



44th Season • 422th Production
JULIANNE ARGYROS STAGE / JANUARY 6 - 27, 2008

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

IN ASSOCIATION WITH

Portland Center Stage

presents the West Coast premiere

A FEMININE ENDING

BY Sarah Treem

Tony Cisek
SCENIC DESIGN

Candice Cain
COSTUME DESIGN

Peter Maradudin
LIGHTING DESIGN

Vincent Olivieri
COMPOSER

Colbert S. Davis IV
SOUND DESIGN

Scott Bishop
ASSISTANT DIRECTOR

Jeff Gifford
PRODUCTION MANAGER

Julie Haber*
STAGE MANAGER

DIRECTED BY

Timothy Douglas

Mary Beth Adderley, Richard Wright and Elizabeth Adderley
HONORARY PRODUCERS

CAST OF CHARACTERS

(In order of appearance)

Amanda	<i>Brooke Bloom*</i>
Kim	<i>Amy Aquino*</i>
Jack	<i>Peter Katona*</i>
David	<i>Alan Blumenfeld*</i>
Billy	<i>Jedadiab Schultz*</i>

SETTING

*Amanda's house in Brooklyn. Her parent's house in New Hampshire.
The recesses of her mind.*

LENGTH

Approximately one hour and 30 minutes with no intermission.

PRODUCTION STAFF

Dramaturg	<i>Megan Monaghan</i>
Casting	<i>Joanne DeNaut</i>
Fight Coordinator	<i>Peter Katona*</i>
Production Assistant	<i>Jennifer Sherman</i>
Stage Management Intern	<i>Wendy Leef</i>
Assistant Scenic Designer	<i>Hannah Crowell</i>
Assistant Lighting Designer	<i>Tawnya Moake</i>
Deck Crew	<i>EJ Brown</i>
Dresser	<i>Erin Hennessey</i>

ACKNOWLEDGEMENT

Oboe recordings by Joseph Stone

*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.



Sarah Treem's "hot art form"

A conversation with the author of A Feminine Ending

A few weeks before SCR started rehearsals for the West Coast premiere of *A Feminine Ending*, dramaturg Megan Monaghan interviewed playwright Sarah Treem. It turned out to be a conversation that could have gone on much longer — hours, maybe even weeks! — and given Treem's continuing relationship with SCR, perhaps it will. Here are some highlights.

MM: How did you start writing plays?

ST: I don't quite remember, but I've been doing it since I was embarrassingly young. Like twelve. I always took playwriting seriously. I went straight from college to graduate school, so it wasn't until I was about twenty-five that it occurred to me how difficult it was going to be to even get a play produced, never mind make a living doing this. But by that time, I was in too deep; it was a little late to turn back and find something else to do.

What was the genesis of *A Feminine Ending*?

A Feminine Ending came out of a couple of different sources of inspiration. I had wanted to write a play about a female composer for a while, because it struck me as very strange that I couldn't name one. Also, the summer after I graduated, my boyfriend was performing in Shakespeare in the Park [at the Delacorte Theater in New York City's Central Park], in front of thousands of people each night, while I was teaching in rural Pennsylvania. And finally, at the end of that summer, I went to the wedding of one of my oldest friends and reconnected with the first boy I ever kissed. So those three experiences together coalesced in my head — I kept mulling them over, wondering what it all meant — and *A Feminine Ending* is what came out.

Would you trace the play's history for us? When did the idea and impulse of the play arise in you, and how did it travel from that moment to this production?

I wrote the first draft very quickly because I had a post-graduate fellowship and a deadline. The professor I was working with didn't want me to write the play. He thought it was too close to home; that instead, I should be writing a play about French feminists in the 18th cen-

ture. So I wrote the first draft in the face of heavy opposition. But in retrospect, I think that was a good thing, because it forced me to be direct and clear about what story I wanted to tell with this play. There wasn't a lot of time for tangents. The following summer, I did a workshop of the play at Portland Center Stage with Blair Brown that proved invaluable in terms of both refining and expanding the play. I continued to work on it after discussions with Tim Sanford at Playwrights Horizons, prior to its world premiere.

What plays and what writers rank among your favorites? Are you influenced by other playwrights?

Oh yes, and it keeps changing. I find something to admire in almost every successful play. I might be a little out of sync with my time, in that I seem to have old-fashioned tastes. I have loved David Hare, Michael Frayn, and Tom Stoppard for a long time, for their willingness to allow actual discussion to take place on stage — intellectual, erudite argument. I was reading



Wendy Wasserstein's *The Heidi Chronicles* while I was writing *A Feminine Ending* and I really admire the completeness of that play. The way the characters evolve. How each scene has a beginning, middle and end. And her bittersweet comedic tone I treasure, because it is so true to life. From Paula Vogel's work, I learn to appreciate velocity in a play. A play needs an engine. It needs to move. Among the younger writers, I get excited by the work of Jordan Harrison, Itamar Moses, Marcus Gardley and Sheila Callaghan because they're all playing around with form and lyricism in their quests to represent truth on stage.

Is there any visual art, music or film you think of as relating especially well to your vision and feelings about *A Feminine Ending*?

Yes, there's a song by Dar Williams called "You're Aging Well." The lyrics are sort of a fairytale, but they're about how the world is not geared to the success of women. The final verse goes like this...

"Now when I was fifteen, oh I knew it was over
The road to enchantment was not mine to take
Cause lower calf, upper arm should be half what
they are
I was breaking the laws that the signmakers made.
And all I could eat was the poisonous apple
And that's not a story I was meant to survive
I was all out of choices, but the woman of voices
She turned round the corner with music around her,
She gave me the language that keeps me alive, she said:
"I'm so glad that you finally made it here
With the things you know now, that only time could tell
Looking back, seeing far, landing right where we are ...
You're aging well."

[this song can be found on Dar Williams' debut album, *The Honesty Room*]

I find that song very comforting. I wish to "age well," as Williams says. To find wisdom and comfort with myself, rather than embarrassment or regret.

What do you want your future to include? What visions do you have for the next year, the next five years, the next ten?

I'd like to keep writing plays and keep getting better. I just saw a play on Broadway called *August: Osage County*, by Tracy Letts. It blew my mind. It's enormous and entertaining and packed with truth. And it occurred to me, while watching it, that Mr. Letts is a writer on top of his game. He's been writing great plays for years, but this time around he wrote a masterpiece. And masterpieces are never written accidentally. You have to keep working, keep refining your craft, because when the really huge idea finally hits you, you'll want to be ready for it. Ready to give it shape. To put it into words. So mainly, I just want to keep writing and hopefully my plays will keep getting produced and I'll keep learning from the experience. I'm twenty-seven; I figure I've got another forty years of playwriting before I need to think about retiring.

What do you believe a theatre needs to do in order to be a good home for a playwright?

Be patient. And supportive. And encouraging. Like a good mother, basically. Because honestly, great theatre requires a certain alchemy. You can get a bunch of very talented people in a room and sometimes they'll create something good and other times they'll create something unwatchable. But if the theatre believes in their artists and provides them with time, space, and resources, they will invariably make some messes and some masterpieces. The trouble comes when artists are afraid of displeasing the theater administration so they stop taking risks and then everything they create becomes mediocre.

Why do you believe in theatre? What do you enjoy about the demands of writing for theatre?

Basically, this is why I believe in theatre: it is a hot art form. Meaning, literally, warm-blooded. Theatre requires living, breathing bodies on stage and in the seats. A painting, a movie, even a book — they're all art forms I greatly admire — but I've always had the sense that the work is cold and dead by the time it gets in front of a spectator. Specifically movies. A movie could play in an empty cinema and it would still be a complete movie. But a play performed before empty seats is not a complete play. It's a rehearsal. Not even a rehearsal, more like an exercise. Theatre needs an audience to be complete. And that's what keeps me devoted to this art form. Because it is collaborative in every fiber of its being. It necessitates a community. The meeting of many minds.

Artist Biographies



AMY AQUINO*

Kim

is making her SCR stage debut, although she appeared at SCR previously in the Pacific Playwrights Festival reading of *Sea of Tranquillity*. She was seen at the Geffen Playhouse in Steve Martin's *The Underpants* and at Mark Taper Forum in *Living Out* by Lisa Loomer. New York theatre credits include Wendy Wasserstein's *Third* at Lincoln Center Theatre and *The Heidi Chronicles* on Broadway, *The Road to Nirvana* and *Love Diatribe* at Circle Repertory and *Right Behind the Flag* and *Cold Sweat* at Playwrights Horizons. Regionally, she has appeared at Yale Repertory Theatre, Williamstown Theatre Festival, the Guthrie Theater and La Jolla Playhouse. Film credits include *In Good Company*, *A Lot Like Love*, *White Oleander*, *Undisputed*, *Boys on the Side*, *Working Girl* and *Moonstruck*. Television credits include series regular roles on the acclaimed "Picket Fences" and "Brooklyn Bridge"; recurring roles on "Curb Your Enthusiasm," "Everybody Loves Raymond," "ER," and "Judging Amy"; and countless guest appearances. She is a graduate of Yale School of Drama.



BROOKE BLOOM*

Amanda

made her SCR debut last season in *Hamlet*. Recent film appearances include *He's Just Not that Into You*, *The Brothers Solomon*, *Jake's Closet* and *How I Met My Brother's Dead Fiancee*. Recent television credits include "Carpoolers," "Til Death" and "Wedding Bells." She also has a recurring role on "CSI: Miami." She is a member of The Antaeus Academy. Theatre credits include *Tonight at 8:30* and *A Month in the Country* with The Antaeus Company, *Pera Palas* at The Theatre @ Boston Court with The Antaeus Company, *A Servant of Two Masters* with Parson's Nose, and the premiere of *In Vitro* written by Paula Christensen.



ALAN BLUMENFELD*

David

appeared at SCR previously in *Born Yesterday*. On Broadway he appeared in *Laughter on the 23rd Floor*. Regional theatre credits include *Ubu Roi*, *Much Ado about Nothing*, *A Midsummer Night's Dream*, *A Flea in Her Ear* and *School for Wives* at A Noise Within; *We Are Family*, *Creatures*, *Rhinoceros* (Garland Award) and *Threepenny Opera* at the Odyssey Theatre; *The Skin of Our Teeth*, *Dracula*, *King Lear*, *The Merchant of Venice*, *The Madwoman of Chailot*, *The Merry Wives of Windsor* (LA Drama Critics Award) and *Charley's Aunt* at Theatricum Botanicum; *Henry IV, Part I* at Ojai Shakespeare Festival; *Twelfth Night* at The Globe; *Bleacher Bums* and *One Flew Over the Cuckoo's Nest* at The Little Night Fox Theatre; *Inherit the Wind*, *That Championship Season*, *Damn Yankees*, *A Streetcar Named Desire* and *West Side Story* at the Pacific Conservatory of the Performing Arts; *Romeo & Juliet*, *Henry IV, Part I* and *All's Well That Ends Well* at Oregon Shakespeare Festival; and *Misalliance*, *Pillars of the Community*, *The Taming of the Shrew*, *Richard III* and *Cyrano de Bergerac* at American Conservatory Theater. Film credits include *Righteous Kill*, *The TV Set*, *Pathology*, *The Ring*, *Heartbreakers*, *Dinner and Driving*, *Jingle All the Way*, *The Flintstones*, *Tin Men*, *K-9*, *Worth Winning*, *Problem Child* and *In Her Shoes*. On television he has made over 200 guest starring appearances including "Heroes," "Grey's Anatomy," "Curb Your Enthusiasm," "Gilmore Girls," "The Division," "CSI," "Without a Trace" and "Judging Amy."



PETER KATONA*

Jack

is making his SCR debut. Theatre credits include *Cyrano de Bergerac* at The Metropolitan Opera; *Big Trouble in Little Hazzard* at The New York International Fringe Festival; *Twelfth Night* at The Public Theater; *The Outsiders* at Williamstown Theatre Festival; *Our Town* at Dallas Theater Center; *Hamlet* at The Shakespeare Theatre; and *The Birds*, *The Imaginary Invalid*, *Curse of the*

Starving Class, *The Way of the World* and *A Cup of Coffee* at Yale Repertory Theatre. Film and television appearances include *The Big Day*, "This Week in the USA" (pilot for E!), "Numb3rs," *Mama Flora's Family* and *The Price of a Broken Heart*. Mr. Katona earned his MFA from Yale School of Drama and is a professional fight director.



JEDADIAH SCHULTZ*

Billy

is making his SCR debut. Theatre credits include Off-Broadway productions of *Bhutan* (Cherry Lane Mainstage) and *Freeze Frame* (Young Playwrights Festival XXIV); and New York credits include *The Secret Agenda of Trees* (Cherry Lane Studio), *Dread Awakening* (45th St. Theatre) and *Bhutan* (Cherry Lane Studio). Regionally he has appeared in *Bleeding Kansas* (Hangar Theatre), *Bhutan* (New York Stage and Film), *The Laramie Project* (Plan-B Theatre Company, Artists Repertory Theatre), *The Beard of Avon* (Salt Lake Acting Company) and *Comedy of Errors* (Yale Repertory Theatre). Yale School of Drama credits include *Measure for Measure*, *The Life and Death of King John*, *Much Ado About Nothing*, *Romeo and Juliet*, *Henry IV Part I*, *Orpheus Descending*, *Against the Wall*, *Spring Awakening*, *The Skin of Our Teeth* and *Vladimir Mayakovsky: A Tragedy*, *Willing*. Mr. Schultz is from Laramie, Wyoming and is proud to be a character in *The Laramie Project* by Moises Kaufman and the Members of the Tectonic Theater. Film and television credits include *The Laramie Project*, "Guiding Light" and "Glutton for Punishment."

Playwright, Director and Designers

SARAH TREEM'S (*Playwright*) full-length plays include *Empty Sky*, *Against the Wall*, *Mirror*, *Mirror* and *Human Voices*. *Against the Wall* received a workshop production at Source Theatre Company in Washington D.C. and further development at the new play lab of Friends of the Italian Opera, Berlin's premiere English language theatre. *Empty Sky* was part of SCR's Pacific Playwrights Festival in May of 2006 and recently won the Reva Shiner Playwriting award. *Mirror*, *Mirror* has been developed at Playwrights Horizons in New York. *Human Voices* was part of Manhattan Theatre Club's 2007 Springboard New Play series and received further development at New York Stage and Film. *A Feminine Ending* was developed at Portland Center Stage's JAW/West New Play Festival in July of 2006 and produced at Playwrights Horizons in the fall of 2007. Treem has also read excerpts from her work on NPR's "All Things Considered." She is currently working on new play commissions from Playwrights Horizons and SCR. She has taught playwriting at Yale, where she earned her BA and MFA. She also writes for the HBO drama "In Treatment."

TIMOTHY DOUGLAS (*Director*) directed the world premiere of August Wilson's *Radio Golf* for Yale Repertory Theatre and recently premiered a new translation/adaptation of Ibsen's *Rosmersholm* for Oslo Elsewhere Off-Broadway. He served as associate artistic director for Actors Theatre of Louisville (2001-04) where he staged *A.M. Sunday*, *All My Sons*, *Art*, *Blues for an Alabama Sky*, *Crimes of the Heart*, *Fences*, *Jitney*, *The Lively Lad* and *The Piano Lesson*. In addition he served as a Director in Residence at the Mark Taper Forum (1994-97) under a Mellon Foundation fellowship. Representative directing assignments include productions of *Ab*, *Wilderness*, *Anna in the Tropics*, *Assassins*, *Blue/Orange*, *Bocon*, *The Cripple of Inishmaan*, *Crowns*, *The Crucible*, *The Game of Love and Chance*, *Gem of the Ocean*, *In the Blood*, *Insurrection: Holding History*, *Intimate Apparel*, *Joe Turner's Come and Gone*, *LA: X*, *A Lesson Before Dying*, *Love's Labour's Lost*, *The Marriage of Figaro*, *Mules*, *Pericles*, *Three Sisters*, *Raised in Captivity*, *A Raisin in the Sun*, *Richard III*, *Shakespeare's R&J*, *Sorrows and Rejoicings*, *Valley Song* and the world premieres of *The Last Orbit of Billy Mars* and *Venice* for American Conservatory Theater, ASK Theatre Projects, Berkeley Repertory Theatre, Berkshire Theatre Festival, City Theatre, Crossroads Theatre, Downstage (New Zealand), the Guthrie Theater, Indiana Repertory Theatre, The Juilliard School, Milwaukee Repertory Theater, The O'Neill's National Playwrights Conference, Pittsburgh Public Theater, Portland Center Stage, Round House Theatre, San Jose Repertory Theatre, Shakespeare & Company, Syracuse Stage, Toi Whakaari (New Zealand), Utah Shakespearean Festival and Woolly Mammoth Theatre Company, among others. Mr. Douglas is a graduate of Yale School of Drama. www.my-space.com/DouglasDirects

TONY CISEK (*Scenic Design*) is making his SCR debut. He has collaborated with Mr. Douglas on more than a dozen productions, including *Gem of the Ocean* and the upcoming premiere of *The Night Is A Child* at Milwaukee Repertory Theater, *A Lesson Before Dying* at Round House Theatre, *Blue/Orange* at Shakespeare & Company, *Insurrection* with Theatre Alliance, *Intimate Apparel* at Indiana Repertory Theatre, *Anna in the Tropics* at Portland Center Stage, *The Crucible* at Syracuse Stage, *Fences* at Actors Theatre of Louisville and Arden Theatre Company, *In the Blood* at the Guthrie Theater, *A Raisin in the Sun* at City Theatre, *Blues for an Alabama Sky* at Berkshire Theatre Festival and the premiere of *The Last Orbit of Billy Mars* with Woolly Mammoth Theatre Company. His work has also been seen at Roundabout Theatre, New York Theatre Workshop, Goodman Theatre, Arena Stage, Delaware Theatre Company, Folger Theatre, The Kennedy Center, Wolf Trap Opera and Signature Theatre, among others. Mr. Cisek holds an MFA in Design from New York University and is a four-time recipient of the Helen Hayes Award for Outstanding Set Design.

CANDICE CAIN (*Costume Design*) has designed costumes for SCR's *Shipwrecked! An Entertainment*, *The Violet Hour*, *Everett Beekin*, *Dinner with Friends*, *Collected Stories* and *Three Days of Rain*. She has been the costume director at Center Theatre Group for 13 seasons where she designed *Nightingale* with Lynn Redgrave, "13," *Stuff Happens*, *Living Out*, *Stones in his Pockets*, *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) at Mark Taper Forum; *Solomania* (Kirk Douglas Theatre); *Black Butterfly*, *The Square Root of Terrible* and *Bocon!* (P.L.A.Y.); and *The Affliction of Glory* in co-production with the J. Paul Getty Museum. Toronto and London: *Enigma Variations* with Donald Sutherland (Royal Alexandra, Savoy Theatre). New York: *Tongue of a Bird*, *A Line Around the Block* (The 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); *Antony 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); *The Life of Stuff*, *Three Days of Rain*, *Delirium Palace* (Evidence Room), *Urban Folk Tales* (The Coast Playhouse), and *The Job* (Hudson Guild); and over 30 productions as resident designer at Virginia Stage Company. Other theatres include La Jolla Playhouse, Portland Stage Company, Empty Space Theatre and Oregon Cabaret Theatre.

PETER MARADUDIN (*Lighting Design*) is pleased to return to SCR, where he has designed over 30 productions including *The Real Thing*, *The Studio*, *A Naked Girl on the Appian Way*, *Princess Marjorie*, *Safe in Hell*, *The Piano Lesson*, *Hurrah at Last*, *Great Day in the Morning* and *Prelude to a Kiss*. On Broadway he designed the lighting for *Ma Rainey's Black Bottom* and the Pulitzer Prize-winning *The Kentucky Cycle* and Off-Broadway *Hurrah at Last*, *Ballad of Yachiyo* and *Bouncers*. Mr. Maradudin has designed over 300 regional theatre productions for such companies as The Kennedy Center, the Guthrie Theater, American Conservatory Theater, Berkeley Repertory Theatre, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, The Old Globe, Huntington Theatre Company, Actors Theatre of Louisville, Steppenwolf and Oregon Shakespeare Festival. He is a Founding Principal of First Circle, a lighting design consultancy for architecture and themed environments with projects spanning the globe.

VINCENT OLIVIERI (*Composer*) is pleased to make his debut at SCR with *A Feminine Ending*. He is a recent transplant to Southern California, coming from the New York City area, and though a composer for this production, most of his theatrical work is as a sound designer. Off-Broadway design credits include *The Water's Edge*, *Omnium-Gatherum*, *The God Botherers* and *Fatal Attrac-*

MARY BETH ADDERLEY, RICHARD WRIGHT and **ELIZABETH ADDERLEY** (*Honorary Producers*) are returning for the fifth time as underwriters. The trio previously underwrote *Nothing Sacred* last season and *Terra Nova* in 2003-04. They were also Season Producers in 2004-05, and Honorary Producers of *The Caucasian Chalk Circle*. Mary Adderley has the distinction of being the only member of SCR's Board of Trustees who was once an SCR actor, having appeared in many productions during the 1970s.

tion: A Greek Tragedy. New York and regional credits include productions with Woolly Mammoth Theatre Company, Center Stage (Baltimore), Barrington Stage Company, Gorilla Productions, The Juilliard School, Syracuse Stage, Ensemble Theatre of Cincinnati (CEA Award), Virginia Stage Company, Berkshire Theatre Festival and Yale Repertory Theatre. He has created designs for world premiere productions by Roberto Aguirre-Sacasa, Kirsten Greenidge, Charles L. Mee, Adam Rapp, Theresa Rebeck and August Wilson. In December, Mr. Olivieri scored and designed *Clownzilla: A Holiday Extravaganza* at Rude Guerrilla in Santa Ana. For three years, Mr. Olivieri was the Resident Sound Designer at Actors Theatre of Louisville and the Humana Festival of New American Plays. His work was presented as part of the Prague Quadrennial Design Exhibition in June 2007. He is a graduate of Yale School of Drama and serves on the faculty at UC Irvine.

COLBERT S. DAVIS IV (*Sound Design*) has been designing professionally for the theater since 2000. His work has been heard throughout the United States. Major designs include *Fat Pig* for Geffen Playhouse, *Daughter of a Cuban Revolutionary* and Richard Foreman's *What to Wear* for the Center for New Performance, Cornerstone Theater's *Demeter in the City*, *Brother* for Yale Repertory Theatre, *My Way* at Actors Theatre of Louisville, *Lively Lad* and *Bakeoff* for the Humana Festival of New American Plays and recently in Los Angeles for the new musical *Blue Dove*. Mr. Davis holds an MFA in sound design from The California Institute of the Arts.

SCOTT BISHOP (*Assistant Director*) is a director and teacher living in Chicago. Recent directing credits include *How Gertrude Stormed the Philosophers Club* at Bailiwick Theatre, *Everything in 150 Pages* for the n.u.f.a.n. Ensemble, and a staged reading of *Why'd You Make Me Wear that Joe?* for the International Festival of Women Playwrights. He has also worked as an assistant director at Victory Gardens and Griffin Theatres. He would like to thank SCR, SSDC and Timothy Douglas for giving him the opportunity to be a part of this wonderful production. Thanks to Melissa for the love and support.

JULIE HABER (*Stage Manager*) is thrilled to return to SCR, where she was the Company Stage Manager for 20 years, stage managing over 70 productions and overseeing the stage management department. She recently stage managed *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 as Administrative Stage Manager there, including *Lackawanna Blues* and *James Joyce's The Dead*; and productions at the The Old Globe, Seattle Repertory Theatre, Berkeley Repertory Theatre, La Jolla Playhouse, the Guthrie Theater and Yale Repertory Theatre. 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.

DAVID EMMES (*Producing Artistic Director*) is co-founder of SCR. 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 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 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; has been 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, 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.



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.