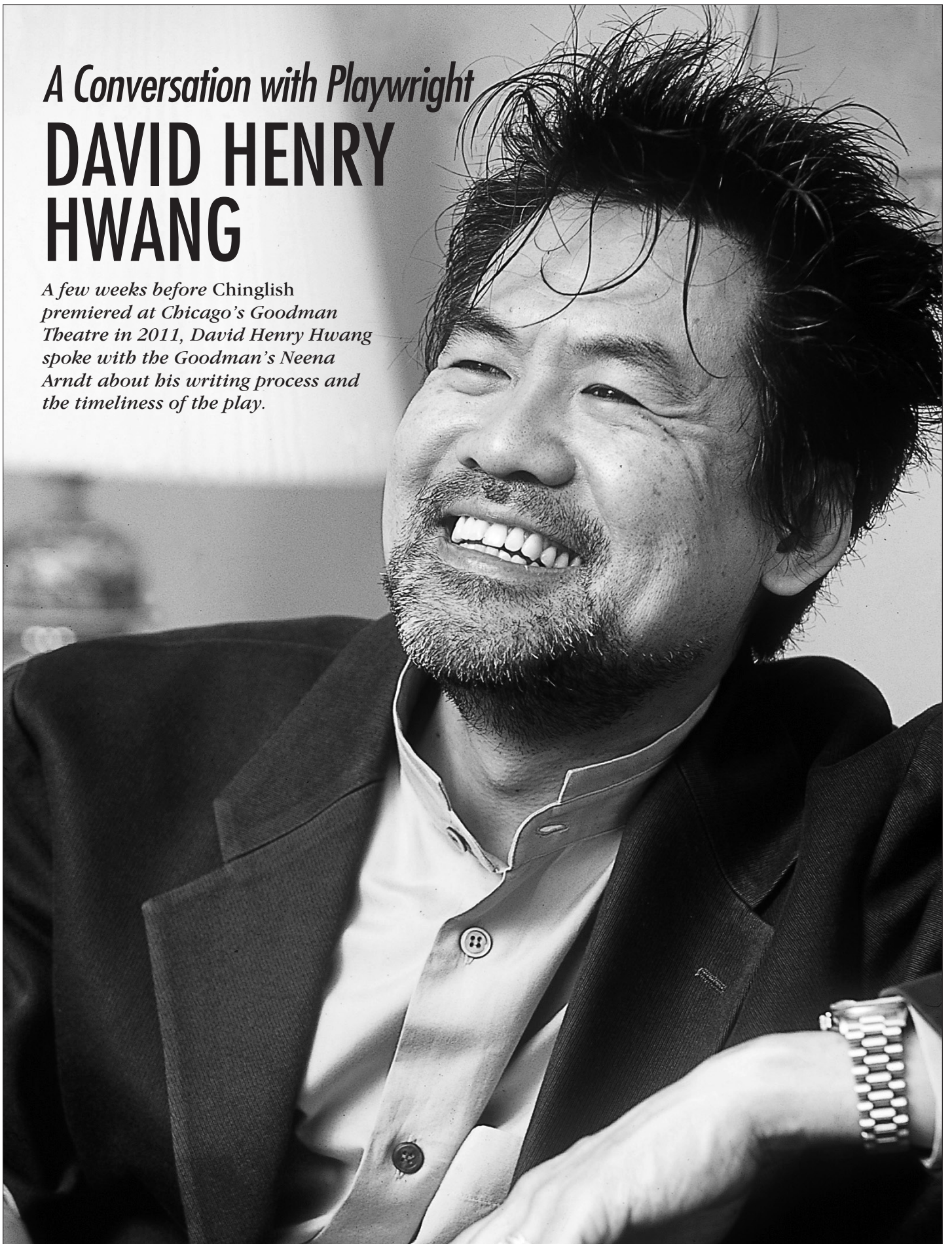
In David Henry Hwang’s play, as in real life, many Chinese people are ashamed of Chinglish and aim to eradicate it. Certainly tourists would benefit from clearer signage, but would also miss out on windows into the Chinese language—which, though often comical, are thought-provoking insights into a culture that so often remains elusive and mysterious to westerners.

This piece originally appeared in the program for the Goodman Theatre’s 2011 production of Chinglish.

A Conversation with Playwright

DAVID HENRY HWANG

A few weeks before Chinglish premiered at Chicago's Goodman Theatre in 2011, David Henry Hwang spoke with the Goodman's Neena Arndt about his writing process and the timeliness of the play.



You're working with a translator, Candace Chong, to create the Mandarin text for *Chinglish*. Is this the first time that you've worked closely with a translator on a show?

Yes, and I'm really enjoying this experience; it enables me to write a little more deeply about China without actually knowing Chinese. And to write a bilingual play without being bilingual.

In *Chinglish*, there's a bilingual character, Peter, who's been in China for 20 years and knows the country very well. Peter is from England, but says he feels more at home in China—unfortunately, his Chinese colleagues don't always accept him as one of their own. In writing that character, what issues about cultural identity were you aiming to explore?

I've spent a good portion of my career writing about the dilemma of identity as it relates to Asian Americans. I'm a Chinese American, and when I'm in China, they certainly don't consider me Chinese. And in America, there are some questions about Asians and to what extent we are either perpetual foreigners or "regular" Americans. The more I've gotten a chance to travel and meet people in different parts of the world, the more I realize that this is not a dilemma that is unique to Asian Americans. Especially as the world grows smaller and there's more transnationalism and more people relocating across borders, this sense of dislocation and insecurity about identity applies to a lot of people. And I think Peter was an opportunity for me to explore these sorts of feelings of identity confusion but with the shoe on the other foot. Having spent some time with the ex-pat community in China, I would say it is more difficult for someone like Peter to be accepted as a Chinese person in China than it is for a Chinese American to be accepted as an American.

One of the other major themes of the play is the difference between the American ideal of marriage, which dictates that marriage should be based on romantic love and open communication, and the Chinese ideal of marriage, which relies on different values altogether. Can you speak about that cultural difference?

In a way I would say it's not even an America versus China difference, as much as it is a new-world versus old-world difference. If you talk to people from Europe, they have a much more practical notion of what marriage is supposed to be—that it's essentially an institution. It's a partnership; the romance is going to fade and you don't necessarily go from one marriage to another trying to chase romance. I think that's something that older cultures, like China's, tend to realize more. The emphasis on romance as an integral part of marriage is a relatively new idea in China. Whereas in America, I feel that romance is sort of our secular religion. Like, "All you need is love." As our attachment to traditional religion has diminished, I feel as if what's taken its place is this humanistic religion of romantic love, which is what all our songs and movies are about.

In the Middle Ages all art was to glorify God, and now, all our art—at least all our popular art—is to glorify romantic love.

Art, and the value of art, is another subject that you address in the play. Some of the characters are building a cultural center in a provincial Chinese city and there's discussion about what kind of performances will go on there.

Yes. Many regional capitals now have big cultural centers, which were constructed as monuments of civic pride. Cities are left with the question, "What are we supposed to do with this now that we've got it? What goes into the cultural center?" Certainly, traditional work—Chinese opera and traditional Chinese music—is one possibility. But on the other hand, China is moving rapidly into a market-dominated economy. And the dilemma in the play has to do with a bureaucrat who is very interested in preserving the traditional forms, which aren't going to make the most money (the same is true in our culture). And so there's a lot of pressure for him to use the cultural center in a way that's going to be more market-friendly.

Why isn't Chinese opera market-friendly?

Chinese opera is a total theatre form that involves acrobatics and singing; it has been the high art form of Chinese theatre for 400 or 500 years. There are still a lot of people who practice it with excitement and are innovating in the form. But, much like Western opera, it's somewhat esoteric. It's not as accessible and not as popular as pop music and American movies. That brings up a question: if something cannot make money, is it valuable? So what do we put in the cultural center? That's one of the questions of the play. And it's the same question that we struggle with in Western culture in terms of how we value or don't value the arts.

Another problem the characters face with the cultural center is making sure that all the signs are translated into English properly—which is often not the case in China.

Yes. And those mistranslations have been very much in the news—particularly in China. As they were gearing up for the Olympics there was a desire to get rid of all the Chinglish. And then there started to be a certain number of counterarticles written about how Chinglish is actually very interesting and we should preserve it. So that was in the air during a lot of the time that I'd been going over. And then as I started to think about writing a play about doing business in China, I went to a brand-new cultural center. It was made out of beautiful Italian woods and had a Japanese sound system—but all I noticed were the mistranslated signs and how ridiculous they were. It seemed like it would be fun to use that as the jumping-off point for a play about doing business in China.

This piece originally appeared in the program for the Goodman Theatre's 2011 production of Chinglish.

Artist Biographies



VIVIAN CHIU*
Zhao

is making her SCR debut. She last appeared in *Chinglish* at Berkeley Repertory Theatre. Her New York credits include *Agamemnon*, directed by Gisela Cardenas at Vortex Theater Company; *Limbs: A Pageant* at HERE Arts Center; and an off-Broadway revival of *Night Over Taos*, directed by Estelle Parsons at Intar Theatre. Regionally, she has appeared in *Drums on the Dame*, written by Hélène Cixous, at Northwestern University; *The King and I* at The Cider Mill Playhouse; and *South Pacific* at Metropolis Performing Art Centre. Her television and film credits include *Closed*, "Infinite Challenge" (Korean MBC networks), *Kids in Suits*, *Nom Wab*, a Sesame Workshop Mandarin pilot, and TWV Project. A native of Taiwan, Chiu earned her MA in theatre from Northwestern University and is a founding member of DreamLab. iamvivianchiu.com



CELESTE DEN*
Miss Qian/Prosecutor Li

makes her SCR debut in *Chinglish* following the Berkeley Repertory Theatre run. She appeared in the world premieres of *11 Septembre 2001* and *Peach Blossom Fan* at Center for New Performance; *Between Two Friends* and *Island* at Actors Theatre of Louisville; *Laws of Sympathy* at Playwrights' Arena; *Spit, Shine, Glisten* at Cotsen Center for Puppetry and the Arts; and *Wild Swans* at American Repertory Theatre and Young Vic in London. Her regional credits include *Attrapee* at Poor Dog Group, *Conjunto* at Borderlands Theater, *The Joy Luck Club* at East West Players, *The Merchant of Venice* with Los Angeles Women's Shakespeare Company, *Othello* at The Theatre @ Boston Court and *The Waste Land* at Filament Theatre Co. Her film and television credits include "Criminal Minds" (CBS), "The Doctor" (WB), *Larry Crowne* (NBC Universal) and *Powder Blue* (Eleven Eleven Films). Den received her BFA in theatre from the University of Florida and MFA in acting from the California Institute of the Arts.



MICHELLE KRUSIEC*
Xi Yan

is making her SCR debut after performing the lead role of Xi Yan in the Berkeley Repertory Theatre production. Krusiec is best known for her starring role opposite Joan Chen in the romantic comedy *Saving Face*, directed by Alice Wu. The role garnered her a Best Actress nomination for the Chinese Language Oscar, also known as the Golden Horse, in 2005. On stage she originated her tour-de-force solo show *Made in Taiwan*, which premiered at the 2002 HBO Aspen Comedy Arts Festival, the 2003 LA Women's Theatre Festival, the 2005 New York Asian American Theatre Festival and the 2010 New York International Fringe Festival and Fringe Encores. Her selected film credits include *Duplex*, *Far North*, *A Helping Hand*, *Henry Poole Is Here*, *Knife Fight*, *Nanking*, *Nixon*, *Pumpkin*, *Saving Face*, *Sweet Home Alabama*, *What Happens in Vegas*, and *Zoom Hunting* (Taiwan). On television, she starred in the series "One World," "Travelers," and her favorite recurring/guest appearances include "Blue Bloods," "Community," "Dirty Sexy Money," "Fringe," "Grey's Anatomy," "The Mind of the Married Man," "Monk," "Nip/Tuck," "The Secret Life of the American Teenager," "Touch" and "Weeds."



AUSTIN KU*
Bing/Judge Geming

is making his SCR debut. He appeared in *Chinglish* on Broadway and at Berkeley Repertory Theatre. New York City credits include the off-Broadway production of *Tokio Confidential* (Akira), *Whatever Man* at New York Musical Theatre Festival, and many other new works; he is also a regular performer with the USO Show Troupe (the Liberty Bells). Regional theatre credits include principal roles at Berkeley Repertory Theatre, Foothill Music Theatre (Dean Goodman Award recipient, Anthony in *Sweeney Todd*), Kansas City Starlight Theatre, Ogunquit Playhouse (IRNE nominee, Thuy in *Miss Saigon*),

Stoneham Theatre (BroadwayWorld Boston nominee, Monk in *Sunfish*), Walnut Street Theatre (Barrymore nominee, Lun Tha in *The King and I*), and more. Ku has also played lead roles in festival award-winning independent films, and appeared in national commercials and print ads. He received his education at The Boston Conservatory, UC Berkeley and Rice University (Sammy Award, The Emcee in *Cabaret*; several other nominations). Thanks to CTC/Dave and as always AG. Austin-Ku.com



ALEX MOGGRIDGE*
Daniel Cavanaugh

is delighted to be making his SCR debut. He has appeared regionally in *Three Sisters* (Berkeley Repertory Theatre/Yale Repertory Theatre); *The Beard of Avon*, *A Christmas Carol*, *The Threepenny*

Opera (American Conservatory Theater); *It's a Wonderful Life* (Long Wharf Theatre); *Eat Your Heart Out* (Actors Theatre of Louisville); *The Weir*, *By the Bog of Cats* (San Jose Repertory Theatre); *The Entertainer*, *Betrayed* (Aurora Theatre Company); *The Pillowman* (Pittsburgh Irish and Classical Theatre); as well as productions at San Francisco Shakespeare Festival, Artists Repertory Theatre, B Street Theatre, Utah Shakespeare Festival and MCC Theater in New York. His film and television credits include "Trauma," *Batman Begins* and "Law & Order: Criminal Intent." Moggridge is also a playwright. His play *The Squirrel* appeared off-Broadway as part of the 2006 Summer Play Festival. He received his MFA in acting from ACT.



RAYMOND MA*
Minister Cai

is making his SCR debut. After a 25 year absence from the stage, he recently played Old Man Chong and Canning in *The Joy Luck Club* at California Theatre of the Performing Arts and will

be on a national tour with that production in 2013-14. He is an established character actor and has been in numerous films and television shows including *Lethal Weapon 4*, *Old School*, *Animal*, *The Informant*, *The Muppets*, "West Wing," "NYPD Blue," "CSI," "Lost," "Two and a Half Men," "Boston Legal" and "Suburgatory." He wants to thank SCR for giving him this opportunity, also Tim Dang and Quentin Lee for pushing for the chance for him to come to SCR for this production.



BRIAN NISHII*
Peter

is thrilled to be making his debut at SCR. Originally from Tokyo, he has collaborated with many New York dance and theatre companies over the past 20 years such as Crossing Jamaica Avenue, Fluid

Motion Theater & Film, Imua! Theatre & Film Company, Great Jones Repertory Company at La MaMa Experimental Theatre Club, Maura Donohue/In Mixed Company, Project 400 Theatre Group, Robert Wilson, The South Wing and Velocity Theatre Company. His film and television credits include Greg Pak's *Robot Stories* and *Super Power Blues*, "Law & Order: Criminal Intent" and "Sex and the City." In his spare time, he provides lead vocals and antics to the Japanese/Okinawan folk band HappyFunSmile.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

DAVID HENRY HWANG (*Playwright*) was awarded the 1988 Tony, Drama Desk, Outer Critics and John Gassner Awards for his Broadway debut, *M. Butterfly*, which also was a finalist for the Pulitzer Prize. His play *Golden Child*, which premiered at South Coast Repertory, received a 1998 Tony nomination and a 1997 Obie Award. His new book for Rodgers & Hammerstein's *Flower Drum Song* earned him his third Tony nomination in 2003. *Yellow Face* won a 2008 Obie Award for Playwriting and was a finalist for the Pulitzer Prize. *Chinglish* won a 2011 Chicago Jeff Award before moving to Broadway, where it received a 2012 Drama Desk nomination. Other plays include *FOB* (1981 Obie Award), *The Dance and the Railroad* (1982 Drama Desk nomination), *Family Devotions* (1982 Drama Desk nomination), *The Sound of a Voice* and *Bondage*. He co-authored the book for Elton John and Tim Rice's *Aida*, which ran almost five years on Broadway, and was the bookwriter of Disney's *Tarzan*, with songs by Phil Collins. As America's most-produced living opera librettist, he has written four works with composer Philip Glass, as well as Osvaldo Golijov's *Ainadamar* (two 2007 Grammy Awards), Bright Sheng's *The Silver River* (1997), and Unsuk Chin's *Alice in Wonderland* (2007 "World Premiere of the Year" by *Opernwelt Magazine*). Hwang penned the feature films *M. Butterfly*, *Golden Gate* and *Possession* (co-writer), and co-wrote the song "Solo" with composer/performer Prince. He won the 2011 PEN/Laura Pels Award for a Master American Dramatist, the 2012 Inge Award for Distinguished Achievement in the American Theatre and the 2012 Steinberg Distinguished Play-

wright Award. A 2013 US Artists Donnelly Fellow, he is currently the Residency One Playwright at New York's Signature Theatre, which is producing a season of his plays in 2012-13, including the premiere of his newest work, *Kung Fu*.

LEIGH SILVERMAN (*Director*) directed David Henry Hwang's *Chinglish* and Lisa Kron's *Well* on Broadway. Recent world premieres include *Chinglish* (Goodman Theatre, Jeff nomination); *In the Wake* (Center Theatre Group/Berkeley Repertory Theatre and The Public Theater, Obie Award, Lucille Lortel nomination); *No Place to Go* (Public Theater/Two River Theater); *Go Back to Where You Are* (Playwrights Horizons, Obie Award); *Close Up Space* (Manhattan Theatre Club); *From Up Here* (Manhattan Theatre Club, Drama Desk nomination); *Yellow Face* (Center Theatre Group/The Public Theater); *Coraline* (MCC Theater/True Love); *Beebo Brinker Chronicles* (Hourglass Group/37 Arts); *Creature* (New Georges/P73); *Hunting and Gathering* (Primary Stages); *Well* (The Public Theater, Huntington Theatre and ACT); *The Retributionists* (Playwrights Horizons); *Blue Door* (Playwrights Horizons and Seattle Repertory Theatre); *Oedipus at Palm Springs* (New York Theatre Workshop); also *Golden Child* (Signature Theatre) and *Danny and the Deep Blue Sea* (Second Stage Theatre); and many regional productions. She also directed *Wit* in the West End. She is artistic associate at Two River Theater and on the board of SDC.

DAVID KORINS (*Scenic Design*) previously designed *The Injured Party* at SCR. His Broadway credits include *Motown*, *Annie*, *Bring It On*, *Chinglish*, *An Evening with Patti LuPone & Mandy Patinkin*, *Magic/Bird*, *Godspell*, *The Pee-wee Herman Show*, *Lombardi*, *Passing Strange* and *Bridge and Tunnel*. In addition, he has designed for Lincoln Center Theater, The Public Theater, Manhattan Theatre Club, Delacorte Theater and Roundabout Theatre Company. Korins is designing the world premiered *The Gospel of Mary Magdalene* at the San Francisco Opera and *Oscar* at the Santa Fe Opera Company. He has served as Kanye West's creative director. He has received many theater awards including a Drama Desk Award, Lucille Lortel Award, three Henry Hewes Awards and the 2009 Obie Award for Sustained Excellence in Design. www.davidkorinsdesign.com

NANCY A. PALMATIER (*Costume Design based on original design by Anita Yavich*) has been an associate costume designer on Broadway for *Bombay Dreams*, *Chinglish*, *Guys and Dolls*, *How the Grinch Stole Christmas*, *The King and I*, *Lestat*, *Life x3*, *The New 42nd Street*, and more. She has designed for Queens College, the Metro Stage Company in Pittsburgh and Rockland Opera. Palmatier is happy to be working on this production of *Chinglish*.

Honorary Producers

DR. S.L. AND BETTY HUANG/HUANG FAMILY FOUNDATION (*Honorary Producers*) are proud to add *Chinglish* to the eclectic set of productions they have underwritten at SCR since 2001. The Huang's seek to support work that will attract new and diverse audiences and have assembled an impressive list of plays that includes John Strand's *Tom Walker* (2001) and *Lovers and Executioners* (2004); the Shakespearean classic, *Hamlet* (2007); Sondheim's *Putting It Together* (2009); and the revival of Richard Greenberg's *Three Days of Rain* (2011). "S.L. and I have always been impressed by the wide range of work produced by SCR, and as Honorary Producers, we wanted to bring variety to our selection as well—from classics to comedies—and a musical, too!" The Huang's are members of SCR's Platinum Circle and subscribe to First Nights on both stages. They were donors to the Next Stage and Legacy campaigns, and their children have participated in SCR's Theatre Conservatory. Betty chaired the highly successful Gala, "Affair in Shanghai" in 2007, having previously chaired the Corporate Circle and Audience Development committees. S.L. currently serves on the SCR Board of Trustees, where Betty has been an Emeritus Trustee since 2009.

YVONNE AND DAMIEN JORDAN (*Honorary Producers*) first got involved with SCR in the late 1990s as First Nights subscribers and have been ardent friends and supporters of the theatre ever since. Damien is currently serving as SCR Board President and Yvonne serves on the Advisory Committee for SCR's Dialogue/Diálogos project, a major community engagement initiative funded by The James Irvine Foundation. The Jordans are generous Gala underwriters and major donors to SCR's Next Stage and Legacy endowment campaigns. They've been members of Platinum Circle for over a decade, and have supported two world premieres with The Playwrights Circle—Kate Robin's *What They Have* (2008) and Richard Greenberg's *Our Mother's Brief Affair* (2009). Committed to new plays, they have served as Honorary Producers of the Pacific Playwrights Festival since 2009, and last season, were first-time Honorary Producers of Steven Drukman's *The Prince of Atlantis*. When asked about their experience, the couple replied: "We have thoroughly enjoyed being part of the SCR family, and we take great pride in supporting SCR's mission of striving to be the finest theatre in America!"

ANITA YAVICH (*Costume Design*) is a designer whose work has appeared on Broadway in *Venus in Fur*, *Chinglish* and *Anna in the Tropics*. Other New York credits include *Golden Child*, *Iphigenia 2.0* (Signature Theatre Company); *Venus in Fur*, *Orlando*, *New Jerusalem*, *Texts for Nothing* (Classic Stage Company); *The Submission*, *Coraline the Musical*, *The Wooden Brecks* (MCC Theater); *Henry V* (New Victory Theater); *Measure for Pleasure*, *Kit Marlowe*, *The Winter's Tale*, *Civil Sex*, *Pericles* (New York Shakespeare Festival); and *Macbeth*, *Coriolanus*, *Svejk* (Theatre for a New Audience). Opera designs include *Cyrano* (La Scala, Metropolitan Opera, Royal Opera); *Les Troyens* (Metropolitan Opera); Steve Reich's *Three Tales* (tour); *Salome*, *Fidelio*, *Die Walkure*, *Das Rheingold* (Washington Opera); *Madame Butterfly* (Houston Grand Opera, Grand Theatre de Geneve); *The Silver River*, *Der Fliegende Hollander* (Spoleto); and puppet and costume designer for Salzburger Marionetten Theatre's *The Sound of Music*. Yavich is the recipient of a 2006 Obie Award.

BRIAN MACDEVITT (*Lighting Design*) has designed over 60 productions on Broadway including *The Book of Mormon*, for which he earned a Tony Award, as well as *Chinglish*; *Death of a Salesman*, directed by Mike Nichols; and *Mountaintop* with Samuel Jackson. He designed *The Enchanted Island* and *Le Compte Ory* at the The Metropolitan Opera. He also directed *Proof* at Theatre Three. MacDevitt has worked with many dance companies and choreographers, including American Ballet Theatre, Nancy Bannon, Merce Cunningham, Lar Lubovitch Dance Company and Tere O'Connor Dance. He has received a number of awards, including a Besse Award, a Drama Desk Award, a Hewes Award, an Obie Award, an Outer Critics Circle Award and five Tony Awards. He is a member of Naked Angels and is on the faculty at the University of Maryland. MacDevitt is the father of Jake and Georgie and offers special thanks to Jennifer Schriever and Ariel Benjamin.

DARRON L WEST (*Sound Design*) 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 2012 Princess Grace Statuette award, the Bay Area Theater Critics Circle Award, the Lucille Lortel and AUDELCO Award and the Henry Hewes Design Award. He is a founding member of Anne Bogart's SITI Company and former resident sound designer for Actors Theatre of Louisville and The Williamstown Theater Festival.

JEFF SUGG (*Projection Design*) is a New York-based artist, designer and technical advisor. Some of his theatre designs include *Compulsion* (Berkeley Repertory Theatre), *The Accidental Trilogy* (St. Ann's Warehouse), *As You Like It* (The Shakespeare Theatre Company), *The Book of Grace* (The Public Theater), *Bring It On: The Musical* (Broadway, tour, Center Theatre Group and Alliance Theatre), *Magic/Bird* (Broadway), *Tribes* (Barrow Street Theatre) and *The Truth: A Tragedy* (production design for Soho Repertory Theatre). He earned a Henry Hewes Award, a Lucille Lortel Award and an Obie Award for his work on *The Slug Bearers of Kayrol Island* with Vineyard Theatre and earned another Hewes Award for *33 Variations* (Broadway, Arena Stage and La Jolla Playhouse). Sugg has also worked with many renowned companies and artists including The Wooster Group and Laurie Anderson.

SHAWN DUAN (*Projection Design*) is a New York-based projection designer and media consultant. He was the video designer for *Chinglish* on Broadway, and his regional and off-Broadway credits include *Assassins* at 2nd Avenue Theatre, *Citizen Ruth* at Minetta Lane Theatre, *Knickerbocker* at The Public Theater, *The Curious Case of Benjamin Button* at Symphony Space, *Most Happy Fella* at Skirball Center for the Performing Arts, *Mr. Joy* at Riverside Church, the tour of Al Pacino's *One Night Only*, *Prima Donna* at New York City Opera, *Tarzan* at North Shore Music Theatre, *The Who's Tommy* at Abrons Art Center, and the 2011 tour of *Yo Gabba Gabba! Live!* He has also served as a design associate, technical consultant, and programmer for various the-

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OANH X. NGUYEN (*Associate Director*) co-founded Chance Theater and has served as the artistic director since 1999. He also serves as producing associate at South Coast Repertory, where he spearheads Studio SCR, the alternative theatre presenting series. Nguyen is a recipient of TCG's New Generations Grant and the TCG Nathan Cummings Young Leaders of Color fellowship. He was also awarded the Outstanding Artist Award by Arts Orange County and was inducted into Anaheim High School's Hall of Fame. He serves on the advisory board of the Anaheim High School Performing Arts Conservatory and recently served four years on the board of the Network of Ensemble Theatres. His directing credits include productions at Chance Theater, East West Players, the J. Paul Getty Museum, The Old Globe, Segerstrom Center for the Arts and SCR. Nguyen is a proud member of SDC and SAG-AFTRA.

MICHAEL SUENKEL* (*Stage Manager*) has been the production stage manager at Berkeley Repertory Theatre for the past 19 seasons where he has stage managed over 75 shows including world premieres by Tony Kushner, Sarah Ruhl, Will Eno, Lemony Snicket and many others. He has also worked with the Barbican in London, Huntington Theatre Company in Boston, the Juste Pour Rire Festival in Montreal, La Jolla Playhouse, Pittsburgh Public Theater, The Public Theater and Second Stage Theatres in New York and Yale Repertory Theatre.

JAMIE A. TUCKER* (*Assistant Stage Manager*) is excited to be in his 11th season at SCR. Tucker completed his MFA in dance, specializing in stage management, at the University of California, Irvine in 1994. Since coming to SCR, he has stage managed or assisted on 58 productions. Some of his favorites have been the world premieres of Richard Greenberg's *Three Days of Rain*, *The Violet Hour* and *The Dazzle*; Rolin Jones' *The Intelligent Design of Jenny Chow*; and Noah Haidle's *Mr. Marmalade*. Other favorites include *Elemeno Pea*, *Jitney*, *A Midsummer Night's Dream*, *Crimes of the Heart*, *Fences*, *Anna in the Tropics*, *The Trip to Bountiful*, *A View from the Bridge* and *Hamlet*. He has had the pleasure of working seven seasons on *La Posada Mágica* and five seasons at the helm of *A Christmas Carol*. If you can't find him in the theatre, he is likely to be riding his bike down PCH. Tucker is a proud member of Actors' Equity.

JOANNE DENAUT (*Casting Director*) is SCR's full time casting director and has cast more than 150 productions at SCR as well as numerous readings and work-

shops, including NewSCRipts and SCR's annual Pacific Playwright's Festival. She has also consulted and cast for other theatres including Center Theater Group, Seattle Repertory Theatre, Arizona Theatre Company and Dallas Theatre Center as well as co-productions with The Public Theater, Manhattan Theatre Club, Baltimore Center Stage and Berkeley Repertory Theatre. She also casts for the University of Southern California's annual MFA Playwrighting Festival. Film credits include work with Octavio Solis, Juliette Carrillo and The American Film Institute. She previously worked in New York as a casting assistant on film and television projects. DeNaut teaches Fundamentals of Auditioning in SCR's Intensive Acting Program and has worked with UCI, Cal State Fullerton and USC's MFA program in acting. She received her BA from the University of California, Irvine in the field of Social Ecology with an additional course of study in Art History and is a member of the Casting Society of America.

AMY POTOZKIN (*Casting Director*) is in her 23rd season with Berkeley Repertory Theatre. She has also had the pleasure of casting projects for A Contemporary Theatre (Seattle), Arizona Theatre Company, Aurora Theatre Company, B Street Theatre, Bay Area Playwrights Festival, Dallas Theater Center, Marin Theatre Company, The Marsh, San Jose Repertory Theatre, Social Impact Productions Inc. and Traveling Jewish Theatre. Potozkin cast roles for the film *Conceiving Ada*, starring Tilda Swinton; *Haiku Tunnel* and the upcoming *Love and Taxes* by Josh Kornbluth; and the upcoming feature film *Beyond Redemption* by Britta Sjogren. She received her MFA from Brandeis University, where she was also an artist-in-residence. She has been a coach to hundreds of actors, teaches acting at Mills College, and leads workshops at Berkeley Repertory Theatre's School of Theatre and numerous other venues in the Bay Area.

CANDACE CHONG (*Mandarin Chinese Translations*) is a recipient of the Best Artist Award (Drama) by the Hong Kong Arts Development Council and winner of four Hong Kong Drama Awards (Best Script) for *Alive in the Mortuary*, *Shall We Go to Mars*, *The French Kiss*, and *Murder in San Jose*. Her first commission as librettist, for the opera *Dr. Sun Yat-sen*, received its world premiere in October 2011 presented by Opera Hong Kong and will receive its American premiere in Santa Fe Opera in 2014. Her most recent play, *Wild Boar*, was commissioned by and premiered at the 2012 Hong Kong Arts Festival.

ROD LEMMOND (*Associate Scenic Designer*) has worked with David Korins for over 10 years as lead associate on more than 100 projects on Broadway, at regional theatres, in television and film, and for musical concerts. His Berkeley Repertory Theatre credits

include *Finn in the Underworld*, *In the Wake* and *Passing Strange*. He worked on the Broadway production of *Chinglish*, as well as *Bridge & Tunnel*, *An Evening with Patti Lupone & Mandy Patinkin*, *Lombardi*, *Magic/Bird*, *Passing Strange* and *The Pee-Wee Herman Show*, plus upcoming productions of *Annie*, *Misery* and *Motown*. Lemmond holds an MFA from NYU's Tisch School of the Arts.

JENNIFER SCHRIEVER (*Lighting Design Re-Creation*) is a New York-based designer. Schriever's recent regional designs include *Pippin* at McCarter Theatre Center, *A Second Chance* at Signature Theatre and *Taming of the Shrew* at Folger Theatre. She designed John Leguizamo's one-man show *Ghetto Klown* at the Lyceum Theatre on Broadway, and her other New York credits include *A Bullet for Adolf* at New World Stages, *An Evening Without Monty Python* at The Town Hall, *Inner Voices Solo Musicals* at 59E59, *Stuffed and Unstrung* at Union Square Theatre and *Triassic Park* at Soho Playhouse. She is designing the upcoming *Die Fledermaus* at The Metropolitan Opera, and other opera designs include *A Midsummer Night's Dream* at the Mariinsky Theatre in Russia and *The Pearl Fishers* at English National Opera in London. In addition to designing her own shows, she has been an associate to Brian MacDevitt for the past 10 years. Visit jenschriever.com

JOANNA C. LEE, KEN SMITH (*Cultural Advisors*) are co-directors of Museworks Ltd. They offer wide-ranging support, from production to translation and media services, to artists and institutions seeking links to and from Asia. Clients include Carnegie Hall, The Kennedy Center, New York Philharmonic, San Francisco Symphony, Holland Festival, Habitat for Humanity, Hong Kong International Film Festival and Sotheby's H.K. They served as consultants at San Francisco Opera for Stewart Wallace and Amy Tan's *The Bonesetter's Daughter*, which was the first Western opera ever set in Hong Kong.

LILY FAN (*Artistic Associate*) is one of the original co-producers of *Chinglish* on Broadway and is thrilled to

be working with both SCR and Berkeley Repertory Theatre on this beloved play. A Tony-nominated producer, she also has worked on the recent revival of *Jesus Christ Superstar* and the off-Broadway hit *The Other Josh Cohen*. Her first documentary film, *The Standbys*, also has made it to cinemas around the country. Fan was born and raised in Hong Kong, and *Chinglish* is her first language. She offers enormous gratitude to her family and much love to David Henry Hwang, Leigh Silverman, and the entire *Chinglish* family. There is simply nothing more exciting than being able to bring this show across the Pacific from SCR to the Hong Kong Arts Festival in 2013.

BERKELEY REPERTORY THEATRE has grown from a storefront stage to an international leader in innovative theatre. Known for its core values of imagination and excellence, as well as its educated and adventurous audience, the nonprofit has provided a welcoming home for emerging and established artists since 1968. In four decades, four million people have enjoyed more than 300 shows at Berkeley Rep. These shows have gone on to win five Tony Awards, seven Obie Awards, nine Drama Desk Awards, one Grammy Award, and many other honors. In recognition of its place on the national stage, Berkeley Rep received the Tony Award for Outstanding Regional Theatre in 1997. Its bustling facilities – the 600-seat Roda Theatre, the 400-seat Thrust Stage, the Berkeley Rep School of Theatre, the Osher Studio, and a spacious new campus in West Berkeley – are helping revitalize a renowned city. See tomorrow's plays today at Berkeley Rep.

MARC MASTERSON (*Artistic Director*) served for 11 seasons as artistic director of Actors Theatre of Louisville. While there, he produced more than 200 plays, expanded and deepened arts education programs and spearheaded community-based projects. He joined SCR in 2011. Recent directing credits include *Eurydice*, *Elemeno Pea*, *The Kite Runner*, *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding*, *The Crucible*,



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PAULA TOMEI (*Managing Director*) is responsible for the overall administration of SCR and has been managing director since 1994. A member of the SCR staff since 1979, she has served in a number of administrative capacities, including subscriptions manager, business manager and general manager. She was the president of the board of Theatre Communications Group (TCG), the national service organization for theatre, and served two terms as a board member. She has also served as treasurer of TCG, vice president of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. In addition, 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. She is on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. Tomei graduated from UC Irvine with a degree in economics and pursued an additional course of study in theatre and dance. She also teaches a graduate class in nonprofit management at UC Irvine.

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 *Ab, Wilderness!* and *A Streetcar Named Desire* and has distinguished himself in staging contemporary work, including the world premiere of Horton Foote's *Getting Frankie Married—and Afterwards* and the critically acclaimed California premiere of William Nicholson's *Shadowlands*. Most recently, he directed the world premiere of Julie Marie Myatt's *The Happy Ones*, a revival of *Misalliance*, and Horton Foote's, *The Trip to Bountiful*. Benson received his BA in Theatre from San Francisco State University.

DAVID EMMES (*Founding Artistic Director*) is co-founder of SCR, and directed this season's opening play *Absurd Person Singular*, and last season's successful revival of *Sight Unseen* by Donald Margulies. He has received numerous awards for productions he has directed during his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. 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*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *The Secret Rapture* by David Hare and *New England* by Richard Nelson, as well as *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. 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.



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.