



52nd Season • 493rd Production  
JULIANNE ARGYROS STAGE / OCTOBER 4-25, 2015

# South Coast Repertory

Marc Masterson  
ARTISTIC DIRECTOR

Paula Tomei  
MANAGING DIRECTOR

David Emmes & Martin Benson  
FOUNDING ARTISTIC DIRECTORS

IN ASSOCIATION WITH  
MANHATTAN THEATRE CLUB

presents the world premiere of

# VIETGONE

by Qui Nguyen

Timothy R. Mackabee  
SCENIC DESIGN

Anthony Tran  
COSTUME DESIGN

Jaymi Lee Smith  
LIGHTING DESIGN

Shane Rettig  
ORIGINAL MUSIC/SOUND DESIGN

Jared Mezzocchi  
PROJECTION DESIGN

Andy Knight  
DRAMATURG

Joshua Marchesi  
PRODUCTION MANAGER

Joanne DeNaut, CSA  
CASTING

Kathryn Davies  
STAGE MANAGER

Directed by  
May Adrales

Marci Maietta Weinberg and William Weinberg  
Honorary Producers

*Vietgone* was commissioned by South Coast Repertory as part of SCR's CrossRoads Initiative, with funding from the Time Warner Foundation.  
This play is a recipient of an Edgerton Foundation New American Plays Award.

## CAST OF CHARACTERS

Asian Guy/American Guy/Nhan/Khue ..... *Jon Hoche*  
Quang ..... *Raymond Lee*  
Asian Girl/American Girl/Thu/Huong/Translator/Flower Girl .... *Samantha Quan*  
Tong ..... *Maureen Sebastian*  
Playwright/Giai/Bobby/Captain Chambers/Redneck Biker/  
Hippie Dude ..... *Paco Tolson*

## LENGTH

*Approximately two hours, including one intermission.*

## PRODUCTION STAFF

Production Assistant ..... *Amber Caras*  
Movement Coach ..... *Qui Nguyen*  
Graphic Illustrator ..... *Swedian Lie*  
Assistant Scenic Designers ..... *Libby Stadstad, David Valentino*  
Costume Design Assistant ..... *Sarah Timm*  
Lighting Design Assistant ..... *Darrin Wade*  
Stage Management Intern ..... *Becca Sharpe*  
Light Board Operator ..... *Steven Williams*  
Deck Crew/Follow Spot Operator ..... *Isaac Jacobs*  
Projection Operator ..... *Vincent Quan*  
Dresser ..... *Jessica Larsen*  
Wig and Makeup Technician ..... *Audrey McVay*  
Additional Costume Staff ..... *Emily Burst*

## SPECIAL THANKS

*Thuy Vo Dang, Giana Nguyen Foster, Tram Le, Oanh Nguyen, Tu-Uyen Nguyen,  
Yvonne Tran, Linda Trinh Vo, Alan Woo*

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.*

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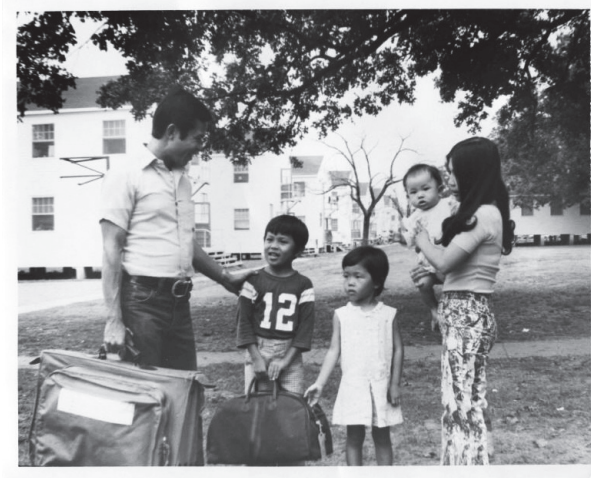
# Gone Before: Evacuation During the Last Days of South Vietnam

by Andy Knight

In early April 1975, after almost two decades at war, South Vietnam was on the brink of collapse. Although the Paris Peace Accords of 1973 brought about a temporary ceasefire between the communist North and the capitalist South, the People's Army of Vietnam (PAVN) from the North and the Viet Cong (the South's National Liberation Front tied to the North) launched a series of successful invasions of South Vietnam that began in January 1975. By April, they were closing in on Saigon, the South's capital.

For many Americans at that time, the Vietnam War had ended two years earlier when, as a part of the Paris Peace Accords, the United States withdrew all its combat personnel from Vietnam. Even with Saigon's fall imminent, President Gerald Ford remained steadfast: the U.S. would not intervene in a war that was "finished as far as America [was] concerned." Without military aid, South Vietnam's armed forces crumbled with a swiftness that caught both Vietnamese and Americans by surprise.

On April 1, the U.S. Defense Attaché Office in Saigon opened the Evacuation Control Center (ECC) at the Tan Son Nhut Air Base to facilitate the departure of Americans and at-risk Vietnamese from the South. By April 21, approximately 5,500 evacuees left the ECC by plane each day. But on April 28, the PAVN bombed Tan Son Nhut, and the facility could no longer support departures by fixed-wing aircraft.



As a last resort, the U.S. launched Operation Frequent Wind, a series of helicopter evacuations. On April 29, 395 Americans and 4,465 refugees (mostly Vietnamese employed by the U.S. or South Vietnam's government) escaped Tan Son Nhut by helicopter. Approximately 2,000 other refugees, unable to reach the airbase, mobbed the U.S. Embassy in Saigon, a secondary evacuation point. Although helicopter pilots accommodated as many passengers as possible, more than 400 potential refugees remained at the embassy compound on April 30—the day that Saigon fell to the

PAVN and Viet Cong and the war ended.

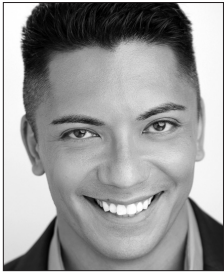
Helicopters packed with refugees landed on U.S. aircraft carriers in the South China Sea. As more Vietnamese escaped by aircraft after Operation Frequent Wind, space aboard the ships dwindled. To make additional room, sailors pushed empty helicopters not making return trips overboard.

The refugees aboard the U.S. Navy fleet joined other evacuees at temporary processing centers in Guam and the Philippines. From there, the U.S. relocated them to camps in California, Arkansas, Florida and Pennsylvania and began the process of resettling the refugees as permanent immigrants in the U.S. and abroad. By the middle of May, 130,000 Vietnamese arrived at the American camps.

Playwright Qui Nguyen's parents were among this wave of 130,000 refugees who came to the U.S. in the spring of 1975. In *Vietgone*, he recounts how they met at the Fort Chaffee camp in Arkansas. Although Nguyen's play has a pivotal moment in world history as its backdrop, his family's personal history is at its forefront. And with humor, irreverence, a little hip hop and plenty of exaggeration—all hallmarks of the playwright's distinctive style—Nguyen brings his parents' story to life as only he can.

**Above: the deck of the USS Midway during Operation Frequent Wind, April 1975; a family in the refugee camp at Fort Chaffee, 1975 (photo courtesy of UCI Libraries Southeast Asian Archive).**

# Artist Biographies



## JON HOCHÉ

*Asian Guy/American Guy/  
Nhan/Khue*

is honored to be making his SCR debut with *Vietgone*. Recently, he was a performer/puppeteer in the North American tour of *War Horse*, as well as performing in the show's

Asian debut in Tokyo, Japan. He is the artistic associate of Vampire Cowboys Theater Company, where playwright Qui Nguyen serves as co-artistic director/co-founder and resident playwright. Hoche recently participated in the 2015 Jim Henson Company Diversity Puppetry Workshop. He also has worked with Ma-Yi Theater, Two River Theater Co., American Globe Theatre, 2G and Premiere Stages to name a few. Find out more at [JonHoche.com](http://JonHoche.com).



## RAYMOND LEE

*Quang*

appeared at SCR previously in the Pacific Playwrights Festival reading of *Vietgone* and in productions of *Robin Hood* and *Four Clowns*. Born in New York City and raised in Los Angeles, Lee is an actor,

musician, physical performer and founding member of the Los Angeles-based, internationally touring clown troupe, Four Clowns. The company's inaugural show, also titled *Four Clowns*, toured nationally and has taken them to notable venues such as La MaMa E.T.C. (New York City), SCR, Sacred Fools Theater Company, The Neo-Futurists (Chicago), Chopin Theatre (Chicago) and Gremlin Theatre (St. Paul, Minn.), among others. His television credits include "It's Always Sunny in Philadelphia," "How I Met Your Mother," "Hart of Dixie," "Trophy Wife," "Ben & Kate," "Jessie" and "Zach Stone Is Gonna Be Famous." His film credits include *Farah Goes Bang* (Tribeca Film Festival premiere and recipient of the Nora Ephron prize) and *A Leading Man* (Best Supporting Actor, Asians on Film Festival). He also has appeared in more than a dozen national commercials. He sends all kinds of love to his mom and wifey. [theraymondlee.com](http://theraymondlee.com)



## SAMANTHA QUAN

*Asian Girl/American Girl/Thu/  
Huong/Translator/Flower Girl*

recently appeared in SCR's 2015 Pacific Playwrights Festival reading of *Vietgone*. Her theatre credits include workshops of *Peerless*, *Hannah and the Dread Gazebo*, *Red Flamboyant* and *American Hwangap* (Ojai Playwrights Conference), *B.F.E.* (Just Add Water Festival), *Masha No Home* (Ensemble Studio Theatre) and *An Infinite Ache* (The Globe Theatre). Her television credits include "NCIS," "Blue," "Subergatory" and "Castle." Her film credits include *4 Wedding Planners*, *Sake Bomb* and the upcoming independent film *Good Grief*. Quan is a graduate of the New York University graduate acting program.



## MAUREEN SEBASTIAN

*Tong*

recently appeared in SCR's 2015 Pacific Playwrights Festival reading of *Vietgone*. Her regional credits include *Arabian Nights* (Berkeley Repertory Theatre and Arena Stage), *The Winter's Tale*, *A Midsummer Night's Dream* and *The Taming of the Shrew* (The Shakespeare Theatre of New Jersey) and *Thunder Above, Deeps Below* (Eugene O'Neill Theatre Center and Second Generation). Her off-Broadway credits include *Now Circa Then* (Ars Nova), *Lonely, I'm Not* and *Year Zero* (Second Stage), *Soul Samurai* (Vampire Cowboys and Ma-Yi Theater Company) and *Children of Vonderly* (Ma-Yi Theatre Company). Her television credits include "Minority Report," "Revolution," "New Girl," "Gossip Girl," "Law & Order: Criminal Intent," "Person of Interest" and the feature films, *Blumenthal* and *Thank You for Sharing*. Follow her at [maureensebastian.com](http://maureensebastian.com).



## PACO TOLSON

*Playwright/Giai/Bobby/Captain Chambers/Redneck Biker/  
Hippie Dude*

is proud to return to SCR after appearing in *Peter and the Starcatcher* and presentations of *Vietgone* for the 2014 CrossRoads



showcase and the 2015 Pacific Playwrights Festival. He is a graduate of Brown University and a member of Ensemble Studio Theatre. Tolson has developed new work with Ma-Yi Theater Company, Vampire Cowboys, Studio 42, The Public Theater, Ensemble Studio Theatre, The Play Company and Center Theatre Group among others. He trained at the Williamstown Theatre Festival and the Chautauqua Conservatory. Find out more at [pacotolson.weebly.com](http://pacotolson.weebly.com). "Love forever to Kate and my amazing family."

## PLAYWRIGHT, DIRECTOR AND DESIGNERS

**QUI NGUYEN** (*Playwright*), often credited as a pioneer of "geek theatre," is a Brooklyn-based playwright, fight director and co-founder of the Obie Award-winning Vampire Cowboys Theatre Company, New York City. His plays include *She Kills Monsters* (The Flea, Buzz22/Steppenwolf Theatre Company, Company One); *Krunk Fu Battle Battle* (East West Players); *The Inexplicable Redemption of Agent G*; *Soul Samurai*; *Trial By Water* (Ma-Yi Theater); *Aliens Versus Cheerleaders* (Keen Company); *Six Rounds of Vengeance*; *Alice in Slasherland*; *Fight Girl Battle World*; *Men of Steel*; and *Living Dead in Denmark* (Vampire Cowboys). He is a recipient of the 2015 New York Community Trust Helen Merrill Playwriting Award, 2014 Sundance Institute/Time Warner Fellowship, 2014 McCarter/Sallie B. Goodman Fellowship, 2013 American Alliance for Theatre and Education Distinguished Play Award (*She Kills Monsters*), and 2012 and 2009 GLAAD Media Award nominations for his plays *She Kills Monsters* and *Soul Samurai*. He is a resident artist at New Dramatists, a core member of The Playwrights' Center and a member of Ensemble Studio Theatre and the Ma-Yi Writers Lab. For television, he writes for the PBS children's cartoon, "Peg+Cat." His company, Vampire Cowboys, holds the unique distinction of being the first and currently only professional theatre organization to be officially sponsored by New York Comic Con.

**MAY ADRALES** (*Director*) is a freelance theatre director based in New York City, working primarily with new plays. Her work has been seen at LCT3, Signature Theatre, Portland Center Stage, The Cleveland Play House, Goodman Theatre, Actors Theatre of Louisville, Milwaukee Repertory Theatre and Two River Theater. She is a Drama League Directing Fellow, Women's Project Lab Director, SoHo Rep Writers/Directors Lab and New York Theatre Workshop Directing Fellow, and a recipient of the TCG New Generations grant, Denham Fellowship and Paul Green Directing Award. She proudly serves as an associate artist at Milwaukee Repertory Theatre. She is a former director of onsite programs at the Lark Play

# Honorary Producers

**MARCI MAIETTA WEINBERG AND WILLIAM WEINBERG** (Honorary Producers) are passionate theatre lovers with a particular interest in new plays. Bill got the theatre bug early from his parents, Elaine and Martin Weinberg, who started bringing him and his four siblings to all of SCR's productions when Bill was a youngster. He and Marci are longtime Segerstrom Stage subscribers and have been Argyros Stage First Nights subscribers since 2009. Bill joined SCR's Board of Trustees in 2010 and today is co-chair of the Audience Development Committee. This is Bill and Marci's first time as Individual Honorary Producers of a production. In 2013, they helped underwrite the world premiere of Beau Willimon's *The Parisian Woman* as members of The Playwrights Circle. The following year, they helped underwrite SCR's free afterschool theatre workshops for at-risk elementary school students, Neighborhood Conservatory. The Weinbergs have been Gala table underwriters since 2011 and members of the Platinum Circle since 2007. Bill and Marci attended the 2015 Pacific Playwrights Festival last spring, where they saw the staged reading of *Vietgone*, and immediately stepped forward to help underwrite its world premiere production. As described by Bill, "The heart of the play is about love lost, love regained and love of place. It is really an American story at its center, about coming here against one's will and finding a way to call it home, through the lens of a love affair between the main characters. It's powerful, direct and funny."

Development Center and artistic associate at The Public Theater. She earned her MFA at Yale School of Drama and has directed and taught at NYU, Bard College, Juilliard and Fordham University. She is currently on faculty at Yale School of Drama and Brown University. [mayadrales.net](http://mayadrales.net)

**TIMOTHY R. MACKABEE** (*Scenic Design*) is making his SCR design debut. His Broadway credits include *The Elephant Man* (starring Bradley Cooper), which he also designed for its West End run and *Mike Tyson: Undisputed Truth* (directed by Spike Lee). He designed the off-Broadway productions of *Heathers* and *Gigantic*, as well as designs for Lincoln Center Theater, Manhattan

Theatre Club, Atlantic Theater Company, The Public Theater, Vineyard Theatre, Cherry Lane Theatre, Ars Nova, Culture Project and P.S. 122. His regional theatre credits include work for Center Stage in Baltimore, The Cleveland Play House, Portland Center Stage, Dallas Theater Center, Syracuse Stage, Yale Repertory Theatre, Philadelphia Theatre Company, Asolo Repertory Theatre, Studio Theatre, Virginia Stage Company, Paper Mill Playhouse, Williamstown Theatre Festival, Arden Theatre Company, Theater J, The Muny, Ford's Theatre, Pittsburgh CLO, Denver Center Theatre, The Old Globe, Geva Theatre, Merrimack Repertory and ACT San Francisco. He has also designed the operas *Paul's Case* and *Tosca* and for Doug Varone and Dancers and Cedar Lake Dance. His film and television credits include *Amy Schumer Stand Up*, "Gotham," "Smash," "The Today Show," *Mike Tyson: Undisputed Truth* (HBO) and *Margot at the Wedding*. He is a graduate of North Carolina School of the Arts and Yale School of Drama. timothymackabeedesign.com

**ANTHONY TRAN** (*Costume Design*) is a costume designer for theatre, film, and television, working with a wide range of artists from "the pope of trash" John Waters to Disney Channel star Ross Lynch. His theatre credits include *Triassic Park* (Chance Theater, Ovation nomination), *Chess* (East West Players) and *Year Zero* (The Colony Theatre). For television, he has designed costumes for Disney's superhero series "Mighty Med" as well as their '60s beach party musical movie *Teen Beach 2*, helmed by *Flashdance/A Chorus Line* choreographer Jeffrey Hornaday. In addition to his work in the costume departments of films such as *Magic Mike* and *Insidious*, his own film designs include *Excision* (Sundance Film Festival premiere), *Bad Milo!* (SXSW Film Festival premiere) and the upcoming feature *Trash Fire*. anthonytran.net

**JAYMI LEE SMITH** (*Lighting Design*) is thrilled to be at SCR again after working on *Peter and the Starcatcher*, *The Stinky Cheese Man*, *Top Dog/Underdog*,

*Lucky Duck* and *Junie B. Jones and a Little Monkey Business*. She has been designing around the country for the last 16 years at theatres such as Oregon Shakespeare Festival, Dallas Theater Center, Steppenwolf Theatre Company, La Jolla Playhouse, Goodman Theatre, The Court Theatre, Pasadena Playhouse, Hartford Stage, Alliance Theatre, Getty Villa, Utah Shakespeare Festival, Milwaukee Repertory and Lookingglass Theatre Company. Her work has also been seen in China, Italy, Spain, Scotland and Ireland. Her awards have included the 2003 Michael Merritt/Michael Maggio Emerging Designer Award and a 2010 Joseph Jefferson Award. She is currently an associate professor of lighting design and associate head of design at UC Irvine. Her website is jaymismith.com.

**SHANE RETTIG** (*Original Music/Sound Design*) is making his SCR design debut. His New York credits include *The Liquid Plain* (Signature Theatre Company), *Wiesenthal* (Daryl Roth Theatre), *The Urban Retreat*, *Manabatta*, *Much Ado About Nothing* and *Detroit '67* (The Public Theater), *Bad Jews* (Roundabout Theatre Company), *Intimacy*, *Clive*, *One Arm*, *Marie and Bruce* and *A Lie of the Mind* (The New Group), *She Kills Monsters* (The Flea Theater), *Six Rounds of Vengeance*, *The Inexplicable Redemption of Agent G* and *Alice in Slasherland* (Vampire Cowboys), *Wong Kids*, *Jesus in India*, *Sugar House* and *Microcrisis* (Ma-Yi Theater Company), *When January Feels Like Summer*, *Fast Company* and *Year of the Rooster* (Ensemble Studio Theatre) and *La Brea*, *Motel Cherry* and *Civilization* (Clubbed Thumb). He has worked regionally at Arena Stage, Berkshire Theatre Festival, California Theatre Center, Center Stage, Dallas Theater Center, La Jolla Playhouse, Williamstown Theatre Festival and Yale Repertory. Rettig is the composer and co-lyricist of the musical *War is F\*\*cking Awesome*, with playwright Qui Nguyen, developed at the 2013 Sundance Theatre Lab. His work has been nominated for Drama Desk and Lucille Lortel awards, and he was part of the United States sound design exhibition in the 2007 Prague Quadrennial.

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Hall Landon Jr. as Scrooge

**JARED MEZZOCCHI** (*Projection Design*) is making his SCR design debut. He was awarded the 2012 Princess Grace Theater Fellowship as the first projections designer to receive the honor. He is a company member at Woolly Mammoth Theatre Company, most recently having designed *Women Laughing Alone with Salad*. New York City credits include *Downtown Loop* (3-Legged Dog); *You Are Dead. You Are Here*. (HERE Arts Center); and *JET LAG 2011* (The Builders Association). Recent regional theatre includes *The History of Involuntariness* (Milwaukee Repertory), *Breath and Imagination* (Cleveland Play House), *Stones in His Pockets* (Center Stage) and *Body of an American* (The Wilma Theater). His D.C. credits include *Yellowface* (Theater J), *Astroboy and the God of Comics* (Studio Theatre) and *BELL* (National Geographic). Mezzocchi has also designed with Caden Manson's Big Art Group (*SOS*, *The People* and *The Sleep*) at the Vienna Festival, touring much of Europe, Canada and nationally. He also designs commercially, having just created projections for Connect4Climate and Alcantara at Design Week in Milan, Italy, as well as in the atrium of the World Bank in Washington D.C. Mezzocchi currently teaches projection design at The University of Maryland.

**ANDY KNIGHT** (*Dramaturg*) is South Coast Repertory's associate literary director and festival coordinator for the Pacific Playwrights Festival. At SCR, his dramaturgy credits include last season's *Venus in Fur* and *The Whipping Man*, as well as the world premiere of Catherine Trieschmann's Theatre for Young Audiences play, *OZ 2.5*. In addition to working as a production dramaturg, he assists on SCR's CrossRoads Initiative, a community-based program that brings playwrights into the Orange County community on residencies as a way to inspire their new plays. Before coming to SCR, Knight worked at Chicago's Goodman Theatre.

**KATHRYN DAVIES** (*Stage Manager*) previously stage-managed *OZ 2.5*, *The Whipping Man*, *Tartuffe*, *Reunion*, *Trudy and Max in Love*, *Ivy+Bean: the Musical*, *The*

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

**MARC MASTERSON** (*Artistic Director*) is in his fifth season with SCR. His recent directing credits include *Zealot*, *Death of a Salesman*, *Eurydice* and *Elemeno Pea* at SCR, *As You Like It* for the Houston Shakespeare Festival, *The Kite Runner* at Actors Theatre of Louisville and the Cleveland Play House. He served for 11 years as artistic director of Actors Theatre of Louisville and produced the Humana Festival of New American Plays. During his Actors Theatre tenure, he produced more than 100 world premieres, expanded audiences and the repertoire, deepened arts education programs and spearheaded numerous community-based projects. His other Louisville directing credits include *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding*, *The Crucible*, *Betrayal*, *As You Like It*, *The Importance of Being Earnest* and *Macbeth*. The world premieres he directed at the Humana Festival include works by Lisa Dillman, Wendell Berry, Craig Wright, Eric Coble, Adam Bock, Gina Gionfriddo, Melanie Marnich, Charles Mee



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by Sandra Tsing Loh  
directed by Lisa Peterson

A bumper car ride through mid-life "madness" with popular NPR commentator Sandra Tsing Loh in the driver's seat.

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and Rick Dresser. He served as artistic director of City Theatre in Pittsburgh for 20 years and was founder and chairman of the Greater Pittsburgh Arts Alliance, and as a theatre advisory panel member for the National Endowment for the Arts as well as numerous foundations. He won the Man of the Year Vectors Award, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival.

**PAULA TOMEI** (*Managing Director*) is responsible for leading the overall administration of SCR. She has been managing director since 1994 and a member of SCR's staff since 1979. She is a past president of the board of Theatre Communications Group (TCG), the national service organization for theatre. In addition, she served as treasurer of TCG, vice president of the League of Resident Theatres (LORT) and as a member of the LORT Negotiating Committee for industry-wide union agreements. She represents SCR at national conferences of TCG and LORT; is a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council; site visitor for the NEA; and has been a guest lecturer in the graduate schools of business at Stanford and UC Irvine (UCI). She teaches a graduate class in nonprofit management at UCI and was appointed by the chancellor to UCI's Community Arts Council. She also is on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. She graduated from UCI with a degree in economics and pursued an additional course of study in theatre and dance.

**MARTIN BENSON** (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of SCR's productions. This season, he is directing Beth Henley's *Abundance*. In 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and fostering the art and craft of American playwriting. They also accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre L.A. Ovation Award for Lifetime Achievement. Benson has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and Houston's Alley Theatre. He has

directed American classics such as *A Streetcar Named Desire* and has distinguished himself in staging contemporary work, including the critically acclaimed California premiere of William Nicholson's *Shadowlands*. He directed a revival of Horton Foote's *The Trip to Bountiful* and Samuel D. Hunter's *The Whale and Rest* (world premiere) and *The Whipping Man* by Matthew Lopez. Benson received his BA in theatre from San Francisco State University.

**DAVID EMMES** (*Founding Artistic Director*) is co-founder of South Coast Repertory. He received the Margo Jones Award for his lifetime commitment to theatre excellence and to fostering the art of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions he has directed include *New England*, *Arcadia*, *The Importance of Being Earnest*, *Woman in Mind* and *You Never Can Tell*, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, as well as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University and his PhD in theatre and film from USC.

**MANHATTAN THEATRE CLUB** Under the dynamic leadership of Artistic Director Lynne Meadow and Executive Producer Barry Grove, MTC has become one of the country's most prominent theatre companies. Productions at its Broadway and Off-Broadway venues have earned numerous awards including 19 Tony® Awards and six Pulitzer Prizes to date. MTC's world, Broadway and New York premieres have included *Constellations*, *Heisenberg*, *Airline Highway*, *Casa Valentina*, *Outside Mullingar*, *The Assembled Parties*, *The Lion*, *Choir Boy*, *Murder Ballad*, *Venus in Fur*, *Good People*, *The Madrid*, *The Whipping Man*, *Ruined*, *Blackbird*, *The Explorers Club*, *The Columnist*, *Rabbit Hole*, *Doubt*, *The Tale of the Allergist's Wife*, *Proof*, *Love! Valour! Compassion!* and *Ain't Misbehavin'*. For information on their 2015-16 Season, visit [www.ManhattanTheatreClub.com](http://www.ManhattanTheatreClub.com).



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.