



50th Season • 479th Production
SEGERSTROM STAGE / MARCH 28 - APRIL 27, 2014

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents the world premiere of

REST

by Samuel D. Hunter

John Iacovelli
SCENIC DESIGN

Angela Balogh Calin
COSTUME DESIGN

Donna Ruzika
LIGHTING DESIGN

Michael Roth
ORIGINAL MUSIC/SOUNDSCAPE

John M. Baker
DRAMATURG

Jackie S. Hill
PRODUCTION MANAGER

Sue Karutz*
STAGE MANAGER

Directed by
Martin Benson

Mary Beth Adderley
Olivia & A. Andrew Johnson
Honorary Producers

REST was commissioned by South Coast Repertory.

CAST OF CHARACTERS

(In order of appearance)

Etta	<i>Lynn Milgrim*</i>
Ken	<i>Wyatt Fenner*</i>
Gerald	<i>Richard Doyle*</i>
Jeremy	<i>Rob Nagle*</i>
Ginny	<i>Libby West*</i>
Faye	<i>Sue Cremin*</i>
Tom	<i>Hal Landon Jr.*</i>

SETTING

A retirement home of the outskirts of a town in northern Idaho. The present.

LENGTH

Approximately one hour and 55 minutes, including one intermission.

PRODUCTION STAFF

Casting	<i>Joanne DeNaut, CSA</i>
Assistant Stage Manager	<i>Jamie A. Tucker*</i>
Assistant Director	<i>Travis Donnelly</i>
Assistant Scenic Designers	<i>Travis Kerr; Christina McCollam-Martinez</i>
Assistant to the Costume Designer	<i>Lalena Vigil Hutton</i>
Assistant Sound Designer	<i>Melanie Chen</i>
Stage Management Intern	<i>Samantha McCann</i>
Light Board Operator	<i>Andrew Stephens</i>
Sound Board Operator	<i>GW Rodriguez</i>
Wardrobe Supervisor/Dresser	<i>Bert Henert</i>

“Für Alina” - piano composition by Arvo Pärt, performed by Michael Roth

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

* 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.



Seegerstrom Stage Season Media Partner

American Misfits

by John M. Baker

Sam Hunter's plays take us down roads not frequently traveled on the American stage. Anchored in small towns and cities throughout the landlocked state of Idaho, the plays are often set in unglamorous locations and populated by characters on the margins of society. From the tarnished evangelical in *A Bright New Boise* seeking employment at a Hobby Lobby craft store to the 600-pound online teacher in *The Whale* eating himself to death in his apartment, Hunter's characters find themselves in simultaneously ordinary and extraordinary circumstances, navigating big questions of modern life. With his growing body of work, Hunter is slowly mapping what he calls "a quotidian America that is often hidden behind curtains and doors." In the process, he's capturing the beauty and ugliness, the fragility and ruggedness, the banality and spirituality of living in America in the 21st century.

Though New York City is Hunter's home now, his roots are firmly planted in Idaho. Born and raised in the state's panhandle, Hunter can trace his family's lineage back six generations to the region's first homesteaders. This deep-seated connection to the Northwest—like Horton Foote and the South—is only part of why Hunter frequently sets his plays in his home state. "Idaho has become a useful landscape," he explains, "because people don't have a lot of preconceived notions about it." You've probably never set foot in the towns of Hunter's plays, but there's still something recognizable about the one-bedroom apartment in *The Whale* and the lobby of the assisted living home in *Rest*. "Which is really helpful," he continues, "because it allows me to make something pan-American."

Within these familiar and foreign landscapes, Hunter places characters from a particular walk of life. They're Middle Ameri-

cans: big-box store employees, nurses, a retired music professor, a former night watchman, a missionary. "I think the prevalence of upper middle class and upper class characters in our plays is surprising," explains Hunter, "especially given the fact that the majority of America is not these people." More specifically, Hunter is fascinated by the people living on the fringes of acceptability in these small towns. "The stories my dad told me about people from his hometown were just incredible," he explained to David Rooney of *The New York Times*. "Like the guy who used to go to my grandpa's grocery store: My dad had to deliver food to him, and his house was full of dead cats. You hear about somebody like that, and you think, 'What is the story of that person?'"

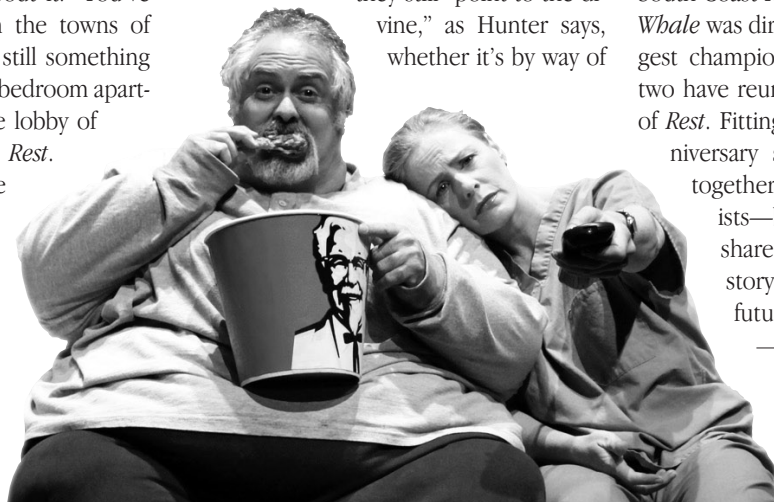
While a closeted gay teen in northern Idaho, Hunter attended a fundamentalist Christian high school and worked part-time at the local Walmart, which informs why so many of his plays center on characters living in quiet desperation, hungering for something greater. "Most of my plays are about seeking hope and meaning," says Hunter, "and religion is the eternal well of hope and meaning for most Americans. It so shaped my childhood growing up in Idaho and going to a religious school, and so I see it in the larger cultural dialogue a lot." Even when nonbelievers populate the plays, they still "point to the divine," as Hunter says, whether it's by way of

Melville in *The Whale* or Estonian composer Arvo Pärt in *Rest*.

"Hunter's characters live in an Idaho where the divine smacks up against the banal, where their expansive worldviews create a profound disconnection to their quotidian surroundings," writes Adam Greenfield, director of New Play Development at NYC's Playwrights Horizons. "They're as lost within Idaho's suburban sprawl as they are within the cosmos, each one struggling with a fundamental part of his or her self—whether it's religion, sexuality, ethics, or a cocktail of all these things—that doesn't fit into their surroundings or daily lives."

American culture is certainly a part of the topography Hunter is mapping, but he's not writing "issue" plays. Although he weaves topics like obesity, the Rapture, and gay conversion therapy into his scripts, as Literary Manager Douglas Langworthy of The Denver Center Theatre Company puts it, "they are never about these issues." Rather, at the forefront of Hunter's plays are his emotional and spiritual misfits—drawn with sensitivity—mirroring back to us their experience of Middle America today.

The past few years have been a homecoming of sorts for Hunter. For the first time in his career, his plays have been mounted up and down the West Coast, from Seattle to San Diego. Last season, South Coast Repertory's production of *The Whale* was directed by one of Hunter's biggest champions, Martin Benson, and the two have reunited for the world premiere of *Rest*. Fittingly, as a part of the 50th anniversary season at SCR, *Rest* brings together different generations of artists—both onstage and off—to share a 21st-century pan-American story that looks to the past and the future.



Matthew Arkin and Blake Lindsley in SCR's 2013 production of *The Whale*.

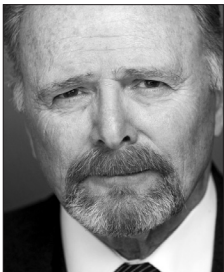
Artist Biographies



SUE CREMIN*

Faye

most recently appeared in the Studio SCR production of *Neva*, co-produced with The Kirk Douglas Theatre and La Jolla Playhouse. Her New York credits include *Honey Brown Eyes* (Clurman Theatre), *Killing The Boss* (Cherry Lane Theatre), *On Naked Soil* (Theater for the New City), *A Part of The Story* (MCC Theatre) and *Dinosaur Dreams* (New York Stage and Film). Regionally, she has appeared in world premieres at the Mark Taper Forum, Baltimore's CenterStage, Actors Theatre of Louisville and Yale Repertory, as well as *Twelfth Night* (The Old Globe), *Candida* (Two River Theater), *Rabbit Hole* (Premiere Stages) and *God of Carnage* (Virginia Stage Company). Her film credits include *Homeland*, *Can't Miss Nick*, *Broken*, *The Good War*, *Dream Hackers* and *The Tao of Steve*. On television, she has guest-starred on "NCIS," "The Good Wife," "Unforgettable," "Nurse Jackie," "Hawthorne," "The Shield," "Law & Order," "Monk," "NYPD Blue," "Spin City," and others. She earned her MFA from the Yale School of Drama.

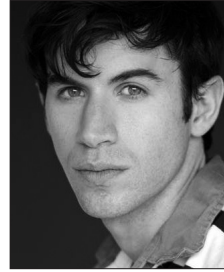


RICHARD DOYLE*

Gerald

is an SCR Founding Artist celebrating—with SCR—his 50th year as an actor. He has appeared in some 200 SCR productions. He was last seen in *A Christmas Carol* as The Ghost of Christmas Past (a role he has reprised some 30 times); Earthworm in *James and the Giant Peach*; Henry in *The Fantasticks* (nominated for a special ensemble Los Angeles Drama Critics Circle Award); Roy in *The Trip to Bountiful*; Jack in *The Weir*; and Lord Summerhays in *Misalliance*. He won an LADCC award for *Holy Days*, was nominated for the Reverend Hale in *The Crucible* and for his work in *Intimate Exchanges* (2004). He has made many television and film appearances and was featured in the recurring role of Mr. Gaines on the series "Cheers." He is a busy voice actor in video/motion capture games (*Odin* for Marvel) and animated films and series such as *Clutch Powers* and *Ben Ten*. Doyle is a recipient of the Helena

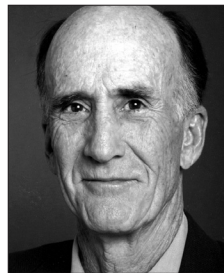
Modjeska Cultural Legacy Award and is now known for his live show narration of *The Pageant Of The Masters* in Laguna Beach.



WYATT FENNER*

Ken

appeared at SCR previously in *The Whale*, *Misalliance*, the Pacific Playwrights Festival readings of *The Few* and *Happy Face*, the NewSCRipts reading of *Spirit Control* and the Theatre for Young Audiences productions of *James and the Giant Peach* and *The Borrowers*. His recent credits include Bailey in the world premiere of *Pluto* at Actor's Express Theatre, Puck in *A Midsummer Night's Dream* with the Shakespeare Center of Los Angeles, *Slipping* with Rattlestick West and performances at the Geffen Playhouse, Ahmanson Theatre, Ford's Theatre, Folger Theatre, The Shakespeare Theatre Company, Arena Stage, The Theatre@Boston Court, *A Noise Within* and The Antaeus Company, among many others. His television credits include "Veronica Mars" and "Bones." He is a graduate of USC.



HAL LANDON JR.*

Tom

is an SCR Founding Artist who has appeared in *The Fantasticks*, *The Trip to Bountiful*, *A Midsummer Night's Dream*, *Hamlet*, *Nothing Sacred*, *Man from Nebraska*, *Born Yesterday*, *The Caucasian Chalk Circle*, *A View from the Bridge*, *Habeas Corpus*, *Cyrano de Bergerac*, *Antigone*, *The Drawer Boy* (Los Angeles Drama Critics Circle Award nomination), *Major Barbara* and *Tartuffe*. His other credits include *Arcadia*, *Our Town*, *Sidney Bechet Killed a Man*, *BAFO*, *Six Degrees of Separation*, *An Ideal Husband*, *A Mess of Plays by Chris Durang*, *Faith Healer*, *Green Icebergs*, *The Miser*, *Our Country's Good* and *Waiting for Godot*. He created the role of Ebenezer Scrooge in SCR's *A Christmas Carol*, and has performed it in all 34 productions. He appeared in *Leander Stillwell* (Mark Taper Forum) and in *Henry V* (The Old Globe in San Diego). Among his television and

film credits are “The Closer,” “My Name is Earl,” “CSI: NY,” “Mad Men,” *The Artist*, *Trespass*, *Pacific Heights*, *Bill & Ted’s Excellent Adventure* and *Playing by Heart*.



LYNN MILGRIM*

Etta

appeared at SCR previously in *The Trip to Bountiful*, *The Heiress*, *The Caucasian Chalk Circle*, *Bosoms and Neglect*, *The Countess*, *Death of a Salesman* and *Pygmalion*. On Broadway, she was seen in *Otherwise Engaged*, directed by Harold Pinter; *Bedroom Farce*, directed by Sir Peter Hall; *Charley’s Aunt*; and in the international tour of *Brighton Beach Memoirs*, directed by Gene Saks. Her off-Broadway appearances include *Win/Lose/Draw*, *Echoes*, *Macbeth*, *Crimes of Passion*, *City Scene*, *Talking With* and *Ribcage* at Manhattan Theatre Club; and *Close of Play* and *Museum* at New York Shakespeare Festival. She has played leading roles in regional theatres nationwide, including the Los Angeles productions of *The Marriage of Bette and Boo*, *Harvey*, *Eastern Standard* (Robby Award), *Treasure Hunt* (Robby nomination), *Accelerando* and *Brush Strokes*. She has guest-starred on numerous television shows, most recently “Franklin and Bash” and “Southland” and has been a series regular in pilots for CBS and ABC. Her recent film credits include *Employee of the Month* with Matt Dillon. She is a member of The Antaeus Company, where she appeared in *The Malcontent*, (*StageSceneLA* Award for outstanding performance by a featured actress).



ROB NAGLE*

Jeremy

last performed at SCR in *Taking Steps*. His regional credits include productions at Portland Center Stage, Denver Center Theatre Company, Mark Taper Forum, The Old Globe, CenterStage, San Jose Repertory and the Shakespeare Theatre Company in Washington, D.C. In Los Angeles, he is a proud member of the Troubadour Theatre Company and The Antaeus Company, where he serves as a co-artistic director alongside Bill Brochtrup and John Sloan. His film appearances include *Boost*, *Fishing Naked*, *New Year’s Eve*, *Life As We Know It*, *The Soloist*, *Fun with Dick and Jane*, *Cellular* and *American Wedding*. His television credits include recurring roles on “Lincoln Heights,” “Eli Stone” and “Dawson’s Creek,” as well as guest appearances on “Mistresses,” “Criminal Minds,” “Touch,” “Cas-

tle,” “Major Crimes,” “NCIS,” “Harry’s Law,” “Mad Men,” “Cold Case,” “Studio 60 on the Sunset Strip,” “Without a Trace,” “Everwood,” “The Guardian” and “Buffy the Vampire Slayer.” robnagle.com



LIBBY WEST*

Ginny

appeared at SCR previously in *Lovers and Executioners*, *In The Next Room or the vibrator play*, and the NewSCRipts reading of *People be Heard*. She has appeared off-Broadway at The Public Theater and The Promenade Theatre; regionally at The Old Globe, American Conservatory Theater, The Shakespeare Theatre Company, Actors Theatre of Louisville, Denver Center Theatre Company, Paper Mill Playhouse, Intiman Theatre, The Wilma Theater, Pasadena Playhouse, Mark Taper Forum, Playmakers Repertory Company, Cincinnati Playhouse in the Park and many others; in New York at The Actors Studio, Soho Rep, Performance Space 122, and many others. In Los Angeles, she appeared in numerous productions, including performances at The Theatre @ Boston Court, A Noise Within, Odyssey Theatre Ensemble and Sacred Fools Theater Company. Her film and television credits include *A Life*, *Taken*, *Helen Keller Had a Pitbull*, *One Too Many Mornings* (Sundance), *Jason’s Big Problem*, *Fraktalus*, *Two Weeks Notice*, *Transcendence*, *Zombie Holocaust and You*, *A Midsummer Night’s Re-Write*, *Divorce Be Gone*, *Iceman*, “Jericho,” “Six Feet Under,” “As The World Turns,” “One Life to Live,” “All My Children,” etc. She holds an MFA from New York University, a BA from the University of Chicago, was a Fox Foundation Fellow, and earned a Dean Goodman Choice Award.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

SAMUEL D. HUNTER (*Playwright*). His plays include *The Whale* (2013 Drama Desk Award, 2013 Lucille Lortel Award for Outstanding Play, 2013 GLAAD Media Award, Drama League and Outer Critics Circle nominations for Best Play), *A Bright New Boise* (2011 Obie Award for Playwriting, 2011 Drama Desk nomination for Best Play), and his newest plays, *The Few*, *A Great Wilderness* and *Rest*. His plays have been produced by theaters such as Playwrights Horizons, SCR, The Old Globe, Seattle Repertory, Victory Gardens Theater, Woolly Mammoth Theatre Company, Denver Center Theatre Company, Clubbed Thumb and Page 73 Productions. His work has been developed at the O’Neill Playwrights Conference, the Ojai Playwrights Conference, Seven Devils, and elsewhere. Hunter is the winner of a 2012 Whiting Writers

Award, the 2013 Otis Guernsey New Voices Award, the 2011 Sky Cooper Prize, and the 2008-09 PONY Fellowship. He is a member of New Dramatists, an Ensemble Playwright at Victory Gardens, a Core Member of The Playwrights' Center, a member of Partial Comfort Productions, and was a 2013 Resident Playwright at Arena Stage. A native of northern Idaho, Hunter lives in New York City. He holds degrees in playwriting from New York University, 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 Theatre L.A. Ovation Award for Lifetime Achievement. Benson has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and Houston's Alley Theatre. He has directed American classics such as *A Streetcar Named Desire* and has distinguished himself in staging contemporary work, including the critically acclaimed California premiere of William Nicholson's *Shadowlands*. Most recently, he directed the world premiere of Julie Marie Myatt's *The Happy Ones*, a revival of *Misalliance*, Horton Foote's, *The Trip to Bountiful* and Samuel D. Hunter's *The Whale*. Benson received his BA in theatre from San Francisco State University.

JOHN IACOVELLI (*Scenic Design*) designed the world premiere of Wole Soyinka's *Oedipus at Colonus* for the Cultural Olympiad in Delphi, Greece, and the world premiere of a full-length dance based on the classic film *Casablanca* at the Great Hall of the People in Beijing. He designed the acclaimed recent productions of *Waiting for Godot* and *Joe Turner's Come and Gone* at the Mark Taper Forum. His memorable designs at SCR include *Silent Sky*, *Noises Off*, *Talley's Folly*, *The Philanderer*, *Heartbreak House* (LADCC) *Oleanna*, *The Company of Heaven*, *Shadowlands*, *Frankie and Johnny In the Clair de Lune*, *Faith Healer*, and 12 others. He has designed more than 300 plays and musicals at most major theatres in the United States. Iacovelli received a prime time Emmy Award for the A&E broadcast of the Broadway production of *Peter Pan*, starring Cathy Rigby. He has an MFA in scenic design from NYU Tisch School of the Arts. www.iacovelli.com

ANGELA BALOGH CALIN (*Costume Design*) returns to SCR where she has designed costumes and/or sets for more than 40 productions, including *The Whale*, *The Trip to Bountiful*, *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 A Noise Within Theatre. She graduated with an MFA in set and costume design from the Academy of Arts in Bucharest, Romania.

DONNA RUZIKA (*Lighting Design*) returns to SCR where her credits include *Tomfoolery*, *Ashes*, *Coming Attractions*, more than 20 children's plays for the Young Conservatory Players and with her husband Tom, co-designs for *The Whale*, *The Trip to Bountiful*, *Collected Stories* and *A Christmas Carol*. During the past 16 years, Ruzika has designed more than 56 productions for The Utah Shakespeare Festival, working both in the outdoor Adams Shakespeare Theatre and the indoor Randall Theatre. Her recent work with International City Theatre in Long Beach includes *Flyin' West*, *Let's Misbehave* and *Red*. She has also designed for Laguna Playhouse, The Colony Theatre, The Alabama Shakespeare Festival and Fullerton Civic Light Opera, where she designed more than 100 musicals as resident designer. For the past eight summers, Ruzika has been associate lighting designer for the Los Angeles Philharmonic's summer musical at the world-famous Hollywood Bowl. Her award-winning lighting has also been seen in Barcelona, Spain; Bogota, Colombia; and Cairo, Egypt.

MICHAEL ROTH (*Original Music/Soundscape*) returns to SCR where his work has been heard in more than 50 productions. His recent projects include Christopher Plummer's one-man show, *A Word or Two*, recently in Los Angeles, and *The Tempest* (Stratford Festival, Bravo); many collaborations with Randy Newman including musical direction/arrangements for Disney's *The Princess and the Frog*, *Faust*, and editing five songbooks; at SCR, *The Whale*, world premieres of *Mr. Marmalade*, *Wit*, *Brooklyn Boy* (also Broadway), *Dinner with Friends* (also off-Broadway); and *Jews and Baseball* (a documentary for PBS); many productions as La Jolla Playhouse's resident composer; collaborations with, among others, Culture Clash, Dan Sullivan, Des McAnuff, Sarah Ruhl, Mac Wellman, Anne Bogart, the United Nations and Tom Stoppard (including the American premieres of *Indian Ink*, *Invention of Love*); accompanying singers from Alicia Keyes to Alice Ripley; and a 2011 Sundance film composer fellow-

ship. His opera *Their Thought and Back Again* is available via iTunes. Among upcoming projects are his chamber music/theatre treatment of Beckett's *Imagination Dead Imagine* and *Fats November*, a piano sonata. For more information: <http://rothmusik.wix.com/rothmusik>

JOHN M. BAKER (*Dramaturg*) is the artistic associate at the Williamstown Theatre Festival and associate producer of Partial Comfort Productions (New York City). He is the former literary manager at Woolly Mammoth Theatre Company. As a dramaturg, Baker has developed new work at Boise Contemporary Theatre, Clubbed Thumb, The Juilliard School, The Kennedy Center, Ma-Yi Theater Company, Partial Comfort Productions, Page 73 Productions, PlayPenn, Seattle Repertory, Seven Devils Playwrights Conference, SPF, Woolly Mammoth, among others. He has spent seven summers as a dramaturg at The O'Neill National Playwrights Conference. Baker has taught at Fordham and Rutgers universities and at Marymount Manhattan College and has recently been a guest artist in the graduate playwriting programs of NYU's Tisch School of the Arts Asia, the University of Texas at Austin, and the University of Iowa. He holds a BA from Boston University and an MFA from the University of Iowa.

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

JAMIE A. TUCKER* (*Assistant Stage Manager*) is excited to be in his 12th season at SCR. Tucker completed his MFA in dance, specializing in stage management, at the

MARY BETH ADDERLEY (*Honorary Producer*) 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. Mary Beth has served as Honorary Producer a remarkable eight times, helping to underwrite the last six plays directed by Martin Benson, including Samuel D. Hunter's *The Whale* last season, *The Trip to Bountiful* (2011), *Misalliance* (2010), *The Happy Ones* (2009), *A Feminine Ending* (2008) and *Nothing Sacred* (2006), as well as *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 rejoined the Board of Trustees last summer, having previously served three terms from 2003-12. She also holds the unique distinction as the only Board member who is also a former SCR actor with appearances in many memorable productions in the 1970s.

OLIVIA AND A. ANDREW JOHNSON (*Honorary Producers*) are among SCR's most enthusiastic, dedicated and generous supporters, who have been passionate subscribers since the early 1970s. In addition to being major donors to all of SCR's capital campaigns through the years, they are charter members of Platinum Circle, longtime Gala supporters and have been First Nighters on both stages for more than 30 years. Olivia served on SCR's Board of Trustees for 18 years, and today enjoys the status of Emeritus Trustee. She chaired the 1997 Gala and continues as an active member of the Gala Committee each year. This is Olivia and Andy's third turn as Honorary Producers, having previously underwritten Margaret Edson's Pulitzer Prize-winning *Wit* in 1994 and John Guare's *Six Degrees of Separation* in 1996. Olivia captures their passion for SCR in her words, "Andy and I feel very blessed to have this opportunity to support the magic that we see on the SCR stages as 50th Season Honorary Producers. We love being just a small, but vital, piece of the huge effort put forth by SCR's talented artists and gifted artisans, as they mold the words of a brilliant young playwright into a true visual work of art. One that simultaneously moves, enlightens and entertains our SCR audiences. WOW! What a thrill!"

University of California, Irvine in 1994. Since coming to SCR, he has stage-managed or assisted on 64 productions. Some of his favorites have been the world premieres of Richard Greenberg's *Three Days of Rain*, *The Violet Hour* and *The Dazzle*; Rolin Jones' *The Intelligent Design of Jenny Chow*; and Noah Haidle's *Mr. Marmalade*. Other favorites include *Elemeno Pea*, *Jitney*, *A Midsummer Night's Dream*, *Crimes of the Heart*, *Fences*, *Anna in the Tropics*, *The Trip to Bountiful*, *A View from the Bridge*, *Chinglish*, *Death of a Salesman*, *Hamlet* and *The Light in the Piazza*. He has had the pleasure of working seven seasons on *La Posada Mágica* and six seasons at the helm of *A Christmas Carol*. If you can't find him in the theatre, he is likely to be riding his bike through the canyons of South Orange County. He is a proud member of Actors' Equity.

MARC MASTERSON (*Artistic Director*) is in his third season with SCR. His recent directing credits include *Death of a Salesman*, *Eurydice* and *Elemeno Pea* at SCR, *As You Like It* for the Houston Shakespeare Festival, *The Kite Runner* at Actors Theatre of Louisville and the Cleveland Play House. He previously served for 11 years as artistic director of Actors Theatre of Louisville and produced the Humana Festival of New American Plays. During his tenure, he produced more than 100 world premieres, expanded audiences and the repertoire, deepened arts education programs, and spearheaded numerous community-based projects. Other 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* in Louisville. 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 and 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 served six years on the Board of the Theatre Communications Group 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 the overall administration of SCR and has been manag-

ing 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 teaches a graduate class in nonprofit management at UC Irvine.

DAVID EMMES (*Founding Artistic Director*) is co-founder of South Coast Repertory. In May 2008, he received the Margo Jones Award for his lifetime commitment to theatre excellence and to fostering the art and craft of American playwriting. In addition, 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*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions he has directed include *New England* by Richard Nelson, *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Alan Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, 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.