



51st Season • 490th Production
JULIANNE ARGYROS STAGE / APRIL 12 - MAY 3, 2015

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents the world premiere of

MR. WOLF

by Rajiv Joseph

Nephelie Andonyadis
SCENIC DESIGN

Leah Piehl
COSTUME DESIGN

Lap Chi Chu
LIGHTING DESIGN

Cricket S. Myers
SOUND DESIGN

John Glore
DRAMATURG

Joshua Marchesi
PRODUCTION MANAGER

Sue Karutz
STAGE MANAGER

Directed by
David Emmes

The Playwrights Circle
Honorary Producer

MR. WOLF was commissioned by South Coast Repertory with a grant
from the Elizabeth George Foundation and workshopped in the 2014 Pacific Playwrights Festival.

CAST OF CHARACTERS

(In order of appearance)

Theresa	<i>Emily James</i>
Mr. Wolf	<i>John de Lancie</i>
Julie	<i>Kwana Martinez</i>
Michael	<i>Jon Tenney</i>
Hana	<i>Tessa Auberjonois</i>

LENGTH

Approximately two hours and 15 minutes, including one intermission.

PRODUCTION STAFF

Casting	<i>Joanne DeNaut, CSA</i>
Assistant Director	<i>Leah Cassella</i>
Production Assistant	<i>Bradley Zipser</i>
Costume Design Assistant	<i>Lydia Graboski Bauer</i>
Stage Management Intern	<i>Amanda Short</i>
Light Board Operator	<i>Sumner Ellsworth</i>
Sound Board Operator	<i>Chad Dove</i>
Automation Operator	<i>Vincent Quan</i>
Wardrobe Supervisor/Dresser	<i>Jessica Larsen</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.

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.

Who's There?

The first line in Rajiv Joseph's *Mr. Wolf* is a question. So is the penultimate line in the play. In between those two questions are more than 400 others. In one monologue alone, spoken by the play's central character, 20 of the first 24 sentences are questions. The very word "question" is said 18 times in *Mr. Wolf*. (For the sake of comparison, another famously interrogatory play, Shakespeare's *Hamlet*, also begins with a question, after which 440 more are asked; and the word "question" is spoken 17 times, much more frequently than in any other Shakespeare play—prompting one scholar to write an entire book called *The Question of Hamlet*.)

People have asked questions since the dawn of humanity; in fact one could say the species defines itself by its inquisitive nature. It's worth noting that the first question recorded in the Bible is not posed by Adam or Eve (or their all-knowing God), but by the serpent, who provokes Eve by asking, "Hath God said, Ye shall not eat of every tree of the garden?" In a sense that first question has given birth to all others, because it prompts Eve and then Adam to sample the fruit of the tree of knowledge ... which leads not to knowledge, but to the awareness of its absence, and hence to a need for the words "why," "what," "how," "who" and their relatives.

Questions become necessary when knowledge is lacking; the act of questioning indicates a desire to discover meaning and truth. Questions can also be strategic. In the first scene of *Mr. Wolf*, the title character teaches his young female student that the key to surviving in the world is inquiry: "Ask as many questions as you can. People are made uncomfortable by questions, and then they will be off-balance." The student will go on to use inquiry in just that way—as a tactic—but mostly, she asks questions because she truly needs answers after her world has suddenly been split open by doubt and uncertainty.

The central questions in *Mr. Wolf*

are not really aimed at the ripped-from-the-headlines circumstance that propels its plot—although Joseph does mine rich dramatic material from the complicated psychologies of people whose lives have been turned upside-down (twice) by that circumstance. Instead, the play asks bigger questions—the kind any of us might ask in a moment of existential doubt: "Who am I?" "What do I do now?" "Where is God in all this?"

Questions of that kind tend not to be answerable with anything approaching certainty; and it's the unanswerable question—or perhaps the unprovable answer—that sometimes gives rise to faith. Whatever else it may be about, *Mr. Wolf* looks at a group of characters who are situated in various places on a spectrum that traverses from certainty to faith to doubt to hopeless disbelief, and every character's position on that spectrum changes at least once over the course of the play.

Hamlet, while discussing the play-within-a-play he will use to probe the conscience of his father's murderer, refers to the "question of the play." The phrase is Shakespeare's tacit acknowledgement that one of drama's primary functions—perhaps its most basic—is to pose questions; questions that are to be considered, consciously or subliminally, by both characters and audience.

The inquisitive nature of *Mr. Wolf* and its characters comes from Rajiv Joseph's own propensity to ask questions—the reason he has chosen to write plays in the first place. "Right now I'm just very glad and grateful that I found my way to playwriting," says Joseph, "and that from what I can tell from audiences, I'm not the only one interested in the questions in these plays."

Mr. Wolf's last question, in the closing moment of the play, finally prompts an answer ... but the answer that ends the play can only elicit new questions, which we in the audience are asked to ponder as we return to our own uncertain lives.



Playwright Rajiv Joseph.

The wise man doesn't give the right answers, he poses the right questions.

~ Claude Levi-Strauss

There are four questions of value in life... What is sacred? Of what is the spirit made? What is worth living for and what is worth dying for? The answer to each is the same. Only love.

~ Lord Byron

Religion survives because it answers three questions that every reflective person must ask. Who am I? Why am I here? How then shall I live?

~ Jonathan Sacks

Theater is there to search for questions. It doesn't give you instructions.

~ Vaclav Havel

Quite early on, and certainly since I started writing, I found that philosophical questions occupied me more than any other kind. I hadn't really thought of them as being philosophical questions, but one rapidly comes to an understanding that philosophy's only really about two questions: 'What is true?' and 'What is good?'

~ Tom Stoppard

Artist Biographies



TESSA AUBERJONOIS

Hana

previously appeared at SCR in *Absurd Person Singular*, *Becky Shaw*, *Crimes of the Heart*, *A Wrinkle in Time*, *Lobby Hero*, *Hold Please*, *Everett Beekin* and numerous Pacific Playwrights

Festival and NewSCRipts readings. Her favorite roles include *Lady Macbeth* (The Antaeus Company); Lydia Languish in *The Rivals*, title roles in *Lady Windermere's Fan* and *The Country Wife* (The Shakespeare Theatre Company); Myra in *Hay Fever* (Westport Country Playhouse); Viola in *Twelfth Night* (Utah Shakespearean Festival); Leah in *Bones* (Kirk Douglas Theatre); Allison in *Trainspotting* (off-Broadway); and numerous other off-Broadway and regional appearances. She can be seen and heard frequently on television, film, radio, audio-books, music videos, web series and video games. Auberjonois is a graduate of the London Academy of Music and Dramatic Arts and the Yale School of Drama. @TAuberjonois



JOHN DE LANCIE

Mr. Wolf

returns to SCR, where he has appeared in a half-dozen productions and readings including the NewSCRipts and Pacific Playwrights Festival readings of *Mr. Wolf*. His film credits include

The Hand That Rocks the Cradle, *The Fisher King*, *Bad Influence*, *The Onion Field*, *Taking Care of Business*, *Fearless*, *Multiplicity*, *Woman on Top*, *Reign Over Me*, *Pathology*, *Crank 2* and *The Marriage Counselor*. He has appeared in numerous television shows including "Torchwood," "Breaking Bad," "Star Trek" and "The West Wing." He has been a member of The American Shakespeare Festival, Seattle Repertory Theatre, Mark Taper Forum and The Old Globe. In the world of music, de Lancie has performed with the New York, Chicago, Cleveland, Philadelphia, Dallas, Denver and Los Angeles philharmonic orchestras. He was the host

of the L.A. Philharmonic's "Symphonies for Youth," as well as writer/director/host of "First Nights," an adult concert series at Disney Hall. He has directed operas including *Tosca*, *Cold Sassy Tree*, *Madame Butterfly*, *The Abduction from the Seraglio* and *La Cenerentola*. He has performed and directed plays for L.A. Theater Works and was co-owner, with the late Leonard Nimoy, of Alien Voices, a production company devoted to the dramatization of classic science fiction. He has just finished producing a documentary on the wonderful phenomenon of Bronies. De Lancie recently completed a lifelong dream of sailing his boat to the South Seas and back.



EMILY JAMES

Theresa

is thrilled to be making her first appearance at South Coast Repertory. Raised in Louisville, Ky., she attended Youth Performing Arts School where she began her journey in theatre. Upon graduation, she moved to California to continue her training. She is currently in her final year in the BFA acting program at California State University, Fullerton. She was recently seen as Jane in CSUF's production of *Smash*. Her other credits include Nina in *Hearts like Fists*, Eliante in *School for Lies* and Hero in *Much Ado About Nothing*.



KWANA MARTINEZ

Julie

is thrilled to be making her SCR debut. She most recently portrayed Antigone in *The Curse of Oedipus* at The Antaeus Company. Martinez is a Vassar and Harvard graduate who began her career working at New York Theatre Workshop, La MaMa Etc., New Dramatists and The Flea in New York City. She has appeared on stages across the country including Denver Center Theatre (Anne Page in *The Merry Wives of Windsor*), Milwaukee Repertory (Delia in *Blues for an Alabama Sky*),

Commonwealth Shakespeare Company (Helena in *A Midsummer Night's Dream*, Juliet in *Romeo and Juliet* and Miranda in *The Tempest*), Contemporary American Theatre Festival (Amy in *Tape*), as well as American Repertory Theatre, Arizona Theatre Company, Alley Theatre and Hartford Theater-Works. Her work on California stages includes San Jose Repertory (Pilar in *Sonia Flew*), North Coast Repertory (Beth in *String of Pearls*), Ensemble Theatre of Santa Barbara (Sonia in *Crime and Punishment*), The Colony Theatre (Aouda in *Around the World in 80 Days*) and The Old Globe (Nell Gwynn in *Compleat Female Stage Beauty*), as well as the Laguna Playhouse, Center Theatre Group and Pasadena Playhouse. Martinez is on television and film in numerous commercials, HBO's *Imagine*, and "Numb3rs." kwanamartinez.com



JON TENNEY
Michael

appeared at SCR previously in the world premiere of Richard Greenberg's *Three Days of Rain*. On stage, Tenney most recently starred in the Los Angeles premiere of David Lindsay-

Abaire's *Good People* at the Geffen Playhouse (opposite Jane Kaczmarek). Other Pacific Coast credits include David Mamet's *Speed-the-Plow* (Geffen Playhouse), Jon Robin Baitz' *The Substance of Fire* (Mark Taper Forum) and Terrence McNally's *Up in Saratoga* and *Romeo & Juliet* (The Old Globe). His Broadway credits include the Tony Award-winning revival of *The Heiress* (opposite Cherry Jones), Beth Henley's *Impossible Marriage* (opposite Holly Hunter), Neil Simon's *Biloxi Blues* and *Brighton Beach Memoirs*, A.R. Gurney's *Sweet Sue* (opposite Lynn Redgrave and Mary Tyler Moore), as well as the national tour of Tom Stoppard's *The Real Thing*, directed by Mike Nichols. His off-Broadway credits include *The Substance of Fire* (Playwrights Horizons and Lincoln Center Theater), John Patrick Shanley's *Beggars in the House of Plenty* (Manhattan Theatre Club), and Jeffrey Hatcher and Mitch Albom's *Tuesdays with Morrie*. His film credits include *You Can Count On Me*, *Tombstone*, *Fools Rush In*, *Looking for Comedy in the Muslim World* and *Rabbit Hole*, among others. His many television credits include seven seasons opposite Kyra Sedgwick on TNT's award-winning "The Closer," reprising his role on its spin-off "Major Crimes," as well as directing multiple episodes. Most recently, Tenney has been seen playing Vice President An-

drew Nichols on ABC's hit drama "Scandal," and will next be seen opposite Ron Perlman and Dana Delany on Amazon's new original series "Hand of God" and alongside Diane Keaton and Olivia Wilde in the feature film *Love the Coopers*.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

RAJIV JOSEPH (*Playwright*) has written the plays *Bengal Tiger at the Baghdad Zoo*, a 2010 finalist for the Pulitzer Prize; *Gruesome Playground Injuries*; *Animals Out of Paper*; *The North Pool*; *The Lake Effect*; and *Guards at the Taj*. He is the book writer and co-lyricist for the new *Peter Pan* musical, *Fly*, and the co-screenwriter of the recent Lionsgate release, *Draft Day*. Joseph received his BA in creative writing from Miami University and his MFA in playwriting from New York University's Tisch School of the Arts. He served for three years in the Peace Corps in Senegal, West Africa.

DAVID EMMES (*Director/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.

NEPHELIE ANDONYADIS (*Scenic Design*) previously designed scenery at SCR for *Charlotte's Web*, *The Motherf**ker with the Hat*, *The Summer Moon* and *The BFG (Big Friendly Giant)*; costumes for *Absurd Person Singular*, *A Midsummer Night's Dream*, *Sideways Stories from Wayside School*, *Saturn Returns*, *Emilie*, *The Importance of Being Earnest*,

Safe in Hell, The Dazzle; and both costumes and scenery for *Relatively Speaking* and *The Stinky Cheese Man*. Andonyadis is member of Cornerstone Theater Company. Her recent projects there include scenic designs for *Café Vida, Flor, The Unrequited (Between Two Worlds), Three Truths, Jason in Eureka, Los Illegals* and *California: The Tempest*; and costume designs for *Plumas Negras* and *Boda de Luna Nueva*. Her scenic or costume designs at other regional theatres include Oregon Shakespeare Festival, Portland Center Stage, Center Theatre Group, Guthrie Lab, Court Theatre, Chicago Children's Theatre, Great Lakes Theatre Festival, The Acting Company, Bloomsburg Theatre Ensemble, Shakespeare Santa Cruz, Idaho Shakespeare Festival, Berkshire Theatre Festival and Yale Repertory Theatre. Andonyadis is a professor in the Theatre Arts Department at the University of Redlands. She is a graduate of Yale University School of Drama and Cornell University School of Architecture, and the recipient of an NEA/TCG design fellowship.

LEAH PIEHL (*Costume Design*) returns to SCR where she designed *The Light in the Piazza, The Motherf**ker with the Hat* and the Theatre for Young Audiences productions of *Robin Hood* and *The Borrowers*. Her other select credits include *Race* (Kirk Douglas/Center Theater Group), *Pygmalion* (Pasadena Playhouse), *The Steward of Christendom* (Mark Taper Forum/Center Theatre Group); *Twist Your Dickens* (Kirk Douglas Theatre/Center Theatre Group); *The Most Deserving* (Denver Center Theater); *Stardust* (REDCAT); *Intimate Apparel* (Pasadena Playhouse, Los Angeles Drama Critics Circle winner, Best Costume Design); *The Heiress* (Pasadena Playhouse, Ovation nominated); *The Doctor's Dilemma* and *The Eccentricities of a Nightingale* (A Noise Within); *Paradise Lost* (Intiman Theatre); *Futura, The Pain and the Itch, Tartuffe* (The Theatre @ Boston Court); *bobrauschen-*

bergamerica, Tree (Inside the Ford); *Boom, Men of Tortuga* (Furious Theatre Company); *Saudade* (UCLA Live); and *Full Still Hungry* (Ford Amphitheater). She recently designed the feature film *All Stars*. Her work has been featured at MOMA, Art Basel Miami and 2010 Whitney Biennial. Piehl teaches at USC and CalArts; she has a BA from UC Berkeley and her MFA in costume design from CalArts. leahpiehl.com

LAP CHI CHU (*Lighting Design*) has designed regionally for SCR, Mark Taper Forum, Geffen Playhouse, Oregon Shakespeare Festival, La Jolla Playhouse, The Old Globe, Berkeley Repertory Theatre, Goodman Theatre, American Repertory Theater, Arena Stage, Dallas Theater Center, Portland Center Stage and Evidence Room. His New York design credits include The Public Theater, New York Theatre Workshop, Signature Theatre, Second Stage Theatre, Performance Space 122 and Kitchen Theatre Company. His awards have included the Los Angeles Drama Critics Circle Angstrom Award for Career Achievement in Lighting Design, an Ovation award, multiple Bay Area Theatre Critics Circle Awards, a "Drammy" for best lighting, as well as a Lucille Lortel nomination for The Good Negro at The Public Theater. Chu is on the lighting design faculty at California Institute of the Arts.

CRICKET S. MYERS (*Sound Design*) is thrilled to return to SCR after designing *Zealot, 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 Chris-*



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 South Coast Repertory

tendom, 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 (Stoneface, Above the Fold), La Mirada Theater (Carrie, Dinner with Friends) and Geffen Playhouse (Play Dead, Wrecks, Some Girls, Emergency). Myers has earned 16 Ovation nominations, and won the Kinetic Award for Design Excellence, an Los Angeles Drama Critics Circle and a Garland Award in Los Angeles. cricketmysers.com

JOHN GLORE (Dramaturg) has been SCR's associate artistic director since 2005, following five years as resident dramaturg for L.A.'s Center Theatre Group. He previously served as SCR's literary manager from 1985 to 2000. He has worked as dramaturg on more than 100 SCR productions, workshops and readings, including the Pacific Playwrights Festival world premiere of *Cloudlands*, book and lyrics by Octavio Solis and music and lyrics by Adam Gwon. His ongoing collaboration with Culture Clash has included co-writing new adaptations of two plays by Aristophanes, *The Birds* (co-produced by SCR and Berkeley Repertory Theatre in 1998) and *Peace* (at the Getty Villa in 2009), and serving as dramaturg on four other Culture Clash productions. His own plays have been produced at SCR, Arena Stage, Actors Theatre of Louisville, Berkeley Repertory Theatre and other theatres across the country. His adaptation of *A Wrinkle in Time* debuted at SCR in 2010 and has since moved on to more than a dozen productions nationwide.

SUE KARUTZ (Stage Manager) has been part of the stage management team on more than a dozen productions at SCR. Elsewhere, she has

Honorary Producer

THE PLAYWRIGHTS CIRCLE consists of avid playgoers who help underwrite a world premiere production each spring. Its individual members include long-time subscribers, major annual fund donors, endowment supporters and trustees. Since its inception in 2004, The Playwrights Circle has underwritten works by writers including Amy Freed (*Safe in Hell*), Richard Greenberg (*A Naked Girl on the Appian Way* and *Our Mother's Brief Affair*), Christopher d'Amboise (*The Studio*), Julie Marie Myatt (*My Wandering Boy*), Kate Robin (*What They Have*), Julia Cho (*The Language Archive*), Lauren Gunderson (*Silent Sky*) and Octavio Solis and Adam Gwon (*Cloudlands*). SCR is especially grateful to The Playwrights Circle for its leadership and dedication to helping bring new plays to Orange County audiences—and to the American theatre.

THE 2014-15 PLAYWRIGHTS CIRCLE

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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 Corleo* (Russia and Belgium). Off-Broadway, she earned her Equity card on *Howard Crabtree's When Pigs Fly*. Karutz 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 shows at Disneyland Resort.

MARC MASTERSON (*Artistic Director*) is in his fourth 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 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 recently appointed by the chancellor to UCI's Community Arts Council. She is also 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. 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.



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.