



52nd Season • 499th Production
JULIANNE ARGYROS STAGE / APRIL 10-30, 2016

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents the world premiere of

OFFICE HOUR

by Julia Cho

Takeshi Kata and Se Oh
SCENIC DESIGN

Alex Jaeger
COSTUME DESIGN

Elizabeth Harper
LIGHTING DESIGN

Peter Bayne
COMPOSER/SOUND DESIGN

John Glore
DRAMATURG

Jackie S. Hill
PRODUCTION MANAGER

Joanne DeNaut, CSA
CASTING

Sue Karutz
STAGE MANAGER

Directed by
Neel Keller

Timothy and Marianne Kay
Honorary Producers

Office Hour was commissioned by South Coast Repertory.

CAST OF CHARACTERS

(In order of appearance)

David *Corey Brill*
Genevieve *Sola Bamis*
Gina *Sandra Oh*
Dennis *Raymond Lee*

SETTING

A university campus. A winter day.

LENGTH

Approximately one hour and 10 minutes, with no intermission.

PRODUCTION STAFF

Production Assistant *Kathleen Barrett*
Fight Consultant *Ken Merckx*
Costume Design Assistant *Megan Knowles*
Stage Management Intern *Emma Avish*
Light Board Operator *Steven Williams*
Sound Board Operator *Sam Levey*
Automation Operator *Emily Kettler*
Wardrobe Supervisor/Dresser *Jessica Larsen*

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.

THE ORANGE COUNTY
REGISTER
Media Partner

A Dangerous World

by John Glore

Is there a more primal human emotion than fear? It cuts to our deepest instinct for survival. It's a reaction to danger—to feeling overpowered and therefore threatened—and generally provokes one of two responses: fight or flight. Researchers have determined that these responses live in the realm of the autonomic nervous system, which places them beyond the reach of human reason.

A close cousin of fear is paranoia. In the aftermath of 9/11, paranoia became a national disease in the United States. The government even encouraged it, telling us, "If you see something, say something." The problem is, if you're looking for something threatening, it's easy to begin seeing threats everywhere. But because terrorism remains prevalent both here and around the world—and we've seen a recent example close to home—it isn't unreasonable to worry that it will happen again and that it could happen to us. And when experience has taught us to be fearful, or at least anxiously vigilant, how do we draw the line between legitimate concern and paranoia? Should we even try to draw that line? Maybe it's better to be on the safe side, even if it leads to overreaction.

Of course, that's the ultimate objective of terrorism—to instill terror that extends well beyond an immediate circumstance. But where does the impulse to terrorism begin? Wielded by those who feel they have no other means to gain the upper hand, terrorism is a power play. However boldly it may be rationalized by political and cultural manifestos, it is essentially an act of desperation, a lashing out by someone who feels historically oppressed and powerless—someone who has lived in and with a culture of fear.

The mass shooting in San Bernardino last December at first sparked considerable debate around the question of whether this was an act of terrorism or an example of deranged workplace violence. In some ways, it's a distinction without a difference, because both are manifestations of the same phenomenon: a display of power meant to turn the tables on one's perceived persecutors.

And what's true on the large scale of international terrorism can also apply to more intimate situations. Julia Cho's *Office Hour* isn't really about terrorism. Its characters are three university adjunct professors

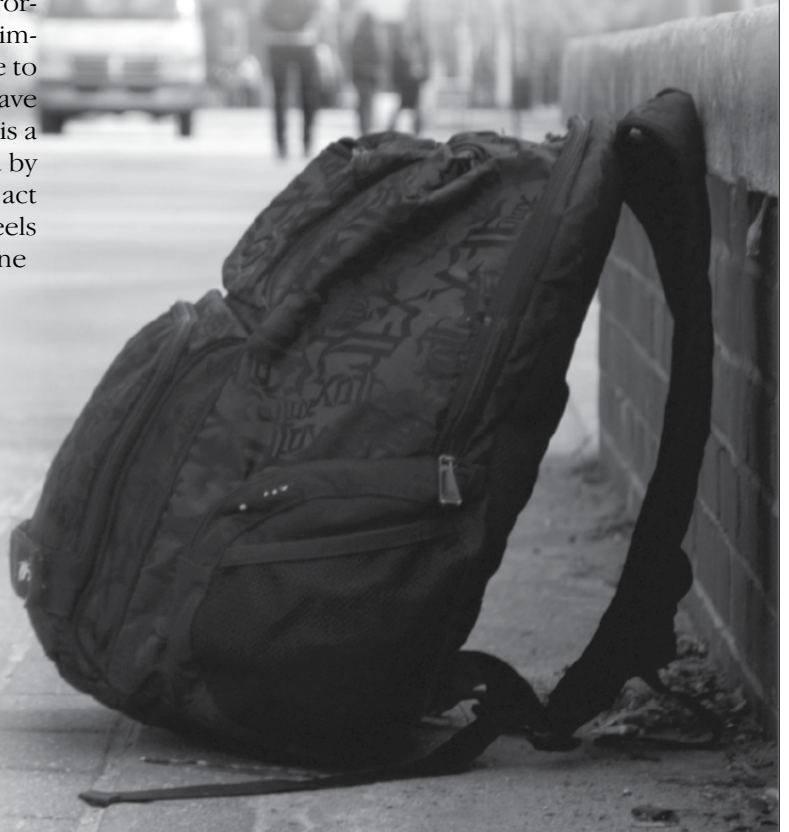
and the strange, troubled and troubling student they have in common. It begins with a scene in which the teachers discuss the student, the threat he may pose and the proper way to respond to it.

The teachers express a sense of frustration, unease and even a palpable fear at times. But is the fear justified or is it a form of paranoia fueled by too many mass shootings on too many campuses across the country? The rest of the play sets out to answer that question.

After that first scene, the entire play takes place between two people, in a small institutional room, in the span of an hour. Its world is the smallest of microcosms, but if *Office Hour* operates on an intimate level, the forces at work underneath its dramatic situation are not small or individual: they are systemic, cultural, societal and, at the deepest level, primarily human.

Each character in the play at one time or another feels fear. Each character gains and loses power. Only one higher human emotion can bridge the gaps between them, mitigate fear and take power out of the equation.

The question is: can empathy find its way into this microcosm before time runs out?



Architectures of Loss

Julia Cho has a complicated smile. She shares it readily and it often brims with warmth and cheer. But sometimes it's tinged with sadness. It makes sense that this is the smile of the woman who wrote *The Language Archive*, a play about love that contains both persistent hope and deep disappointment. (It premiered on SCR's Segerstrom Stage in 2010.)

Most of Cho's plays have that same blend of contrasting tonalities. They reflect the author's gentleness of spirit, her sense of humor, her awareness of the human capacity for goodness, aspiration, empathy, love, redemption—but they are inevitably shadowed by melancholy, often of an ineffable kind. This is a playwright who understands that pain and loss are inevitable in life and she doesn't shy away from acknowledging that reality in her plays.

And some of her writing drills down deeper into dark places. *BFE*, a comedic family drama, is haunted by a serial killer who preys on blondes. *The Architecture of Loss*, another family drama, deals with reverberations from the unexplained disappearance of an 8-year-old boy. And *The Piano Teacher*—which was commissioned by and premiered at SCR in 2007—begins by offering a loving portrait of a good-hearted woman before gradually uncovering the horrible secret she has lived with for much of her life.

And now comes *Office Hour*, a play sparked by the mass shooting at Virginia Tech in 2007 and further influenced by the more recent shootings at UC Santa Barbara. The perpetrators in both those incidents—Seung-Hui Cho in Virginia and Elliot Rodger in Santa



"I'm drawn to the 'what ifs.' Sometimes an image sticks in the back of my head and there's a spot that bothers me ... that's where a play comes from. Usually a small memory or an event. And the what ifs."

— Julia Cho

Barbara—were young, Asian-American men. That congruence prompted Cho to wonder about the extent to which their sense of otherness might have contributed to the pathology that led them to violence.

Cho, who is herself Korean-American, has written about Asian-American characters and the Asian-American experience in a number of her plays, but to the extent that she's interested in ethnicity, it has less to do with its sociopolitical implications and more with how culture influences specific aspects of the human psyche. That's also true in *Office Hour*. It would be easy to misjudge the play as a ripped-from-the-headlines examination of the epidemic of gun violence on American campuses. While that issue feeds Cho's story, the specifics of her characters ultimately interest her more than the general phenomenon.

"I read some books about Virginia Tech," Cho says, "and there's so much in what I was reading about how much Seung-Hui Cho frightened his teachers, how clear it was to the people around him that there was something very wrong with him." That became the burr that stimulated Cho's writing. What might be wrong with a man who could do something like that? And what assumptions are contained in our very idea of "wrongness"?

In grappling with questions of that kind, Cho eschews simple answers. She's interested in complexity and refuses to reduce it. Maybe that's why even her smile is complicated.

Artist Biographies



SOLA BAMIS
Genevieve

appeared at SCR previously in the NewSCRipts reading of *Office Hour*. She is a Los Angeles-based actress in television, film and theatre. She plays Ayo on “Stitchers” on Freeform (formerly ABC Family)

and received a SAG Award nomination for Outstanding Performance by an Ensemble in a Drama Series for her role as Shirley, the fro-toting secretary on the final season of “Mad Men.” Her other television credits include “Killer Women” and “Mistresses” on ABC, “Perception” on TNT and “Jane By Design” on Freeform. Bamis’ theatre credits include Pecola Breedlove in *The Bluest Eye* at the Miles Memorial Playhouse, for which she received an NAACP Theatre Award nomination for Best Lead Actress; Gail in the Robey Theatre Company’s production of *The River Niger*; the Provost in *Measure for Measure* (CalArts); Ariel in *The Tempest* (Santa Monica Rep); and other productions and readings in Los Angeles, at the Guthrie Theater in Minneapolis, and at the Oregon Shakespeare Festival in Ashland, Ore.



COREY BRILL
David

appeared at SCR previously as Josh in *Of Good Stock*, Rufus in *Five Mile Lake*, as a fetus in Noah Haidle’s *Smokefall* and as Mr. Darcy in *Pride and Prejudice*. He is thrilled to be back. His Broadway credits include Gore Vidal’s *The Best Man*, Rajiv Joseph’s *Bengal Tiger at the Baghdad Zoo* (understudy) and the first national tour of Kander and Ebb’s *Cabaret*. He has performed at regional theatres around the country including The Kennedy Center, Actors Theatre of Louisville, Seattle Repertory Theatre, The Old Globe, Williamstown Theatre Festival, Hartford Stage, La Jolla Playhouse, Chalk Repertory Theatre and Young Jean Lee’s Theatre Company. His television and film appearances include “Scorpion,” “The Walking Dead,” “Perception,” “CSI: Miami” and HBO’s “The Normal Heart.” He earned his MFA from UC San Diego. Follow him at coreybrill.com or [@brillcorey](https://twitter.com/@brillcorey).

way credits include Gore Vidal’s *The Best Man*, Rajiv Joseph’s *Bengal Tiger at the Baghdad Zoo* (understudy) and the first national tour of Kander and Ebb’s *Cabaret*. He has performed at regional theatres around the country including The Kennedy Center, Actors Theatre of Louisville, Seattle Repertory Theatre, The Old Globe, Williamstown Theatre Festival, Hartford Stage, La Jolla Playhouse, Chalk Repertory Theatre and Young Jean Lee’s Theatre Company. His television and film appearances include “Scorpion,” “The Walking Dead,” “Perception,” “CSI: Miami” and HBO’s “The Normal Heart.” He earned his MFA from UC San Diego. Follow him at coreybrill.com or [@brillcorey](https://twitter.com/@brillcorey).



RAYMOND LEE
Dennis

appeared at SCR previously in the world premiere production and Pacific Playwrights Festival reading of *Vietgone* and in productions of *Robin Hood* and *Four Clowns*. He is a founding member of the Los

Angeles-based, internationally touring clown troupe, Four Clowns. The company’s inaugural show, also titled *Four Clowns*, toured nationally and took them to notable venues such as La MaMa E.T.C. (New York City), SCR, Sacred Fools Theater Company, The Neo-Futurists (Chicago), Chopin Theatre (Chicago) and Gremlin Theatre (St. Paul, Minn.), among others. His selected television credits include “Scandal,” “Modern Family,” “It’s Always Sunny in Philadelphia,” “How I Met Your Mother” and “Hart of Dixie.” His film credits include *Farah Goes Bang* (Tribeca Film Festival premiere and recipient of the Nora Ephron Prize) and *A Leading Man* (Best Supporting Actor, Asians on Film Festival). He also has appeared in numerous national commercials and sends all kinds of love to his mom and wife. theraymondlee.com



SANDRA OH
Gina

is pleased to be making her SCR debut. Her theatre credits include Ariel Dorfman’s *Death and the Maiden* at Victory Gardens Theater; Diana Son’s *Stop Kiss* (Theatre World award) and *Satellites*

at The Public Theater; Lorca’s *The House of Bernarda Alba* at Mark Taper Forum; Jessica Hagedorn’s *Dogeaters* at La Jolla Playhouse; and Mamet’s *Oleanna* at the Grand Theatre and National Arts Center. Oh also is known for her role as Cristina Yang in “Grey’s Anatomy” (Golden Globe, SAG award, five Emmy nominations), *Sideways* (SAG award) and *Under the Tuscan Sun*. She also has appeared in the Canadian indies *Double Happiness*, *Last Night* (both Genie awards) and *The Diary of Evelyn Lau* (FIPA d’Or). Oh can be seen and heard in the upcoming *Catfight* and “Peg+Cat.” She is a graduate of the National Theatre School of Canada. She’d like to thank Lev and Zee and Kim for their support.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

JULIA CHO (*Playwright*) has written the full-length plays *Aubergine*, *The Language Archive*, *The Piano Teacher*, *Durango*, *The Winchester House*, *BFE*, *The Architecture of Loss* and *99 Histories*. They've been produced in New York at Roundabout Theatre Company, The Public Theater, Vineyard Theatre, Playwrights Horizons and New York Theatre Workshop and regionally at Berkeley Repertory Theatre, Long Wharf Theatre and the Oregon Shakespeare Festival, among others. Her honors include the Susan Smith Blackburn Award, the National Theatre Conference's Barrie Stavis Award, the Claire Tow Award for Emerging Artists and the L. Arnold Weissberger Award for Playwriting. She has been the recipient of a New York Foundation for the Arts grant and a Van Lier Fellowship from New York Theatre Workshop. She was also a Lila Acheson Wallace Playwriting Fellow at The Juilliard School and is an alumna of New Dramatists.

NEEL KELLER (*Director*) is making his SCR directorial debut. His directing credits include the world premieres of Dael Orlandersmith's *Forever*, Kimber Lee's *different words for the same thing* and Jennifer Haley's *The Nether*. His other favorite productions include Sheila Callaghan's *Women Laughing Alone with Salad*, Howard Gould's *Diva*, Jessica Goldberg's *Good Thing*, Thomas Babe's *Downed American* and David Greig's *The Cosmonaut's Last Message to the Woman He Once Loved in the Former Soviet Union*. Keller is an associate artistic director at Center Theatre Group in Los Angeles and has directed at CTG's Mark Taper Forum and Kirk Douglas Theatre. He also has directed productions for New York Theatre Workshop, Long Wharf Theatre, La Jolla Playhouse, Williamstown Theatre Festival, Remains Theatre, Portland Center Stage, Berkshire Public Theater and Pittsburgh's City Theatre. Keller is a member of the Stage Directors and Choreographers Society (SDC) and Directors Guild of America (DGA).

TAKESHI KATA (*Scenic Design*) is making his SCR design debut. His New York credits include *Gloria* and *Outside People* (Vineyard Theatre); *Forever* (New York Theatre Workshop); *BFE* and *Doris to Darlene* (Playwrights Horizons); *3 Kinds of Exile*, *Storefront Church*, *Through a Glass Darkly*, *Dreams of Flying Dreams of Falling*, *Port Authority* and *The Intelligent Design of Jenny Chow* (Atlantic Theatre Company); *Adding Machine* and *Orson's Shadow* (The Barrow Group); *Gone Missing* (The Civilians); and *Pullman Car Hiawatha* (Keen Company). Regionally, Kata has worked at Alley Theatre, American Players Theatre, Cleveland Play House, Dallas Theater Center, Ford's Theatre, Gef-

Honorary Producers

TIM AND MARIANNE KAY are delighted to help underwrite *Office Hour*. They have attended SCR since the late 1980s and now are First Nights subscribers on both stages. The Kays are members of Platinum Circle and have been Gala underwriters since 2010. Tim joined the SCR Board in 2010 and today serves on the Executive Committee and chairs the Deferred Gifts Committee. He also has served on other Board committees including Audience Development, Corporate Gifts and Platinum Circle. This is Tim and Marianne's first time as Individual Honorary Producers of a show.

fen Playhouse, Goodman Theatre, Hartford Stage, Kirk Douglas Theatre, La Jolla Playhouse, Long Wharf Theatre, Mark Taper Forum, The Old Globe, Skylight Opera, Steppenwolf Theatre Company, Williamstown Theatre Festival and Yale Repertory. Kata has won an Obie and has been nominated for Drama Desk and Barrymore awards. He is an assistant professor at USC School of Theatre.

SE OH (*Scenic Design*) is making his SCR design debut. He recently designed *BED*, a new play by Sheila Callaghan and directed by Jennifer Chambers, at Echo Theatre Company. His upcoming scenic design project is *Hedda Gabler*, directed by Steve Robman at The Antaeus Company (opens June 2-3). His selected Los Angeles credits include *Mr. Marmalade*, directed by Olivia Trevino at The Garage Theatre and *Vampire Lesbians of Sodom*, directed by Raina Pratto at Long Beach Playhouse. His associate opera and musical credits include *A Midsummer Night's Dream*, directed by Paul Curran at Teatro dell'Opera di Roma; *Le Roi Malgre Lui*, directed by Thaddeus Strassberger, at Bard SummerScape; and *Another Sun*, a musical arranged by Joseph A. Baker, directed by Kim Jin-Young at The Hyundai Theatre Company. Oh holds an MFA in stage design from Northwestern University. sehyunoh.com

ALEX JAEGER (*Costume Design*) previously designed *Zealot*, *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* for Guthrie Theater; *A Parallelogram* and *Other Desert Cities* for the Mark Taper Forum; *The Nether*, *Eclipsed* and *The*

Paris Letter for the Kirk Douglas Theatre; *Major Barbara* for Theatre Calgary; *Arcadia*, *Rock 'n' Roll*, *Maple and Vine*, *Once in a Lifetime*, *The Homecoming* and more for American Conservatory Theater; *Two Sisters and a Piano* for The Public Theater; *Wiesenthal* at the Acorn Theatre (also at the Wallis Annenberg Center for the Performing Arts and the Royal Manitoba Theatre); *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* for Oregon Shakespeare Festival; *Extraordinary Chambers*, *Love, Loss and What I Wore* and *Third* for the Geffen Playhouse; *The Man Who Shot Liberty Valance* for the Rubicon Theatre; 15 productions at Magic Theatre, San Francisco; *Life is a Dream* for California Shakespeare Theater; *Romeo and Juliet*, *Gulls*, *Light* and *Gilgamesh* for The Theatre @ Boston Court; 14 productions at Studio Theatre in Washington, D.C.; and *Breaking Through*, *Looped*, *Doubt* and *Talley's Folly* for Pasadena Playhouse.

ELIZABETH HARPER (*Lighting Design*) returns to SCR, where she previously designed *Venus in Fur* and *Reunion*. Her regional credits include *Immediate Family* and *A Raisin in the Sun*, directed by Phylicia Rashad, and *Woman Laughing Alone with Salad* (Center Theatre Group); *Play Dead* (directed by Teller); and *Wait Until Dark*, *Bad Jews* and *Good People* (Geffen Playhouse). Her Los Angeles credits include *The Twentieth-Century Way* (The Theatre @ Boston Court, 2010 Ovation Award nominee for Best Lighting Design) and *Crescent City* (The Industry). She served as a technical consultant for art installations at Los Angeles County Museum of Art and Greene Naftali. Her industrial lighting projects include shows and events for Microsoft, On-Live, Ubisoft and Universal Studios. Harper holds an MFA in design for stage and film from Tisch School of the Arts at New York University. She is a guest lighting design instructor and lecturer at CalArts. eharperdesign.com

PETER BAYNE (*Composer/Sound Design*) returns to SCR where previously he designed *James and the Giant Peach*. His other theatre credits include *A Noise Within* (*The Tempest*, *You Can Never Tell*), The Fountain Theatre (*Dream Catcher*, *Painter Rocks of Revolver Creek*, *Citizen*, *Reborn*, *The Brothers Size*, *Broomstick*, *In the Red and Brown Water*, *A Normal Heart*, *The Blue Iris*, *Cyrano*, *On the Spectrum*, *Bakersfield Mist*, *Opus*, *Coming Home*, *El Nogalar*, *Shining City*), The Antaeus Company (*Cloud 9*, *Henry IV Part 1*, *The Liar*, *The Malcontent*), Rubicon Theatre Company (*Other Desert Cities*), The Colony Theatre (*Year Zero*), The Actor's Gang (*Break the Whip*), Rogue Machine Theatre (*Lost Girls*), Skylight Theatre Company (*Forever House*, *Discon-*

nection), Theatre of Note (*Copy*) and Elephant Theatre Company (*Unorganized Crime*, *Twilight of Schlomo*, *Parasite Drag*, *100 Saints You Should Know*, *Revelation*). His other regional credits include American Repertory Theatre, Commonwealth Shakespeare Company, Shakespeare and Company and Actor's Shakespeare Project. Bayne is active as a composer in film and television. He produces dance music and performs in indie bands. He earned a BA in music from Vassar and an MFA in composition and theory from Brandeis. peterbayne.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 premieres of *Mr. Wolf*, by Rajiv Joseph and *Five Mile Lake*, by Rachel Bonds. 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 at SCR on more than 15 productions, her favorite being this season's *One Man, Two Guvnors*. 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 has stage-managed for Center Theatre Group, Los Angeles Opera, Pasadena Playhouse, Falcon Theatre, Deaf West, Laguna Playhouse, American Conservatory Theater, La Jolla Playhouse, Idaho Shakespeare Festival, Alpine Theatre Project and The National Theatre of the Deaf. When not at SCR, she is often running "Mickey and the Magical Map" at Disneyland.

MARC MASTERSON (*Artistic Director*) is in his fifth season with SCR. His recent directing credits include *Going to a Place where you Already Are*, *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 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 revivals of Beth Henley's *Abundance*; Horton Foote's *The Trip to Bountiful*; Samuel D. Hunter's *The Whale* and *Rest* (world premiere); and *The Whipping Man* by Matthew Lopez. Benson received his BA in theatre from San Francisco State University.

DAVID EMMES (*Founding Artistic Director*) is co-founder of South Coast Repertory. He received the Margo Jones Award for his lifetime commitment to theatre excellence and to fostering the art of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions he has directed include *Red*, *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.