



48th Season • 456th Production  
JULIANNE ARGYROS STAGE / SEPTEMBER 25 - OCTOBER 16, 2011

# South Coast Repertory

Marc Masterson  
ARTISTIC DIRECTOR

Paula Tomei  
MANAGING DIRECTOR

David Emmes & Martin Benson  
FOUNDING ARTISTIC DIRECTORS

in association with Women's Project Theater presents  
the world premiere of

# How the World Began

by Catherine Trieschmann

Sara Ryung Clement  
SCENIC AND COSTUME DESIGN

Paul Whitaker  
LIGHTING DESIGN

Darron L West  
SOUND DESIGN/ORIGINAL MUSIC

Kelly L. Miller  
DRAMATURG

Jackie S. Hill  
PRODUCTION MANAGER

Jennifer Ellen Butler\*  
STAGE MANAGER

Directed by  
Daniella Topol

Bette and Wylie Aitken  
Honorary Producers

SCR's new play programs are also supported by the **Shubert Foundation**, the **National Endowment for the Arts**, the **Elizabeth George Foundation** and the **Andrew W. Mellon Foundation**.  
Special thanks to the **Harold and Mimi Steinberg Charitable Trust**.

HOW THE WORLD BEGAN was originally commissioned by the Manhattan Theatre Club,  
Lynne Meadow, Artistic Director, Barry Grove, Executive Producer with funds provided by the Alfred Sloan Foundation

## CAST OF CHARACTERS

(In order of appearance)

Susan Pierce ..... *Sarah Rafferty\**  
Micah Staab ..... *Jarrett Sleeper\**  
Gene Dinkel ..... *Time Winters\**

## SETTING

*Plainview, Kansas. The present.*

## LENGTH

*Approximately one hour and 40 minutes with no intermission.*

## PRODUCTION STAFF

Casting ..... *Joanne DeNaut, CSA*  
Assistant to the Set Designer ..... *Chika Shimizu*  
Assistant to the Costume Designer ..... *Melody Brocious*  
Production Assistant ..... *Deb Chesterman*  
Dialect Coach ..... *David Nevell*  
Stage Management Intern ..... *Sarah K. Menssen*  
Light Board Operator ..... *Matthew Shipley*  
Dresser ..... *Alma Reyes*

## ACKNOWLEDGEMENT


*Special thanks to biology teachers Bill Butler and Elizabeth Campos.*

\* 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.*

**OCWEEKLY**

*Media Partner*



“There was nothing but land: not a country at all, but the material out of which countries are made....I had never before looked up at the sky when there was not a familiar mountain ridge against it. But this was the complete dome of heaven, all there was of it.”

- Willa Cather, *My Ántonia*

# The Great Plains

*Playwright Catherine Trieschmann lives in western Kansas, in the small town of Hays. While writing How the World Began, she drew inspiration from material about the Great Plains, including Willa Cather's classic novel My Ántonia and Ian Frazier's post-modern book about the region. "The first things that struck me about Western Kansas," Catherine says, "were the lack of trees, the endless sky, the smell of manure and the stars at night. There's also nothing like watching a lightning storm across the prairie."*

From the introduction to *Great Plains* by Ian Frazier:

“I kept telling my friend I wanted her to see the Great Plains. The road began to descend, and at the turn of each switchback another mountain range would disappear, like scenery withdrawn into the wings, while the sky that replaced it grew larger and larger. We left the park and turned onto U.S. Highway 89. A driver coming down this road gets the most dramatic first glimpse of the Great Plains I've ever seen. For some miles, pine trees and foothills are all around; then, suddenly, there is nothing across the road but sky, and a sign says HILL TRUCKS GEAR DOWN, and you come over a little rise, and the horizon jumps a hundred miles away in an instant. My friend's jaw—her whole face, really—fell, and she said, 'I had no idea!'”

We came through the lower foothills, with a vertebrae of rock sticking through their brown backs, and soon we were driving on a straight dirt road through unfenced wheat fields. We stopped the car and got out. The wheat—of a short-stemmed variety bred to mature at a height convenient for harvesting machinery—stretched in rows for half a mile in either direction. Through the million bearded spikes the wind made an “s” sound bigger than we could hear. We drove on, and birds with long, curved bills (Hudsonian godwits, the bird book said) flew just above us, like gulls following a ship. The sky was 360 degrees of clouds, a gift assortment of mares' tails and cumulus and cirrus, with an occasional dark storm cloud resting on a silvery-gray pedestal of rain. We could see the shadows of the clouds sliding along beneath them far into the distance. I said that when early travellers on the plains came through a big herd of buffalo, they could watch the human scent move through it on the wind, frightening animals eight and ten miles away....

For hours we drove on roads which Rand McNally & Company considers unworthy of notice. A moth glanced off the edge of the windshield, and in the sunset the dust its wings left sparkled like mascara. That night, my friend said on a gas-station pay phone, 'I'm on the Great Plains! It's amazing here! The sky is like a person yawned and never stopped!'”



# The Controversy Continues

**T**he challenge of how to teach evolution—or creationism alternatives, like *Intelligent Design*—in American classrooms remains a hot-button issue today. It's a battle that began most notably in the U.S. with the famous *Scopes "monkey trial"* of 1925, but the debate has continued nationwide in high-profile cases in Pennsylvania, Kansas, Georgia and Texas over the last six years. The *New York Times* published this update on the realities of teaching evolution on February 7, 2011: "On Evolution, Biology Teachers Stray from Lesson Plan" by Nicholas Bakalar (excerpted below):

"Teaching creationism in public schools has consistently been ruled unconstitutional in federal courts, but according to a national survey of more than 900 public high school biology teachers, it continues to flourish in the nation's classrooms.

Researchers found that only 28 percent of biology teachers consistently follow the recommendations of the National Research Council to describe straightforwardly the evidence for evolution and explain the ways in which it is a unifying theme in all of biology. At the other extreme, 13 percent explicitly advocate creationism, and spend at least an hour of class time presenting it in a positive light.

That leaves what the authors call 'the cautious 60 percent,' who avoid controversy by endorsing neither

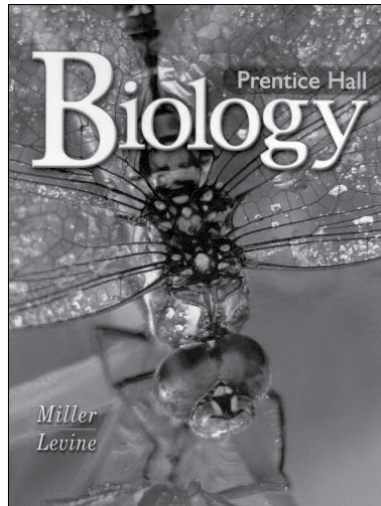
evolution nor its unscientific alternatives. In various ways, they compromise.

The survey, published in the Jan. 28 issue of *Science*, found that some avoid intellectual commitment by explaining that they teach evolution only because state examinations require it, and that students do not need to 'believe' in it. Others treat evolution as if it applied only on a molecular level, avoiding any discussion of the evolution of species. And a large number claim that students are free to choose evolution or creationism based on their own beliefs.

Eric Plutzer, a co-author of the paper, said that the most enthusiastic proponents of creationism were geographically widely spread across the country.

More high school students take biology than any other science course, the researchers write, and for about a quarter of them it will be the only science course they take. So the influence of these teachers looms large.

Randy Moore, a professor of biology at the University of Minnesota, was unsurprised by the study's conclusions. "These kinds of data have been reported regionally, and in some cases nationally, for decades. Creationists are in the classroom, and it's not just the South," he said. "At least 25 percent of high school teachers in Minnesota explicitly teach creationism."



**This biology textbook, which playwright Catherine Trieschmann quotes in the play, is also taught in California schools.**

## Four in 10 Americans Believe in Strict Creationism

**A** December 2010 Gallup poll found that four in 10 Americans believe God created humans in their present form about 10,000 years ago. Thirty-eight percent believe God guided a process by which humans devel-

oped over millions of years from less advanced life forms, while 16% believe in "secular evolution"—that humans developed over millions of years, without God's involvement. That number has risen from 9% in 1982. At the same time, the 40% of Americans who hold the "creationist" view that God created humans as-is 10,000 years ago is the lowest in Gallup's history of asking this question, and down from a high point of 47% in 1993 and 1999. There has been little change

over the years in the percentage holding the "theistic evolution" view that humans evolved under God's guidance.

Most Americans believe in God, and about 85% have a religious identity. About 8 in 10 Americans hold a view of human origins that involves actions by God—that he either created humans as depicted in the book of Genesis, or guided a process of evolution.

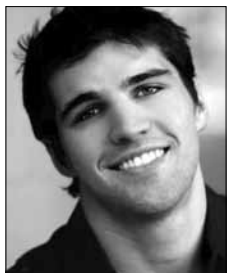
- Excerpted from an article by Frank Newport, December 17, 2010, Gallup.com

# Artist Biographies



**SARAH RAFFERTY\***  
*Susan Pierce*

appeared at SCR previously in *Getting Frankie Married—and Afterwards*; the NewSCRipts readings of *Restoration Comedy*, *Anon* and *Montezuma*; and the Pacific Playwrights Festival workshops of *Kin*, *Sunlight* and *The Hiding Place* and reading of *Rabbit Hole*. She recently appeared in New York with Kathleen Turner in Charles Busch's new play *The Third Story* at MCC Theater. Other Off-Broadway credits include *Gemini* at Second Stage Theatre and *You Never Can Tell* at Roundabout Theatre Company. She has appeared in numerous regional theatre productions, including *Collected Stories* and *Sky Girls* at The Old Globe, *As You Like It* at Shakespeare & Company, *A Midsummer Night's Dream* at Huntington Theatre Company, as well as productions at Yale Repertory Theatre, Philadelphia Theatre Company, New York Stage & Film and others. She has performed in several radio plays with L.A. Theatre Works for NPR and the BBC. On television, she currently plays Donna Paulsen on the USA series "Suits." Other television credits include "Brothers and Sisters," "Law & Order: Criminal Intent," "Six Feet Under," "Without a Trace," "Bones" and "Samantha Who?" She appeared opposite Gena Rowlands in the television movie *What If God Were the Sun*, as well as the independent features *Falling for Grace* and *Small Beautifully Moving Parts*, which debuted at The Tribeca Film Festival and South by Southwest, respectively. She is a graduate of the Yale School of Drama.



**JARRETT SLEEPER\***  
*Micab Staab*

appeared at SCR previously in the Pacific Playwrights Festival reading of *How the World Began* and the production of *Doctor Cerberus*, reprising his role for L.A. Theater Works' radio production. He has worked on the stage extensively in and around Chicago, with groups such as A Red Orchid Theatre, Defiant Theatre, Apple Tree Theatre, Dog & Pony Theatre Co. and Lookingglass Theatre Co. On the West Coast he has worked with needtheater in Los Angeles and The Victory Theatre Center in Burbank. He is the man and mind behind "Gidmo Taylor's Udaz Do," an improvised,

interactive zombie show, and can be played in the "LA: Noire" video game. Television and film credits include "Eli Stone," "The Suite Life on Deck," "The Secret Life of the American Teenager," "Days of our Lives" and *Foreign Exchange*. Follow him on twitter at [twitter.com/jarrettsleeper](https://twitter.com/jarrettsleeper) and on tumblr at [jarrettsleeper.tumblr.com](https://www.tumblr.com/jarrettsleeper) for updates on various expressive endeavors.



**TIME WINTERS\***  
*Gene Dinkel*

was in SCR's *Round and Round the Garden* and in *A Christmas Carol* as Jacob Marley. He has appeared in some 200 plays on Broadway and regionally, including *Camelot* as Merlyn and King Pellinore at Sacramento Music Circus and in the national tour with Michael York and Lou Diamond Phillips. He appeared in *The Good Book of Pedantry and Wonder* (Los Angeles Drama Critic's Circle award nominee) and *How to Disappear Completely* (both at The Theatre@ Boston Court), *Underneath the Lintel* at Portland Center Stage and *Amadeus* on Broadway. Los Angeles credits include *Love's Labour's Lost* and *Much Ado About Nothing* (Drama-Logue Award) at Shakespeare Festival L.A.;

**BETTE AND WYLIE AITKEN** (*Honorary Producers*) are enthusiastic supporters of SCR, whose generosity has been especially important to the development of new plays for the American theatre. In addition to previously underwriting the annual Pacific Playwrights Festival, the Aitkens have been Honorary Producers of SCR world premieres including *Nostalgia*, *My Wandering Boy* (as members of The Playwrights Circle), *Emilie*, and last season's *Completeness*. The Aitkens have been actively involved at SCR since 1998, as First Nights subscribers, Gala underwriters and Platinum Circle members. Wylie served ten years on the Board of Trustees (2000-2010), with two years as President (2009 and 2010). Bette is now in her second year as an SCR Trustee and serves as Chair of the Platinum Circle Committee. Bette has twice chaired SCR's Gala, first in 2006, "All Aboard the Orient Express," and in 2009, "Nothing But Blue Skies"; both were hugely successful. They are also major contributors to SCR's Next Stage Campaign and Legacy Campaign.

*Mad Forest* at The Matrix Theatre Company; Holmes in *Sherlock's Last Case* at Colony Theatre; *Driving Miss Daisy*, *The Good Doctor* and *Equus* at Pasadena Playhouse; and many others. Film appearances include *The Mudman*, *The Runaways*, *Life & Death Of Peter Sellers*, *Nosferatu L.A.*, *Little Princess*, *Doc Hollywood*, *Defending Your Life*, *Thinner*, *Sneakers*, *Gremlins II* and more. Television guest-starring roles include "Criminal Minds," "Big Love," "Carnivale," Adult Swim's "Eagleheart," "Ghost Whisperer," "Buffy The Vampire Slayer," "ER," "Star Trek" and many others. He is married to the brilliant actress and gourmet dog food chef, Tracy Winters.

## PLAYWRIGHT, DIRECTOR AND DESIGNERS

**CATHERINE TRIESCHMANN** (*Playwright*) is the author of *The Bridegroom of Blowing Rock* (Weissberger Award), *crooked*, *The World of Others*, *Hot Georgia Sunday* and *Small and Selfish Creatures*. Her work has been produced Off-Broadway at Women's Project Theater, Bush Theatre (London), New Theatre (Sydney), American Theatre Company (Chicago), Florida Stage, Summer Play Festival, Actors Theatre of Louisville, Theatre in the Square, Edinburgh Fringe Festival and New York International Fringe Festival. She has received commissions from SCR and Manhattan Theatre Club. Her work is published by Samuel French, Methuen and Smith & Kraus, as well as featured in *The Best New Playwrights of 2009*. She also wrote the screenplay for the film *Angel's Crest*, which premiered at the 2011 Tribeca Film Festival. *How the World Began* was part of the 2011 Pacific Playwrights Festival and will be produced later this year by Out of Joint in London and Off-Broadway with Women's Project Theater. Originally from Athens, Georgia, she currently resides in a small town in western Kansas.

**DANIELLA TOPOL** (*Director*) is a New-York based freelance theater director primarily focused on working with writers to develop and direct relevant, theatrical and adventuresome new plays and musicals. Recent world premiere productions include Rajiv Joseph's *Monster*

*at the Door* (Alley Theatre, TX), Willy Holtzman's *The Morini Strad* (City Theatre, PA), Janet Allard and Niko Tsakalagos' *Pool Boy* (Barrington Stage Company, MA), Sheila Callaghan's *Lascivious Something* (Women's Project Theater, NYC) and Caridad Svich's *Instructions for Breathing* (Passage Theatre Company, NJ). Committed to developing programs that support new writers and new plays, she has served as the Associate Producing Director of the City Theatre in Pittsburgh, the New Works Program Director of the National Alliance for Musical Theatre and the Artistic Program Director of the Lark Play Development Center. She has been a grants review panelist for the National Endowment for the Arts, TCG, New York State Council on the Arts and NYC's Department of Cultural Affairs. Upcoming world premieres include Lloyd Suh's *Jesus in India* (Magic Theatre, SF), Carla Ching's *Sugarhouse at the Edge of the Wilderness* (Ma-Yi Theatre Company, NYC), Stefanie Zdravec's *Electric Baby* (Quantum Theatre, PA) and the New York production of *How the World Began* (Women's Project Theater, NYC).

**SARA RYUNG CLEMENT** (*Scenic and Costume Design*). Recent projects at SCR include costumes for the world premiere of Itamar Moses' *Completeness* and the West Coast premiere of Gina Gionfriddo's *Becky Shaw*. Regional and local design credits include Rogue Machine Theatre, TheatreWorks, Cornerstone Theatre Company, Denver Center Theatre Company, Yale Repertory Theatre, CenterStage, A Noise Within, Marin Theatre Company, SPF, Elephant Theatre Company and Deaf West Theatre. Ms. Clement holds a MFA in Design from the Yale School of Drama and received her AB from Princeton University. She is the Visiting Assistant Professor in Design at Loyola Marymount University for 2011-12.

**PAUL WHITAKER** (*Lighting Design*). New York credits include The Public Theater, MCC Theater, Playwrights Horizons, Second Stage Theater, Intar, LABYrinth Theater Company, Atlantic Theater Company, Rattlestick Playwrights Theater, The Play Company, Ma-Yi Theater



Company and Mint Theater Company, among others. Regional credits include Long Wharf Theater, Huntington Theatre Company, CenterStage, A.C.T., Children's Theatre Company, Hartford Stage, Yale Repertory Theater, Alley Theatre, George Street Playhouse, Dallas Theater Center and others. He received his BA from Macalester College and his MFA from Yale School of Drama. Mr. Whitaker is on the faculty at Cal Poly Pomona and is a Lighting Designer/Theatre Consultant for Schuler Shook.

**DARRON L WEST** (*Sound Design/Original Music*) has worked on Broadway and Off-Broadway. His work for theatre and dance has been heard in more than 500 productions nationally and internationally. Among numerous nominations, his accolades for sound design include the 2010 Bay Area Theater Critics Circle Award, the 2006 Lortel and AUDELCO Awards, 2004 and 2005 Henry Hewes Design Awards, the Princess Grace Award, *Village Voice* OBIE Award and the *Entertainment Design* magazine EDDY Award. He is a sound designer and founding member of Anne Bogart's SITI Company. He is a former resident sound designer for Actors Theatre of Louisville and Williamstown Theater Festival.

**KELLY L. MILLER** (*Dramaturg*) is the literary manager of SCR and the co-director of the Pacific Playwrights Festival. Regionally, she has worked at Actors Theatre of Louisville, Williamstown Theatre Festival, and as the Literary Manager of Long Wharf Theatre and Playscripts, Inc. In 2008, she co-founded Creative Destruction, a company dedicated to producing politically immediate, culturally diverse theatre. Favorite dramaturgy includes *Completeness*, *Circle Mirror Transformation*, *Becky Shaw*, *Misalliance*, *Doctor Cerberus*, *Saturn Returns*, *Collected Stories* and *Emilie* (SCR); *Obama Drama* (Creative Destruction); *Big Love*, *War of the Worlds*, *Hair* and *Creditors* (Actors Theatre of Louisville); and *Arms and the Man*, *Hearts* and *Wintertime* (Long Wharf Theatre). Ms. Miller has worked as a freelance writer and script consultant for The Playwrights' Center, The Public Theater, Huntington Theatre Company, New Dramatists,

NEA/Arena Stage, Actors Theatre of Louisville, Berkeley Repertory Theatre, PlayPenn and the Kennedy Center Fund for New American Plays.

**JENNIFER ELLEN BUTLER\*** (*Stage Manager*) has been a part of the stage management team at SCR for nine seasons and more than 30 productions. Other theatre credits include Laguna Playhouse, Utah Shakespearean Festival, California Shakespeare Theatre, TheatreWorks, Perseverance Theatre, Spoleto Festival USA and Shakespeare Santa Cruz. She has also stage managed operas for Long Beach Opera and Pacific Repertory Opera. Ms. Butler has a BA in Theatre Arts from UC Santa Cruz and has been a member of Actors' Equity since 2007.

**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 UC 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. Ms. 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.

**MARC MASTERSON** (*Artistic Director*) is pleased to be taking the reins for a new era of leadership for SCR. In eleven 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 *The Kite Runner*, *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding*, *The Crucible*, *Betrayal*, *As You Like It*, *The Importance of Being Earnest* and *Macbeth*. World premieres directed in 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.

**MARTIN BENSON** (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth 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. Along with Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Mr. Benson 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 the Alley Theatre in Houston. He has directed American classics including *Ab, Wilderness!*, *A Streetcar Named Desire* and *A View from the Bridge*. He has distinguished himself in the staging of 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*. Mr. 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 *Three Days of Rain* by Richard Greenberg. 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 restaged 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.

**WOMEN'S PROJECT THEATER**, under the direction of Julie Crosby, Producing Artistic Director, is the nation's oldest and largest company dedicated to producing theatre written and directed by women, who receive only 20% of the professional opportunities nationwide. Now in its 34th year, it has produced more than 600 mainstage productions and developmental projects, and published 11 anthologies of plays by women. Recent off-Broadway productions include Catherine Trieschmann's *crooked*, Liz Duffy Adams' *Or*, Rachel Axler's *Smudge*, Sheila Callaghan's *Lascivious Something* and Lynn Rosen's *Apple Cove*. In addition, Women's Project Theater develops new work in its Lab, a free two-year residency program for early-to mid-career playwrights, directors and producers. And each year, it hosts the Women of Achievement Awards, which pays homage to luminaries such as Laurie Anderson, Eve Ensler, Whoopi Goldberg, Estelle Parsons, Vanessa Redgrave and Chita Rivera, to name but a few. Visit [www.WomensProject.org](http://www.WomensProject.org).



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.