



# IN BRIEF

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**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. SCR has a 35-member Board of Trustees 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 "Theatre for Young Audiences... and their Families" series is 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, adult 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 2018-19 Season had 10,129 subscribers. They were joined by an additional 46,771 single ticket buyers.

**BUDGET** 53% of SCR's current \$10.9 million budget will be met by income from ticket sales, Conservatory tuition, concessions, and other income. Annual contributions from corporate, individual, government, and special multi-year foundation grants account for about 30%, or \$3.3 million, with the balance derived from endowment earnings and reserve transfers.

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

# NEW PLAY DEVELOPMENT

**PREMIERES** More than 45 percent of SCR's more than 528 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* and *Poor Yella Rednecks* by Qui Nguyen, *Cambodian Rock Band*, by Lauren Yee and *A Doll's House Part 2*, by Lucas Hnath.

**COLAB** SCR's Collaboration Laboratory (Colab) is an integrated new-play development program consisting of commissions, residencies, readings and workshops, aimed at creating new plays for the American stage and addressing the current challenges of contemporary theatre. Colab was launched in 1985.

**FESTIVALS** The Pacific Playwrights Festival is a play development program in which 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-2019, SCR has awarded a total of 337 commissions to more than 220 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, Arkansas, 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 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.

**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 AND 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 AND 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.

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2019-2020 • **SOUTH COAST REPERTORY** • 56th 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](http://www.scr.org)



# MILESTONES

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- 1964** *Tartuffe*, South Coast Repertory's first production, opens and tours LA 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) Equity contract. SCR forms its Young and Adult conservatories.
- 1975** Richard Eder, writing in *The New York Times*, brings favorable national attention to SCR for its production of Trevor Griffith's *Comedians. 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 fund-raising 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 first Associate Artists. California Play Program's second year has plays by Richard Helleesen, 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 again participate in SCR's Hispanic Playwrights Project; three of the scripts are published. SCR's *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. G.B. 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 coincides with 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 Helleesen 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 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 Strelch 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.
- 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*, a new play 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. Three-play series of "Theatre for Young Audiences . . . and Their Families" is launched, providing 12 performances of each production free 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. 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. 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.
- 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 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. *Stepping Ahead*, by Larry Christon, is published. The book 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, SCR's 50th Season, the theatre 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 youth-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 Siegel* 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 Karin 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 Arena Stage); *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.





# 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 2018-19 Season, 154 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 and 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\*
- Chevaliere* by David Trainer\*
- Chocolates* by Ian Bernard\*
- Closely Related* by Bruce MacDonald
- Cloudlands* book and lyrics by Octavio Solis, words and music 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 and 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 and lyrics by John Strand; music by Dennis McCarthy
- Jane of the Jungle* book and 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* 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 &  
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

**337**

Commissions Given

**222**

Playwrights Commissioned

**8**

Composers Commissioned

**65**

Currently Commissioned

**91**

Commissions Produced  
by SCR

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

\*composer

(Through 06/14/19)

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

continued

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



# 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 (1983-1997)**

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)

*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 Hareluk, 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