



49th Season • 469th Production
JULIANNE ARGYROS STAGE / MARCH 10-31, 2013

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents

THE WHALE

by Samuel D. Hunter

Thomas Buderwitz
SCENIC DESIGN

Angela Balogh Calin
COSTUME DESIGN

Donna & Tom Ruzika
LIGHTING DESIGN

Michael Roth
ORIGINAL MUSIC/SOUNDSCAPE

Kevin Haney
PROSTHETIC DESIGN & SUPERVISION

Jackie S. Hill
PRODUCTION MANAGER

Jennifer Ellen Butler*
STAGE MANAGER

Directed by

Martin Benson

Mary Beth Adderley and Elizabeth and Ryan Williams
Honorary Producers

Playwrights Horizons, Inc., New York City, produced the New York Premiere of THE WHALE Off-Broadway in 2012

Originally produced at the Denver Center Theatre Company,
Kent Thompson, Artistic Director

THE WHALE was developed with the support of the Play Penn,
Paul Meshejian, Artistic Director

Winner of the 2011 Sky Cooper New American Play Prize at Marin Theatre Company
Under the leadership of Artistic Director Jasson Minadakis and Producing Director Ryan Rilette

THE WHALE was developed in part at the Icicle Creek Theatre Festival,
Allen Fitzpatrick, Artistic Director

CAST OF CHARACTERS

(In order of appearance)

Charlie	<i>Matthew Arkin*</i>
Elder Thomas	<i>Wyatt Fenner*</i>
Liz	<i>Blake Lindsley*</i>
Ellie	<i>Helen Sadler*</i>
Mary	<i>Jennifer Christopher*</i>

SETTING

Northern Idaho, the present.

LENGTH

Approximately one hour and 50 minutes without intermission.

PRODUCTION STAFF

Casting	<i>Joanne DeNaut, CSA</i>
Dramaturg	<i>Kelly L. Miller</i>
Production Assistant	<i>Leia Crawford</i>
Assistant Director	<i>Skyler Gray</i>
Vocal Coach	<i>Philip D. Thompson</i>
Assistant to the Costume Designer	<i>Adriana Lambarri</i>
Stage Management Intern	<i>Amber Caras</i>
Light Board Operator	<i>Sumner Ellsworth</i>
Sound Board Operator	<i>Bryan Williams</i>
Dresser	<i>Alma Reyes</i>

ACKNOWLEDGEMENT

Prosthetics provided by Makeup and Effects Laboratories Inc.

Allan Apone and Paul Elliot owners

Eddie Corrillo: production management

Prosthetic fabrication and lifecasting crew: Tharti Kulyingwattanavit, Brandon Guilbeaultxs,

Katie Thompson, Brittany Dietrichm, Fay Kiaurakis

Special thanks to Ramsey Moore for his assistance in helping Matthew Arkin prepare for the role of "Charlie."

* 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.

Video taping and/or recording of this performance by any means whatsoever are 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.

A Conversation with Samuel D. Hunter

Playwright Samuel D. Hunter won an Obie Award for his play *A Bright New Boise* in 2011—and his artistic momentum hasn't let up since. Following critically acclaimed productions of *The Whale* in both Denver and at Playwrights Horizons in New York, Hunter brings his play *West*, while continuing to develop work all over the country, including new play commissions for Seattle Repertory Theatre and SCR. The week before Sam joined us for rehearsals, Literary Director Kelly Miller spoke to him about his writing, the nature of religion and empathy in his work, and the inspiration for *The Whale*.

KELLY MILLER: When did you first know you were a writer, then a playwright?

SAMUEL D. HUNTER: I first started writing when I was in high school. Back then it was mostly long-winded, angst-y, Allen Ginsberg-inspired stuff. I got really into the beat writers, especially the poets. But as I continued to read and write, the beat generation sort of led me backward to writers like Whitman, Blake, eventually James Joyce. But it wasn't until I started writing dialogue that I sort of found my mother tongue, like this combination of music and literature, writing as it exists in time and space. Writing that is performed rather than read. By age 17, I had sort of decided that I wanted to be a playwright.

So much of your work is set in or around Idaho—You're from Moscow right? How does Idaho inform your work?

In a strange way, I think the biggest reason that I write about Idaho is that I now live in New York. Idaho is a large part of who I am as a person, and because of that I wanted it to be a large part of who I am as a writer. I think that living in New York—I've spent basically my entire adult life out here—has given me the perspective to write about Idaho. I also don't think that my plays



Samuel D. Hunter

Photo: John Baker

are really “regional” plays, because in all honesty, there's nothing quintessentially Idahoan about most of them. There's something American about the plays, something small-town about them, maybe something Western. But I don't think that the point of these plays is to tell people what it's like to live in small town Idaho.

Idaho is just sort of a container. It gives me a blank slate to work with. It's almost like I've been using canvasses for all my plays that are similar, that are four feet wide and six feet high. And I love those canvasses and I've gotten to know that shape and that form really, and so it's just something I love continuing to explore.

Many of your plays have dealt with religion or spirituality in some way. Namely, everyday people struggling to reconcile their beliefs—or the beliefs of a loved one—with the reality of their lives. How important is religion or spirituality to your work?

It's central. Even the plays that don't have a religious element are kind of about people searching for meaning and order. The play that was in the Pacific Playwrights Festival last year, *The*

Few, doesn't have religion in it per se but it's a play all about a man searching for a reason to live, searching for meaning, searching for connection. I think with all of my plays—I think if there's one common theme between all of my plays it's that—it's the search for meaning. And often it takes the form of religion.

In so many of your plays—including *The Few*, *A Bright New Boise* and *The Whale*—you have such a great empathy for your characters in extreme crisis. A real honesty about who they are, with all of their flaws and deep imperfections, but a deep empathy for them. Where does that come from?

I guess in a certain way, I've tried to avoid judgment in my plays but also in my life. I went to a fundamentalist Christian high school and I had a lot of friends who were fundamentalist Christian, but I'm also gay and had LGBT friends growing up. And I sort of had an affection for both. Even after my sexuality started causing problems and basically ended all of my friendships with my religious friends, I still had an affection for them. It was sort of—I don't know—despite their beliefs, some of

which I find abhorrent, they were human beings and those beliefs were serving a very concrete need, and to them it made total sense. Then I moved to New York, but unlike most gay kids who move to New York from small towns I didn't feel like I was running away; I still held a deep affection for the place I grew up.

Then later on, I ended up spending a couple summers in the West Bank. And I honestly don't take sides at all in that conflict; it's so convoluted at this point that I think "taking a side" is simplistic and reductive. I guess what I'm saying is, there's been a lot of points in my life where I feel like I've been asked to "take a side" or whatever, but I've never really felt inclined to.

You especially feel this now, in an election year. I have my own political beliefs, but I also believe that both hardcore Republicans and hardcore Democrats have good intentions. Not that I don't disagree with people—but I fundamentally don't believe that people are evil or crazy. I think there's a tendency in the country now where if someone doesn't agree with you or has a drastically different lifestyle than you, then there's a way that people just say "oh, well they're crazy" and it just absolves them of arriving at any complex understanding at all. And it is coming from both sides. It's like everybody in the country is so good at labeling

people instead of actually interrogating what that person believes and why they believe it.

What was the original inspiration for *The Whale*?

Well, I didn't start with the obesity. I was teaching expository writing at Rutgers, I think this was in 2009 when I was first writing the play, and I was just struggling in a very real way with trying to connect to these kids. This was very different than teaching a theatre class; here was a situation where I was paid to teach these kids how to write an essay and I would say 98% of my students saw no value in essay writing and actually thought the class was a joke and just something they needed to get through for the credit.

I'd never had a teaching experience like that. And I found that I couldn't sit there and try to tell them why paragraph organization and topic sentences were important, because they're not. I mean, they're just not. They're unimportant to essay writing in the way that any piece of dramaturgy is unimportant to playwriting; they're just tools. So I had to sort of take a step back and really ask myself "What am I actually teaching them?" And what I realized after the first few weeks, is that I'm teaching these kids how to have an independent thought and how to express it clearly, and even more than that I'm

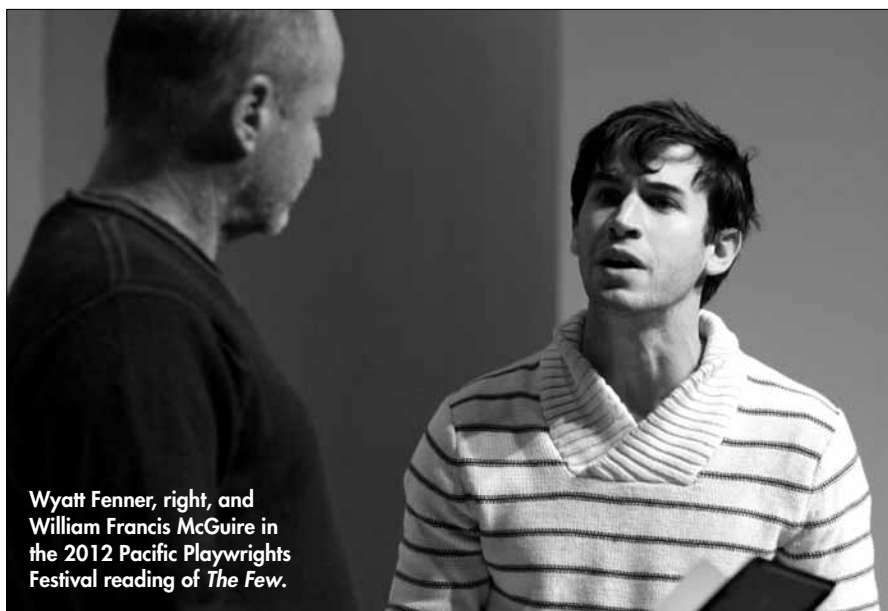
teaching them to have the confidence to have an independent thought and express it clearly. So all those teaching scenes in the play are sort of a weird emotional biography of what I was feeling when I was teaching this class. And the obesity came in because I felt like I was at such a distance from these kids—it was like I had three heads—and I wanted to create that distance not only between Charlie and the other characters on stage but between Charlie and the audience so that we had to break some of those barriers and come to accept him despite his appearance.

I love the unlikely relationship between Charlie and Elder Thomas. Did you always know you were going to have a Mormon missionary show up in the play?

You know, I'm not really sure. I mean, I knew I wanted to have some religious aspects in the play. Like even though it's set in this tiny apartment, it goes somewhere larger. Like it starts with kitchen sink realism but slowly becomes Wagner, or Melville. And putting this kid on stage is almost like putting God or spirituality on stage. It's all about what Elder Thomas says in the play to Charlie: "You're so close in time and space to God's revelation." It's all about that. This young guy becomes this sort of unlikely connection to God.

What brings you the most joy in your writing—in the rehearsal room or production process?

The most joy that I have is when I realize that something is being clearly expressed from me through the actors and the director and the designers to the audience. That there has been some clear thought that's been transmitted through all of these people, because so many people are involved in making five seconds of theatre, and for me that moment when you're in an audience and you realize that something is being clearly expressed in the most complicated, beautiful way possible through all these artists working in tandem—that feels amazing. Because that feels like I was able to provide something that allowed everybody to do their job best.



Wyatt Fenner, right, and William Francis McGuire in the 2012 Pacific Playwrights Festival reading of *The Few*.

Artist Biographies



MATTHEW ARKIN*
Charlie

previously appeared at SCR in *The Prince of Atlantis* and *Our Mother's Brief Affair*. Broadway credits include *Losing Louie*, *The Sunshine Boys* and *Laughter on the 23rd Floor*. Off-Broadway includes *Dinner With*

Friends (Drama Desk nomination), *Rounding Third*, *Indian Blood*, *War in Paramus*, *You Should Be So Lucky* and *Moonlight and Magnolias*. Regional theatre credits include *Surf Report* at La Jolla Playhouse, *The Scene* at Hartford Stage, *Sight Unseen* at George Street Playhouse, *Little Footsteps* and *Lost in Yonkers* at Pennsylvania Stage Company, *Around the World in 80 Days* at The Cape Playhouse, *A Thousand Clowns* at American Stage Company, *Two Rooms and True West* at TheatreWorks and *Talley's Folly* at Bay Street Theatre. Film and television credits include *Margot at the Wedding*, *Second Best*, *Raising Flagg*, *Death to Smoochy*, *Bittersweet Place*, *An Unmarried Woman*, *The Curse*, "Switched at Birth," "Harry's Law," "Medium," "Rescue Me" (recurring), all incarnations of "Law & Order," "Ed," "Third Watch," "100 Centre Street" (recurring), "All My Children" (recurring) and "Simple Justice." Arkin also teaches acting at SCR and in Los Angeles. For more information, visit matthewarkinstudio.com.



JENNIFER CHRISTOPHER*
Mary

is thrilled to be making her SCR debut. She appeared most recently in the world premiere of Steve Yockey's *Foolish Heart*, produced by The Car Plays at Segerstrom Center for the Arts. Other theatre credits include

Anna in *Burn This*, Alice in *Closer*, Ophelia in *Hamlet*, Maggie in *Cat on a Hot Tin Roof* and Young Mary Anne in *The*

Kentucky Cycle (with the late Carrie Snodgrass). Film and television credits include *Argo*, *Family Jewels* (Venice Film Festival 2009 and Sundance Film Festival 2010), *Framily*, *A Coat of Snow*, "Dexter," "Scandal," "House," "Ringer," "Prime Suspect," "Criminal Minds" and "Lie to Me," among others. She is a graduate of Los Angeles Theatre Academy.



WYATT FENNER*
Elder Thomas

has appeared at SCR previously in *Misalliance*, the Pacific Playwrights Festival readings of *The Few* and *Happy Face*, the NewSCRipts reading of *Spirit Control* and the Theatre for Young Audiences production of *The Borrowers*. Recent credits include performances at Geffen Playhouse, Ahmanson Theatre, Ford's Theatre, Folger Theatre, The Shakespeare Theatre Company, Arena Stage, Kingsmen Shakespeare Company, The Antaeus Company, Rorschach Theatre, Theatre @ Boston Court, Ensemble Theatre Company, Havok Theatre Company and A Noise Within, among many others. Television credits include "Veronica Mars" and "Bones." He is a graduate of USC.



BLAKE LINDSLEY*
Liz

is pleased to return to SCR after appearing in *Pig Farm*, *The Countess* and *Arcadia*. Stage credits include *Hippolytos* (Getty Villa), *The Ice-Breaker* (Magic Theatre), *Private Lives* (Pasadena Playhouse), *Enchanted April* (The Cleveland Play House, Pasadena Playhouse), *Hedda Gabler* (Century Center/NYC, Boston Center for the Arts), *Equus* (Pasadena Playhouse) and *The Rainmaker* (La Mirada Theatre for the Performing Arts). Television credits include "Leverage," "Criminal Minds," "Without a Trace,"

MARY BETH ADDERLEY AND ELIZABETH AND RYAN WILLIAMS (*Honorary Producers*). Mary Beth has a lifelong passion for the stage and gives generously to help ensure that her fellow theatre-goers can enjoy the best in live theatre. One of SCR's most devoted supporters, she has served as Honorary Producer a remarkable seven times, helping to underwrite last season's *The Trip to Bountiful* (2011) as well as *Misalliance* (2010), *The Happy Ones* (2009), *A Feminine Ending* (2008), *Nothing Sacred* (2006), *The Caucasian Chalk Circle* (2005) and *Terra Nova* (2004). She

is a longtime Platinum Circle member and major Gala table underwriter for nearly a decade. She was an Honorary Producer for SCR's 2009 Pacific Playwrights Festival and contributed generously to SCR's "Next Stage" campaign. Mary Beth served on the SCR Board of Trustees for nine years. She has the singular distinction of being the only Trustee who was also a former SCR actor with appearances in many memorable productions in the 1970s. Joining her as Honorary Producers for the third consecutive year are Mary Beth's daughter and son-in-law, Elizabeth and Ryan Williams.

“CSI,” “Crossing Jordan,” “Cold Case,” “Frasier,” “Mr. Sterling,” “Philly,” “NYPD Blue,” *An American Daughter* (Lifetime movie) and “JAG,” among others. Film credits include *The Sessions*, *C.O.G.*, *Snake and Mongoose*, *The Killer Inside Me*, *American Seagull*, *Coastlines*, *Mulbolland Drive*, *Dogtown*, *Starship Troopers*, *Swingers*, *The Glimmer Man*, *Plain Dirty* and *Getting In*. Lindsley is married to film producer Stephen Nemeth, with whom she has a son, Lincoln Graham. She received her BA in Theatre from Yale University. blakelindsley.com



HELEN SADLER*
Ellie

is excited to be making her SCR debut. Recent theatre credits include Imogen in *Cymbeline* (A Noise Within); *Radiance* (Geffen Playhouse); Marianne Dashwood in the original cast of *Sense and Sensibility*, adapted and directed by Jon Jory (Actor’s Theatre of Louisville and Northlight Theatre, Chicago); Claire in *The Maids* (Writers’ Theatre); *Blasted* (A Red Orchid Theatre); *Buried Child*, *A Taste of Honey* and *Hyde in Hollywood* (Shattered Globe Theatre); *War* (Seanachai); *Chemin de Fer* (Theater Wit); and *A Christmas Carol* and *Marathon 33*. Currently, she can be seen as Claudija Crane in HBO’s “True Blood.” Film credits include *Contagion*, *Cass*, *Heavy*, *The Coldest Winter*, *Wednesday’s Child*, *Credits*, *Keen* and *Hush Your Mouth*. Audio books include *Word Of Promise* and *The New Adventures of Mike Hammer* with Stacy Keach. She received her education and training at the University of Bristol and The Poor School, London.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

SAMUEL D. HUNTER (*Playwright*). His plays include *A Bright New Boise* (2011 Obie Award for Playwriting, 2011 Drama Desk nomination for Best Play, original production by Partial Comfort Productions in NYC, second production at Woolly Mammoth Theater Company); *The Whale* (recently at Playwrights Horizons, upcoming at Victory Gardens, original production at Denver Center Theatre); *Jack’s Precious Moment* (Page 73 Productions); *Five Genocides* (Clubbed Thumb); *A Permanent Image* (commissioned and produced by Boise Contemporary Theater); *Norway* (Phoenix Theatre of Indianapolis, Boise Contemporary Theater); and his newest plays, *The Few* and *A Great Wilderness*. He has active commissions from MTC/Ars Nova, MTC/Sloan, LCT3, Seattle Repertory Theatre, SCR and Playwrights Horizons. His plays have been developed at the O’Neill Playwrights Conference, Bay Area Playwrights Festival, PlayPenn, JAW West, Ojai Playwrights Conference, Lark Playwrights Workshop, Seven Devils Playwrights Conference, 24Seven Lab and elsewhere. His awards include the 2012 Whiting Writers Award, 2013 Otis Guernsey New Voic-

es Award, 2011 Sky Cooper Prize and 2008-09 PONY Fellowship. He is an ensemble playwright at Victory Gardens Theatre, a core member of The Playwrights’ Center, a member of Partial Comfort Productions, and is currently a resident playwright at Arena Stage at the Mead Center for American Theater. A native of northern Idaho, Hunter lives in New York City. He holds degrees in playwriting from NYU, The Iowa Playwrights Workshop and The Juilliard School.

MARTIN BENSON (*Director/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 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*. 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.

THOMAS BUDERWITZ (*Scenic Design*) previously designed *The Prince of Atlantis*, *The Trip to Bountiful*, *Three Days of Rain*, *The Weir*, *Crimes of the Heart*, *Collected Stories*, *The Heiress*, *Doubt, a parable*, *Pig Farm*, *Bach at Leipzig*, *Proof*, *A Delicate Balance*, *A Christmas Carol* (11 seasons), *But Not for Me* and the 2007-12 Galas for SCR. Other theatres include Center Theatre Group/Kirk Douglas Theatre, Geffen Playhouse, Pasadena Playhouse, Intiman Theatre, Denver Center Theatre Company, Portland Center Stage, Chautauqua Theatre Company, Arizona Theatre Company, Laguna Playhouse, Theatre @ Boston Court, A Noise Within, The Antaeus Company (company member), DeafWest Theatre, Reprise Theatre Company, Rubicon Theatre Company, PCPA Theaterfest, San Diego Repertory and Florida Studio Theatre. Buderwitz has received four Los Angeles Stage Alliance Ovation Awards and three Los Angeles Drama Critics Circle Awards, including the 2005 career achievement award for scenic design. His television designs include specials and series for every major broadcast and cable network. He has been honored with three Emmy Award nominations and an Art Directors Guild Award nomination.

ANGELA BALOGH CALIN (*Costume Design*) returns to SCR where she has designed costumes and/or sets for more than 40 productions, including *The Weir*, *Circle Mirror Transformation*, *Crimes of the Heart*, *Ordinary Days* and *The Happy Ones*. She has designed more than 60 productions for Milwaukee Repertory Theater, Denver Center Theatre Company, The Old Globe, Pasadena Playhouse, Georgia Shakespeare, A Noise Within and many local theatres. She has worked extensively in film and television in the U.S. and Romania, and has design credits with I.R.S. Media, Cannon Films, PBS, Full Moon Entertainment and Romanian Films. Calin is a resident artist at ANW Theatre. She graduated with an MFA in set and costume design from the Academy of Arts in Bucharest, Romania.

DONNA AND TOM RUZIKA (*Lighting Design*) have celebrated 33 years of designing SCR's *A Christmas Carol* and 40 years of marriage. They also have enjoyed collaborating on productions at the Hollywood Bowl and other regional theatres. Ms. Ruzika has designed productions at Utah Shakespeare Festival, Alabama Shakespeare Festival, Laguna Playhouse, The Colony Theatre, FCLO, Pasadena Playhouse and Long Beach's International City Theatre. Her work has also been seen in Cairo Egypt, Bogotá, Colombia, and Barcelona, Spain. Mr. Ruzika's designs have been seen on Broadway, in national tours, at major regional theatres, and with many national and international dance and opera companies. His entertainment lighting can be seen at theme parks in six countries, and his architectural lighting can be seen in prestigious hotels, casinos, restaurants, retail centers and historic buildings across the nation and in Europe and Asia. In addition, he has consulted on the design of over 95 theatres and performing arts facilities. Together, Donna and Tom have traveled the world including every continent.

MICHAEL ROTH (*Original Music/Soundscape*) returns to SCR where his work has been heard in more than 50 productions. Recent projects include two collaborations with Christopher Plummer, his one-man show *A Word Or Two*, and the stage and film productions of *The Tempest* with Plummer as Prospero (Stratford Festival, Des McAnuff, director). Roth's many collaborations with Randy Newman include musical direction/arrangements for Disney's

The Princess and the Frog, SCR's *The Education of Randy Newman*, *Faust* and editing five songbooks. Previous SCR design credits include premieres of Donald Margulies' *Brooklyn Boy* (also Broadway, Daniel Sullivan, director), *Dinner with Friends*, *Sight Unseen* (also off-Broadway), *The Birds* (musical adaptation with Culture Clash), *Mr. Marmalade* and *Wit*. Other projects include *Jews & Baseball* (documentary, theatrical release/PBS); many productions as La Jolla Playhouse's resident composer, and at Stratford (including *Twelfth Night* with Brian Dennehy, filmed for Bravo); collaborations with, among others, Sarah Ruhl, Mac Wellman, Anne Bogart, the UN and Tom Stoppard (American premieres of *Indian Ink* and *Invention of Love*); and accompanying singers from Alicia Keyes to Alice Ripley. Roth was a 2011 composing fellow at Sundance. His opera *Their Thought and Back Again* is available via iTunes. Coming up is his new chamber music/theatre treatment of Samuel Beckett's *Imagination Dead Imagine*, and his new piano sonata, *Fats November*. For more information: <http://rothmusik.wix.com/rothmusik>

KEVIN HANEY (*Prosthetic Design and Supervision*) started his professional career in 1978 assisting Dick Smith on the film *Altered States*. He won an Academy Award for *Driving Miss Daisy* where he created aging makeup for Dan Akroyd. His television work included two TV movies with Jason Robards *The Perfect Tribute*, where Robards played Abraham Lincoln, and *Mark Twain and Me*. His Mark Twain makeup earned him an Emmy. He currently has a total of six Emmys. He created numerous prosthetic makeups for Martin Short, including Jiminy Glick. Recently he created the "Old Sid" character on "Two and a Half Men" for Jon Cryer. For the theater, Haney has created makeups for Bernadette Peters and Robert Westenberg for the original Broadway production of *Into The Woods*. His Truman Capote makeup on Robert Morse in *Tru* won a New York Drama Desk award and a Los Angeles Drama Critics Circle award. Living in California since 1990 he has worked on many films including *Death Becomes Her*, *Addams Family Values*, *Shawsbank Redemption* and *Air Force One*. In 2009, he joined the staff of Makeup and Effects Laboratories Inc. where he has helped to create and apply numerous makeup creations for film and television including *The Avengers* and *Iron Man 3*.

JENNIFER ELLEN BUTLER* (*Stage Manager*) has been a part of the stage management team at SCR for 10 seasons and more than 30 productions. Other theatre credits include 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. Butler has a BA in theatre arts from UC Santa Cruz and has been a member of Actors' Equity since 2007.

PLAYWRIGHTS HORIZONS is a writer's theater dedicated to the support and development of contemporary American playwrights, composers and lyricists and to the production of their new work. Under the leadership of artistic director Tim Sanford and managing director Leslie Marcus, Playwrights Horizons continues to encourage the new work of veteran writers while nurturing an emerging generation of theater artists. In its 42 years, Playwrights Horizons has presented the work of more than 375 writers and has received numerous awards and honors. Notable productions include five Pulitzer Prize winners: Bruce Norris's *Clybourne Park* (2012 Tony Award, Best Play), Doug Wright's *I Am My Own Wife* (2004 Tony Award, Best Play), Wendy Wasserstein's *The Heidi Chronicles* (1989 Tony Award, Best Play), Alfred Uhry's *Driving Miss Daisy* and Stephen Sondheim and James Lapine's *Sunday in the Park with George*.

MARC MASTERSON (*Artistic Director*) is in his second season with SCR. 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 tenure, he produced more than 100 world premieres, expanded audiences and the repertoire, deepened arts education programs, and spearheaded community-based projects. Recent directing credits include *Eurydice* and *Elemeno Pea* at SCR, *The Kite Runner* in Louisville and the Cleveland Playhouse, *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 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. He was founder and chairman of the Greater Pittsburgh Arts Alliance, a board member of the Citizens for the Arts in Pennsylvania, and 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, 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.

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 non-profit management at UC Irvine.

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.