



51st Season • 485th Production  
SEGERSTROM STAGE / OCTOBER 17 - NOVEMBER 16, 2014

# South Coast Repertory

Marc Masterson  
ARTISTIC DIRECTOR

Paula Tomei  
MANAGING DIRECTOR

David Emmes & Martin Benson  
FOUNDING ARTISTIC DIRECTORS

presents the world premiere of

## ZEALOT

by Theresa Rebeck

Ralph Funicello  
SCENIC DESIGN

Alex Jaeger  
COSTUME DESIGN

Russell H. Champa  
LIGHTING DESIGN

Cricket S. Myers  
SOUND DESIGN

Kelly L. Miller  
DRAMATURG

Joshua Marchesi  
PRODUCTION MANAGER

Sue Karutz  
STAGE MANAGER

Directed by  
Marc Masterson

Yvonne and Damien Jordan  
Honorary Producers

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

## CAST OF CHARACTERS

(In order of appearance)

Ann .....	<i>Charlayne Woodard</i>
Edgar .....	<i>Alan Smyth</i>
Yousef .....	<i>Adam El-Sharkawi</i>
Usama .....	<i>Demosthenes Chrysan</i>
Marina .....	<i>Nikki Massoud</i>

## SETTING

*British Consulate. Mecca, Saudi Arabia. Present.*

## LENGTH

*Approximately one hour and 30 minutes, including one intermission*

## PRODUCTION STAFF

Casting .....	<i>Joanne DeNaut, CSA</i>
Assistant Stage Manager .....	<i>Kathryn Davies</i>
Assistant Director .....	<i>Travis Donnelly</i>
Literary Assistant .....	<i>Rachell Campbell</i>
Arabic Dialect Coach .....	<i>Dina Eletreby</i>
Costume Design Assistant .....	<i>Lalena Vigil Hutton</i>
Stage Management Intern .....	<i>Ciara Heaps</i>
Light Board Operator .....	<i>Andrew Stephens</i>
Sound Engineer .....	<i>Jacob Halliday</i>
Wardrobe Supervisor .....	<i>Bert Henert</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.

*Video taping 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.*

# Welcome to the Hajj

**T**heresa Rebeck's new drama, *Zealot*, taps into the zeitgeist of political unrest and activism in the Middle East following the Arab Spring. The play is set in Mecca, Saudi Arabia, the holiest of Islamic cities, during the first day of the Hajj, the holiest of Islamic pilgrimages.

## THE HAJJ

More than three million Muslims converge annually in Mecca, the sacred birthplace of the prophet Mohammed, to make the Hajj pilgrimage. One of the largest gatherings in the world, the Hajj includes Muslims from more than 160 countries, and it is the fifth and final pillar of Islam. All able-bodied Muslims are required to make this sacred journey once during their lifetime—to walk in the footsteps of the Prophet Mohammed and perform the rituals he conducted during his last visit to the city. The pilgrimage has been undertaken annually for 14 centuries.

Pilgrims begin the five-day religious journey with prayer, circling the

sacred Ka'aba (or "cube," in Arabic) seven times inside Mecca's Grand Mosque. Then they travel to Mina, Mount Arafat and Muzdalifah, before finally returning to pray, circling the Ka'aba.

*Labayk Allahuma Labayk Labayk. La shareeka laka Labayk. Innal hamda wannimata laka wal mulk. La shareeka Lak.*

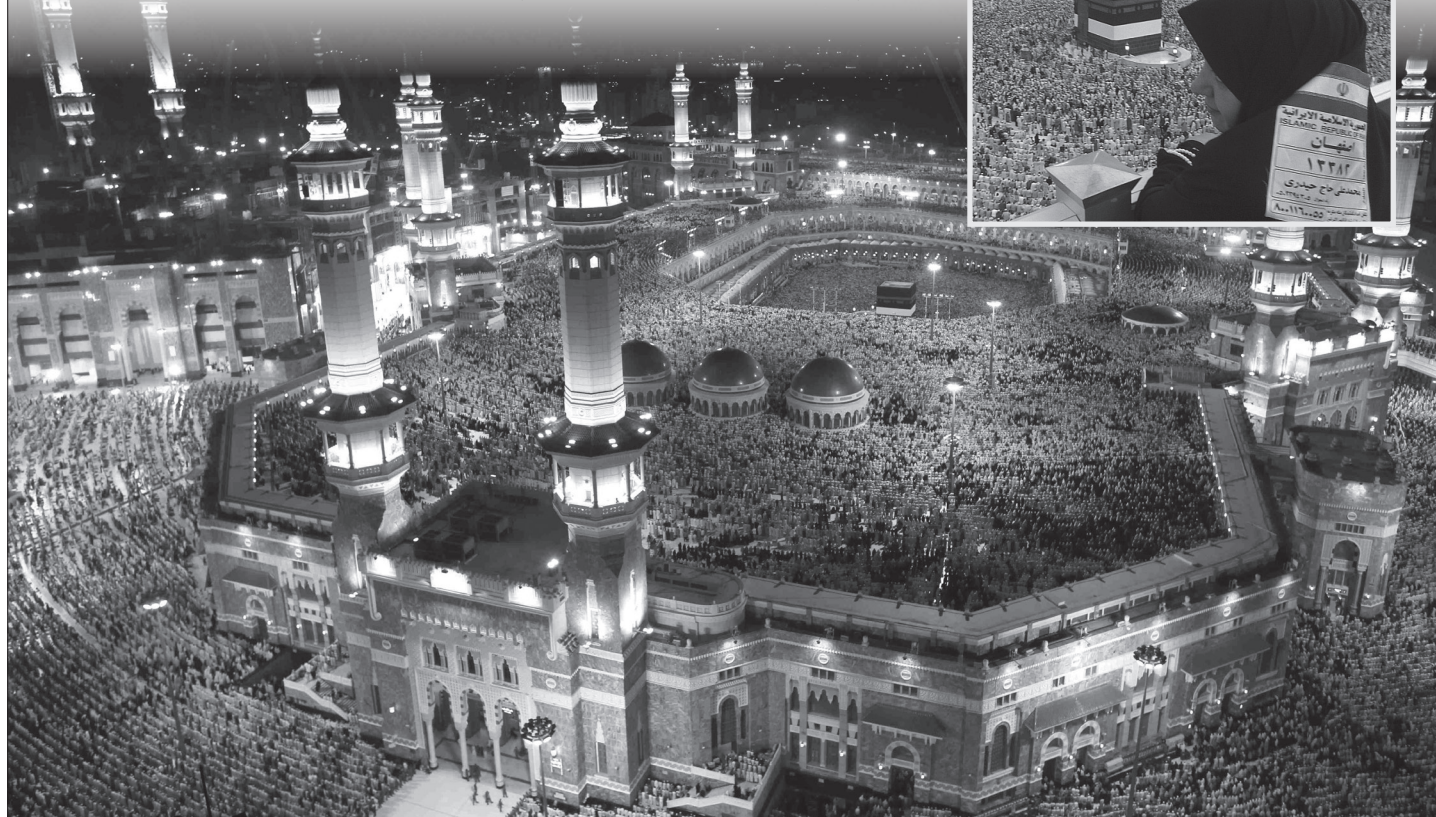
Here I am at your service, oh Lord, here I am—here I am. No partner do you have. Here I am. Truly, the praise and the favor are yours, and the dominion. No partner do you have.

—Muslim prayer chanted during the Hajj

During the Hajj, men and women pray together in the Grand Mosque (whereas they pray separately in everyday life). In preparation for *ihram*, the pilgrims' required state of purity, men and women wear all white and women must cover their hair—or wear a hijab—and travel with a *mabram*, or male guardian (e.g. a husband, father or brother).

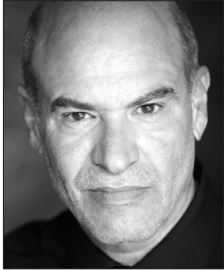
Historically, the Hajj has been marred by protests, stampedes, fires and other deadly incidents but more recently the event has been largely incident-free thanks to multi-billion-dollar safety projects by the Saudi authorities. According to Saudi media, 85,000 security officers were on duty for the most recent Hajj, which began on October 3, 2014.

Below left: First built in the 7th century, the Grand Mosque in Mecca is the holiest site in the Islamic world. It has been rebuilt over time to provide additional space for worshippers. The current mosque dates back to 1570 and holds 1.5 million people. The modernization of Mecca, surrounding the Mosque, began in the 1970s and it has rapidly transformed the holy city into an ultramodern one. Inset: A Muslim pilgrim overlooks the sacred Ka'aba ("the cube" in Arabic), which pilgrims circle in prayer during the Hajj. Muslims everywhere pray in the direction of the Ka'aba, which symbolizes the unity of Muslims worldwide.





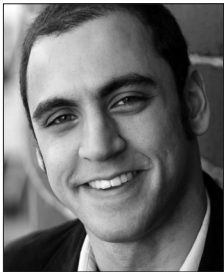
# Artist Biographies



**DEMOSTHENES CHRYSAN**  
*Usama*

is making his SCR debut. His London credits include *Blood and Gifts* at the National Theatre. He appeared on Broadway in *Golden Boy* (Lincoln Center Theater). Other New York cred-

its include *Urge for Going* (The Public Theater), *Aftermath* (New York Theatre Workshop) and *Queens Boulevard* (Signature Theatre Company). Regionally, he has appeared in *Travesties* (McCarter Theatre Center), *Water by the Spoonful* (Hartford Stage), *Tennis in Nablus* (Alliance Theatre), *The Kite Runner* (San Jose Repertory Theatre), *Homebody/Kabul* (Trinity Repertory Company) and *Blood and Gifts* (La Jolla Playhouse). He has appeared in the films *A Case for You*, *Behind the Mirror*, *Santa Claus in Baghdad* and on television in "Boardwalk Empire," "Damages," "Louie," "30 Rock," "Killing Kennedy," "The Fear," "Reckless," "Blue Bloods" and will be recurring in the new series "Flesh and Bone."



**ADAM EL-SHARKAWI**  
*Yousef*

is delighted to be making his SCR debut with *Zealot*. He is a recent graduate of the MFA acting program at California State University, Fullerton. At CSUF, his credits include *Dollhouse*,

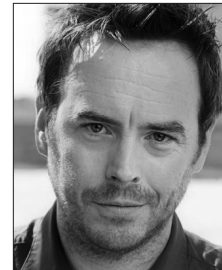
*Twelve Angry Jurors*, *Lobby Hero*, *The Drunken City* and *Measure for Measure*. His other theatre credits include *All's Well That Ends Well* (Great River Shakespeare Festival), *Sinbad: The Untold Tale* (Adventure Stage Chicago), *Romeo and Juliet* (New Swan Shakespeare Festival), *Harper Regan* (Steep Theatre) and *The Book of Liz* (Chemically Imbalanced Comedy). He is a very happy California transplant and a very proud Seattle native.



**NIKKI MASSOUD**  
*Marina*

is thrilled to be making her SCR debut. She is a recent graduate of the Brown/Trinity Rep MFA acting program. Her recent roles include The Dove in *Conference of the Birds* (B Street Theatre),

Ruthie Joad in *The Grapes of Wrath* (Trinity Repertory Company) and Laura/Ensemble in *The Glass Menagerie Project* (Arena Stage). Her Brown/Trinity Rep roles include Celia in *As You Like It*, Marisol in *Marisol* and Mary Swanson in *Middletown*. She earned a BA in history, psychology and theatre from Georgetown University; attended the British-American Drama Academy (BADA); and earned an MFA in acting from Brown/Trinity Rep. [nikkimassoud.com](http://nikkimassoud.com)



**ALAN SMYTH**  
*Edgar*

appeared at SCR previously in *Absurd Person Singular*. He is from Ireland, where he trained at the Dublin School of Acting. His theatre credits include *The Importance of Being Earnest*,

*Lady Windermere's Fan*, *Salome*, *Pride and Prejudice*, *A Christmas Carol*, *The Sunshine Boys* (Gate Theatre); *The Freedom of the City*, *The Importance of Being Earnest* (Abbey Theatre); *The Plough & the Stars*, *Hamlet*, *Macbeth*, *King Lear* (Second Age Theatre Company); *Cinderella*, *Mother Goose*, *Aladdin*, *Jack & the Beanstalk*, *Snow White & the Seven Dwarves*, *Sleeping Beauty* (Gaiety Theatre); *The Merchant of Venice*, *How the Other Half Loves* (Andrews Lane Theatre); and *Normal and Trios* (Meridian Theatre Company). He produced the Irish premieres of *Burn This* by Lanford Wilson, *Dinner with Friends* by Donald Margulies and *The Real Thing* by Tom Stoppard. On television, he appeared in "Ballykissangel," "Career Opportunities" (BBC), "CSI: NY," "NCIS," "Criminal Minds: Suspect Behavior," "The Bold & the Beautiful," "Leverage," "The Last Ship," "Grimm," "Person's Unknown," "Children's Hospital," "The Middleman" and "Capern."

He was also a series regular on Ireland's number one show, "Fair City," for five years. His film credits include *Bobbie's Girl* (Showtime), *Becoming Jane* (JA Films), *The Fallen Faithful* (Other Side of the River Prod.), *Botched* (Madigan Pictures) and *The Crooked Mile* (Tribeca 'First View' Award). Follow him on Twitter @AlanGSmyth.



**CHARLAYNE WOODARD**  
*Ann*

is a two-time Obie Award winner and Tony Award nominee who has written and performed four acclaimed solo plays: *Pretty Fire*, *Neat*, *In Real Life* and *The Night Watcher*. Her play, *Flight*, is an adaptation of African and African American folktales. Her acting credits include off-Broadway productions of *The Witch of Edmonton* (Obie Award), Suzan-Lori Parks' *In the Blood* (Obie Award), Jon Robin Baitz's *Substance of Fire* (Second Stage), Lynn Nottage's *Fabulation* (Playwrights Horizons) and Athol Fugard's *Sorrows and Rejoicings* (Second Stage); regionally in *The Taming of the Shrew* (Kate, Shakespeare Theatre Company) and *A Midsummer Night's Dream* (La Jolla Playhouse); and on Broadway in *Ain't Misbehavin'* (Tony nomination). She completed a TCG/PEW Charitable Trust National Theatre Artist Residency Program Fellowship at Center Theatre Group and has taught at California Institute of the Arts. Her film credits include *Unbreakable*, *Sunshine State*, *The Crucible* and *Eye for an Eye*. Her television credits include recurring roles on "Law & Order, SVU," "Terminator: Sarah Connors Chronicles," "ER," and "Chicago Hope." Visit CharlayneWoodard.com

## PLAYWRIGHT, DIRECTOR AND DESIGNERS

**THERESA REBECK** (*Playwright*) is a widely produced playwright whose New York productions include *Poor Behavior*, *Dead Accounts*, *Seminar*, *The Understudy*, *Mauritius*, *The Scene*, *The Water's Edge*, *Bad Dates*, *The Butterfly Collection*, *Spike Heels*, *Loose Knit*, *The Family of Mann*, *View of the Dome* and *Omnium Gatherum* (co-written, Pulitzer Prize finalist). Her publications include her *Collected Plays Volumes I, II and III*, *Free Fire Zone*, all with Smith & Kraus; and two novels, *Three Girls and Their Brother* and *Twelve Rooms with a View*, with Random House/Shaye Areheart Books. Her films include *Harriet the Spy*, *Gossip* and the independent features *Sunday on the Rocks* and *Seducing Charlie Barker* (adapted from her play

*The Scene*). Her awards include the Writer's Guild of America Award for Episodic Drama and a Peabody Award for her work on "NYPD Blue," the National Theatre Conference Award, the William Inge New Voices Playwriting Award, the PEN/Laura Pels Foundation Award, the Athena Film Festival Award, an Alex Award, a Lilly Award and in 2011 she was named one of the 150 Fearless Women in the World by *Newsweek*. She is on the executive board of PEN America and the creator of the NBC drama, "Smash."

**MARC MASTERSON** (*Director/Artistic Director*) is in his fourth season with SCR. His recent directing credits include *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 previously served for 11 years as artistic director of Actors Theatre of Louisville and produced the Humana Festival of New American Plays. During his Actors Theatre tenure, he produced more than 100 world premieres, expanded audiences and the repertoire, deepened arts education programs and spearheaded numerous community-based projects. His other Louisville directing credits include *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding*, *The Crucible*, *Betrayal*, *As You Like It*, *The Importance of Being Earnest* and *Macbeth*. The world premieres he directed at the Humana Festival include works by Lisa Dillman, Wendell Berry, Craig Wright, Eric Coble, Adam Bock, Gina Gionfriddo, Melanie Marnich, Charles Mee and Rick Dresser. He served as artistic director of City Theatre in Pittsburgh for 20 years, was founder and chairman of the Greater Pittsburgh Arts Alliance, and has been 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.

**RALPH FUNICELLO** (*Scenic Design*) returns for his 28th season at SCR. Among his many SCR credits are the designs for *4000 Miles*, *Elemeno Pea*, *Misalliance*, *Hamlet*, *Brooklyn Boy*, *Major Barbara*, *The Circle*, *Private Lives*, *Six Degrees of Separation*, *She Stoops to Folly*, *Speed-the-Plow*, *Buried Child*, *Good and Da*. His work has been seen on and off-Broadway, and at many resident theatres, including Lincoln Center Theater, Mark Taper Forum, The American Conservatory Theater, Huntington Theatre Company, Intiman Theatre, Seattle Repertory Theatre, Denver Center Theatre Company, Berkeley Repertory Theatre, Guthrie Theater, McCarter Theatre Center, Oregon

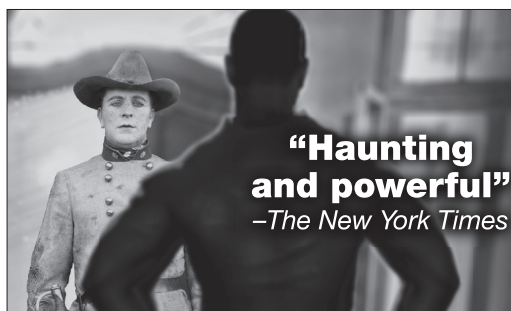
Shakespeare Festival, Milwaukee Repertory Theatre, The Shakespeare Theatre, Stratford Shakespearean Festival of Canada, Royal Shakespeare Company, Theatre Royal Bath and The Old Globe, where he is an associate artist. He also has designed for New York City Opera, L.A. Opera and San Diego Opera. He has been nominated for New York Drama Desk, Outer Critics Circle, Lucille Lortel and Tony awards. He has received the Merritt Award for Excellence in Design and Collaboration, and his designs have been recognized by the Bay Area Theatre Critics' Circle, the LADCC, *Drama-Logue*, *Backstage West* and the United States Institute for Theatre Technology. He is currently the Powell Chair in Set Design at San Diego State University.

**ALEX JAEGER** (*Costume Design*) previously designed *Cloudlands*, *Goldfish*, *What They Have*, *Skylight*, *But Not for Me*, *All My Sons*, *True West*, *Nostalgia*, *Play Strindberg* and *Two Sisters and a Piano* at SCR. Jaeger's additional credits include *Mr. Burns* at Guthrie Theater; *Major Barbara* at Theatre Calgary; *Arcadia*, *Rock 'n' Roll*, *Maple and Vine*, *Once in a Lifetime* and more at A.C.T.; *Two Sisters and a Piano* at The Public Theater; *Wiesenthal* at the Acorn Theatre, NY; *A Wrinkle in Time*, *A Streetcar Named Desire*, *Romeo and Juliet*, *Dead Man's Cell Phone*, *Cat on a Hot Tin Roof* and *August: Osage County* at Oregon Shakespeare Festival; 15 productions at Magic Theatre, San Francisco; *Romeo and Juliet*, *Gulls*, *Light* and *Gilgamesh* at The Theatre @ Boston Court; 14 productions at Studio Theatre in Washington D.C.; and *Looped*, *Doubt* and *Talley's Folly* at Pasadena Playhouse. He is the recipient of many awards, including two L.A. Ovation.

**RUSSELL H. CHAMPA** (*Lighting Design*) returns to SCR where he previously designed *Completeness*. His current and recent projects include *To the Bone* (Cherry Lane Theatre), *Billy and Ray* (Vineyard Theatre), *The Qualms* (Steppenwolf Theatre Company), *When We*

*Were Young and Unafraid* (Manhattan Theatre Club), *Intimacy* (The New Group), *Water by the Spoonful* and *Modern Terrorism* (Second Stage Theatre) and *The Twenty-Seventh Man* (The Public Theater). On Broadway, Champa has designed *In the Next Room or the vibrator play* at the Lyceum Theatre and Julia Sweeney's *God Said "Ha!"* also at the Lyceum. Other New York theaters he has designed for include Lincoln Center Theater, Playwrights Horizons, Classic Stage Company, New York Stage & Film, La MaMa E.T.C. Regionally, he has designed for American Conservatory Theater, The Wilma Theater, Arena Stage, The Old Globe, Trinity Repertory Company, Mark Taper Forum and The Kennedy Center. Thanks J + J. Peace.

**CRICKET S. MYERS** (*Sound Design*) is thrilled to return to SCR after designing *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 nomination and a Drama Desk Award for her design of Rajiv Joseph's *Bengal Tiger at the Baghdad Zoo*. Her designs off-Broadway include the 16-month run of *The Marvelous Wonderettes* (Westside Arts, Upstairs). She also has designed regionally at the Ahmanson Theatre (*Sunshine Boys*), Mark Taper Forum (*Steward of Christendom*, *Joe Turner's Come and Gone*, *Vigil*, *Bengal Tiger at the Baghdad Zoo*, *The Lieutenant of Inishmore*), La Jolla Playhouse (*Sideways*, *The Nightingale*), Berkeley Repertory Theatre (*In the Wake*), Arena Stage (*Book Club Play*), Kirk Douglas Theatre (*Twist Your Dickens*, *The Little Dog Laughed*), Pasadena Playhouse (*Crowns*) and Geffen Playhouse (*Play Dead*, *Wrecks*, *Some Girls*, *Emergency*). Her other selected Los Angeles designs include The Colony Theater Company, The Antaeus Company, The Celebration Theater, Ford Amphitheater and Circle X Theatre. Myers has earned 16 Ovation nominations, and won LADCC and Garland awards in Los Angeles. [cricketmyers.com](http://cricketmyers.com)



**"Haunting  
and powerful"**  
—The New York Times

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by Matthew Lopez  
directed by Martin Benson

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 **South Coast Repertory**



**KELLY L. MILLER** (*Dramaturg*) is the literary director of SCR and the co-director of the Pacific Playwrights Festival. Regionally, she has worked at Actors Theatre of Louisville, Williamstown Theatre Festival, and as the literary manager of Long Wharf Theatre and Playscripts, Inc. In 2008, she co-founded Creative Destruction, a company dedicated to the support of playwrights and the development of new work. Her favorite new play dramaturgy at SCR includes *The Purple Lights of Joppa Illinois*, *Fast Company*, *The Parisian Woman*, *The Whale*, *How to Write a New Book for the Bible*, *The Prince of Atlantis*, *Completeness*, *Circle Mirror Transformation*, *Becky Shaw*, *Doctor Cerberus*, *Saturn Returns* and *Emilie*. Miller has worked as a freelance consultant for The O'Neill National Playwrights Conference, The Kennedy Center, PlayPenn, The Playwrights' Center, The Public Theater, Huntington Theatre Company, New Dramatists, NEA/Arena Stage, Actors Theatre of Louisville, Berkeley Repertory Theatre, and Carnegie Mellon. She is a proud member of The Kilroys, an LA-based group of playwrights and producers advocating for gender parity in the American Theatre.

**SUE KARUTZ** (*Stage Manager*) has been part of the stage management team on more than a dozen productions at SCR. Elsewhere, she has toured with *The Black Rider* (London, San Francisco, Sydney, Los Angeles), *Wicked* (Chicago, L.A., San Francisco), *Les Misérables* (U.S., Canada, China and Korea) and *Cirque du Soleil's Corteo* (Russia and Belgium.) Off-Broadway, she earned her Equity card on *Howard Crabtree's When Pigs Fly*. Karutz is a graduate of El Camino College, UC Irvine and UC San Diego and has stage-managed for Center Theatre Group, Los Angeles Opera, Pasadena Playhouse, Falcon Theatre, Deaf West, American Conservatory Theater, La Jolla Playhouse, Idaho Shakespeare Festival, Alpine Theatre Project and The National Theatre of the Deaf, and she also spends some of her time running the show *Fantasmic!* at Disneyland Resort.

**YVONNE AND DAMIEN JORDAN** (*Honorary Producers*) became involved with SCR in the late 1990s as First Nights subscribers and have been passionate supporters of the theatre ever since. Damien serves on the SCR Board of Trustees and recently completed two years as President. Yvonne played a leading role last season as Vice Chair of SCR's successful 50th Season Gala Ball, Theatrical Gold. She also served on the Advisory Committee for SCR's Dialogue/*Diálogos* project, *The Long Road Today/El Largo Camino Del Hoy*, a Santa Ana-based theatre engagement initiative funded by The James Irvine Foundation. The Jordans have been members of Platinum Circle for well over a decade. They are generous Gala underwriters and major donors to SCR's Next Stage and Legacy endowment campaigns. In addition to serving as Honorary Producers of the Pacific Playwrights Festival every year since 2009, they helped underwrite last season's world premiere, *Reunion*, by Gregory S Moss. In 2013, the Jordans helped underwrite David Henry Hwang's *Chinglish* and traveled with the show to the Hong Kong Arts Festival. Their first time as Honorary Producers was Steven Drukman's *The Prince of Atlantis* (2012). They sum up their SCR involvement with: "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!"

**KATHRYN DAVIES** (*Assistant Stage Manager*) previously stage-managed *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.

**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 *A Streetcar Named Desire* and has distinguished himself in staging contemporary work, including the critically acclaimed California premiere of William Nicholson's *Shadowlands*. Most recently, he directed a revival of Horton Foote's *The Trip to Bountiful* and Samuel D. Hunter's *The Whale* and the world premiere of Hunter's *Rest*. 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.



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.