



41st Season • 396th Production
SEGERSTROM STAGE / JANUARY 21 - FEBRUARY 27, 2005

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents the West Coast premiere of

THE CLEAN HOUSE

BY Sarah Ruhl

SCENIC DESIGN
Rachel Hauck

COSTUME DESIGN
Joyce Kim Lee

LIGHTING DESIGN
Scott Zielinski

ORIGINAL MUSIC and SOUND DESIGN
Rob Milburn and
Michael Bodeen

CHOREOGRAPHY
Randy Duncan

PRODUCTION MANAGER
Jeff Gifford

STAGE MANAGER
*Jamie A. Tucker

DIRECTED BY
Kate Whoriskey

HONORARY PRODUCERS
Jean and Tim Weiss

World Premiere produced by Yale Repertory Theatre, New Haven, Connecticut
James Bundy, Artistic Director; Victoria Nolan, Managing Director

First Act commissioned by McCarter Theatre

CAST OF CHARACTERS

(In order of appearance)

Matilde *Adriana Sevan**
Lane *Mary Beth Fisher**
Virginia *Mary Lou Rosato**
A Man/Charles *Timothy Landfield**
A Woman/Ana *Ivonne Coll**

SETTING

A Metaphysical Connecticut. The present.

LENGTH

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

PRODUCTION STAFF

Assistant Stage Manager *Scott Harrison**
Casting *Joanne DeNaut*
Dramaturg *Jennifer Kiger*
Dialect Consultant *Claudine Barros*
Assistant to the Director *Magdalena Zira*
Production Assistant *Jennifer Butler*
Assistant to the Lighting Designer *Christina Munich*
Assistants to the Scenic Designer *Cameron Roberts, Tracy Otwell*
Matt Downs McAdon, Shaun Fillion
Deck Crew *Bobby Weeks*

ACKNOWLEDGEMENTS

*Special thanks to Ana Fluck-Dos Anjos and Roberto Dos Anjos,
Dori and Jamie Caillouette and Dr. Alice Police.*

*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.
Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance.*

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

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The Anatomy of Love

In *The Clean House*, the controlled world of a doctor falls into chaos when life and all its messes come crashing into her perfect home. A successful doctor married to a surgeon, Lane excels at maintaining her ordered existence. That is until her maid (who prefers telling jokes to cleaning), sister, husband and his patient all challenge what she knows about love, death and the perfect joke.

I like for you to be still: it is as though you were absent,
and you hear me from far away and my voice does not touch you.
It seems as though your eyes had flown away
and it seems that a kiss had sealed your mouth.

As all things are filled with my soul
you emerge from the things, filled with my soul.
You are like my soul, a butterfly of a dream,
and you are like the word Melancholy.

I like for you to be still, and you seem far away.
It sounds as though you were lamenting, a butterfly cooing like a dove.
And you hear me from far away, and my voice does not reach you:
Let me come to be still in your silence.

And let me talk to you with your silence
that is bright as a lamp, simple as a ring.
You are like the night, with its stillness and constellations.
Your silence is that of a star, as remote and candid.

I like for you to be still: it is as though you were absent,
distant and full of sorrow as though you had died.
One word then, one smile is enough.
And I am happy, happy that it's not true.

-Pablo Neruda, poem XV from
"Twenty Love Poems and a Song of Despair"

"The only honest art form is laughter, comedy. You can't fake it...try to fake three laughs in an hour—ha ha ha ha ha—they'll take you away, man. You can't."

-Lenny Bruce

"In a well run mental household there ought to be a thorough cleaning at the threshold of consciousness a few times a year."

-Karl Kraus,
"Half-Truths and One-and-a-Half Truths"

*Death or life or life or death
Death is life and life is death
I gotta use words when I talk to you
But if you understand or you don't
That's nothing to me and nothing to you
We all gotta do what we gotta do*

-T.S. Eliot,
"Sweeney Agonistes"

"Jokes are unanswerable objections."

-Mason Cooley

"I should prefer to die laughing, and, on more than one occasion, thought I might."

-Joseph Epstein,
"Jokes and their Relation to the Conscious"



IVONNE COLL
A Woman/Ana



MARY BETH FISHER
Lane



TIMOTHY LANDFIELD
A Man/Charles

Artist Biographies

***IVONNE COLL** (*A Woman/Ana*) appeared at SCR previously in the Pacific Playwrights Festival readings of *The Clean House* and *Illuminating Veronica*. She marked her Chicago theatre debut at the Goodman Theatre with a Jeff Award Nomination for outstanding supporting role in the world premiere of Luis Alfaro's *Electricidad*. She is also the recipient of a Craig Noel Award for Best Female lead in José Rivera's *Adoration of the Old Woman* at La Jolla Playhouse. She also appeared at La Jolla in *Blood Wedding*, *Arms and the Man* and *The Hairy Ape*. Other regional theatre work includes San Diego Repertory (A.C.E. Best Actress/NYC), Arizona Theatre Company, McCarter Theatre Center (world premiere of Pulitzer Prize-winner Nilo Cruz' *Two Sisters and a Piano*), Mark Taper Forum (world premiere of *Widows*), LATC for Playwrights Arena (*Bitter Homes and Gardens*), Hudson Theatre (*He Who Gets*

Slapped), Cast Theatre (*The Boiler Room*) and Marilyn Monroe Theatre, Hollywood (world premiere of *Ten Tiny Love Stories*). Broadway credits include Gabriel Garcia Marquez's *Chronicles of a Death Foretold* directed by Graciela Danielle, produced by Lincoln Center; Joseph Papp's *Shakespeare on Broadway* (director Estelle Parsons); and *Goodbye Fidel* (director Ed Sherin). This season's television credits include a guest starring appearance on "Without a Trace" and recurring roles in "American Family," "Joan of Arcadia" and "Nip/Tuck." A dozen-plus features later, she prides herself for making her film debut in *Godfather II*. A native of Puerto Rico, Ms. Coll resides in Hollywood where she is a private acting coach. She's extremely pleased to be working at SCR.

***MARY BETH FISHER** (*Lane*) appeared at SCR previously in *The*

Seagull. Broadway and Off-Broadway credits include *Boy Gets Girl* (Drama League Award for Outstanding Artist and Drama Desk and Lucille Lortel Nominee), *By the Sea, By the Sea, By the Beautiful Sea*; *The Night of the Iguana*; *The Radical Mystique*; *Extremities* (with Farrah Fawcett); and *Are You Now or Have You Ever Been*. Regional theatre credits include *The Importance of Being Earnest* at the Court Theatre; *The Dresser* and *The Memory of Water* at Steppenwolf; *Heartbreak House*, *Dinner with Friends*, *The Rose Tattoo*, *The Guys*, *Boy Gets Girl*, *Spinning into Butter*, *Design for Living*, *Light up the Sky*, *The Night of the Iguana* and *Marvin's Room* at the Goodman Theatre; *My Own Stranger* at Writer's Theatre; *Arcadia* at Indiana Repertory; *Indian Ink* at Missouri Repertory; *Buffalo Gal* at the Studio Arena Theatre; *The Waverly Gallery* at the Long Wharf Theatre; and *The Merry Wives of Wind-*



MARY LOU ROSATO
Virginia

sor, On the Verge and *The Seagull* at the Guthrie Theater. Film and television credits include *Dragonfly, Jungle Juice, Safe Storage, Trauma, "NYPD Blue," "Profiler," "To Have and to Hold," "Turks," "Early Edition," "One Life to Live"* and "Guiding Light."

***TIMOTHY LANDFIELD** (*A Man/Charles*) is delighted to return to SCR, where he was previously seen in *A Christmas Carol, The Norman Conquests: Round and Round the Garden* and *Hay Fever*. He recently appeared in *A Midsummer Night's Dream* at the Hollywood Bowl with the LA Philharmonic, *The Miser* at A Noise Within and in the Broadway revivals of *Company* and *The Sound of Music*. He also appeared opposite his *Hay Fever* co-star Kandis Chappell in *The Guardsman* at the Huntington Theatre in Boston. Mr. Landfield appeared on Broadway in *Rumors, Arsenic and Old Lace, Wild Honey, The Crucifer of Blood* and *Tartuffe*. Off-Broadway, he was in the original production of *Sister Mary Ignatius* and *The Actor's Nightmare* as well as the musical *Charlotte Sweet*. Television and film credits include "Six Feet Under," "Without a Trace," "Monk," "Frasier," "Boston Public," "C.S.I.," "Family Law" and "Law and Order" and *The*



ADRIANA SEVAN
Matilde

Cooler with William H. Macy and Alec Baldwin. Mr. Landfield has played major roles in regional theatres across the country including Phileas Fogg in *80 Days* at La Jolla Playhouse in San Diego. He is on the faculty at The American Academy of Dramatic Arts in Hollywood. While in Africa filming Disney's *Cheetah*, Mr. Landfield met his wife, actress Breon Gorman. They have two angels, Miranda and Bianca.

***MARY LOU ROSATO** (*Virginia*) appeared at SCR previously in the Pacific Playwrights Festival reading of *The Clean House* and the NewSCRipts reading of *Daedalus*. She recently played the general Ma Shi-Ying in the Center for New Theater at CalArts production of *The Peach Blossom Fan* at the REDCAT Theatre in Los Angeles. She has appeared on Broadway numerous times and at most major regional theatres in the country including Yale Repertory, the Guthrie, ART, Seattle Repertory, The Old Globe, Williamstown Theatre Festival and the McCarter Theatre. In 1997, she played the Queen in the Broadway revival of *Once Upon A Mattress* and appeared in *School For Scandal*, for which she won a Drama Desk Award. Her films include *Quiz Show, Hudsucker Proxy, The Wed-*

ding Banquet, Two Bits and *Illuminata*. Television credits include "Titus" and "Caroline in the City." Ms. Rosato is a founding member of The Acting Company and a member of the first graduating class of the Drama Division of the Juilliard School. She is on the faculty of California Institute of the Arts and a member of Center for New Theatre.

***ADRIANA SEVAN** (*Matilde*) is delighted to return to SCR where she was last seen as Conchita in *Anna in the Tropics* and at the 2004 Hispanic Playwrights Project, where she developed and performed her solo piece *Taking Off* (now titled *Flight*), directed by Tony Plana. She has just returned from Miami, where she recreated the role of Conchita in *Anna in the Tropics* at the Coconut Grove Playhouse under the direction of Nilo Cruz. Other credits include; Norca in *Our Lady Of 121st* (LA Theatre Works), Maria Celia in *Two Sisters and a Piano* (The Public Theater, SCR), Helen of Troy in Derek Walcott's *The Odyssey* (Willow Cabin Theater Co.), Amelia in *Another Part of the House* (Classic Stage Co.), Alice/Orleans in *Henry V* (Shakespeare & Co.), Lady Macbeth in *Macbeth* (HERE), Marie Antoinette in *A Royal Affair* and Ixquix in *A Popol Vuh Story* (Intar). She has appeared in guest-starring roles on "Law & Order," "Sex & the City," "Deadline," "Law & Order: Criminal Intent." She recently won an award at The Denver International Film Festival for her portrayal of Priscilla in Patrice Johnson's critically acclaimed debut film, *King's County*. A special thank you to Blanca at the Sonesta, and *mucho obligada* to Ana and Claudine.

**PLAYWRIGHT,
DIRECTOR & DESIGNERS**

SARAH RUHL (*Playwright*) is the author of *Melancholy Play, Eurydice, Late: a cowboy song, Orlando* and *Passion Play*. Recent projects include *Eurydice* at Berkeley Reperto-

ry Theatre directed by Les Waters. Her plays have been performed at theatres around the country and in London and Germany. She received her MFA from Brown University and is originally from Chicago. In 2003, she was the recipient of a Helen Merrill award and a Whiting Writers' award. *The Clean House* was awarded the 2004 Susan Smith Blackburn prize. Ms. Ruhl is a member of New Dramatists.

KATE WHORISKEY (*Director*) returns to SCR, where she directed *Antigone* last season and the world premiere of *Intimate Apparel* the previous season and was recently named an SCR Associate Artist. She has served as an Artistic Associate at Intiman Theatre through a TCG New Generations Grant. Her credits include *Fabulation* at Playwrights Horizons; *Heartbreak House*, *The Rose Tattoo* and the world premiere of *Drowning Crow* at Goodman Theatre; *The Master Builder* at American Repertory Theatre; *Lady from the Sea* and *The Chairs* at Intiman Theatre; and *Desire Under the Elms* at Perseverance Theatre. She has worked with writers Regina Taylor and Michael Ondaatje. Upcoming projects include *The Tempest* at the Shakespeare Theatre in D.C. and the world premiere of José Rivera's *Massacre: Sing to Your Children* at Labyrinth. Ms. Whoriskey is a graduate of NYU-Tisch School of the Arts and ART's Institute for Advanced Theatre Training. A recipient of an NEA/TCG Director's Fellowship, she has also acted as a visiting professor at UC Davis.

RACHEL HAUCK (*Scenic Design*) previously designed *Mr. Marmalade* and *Sidney Bechet Killed a Man* at SCR. Her work on the West Coast includes *Chavez Ravine*, *The House of Bernarda Alba* (Ovation nomination), *Tongue of a Bird* and *The Body of Bourne* for the Mark Taper Forum; *Hedda Gabler* for the Oregon Shakespeare Festival; the Los Angeles and New York productions

of *Talking Heads*, *The Country, Be Aggressive* and *Wonderland* at La Jolla Playhouse; and *Comedy of Errors* and *All's Well That Ends Well* at the California Shakespeare Theater. She was a company member of the Actors' Gang in Los Angeles where her work included *Dream Play*, *Euphoria*, *Medea/Macbeth/Cinderella* and *Sprawl*. She is an Associate Artist at Cornerstone Theater where she recently designed *Center of the Star* and *Body of Faith*. Off-Broadway in New York, she has designed for The Public Theater, Minetta Lane, the Vineyard Theatre, the Women's Project, EST and Ma-Yi Theater Company. Regional work includes designs for Actors Theatre of Louisville, Prince Music Theater, Yale Repertory, the Intiman Theatre, Trinity Repertory, Portland Center Stage, Berkeley Repertory Theatre, Perseverance Theatre and The Children's Theatre Company of Minneapolis. Ms. Hauck received the Princess Grace Award for Theatre and was an NEA/TCG Design Fellow. Her design for the *House of Bernarda Alba* was recently honored by being displayed at the Prague Quadrennial. She is an alumna of University High School in Irvine.

JOYCE KIM LEE (*Costume Design*) is pleased to be returning to SCR where she will be collaborating for the first time with Kate Whoriskey. Her other designs at SCR include *Anna in the Tropics*, *The Two Gentlemen of Verona*, *Hold Please*, *Art*, *The Summer Moon*, *Sidney Bechet Killed a Man* and *Entertaining Mr. Sloane*. Other selected credits include *Room Service* and *Comedy of Errors* at the Oregon Shakespeare Festival, *The Country* and *Wonderland* at La Jolla Playhouse, *Ten Unknowns* and *The House of Bernarda Alba* (LA Ovation Nomination) at the Mark Taper Forum and *Under the Blue Sky* at the Geffen Playhouse. She has also designed costumes for the Los Angeles Opera, Berkeley Repertory Theatre, East

West Players, Indiana Repertory Theatre, Chicago's Court Theatre, Santa Fe Chamber Music Festival, Arena Stage, the Berkshire Theatre Festival Children's Theatre, the Latino Theatre Company and the Singapore Repertory Theatre. Ms. Lee is a recipient of an NEA/TCG Grant for Designers.

SCOTT ZIELINSKI (*Lighting Design*) returns to SCR where he designed *Antigone* and *Mr. Marmalade* last season and the world premieres of *Intimate Apparel* and *On the Jump* in previous seasons. He designed *Topdog/Underdog* for Broadway. Other New York credits include productions at Lincoln Center, The Public Theater, Theatre for a New Audience, Manhattan Theatre Club, Playwrights Horizons, New York Theatre Workshop, Ontological-Hysteric Theatre (with Richard Foreman), Signature Theatre Company, Classic Stage Company and others. Highlights of his extensive regional credits include Guthrie Theater, Mark Taper Forum, Goodman Theatre, Steppenwolf Theatre Company, Arena Stage, Baltimore Center Stage, Hartford Stage Company, American Repertory Theatre, The Shakespeare Theatre, Berkeley Repertory Theatre, The Old Globe, Seattle Repertory Theatre, Actors Theatre of Louisville, Huntington Theatre Company, Williamstown Theatre Festival, and many others. Internationally, his designs have been seen at Royal National Theatre, Royal Court Theatre, and Lyric Theatre Hammersmith (London), Edinburgh Festival (Scotland), Adelaide Festival (Australia), Theatre Spektakel Zurcher, Theatre Neumarkt (Zurich), Rotterdamse Schouwburg (Rotterdam), Sommertheater Festival (Hamburg), INTRANSIT (Berlin), Schauspielhaus (Vienna), TheatreWorks (Singapore) and Fukuoka (Japan). His designs for dance include the Joyce Theater; Kennedy Center Modern Dance Festival; American Dance Festival (with Twyla Tharp); American Ballet Theatre; National Ballet of Canada; and

the San Francisco, Boston and Kansas City ballets. Mr. Zielinski's opera credits include the Brooklyn Academy of Music; Houston Grand Opera; New York, Minnesota, Pittsburgh, Berkshire Operas; Opera Colorado; Spoleto Festival USA; and others.

ROB MILBURN and MICHAEL BODEEN (*Composers/Sound Design*)

return to SCR where they composed music and sound for last season's *Antigone* directed by Kate Whoriskey. Broadway credits include music compositions and sound for *One Flew Over the Cuckoo's Nest*, *My Thing of Love*, *The Speed of Darkness* and sound designs for *A Year with Frog and Toad*, *Ma Rainey's Black Bottom*, *King Hedley II*, *Buried Child*, *The Rise and Fall of Little Voice*, *The Song of Jacob Zulu* and *The Grapes of Wrath*. Off-Broadway includes music composition and sound for *Space*, *Boy Gets Girl* and *Marvin's Room* and its productions in Chicago, Boston, L.A., D.C., and London's West End. Regionally, they have composed music or designed sound at the Kennedy Center and Arena Stage in D.C.; the Guthrie Theater and the Children's Theatre in Minneapolis; the Huntington Theatre in Boston; the Manhattan Theatre Club, The Public Theater, Circle in the Square, Second Stage, the Union Square Theatre, the New Victory, the Minetta Lane Theatre and Playwrights Horizons in New York; the Brooklyn Academy of Music; the Alley Theatre in Houston; The Old Globe in San Diego; the Alliance Theatre in Atlanta; the McCarter Theatre in Princeton; Center Stage in Baltimore; the Dallas Theater Center; Hartford Stage Company; La Jolla Playhouse; Rhode Island's Trinity Repertory; Berkeley Repertory Theatre; Seattle Repertory; Arizona Repertory; Milwaukee Repertory; Missouri Repertory; the Repertory of St. Louis; Long Wharf Theatre in New Haven; Pittsburgh Public Theater; The Philadelphia Theatre Company; ACT in San Francisco; the

Mark Taper Forum and the Ahmanson in L.A.; the Comedy Theatre in London's West End; The Barbican Centre; the Royal National Theatre; the Cameri Theatre in Tel Aviv; the Subaru Acting Company in Japan; and festivals in Toronto, Canada, Dublin and Galway, Ireland and Sydney and Perth, Australia. Projects this season include original music, traditional arrangements and sound design for *Cherry Orchard* at Steppenwolf, music and sound for *The Tempest* at The Shakespeare Theatre in D.C, sound for *After Ashley* at the Vineyard and *Last of the Boys* at the McCarter and music and sound for *The Drawer Boy* at the Permill Playhouse.

RANDY DUNCAN (*Choreography*)

worked with Kate Whoriskey most recently on *Heartbreak House* at the Goodman Theatre and *Antigone* at SCR. He has the unique privilege to be a three-time recipient of Chicago's prestigious Ruth Page Award for Outstanding Choreographer of the Year. Using elements of ballet, jazz and modern dance, he has created works for dance companies including the Joffrey Ballet, River North Dance Company, Gus Giordano Jazz Dance Chicago, Bat Dor Dance Company of Israel and the Tennessee Children's Dance Ensemble. His musical theatre credits include choreographing and appearing in *Street Dreams*, *West Side Story*, *Carousel*, *Hello Dolly*, *Don't Bother Me*, *I Can't Cope* and *Guys and Dolls*. His affiliation with the Goodman Theatre has helped create critically acclaimed works such as *Zoot Suit*, *The Rose Tattoo* and *Drowning Crow*. Mr. Duncan's first major motion picture choreography for Paramount Pictures, *Save the Last Dance* starring Julia Stiles, earned him a nomination for the American Choreography Award in the Dance on Film category. An avid supporter of HIV/AIDS causes, for the past eleven years he has donated his time and choreography to Dance for Life, creating world pre-

mieres for Chicago's largest dance benefit for HIV/AIDS. Mr. Duncan, an African-American who grew up in Chicago, began his dance studies with Geraldine Johnson, followed by classes at the Sammy Dyer School of Theatre, Alvin Ailey American Dance Center and Illinois State University (vocal music major), but credits Harriet Ross and Joseph Holmes with much of his inspiration. His guest classes in jazz with an African influence have taken him to England, France, Amsterdam, Israel and Mexico. He teaches at colleges, universities and high schools nationwide. You can find him on the faculty of the Chicago Academy for the Arts High School. You may also find him sitting on the panels of the NEA, IAC and Arts Midwest.

***JAMIE A. TUCKER** (*Stage Manager*)

completed his MFA in Dance, specializing in Stage Management, at UCI in 1994. He stage managed *La Posada Mágica* and *The Retreat from Moscow* this season and *Anna in the Tropics*, *Lovers and Executioners*, *Intimate Exchanges* and *Mr. Marmalade* last season. He previously stage managed the world premiere of Richard Greenberg's *The Violet Hour*, the West Coast premiere of Horton Foote's *The Carpetbagger's Children*, *Relatively Speaking* and the world premiere of Rolin Jones' *The Intelligent Design of Jenny Chow*. 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 workshop 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 *Latinologues*. 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.

***SCOTT HARRISON** (*Assistant Stage Manager*) began his 15th season at SCR stage managing the world premiere of *Brooklyn Boy* and most recently the 25th anniversary production of *A Christmas Carol*.

DAVID EMMES (*Producing Artistic Director*) is co-founder of SCR. He has received numerous awards for productions he has directed during SCR's 40-year history, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premiere of Terry Johnson's *Unsuitable for Adults*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondeleon'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, *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 Singapore Festival of Arts. His producing responsibilities involve the overall coordination of SCR's programs and projects. He has served as a theatre panelist and onsite evaluator for the National En-

dowment for the Arts, on 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 (*Artistic Director*), co-founder of SCR with his colleague David Emmes, has directed nearly one third of the plays produced here. He has distinguished himself in the staging of contemporary work, including Horton Foote's *The Carpetbagger's Children* and the world premiere of *Getting Frankie Married—and Afterwards*, the critically acclaimed California premiere of William Nicholson's *Shadowlands*, the Southern California premiere of Michael Healey's *The Drawer Boy*; and the West Coast premieres of Peter Hedges' *Good As New* and Martin McDonagh's *The Lonesome West*. 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 *Major Barbara*, *Misalliance* and *Heartbreak House*. Among the numerous world premieres he has directed are 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 *Ab, 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 seven times for the

three 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 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 South Coast Repertory and has been Managing Director since 1994. A member of the SCR staff since 1979, she has served in a number of administrative capacities including Subscriptions Manager, Business Manager and General Manager. She currently serves as President of the Theatre Communications Group (TCG), the national service organization for the professional not-for-profit theatre. In addition, she has served as Treasurer of TCG, Vice President of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. She represents SCR at national conferences of TCG and LORT; is a theatre panelist and site visitor for the National Endowment for the Arts and the California Arts Council; served on the Advisory Committee for the Arts Administration Certificate Program at the University of California, Irvine; and has been a guest lecturer in the graduate school of business at Stanford. She graduated from the University of California, 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.