



IN BRIEF

FOUNDING South Coast Repertory is a professional resident theatre founded in 1964 by David Emmes and Martin Benson.

VISION Creating the finest theatre in America.

LEADERSHIP SCR is led by Artistic Director David Ivers and Managing Director Paula Tomei. Its 35-member Board of Trustees is made up of community leaders from business, civic and arts backgrounds. In addition, hundreds of volunteers assist the theatre in reaching its goals, and about 2,600 individuals and businesses contribute each year to SCR's annual and endowment funds.

MISSION South Coast Repertory was founded in the belief that theatre is an art form with a unique power to illuminate the human experience. We commit ourselves to exploring urgent human and social issues of our time, and to merging literature, design, and performance in ways that test the bounds of theatre's artistic possibilities. We undertake to advance the art of theatre in the service of our community, and aim to extend that service through educational, intercultural, and community engagement programs that harmonize with our artistic mission.

**FACILITY/
SEASON** The David Emmes/Martin Benson Theatre Center is a three-theatre complex. There are six annual productions on the 507-seat Segerstrom Stage, four on the 336-seat Julianne Argyros Stage, with numerous workshops and theatre conservatory performances held in the 94-seat Nicholas Studio. In addition, the three-play family series, "Theatre for Young Audiences," produced on the Julianne Argyros Stage. The Emmes/Benson Theatre Center also houses the SCR Theatre Conservatory, with office, classroom and studio space for year-round classes for children, teens, adults and acting professionals. The center opened in October 2002, following an extensive renovation and expansion of the facility. It was renamed in 2014 to honor SCR Founding Artistic Directors David Emmes and Martin Benson.

HONORS South Coast Repertory is the winner of a Tony Award for Distinguished Achievement. Margaret Edson's *Wit*, a play developed and premiered at SCR in 1995, received the Pulitzer Prize for Drama in 1999. The 2007 Pulitzer went to the SCR commission *Rabbit Hole* by David Lindsay-Abaire. In 2003, SCR was named one of America's five Top Regional Theatres by *TIME* Magazine. SCR has been the most-honored theatre by the Los Angeles Drama Critics Circle and *Drama-Logue* magazine over numerous years, and won 10 Ted Schmitt Awards, annually given by the Los Angeles Drama Critics Circle to the best production of a world premiere. Two commissioned premieres—David Henry Hwang's *Golden Child* and José Rivera's *References to Salvador Dali Make Me Hot*—have gone on to win Obie Awards for writing, as did another SCR premiere, Rolin Jones' *The Intelligent Design of Jenny Chow*. Emmes and Benson received Lifetime Achievement Awards from both Theatre LA and the United States Institute for Theatre Technology. They also were named the recipients of the 2007-08 Margo Jones Medal. This prestigious award honors those who have demonstrated a significant impact, understanding and affirmation of the craft of playwriting, with a lifetime commitment to the encouragement of the living theatre everywhere.

AUDIENCE The 2019-20 Season had 9,399 subscribers. They were joined by an additional 33,475 single ticket holders. Due to the COVID-19 outbreak, four productions were canceled and one ended after the final preview.

BUDGET SCR's original FY21 \$11.4 million budget had 48% of income earned from ticket sales, Conservatory tuition, concessions, and other income, with annual contributions from corporate, individual, government, and special multi-year foundation grants account for about 33%, or \$3.7 million, and the balance derived from endowment earnings and reserve transfers. However, due to the 2020 pandemic situation, SCR FY20 budget was reduced by approximately 22% for both income and expenses with a current year-end projection of \$8.7 million.

AFFILIATIONS SCR is a member of the American Arts Alliance, the League of Resident Theatres (LORT), Theatre Communications Group (TCG), Californians for the Arts and Arts Orange County.

NEW PLAY DEVELOPMENT

PREMIERES More than 45 percent of SCR's more than 537 productions have been world, American or West Coast premieres. Among the 154 world premieres are: *Wit* by Margaret Edson, *Prelude to a Kiss* by Craig Lucas, *The Piano Teacher*, *The Language Archive* and *Office Hour* by Julia Cho, *Intimate Apparel* by Lynn Nottage, *Sight Unseen*, *Collected Stories*, *Brooklyn Boy* and *Shipwrecked!* by Donald Margulies, *Golden Child* by David Henry Hwang, *Three Days of Rain*, *The Violet Hour* and *A Naked Girl on the Appian Way* by Richard Greenberg, *The Beard of Avon* by Amy Freed, *The Intelligent Design of Jenny Chow* by Rolin Jones, *Rest* by Samuel D. Hunter and *Vietgone*, *Poor Yella Rednecks* by Qui Nguyen, *Cambodian Rock Band*, by Lauren Yee and *A Doll's House Part 2*, by Lucas Hnath.

THE LAB@SCR The Lab@SCR is an expansive new-play development program consisting of commissions, residencies, readings and workshops, aimed at creating new plays and musicals for the American stage and addressing the current challenges of contemporary theatre. First established as the Collaboration Laboratory (Colab) in 1984, the program was enhanced and rebranded in 2020.

FESTIVALS The Pacific Playwrights Festival is the centerpiece of The Lab@SCR. Each year, over the course of three days, seven plays are showcased in full productions or staged readings. Spring 2019 marked the festival's 22nd year.

COMMISSIONS Commissions are a key source for new plays and SCR's most effective means of supporting writers and developing long-term relationships with them. As of mid-2020, SCR has awarded a total of 333 commissions to more than 230 writers, including Amy Freed, Richard Greenberg, Nilo Cruz, David Henry Hwang, Howard Korder, Lynn Nottage, Donald Margulies, Karen Zacarías, Samuel D. Hunter, Lauren Yee and Qui Nguyen.

RESIDENCIES Extended playwrights' residencies bring writers to SCR for the rehearsal period of each world premiere and many American or West Coast premieres, ensuring that SCR's production will realize the writer's vision.

PLAYWRIGHTS & COMMUNITY Several initiatives have strengthened SCR's artistic engagement with its community. The CrossRoads & Commissioning Project, launched and initially funded with generous support from the Time Warner Foundation, immerses playwrights in the diversity of Orange County. Qui Nguyen's *Vietgone* found inspiration through photos that the playwright saw at the University of California, Irvine's, Southeast Asian Archive Center. The photos were from the Fort Chaffee, Ark., refugee camp where his parents met and fell in love. Nguyen's resulting play—developed through much work with Orange County's Vietnamese community—premiered at SCR in 2015, earned a Los Angeles Drama Critics Association Ted Schmitt Award for Best World Premiere of the Year and a prestigious Harold and Mimi Steinberg / American Theatre Critics Association Award. Other CrossRoads commissions that have been produced to date at South Coast Repertory include *Orange* by Aditi Brennan Kapil, *Yoga Play* by Dipika Guha and *Cambodian Rock Band* by Lauren Yee. In 2019, Yee's play earned an LADCC Ted Schmitt Award for Best World Premiere of the Year and the prestigious Harold & Mimi Steinberg/ATCA Award. A James Irvine Foundation grant supported a two-year project with the Latino residents of Santa Ana, Calif., who told their stories to playwright José Cruz González and helped him create a play inspired by the community. *The Long Road Today/El Camino Largo de Hoy*, premiered in 2014.

READINGS/WORKSHOPS Play readings and workshops are an integral part of SCR's season. In addition to frequent in-house play readings, which allow the theatre's artistic staff to monitor the progress of new work, the NewSCRipts series of public play readings has brought audience members into the process since 1985. Of the first 135 plays read in the series, more than 85% have gone on to production at SCR or elsewhere.

EDUCATION & ACCESS

TDP THEATRE DISCOVERY PROJECT: High school and college students attend select performances of SCR productions, with study guides to increase understanding and appreciation of each production.

TYA THEATRE FOR YOUNG AUDIENCES: Weekday matinee performances of all shows are given free of charge to groups from Orange County schools, and SCR underwrites the cost of school buses for Title I schools with funding from foundations. Families are able to attend the shows at paid weekend performances.

ACCESS THEATRE ACCESS: Groups of underserved high school and college students and select community organizations receive free admission to shows through the Theatre Access Program.

THEATRE CONSERVATORY KIDS & TEEN ACTING CLASSES: A year-round program of actor training and performance opportunities for students ages 8-17. Programs of movement, voice and acting technique culminate in classroom demonstrations at the end of each session. An introduction to the fundamentals of acting and performance is provided through the Summer Acting Workshop. Advanced students have the opportunity to audition for the Junior, Teen or Summer Players.

ADULT ACTING & PLAYWRITING CLASSES: For students 18 years and older, SCR offers classes for all interests and levels: beginning through advanced acting training, with additional special courses offered in improvisation, playwriting, musical theatre and acting for the camera.

AIP ACTING INTENSIVE PROGRAM: An intensive seven-week summer training session designed for students pursuing a career in acting, taught by industry professionals. Coursework emphasizes acting, audition techniques, script analysis, Shakespeare, voice, improvisation and characterization.

NC NEIGHBORHOOD CONSERVATORY: This program offers free after-school drama classes to children who would otherwise be unable to participate. SCR sends its professionally trained conservatory instructors into community centers throughout Orange County to provide instruction in mime, improvisation, creative dramatics and acting.

SCHOLARSHIPS Upon teacher recommendation, students enrolled in Neighborhood Conservatory who show exceptional talent, need and interest receive full scholarships to attend Theatre Conservatory classes on-site at SCR. Full and partial scholarships are also made available to deserving students to attend the Acting Intensive Program.

TOURS & SPEAKERS SCR opens itself to the community through backstage tours of the theatre and special guest-speaking engagements by staff and artists at local groups and schools.

DISCOUNTS **RUSH TICKETS:** Special ticket bargains on the day of performance only and subject to availability. **25 AND UNDER / FULL-TIME STUDENT DISCOUNT PROGRAMS:** Substantial discounts are also offered on subscriptions and single tickets. Both students and patrons 25 years old and under can purchase \$20 advanced tickets or \$10 rush tickets on the day of performance only and subject to availability. Anyone under 25 who signs up for the MyStage program may order \$10 tickets to any mainstage show other than *A Christmas Carol* anytime. **EDUCATORS AND UNDER 35 SUBSCRIBER DISCOUNTS:** Subscriptions at up to 50% off single ticket prices. **SENIOR DISCOUNTS:** Patrons 65 and over receive up to 20% off subscriptions and single tickets. **"PAY WHAT YOU WILL":** On the first Saturday matinee of each production, the patron sets the ticket price. There is a limit of two tickets per order, and a minimum price of \$10 per ticket. **MySTAGE:** A theatre membership program for 15-25 year olds. Members get tickets for \$10.

2020-2021 • SOUTH COAST REPERTORY • 57th SEASON

DAVID IVERS, Artistic Director • PAULA TOMEI, Managing Director

DAVID EMMES and MARTIN BENSON, Founding Artistic Directors

DAVID EMMES/MARTIN BENSON THEATRE CENTER • 655 Town Center Drive, Costa Mesa, CA 92626

ADMINISTRATION: (714) 708-5500 TICKET INFORMATION: (714) 708-5555 FAX: (714) 545-0391 WEBSITE: WWW.SCR.ORG



MILESTONES

- 1964** *Tartuffe*, South Coast Repertory's first production, opens and tours Los Angeles and Orange County as SCR's First Step.
- 1965** SCR's first home, the 75-seat Second Step Theatre, opens with Samuel Beckett's *Waiting for Godot*.
- 1966** SCR's *The Birthday Party* is the first Southern California production of a play by Harold Pinter. Cecil Smith's rave review in the *Los Angeles Times* draws the first significant publicity to SCR.
- 1967** SCR opens its 217-seat Third Step Theatre in a converted variety store on Newport Boulevard in Costa Mesa. Schedules in both locations continue for one season before the Second Step closes.
- 1968** West Coast premiere of the politically charged *America Hurrah!* by Jean-Claude van Itallie.
- 1969** The Living Theatre Project becomes SCR's first community services program when it offers special student performances of Arthur Miller's *Death of a Salesman*.
- 1970** SCR wins its first Los Angeles Drama Critics Circle (LADCC) Award for a series of productions including Arthur Kopit's *Indians*. SCR forms its Professional Conservatory.
- 1971** SCR's children's shows begin touring Southern California schools. SCR receives its first National Endowment for the Arts grant and its first Rockefeller Foundation grant for new plays.
- 1973** Second LADCC Award given for a season of West Coast premieres including Slawomir Mrozek's *Tango*, Michael Weller's *Moonchildren*, Friedrich Durrenmatt's *Play Strindberg* and David Rabe's *The Basic Training of Pavlo Hummel*.
- 1974** SCR turns fully professional with its staging of Tom Stoppard's *The Real Inspector Hound*, the first SCR play produced under a League of Resident Theatres (LORT) Actors Equity Association contract. SCR forms its Young and Adult conservatories.
- 1975** *Jumpers* by Tom Stoppard and *The National Health* by Peter Nicholas extend SCR's interest in contemporary British theatre.
- 1976** SCR launches a \$3.5 million building campaign to construct SCR's Fourth Step Theatre, at that time the largest fundraising effort in Orange County.
- 1977** SCR reaches 10,000 subscribers after the Third Step Theatre expands to 250 seats.
- 1978** The Fourth Step Theatre opens, attracting 17,000 subscribers. SCR's annual budget exceeds \$1 million. Richard Eder, writing in *The New York Times*, brings favorable national attention to SCR for its production of Trevor Griffith's *Comedians*.
- 1979** New play development leaps forward with the introduction of playwrights' residencies—starting with *The Sorrows of Frederick* by Romulus Linney—and commissions. A rehearsal hall is converted into the 161-seat Second Stage, a full thrust theatre for more experimental work. The first production is *A Life in the Theatre* by David Mamet. SCR's playwrights commissioning program begins.
- 1980** First production of *A Christmas Carol*, featuring Hal Landon Jr. as Scrooge and directed by John-David Keller. The stage adaptation is done by Literary Director Jerry Patch.

- 1981** The first long-range plan includes establishing an endowment, which prompts the decade-long Challenge for Excellence Campaign, beginning with a Phase I goal of \$3 million for endowment and capital.
- 1982** New play program launches five world premieres including *Brothers* by George Sibbald. SCR is *Drama-Logue* and LADCC's most-honored theatre.
- 1983** An FDG/CBS New Play grant sparks a Second Stage season of world premieres. SCR grabs the headlines by winning eight LADCC Awards for J.M. Synge's *Playboy of the Western World*. *Second Lives* augments the Educational Touring Production of *Finding Home* by Michael Dixon and Jerry Patch, exploring contemporary immigration in staged readings and a book.
- 1984** The 20th Anniversary Season includes premieres by Beth Henley and Keith Reddin and the American premiere of Thomas Murphy's *The Gigli Concert*. The season is commemorated in a commissioned poster by William Wiley. Caryl Churchill's *Top Girls* is the first SCR play to transfer to a commercial run.
- 1985** SCR breaks ground for a \$1.5 million expansion, the Artists Center, and announces The Collaboration Laboratory (Colab), a funding and resource program for new play development to be housed in the new wing. The National Endowment for the Arts gives SCR a \$350,000 Challenge Grant for Colab launching The Campaign for SCR — a five-year, \$12 million campaign integrating annual, capital and endowment fundraising. The NewSCRipts play reading series is launched. SCR's West Coast premiere of Craig Lucas' *Blue Window* moves to Santa Monica.
- 1986** *Blue Window* receives the most awards given any 1985 Southern California theatre production including four LADCC Awards. The annual Hispanic Playwrights Project begins with nine playwrights from across America in town for workshops and public readings of their plays. SCR starts its Neighborhood Conservatory program. Subscriptions top 25,000; ticket sales average 95% of capacity.
- 1987** World premiere of SCR-commissioned *Prelude to a Kiss* by Craig Lucas.
- 1988** SCR wins the Tony Award for Outstanding Regional Theatre. Arthur Miller's *The Crucible* opens the 25th season, and earns eight LADCC Awards. A Fall Tour of Roy Conboy's *Happy Birthday, Angel*, with an anti-gang theme, tours secondary schools. SCR stages the first California Playwrights Competition.
- 1989** Appearances by Dana Ivey, Elizabeth McGovern, Joe Spano and David Schramm indicate a new level of commitment to acting excellence. David Chambers, Michael Devine and Craig Lucas become the theatre's first Associate Artists. California Play Program's second year has plays by Richard Hellesten, Octavio Solis and Shem Bitterman.
- 1990** An AT&T "New Plays for the Nineties" grant supports the premiere of Howard Korder's *Search and Destroy*, which wins the LADCC's first Ted Schmitt Award for best new play production. Sally Nemeth's *Holy Days* wins four LADCC Awards and goes on to be filmed with the SCR cast. Six writers participate in SCR's Hispanic Playwrights Project; three of the scripts are published. SCR's productions of *You Never Can Tell* (George Bernard Shaw) and *Frankie and Johnny in the Clair de Lune* (Terrence McNally) are part of the Singapore Arts Festival.
- 1991** Donald Margulies' *Sight Unseen* premieres. George Bernard Shaw's *Heartbreak House* sparks another LADCC sweep. New York theatres produce three SCR-originated plays—*Sight Unseen*, Howard Korder's *Search and Destroy* and Richard Greenberg's *The Extra Man*.
- 1992** SCR-commissioned *Prelude to a Kiss* by Craig Lucas has its film premiere.
- 1993** The 30th season marks the launch of a \$7 million endowment and capital campaign, which will include funds for new off-site production facility. The fifth California Playwrights Competition brings total of submitted scripts close to 2,000. Educational Touring Production of *My Mom's Dad*, by Richard Hellesten and Michael Silversher, promotes generational understanding with the aid of Vietnamese phrases, characters and stories. Roger Rueff's *So Many Words* wins SCR's second LADCC Ted Schmitt Award.

- 1994** The Production Center opens with facilities for set construction, wardrobe and prop storage, and rehearsal space. Cecilia Fannon's *Green Icebergs* wins the sixth California Playwrights Competition and moves on to a successful run on the Mainstage. The world premiere of Richard Greenberg's *Night and Her Stars* presages another New York run of an SCR-commissioned script. Cheryl L. West's *Jar the Floor* sets new records before winning four NAACP Theatre Awards in LA. *La Posada Mágica* premieres thanks to a grant from the Lila Wallace/Reader's Digest Fund.
- 1995** The 30th season campaign successfully concludes with the largest single gift from arts patron William Gillespie. Margaret Edson's *Wit* receives its world premiere. It goes on to win SCR's third Ted Schmitt Award in five years. Nicky Silver's *Pterodactyls* wins great acclaim in a record-setting successful run. David Emmes and Martin Benson receive Lifetime Achievement Awards from the United States Institute for Theatre Technology and Theatre LA.
- 1996** SCR wins its most awards ever. Mark Rucker is named a fourth Associate Artist. Four premieres in 1996-97 season are Donald Margulies' *Collected Stories*, David Henry Hwang's *Golden Child*, a co-production with New York's Public Theater, *BAFO* by Tom Strellich and Richard Greenberg's *Three Days of Rain*. By closing, each will be sold out.
- 1997** Donald Margulies' SCR-commissioned *Collected Stories* wins SCR's fourth Ted Schmitt Award for a new play from LADCC and is a finalist for the Pulitzer Prize for Drama. David Henry Hwang's *Golden Child*, an SCR commission, wins two Obie Awards. SCR's 1996-97 season subscription numbers are up, and renewals for 1997-98 top 85% on Mainstage and 90% on Second Stage.
- 1998** *Three Days of Rain* by Richard Greenberg wins the LADCC's Ted Schmitt Award. SCR launches a successful Pacific Playwrights Festival with theatre artists from across the country attending workshop productions and staged readings. SCR is the only theatre, and only Southern California arts group, in the first annual Irvine Foundation's Cornerstone Arts Organization program for California's exemplary arts groups, receiving \$550,000 over the course of three seasons. Playwright Amy Freed and Associate Artist Mark Rucker receive residency grants from Theatre Communications Group. The Segerstrom Family donates land for facility expansion.
- 1999** A \$1.26 million grant from Henry T. and Stacey Nicholas accelerates plans for expansion. Margaret Edson's *Wit*, an SCR premiere in 1995, wins the Pulitzer Prize for Drama.
- 2000** Donald Margulies' *Dinner with Friends* wins the Pulitzer Prize for Drama. The play, which benefited from an SCR production before its 1998 off-Broadway debut, is the second consecutive Pulitzer for a play developed at SCR. *The Education of Randy Newman*, a musical based on songs by the singer-songwriter, premieres. In October, the "SCR: The Next Stage" campaign is launched to raise \$40 million in capital, endowment and annual operating funds for a renovation that will add a new 336-seat theatre and four new classrooms. The goal later increases to \$50 million.
- 2001** A naming gift of \$5 million for the new theatre is made by George and Julianne Argyros. Four plays premiere: David Lindsay-Abaire's *Kimberly Akimbo* and Amy Freed's *The Beard of Avon* in the 37th season, and Annie Weisman's *Hold Please* and Lucinda Coxon's *Nostalgia* in the 38th. During the summer, the fourth Pacific Playwrights Festival features *California Scenarios*, a commissioned site-specific Latino work set in the Noguchi Gardens.
- 2002** World premieres by Horton Foote and Joe Hortua. Amy Freed's *The Beard of Avon* receives five regional productions and wins SCR's sixth LADCC Ted Schmitt Award. The Paul Folino Family's \$10 million naming gift is the largest single gift from an individual to an American regional theatre. The Folino Theatre Center is inaugurated on October 5. The world premiere of Richard Greenberg's *The Violet Hour* inaugurates the Julianne Argyros Stage.
- 2003** The sixth Pacific Playwrights Festival's two premiere productions—Lynn Nottage's *Intimate Apparel* and *The Intelligent Design of Jenny Chow* by Rolin Jones, a third-year student at Yale School of Drama—both win American Theatre Critics Association Awards, securing the festival's importance. *TIME* Magazine names SCR

one of America's Top Five Regional Theatres. The three-play series of "Theatre for Young Audiences ... and Their Families" is launched, providing 12 free performances of each production to students in local school districts. The New York theatre season includes nine plays commissioned, developed and/or originated at SCR, including Lynn Nottage's *Intimate Apparel*, Donald Margulies' *Sight Unseen*, Richard Greenberg's *The Violet Hour*, Amy Freed's *The Beard of Avon* and Howard Korder's *Sea of Tranquility*.

- 2004** The largest production in SCR history is Edmond Rostand's *Cyrano de Bergerac*, directed by Mark Rucker and starring Mark Harelik. Amy Freed's third commissioned premiere, *Safe in Hell*, shares Pacific Playwrights Festival limelight with a controversial new play by 25-year-old Noah Haidle. *Mr. Marmalade* is Haidle's first professional production, and he is the youngest playwright ever produced at SCR; a healthy sign of youthfulness as the theatre concludes its 40th season. Theatre for Young Audiences produces the world premiere of Richard Hellesten and Michael Silversher's SCR-commissioned adaptation of Kenneth Grahame's *The Wind in the Willows*.
- 2005** The season includes SCR's first production to go to Broadway and an incredible five world premieres. The world premiere of Donald Margulies' *Brooklyn Boy*, a co-production with Manhattan Theatre Club, opens in September 2004. After SCR's staging, *Brooklyn Boy* made its Broadway opening at MTC's Biltmore Theatre in February 2005. In addition, Christopher Shinn's *On the Mountain*, Noah Haidle's *Princess Marjorie*, Richard Greenberg's *A Naked Girl on the Appian Way* and Lucinda Coxon's *Vesuvius* make their world premieres at SCR. *A Christmas Carol* celebrates 25 years as Orange County's favorite holiday tradition.
- 2006** This year features three world premieres, beginning in January with Tony Award-winner Jeff Whitty's *The Further Adventures of Hedda Gabler* on the Julianne Argyros Stage. A further highlight on the Argyros Stage includes the work of another film legend, when William Friedkin directs the West Coast premiere of *Man from Nebraska* by Tracy Letts. The world premiere of *The Studio* follows later in the year on the Segerstrom Stage—a unique play with dance—written, directed and choreographed by Christopher d'Amboise. The Argyros wraps up its four-play season with the world premiere of Tanya Barfield's *Blue Door*, a two-man drama steeped in lyrical storytelling. The Segerstrom Stage also hosts the American premiere of Terry Johnson's *Hitchcock Blonde*, featuring state-of-the-art film technology, as well as film legend Alfred Hitchcock reincarnated by actor Dakin Matthews.
- 2007** This is a season of milestones: SCR surpasses the 200 mark in commissions awarded; the NewSCRipts series presents its 100th public play reading; Julia Cho's *The Piano Teacher* is SCR's 100th world premiere; and the Pacific Playwrights Festival celebrates its 10th year by presenting seven new plays, including the latest commissioned works of Richard Greenberg, Donald Margulies and José Rivera. The 43rd season culminates with SCR's first-ever production of Shakespeare's *Hamlet*, directed by Tony Award-winner Daniel Sullivan.
- 2008** Two of SCR's favorite playwright collaborators bracket the season: Donald Margulies starts things off with his fourth SCR world premiere, *Shipwrecked! An Entertainment*, while Richard Greenberg returns for his eighth SCR world premiere, *The Injured Party*, anchoring the 11th annual Pacific Playwright Festival at the end of the season. Two other world premieres are Kate Robin's *What They Have* (Segerstrom Stage) and the musical *Imagine*, by Doug Cooney and David O (Theatre for Young Audiences). Another season highlight, *Culture Clash in AmeriCCa*, marks the return of the comedy/performance trio after a 10-year absence and is held over by popular demand. David Emmes and Martin Benson receive the prestigious Margo Jones Award for their lifetime commitment to theatre excellence.
- 2009** Among the nine subscription offerings are five world premieres, including the latest from SCR favorites Amy Freed and Richard Greenberg. The season concludes with the first major revival of Donald Margulies' *Collected Stories*, an SCR commission that had its world premiere on SCR's Second Stage in 1996. The book *Stepping Ahead*, by Larry Christon, is published, a volume that chronicles SCR's first 45 years.
- 2010** SCR produces six world premieres, including two for its Theatre for Young Audiences series. Julie Marie Myatt's *The Happy Ones* wins SCR its seventh LADCC Ted Schmitt Award for best Southern California new play. Shortly before its world premiere at SCR, Julia Cho's *The Language Archive* wins the prestigious Susan Smith Blackburn Prize for best English-language play written by a woman. *A Christmas Carol* celebrates its

30th anniversary, with Hal Landon Jr. once again in the role of Ebenezer Scrooge. David Emmes and Martin Benson announce plans to move into Founding Director roles and search for a new Artistic Director.

- 2011** SCR names Marc Masterson as its new Artistic Director and Co-CEO with Managing Director Paula Tomei. Emmes and Benson step into the roles of Founding Artistic Directors. The season includes two world premieres—Lauren Gunderson’s *Silent Sky* and Itamar Moses’ *Completeness*—and critically and commercially successful revivals of Shaw’s *Misalliance*, Shakespeare’s *A Midsummer Night’s Dream* and Richard Greenberg’s *Three Days of Rain*. SCR launches the pilot Studio Series program, which brings six of the best small, local arts organizations into the Nicholas Studio for weekend-long performances and features an SCR workshop production of Sofia Alvarez’s *Between Us Chickens*.
- 2012** A season that opens with a lavish production of *Pride and Prejudice* and closes with August Wilson’s *Jitney* includes the 15th Anniversary of the Pacific Playwrights Festival, with two world premiere productions, SCR’s first commissioned musical, *Cloudlands* by Octavio Solis and Adam Gwon, and Steven Drukman’s *The Prince of Atlantis*. A third world premiere is Catherine Trieschmann’s *How the World Began*. The newly named Studio SCR series continues with six works presented in the Nicholas Studio by small, local arts organizations, with whom SCR partners to forge new artistic relationships and expand audiences.
- 2013** SCR presents the West Coast premiere of David Henry Hwang’s *Chinglish*, a co-production with Berkeley Repertory Theatre; the production then tours to the Hong Kong Arts Festival. The season includes two world premieres: Beau Willimon’s *The Parisian Woman* (a play that went to Broadway in 2017) and Noah Haidle’s *Smokefall*. In a first-time collaboration, SCR, Center Theatre Group and La Jolla Playhouse present the West Coast premiere of the English-language translation of *Neva* by Guillermo Calderón, part of the Studio SCR series.
- 2014** SCR celebrates its 50th Season. The Gala Ball, “Theatrical Gold,” raises \$3 million, thanks to a generous gift from George and Julianne Argyros. The season sees six world premieres, including SCR commissions *Trudy and Max in Love* by Zoe Kazan and *Rest* by Samuel D. Hunter. The season opens with the classic *Death of a Salesman* by Arthur Miller and concludes with the play that launched SCR: Moliere’s *Tartuffe*. In January 2014, the theatre complex was renamed The David Emmes and Martin Benson Theatre Center at the request of Paul Folino.
- 2015** The season sees three SCR-commissioned world premieres: from Theresa Rebeck (*Zealot*), Melissa Ross (*Of Good Stock*) and Rajiv Joseph (*Mr. Wolf*). The season opens with the magical (and musical) Shakespeare classic, *The Tempest*, reimagined by Aaron Posner and Teller (a co-production with The Smith Center, Las Vegas, and American Repertory Theatre); the production earns a Los Angeles Drama Critics Circle Award for illusion and magic. The season also includes a first-time international presented production, a collaboration with U.K.’s Kneehigh (*Tristan & Yseult*); and a first for SCR: an all-Spanish language production from Inmigrantes Teatro called *Kikiricaja: Una Historia de Payasos* as part of Studio SCR. A fifth SCR commission lands in the Theatre for Young Audiences series—*OZ 2.5*—and is the first young audience play by Catherine Trieschmann.
- 2016** A milestone season for SCR, with its 500th production (*Amadeus*). Four of five world premieres are SCR commissions: *Vietgone* by Qui Nguyen, *Going to a Place where you Already Are* by Bekah Brunstetter, *Future Thinking* by Eliza Clark and *Office Hour* by Julia Cho. Sandra Tsing-Loh’s *The Madwoman in the Volvo* also has its world premiere. *Vietgone* earns numerous accolades, including the Los Angeles Drama Critics’ Ted Schmitt Award for Best World Premiere of the Year and also receives the prestigious Harold and Mimi Steinberg / American Theatre Critics Association New Play Award.
- 2017** SCR’s 53rd season featured four world-premieres: *The Seigel* by Michael Mitnick, *Flora & Ulysses* by John Glore (Theatre for Young Audiences production), *Yoga Play* by Dipika Guha and *A Doll’s House, Part 2* by Lucas Hnath. *Doll’s House* had nearly simultaneous productions on both coasts: the world premiere at SCR and a Broadway production that earned multiple Tony Award nominations including Best Play. A vibrant adaptation of *Moby Dick* from Lookingglass Theatre Company and *Destiny of Desire*, a telenovela-for-stage from Karen Zacarias (co-production with Chicago’s Goodman Theatre) were also featured. The Pacific Playwrights

Festival marked its 20th year by welcoming large and appreciative audiences for four readings and three full productions, along with publication of a second play anthology volume. *Vietgone* by Qui Nguyen earned a Lucille Lortel Award in New York for Outstanding Projection Design.

- 2018** The season is marked by six world premieres including *Curve of Departure* by Rachel Bonds (with an immediate second production at Washington, D.C.'s Studio Theatre); *SHREW!* by Amy Freed; *Little Black Shadows* by Kemp Powers; and *Cambodian Rock Band* by Lauren Yee (with second and third productions announced for 2019 at Victory Gardens Theatre in Chicago and Oregon Shakespeare Festival in Ashland). The Theatre for Young Audiences production, *Amos & Boris*, is another world premiere. Artistic Director Marc Masterson steps down in July and a national search is conducted for his successor.
- 2019** In September 2018, David Ivers is named as SCR's fourth Artistic Director, to co-lead the theatre with Paula Tomei, Managing Director. Tomei receives the Helena Modjeska Cultural Legacy Award for lifetime achievement in the arts. Three new plays were included in 55th season—including *Poor Yella Rednecks* by Qui Nguyen, *Sheepdog* by Kevin Artigue and a co-world premiere Theatre for Young Audiences show, *Nate the Great* by John Maclay and Brett Ryback. The 12-show season also saw the return of classics including *Sense and Sensibility* and our first production of *Sweeney Todd: The Demon Barber of Fleet Street*. Lauren Yee's SCR-commissioned *Cambodian Rock Band* earns the prestigious Harold and Mimi Steingberg /American Theatre Critics Association Award that recognizes playwrights for the best script that premiered professionally outside New York City. Five staged readings, including a concert-reading of a new musical adapted from Craig Lucas' *Prelude to a Kiss*, and two full productions are featured during the 22nd Pacific Playwrights Festival.
- 2020** A new era of leadership begins with Artistic Director David Ivers and Managing Director Paula Tomei. SCR enhances community engagement beginning with *American Mariachi* by Jose Cruz Gonzalez—with mariachi bands from throughout the region performing live on Ela's Terrace, before most performances. The season includes the world premiere of *The Canadians* by Adam Bock, *Aubergine* by Julia Cho, *Fireflies* by Donja R. Love, the musical *She Loves Me*, which marked Ivers directorial debut as artistic director, two Theatre for Young Audiences productions as well as the 40th anniversary production of *A Christmas Carol*—the final bow for Hal Landon Jr. (Scrooge) and John-David Keller (director). A surprise \$5 million gift from Julianne Argyros includes funding to mount a new production of *A Christmas Carol*. In March 2020, the COVID-19 pandemic forced the theatre to close and cancel the remaining shows of the season, along with the Pacific Playwrights Festival.



PREMIERES

South Coast Repertory's mission to develop plays traces back to its second season, when Ian Bernard's *Chocolates* was premiered in 1966. At the end of the 2019-20 season, 155 plays have debuted on our stages, many of them commissioned by SCR.

- Abundance* by Beth Henley*
- Adrienne's Summer* by William Lang
- Adventures in a Paper Bag* by John Arthur Davis & Ron Thronson
- Alekhine's Defense* by Robert Daseler
- Amos & Boris* book & lyrics by Sofia Alvarez, music & additional lyrics by Daniel Roland Tierney
- April Snow* by Romulus Linney*
- At Long Last Leo* by Mark Stein*
- BAFO (Best and Final Offer)* by Tom Strellich*
- Ballad of Yachiyo* by Philip Kan Gotanda*
- The Beard of Avon* by Amy Freed*
- Before I Got My Eye Put Out* by Timothy Mason*
- The Beginning of August* by Tom Donaghy*
- Ben and the Magic Paintbrush* by Bathsheba Doran*
- Bing and Walker* by James Paul Farrell*
- Birds* by Lisa Loomer*
- The Birds* by John Glore and Culture Clash*
- Blue Door* by Tanya Barfield*
- Boundary Waters* by Barbara Field*
- Brooklyn Boy* by Donald Margulies*
- Brothers* by George Sibbald*
- But Not for Me* by Keith Reddin*
- Cambodian Rock Band* by Lauren Yee*
- The Canadians* by Adam Bock
- Chevalière* by David Trainer*
- Chocolates* by Ian Bernard*
- Closely Related* by Bruce MacDonald
- Cloudlands* book & lyrics by Octavio Solis, music & lyrics by Adam Gwon
- Cold Sweat* by Neal Bell*
- Collected Stories* by Donald Margulies*
- The Company of Heaven* by John Glore*
- Completeness* by Itamar Moses*
- Curve of Departure* by Rachel Bonds*
- The Debutante Ball* by Beth Henley*
- Doctor Cerberus* by Roberto Aguirre-Sacasa*
- Dog Logic* by Thomas Strellich*
- A Doll's House, Part 2* by Lucas Hnath*
- Dragon Lady* by Robert Daseler*
- The Education of Randy Newman*, words & music by Randy Newman; conceived by Michael Roth, Jerry Patch and Mr. Newman*
- El Dorado* by Milcha Sanchez-Scott
- Emilie* by Lauren Gunderson*
- Everett Beekin* by Richard Greenberg*
- The Extra Man* by Richard Greenberg*
- Fast Company* by Carla Ching*
- Five Mile Lake* by Rachel Bonds*
- Flora & Ulysses* a play by John Glore, adapted from the book by Kate DiCamillo*
- Freedomland* by Amy Freed*
- The Further Adventures of Hedda Gabler* by Jeff Whitty*
- Future Thinking* by Eliza Clark
- The Geography of Luck* by Marlane Meyer*
- Getting Frankie Married—and Afterwards* by Horton Foote*
- Going to a Place where you Already Are* by Bekah Brunstetter*
- Golden Child* by David Henry Hwang*
- Goldfish* by John Kolvenbach*
- Goodbye Freddy* by Elizabeth Diggs*
- Great Day in the Morning* by Thomas Babe
- Green Icebergs* by Cecilia Fannon*
- The Happy Ones* by Julie Marie Myatt*
- Highest Standard of Living* by Keith Reddin*
- Hold Please* by Annie Weisman*
- The Hollow Lands* by Howard Korder*
- Hospitality Suite* by Roger Rueff*
- How the World Began* by Catherine Trieschmann*
- Hurrah at Last* by Richard Greenberg*
- Imagine* by Doug Cooney & David O
- In A Garden* by Howard Korder*
- In the Midst of Life* by Ron Thronson, Toni Shearer, and Bryant McKernan
- The Incredible Reign of Good King Ubu* by Ron Thronson
- The Injured Party* by Richard Greenberg
- The Intelligent Design of Jenny Chow* by Rolin Jones*
- The Interrogation of Nathan Hale* by David Stanley Ford*
- Intimate Apparel* by Lynn Nottage*
- An Italian Straw Hat* book & lyrics by John Strand; music by Dennis McCarthy
- Jane of the Jungle* book & lyrics by Karen Zacarias, music by Deborah Wicks La Puma*
- Kimberly Akimbo* by David Lindsay-Abaire*
- The Language Archive* by Julia Cho*
- La Posada Mágica* by Octavio Solis and Marcos Loya*
- Last Day of the Year* by Peter Renno
- Let's Play Two* by Anthony Clarvoe*
- Life and Limb* by Keith Reddin*
- Life is a Dream* adapted by Nilo Cruz*
- Little Black Shadows* by Kemp Powers
- The Madwoman in the Volvo* by Sandra Tsing Loh*
- Making It* by Joe Hortua*
- Man of the Flesh* by Octavio Solis*
- Men's Singles* by D.B. Gilles*
- A Mess of Plays* by Chris Durang by Christopher Durang*
- Mother Earth* by Ron Thronson and Toni Shearer*
- Mr. Marmalade* by Noah Haidle*
- Mr. Wolf* by Rajiv Joseph*
- My Wandering Boy* by Julie Marie Myatt*
- A Naked Girl on the Appian Way* by Richard Greenberg*
- Night and Her Stars* by Richard Greenberg*
- The Night Fairy* adapted by John Glore*
- Noah Johnson Had a Whore . . .* by Jon Bastian*

Nostalgia by Lucinda Coxon*
Of Good Stock by Melissa Ross*
Office Hour by Julia Cho*
Oli's Ice Cream Suit by Richard Ploetz
The Only Child by Quincy Long and
 Dennis McCarthy
On the Jump by John Glore*
On the Mountain by Christopher Shinn*
Once in Arden by Richard Hellesen*
Our Mother's Brief Affair
 by Richard Greenberg*
OZ 2.5 by Catherine Trieschmann
The Parisian Woman by Beau Willimon*
The Piano Teacher by Julia Cho*
Pictures from the Walls of Pompeii
 by Tim Kelly
Pirates by Mark W. Lee
Points in Time by Elias Davis & David
 Pollack
Poor Yella Rednecks by Qui Nguyen*
Prelude to a Kiss by Craig Lucas*
The Prince of Atlantis by Steven Drukman
Princess Marjorie by Noah Haidle*
The Purple Lights of Joppa Illinois
 by Adam Rapp*

The Ramp by Shem Bitterman
References to Salvador Dali Make Me Hot
 by José Rivera*
Rest by Samuel D. Hunter*
Reunion by Gregory S Moss*
Right of Way by Richard Lees
Rum & Coke by Keith Reddin*
The Russian Teacher by Alexander Buravsky
 (English trans. by Keith Reddin)
Safe in Hell by Amy Freed*
Screwball by L.J. Schneiderman
Search and Destroy by Howard Korder*
Shades by David Epstein
She Also Dances by Kenneth Arnold*
Sheepdog by Kevin Artigue*
She Stoops to Folly by Tom Murphy*
Shipwrecked by Donald Margulies*
SHREW! by Amy Freed
The Siegel by Michael Mitnick*
Sight Unseen by Donald Margulies*
Silent Sky by Lauren Gunderson*
Smokefall by Noah Haidle*
Snowman in an Empty Closet
 by Gary Michael White
So Many Words by Roger Rueff*

The Studio by Christopher d'Amboise*
System Wonderland by David Wiener
The Things You Don't Know
 by David Hollander
Three Days of Rain by Richard Greenberg*
Three Postcards by Craig Lucas and
 Craig Carnelia*
Time Was by Shannon Keith Kelley
tokyo fish story by Kimber Lee*
Trudy and Max in Love by Zoe Kazan
V & V Only by Jim Leonard Jr. *
Vesuvius by Lucinda Coxon
Vietgone by Qui Nguyen*
The Violet Hour by Richard Greenberg*
What They Have by Kate Robin*
The Wind in the Willows by Richard
 Hellesen and Michael Silversher*
Wit by Margaret Edson*
A Wrinkle in Time adapted by John Glore*
Yoga Play by Dipika Guha*
You, Nero by Amy Freed*
Zealot by Theresa Rebeck

* Subsequently produced by others



COMMISSIONS

South Coast
Repertory's
relationship with a
playwright's script
frequently starts
before the writing
begins.

Play commissions are
a way to financially
support a writer
during the creative
process.

The Numbers

333

Commissions Given

233

Playwrights Commissioned

10

Composers Commissioned

60

Currently Commissioned

91

Commissions Produced
by SCR

Bold: current commissions.
Numbers: total commissions.
Parenthesis: commissions
produced at SCR.

*composer

(Through 06/14/19)

Roberto Aguirre-Sacasa.....	1(1)	John Glore	3(2)	Jim Leonard Jr.....	1
Luis Alfaro	2(1)	Michael Golamco	1	Mike Lew	1
Sofia Alvarez.....	2(1)	Jessica Goldberg.....	1	Rafael Lima.....	1
Eduardo Andino.....	1	Daniel Goldfarb.....	2	Kenneth Lin.....	1
Leslie Ayzavian.....	1	Isaac Gomez	1	David Lindsay-Abaire.....	2(1)
Thomas Babe.....	1	Prince Gomolvilas.....	1	Romulus Linney.....	1(1)
Eric Bagan.....	1	José Cruz González.....	2(2)	Dmitry Lipkin.....	1
Tanya Barfield.....	1	Philip Kan Gotanda.....	1(1)	Victor Lodato.....	2
Stephen Belber.....	1	Bruce Graham.....	1	Shayan Lotfi	1
Hilary Bell.....	1	Amlin Gray.....	1	Quincy Long.....	2(1)
Neal Bell.....	2(1)	Richard Greenberg	13(10)	Matthew Lopez	1
The Bengsons*	1	Kirsten Greenidge.....	3	Melinda Lopez.....	1
Adam Bock.....	1(1)	Allison Gregory.....	1	Alex Lubischer	1
Rachel Bonds.....	1(1)	Dipika Guha	2(1)	Craig Lucas	2(1)
Jane Bruce*	1	Lauren Gunderson	4(2)	Eduardo Machado.....	1
Bekah Brunstetter	2(1)	Adam Gwon*	2(1)	John Maclay.....	1(1)
Keith Bunin.....	1	Noah Haidle.....	3(2)	Cheri Magid.....	2
Katherine Burger.....	2	Jennifer Haley	1	James Magruder.....	1
Bill Cain.....	1	Kate Hamill	1	Martyna Majok	1
Sheila Callaghan.....	2	Sarah Hammond.....	1	Mona Mansour.....	1
Jonathan Ceniceroz.....	1	Jordan Harrison.....	2	Donald Margulies.....	4(4)
David Chambers.....	1	Sean Hartley & Dan Messé*	1	Laura Marks	1
Carla Ching.....	1	Karen Hartman.....	2	Melanie Marnich.....	1
Julia Cho	4(2)	Jeffrey Hatcher.....	1	Rogelio Martinez.....	1
Mia Chung	1	Allan Havis.....	1	Dennis McCarthy*.....	2(2)
Eliza Clark.....	1(1)	Kate Hawley.....	1	Heather McDonald.....	1
Anthony Clarvoe.....	2(1)	Richard Hellesen.....	2(1)	Caroline V. McGraw	1
Eric Coble.....	1	Beth Henley.....	1	Ellen McLaughlin.....	1
Doug Cooney.....	1(1)	Hilly Hicks.....	1	Glen Merzer.....	1
Kate Cortesi	1	Lucas Hnath.....	1(1)	Molly Smith Metzler	1
Kara Lee Corthron.....	1	Dominic Hoffman.....	1	Marlane Meyer.....	2
Jorge Cortiñas.....	2	David Hollander.....	1	Risa Mickenberg.....	1
Frances Ya-Chu Cowhig.....	2	Davey Holmes.....	1	Meg Miroshnik.....	1
Lucinda Coxon.....	2(1)	Ike Holter	1	Michael Mitnick	1
Cusi Cram.....	3	Joe Hortua.....	1	Dominique Morisseau	1
Nilo Cruz.....	3(2)	Quiara Alegria Hudes.....	1	Itamar Moses.....	1
Culture Clash.....	1	Samuel D. Hunter.....	1(1)	Jessica Moss	1
K.C. Davis.....	1	Chisa Hutchinson	1	Carlos Murillo.....	1
Spencer Davis	1	David Henry Hwang.....	2(1)	Julie Marie Myatt.....	1(1)
Elizabeth Diggs.....	1	Naomi Iizuka	1	Peter Sinn Nachtrieb.....	1
Tom Donaghy.....	1	Indian Ink.....	1	Sally Nemeth.....	1
Julia Doolittle.....	1	David Jacobi	1	Qui Nguyen.....	2(2)
Bathsheba Doran.....	1(1)	Branden Jacobs-Jenkins	1	Ana Nogueira	2
Steven Drukman.....	2	Laura Jacqmin.....	1	Lynn Nottage.....	2(1)
Olivia Dufault	1	Julia Jordan.....	1	David O*.....	1(1)
Margaret Edson.....	1	Rajiv Joseph	2(1)	Eric Overmyer.....	2
Cecilia Fannon.....	1	Aditi Kapil.....	1(1)	liliana padilla	1
Joann Farías.....	2(1)	Zoe Kazan.....	1(1)	Rey Pamatmat.....	1
Evelina Fernandez	1	Claire Kiechel	1	Jonathan Payne	1
Lindsey Ferrentino	1	John Kolvenbach.....	2(1)	Brendan Pelsue	1
Selina Fillinger	1	Howard Korder.....	5(2)	Ralph Peña.....	1
David Stanley Ford.....	1	Greg Kotis.....	1	Max Posner	1
Amy Freed	5(4)	Sunil Kuruville.....	1	Dakota Powell.....	1
Mary Fengar Gail.....	1	Oni Faida Lampley.....	1	Kemp Powers	1
Anne García-Romero.....	3(1)	Deborah La Puma*.....	1(1)	Adam Rapp.....	2(1)
Marcus Gardley.....	1	JC Lee.....	1	David West Read.....	1
D.B. Gilles.....	1	Kimber Lee	1	Theresa Rebeck.....	2

continued

Keith Reddin	3(3)	Robert Sherwood.....	1	Tom Strelch	3(1)	Chris Van Groningen	1
José Rivera.....	3	Christopher Shinn.....	1(1)	Kelly Stuart.....	1	Edit Villarreal.....	1
Kate Robin	3(1)	Nicky Silver.....	2	Lloyd Suh	1	Annie Weisman	2(1)
Melissa Ross.....	2(1)	Jen Silverman.....	1	Robin Swicord	1	Ken Weitzman	1
Roger Rueff	2	Michael Silversher*.....	2(1)	Adam Szymkowicz.....	1	Michael Weller	1
James Ryan.....	1	Ana Maria Simo.....	1	Jervey Tervalon.....	1	Sharr White	2
Brett Ryback*.....	1(1)	Charly Evon Simpson.....	1	Cori Thomas	1	Jeff Whitty	1(1)
Edwin Sanchez	2	Mat Smart	1	Tazewell Thompson.....	1	David Wiener.....	2(1)
Milcha Sanchez-Scott.....	1	Charise Castro Smith.....	1	Tracy Thorne	1	Erin Cressida Wilson	2
Robert Schenkkan	1	Octavio Solis	6(3)	Daniel Tierney*.....	1(1)	Lauren Yee	2(1)
Heidi Schreck.....	1	Jonathan Spector.....	1	Jonathan Tolins.....	1	Steven Yockey.....	1
Sarah Schulman.....	1	Stuart Spencer	1	Sanaz Toossi.....	1	Karen Zacarias	3(1)
David Schulner.....	2	Susan Soon-He Stanton.....	1	Sarah Treem.....	2		
Lynnette Serrano-Bonaparte.....	1	Victoria Stewart	1	Catherine Trieschmann	2(1)		
Madhuri Shekar.....	1	John Strand	3(1)	Mfoniso Udofia.....	1		



MAJOR AWARDS

TONY AWARD (1988)

Distinguished Achievement by a Regional Theatre

MARGO JONES AWARD (2008)

Honoring Martin Benson and David Emmes

THEATRE LA (1995)

Lifetime Achievement Award
David Emmes and Martin Benson

CITY OF COSTA MESA

Mayor's Lifetime Achievement Award
"Celebrating the Art of Leadership"
David Emmes and Martin Benson (2014)
Paula Tomei (2017)

NAACP LOS ANGELES THEATRE AWARDS

Intimate Apparel (2003)
Walt Spangler, Scenic Design
Catherine Zuber, Costume Design
Crumbs from the Table of Joy (1996)
Dorian Harewood, Best Actor
Karen Malina White, Best Supporting Actress
Jar the Floor (1995)
Best Production
Benny Sato Ambush, Best Direction
Cheryl L. West, Best Play
Juanita Jennings, Best Lead Performance

THE HAROLD AND MIMI STEINBERG/AMERICAN CRITICS ASSOC. AWARD

Cambodian Rock Band (2018)
by Lauren Yee
Vietgone (2015)
by Qui Nguyen

DRAMA-LOGUE AWARDS (1983-97)

470 for production, writing, performance and design

LUCILLE LORTEL AWARD

Vietgone (2015)
Jared Mezzocchi, Projection Design

LOS ANGELES DRAMA CRITICS CIRCLE AWARDS

Ted Schmitt Award for Best World Premiere of the Year

Cambodian Rock Band,
by Lauren Yee, 2018
Vietgone by Qui Nguyen, 2015
The Happy Ones
by Julie Marie Myatt, 2009
The Beard of Avon
by Amy Freed, 2001
Three Days of Rain
by Richard Greenberg, 1997
Collected Stories
by Donald Margulies, 1996
Wit by Margaret Edson, 1995
So Many Words
by Roger Rueff, 1993
Search and Destroy
by Howard Korder, 1990

Margaret Harford Award for Sustained Excellence (2001)
Special Award for Continued Excellence to South Coast Repertory on its 30th Anniversary (1994)

Distinguished Achievement Awards: (86)

Sweeney Todd (2019)
David O, Musical Direction
Poor Yella Rednecks (2019)
Jared Mezzocchi, CGI/Video
Moby Dick (2017)
David Catlin, Director
Sylvia Hernandez-DiStasi,
Aerial/Acrobatic Choreography
Sully Ratkin, Costume Design
The Tempest (2014)
Teller, Johnny Thompson, Thom Rubino and Christopher Rose,
Illusion/Magic Design
Jitney (2012)
Ellis E. Williams, Featured Performance
Larry Bates, Featured Performance
An Italian Straw Hat (2009)
Shigeru Yaji, Costumes
A Little Night Music (2007)
Misty Cotton, Featured Performance
Bach at Leipzig (2006)
Art Manke, Director
Hitchcock Blonde (2005)
William Dudley, CGI & Video Projections

Major Barbara (2002)

Production
Martin Benson, Director
Ralph Funicello, Scenic Design
Shigeru Yaji, Costume Design
Kimberly Akimbo (2001)
David Lindsay-Abaire, Playwright
Much Ado about Nothing (2001)
Douglas Sills, Lead Performance
Art Manke, Choreography
The Philanderer (1999)
David Emmes, Director
Douglas Weston, Lead Performance
Private Lives (1998)
Production
David Chambers, Director
Lynnda Ferguson, Lead Performance
Alastair Duncan, Lead Performance
François Giroday, Featured Performance
Ralph Funicello, Scenic Design
Three Days of Rain (1997)
John Slattery, Lead Performance
The Taming of the Shrew (1996)
Mark Rucker, Director
Shigeru Yaji, Costume Design
Collected Stories (1996)
Donald Margulies, Playwright
Kandis Chappell, Lead Performance
Wit (1995)
Production
Margaret Edson, Playwright
Martin Benson, Director
Megan Cole, Lead Performance
Paulie Jenkins, Lighting Design
She Stoops to Folly (1995)
Jane Carr, Featured Performance
Douglas Sills, Featured Performance
Ralph Funicello, Scenic Design
Shigeru Yaji, Costume Design
Raised in Captivity (1995)
Julie Hagerty, Lead Performance
Jane Kaczmarek, Featured Performance
Great Day in the Morning (1993)
Gerard Howland, Scenic Design
Walker Hicklin, Costume Design
Peter Maradudin, Lighting Design

Hay Fever (1993)
Cliff Faulkner, Scenic Design

Shadowlands (1993)
Kandis Chappell, Lead
Performance
Dakin Matthews, Lead
Performance

So Many Words (1993)
Roger Rueff, Playwright

The Philadelphia Story (1992)
Ann Bruice, Costume Design

Woman in Mind (1992)
Kandis Chappell, Lead
Performance

Odd Jobs (1992)
Nan Martin, Lead Performance

Kiss of the Spider Woman (1992)
Richard Frank, Lead Performance

Heartbreak House (1991)
Production
Martin Benson, Director
John Iacovelli, Scenic Design

You Can't Take it With You (1991)
Ann Bruice, Costume Design

Happy End (1991)
Shigeru Yaji, Costume Design

Holy Days (1990)
Martin Benson, Director
Richard Doyle, Lead Performance
Jeanne Paulsen, Lead
Performance
Tom Ruzika, Lighting Design

Man and Superman (1990)
Shigeru Yaji, Costume Design

You Never Can Tell (1989)
I.M. Hobson, Featured
Performance
Cliff Faulkner, Scenic Design
Peter Maradudin, Lighting Design

The Road to Mecca (1989)
Michael Devine, Scenic Design

The Crucible (1988)
Production
Martin Benson, Director
Kandis Chappell, Featured
Performance
Tom Ruzika, Lighting Design

The School for Scandal (1988)
Shigeru Yaji, Costume Design

Misalliance (1987)
Production
Martin Benson, Director
I.M. Hobson, Lead Performance
Susan Denison Geller, Costume
Design
Tom Ruzika, Lighting Design

Three Postcards (1987)
Loy Arcenas, Scenic Design

Blue Window (1985)
Production
Craig Lucas, Playwright
Norman René, Director
Ensemble

Top Girls (1984)
Karen Hensel, Featured
Performance

Playboy of the Western World (1983)
Production
Martin Benson, Director
Jeffrey Combs, Lead Performance
Laurie Walters & Megan Cole,
Featured Performance
Mark Donnelly, Scenic Design
Barbara Cox, Costume Design
Cameron Harvey, Lighting Design

Henry IV, Pt. 1 (1982)
Tom Ruzika, Lighting Design

BACKSTAGE WEST GARLAND AWARDS

The Studio (2006)
Christopher d'Amboise, Choreography

Brooklyn Boy (2004)
Production
Donald Margulies, Playwriting

Cyrano de Bergerac (2004)
Production
Mark Harelik, Performance

Lobby Hero (2002)
Kevin Corrigan, Performance
Tony Fanning, Scenic Design

Hurrah at Last (1998)
Richard Greenberg, Playwriting
Peter Frechette, Performance
Neil Patel, Scenic Design

Private Lives (1998)
Lynnda Ferguson, Performance
François Giroday, Performance
Ralph Funicello, Scenic Design

The Birds (1998)
Christopher Barreca, Scenic Design
Shigeru Yaji, Costume Design

But Not for Me (1998)
Linda Gehringer, Performance

Golden Child (1997)
Production
Tony Straiges, Scenic Design

Three Days of Rain (1997)
Christopher Barreca, Scenic Design

OC WEEKLY AWARDS

The Language Archive (2010)
Production
Julia Cho, Playwriting
Neil Patel, Scenic Design

Noises Off (2009)
Jennifer Lyon, Performance

Princess Marjorie (2005)
Production
David Chambers, Direction

Retreat from Moscow (2004)
Linda Gehringer, Performance

Mr. Marmalade (2004)
Production

The Intelligent Design of Jenny Chow
(2004)
Production
Rolin Jones, Playwriting

Major Barbara (2002)
Production
Dakin Matthews, Performance

Hold Please (2001)
Kimberly K. King, Performance

The Hollow Lands (2000)
Howard Korder, Playwriting

All My Sons (2000)
Production
Martin Benson, Direction

Tartuffe (1999)
David Chambers, Direction

Arcadia (1998)
David Emmes, Direction

Dimly Perceived Threats to the System
(1998)
Bill Mondy, Performance

Freedomland (1997)
Production
Amy Freed, Playwriting
Peter Michael Goetz, Performance
Heather Ehlers, Performance

How the Other Half Loves (1997)
Paxton Whitehead, Performance

Good as New (1997)
Linda Gehringer, Performance

Collected Stories (1996)
Donald Margulies, Playwriting
Kandis Chappell, Performance

HELENA MODJESKA CULTURAL LEGACY AWARDS

David Emmes and Martin Benson
(2000), Artistic Visionary
Hal Landon Jr. (2001), Artist
Jerry Patch (2003), Artist
Richard Doyle (2009), Artist
Paula Tomei (2018),
Community Visionary