



47th Season • 453rd Production  
JULIANNE ARGYROS STAGE / APRIL 17 - MAY 8, 2011

# South Coast Repertory

Marc Masterson  
ARTISTIC DIRECTOR

Paula Tomei  
MANAGING DIRECTOR

David Emmes & Martin Benson  
FOUNDING DIRECTORS

presents the world premiere of

## COMPLETENESS

BY Itamar Moses

Christopher Barreca  
SCENIC DESIGN

Sara Ryung Clement  
COSTUME DESIGN

Russell H. Champa  
LIGHTING DESIGN

Bray Poor  
SOUND DESIGN/ORIGINAL MUSIC

Kelly L. Miller  
DRAMATURG

Jackie S. Hill  
PRODUCTION MANAGER

Jennifer Ellen Butler\*  
STAGE MANAGER

DIRECTED BY

Pam MacKinnon

Bette and Wylie Aitken

HONORARY PRODUCERS

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

SCR's new play programs are also supported by the **Shubert Foundation**, the **National Endowment for the Arts**, the **Elizabeth George Foundation** and the **Andrew W. Mellon Foundation**. Special thanks to the **Harold and Mimi Steinberg Charitable Trust**. *Completeness* was originally commissioned by the Manhattan Theatre Club, Lynne Meadow, Artistic Director, Barry Grove, Executive Producer, with funds provided by the Alfred P. Sloan Foundation.

## CAST OF CHARACTERS

(In order of appearance)

Elliot ..... *Karl Miller\**  
Molly ..... *Mandy Siegfried\**  
Lauren/Katie/Nell ..... *Brooke Bloom\**  
Don/Clark/Franklin ..... *Jobnathan McClain\**

## SETTING

*In and around a university.*

## LENGTH

*Approximately two hours with one intermission.*

## PRODUCTION STAFF

Casting ..... *Joanne DeNaut, CSA*  
Assistant to the Director ..... *Rob Salas*  
Assistant to the Set Designer ..... *Lianne Arnold*  
Assistant to the Lighting Designer ..... *Dani Clifford*  
Production Assistant ..... *Deborah Chesterman*  
Stage Management Intern ..... *Kristen Coen*  
Light Board Operator ..... *Lois Bryan*  
Sound Board Operator ..... *Jon Hyrkas*  
Automation ..... *William Berry*  
Dresser ..... *Alma Reyes*  
Additional Costume Staff ..... *Anthony Tran*

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

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



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*Media Partner*

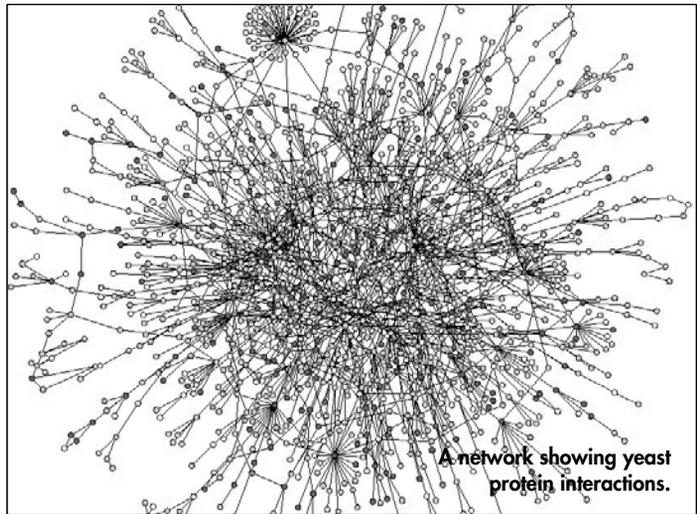
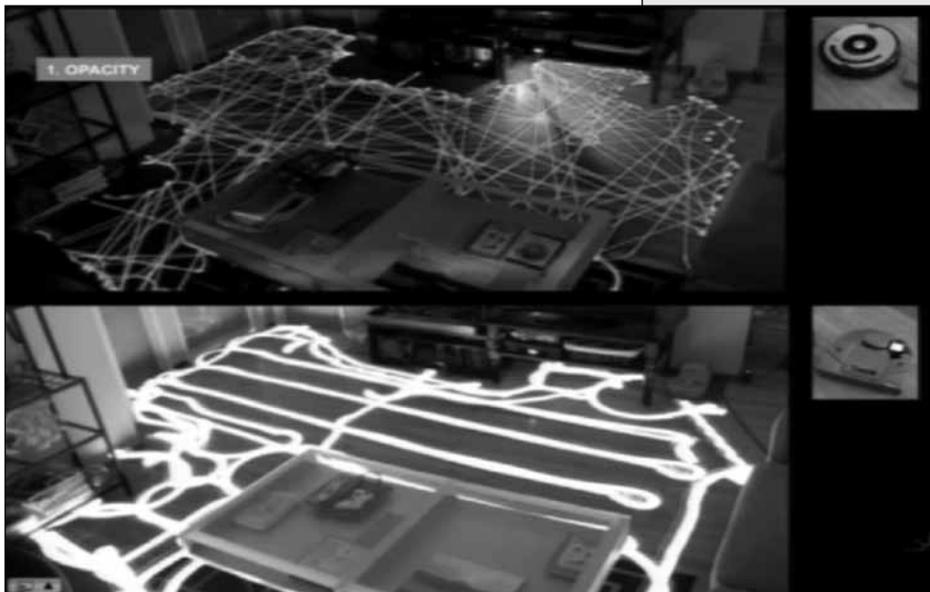
# The Importance of Algorithms

According to the textbook *Introduction to Algorithms*, “an algorithm is any well-defined computational procedure that takes some value, or set of values, as input and produces some value, or set of values, as output.” In other words, algorithms are mathematical instructions or road maps that can tell computers how to complete given, well-defined tasks. Even a simple function for adding two numbers is an algorithm in a sense, though a very simple one.

Almost everything that you do with a computer relies in some way on an algorithm. Even the simplest application on a modern computer would not be possible without algorithms being utilized behind the scenes to manage memory and load data from the hard drive. Other real world applications of algorithms are numerous and include financial investments (70 percent of the stock trade is driven by algorithms), security encryption, computer-aided molecular design (aiding in the development of new chemicals and drugs), telecommunications, engineering and automotive design.

The effects of algorithms in our everyday lives are profound, including determining what music we hear played on the radio, what books and movies are recommended (both for production and to us, as consumers), and who we're matched with on online dating sites. Even our traffic patterns and what we eat and drink have algorithmic effects applied to them.

**These time-lapse photos show algorithms at work in the home, tracing the algorithmically-determined paths of two cleaning robots: the Roomba (above) and the Neato (below).**



## The World of Microbiology

In *Completeness*, Molly is a microbiologist who studies yeast to map protein interactions. The interactions between proteins are important for the majority of biological functions. For example, protein-protein interactions can signal between cells, protein interactions can modify cells, and they play a role in many diseases (like cancer), so understanding how they work can potentially lead to cures. Virtually every cellular process involves protein-protein interactions.

Microbiologists design research measures and conduct experiments to learn more about the microscopic world. They work primarily in a laboratory, analyzing the structure and processes of microorganisms, cellular tissue, proteins and biological medicines. Microbiologists combine their knowledge of chemistry, physics, biology and medicine to conduct exacting laboratory research. Many microbiologists work to develop new vaccines, biological drugs, biofuels and agricultural products.

# P vs NP - A Million Dollar Problem

**S**ome of the biggest scientific problems at the center of Completeness—the Traveling Salesman Problem and Theory of NP-Completeness—are very real and remain unsolved. But in August 2010, the same week the world premiere of the play was announced, researcher Vinay Deolalikar published a paper attempting to prove that finding a solution to such problems is impossible. Here's a quick look at the scientific uproar (and collaboration) that ensued.

It is the greatest question in computer science. A negative answer would likely give a fundamentally deeper understanding of the nature of computation. And a positive answer would transform our world: Computers would acquire mind-boggling powers such as translation, speech recognition and object identification; the hardest questions in mathematics would melt like butter under computation's power; and current computer security methods would be as easy to crack as a TSA-approved suitcase lock.

So when Vinay Deolalikar, a computer scientist at Hewlett Packard labs in India, sent an e-mail on August 7, 2010, to a few top researchers claiming that P doesn't equal NP—thereby answering this question in the negative and staking a claim on the million-dollar Millennium Prize offered by the Clay Mathematics Institute—it sent shock waves through the community. Usually, computer scientists groan when they find such a claim in their Inbox, expecting the typical amateurish "proof" with the same hoary errors. But Deolalikar is a recognized and published scientist, and his paper had novel ideas from promising areas of research.

The paper spurred an intense, open, Internet-based effort to understand it and pursue its ideas, attracting such luminaries as Fields Medalists Terry Tao and Timothy Gowers. The examination uncovered deep flaws that are probably irremediable—but has also helped spur on a new model of research.

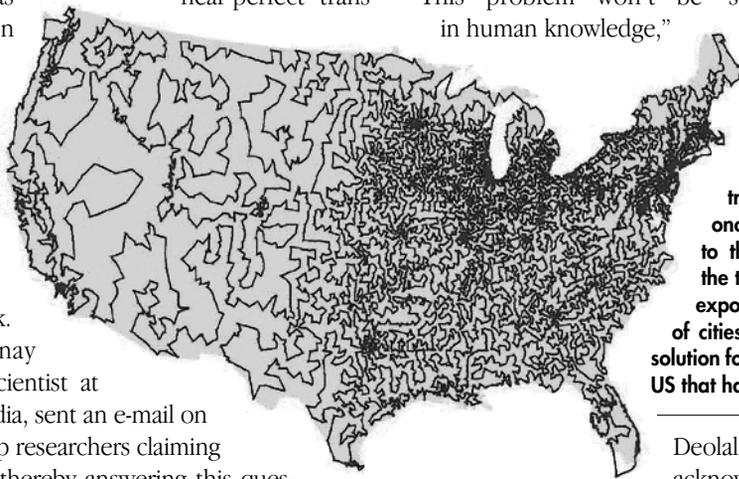
The question of P versus NP is both profound and basic: If the solution to a problem can be verified quickly, can it also be found quickly? (In the problem, P = problems that can be solved in "polynomial" or human time and NP = problems whose calculation requires exponential or "nondeterministic polynomial time.") The difference between the two will seem obvious to anyone who has spent hours searching for mislaid keys and then recognized them in an instant—which is why the vast majority of computer scientists believe that P does not equal

NP. But so far, no one has been able to prove it.

Deolalikar claimed that he had tamed the wildness of algorithms and shown that P indeed doesn't equal NP. That evening, a blogger posted Deolalikar's paper. And the next day, long before researchers had had time to examine the 103-page paper in detail, the recommendation site Slashdot picked it up, sending a fire hose of tens of thousands of readers and dozens of journalists to the paper.

Deolalikar combined two different approaches, one from logic and one from statistical physics. Experts were intrigued by the novelty of combining logic and statistical physics—but many were also skeptical. Scott Aaronson of MIT bet \$200,000 that the proof wouldn't stand up, even before he read it in detail. "This problem won't be solved without a titanic advance in human knowledge,"

he wrote on his blog, and he saw little evidence that



**The Traveling Salesman Problem tries to find, given a number of cities, the shortest route that travels through each city exactly once and brings the salesman back to the departure point at the end of the tour. Solving this problem becomes exponentially harder as the number of cities increases. This figure shows the solution for the 13,509 cities and towns in the US that have more than 500 residents.**

Deolalikar's paper provided that. He acknowledged, though, that the paper "seems to introduce some thought-pro-

voking new ideas."

Although researchers have concluded that nothing substantive was likely to come from Deolalikar's approach, he hasn't withdrawn his article. He claims to have fixed the errors and has submitted the revised article to a journal to go through an ordinary peer review process.

Even though the blog commenters believe that the paper is unlikely to yield new results, most participants found the discussion galvanizing. The process was enormously addictive, sucking logicians into learning statistical physics and mathematicians into grappling with computer science. This interdisciplinary engagement with the problem is perhaps the most significant outcome of the effort. "Even at a conference you don't get this kind of interaction happening," says Suresh Venkatasubramanian of the University of Utah. "It was like the Nerd Superbowl."

— excerpted from Julie Rehmeyer's article "Crowdsourcing peer review: A claimed proof that  $P \neq NP$  spurs a massive collaborative research effort," published on ScienceNews.org, September 9, 2010

# Artist Biographies



**BROOKE BLOOM\***  
*Lauren/Katie/Nell*

has appeared in *Becky Shaw* at The Wilma Theater, for which she won a Barrymore Award, *Hamlet* at South Coast Repertory and *A Feminine Ending* at SCR and Portland Center Stage and *A Long and Happy Life* at New York Stage & Film. Recent television credits are “The Good Wife,” “Law & Order,” “In Plain Sight” and NBC pilot “This Little Piggy.” Recent film credits are *He’s Just Not That into You*, *Ceremony*, *The Normals*, *Gabbi on the Roof in July* and the upcoming *Extremely Loud and Incredibly Close*. She is a member of The Antaeus Company in Los Angeles.



**JOHNATHAN McCLAIN\***  
*Don/Clark/Franklin*

is making his SCR debut. Off-Broadway credits include the original cast of Jonathan Tolins’ *The Last Sunday In June* (Century Center), *Spinning Into Butter* (Lincoln Center Theatre) and Lincoln Center Director’s Lab. Regionally he has appeared at American Conservatory Theatre, Florida Stage, Paper Mill Playhouse and National Jewish Theatre. Los Angeles credits include *Cold/Tender*, *dark play or stories for boys* (The Theatre @ Boston Court) and *The Glass Menagerie* and *Candida* (The Colony Theatre). He has also performed his critically acclaimed one-man show, *Like It Is*, in Chicago and New York. Film credits include *Far from Heaven* and *Love And Other Unstable States Of Matter*. He has most recently been seen on television as the lead character

on TV Land’s second original comedy series, “Retired at 35,” starring alongside George Segal and Jessica Walter, who play his parents. Other television includes “24,” “Scoundrels,” “Medium,” “Valentine,” “Without A Trace,” “CSI,” “CSI: Miami,” “The Bad Girl’s Guide,” “Law & Order: SVU,” “Happy Family” with John Larroquette and Christine Baranski, and Jessica Simpson’s comedy pilot for ABC (that’s right...). Additionally, he has been a contributor to the Public Radio International series “Fair Game,” and is also an accomplished rhymesayer, having successfully competed around the country at various poetry slams. Ask him to spit hot rhyme fire. He will.



**KARL MILLER\***  
*Elliot*

is making his SCR debut. Theatre credits include *columbinus* (New York Theatre Workshop, Round House Theatre and Perseverance Theatre), *Angels in America, Parts I & II* (Forum Theatre), *The Four of Us*, *The Tattooed Girl* (Theatre J), *Sometimes a Great Notion* (Portland Center Stage), *My Name is Asher Lev* (Arden Theatre Company), *The Talented Mr. Ripley*, *The Cherry Orchard* (Round House Theatre), *Hamlet*, *Arcadia*, *The Seagull* (Rep Stage), *The Lieutenant of Inishmore* (Signature Theatre), *Henry V*, *The Maids* (Washington Shakespeare Company), *Lord of the Flies*, *Accidental Death of an Anarchist*, *This Storm is What We Call Progress* (Rorschach Theatre) and *Passion Play, a cycle* (Arena Stage). He won the 2010 Helen Hayes Award for Outstanding Lead Actor as Prior in *Angels in America*. He is a Boomerang Grant recipient and a company member with Rorschach Theatre in Washington, DC.

**BETTE AND WYLIE AITKEN** (*Honorary Producers*) are among South Coast Repertory’s most devoted and generous supporters. Wylie served ten years on the Board of Trustees, (2000-2010), and led the Board as president for two years (2009 and 2010). Today, Bette is enjoying her first year on the Board and is chairing

the Platinum Circle Committee. Bette has twice chaired SCR’s Gala, first in 2006, “All Aboard the Orient Express,” and in 2009, “Nothing But Blue Skies”; both were hugely successful. Together, the Aitkens have been First Nights subscribers, Gala underwriters and Platinum Circle members since 1998. They

are also major contributors to SCR’s Next Stage Campaign and Legacy Campaign. The Aitkens’ past Honorary Producer support includes the world premieres of *Nostalgia*, *My Wandering Boy* (as members of The Playwrights Circle), the Pacific Playwrights Festival, *Emilie*, and last season’s *Saturn Returns*.



**MANDY SIEGFRIED\***  
Molly

appeared at SCR previously in the Pacific Playwrights Festival readings of *Completeness* and *Sea of Tranquility*. Some of her New York theater work includes *Noises Off* on Broadway, *Our House, Refuge* (both at Playwrights Horizons), *Uncle Vanya* (Fisher Center), Adam Rapp's *Blackbird* (Edge Theatre), *Mineola Twins* (in which she was nominated for an Outer Critics Circle Award, Roundabout Theatre), *Frame 312* (Atlantic Theatre Co.), *The Penetration Play* (13P) and *Stupid Kids* (WPA/Century Theatre). She's also performed at Williamstown Theatre Festival, New York Stage & Film, Yale Repertory, Cape Cod Theatre Project, The O'Neill, and several LA Theatre Works Productions. She is a member of The Echo Theater Company. In television, she is best known for her recurring role as Molly Thompson in ABC's "Grey's Anatomy." She has also been seen in "Bones," "Eli Stone" and "Studio 60 on the Sunset Strip." Her film work includes *That's What She Said*, *Winter Passing*, *School of Rock*, *Liberty Maine* and *The Out of Towners*.

#### PLAYWRIGHT, DIRECTOR AND DESIGNERS

**ITAMAR MOSES** (*Playwright*) is the author of the full-length plays *Outrage*, *Bach at Leipzig* (produced at SCR in 2006), *Celebrity Row*, *The Four of Us*, *Yellowjackets*, *Back Back Back* and *The Den*, the musicals *Fortress of Solitude* (with Michael Friedman) and *Nobody Loves You* (with Gaby Alter), and the short play collection *Love/Stories (or But You Will Get Used to It)*. His work has appeared Off-Broadway, at regional theatres across the country, and in Canada, and is published by Faber & Faber and Samuel French. He has received new play commissions from the McCarter Theatre, Playwrights Horizons, Berkeley Repertory Theatre, The Wilma Theater, Manhattan Theatre Club, South Coast Repertory, Lincoln Center and the Goodman Theatre. He holds an MFA in Dramatic Writing from NYU and has taught playwriting at Yale and NYU. He is a member of the Dramatists Guild, MCC's Playwriting Coalition, and is a New York Theatre Workshop Usual Suspect. On television, he writes for both "Men of a Certain Age" on TNT and "Boardwalk Empire" on HBO. He was born in Berkeley and now lives in Brooklyn.

**PAM MACKINNON** (*Director*) is a Lilly and Obie Award winning director based in New York. Recent productions include world premieres of Bruce Norris' *Clybourne Park* (Playwrights Horizons), Rachel Axler's *Smudge* (Women's Project & Productions), Cusi Cram's *A Lifetime Burning* (Primary Stages), Richard Greenberg's

*Our Mother's Brief Affair* (SCR), Itamar Moses' *The Four of Us* (The Old Globe and Manhattan Theatre Club), *Bach at Leipzig* (Milwaukee Repertory Theater and New York Theatre Workshop) as well as Gina Gionfriddo's *Becky Shaw* (SCR), William Shakespeare's *Othello* (Santa Cruz) and Arthur Miller's *Death of a Salesman* (The Old Globe). She is a frequent interpreter of the plays of Edward Albee, having directed premieres of *Peter and Jerry* (now called *At Home at the Zoo*, Hartford Stage Co. and Second Stage Theatre) and *Occupant* (Signature Theatre) as well as *The Goat, or Who is Sylvia?* (Alley Theatre and Vienna), *The Play About the Baby* (Philadelphia Theatre Co. and Goodman Theatre), *A Delicate Balance* (Arena Stage) and *Who's Afraid of Virginia Woolf?* (Steppenwolf Theatre and Arena Stage). She is a Drama League and Lincoln Center Theater Directors' Lab alumna. She also sits on the board of the downtown NYC company devoted to new American plays called Clubbed Thumb, Inc.

**CHRISTOPHER BARRECA** (*Scenic Design*) has designed more than 200 productions internationally on Broadway and Off, at many of the nation's regional theaters, in opera, dance, film and performance art. At SCR: Howard Korder's *In A Garden*; Kate Robin's *What They Have*; Christopher d'Amboise's *The Studio*; Tracy Letts' *Man from Nebraska*; Lucinda Coxon's *Vesuvius*; Rolin Jones' *The Intelligent Design of Jenny Chow*; the SCR/Berkeley Repertory Theatre co-production of Culture Clash's *The Birds*; Richard Greenberg's *The Violet Hour*, which moved to Broadway; *Three Days of Rain* (Drama Desk Nomination) and *Everett Beekin*, both of which moved Off-Broadway at Manhattan Theatre Club and Lincoln Center Theatre; and *Search and Destroy* (*Drama-Logue* Award), which moved to the Yale Repertory Theater and then to Broadway. Recently he co-directed *Petersburg*, a series of works performed in the walls of the fortress in St. Petersburg, Russia. Broadway credits include premieres of *Our Country's Good*, directed by Mark Lamos; the musical *Marie Christine*; and Gabriel Garcia Marquez's *Chronicle of a Death Foretold*, directed by Graciela Daniele (American Theatre Wing Award). He was awarded an NEA Arts in America Grant to collaborate with theatre artists in Calcutta, India. Mr. Barreca is the Head of Scene Design at California Institute for the Arts.

**SARA RYUNG CLEMENT** (*Costume Design*). Recent projects at SCR include costumes for *Becky Shaw*, *Ben and the Magic Paintbrush* and *Junie B. Jones and a Little Monkey Business*. As set and costume designer, her credits include *Between Us Chickens* (SCR Studio Series), *Sunsets and Margaritas* (Denver Center Theatre, world premiere), *American Triage* (Marin Theatre Company), *Così fan tutte* (CSULB Opera Institute), *Aesop Who?* (Deaf West Theatre), *Hamlet* (A Noise Within) and *Indoor/*

*Outdoor* (SPF, New York). Set design credits include *atTraction*, *A Holtville Night's Dream* (Cornerstone Theater Company), *Hearts* (CenterStage), *The Prince and the Pauper* (SCR), *Nerve* (Chance Theatre) and *Miss Julie* (Yale Repertory Theatre). Ms. Clement received her MFA from the Yale School of Drama and her AB from Princeton University.

**RUSSELL H. CHAMPA** (*Lighting Design*) most recently designed *Picked* (Vineyard Theatre), *Dangerous Beauty* (Pasadena Playhouse), *Timon of Athens* (The Public Theater) and *The Grand Manner* (Lincoln Center Theater). On Broadway, Mr. Champa has designed *In the Next Room or the vibrator play* at Lyceum Theatre and Julia Sweeney's *God Said "Ha!"* also at the Lyceum. Other New York credits include Manhattan Theatre Club, Second Stage Theatre, Classic Stage Company, New York Stage & Film and La MaMa E.T.C. Regionally, Mr. Champa has designed for ACT, Berkeley Repertory Company, Mark Taper Forum, The Wilma Theater, Seattle Repertory Theatre, Trinity Repertory, McCarter Theatre Center, Campo Santo, Williamstown Theatre Festival, The Actors' Gang and The Kennedy Center. Thanks J+J. PEACE.

**BRAY POOR** (*Sound Design/Original Music*) has designed sound and created music for numerous productions in New York—on Broadway and Off—as well as around the United States. His work has been heard at Lincoln Center Theater, Manhattan Theatre Club, The Public Theater (NYC), Second Stage Theatre, New York Theatre Workshop, P.S. 122, Arena Stage, Berkeley Repertory Theatre, Clubbed Thumb, Long Wharf Theatre, Yale Repertory Theatre, Trinity Repertory and the Humana Festival in Louisville, Kentucky, among others. Mr. Poor has also developed sound designs for various online media organizations including the Sonic Memorial, where he joined forces with several documentary radio producers and artists to create an interactive website built on thousands of phone calls involving the World Trade Center and the September 11th attacks. He recently started composing music for various short films for parentearth.com. Immediately following

the production of *Completeness*, he returns to New York to work on *The Illusion* by Tony Kushner, directed by Michael Mayer at the Signature Theater. From 2005 to 2007, he lived in Oaxaca, Mexico, studying music and creating multimedia art installations with a collective of Mexican and American artists.

**KELLY L. MILLER** (*Dramaturg*) is the literary manager 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 producing politically immediate, culturally diverse theatre. Favorite dramaturgy includes *Circle Mirror Transformation*, *Becky Shaw*, *Misalliance*, *Doctor Cerberus*, *Saturn Returns*, *Collected Stories* and *Emilie* (SCR); *Obama Drama* (Creative Destruction); *Big Love*, *War of the Worlds*, *Hair* and *Creditors* (Actors Theatre of Louisville); and *Arms and the Man*, *Hearts* and *Wintertime* (Long Wharf Theatre). Ms. Miller has worked as a freelance writer and script consultant for The Public Theater, Huntington Theatre Company, New Dramatists, NEA/Arena Stage, Actors Theatre of Louisville, Berkeley Repertory Theatre, PlayPenn, The Playwrights' Center and the Kennedy Center Fund for New American Plays.

**JENNIFER ELLEN BUTLER\*** (*Stage Manager*) has been a part of the stage management team at SCR for eight seasons and more than 25 productions. Other theatre credits include The Laguna Playhouse, Utah Shakespearean Festival, California Shakespeare Theatre, TheatreWorks, Perseverance Theatre, Spoleto Festival USA and Shakespeare Santa Cruz. She has also stage-managed operas for Long Beach Opera and Pacific Repertory Opera. Ms. Butler has a BA in Theatre Arts from UC Santa Cruz and has been a member of Actors' Equity since 2007.

**PAULA TOMEI** (*Managing Director*) is responsible for the overall administration of South Coast Repertory and has been Managing Director since 1994. A member of the SCR staff since 1979, she has served in a number of ad-

ministrative capacities, including Subscriptions Manager, Business Manager and General Manager. She served on the board of Theatre Communications Group (TCG), the national service organization for theatre, from 1998-2006, and was its President for four years. 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, and site visitor for the NEA; served on the Advisory Committee for the Arts Administration Certificate Program at UC Irvine; 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. Ms. 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.

**MARC MASTERSON** (*Artistic Director*). In eleven seasons at Actors Theatre of Louisville, he produced more than 200 plays, expanded and deepened arts education programs and spearheaded community-based projects. Recent directing credits include *The Kite Runner*, *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*. World premieres directed in the Humana Festival of New American Plays include *Ground*, *Wild Blessings: A Celebration of Wendell Berry*, *The Unseen*, *Natural Selection*, *The Shaker Chair*, *After Ashley*, *Tallgrass Gothic*, *Limonade*, *Tous les Jours* and *Wonderful World*. Mr. Masterson earned his Master of Fine Arts degree from the University of Pittsburgh and a Bachelor of Fine Arts degree from Carnegie Mellon University, and subsequently taught at both universities. He was founder and chairman of the Greater Pittsburgh Arts Alliance, a board member of the Citizens for the Arts in Pennsylvania, and for Leadership Pittsburgh. He has served as a theatre advisory panel member for the National Endowment for the Arts as well as numerous foundations. He won the Man of the Year Vectors Award in 1998, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival. He is married to Patricia Melvin, and they have two daughters—Laura and Alex.

**MARTIN BENSON** (*Founding Director*), co-founder of SCR, has directed nearly one-fourth of the plays produced here. In May 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and to fostering the art and craft of American playwriting. Along with Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Mr. 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 the Alley Theatre in Houston. He has directed American classics including *Ab*, *Wilderness!*, *A Streetcar Named Desire* and *A View from the Bridge*. He has distinguished himself in the staging of 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*. Benson received his BA in Theatre from San Francisco State University.

**DAVID EMMES** (*Founding Director*) is co-founder of SCR. 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.