



49th Season • 466th Production
SEGERSTROM STAGE / OCTOBER 19 - NOVEMBER 18, 2012

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents

HOW TO WRITE A NEW BOOK FOR THE BIBLE

by Bill Cain

Scott Bradley
SCENIC DESIGN

Callie Floor
COSTUME DESIGN

Alexander V. Nichols
LIGHTING DESIGN

Matt Starritt
SOUND DESIGN

Joshua Marchesi
PRODUCTION MANAGER

Kathryn Davies*
STAGE MANAGER

Directed by
Kent Nicholson

Pam and Jim Muzzy
Honorary Producers

HASKELL
&
WHITE^{LLP}
CERTIFIED PUBLIC ACCOUNTANTS
Corporate Producer

HOW TO WRITE A NEW BOOK FOR THE BIBLE was developed at the Ojai Playwrights Conference,
Robert Egan, Artistic Director and at Theatre Works, Palo Alto, CA as part of their New Works Festival

It was originally produced by Berkeley Repertory Theatre, Berkeley, CA, Tony Taccone, Artistic Director/Susan Medak, Managing Director and
Seattle Repertory Theatre, Seattle, WA, Jerry Manning, Artistic Director/Benjamin Moore, Managing Director

CAST OF CHARACTERS

(In order of appearance)

Bill *Tyler Pierce**
Mary *Linda Gebringer**
Paul *Aaron Blakeley**
Pete *Jeff Biehl**

LENGTH

Approximately two hours and 20 minutes including one intermission.

PRODUCTION STAFF

Casting *Joanne DeNaut, CSA*
Dramaturg *Kelly L. Miller*
Assistant Stage Manager *Jamie A. Tucker**
Production Assistant *Deb Chesterman*
Associate Costume Designer *Jocelyn Leiser Herndon*
Stage Management Intern *Amber Caras*
Light Board Operator *Aaron Shetland*
Sound Board Operator *G.W. Rodriguez*
Wardrobe Supervisor/Dresser *Bert Henert*

ACKNOWLEDGEMENT

Special thanks to: Nicole Arbusto, Joy Dickson, Amy Potozkin and Erin Kraft.

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

Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.

Video taping and/or recording of this performance by any means whatsoever are strictly prohibited.

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

Smoking is not permitted anywhere in the theatre.



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Some Questions for Bill Cain

by Madeleine Oldham

BILL CAIN'S STAR IS FINALLY, RIGHTFULLY, RISING ON THE HORIZON OF THE AMERICAN THEATRE. His first play, *Stand-Up Tragedy*, achieved success on the West Coast, went to New York and closed after 13 performances. It was not until 20 years later that his second play, *Equivocation*, debuted at Oregon Shakespeare Festival, followed by runs at the Geffen Playhouse and New York's City Center. Last season, *9 Circles* had a lauded run in Los Angeles—and this production of *How to Write a New Book for the Bible* co-premiered at Berkeley Rep and Seattle Rep. In an unprecedented repeat performance, Cain won the Steinberg/American Theatre Critics Association Award in both 2010 and 2011. With this current momentum behind him, his career is right in the middle of seriously taking off. Cain gave this interview to Berkeley Rep Dramaturg Madeleine Oldham.

WHY WRITE THIS PARTICULAR PLAY?

The play focuses on three people: my father, my mother and my brother. These are exquisite human beings, and I wanted to ritualize in some way the wonder of their lives as a way of celebrating them. I think the history of both religion and drama is the sins of the parents are visited on the children—as told by the children. And that's Adam and Eve have ruined our lives or James Tyrone and Mary Tyrone [*Long Day's Journey into Night*] have ruined the lives of their children. This is not my experience. My experience is the opposite of the general tradition; I have a huge sense of the blessing of my parents' lives being passed to the next generation, and I wanted to make a ritual of that passage of life visible.

Most of drama really is pointing the finger backwards. And comedy is where we get to celebrate. There's a drama in generosity as well. I don't think the only drama is in the scarring or the losses. I think there's great drama in self-sacrifice and kindness and the cost of kindness. And that's a ritual I would like people to enter, and exit less afraid and more joyous.

WHAT DO YOU HOPE PEOPLE WILL WALK AWAY WITH WHEN THEY SEE THIS PLAY?

I hope they walk away with a great sense of joy, walk away carrying less fear about how life ends. My parents both gave off light as they died, and they found a way to make their deaths a summation of the goodness they had received and given for their whole lives. The play is very funny. And I think the reason for



SCR welcomes the return of playwright Bill Cain (above). In recent years, we've produced readings of his plays *9 Circles* (Pacific Playwrights Festival, 2009) and *How to Write a New Book for the Bible* (NewSCRipts, 2010). He is currently writing a new play under commission for SCR. Below, Bill's mother, Mary.



that is my parents understood that death does not negate life, but it's one of the things in life. I hope the play works as a celebration of all of the darkness and light and not just some of it.

WAS THIS A PLAY THAT'S BEEN BUILDING INSIDE YOU FOR A LONG TIME, OR DID IT COME TO YOU IN A PARTICULAR MOMENT?

The first part of this play was actually written shortly after Mom died. I had cleaned out the apartment and I found myself unable to leave. I stayed in the empty apartment an extra day just hanging out. Then I knew I had to go or what needed to happen—which is the final scene of the play—wouldn't happen. The apartment needed to be empty of everything. Certainly empty of me. So I took the one thing I hadn't been able to throw out before—the ironing board—and left—knowing what event would take place in my absence. That sequence—the play's ending—was written immediately on leaving the apartment. After that—bit by bit—over the next 10 years I wrote the story of the play as a book—which I then adapted into this play.

DOES THE PLAY CAUSE YOU TO RELIVE PAINFUL MOMENTS? IF SO, DO YOU FIND IT CATHARTIC?

I think of the play as joyous. I don't feel any regrets about any of the events of the play. Compassion certainly. I feel that my parents and my brother are absolutely exquisite people and I see the play as a celebration of them.

IS THE PLAY PURE AUTOBIOGRAPHY OR IS IT A BLEND OF FACT AND FICTION?

"Bill" says early in the play that he's keeping a journal and writing it all down. "Bill" is faithful to that. Some of the funnier sequences—including the biggest fight in the play—are virtual transcrip-

tions of the events. If I were going to fictionalize, I would have taken out some of my more boneheaded, selfish behavior, but I decided to let it stay as it was.

WERE MEMBERS OF YOUR FAMILY SUPPORTIVE OF YOUR WRITING THIS PLAY?

It was a book before it was a play, and my brother loved reading the (still unpublished) book. He's a little more concerned about the play, but he's decided to trust me on it—for which I am very grateful.

HOW DOES BEING A PRIEST AFFECT YOUR PLAY-WRITING AND VICE VERSA?

I'm a Jesuit priest, and the Jesuits weren't founded to live in a cloister or a monastery. We're supposed to go into the world, find the presence of God there and celebrate it. I'd say that was a pretty good description of what all of us in theatre do as well. Theatre is always proclaiming "attention must be paid" to what is neglected and holy. Willy Loman. Antigone. Blanche. In this play—Mary. The jobs of writer and priest—as "Bill" says in the play—are closely related. In both, you point and say, "Look. Look there. That person you haven't noticed—he, she matters."

RELIGION IN CONTEMPORARY AMERICA CAN BE A FRAUGHT CONVERSATION AT TIMES. HAVE YOU ENCOUNTERED ANY PUSH-BACK ABOUT DRAWING ON THE BIBLE IN YOUR PLAY?

I think we all sense the religious nature of family and this play places that—as does the Bible—at the center of revelation. It's hard to quarrel with that. The Bible—it's not a rule book. It's the story of a family.

DID YOUR FAMILY HAVE A FAMILY BIBLE?

We had bibles, but not the hand-me-down kind from generations before. The bible for us wasn't so much the physical book, but the stories. My family lived in stories and both Mom

and Dad were storytellers. Dad couldn't tell a joke. He'd get laughing so hard he couldn't get to the punch line—which annoyed us as kids—but he was a champion storyteller. When we were little, he would make up stories with us and all the neighborhood kids in them. Mom's stories always had a point and the point was usually "Work harder!" But Bible stories mixed in with Irish lore, sports stories, neighborhood gossip, literature and history to create a rich stew of beginnings, middles and endings.

WHEN DID YOU DECIDE YOU WANTED TO BE A PLAYWRIGHT?

I had been a director for many years and was working at the Boston Shakespeare Company when I saw the Royal Shakespeare Company's production of *Nicholas Nickleby* and knew instantly I wanted to write. Four years later, I had a play called *Stand-Up Tragedy*. It took me 20 years to write the second one, but I seem to be picking up pace at the moment.

DO YOU WRITE IN OTHER FORMATS? WHAT ATTRACTS YOU TO WRITING FOR THE STAGE?

I wrote for television for many years and loved doing that. "Nothing Sacred" for ABC-TV was one of the great experiences of my life. It won the Peabody Award and the Writers Guild Award with a bunch of others. We didn't last long—one season—but, while we lasted, we created a national community and it was an extraordinary experience.

I don't find much difference between stage and television. I love them both for the same reason—gathering a community around a story—with any

luck, with some laughter—always widening the circle of inclusion. I love theatre for its intimacy and television for its vast reach.

IS THIS THE MOST AUTOBIOGRAPHICAL THING YOU'VE WRITTEN?
NO QUESTION.

WHAT'S NEXT IN YOUR WRITING WORLD AFTER THIS PLAY?

I just workshopped a play called *Callback*. at the Ojai Playwrights Conference, which

has been kind enough to host all of my plays so far. It's also biblically based, which is odd for me. Jesus refuses to rise from the tomb. Just to get out of the Bible, I'm working on (not really working, it's recreational writing) a screenplay about the sexual coming of age of lifeguards on the Jersey shore. It's an emotional comedy. Then, finishing an overdue film script about Greg Boyle—a Jesuit who works brilliantly with gang members in Los Angeles. He talks about the basic quality of love being "no-matter-what-ness." I love that.

WHAT HAVEN'T YOU DONE YET THAT YOU'D LIKE TO?

I'd like to try pole-vaulting at least once. Skydiving at most once. I'd like to live in Florence for a while and soak up some Dante, Canterbury and soak up some Chaucer, Dublin and read the second half of *Finnegans Wake*. Someday I'd like to really clean my room. I'd like to, for once, fold my laundry as soon as it comes out of the dryer. I'd like to do a one-man show—or maybe I'd just like to be the kind of person who *could* do a one-man show. There is a great deal of writing I would like to memorize—James Agee's poem "Dedication" and Teilhard de Chardin's "Hymn of the Universe." I'd like to go back to studying karate—that feels like unfinished business. I'd like to go back to teaching middle school in the Bronx—nothing was ever better than that. I'd like to write a play a year for the next 10 years. Or a really good play every two years. Or a great play—once. I'd like to write a new book for the Bible.

Interview reprinted with permission from Berkeley Repertory Theatre.



Bill Cain's parents, Mary and Pete.

Artist Biographies



JEFF BIEHL*

Pete

is newly arrived to Los Angeles from New York City, and is happy to be making his SCR debut. He has been working with Andre Gregory and Wallace Shawn on *The Master Builder*, which has recently been made into a film directed by Jonathan Demme. Off-Broadway credits include Thomas Bradshaw's *Burning* at The New Group, *Women Beware Women* with Red Bull Theater and *The Misanthrope* at New York Theatre Workshop. He has worked extensively in New York developing new plays at a variety of theatres, including productions of

PAM AND JIM MUZZY (*Honorary Producers*) are among SCR's most dedicated and enthusiastic supporters, and they jumped at the chance to underwrite *How to Write a New Book for the Bible*. Since 2005 the Muzzys have provided generous underwriting for six plays: *Sight Unseen* (2012), *Ordinary Days* (2010), *Dead Man's Cell Phone* (2007), *The Further Adventures of Hedda Gabler* (2006), *Princess Marjorie* (2005), and *La Posada Mágica*. Pam serves on the SCR Board of Trustees, and she and Jim have been First Nights subscribers for over a decade. They are also Platinum Circle members, Gala underwriters, and major donors to the Next Stage and Legacy campaigns. "Jim and I feel fortunate to have a theater the caliber of SCR in our community and are pleased to be able to support it," said Pam.

HASKELL & WHITE LLP (*Corporate Producer*) adds *How to Write a New Book for the Bible* as its 14th underwritten production at SCR. From *A Christmas Carol* in 1999 to last season's *A Trip to Bountiful*, Haskell & White is among SCR's most dedicated corporate patrons. Haskell & White is a leading provider of assurance, tax and consulting services to middle-market private and public companies and one of Orange County's largest local accounting and consulting firms. In 2012, the firm was included on the Orange County Business Journal's list of Best Places to Work. Haskell & White has recognized expertise in the real estate, SEC and mergers & acquisitions marketplace and is an active participant in the non-profit community.

Jason Grote's *Civilization*, Karl Gadjusek's *Greedy* and Ann Washburn's *I Have Loved Strangers* all with Clubbed Thumb, as well as *Hell House* directed by Alex Timbers for Les Freres Corbusier. Regional and international theatre includes Tuzenbach in *Three Sisters* (A.R.T. and Edinburgh International Festival), *The Alchemist* (The Shakespeare Theatre), *80 Days* (Westport Country Playhouse) and *Shipwrecked!* (Long Wharf Theatre). Television appearances include "Southland," several episodes of "Law & Order: Criminal Intent," "Law & Order: SVU" and "Law & Order." He is a graduate of The Juilliard School.



AARON BLAKELEY*

Paul

is excited to make his debut at SCR. Other regional credits include the world premiere co-production of *How to Write a New Book for the Bible* at Berkeley Repertory Theatre and Seattle Repertory Theatre, *Clybourne Park* at Seattle Repertory Theatre, *The Lion in Winter* at Shakespeare Santa Cruz; as well as productions with Southern Rep, Shakespeare Walla Walla, Idaho Repertory Theatre and Book-It Repertory Theatre. Film credits include *We Need to Talk About Kevin*, *Frayed* and *We Go Way Back*. His appearances on television include "Grimm" and "Leverage." Blakeley holds an MFA in acting from the University of Washington Professional Actor Training Program.

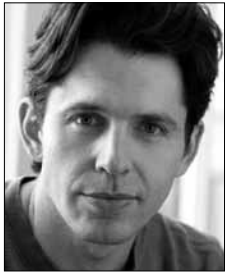


LINDA GEHRINGER*

Mary

has appeared at SCR in the world premieres of *The Language Archive*, *The Piano Teacher*, *A Naked Girl on the Appian Way*, *Getting Frankie Married—and Afterwards*, *Hold Please, But Not for Me* and *The Intelligent Design of Jenny Chow*, a role she repeated in its New York premiere at the Atlantic Theatre Company. Other SCR credits include *Circle Mirror Transformation*, *Doubt*, *Hamlet*, *The Retreat from Moscow*, *A Delicate Balance*, *All My Sons*, *Relatively Speaking*, *The Last Night of Ballybooo*, *Arcadia* and *Good as New*. She has played leading roles in theatres across the country, most recently in the world premiere of *How to Write a New Book for the Bible* at Berkeley Repertory Theatre and Seattle Repertory Theatre, *The Crowd You're In With* at Goodman The-

atre (Jeff nomination), *Surf Report* at La Jolla Playhouse and *The Women* and *Since Africa* at The Old Globe. This fall she will appear in a recurring role on "Touch" with Kiefer Sutherland. Other television work includes "Justified," "Raising Hope," "Weeds," "Gilmore Girls," "Without a Trace," "Cold Case," "Ally McBeal," "Frasier" and "The West Wing" among many others.



TYLER PIERCE*
Bill

is thrilled to be making his SCR debut. He has appeared in tours of *Legends* with Joan Collins and Linda Evans, *Barriers* and *A Midsummer Night's Dream*. Selected regional theatre credits include of *How to*

Write a New Book for the Bible (Berkeley Repertory Theatre and Seattle Repertory Theatre); *Good People* (Geffen Playhouse); *Gronholm Method* (Falcon Theatre); *Death of a Salesman* (The Old Globe); *A Streetcar Named Desire* (Guthrie Theater); *The Night Is a Child* (world premiere at Milwaukee Repertory Theater and at Pasadena Playhouse); *Crime and Punishment* (Berkeley Repertory); *Dracula*, *A Christmas Carol* (Actors Theatre of Louisville); *Macbeth*, *Pericles*, *A Midsummer Night's Dream*, *Lorenzaccio*, *The Tempest* (The Shakespeare Theatre Company); *Youth Inc.* (McCarter Theatre Center); and *Fat Pig*, *The Internationalist* (regional premiere at The Studio Theatre). New York theatre includes work at Theatre at St. Clement's, Circle East, New York Classical Theatre, HERE Arts Center, Atlantic Theater Company, Atlantic Theatre Studio, Theatre for a New Audience, Lark Play Development Center, New Dramatists and New Georges. He has appeared in the films *The Kiss*, *Best Friends*, *A Professional*, *Alchera*, *Modern Day Arranged Marriage* and *The Rub* and on television in "Kidnapped," "The Guiding Light," "Third Watch," "Runner" (pilot) and "Asteroid."

PLAYWRIGHT, DIRECTOR AND DESIGNERS

BILL CAIN (*Playwright*) is the author of *Equivocation* (Oregon Shakespeare Festival, Seattle Repertory Theatre, Arena Stage, Geffen Playhouse, Marin Theatre Company, Manhattan Theatre Club, Victory Gardens Theater); *9 Circles* (Marin Theatre, Bootleg Theater, Publick Theatre Boston, Renegade Theatre Experiment, upcoming at Forum Theatre); *How to Write a New Book for the Bible* (Berkeley Repertory Theatre, Seattle Repertory, upcoming at Round House Theatre); *Stand-Up Tragedy* (Mark Taper Forum, six Los Angeles Drama Critics Circle awards; Arena Stage; Hartford Stage; and ultimately Broadway, Joe A. Calloway Award). He received the 2010 and 2011 Steinberg/American Theatre Critics Association New Play Award. He has spent five summers at the Ojai Playwrights Conference developing his plays.

For television he was the creator/writer/producer of the ABC series "Nothing Sacred." The show received a WGA award for its first episode and the George Foster Peabody Award for Outstanding Achievement in Television. He is the writer of many films for television including *Thicker Than Blood* (an adaptation of *Stand-Up Tragedy*), *Clover* (Christopher Award for Artistic Excellence), *Sounder* (two NAACP nominations) and *Nightjohn* (citation for excellence from the National Society of Film Critics). He was the founder and Artistic Director of Boston Shakespeare which he ran for seven years, directing most of Shakespeare's canon.

KENT NICHOLSON (*Director*) is happy to return to *How to Write a New Book for the Bible* after having directed it previously for Berkeley Repertory and Seattle Repertory theatres. Recent credits include *Saint Ex* for the Weston Playhouse Theatre Company and two 10-minute plays for the Actors Theatre of Louisville Humana Festival, *Mr. Smitten* by Laura Eason and *Hygeine* by Gregory Hirschak. Other credits include *9 Circles* by Bill Cain, *Small Tragedy* by Craig Lucas, *Satellites* by Diana Son, *Five Flights* and *Swimming in the Shallows* by Adam Bock. Musicals he has directed include critically acclaimed productions of *Grey Gardens*, *Jacques Brel Is Alive and Well* and *Living in Paris* and *Long Story Short*. A noted developer of both new plays and musicals, Nicholson has worked as a director and producer on world premieres of works by artists as diverse as Adam Bock, Sheila Callaghan, Chris Miller and Nathan Tysen, Dave Eggers, Stephen Schwartz and Liz Duffy Adams, to name a few. He currently serves as the director of musical theatre and literary associate at Playwrights Horizons in New York.

SCOTT BRADLEY (*Scenic Design*) is making his SCR design debut. Broadway designs include *For Colored Girls...* and *The Prisoner of Second Avenue* and off-Broadway productions of *Eurydice* and *The Notebooks of Leonardo da Vinci* (Second Stage Theatre). Regional theatre credits include *She Loves Me*, *Macbeth*, *Fences*, *Topdog/Underdog*, *The Piano Lesson* (Oregon Shakespeare Festival); *Dead Man's Cell Phone* (Steppenwolf Theatre Company); *The Bluest Eye* (Hartford Stage, Long Wharf Theatre); *Rabbit Hole*, *The Dreams of Sarah Breedlove*, *Silk* (Goodman Theatre); *Gem of the Ocean*, *Passion Play* (Arena Stage); *A Raisin in the Sun*, *Electra*, *Oedipus the King*, *Dutchman* (Hartford Stage); *The Merry Wives of Windsor* (California Shakespeare Theatre); *Eurydice*, *The Glass Menagerie* (Berkeley Repertory Theatre); *The Winter's Tale*, *Twelfth Night*, *Who's Afraid of Virginia Woolf?* (Shakespeare Santa Cruz) and others. Film and television credits include "Late Night with David Letterman" and "Pushing Hands." Awards include the Joseph Jefferson Award for *Silk*, Lucille Lortel nomination for *The Notebooks of Leonardo da Vinci*, IRNE Awards for

Ivanov and *Idiot's Karamatsov*, Best of Baltimore Award for *The Rainmaker*, Helen Hayes nomination for *Passion Play*, New York Drama Desk Award and Tony nomination for *Seven Guitars*, Drama Desk nomination for *Joe Turner's Come and Gone* and Bay Area Critics Award for *Journey to the West*. He earned his MFA at the Yale School of Drama.

CALLIE FLOOR (*Costume Design*) is making her SCR design debut. She has designed for many Bay Area theatres including American Conservatory Theater, Berkeley Repertory Theatre, Aurora Theatre Company, Magic Theatre, San Francisco Mime Troupe and West Bay Opera. She worked with Bill Cain and Kent Nicholson on the Marin Theatre Company production of *9 Circles*. Recent projects include *Topdog/Underdog* (Timothy Douglas, dir.) at Marin Theatre Company and *Spunk!* (Patricia McGregor, dir.) for California Shakespeare Theatre. Floor is the resident designer for the California Revels and currently holds the position of costume rentals supervisor for American Conservatory Theater in San Francisco. She has a BFA from the University of Utah and a higher diploma in theatre design from the Slade School of Fine Art, University College London.

ALEXANDER V. NICHOLS (*Lighting Design*) is making his SCR design debut. Theatre credits include the Broadway productions of *Wishful Drinking* (set, lighting, video), *Hugh Jackman—Back On Broadway* (video) and *Nice Work If You Can Get It* (video). Off-Broadway productions include *In Masks Outrageous and Austere*, *Los Big Names*, *Horizon*, *Bridge and Tunnel*, *Taking Over*, *Through the Night* and *In the Wake*. Other credits include designs for American Conservatory Theater, Mark Taper Forum, Oregon Shakespeare Festival, Arena Stage, Huntington Theatre Company, La Jolla Playhouse, National Theater of Taiwan and Seattle Repertory Theatre. Dance credits include resident designer for Pennsylvania Ballet, Hartford Ballet, and American Repertory Ballet. Nichols was the lighting supervisor for American Ballet Theatre has been the resident visual designer for the Margaret Jenkins Dance Company since 1989. His designs are in the permanent repertory of San Francisco Ballet, Boston Ballet, Alvin Ailey and Hubbard Street, Hong Kong Ballet, Singapore Dance Theatre and ODC/SF, among others. Recent projects include the museum installation *Circle of Memory*, a collaboration with Eleanor Coppola, recently presented in Stockholm, Sweden; and video and visual design for *LIFE: A Journey Through Time*, a collaboration with Frans Lanting and Philip Glass, recently presented at the Barbican Center, London.

MATT STARRITT (*Sound Design*) is making his SCR design debut. He is a freelance sound designer for both theatre and dance and a writer from Seattle. He recently designed the sound for *A Crack in Everything* for the

Zoe|Juniper Dance Company, which premiered at Jacob's Pillow Dance Festival and is touring nationally. He also has designed for the Alley Theatre, Berkeley Repertory Theatre, Cornerstone Theater Company, Illusion Theater, Intiman Theatre, Seattle Repertory Theatre, Seattle Shakespeare Company, Strawberry Theatre Workshop and Washington Ensemble Theatre. Starritt is a part-time lecturer at the University of Washington School of Drama.

KATHRYN DAVIES* (*Stage Manager*) previously stage managed *Sight Unseen*, *Topdog/Underdog*, *Sideways Stories from Wayside School*, *In the Next Room or the vibrator play*, *Doctor Cerberus*, *Ordinary Days*, *Our Mother's Brief Affair*, *The Injured Party*, *The Brand New Kid* and *Imagine* at SCR. Favorite credits include *God of Carnage* and *Dividing the Estate* at Dallas Theater Center; *La Bohème* and *Rigoletto* at Tulsa Opera; *The Mystery of Irma Vep* at The Old Globe; *Daddy Long Legs* and *The Marvelous Wonderettes* at Laguna Playhouse; *Tosca*, *La Traviata* and *La Fille du Régiment* at Opera Ontario; *Of Mice and Men* at Theatre Calgary/CanStage/Neptune Theatre; *The Dresser* at Manitoba Theatre Centre; *Skylight* and *Emphysema* at Tarragon Theatre; *To Kill a Mockingbird* at Citadel Theatre/Manitoba Theatre Centre/Theatre Calgary; *Phèdre* at Soulpepper Theatre Co.; *Closer* at CanStage; and *The Designated Mourner* at Tarragon Theatre and the Edinburgh Fringe Festival. Davies also has worked as head theatre representative at the Toronto International Film Festival, AFI Fest and LAFF; team leader at Sundance; and as international consultant and head theatre representative for the Dubai International Film Festival.

JAMIE A. TUCKER* (*Assistant Stage Manager*) is excited to begin his 11th season at SCR. Tucker completed his MFA in dance, specializing in stage management, at the University of California, Irvine in 1994. Since coming to SCR, he has stage managed or assisted on 56 productions. Some of his favorites have been the world premieres of Richard Greenberg's *Three Days of Rain*, *The Violet Hour* and *The Dazzle*; Rolin Jones' *The Intelligent Design of Jenny Chow*; and Noah Haidle's *Mr. Marmalade*. Other favorites include *Elemeno Pea*, *Jitney*, *A Midsummer Night's Dream*, *Crimes of the Heart*, *Fences*, *Anna in the Tropics*, *The Trip to Bountiful*, *A View from the Bridge* and *Hamlet*. He has had the pleasure of working seven seasons on *La Posada Mágica* and four seasons at the helm of *A Christmas Carol*. If you can't find him in the theatre, he is likely to be riding his bike down PCH. Tucker is a proud member of Actors' Equity.

MARC MASTERSON (*Artistic Director*) is pleased to be taking the reins for a new era of leadership for SCR. In 11 seasons as artistic director of Actors Theatre of Louisville, he produced more than 200 plays, expanded and

deepened arts education programs and spearheaded community-based projects. Recent directing credits include *Elemeno Pea*, *The Kite Runner*, *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glen-garry Glen Ross*, *The Tempest*, *Mary's Wedding*, *The Crucible*, *Betrayal*, *As You Like It*, *The Importance of Being Earnest* and *Macbeth*. World premieres directed at the Humana Festival of New American Plays include *Ground*, *Wild Blessings: A Celebration of Wendell Berry*, *The Unseen*, *Natural Selection*, *The Shaker Chair*, *After Ashley*, *Tallgrass Gothic*, *Limonade Tous les Jours* and *Wonderful World*. He served as artistic director of City Theatre in Pittsburgh for 20 years. He was founder and chairman of the Greater Pittsburgh Arts Alliance, a board member of the Citizens for the Arts in Pennsylvania, and for Leadership Pittsburgh. He has served as a theatre advisory panel member for the National Endowment for the Arts as well as numerous foundations. He won the Man of the Year Vectors Award in 1998, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival. He is married to Patricia Melvin, and they have two daughters—Laura and Alex.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of SCR 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 served on the board of Theatre Communications Group (TCG), the national service organization for theatre, from 1998 to 2006, and was its president for four years. She has also served as treasurer of TCG, vice president of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. In addition, she represents SCR at national conferences of TCG and LORT; is a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council; site visitor for the NEA; 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 and UC Irvine. She is on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. Tomei graduated from UC Irvine with a degree in economics and pursued an additional course of study in theatre and dance. She also teaches a graduate class in nonprofit management at UC Irvine.

MARTIN BENSON (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of SCR's

productions. In 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and fostering the art and craft of American playwriting. They also accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre L.A. Ovation Award for Lifetime Achievement. Benson has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and Houston's Alley Theatre. He has directed American classics such as *Ab*, *Wilderness!* and *A Streetcar Named Desire* and has distinguished himself in staging contemporary work, including the world premiere of Horton Foote's *Getting Frankie Married—and Afterwards* and the critically acclaimed California premiere of William Nicholson's *Shadowlands*. Most recently, he directed the world premiere of Julie Marie Myatt's *The Happy Ones*, a revival of *Misalliance*, and Horton Foote's, *The Trip to Bountiful*. Benson received his BA in Theatre from San Francisco State University.

DAVID EMMES (*Founding Artistic Director*) is co-founder of SCR, and directed last season's successful revival of *Sight Unseen* by Donald Margulies. He has received numerous awards for productions he has directed during his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*; Thomas Babe's *Great Day in the Morning*; Keith Reddin's *Rum and Coke* and *But Not for Me*; and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; 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 *The Secret Rapture* by David Hare and *New England* by Richard Nelson, as well as *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 re-staged for the Singapore Festival of Arts. After attending Orange Coast College, he received his BA and MA from San Francisco State University, and his PhD in theatre and film from USC.



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



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



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