



45th Season • 429th Production
JULIANNE ARGYROS STAGE / SEPTEMBER 21 - OCTOBER 12, 2008

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents the Southern California Premiere of

DEAD MAN'S CELL PHONE

BY Sarah Ruhl

Keith E. Mitchell
SCENIC DESIGN

Angela Balogh Calin
COSTUME DESIGN

Lap-Chi Chu
LIGHTING DESIGN

John Zalewski
SOUND DESIGN

Joshua Marchesi
PRODUCTION MANAGER

Julie Haber*
STAGE MANAGER

DIRECTED BY
Bart DeLorenzo

Pam and Jim Muzzy, HONORARY PRODUCERS

Playwrights Horizons, Inc., New York City, produced the New York Premiere
of *Dead Man's Cell Phone* Off-Broadway in 2008.

Dead Man's Cell Phone was commissioned by Playwrights Horizons with
funds provided by the Harold and Mimi Steinberg Commissioning Program.

CAST OF CHARACTERS

(In order of appearance)

Jean *Margaret Welsh**
Gordon *Lenny Von Dohlen**
Mrs. Gottlieb *Christina Pickles**
Other Woman/Stranger *Nike Doukas**
Hermia *Shannon Holt**
Dwight *Andrew Borba**

LENGTH

Approximately one hour and 45 minutes with one intermission.

PRODUCTION STAFF

Casting *Joanne DeNaut*
Production Assistant *Jennifer Sherman*
Stage Management Intern *Kaitlin Carroll*
Assistant Costume Designer *Kathryn Wilson*
Assistant Lighting Designer *Dan Howe*
Fight Choreography *Ken Merckx*

* 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.
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.*

Dead Man's Cell Phone is produced by special arrangement with Bruce Ostler,
BRET ADAMS, LTD, 448 West 44th Street, New York, NY 10036.

Originally produced June 2006 by Woolly Mammoth Theatre Company, Washington, DC,
Howard Shalwitz, Artistic Director; Kevin Moore, Managing Director.



Connections

A wonderful fact to reflect upon, that every human creature is constituted to be that profound secret and mystery to every other. A solemn consideration, when I enter a great city by night, that every one of those darkly clustered houses encloses its own secret; that every beating heart in the hundreds of thousands of breasts there, is, in some of its imaginings, a secret to the heart nearest it! Something of the awfulness, even of Death itself, is referable to this. No more can I turn the leaves of this dear book that I loved, and vainly hope in time to read it all... It was appointed that the book should shut with a spring, for ever and for ever, when I had read but a page...My friend is dead, my neighbour is dead, my love, the darling of my soul, is dead...

— Charles Dickens, *A Tale of Two Cities*

We do not know our own souls, let alone the souls of others. Human beings do not go hand in hand the whole stretch of the way. There is a virgin forest in each; a snowfield where even the print of birds' feet is unknown.

— Virginia Woolf

. . . you have done a braver thing
Than all the Worthies did;
And a braver thence will spring,
Which is, to keep that hid.

— John Donne, "The Undertaking"

In Hopper's paintings there is a lot of waiting going on...They are like characters whose parts have deserted them and now, trapped in the space of their waiting, must keep themselves company.

— Mark Strand, Hopper

I can wade Grief—
Whole Pools of it—
I'm used to that—
But the least push of Joy
Breaks up my feet—
And I tip-drunken—
Let no Pebble-smile—
'Twas the New Liquor—
That was all!

— Emily Dickinson

I love Emily Dickinson! I love her short, strong, little words—and her dashes, in which awful meanings reside. Emily Dickinson! She makes me glad I speak English.

— Sarah Ruhl

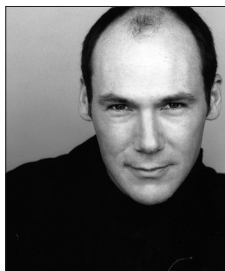
Psychologists say that most normal adults are well equipped to start a secret life, if not to sustain it. The ability to hold a secret is fundamental to healthy social development, they say, and the desire to sample other identities — to reinvent oneself, to pretend — can last well into adulthood. And in recent years researchers have found that some of the same psychological skills that help many people avoid mental distress can also put them at heightened risk for prolonging covert activities. "In a very deep sense, you don't have a self unless you have a secret, and we all have moments throughout our lives when we feel we're losing ourselves in our social group, or work or marriage, and it feels good to grab for a secret, or some subterfuge, to reassert our identity as somebody apart," said Dr. Daniel M. Wegner, a professor of psychology at Harvard. He added, "And we are now learning that some people are better at doing this than others."

— Benedict Carey in the *New York Times*, January 11, 2005

The cast of *Dead Man's Cell Phone*. Photo by Henry DiRocco.



Artist Biographies



ANDREW BORBA*
Dwight

appeared last at SCR in *Lovers and Executioners*. Recent stage appearances include the title role in *The Tragedy of King Richard III* at the Shakespeare Festival St. Louis; the world premiere of *Tranced* at Laguna Playhouse; and *The Constant Wife*, *Private Lives* and *It's a Wonderful Life* at Pasadena Playhouse. Other roles include *A Picture of Dorian Gray* and *Medea* at Theatre @ Boston Court; *Every Good Boy Deserves Favor*, *The Just* and *All My Sons* at Chautauqua Theater Company; *Pericles* and *The Countess* at The Old Globe; and *Closer* at Berkeley Repertory Theatre; *The Misanthrope* at Dallas Theater Center; *Mrs. Warren's Profession*, Tony Kushner's *The Illusion* and *Othello* at Portland Stage Company; *An Enemy of the People* at Long Wharf Theatre; *A Shyvana Maidel* at Delaware Theatre Company; and *The Tempest* and *Two Gentlemen of Verona* at Hudson Valley Shakespeare Festival. Andrew spent four seasons at The Oregon Shakespeare Festival, where he appeared in *Arcadia*, *Othello*, *Two Gentlemen of Verona*, *Pentecost*, *Cymbeline*, *Coriolanus*, *Love's Labour's Lost*, *Henry IV, Part 1* and others. Film and Television credits include the upcoming *Lure*, *Speedie Date*, *Nine Lives*, *Live from Baghdad*; Recurring roles on "The Shield," "Jericho," "Lincoln Heights," "Enterprise;" and recent guest appearances on "Grey's Anatomy," "House," "Without a Trace," "Monk," "CSI: Miami," "24" and "Nip/Tuck." Andrew is a graduate of the NYU Graduate Acting Program and Brown University. Proud member of A.E.A.



NIKE DOUKAS*
Other Woman/Stranger

most recently appeared in *An Ideal Husband* at the Pittsburgh Irish and Classical Theatre, *Betrayal* at New Place and *Sea of Tranquility* at The Old Globe. Her SCR credits include *Ridiculous Fraud*, *Cyrano de Bergerac*, *Major Barbara*, *Much Ado About Nothing*, *Everett Beekin*, *The Beard*

of *Avon*, *Pygmalion*, *How the Other Half Loves*, *Arms and the Man*, *Blithe Spirit*, *Green Icebergs*, *The Company of Heaven* and *Loot*. She has also performed at A Contemporary Theatre (Seattle), Pasadena Playhouse, Mark Taper Forum, Shakespeare Festival/LA, Doolittle Theatre, Berkeley Repertory Theatre, American Conservatory Theater, Shakespeare Santa Cruz and Berkeley Shakespeare Festival. Television and film credits include, "Shark," "Numb3rs," a recurring role on "Desperate Housewives," "Without a Trace," "Criminal Minds," "Boston Legal," "Malcolm in the Middle," a recurring role on "Almost Perfect" and *Seven Girlfriends*. Ms. Doukas has an MFA from American Conservatory Theater, and is a member of the The Antaeus Company, where she appeared last year in *Tonight at 8:30*.



SHANNON HOLT*
Hermia

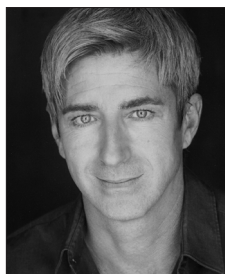
is making her SCR debut. Los Angeles theatre credits include *Tonight at 8:30* with The Antaeus Company; *She Stoops to Comedy* (*LA Weekly* nomination for Leading Female Performance), Kelly Stuart's *Home wrecker*, *Andromache* and Michael Sargent's *Sweet Hostage* at Evidence Room; Jessica Goldberg's *Sex Parasite* and *Good Thing* at Mark Taper Forum's Taper, Too; *The Oresteia* (*LA Weekly* nomination for Leading Female Performance and *Drama-Logue Award*), *The Good Woman of Setzuan*, *Narrow Road to the Deep North* (Ovation Award nomination for Leading Actress) and *Woyzeck* at Actors' Gang; John Steppling's *Citizen Faust* (Garland Award Honorable Mention) at L.A.T.C.; *36 Views* at Laguna Playhouse; and *M. Butterfly* at East West Players. She has performed regionally at Trinity Rep, The Public Theater and Actors Theater of Louisville. Film and television credits include the upcoming feature *The Marc Pease Experience*, *Love Liza*, *Elsewhere*, *Bob Roberts*, "ER," "The Unit," "Seinfeld," "That 70s Show," among others.



CHRISTINA PICKLES*

Mrs. Gottlieb

first appeared at SCR in 1982 in *Bodies*. Broadway credits include *Pantagleize*, *The Wild Duck*, *You Can't Take it With You*, *The Misanthrope*, *Sherlock Holmes*, *The School for Scandal* and *Inadmissible Evidence*. Off-Broadway credits include *War and Peace*, *The Tavern*, *Chez Moi* and *Right You Are*. Regional theatre credits include *The Duchess of Malfi* and *The Merchant of Venice* at McCarter Theatre Center; *A Day in the Death of Joe Egg*, *Absent Friends* and *Trelawney of the Wells* at Long Wharf Theatre; *Heartbreak House*, *Nude with Violin*, *Summer Folk* and *A Touch of the Poet* at Williamstown Theatre Festival; *Measure for Measure* and *The Country Wife* at the Stratford Shakespeare Festival; and *The Seagull* at Alliance Theatre. Los Angeles: Christina received Los Angeles Drama Critics Circle Awards for *Cloud Nine* at Canon Theatre and *Undiscovered Country* and *The Letters of Janet Flanner* at Mark Taper Forum. Christina is a member of The Antaeus Company where she has performed in *Star Chamber* and *Hands Across the Sea*. Television credits include "Saint Elsewhere" and "Friends." Christina has been nominated for six Emmy Awards. Film credits include *Grace of My Heart*, *Masters of the Universe*, *Seizure*, *Romeo + Juliet*, *Legends of the Fall* and *The Wedding Singer*.

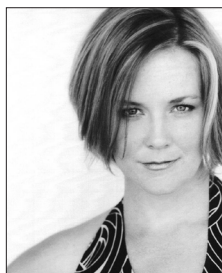


LENNY VON DOHLEN*

Gordon

is making his SCR debut. West Coast theatre credits include *Light* at Boston Court Theatre, *Theater District* at Black Dahlia Theatre, *The Blue Room* at Pasadena Playhouse, and *Lulu* at La Jolla Playhouse. New York theatre credits include *Desire Under the Elms* opposite Kathy Baker at Roundabout Theatre Company, *Cloud Nine* (for 9 months) at Lucille Lortel Theatre, and originating roles in *Twister* (Academy Arts Theatre), *Asian Shade* (WPA); and *Vanishing Act* (Ensemble Studio Theatre) and *The Maderati* (Playwrights Horizons), both by Richard Greenberg. Regional credits include *Doubt* at Indiana Repertory Theatre, *The Velvet Rut* at The Eugene O'Neill Theater Center and *A Poster of the Cosmos* at Contemporary Arts Center in New Orleans. His film career spans his debut in the Academy Award-winning *Tender Mercies* to the soon-to-be-released *Beautiful Loser*. His other films include *Teeth*, *Twin Peaks: Fire Walk with Me*,

Jennifer Eight, *Leaving Normal*, *Tollbooth*, *One Good Turn*, *Bird of Prey*, *Blind Vision*, *Billy Galvin* and *Electric Dreams*. Some of his television work include roles in Eudora Welty's "The Ponder Heart," "Twin Peaks," "CSI: Miami," "The Pretender," "Chicago Hope," "Picket Fences," "Love Kills" "thirtysomething" and "The Red Dwarf."



MARGARET WELSH*

Jean

is making her SCR debut. New York Theatre credits include: Lincoln Center Theater in *Big Bill* where she played all of the female roles and was nominated for a Lucille Lortel Award for Best Supporting Actress, Playwrights Horizon, Manhattan Class Company and Classic Stage Company. Regional theatre credits include Long Wharf Theatre, McCarter Theatre Center, Hartford Stage Co, Williamstown Theatre Festival, The Old Globe, Intiman Theatre and Geffen Playhouse. TV credits include: a recurring character in John Stamos' "Jake In Progress" and "Grey's Anatomy," guest appearances on "Without a Trace," "NYPD Blue," "The Practice," "Judging Amy," "The Division," "Stark Raving Mad" and "So Notorious." Margaret also appeared as the lead in three movies-of-the-week and the feature films *Mr. & Mrs. Bridge*, *American Heart*, *Smooth Talk*, *Ratchet*, *On the Bus* and *Under Cover of Darkness*.

CAN YOU HEAR ME NOW?

- Manhattan attorney John Jacobs died in 2005, but his cell phone is still in service. The phone is buried with him and the number is engraved on his tombstone. His wife says she calls the number all the time, just to hear her husband's voice saying "After you hear the beep, leave a message and I'll return your call."
- Five of Japan's ten fiction best-sellers in 2007 originated as cell phone novels: full-length novels downloaded to cell phones and read on their tiny screens.
- The first commercial mobile phone service was launched in Japan in 1978. By November 2007, the total number of mobile phone subscriptions in the world had reached 3.3 billion, equaling half the world's population.



PLAYWRIGHT, DIRECTOR AND DESIGNERS

SARAH RUHL (*Playwright*) won the Helen Hayes Award for Best New Play for *Dead Man's Cell Phone*. She is the author of *The Clean House*, which had its West Coast Premiere at South Coast Repertory and was the winner of the 2004 Susan Smith Blackburn Award and a finalist for the Pulitzer Prize in 2005. Her other plays include *Demeter in the City*, which was nominated for an NAACP Award, *Eurydice*, *Melancholy Play*, *Late: a cowboy song*, *Orlando*, and *Passion Play*, winner of the Kennedy Center Fourth Forum Freedom Award. Her plays have been performed at Lincoln Center Theater, Playwrights Horizons, Second Stage Theatre, Goodman Theater, Cornerstone Theater, Arena Stage, the Wilma Theatre, Woolly Mammoth Theatre Co, La Jolla Playhouse, Piven Theater Workshop in Chicago, among many other theatres across the country. Her plays have also been performed in England, Germany, Israel, New Zealand and Australia, and have been translated into Spanish, Polish, Russian and Korean. Sarah received her MFA from Brown University and is originally from Chicago. She is the recipient of a Helen Merrill Award, a Whiting Writers' Award, a PEN/Laura Pels Award and a MacArthur Fellowship. Her work is published in an anthology from TCG. She is a member of New Dramatists and 13P.

BART DELORENZO (*Director*) is pleased to return to SCR where he recently directed the world premiere of Donald Margulies' *Shipwrecked! An Entertainment*, as well as readings of plays by Jordan Harrison, Roberto Aguirre-Sacasa, Anthony Clarvoe and an earlier version of *Shipwrecked!* for the 2007 Pacific Playwrights Festival. He is the founding artistic director of the Evidence Room Theater in Los Angeles where he has directed many local and world premieres over the last 13 years including plays by David Greenspan, Kelly Stuart, Martin Crimp, Philip K. Dick, Gordon Dahlquist, David Edgar, Charles L. Mee, Naomi Wallace and Edward Bond. He recently directed the world premiere of *Joan Rivers: A Work in Progress by a Life in Progress* at the Geffen Playhouse, the Center Theatre Group's kick-off premiere of Suzan-Lori Parks' *365 Days/365 Plays* outdoors on the Music Center plaza and on the steps of Disney Hall, and the world premiere of Sandra Tsing Loh's long-running *Mother on Fire* at the 24th Street Theatre, and its many subsequent revivals. Other works include Racine's *Britannicus* adapted by John Rafter Lee at California Repertory and the return of *Shipwrecked! An Entertainment* at the Geffen Playhouse.

KEITH E. MITCHELL (*Scenic Design*) is delighted to return to SCR after working on last season's *Shipwrecked! An Entertainment*. He is a 2007 Ovation Award winner for set design for the Falcon Theatre's *The Value of Names*, starring Jack Klugman and Dan Lauria. Keith is also an Emmy Award-winning art director; ('92 Barcelona Olympics Coverage on NBC) and works on a variety of commercial, television, film and live theatre projects. He is the principal developing artist for the Childsplay production, The Paper Project, which was recently awarded a prestigious MAP Fund Grant. Recent work includes his sixth, sold-out season as Scenic Consultant for L.A. Philharmonic's Summer Sounds, Music and Art for Kids at the Hollywood Bowl. Other works include *Lilly Plants a Garden*, *The Very Persistent Gappers of Frip*, *Animal Logic* for Taper's PLAY/Center Theatre Group; Ovation Award-winning production of *Hedwig and The Angry Inch* at Celebration Theater; and four of Ken Roht's 99 Cent Only Bargain Extravaganzas for Orphean Circus at the Evidence Room; over a dozen shows for Garry Marshall's Falcon Theatre including *Wrong Turn at Lungfish* with Hector Elizondo, *Golf* with Alan Shepard, *Johnnyboy*, *Darwin in Malibu* and *Happy Days the Musical*. Keith is a native of Thousand Oaks and a graduate of USC's Annenberg School for Communication.

ANGELA BALOGH CALIN (*Costume Design*) designed *Taking Steps*, *Culture Clash in AmeriCCa*, *Doubt*, a parable and the Theatre for Young Audiences productions of *The BFG* (*Big Friendly Giant*) and *Imagine* last season. Her previous SCR credits include costume designs for *Nothing Sacred*, *A View from the Bridge*, *The Real Thing*, *The Studio*, *Princess Marjorie* and *Mr. Marmalade*; set and costume design for *Dumb Show*, *The Retreat from Moscow*, *Terra Nova*, *The Carpetbagger's Children*, *Making It* and *The Lonesome West*; set design for *Play Strindberg*; and sets and costumes for SCR's Educational Touring Productions from 1998 to present. She is a resident designer at A Noise Within, where her costume designs include *Another Part of the Forest* (Los Angeles Drama Critics Circle Award and Garland Award), *Little Foxes* (Garland Award), *The Threepenny Opera* (Drama-Logue Award) and *Twelfth Night* (Drama-Logue Award). Calin has designed over 50 productions for local theatres and in her native Romania. Some of those productions are: *The Constant Wife* at Pasadena Playhouse, *The Ice-Breaker* at Laguna Playhouse, *The Cherry Orchard* at Georgia Shakespeare, *A Midsummer Night's Dream* at The Hollywood Bowl, *Christmas on Mars* and *The Winter's Tale* at The Old Globe, *The Last of Mr. Lincoln* at El Portal Theatre, *Dialogues* at Tiffany Theatre, *Blood Poetry* (Drama-Logue Award) for Theatre 40 and *Ancestral Voices* for

the Falcon Theatre. She has worked extensively in film and television in the U.S. and Romania, having 16 design credits with I.R.S. Media, Cannon Films, PBS, Full Moon Entertainment and Romanian Films. She graduated with an MFA in set and costume design from the Academy of Arts in Bucharest.

LAP-CHI CHU (*Lighting Design*) has designed lighting for theatre, opera and dance throughout the country. Previous designs for SCR include last season's *What They Have* and *The Importance of Being Earnest*, as well as *System Wonderland*. Recent regional designs include Mark Taper Forum, Geffen Playhouse, Oregon Shakespeare Festival, Arena Stage, Hartford Stage Company, San Jose Repertory Theatre, Dallas Theater Center, Portland Center Stage, Pittsburgh Public Theater, Indiana Repertory Theatre, Syracuse Stage, Intiman Theatre, Portland Stage Company, Shakespeare & Company, Evidence Room and Ordway Music Theater. His New York design credits include New York Theatre Workshop, Dance Theater Workshop, Performance Space 122, The Kitchen, Danspace Project and Juilliard Opera. He is the lighting/video designer for ChameckiLerner Dance Company (*Costumes by God, Visible Content, Hidden Forms, 1 Mutantes Seras* and *Por Favor, Não Me Deixe*), performed in the United States and Brazil. He has created many designs over the last decade as the resident lighting designer for Lincoln Center's Juilliard Drama. He has received multiple Bay Area Theatre Critics Circle Awards for Best Lighting. Mr. Chu is on the lighting design faculty at California Institute of the Arts.

JOHN ZALEWSKI (*Sound Design*) was inspired by the theatrical collages of Reza Abdoh in the early 90s. He has designed sonic environments, narrative noises and musical mutterings for LA Philharmonic, Evidence Room, Boston Court, Actors' Gang, East West Players, Center Theater Group, Geffen Playhouse, Long Beach Opera, Redcat, Humana Festival, Urban Youth Theater, Performance Space 122, La MaMa E.T.C. and chashama. John was the resident sound designer for Evidence Room for seven years. He is recipient of five *LA Weekly* Awards, twelve Backstage Garlands, one LA Stage Alliance Ovation Award, ten nominations and participated in the NEA/TCG Program for Designers. John is currently composing sound and score for *James and the Giant Peach* at Lewis Family Playhouse in Rancho Cucamonga. Media work includes the "Faux Baby" series on Strike.TV and sound design for the feature *Gary's Walk* currently in post production.

JULIE HABER* (*Stage Manager*) stage-managed *A Feminine Ending* and *Taking Steps* last season at SCR. She

recently stage managed *Othello* at the Alley Theatre in Houston and *Glengarry Glen Ross, Taming of the Shrew* and *Moonlight and Magnolias* at Dallas Theater Center. Other regional theatre credits include Mitch Albom's *And the Winner Is* (Laguna Playhouse); *The Front Page* (Long Wharf Theatre); ten productions at American Conservatory Theater in San Francisco during her three-year tenure there as administrative stage manager, including *Lackawanna Blues* and *James Joyce's The Dead*; and productions at The Old Globe, Seattle Repertory Theatre, Berkeley Repertory Theatre, La Jolla Playhouse, Guthrie Theater and Yale Repertory Theatre. She was the company stage manager at SCR for 20 years, stage managing over 70 productions and overseeing the stage management department. She has also stage managed two operas: *Don Juan in Prague* (in Prague at Estates Theatre and at BAM in 2006) and *Guest from the Future* (Bard SummerScape), both directed by David Chambers. She received her MFA from Yale School of Drama and has taught stage management at UC Irvine (where she received her BA), Cal Arts and Yale University.

DAVID EMMES (*Producing Artistic Director*) is co-founder of SCR. In May 2008, he and Martin Benson received the Margo Jones Award for their lifetime commitment to theatre excellence and to fostering the art and craft of American playwriting. In addition, 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 *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. He has served as a theatre panelist and onsite evaluator for the National Endowment 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 San Francisco State University, and his PhD in theatre and film from USC.

MARTIN BENSON (Artistic Director), co-founder of SCR, has directed nearly one third of the plays produced here. In May 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and to fostering the art and craft of American playwriting. He has distinguished himself in the staging of contemporary work, including William Nicholson's *The Retreat from Moscow*, the world premiere of Horton Foote's *Getting Frankie Married — and Afterwards* and the critically acclaimed California premiere of Nicholson's *Shadowlands*. 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 his numerous world premieres is 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 *A View from the Bridge*. Benson has received the 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. Benson received his BA in Theatre from San Francisco State University.

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 served on the board of Theatre Communications Group (TCG), the national service organization for theatre, from 1998-2006, 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, and site visitor for the NEA; served on the Advisory Committee for the Arts Administration Certificate Program at the University of California,

PAM AND JIM MUZZY (Honorary Producers), one of SCR's most enthusiastic couples, have underwritten the world premieres of *Princess Marjorie* (2005) and *The Further Adventures of Hedda Gabler* (2006). For the past two years they have helped to brighten the holidays as underwriters of *La Posada Mágica*. They are major donors to the Next Stage Campaign, Platinum Circle members and subscribers to both stages as well as the Theatre for Young Audiences series.

Irvine; and has been a guest lecturer in the graduate school of business at Stanford and the University of California, Irvine. She recently joined the board of Arts Orange County, the county wide arts council. Ms. Tomei graduated from the University of California, Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.

SOUTH COAST REPERTORY, founded in 1964 and continuing today under the leadership of Artistic Directors David Emmes and Martin Benson, is widely regarded as one of America's foremost producers of new plays. In its three-stage Folino Theatre Center in Costa Mesa, California, SCR produces a five-play season on its Segerstrom Stage, a four-play season on its Argyros Stage, plus two annual holiday productions. SCR also offers a three-play Theatre for Young Audiences series, and year-round programs in education and outreach. SCR's extensive new play development program consists of commissions, residencies, readings, and workshops, from which up to five world premieres are produced each season. Among the plays commissioned and introduced at SCR are Donald Margulies' *Sight Unseen*, *Collected Stories* and *Brooklyn Boy*; Richard Greenberg's *Three Days of Rain*, *Everett Beekin*, *Hurrah at Last* and *The Violet Hour*; David Henry Hwang's *Golden Child*, Jose Rivera's *References to Salvador Dali Make Me Hot*, Lynn Nottage's *Intimate Apparel*, Craig Lucas' *Prelude to a Kiss*, Amy Freed's *The Beard of Avon* and *Freedomland*, Margaret Edson's Pulitzer Prize-winning *Wit* and David Lindsay-Abair's Pulitzer Prize-winning *Rabbit Hole*. Most of these plays were developed through its Pacific Playwrights Festival, an annual workshop and reading showcase for up to eight new plays, attended by artistic directors and literary staff members from across the country. Over forty percent of the plays SCR has produced have been world, American or West Coast premieres. In 1988, SCR received the Regional Theatre Tony Award for Distinguished Achievement, particularly in the area of new play development.



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.