



39th Season • 375th Production
JULIANNE ARGYROS STAGE / NOVEMBER 5 THROUGH 24, 2002

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents the World Premiere of

THE VIOLET HOUR

by RICHARD GREENBERG

Scenic Design
CHRISTOPHER BARRECA

Costume Design
CANDICE CAIN

Lighting Design
DONALD HOLDER

Original Music & Sound Design
MIKE YIONOULIS

Dramaturg
JERRY PATCH

Assistant Director
SHANNON FLYNN

Production Manager
TOM ABERGER

Stage Manager
*JAMIE A. TUCKER

Directed by
EVAN YIONOULIS

Honorary Producers
ELAINE AND MARTIN WEINBERG

THE CITIGROUP PRIVATE BANK

The Violet Hour was commissioned and developed by South Coast Repertory

CAST OF CHARACTERS

(In order of appearance)

John Pace Seaverling **Hamish Linklater*
Gidger **Mario Cantone*
Denis McCleary **Curtis Mark Williams*
Jessie Brewster **Michelle Hurd*
Rosamund Plinth **Kate Arrington*

SETTING

*John Pace Seaverling's office and its anteroom in a Manhattan tower.
April 1919. Early afternoon to early evening.*

LENGTH

Approximately 2 hours and 20 minutes, including one 15-minute intermission.

PRODUCTION STAFF

Casting Director *Joanne DeNaut*
Production Assistant *Deanna Keefe*
Costume Design Assistant *Julie Keen*
Assistants to the Set Designer *Efren Del Gadio, Matt Downs*
Assistant to the Lighting Designer *Christina Munich*
Stage Management Intern *Diane Lin*
Additional Costume Staff *Tracy Gray, Stacey Nezda,
Peggy Oquist, Natalie Retzlaff*
Movement Consultant *Sylvia Turner*

ACKNOWLEDGEMENT

Special thanks to Boise Paper Solutions for its donation.

There will be smoking on stage during this performance.

Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance. Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.

*The use of cameras and recorders in the theatre is prohibited.
Smoking is not permitted anywhere in the theatre.*

* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

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Tripping the Light Fantastic

(On the sidewalks of New York)

If we lived long enough to see the results of our actions it may be that those who call themselves good would be sickened with a dull remorse, and those whom the world calls evil stirred by a noble joy. Each little thing that we do passes into the great machine of life which may grind our virtues to powder and make them worthless, or transform our sins into elements of a new civilization, more marvelous and more splendid than any that has gone before.

—Oscar Wilde

. . . It is fitting the workman
Who tried to chisel a dove for
my headstone
Made it look more like a
chicken.
For what is it all but being
hatched,
And running about the yard,
To the day of the block?
Save that a man has an angel's brain,
And sees the ax from the first.

—Edgar Lee Masters, "Franklin Jones,"
Spoon River Anthology

There is no such thing as an omen. Destiny does not send us heralds. She is too wise or too cruel for that.

—Oscar Wilde

With a scowl and a frown
We'll keep our peckers down
And prepare for depression and doom and dread,
We're going to *un*-pack our troubles from our old kit bag
And wait until we drop down dead.

—Noel Coward,
"There Are Bad Times Just Around the Corner"

Only when Noel Coward is frivolous does he become in any sense profound. Frivolity. . . was an act of freedom, of disenchantment. His frivolity celebrates a metaphysical stalemate, calling it quits with meanings and certainties. . . Frivolity acknowledges the futility of life while adding flavour to it.

—John Lahr, *Coward the Playwright*



Richard Greenberg credits this 1920s photo of the I. Miller shoe shop on Fifth Avenue (which appears in 'New York, An Illustrated History' by Ric Burns and James Saunders) as one of the images which inspired 'The Violet Hour.' The shop served late afternoon tea during style seminars.

New York had all the iridescence of the beginning of the world . . . This was the greatest nation and there was gala in the air.

—F. Scott Fitzgerald, 1919

Lonely and inexplicable as the sphinx rose the Empire State Building and, just as it had been a tradition of mine to climb to the Plaza (Hotel) roof to take leave of the beautiful city, extending as far as the eyes could reach, so now I went to the roof of the last and most magnificent of towers. Then I understood—everything was ex-

plained. I had discovered the crowning error of the city, it's Pandora's box.

Full of vaunting pride the New Yorker had climbed here and seen with dismay what he had never suspected, that the city was not the endless succession of canyons that he had supposed, but that it had limits—from the tallest structure he saw with the awful realization that New York was a city after all and not a universe, the whole shining edifice that he had reared in his imagination came crashing to the ground.

—F. Scott Fitzgerald, "My Lost City," 1932

He shows his splendor
in a little room,
he says to us,
be glad
and laugh,
be gay.

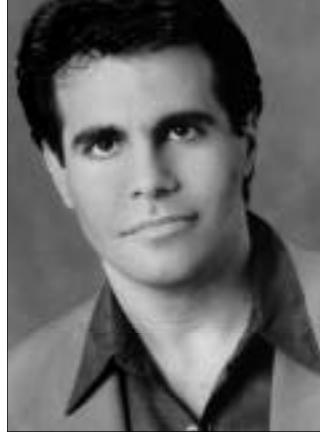
—Hilda Doolittle (1886-1961), "Projector"

Things have changed since those times, some are up in "G" Others they are wand'ers but they all feel just like me They'd part with all they've got, could they once more walk With their best girl and have a twirl on the sidewalks of New York

— "Sidewalks of New York"
James W. Blake and Charles E. Lawler



KATE ARRINGTON
Rosamund Plinth



MARIO CANTONE
Gidger



MICHELLE HURD
Jessie Brewster

Artist Biographies

***KATE ARRINGTON** (*Rosamund Plinth*) is making her SCR debut. New York theatre credits include *Everett Beekin* at Lincoln Center, *Bluebeard*, and *Other Less Grisley Tales of Love* at SoHo Repertory, *Three Sisters* at Charas Theatre, *Sexy Saint James* at HERE, *The House of V* at Eyases Ensemble and *BOOM: The Lost Generation* at the 13th Street Theatre. Regional theatre credits include *A View from the Bridge* at Oldcastle Theatre Company; *Hard Times*, *The Winter's Tale*, *Arms and the Man* and *As You Like It* at the Maine Shakespearean Theatre; and *The Threepenny Opera*, *August Snow* and *Talking With* at the Williamstown Theatre Festival. Film and television credits include *The King of Irontown*, "All My Children" and "Guiding Light." Ms. Arrington is a graduate of Northwestern University and resides in New York.

***MARIO CANTONE** (*Gidger*) is making his SCR debut. He appeared on Broadway in *Love! Valour! Compassion!* and *The Tempest* and Off-Broadway in *The Taming of the Shrew*, *June Moon* and *The Crumple Zone*. Regionally he appeared in Kander and Ebb's *Over and Over*. Film credits include *Quiz Show*, *Mouse Hunt* and *Crooked Lines*. He portrays Anthony on HBO's "Sex and the City," and has appeared on "Ed," "Late Night with David Letterman," "The View," "Rosie O'Donnell," "Steam-pipe Ally" and has hosted "A&E Biography." He has performed his stand-up at Carnegie Hall, opening for Shirley Bassey, and in Atlantic City resorts. Mr. Cantone has numerous credits for Comedy Central including his own half-hour special entitled "Comedy Central Presents Mario Cantone."

***MICHELLE HURD** (*Jessie Brewster*) is happy to make her debut at SCR

and very excited to be doing a Richard Greenberg play. She appeared on Broadway in *Getting Away with Murder*. Off-Broadway appearances include *AML* at MCC, *900 Oneonta* at Circle Repertory, *Hot Keys* at Naked Angels, *The Constant Couple*, *Conquering Thursday* and *The Shepard Prince* at the Westbeth Theatre and with her sister Adrienne in *Looking for the Pony* at Manhattan Theatre Source. Television credits include series regular roles on "Law & Order SVU," "Leap Years," "Malcolm & Eddie," "Action" and "Justice League of America;" recurring roles on "The Practice," "New York Undercover" and "Another World;" guest lead appearances on "The Fugitive," "Players," "Law & Order" and "New York News." Film credits include *Personals*, *Random Hearts*, *Wolf*, *Double Parked*, *Rude Awakening* and *King of New York*. She dedicates her performance to her father. Peace, love and health.



HAMISH LINKLATER
John Pace Seaver

***HAMISH LINKLATER** (*John Pace Seaver*) is making his SCR debut. He has appeared in New York in *Good Thing* by Jessica Goldberg, directed by Jo Bonney at the New Group; *The Square* directed by Lisa Peterson, *Hamlet* directed by Andrei Serban and *Love's Fire* directed by Mark Lamos at The Public Theater; *Chemistry of Change* at Playwrights Horizons/W.P.P.; and *Romeo and Juliet* at New Victory/Acting Company. Regional theatre credits include *Good Thing* directed by Neel Keller at Taper, Too; *Measure for Measure* and *A Midsummer Night's Dream* directed by Peter Hall at the Ahmanson; *Hydriotaphia* written and directed by Tony Kushner at Berkeley Repertory; *Romeo and Juliet* at Portland Stage; and *Huckleberry Finn* at ATL. Film and television credits include *Groove*, *Live from Baghdad*, *Final Draft* and "Gideon's Crossing." He is a Paul Green Foundation Award Recipient. All love to Jess.

***CURTIS MARK WILLIAMS** (*Denis McCleary*) is making his SCR debut. Theatre credits include *House/Garden* and *Y2K* at the Manhattan Theatre Club, *Eat the*



CURTIS MARK WILLIAMS
Denis McCleary

Runt at the American Place Theatre, *Romeo and Juliet* at the New Jersey Shakespeare Festival and *Finding the Sun* at the Abbott Kaplan Theatre. Film and television credits include *Home Movies*, *Placebo*, *Outsider Shakespeare*, *Romantic Comedy*, *Absolute Truth*, "Law & Order," "All My Children," "The Street," "Ed" and "Time of Your Life." Mr. Williams attended S.U.N.Y. Purchase and wishes to thank his family and Jama for their continued love and support.

**PLAYWRIGHT, DIRECTOR
& DESIGNERS**

RICHARD GREENBERG (*Playwright*) is the author of five previous SCR world premieres: *Everett Beekin* (2000); *Hurrah at Last* (1998); *Three Days of Rain* (1997, Los Angeles Drama Critics Circle Award, Pulitzer Prize finalist, Olivier, Drama Desk and Hull-Warriner nominations); *Night and Her Stars* (1994); and *The Extra Man* (1991). His other plays include *The Dazzle* (Outer Critics Circle Award, Lucille Lortel and John Gassner nominations), *Safe as Houses*, *The American Plan*, *Life Under Water* and *The Author's Voice*. Last season, his adaptation

of Strindberg's *Dance of Death* could be seen on Broadway, starring Ian McKellen, Helen Mirren and David Straithairn. His most recent play, *Take Me Out*, travelled from London to New York this past summer in the first co-production of the Donmar Warehouse and The Public Theater, and will transfer to Broadway in early 2003. He is a winner of the Oppenheimer Award and the first winner of the PEN/Laura Pels Award for a playwright in mid-career.

EVAN YIONOULIS (*Director*) directed the premieres of *Everett Beekin* and *Three Days of Rain* (*Drama-Logue* Award) at South Coast Repertory. Other collaborations with Richard Greenberg include *Everett Beekin* at Lincoln Center Theatre, *Three Days of Rain* (Obie Award) and *The American Plan* at Manhattan Theatre Club, and *The Author's Voice* at Ensemble Studio Theatre (with Kevin Bacon, Patricia Clarkson, and David Hyde Pierce) and the Drama Department (with Phillip Seymour Hoffman). She directed Warren Leight's *Glimmer*, *Glimmer*, and *Shine* (with John Spencer) at the Mark Taper Forum and Manhattan Theatre Club and Jon Robin Baitz' *Ten Unknowns* (with Ron Rifkin) at the Huntington. At New York's Vineyard Theatre, she directed the premiere of Nicky Silver's *The Maiden's Prayer*, Elizabeth Egloff's *Phaedra*, and, in association with Music-Theatre Group, she conceived and directed *You Don't Miss The Water* with text by poet Cornelius Eady and music by Diedre Murray. Regional credits include productions at Denver Center, Actors Theatre of Louisville, Dallas Theater Center, and American Music Theatre Festival, among others. She is currently collaborating with composer

Mike Yionoulis on *Flights of Angels*, a music theatre piece based on Shakespeare's *Hamlet*. She chairs the Department of Acting at the Yale School of Drama and is a resident director at Yale Repertory Theatre where she recently directed George F. Walker's *Heaven* (with Michael O'Keefe) and Brecht's *Galileo* (starring Byron Jennings). This spring, she will direct the first New York revival of Jon Robin Baitz' *The Film Society*.

CHRISTOPHER BARRECA (*Set Design*) has designed over 150 productions. His Broadway credits include the premiere of *Search and Destroy*, first produced at SCR (*Drama-Logue Award*); *Our Country's Good* directed by Mark Lamos; the musical *Marie Christine* and the premiere of Gabriel Garcia Marquez's *Chronicle of a Death Foretold* directed by Graciela Daniele (American Theatre Wing Award). Off-Broadway credits include the premiere of *Three Days of Rain*, first produced at SCR; the premiere of *Everett Beekin* at Lincoln Center, first produced at SCR; the American premiere of Bernard-Marie Koltes' *Roberto Zucco* directed by Travis Preston; and the premiere of Skarmela's *Burning Patience* at the INTAR Theatre. Opera includes Munchener Biennale Germany, Wole Soyinka's *Scourge of Hyacinths* (premiere, BMW Award nomination). Regional theatre designs include the SCR/Berkeley Repertory Theatre co-production of *The Birds*; the premiere of Eric Overmyer's *Dark Rapture* directed by Richard Hamburger (Dallas Critics Award); the premiere of Liz Egloff's *The Lover* directed by Irene Lewis; and Charles Ludlum's *Hedda Gabler*. Dance designs include the Ballet Hispanico premiere of Susan Marshall's *Solo*, Roman Oller's *Good Night Paradise* and *Tears for Violeta*. He

was awarded an NEA Arts in America Grant to collaborate with theatre artists in Calcutta, India. Mr. Barreca is the Director of Production and Design at California Institute for the Arts.

CANDICE CAIN (*Costume Design*) has designed costumes for SCR's *Everett Beekin*, *Dinner with Friends*, *Collected Stories* and *Three Days of Rain*. She is the costume director for the Center Theatre Group and in her nine seasons there has designed *The Body of Bourne*, *Enigma Variations* with Donald Sutherland, *Tongue of a Bird*, *Dealer's Choice*, *Neat*, *Mules* and *Blade to the Heat* (Ovation Award nomination) on the Mark Taper Forum mainstage; *Black Butterfly*, *The Square Root of Terrible* and *Bocon!* (P.L.A.Y.); *Black Butterfly* and *Weights* (Taper, Too - 2000); *The Mad Dancers* and Marga Gomez's *A Line Around the Block* (Virtual Theatre Festival); and *The Affliction of Glory* in co-production with the J. Paul Getty Museum. Toronto and London credits include *Enigma Variations* with Donald Sutherland (Royal Alexandra, Savoy Theatre). New York credits include *Tongue of a Bird* and *A Line Around the Block* (Public Theater) and *Three Days of Rain* (Manhattan Theatre Club). Regional credits include *Tongue of a Bird* (Intiman Theatre); *The Beauty Queen of Leenane* (Berkeley Repertory Theatre); *Anthony and Cleopatra*, *Joe Turner's Come and Gone* and *Playboy of the Western World*, among others (Oregon Shakespeare Festival); *The Immigrant* (Cincinnati Playhouse in the Park); and over 30 productions as resident designer at Virginia Stage Company including *Arms and the Man*, *Ah, Wilderness!*, *Macbeth*, *The Tempest*, *Les Liaisons Dangereuses*, *Waiting for Godot*, *Top Girls* and

Wedding Band. Other theatres include La Jolla Playhouse, Portland Stage Company, Empty Space Theatre, Oregon Cabaret Theatre; and in Los Angeles *The Life of Stuff*, *Three Days of Rain*, *Delirium Palace* (Evidence Room), *Urban Folk Tales* (The Coast Playhouse), *The Job* (Hudson Guild), *Billy Bob and the Gospel* (Tamarind Theatre), and *Mysterium in a Silver Box* and *Club Terminus* (Indecent Exposure).

DONALD HOLDER (*Lighting Design*) previously designed the premiere of *The Education of Randy Newman*, SCR's West Coast premiere of Nicky Silver's *Raised in Captivity* and its world premiere of Richard Greenberg's *Everett Beekin* and *Three Days of Rain*, as well as the Off-Broadway production at the Manhattan Theatre Club. His recent projects include *Movin' Out*, *Thoroughly Modern Millie* and *The Boys From Syracuse* on Broadway, and *A Man of No Importance* at Lincoln Center Theatre. Other Broadway credits include *The Lion King* (Tony, Drama Desk and Outer Critics Circle Awards), *Juan Darien* (Tony and Drama Desk nominations), *King Hedley II*, *Bells Are Ringing*, *The Green Bird*, *Hughie* (American Theatre Wing nomination), *Eastern Standard* and *Holiday*. Off-Broadway credits include Sondheim's *Saturday Night*, *Jitney*, *Tiny Alice*, *Jar the Floor* (Second Stage); *Sight Unseen* and *After Play* (Manhattan Theatre Club); *Strike Up the Band* and *On a Clear Day You Can See Forever* (City Center/Encores); *All My Sons* (Roundabout); *Communicating Doors* (Variety Arts); *The Most Fabulous Story Ever Told* (New York Theatre Workshop, Minetta Lane); *Julius Caesar*, *The Caucasian Chalk Circle* and *Spunk* (New York Shakespeare Festival); *Avenue X* (Playwrights Horizons);

Richard II, Richard III, Titus Andronicus and *The Changeling* (Theatre for a New Audience); *Jeffrey* (WPA, Minetta Lane); *Pterodactyls* (Vineyard) and many others. He has worked at such leading regional theatres as Hartford Stage Company, the Mark Taper Forum, the Long Wharf Theatre, the Goodman Theatre, Arena Stage, the Intiman Theatre, American Conservatory Theatre, Williamstown Theatre Festival, Seattle Repertory, La Jolla Playhouse, American Repertory Theatre, Center Stage, the Huntington and many others. Mr. Holder is a graduate of the Yale School of Drama.

MIKE YIONOULIS (*Original Music/Sound Design*) composed the music for Richard Greenberg's *Everett Beekin* and *Three Days of Rain* at SCR, and their subsequent New York productions. Other composition for theatre includes Nicky Silver's *The Maiden's Prayer* (The Vineyard Theatre), *Mirandolina* (Portland Stage), *Human Gravity* (Ensemble Studio Theatre), *Centerburg Tales* (Pennsylvania Stage Co.), performance artist Reno's *Reno Once Removed* (Lincoln Center's Serious Fun Festival & NYSF Public Theater) and *Madhattan* (Las Vegas' New York, New York Hotel), among others. He composed the music for Dick Beebe's *Oh, Cloris!* (Westbank Cafe, NYC), *The Guiteau Burlesque* (Playmaker's Rep), *Bayou Confidential* and *Heavenzapop-*

pin' (Yale Cabaret) and *Vampires in Kodachrome* (Yale Repertory Theatre). His work for film includes *Rest Stop* (Hectic Red Productions for the Canadian Broadcasting Co.), *David's Last Run* and *Wombshot* (Mill Creek Prod.), and he is currently scoring the short film *RGB* for Kindlwerks. He has collaborated with director Evan Yionoulis on an adaptation of *Medea*, and they are developing *Flights of Angels*, a musical adaptation of Shakespeare's *Hamlet*. He is a member of the rock band SWAMI, and can be heard on their latest CD "Red Eye."

JERRY PATCH (*Dramaturg*) has been affiliated with South Coast Repertory since 1967. He has served as dramaturg on more than 125 new plays seen here since 1980, including the world premieres of *Abundance*, *Freedomland*, *Golden Child*, *Search and Destroy*, *Sight Unseen*, *Three Days of Rain* and *Wit*. His dramatic writing has been produced at SCR and other theatres and on television. Most recently he co-conceived *The Education of Randy Newman* with Michael Roth and Mr. Newman (SCR, 2000). For seven years he was Artistic Director of the theatre program of the Sundance Institute. He now serves as project director of SCR's annual Pacific Playwrights Festival and as consulting dramaturg for the Roundabout Theatre Company in New York.

***JAMIE A. TUCKER** (*Stage Manag-*

er) completed his Masters of Fine Arts in Dance, specializing in Stage Management, from UCI in 1994. He worked as SCR's Stage Manager for the Second Stage productions of *The Dazzle*, *True West*, *Play Strindberg*, the world premiere of *But Not for Me* and the Pacific Playwrights Festival production of *Landlocked*. He also was stage manager of *La Posada Mágica* for two seasons and SCR's Festival Latino '97 production of Rick Najera's *Latino-logues*. He has worked as assistant stage manager on the Mainstage productions of *New England*, *Our Town* and *Arcadia*, and the Second Stage productions of *BAFO* and *Three Days of Rain*. Mr. Tucker has worked at the Long Beach Civic Light Opera on *No, No Nanette*, *Can Can*, *A Chorus Line*, *The King and I* and *Man of La Mancha*. If you can't find him in the theatre, he is likely to be on the diamond.

DAVID EMMES (*Producing Artistic Director*) is co-founder and Producing Artistic Director of SCR, one of the largest professional resident theatres in California. He has received numerous awards for productions he has directed during SCR's 38-year history, including a 1999 Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *The Beard of Avon* and *Freedomland*, Thomas Babe's

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Los Angeles Times

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December 13 - 24

Great Day in the Morning, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*, the American premiere of Terry Johnson's *Unsuitable for Adults*, the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*, and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *Arcadia* by Tom Stoppard, *Six Degrees of Separation* by John Guare, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the 1990 Singapore Festival of Arts. His producing responsibilities involve the overall coordination of SCR's programs and projects. He has served as a consultant to the Orange County Performing Arts Center and as a theatre panelist and onsite evaluator for the National Endowment for the Arts. He has served on the board of the California Theatre Council, the Executive Committee of the League of Resident Theatres, and as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from California State University, San Francisco, and his PhD in theatre and film from USC.

MARTIN BENSON (*Director/Artistic Director*) shares co-founder credit and artistic leadership of SCR with his colleague

David Emmes. As one of SCR's chief directors, Mr. Benson has directed nearly one third of the plays produced here in the last 38 years. He has distinguished himself in the staging of contemporary work, most notably Paul Osborn's *Morning's at Seven*, the critically acclaimed California premiere of William Nicholson's *Shadowlands*, Athol Fugard's *Playland*, Brian Friel's *Dancing at Lughnasa*, David Mamet's *Oleanna*, Harold Pinter's *The Homecoming*, the West Coast premiere of Peter Hedges' *Good As New* and David Hare's *Sky-light*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award winners *Misalliance* and *Heart-break House*. Among the numerous world premieres he has directed are Jon Bastian's *Noah Johnson Had a Whore...*, Tom Strellich's *BAFO*, and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ah, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *All My Sons*. Mr. Benson has been honored with the *Drama-Logue* Award for his direction of 21 productions and received LADCC Distinguished Achievement in Directing awards an unparalleled six times for the two Shaw productions, John Millington Synge's *Playboy of the Western World*, Arthur Miller's *The Crucible*, Sally Nemeth's *Holy Days* and *Wit*. He also directed the film version of *Holy Days* using the original

SCR cast. Along with David Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Mr. Benson received his BA in Theatre from California State University, San Francisco.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of the day-to-day operations of SCR. A member of the staff since 1979, she has served in a number of administrative capacities including Subscriptions Manager, Business Manager and General Manager. She currently serves as President of Theatre Communications Group (TCG), the national service organization for theatre where she also served a two-year term as Treasurer, and has served as the Vice President of the League of Resident Theatres (LORT). In addition, she has been a member of the LORT Negotiating Committee for industry-wide union agreements and represents SCR at national conferences of TCG and LORT; is a theatre panelist for the National Endowment for the Arts and the California Arts Council (CAC), and site visitor for the CAC; served on the Advisory Committee for the Arts Administration Certificate Program at UC Irvine; and has been a guest lecturer in the graduate school of business at Stanford. She graduated from UC Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.



The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Scenic, Costume, Lighting and Sound Designers in LORT theatres are represented by United Scenic Artists Local USA-829, IATSE.



The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.