



46th Season • 443rd Production  
JULIANNE ARGYROS STAGE / MARCH 26 - APRIL 25, 2010

# South Coast Repertory

David Emmes  
PRODUCING ARTISTIC DIRECTOR

Martin Benson  
ARTISTIC DIRECTOR

presents the world premiere of

# THE LANGUAGE ARCHIVE

BY Julia Cho

Neil Patel  
SCENIC DESIGN

Rachel Myers  
COSTUME DESIGN

Mark McCullough  
LIGHTING DESIGN

Steven Cahill  
ORIGINAL MUSIC/SOUND DESIGN

Philip D. Thompson  
DIALECT COACH

John Glore  
DRAMATURG

Joshua Marchesi  
PRODUCTION MANAGER

Chrissy Church\*  
STAGE MANAGER

DIRECTED BY  
Mark Brokaw

The Playwrights Circle  
HONORARY PRODUCERS

THE LANGUAGE ARCHIVE was commissioned by and produced by special arrangement with Roundabout Theatre Company.

## CAST OF CHARACTERS

(In order of appearance)

George .....	<i>Leo Marks*</i>
Mary .....	<i>Betsy Brandt*</i>
Emma .....	<i>Laura Heisler*</i>
Alta .....	<i>Linda Gebringer*</i>
Resten .....	<i>Tony Amendola*</i>

## LENGTH

*Approximately two hours with one 15-minute intermission.*

## PRODUCTION STAFF

Casting .....	<i>Joanne DeNaut, CSA</i>
Assistant Stage Manager .....	<i>Jamie A. Tucker*</i>
Assistant Director .....	<i>Olivia Trevino</i>
Assistant Dramaturg .....	<i>Kimberly Colburn</i>
Assistant to the Costume Designer .....	<i>Bryan Piperno</i>
Production Assistant .....	<i>Wendy Leef</i>
Stage Management Intern .....	<i>Katherine McCarthy</i>
Light Board Operator .....	<i>Aaron Shetland</i>
Dresser .....	<i>Bert Henert</i>
Automation .....	<i>Victor Mouledoux</i>
Additional Costume Staff .....	<i>Bert Henert</i>

## ACKNOWLEDGEMENT

*Special thanks to Boudin San Francisco Sourdough,  
Scott's Restaurant & Bar and Maggiano's Little Italy.*

*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.



*Segerstrom Stage Season Media Partner*

**RIVIERA**

*Media Partner*

# In Any Language

*Declarations of love take a variety of forms in various languages. Here are a few examples (all but the last taken from A Language-Lover's Dictionary of Languages, by Claude Hagège):*

Spanish	<i>te quiero</i>	"I want you"
Japanese	<i>suki da</i>	"(you) are (a) love(-source) (to me)"
Indonesian	<i>aku cinta pada mu</i>	"I love towards you"
Finnish	<i>rakastan sinua</i>	"I love a part of you"
Italian	<i>ti voglio bene</i>	"I wish good (things to happen) to you"
Hindi	<i>mujhe tum-se pyar hê</i>	"to-me from-you love is"
Basque	<i>maite zaitut</i>	"love I-have-you"
Georgian	<i>me shen mi-kvar-kbar</i>	"to me you me-love-are"
Guarani (Paraguay)	<i>she ro-baibu</i>	"I I-you-love"
Esperanto	<i>mi amas vin</i>	"I love you"

*And here is how the sentiment has been expressed by people both real and fictional through the ages:*

Whither thou goest, I will go; and where thou lodgest, I will lodge: thy people shall be my people, and thy God my God: Where thou diest, will I die, and there will I be buried: the Lord do so to me, and more also, if aught but death part thee and me.

– Ruth, in *Ruth* 1: 16-17

That man seems to me peer of gods, who sits in thy presence, and hears close to him thy sweet speech and lovely laughter; that indeed makes my heart flutter in my bosom. For when I see thee but a little, I have no utterance left, my tongue is broken down, and straightway a subtle fire has run under my skin, with my eyes I have no sight, my ears ring, sweat pours down, and a trembling seizes all my body . . .

– Sappho, *The Ode to Aphrodite*

Shall I compare thee to a summer's day?  
Thou art more lovely and more temperate:  
Rough winds do shake the darling buds of May,  
And summer's lease hath all too short a date:  
Sometime too hot the eye of heaven shines,  
And often is his gold complexion dimm'd;  
And every fair from fair sometime declines,  
By chance or nature's changing course untrimm'd:  
But thy eternal summer shall not fade  
Nor lose possession of that fair thou ow'st,  
Nor shall Death brag thou wand'rest in his shade,  
When in eternal lines to time thou grow'st;  
So long as men can breathe or eyes can see,  
So long lives this and this gives life to thee.

– Shakespeare, Sonnet CXVI

I know no ways to mince it in love, but directly to say 'I love you.' ... for these fellows of infinite tongue, that can rhyme

themselves into ladies' favors, they do always reason themselves out again. What? a speaker is but a prater, a rhyme is but a ballad; a good leg will fall, a straight back will stoop, a black beard will turn white, a curl'd pate will grow bald, a fair face will wither, a full eye will wax hollow; but a good heart, Kate, is the sun and the moon, or rather the sun and not the moon; for it shines bright and never changes, but keeps his course truly. If thou would have such a one, take me!

– King Henry, in Shakespeare's *Henry V*

... I never

Look at you, but there's some new virtue born

In me, some new courage. Do you begin

To understand, a little? Can you feel

My soul, there in the darkness, breathe on you?

– *Cyrano de Bergerac*, by Edmond Rostand

I love you without knowing how, or when, or from where. I love you straightforwardly, without complexities or pride; so I love you because I know no other way than this: Where 'I' does not exist, nor 'You,' so close that your hand on my chest is my hand, so close that your eyes close as I fall asleep.

– from *100 Love Sonnets*, by Pablo Neruda

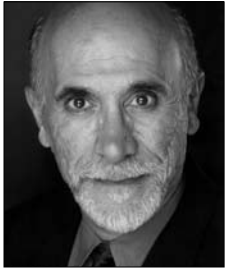
Look, Chip, I've been waiting for you all my life. I knew you the minute I saw you. You're for me. I like your face. It's... open. You know what I mean? Nothing in it. The kind of a face I could fall into. Kiss me.

– Hildy, in the film, *On the Town*

Love is too weak a word for the way I—I *lurv* you, you know, I *loave* you, I, I *luff* you, yes, with two f's. I have to invent—of course I love you, don't you think I do?

– Woody Allen to Diane Keaton, in *Annie Hall*

# Artist Biographies



**TONY AMENDOLA\***  
*Resten*

returns to SCR after appearing in *The Heiress*. Mr. Amendola has appeared at many leading theatres throughout the country. He was a resident actor, director and associate artist at Berkeley

Repertory Theatre from 1980-1990. His credits there include *The Pillowman*, *American Buffalo*, *Belly of the Beast*, *A View from the Bridge* and *Twelfth Night*. Other theatre credits include *Uncle Vanya*, *Glen-garry Glen Ross* and *Othello* at American Conservatory Theater; *Lewis and Clark* and *Our Country's Good* at Mark Taper Forum; *Cymbeline* and *Timon of Athens* at The Old Globe; *Triumph of Love* at La Jolla Playhouse; *Filumena* at Williamstown Theatre Festival (which later went on to New York); *Waiting for Godot* and *Mad Forest* at Matrix Theatre Company; *The Rite of Spring* at Disney Hall; and the theatre event *Tamara*. Film and television credits include *Blow*, *The Legend of Zorro*, *The Mask of Zorro*, *Lone Star*, *The Perfect Sleep*, *Read You Like a Book*, "Dexter," "Terminator: The Sarah Connor Chronicles," "The West Wing," "Alias," "CSI," "Seinfeld," "26 Miles," "Dollhouse" and a longtime role on "Stargate SG-1" as the Jaffa Warrior Bra'Tac. Proud member of AEA, SAG, AFTRA and The Antaeus Company.



**BETSY BRANDT\***  
*Mary*

appeared at SCR previously in *Ridiculous Fraud*, by the lovely and wonderful Beth Henley, and the Pacific Playwrights Festival readings of *Truth and Beauty* and *Scab*. Other theatre credits

include *The Royal Family* at Intiman Theatre, *Much Ado about Nothing* at Arizona Theatre Company, *Ctrl Alt Delete* at San Jose Repertory, *The Tempest* and *A Midsummer Night's Dream* at Tacoma Actors Guild, *The Little Foxes* at Intiman Theatre and Portland Center Stage, *Thirst* at American Conservatory Theater, *Taking Sides* at Jewish Ensemble Theatre, where she was awarded Best New Actress by the Michigan Al-

liance of Professional Theatres, *The Fantasticks* at Bathhouse Theatre and *You Never Can Tell* and *The Clearing* at Taproot Theatre. Her film credits include *Shelf Life*, *Memphis Bound... and Gagged* and *Confidence*. She is a series regular on "Breaking Bad" and has appeared on "Boston Legal," "Side Order of Life," "Miami Medical," "CSI," "Close to Home," "Medical Investigation," "NCIS," "The Practice," "ER," "Without a Trace," "The Guardian," "JAG," "Judging Amy" and the Hallmark Hall of Fame movie *Back When We Were Grownups* opposite Blythe Danner.



**LINDA GEHRINGER\***  
*Alta*

has appeared at SCR in the world premieres of *The Piano Teacher* (also by Julia Cho), *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 which she repeated in its New York premiere at the Atlantic Theatre Company. Other SCR credits include *The Retreat from Moscow*, *A Delicate Balance*, *All My Sons*, *Relatively Speaking*, *The Carpetbagger's Children*, *The Last Night of Ballyboo*, *Arcadia* and *Good as New*. She was most recently seen at the Goodman Theatre in *The Crowd You're in With* (Jeff nomination) and The Old Globe in *The Women* and *Since Africa*. She has played leading roles in theatres across the country including Arena Stage, Huntington Theatre Company, Baltimore Center Stage, La Jolla Playhouse, Berkshire Theatre Festival, New York Stage and Film, Mark Taper Forum, Ojai Playwright's Festival and seven seasons with The Dallas Theater Center. She holds an MFA from the University of Minnesota, which she attended on a Guthrie Fellowship, and has won numerous critical awards. She is currently recurring on the new FX series "Justified." Other television credits include four seasons on "Evening Shade" and guest-starring roles on "Weeds," "Gilmore Girls," "Without a Trace," "Cold Case," "The West Wing," "Frasier," "Law & Order: Criminal Intent," "Ally McBeal," "The Practice," "The Division" and "Dallas," among others. She appeared in the film *As Good as It Gets*.

**LAURA HEISLER\****Emma*

is thrilled to be making her SCR debut. She made her Broadway debut in *Coram Boy*, and has appeared Off-Broadway and regionally, including at Playwrights Horizons (*Doris To Darlene* and *People Be Heard*), Williamstown Theatre Festival (*Top Girls* and *Bus Stop*), The Old Globe (*Compleat Female Stage Beauty* and *Taming of the Shrew*), McCarter Theatre Center (*A Seagull in the Hamptons*), Naked Angels (*The Mistakes Madeline Made*), Soho Repertory (*Everything Will Be Different*) and many others. She originated the role of Eurydice in the world premiere production of Sarah Ruhl's *Eurydice* at Madison Repertory, and the role of Lily in the world premiere of David Adjmi's *Stunning* at Woolly Mammoth Theatre. Film and television work includes *YellowBrickRoad*, *Cold Souls*, *Forged*, *Coach*, "Bones," "Numb3rs," "The Middle" and "Ugly Betty."

**LEO MARKS\****George*

is pleased to return to SCR, where he previously appeared as Bill Walker in *Major Barbara*. Other theatre credits include *All the King's Men* at Intiman Theatre (as Jack Burden), *Defiance* at Pasadena Playhouse (Ticketholder Award, Best Supporting Actor), *Lincolnesque* at The Old Globe, *Dead End* at Ahmanson Theatre, *Joan Rivers* at Gefen Playhouse, *A Perfect Wedding* at Kirk Douglas Theatre, *Somewhere in the Pacific* (directed by Mark Brokaw) at Playwrights Horizons, *Huck Finn* and *The Comedy of Errors* at Actors Theatre of Louisville, as well as many times at L.A.'s Evidence Room. He played Hamlet last year at Theater 150. He's a founding member of New York's Elevator Repair Service and a new member of L.A.'s Antaeus Company. Television work includes "The New Adventures of Old Christine," "Prison Break," "K-Ville," "Law and Order: SVU," "Law and Order," "Six Feet Under," "NYPD Blue," "The Practice," "Frasier" and "Gilmore Girls." He's a two-time *LA Weekly* Award nominee, for Best Leading Actor in Harold Pinter's *Betrayal* and for Best Supporting Actor in *The Cherry Orchard*. He won an OBIE in 2007 for his work in Heather Woodbury's *Tale of 2 Cities: An American Joyride on Multiple Tracks*. Look for him in the upcoming independent film *Callers*.

**PLAYWRIGHT, DIRECTOR AND DESIGNERS**

**JULIA CHO** (*Playwright*) is the author of *The Piano Teacher*, *Durango*, *The Winchester House*, *BFE*, *The Architecture of Loss* and *99 Histories*, which have been produced at SCR, The Vineyard Playhouse, The Public Theater, Long Wharf Theatre, Playwrights Horizons, New York Theatre Workshop, East West Players and The Theatre @ Boston Court among others. An alumna of The Juilliard School and NYU's Graduate Dramatic Writing Program, Ms. Cho is a member of New Dramatists. *The Language Archive* was commissioned by Roundabout Theatre Company and developed at the O'Neill National Playwrights Conference. It recently won the 2010 Susan Smith Blackburn Prize.

**MARK BROKAW** (*Director*) Recent Broadway work includes *After Miss Julie*, *Reckless*, *The Constant Wife* and *Cry-Baby*. New York premieres include Lisa Loomer's *Distracted* (Roundabout Theatre Company), Paula Vogel's *The Long Christmas Ride Home* and *How I Learned To Drive* (The Vineyard Playhouse), Kenneth Lonergan's *Lobby Hero* (Playwrights Horizons and London's Donmar Warehouse) and *This Is Our Youth* (The New Group and Second Stage Theatre), Douglas Carter Beane's *As Bees In Honey Drown* (Drama Dept.), Wendy Wasserstein's *Old Money* (Lincoln Center Theater), *The Dying Gaul* by Craig Lucas and Lisa Kron's *2.5 Minute Ride* (The Public Theater). Regional credits include the Guthrie Theater, Center Theatre Group, La Jolla Playhouse, Berkeley Repertory Theatre, Steppenwolf Theatre Company, Seattle Repertory Theatre, Long Wharf Theatre, Hartford Stage, Yale Repertory Theatre, Huntington Theatre Company, Sundance, O'Neill Conference and the Gate Theatre in Dublin. Mr. Brokaw is the artistic director of the Yale Institute for Music Theatre, and an associate artist of the Roundabout Theatre Company in New York.

**NEIL PATEL** (*Scenic Design*) previously designed *Collected Stories*, *Hurrah at Last* and *On the Jump* at SCR. On Broadway he designed *Oleanna*, [title of show], *Side Man*, *Night Mother* and *Ring of Fire*. West End credits include *Underneath the Lintel* and *Side Man*. His work has been seen Off-Broadway at The Public Theater, Roundabout Theatre Company, Manhattan Theatre Club, New York Theatre Workshop, The Vineyard Playhouse, Playwrights Horizons and BAM. His opera designs have been seen at Santa Fe Opera, New York City Opera, Opera Theater of St. Louis, Nikikai Opera Theater Tokyo and Minnesota Opera. He has worked internationally at Royal Shakespeare Company, Pilobolus Shadowland (Madrid and Zurich) and Parco Theater Tokyo. Other regional theatre credits include McCarter

Theatre Center, Guthrie Theater, Center Theatre Group, Steppenwolf Theatre Co, Chicago Shakespeare Theatre, American Repertory Theatre, CENTERSTAGE and Alley Theatre. On television his work can be seen on HBO's "In Treatment." Awards include the Obie (Sustained Excellence 1996 and 2001), Helen Hayes and Eddy Awards. Education: Yale College and UCSD.

**RACHEL MYERS** (*Costume Design*) returns to SCR after designing *Our Mother's Brief Affair* last season. Other recent credits include *Ion* (Shakespeare Theatre, DC), *Of Equal Measure* (Center Theatre Group, Kirk Douglas Theatre), *Agamemnon* (Getty Villa), *A Little of More* (Robert Wilson's Watermill Center), *The Spin Cycle* (Rubicon Theatre Company), *Don Juan* (A Noise Within), *The Four of Us* (Elephant Theatre) and *Dark Play* (Theatre@ Boston Court). She has also designed sets and costumes at Yale Repertory Theatre, Williamstown Theatre Festival, Falcon Theatre, The Hudson Theatre, El Portal Theatre, Renberg Theater, New Haven's Festival of Arts and Ideas, Disjecta Theatre, Yale School of Drama and Yale Cabaret. She is a Production Designer for film and has recently designed projects for The History Channel, Ray Ban, Getty Images, L'oreal, Cutwater and Triskelion Entertainment, for which she was awarded Best Art Direction at the International Film Festival of Barcelona for the film *Liminal*. Ms. Myers received her MFA in Design from the Yale School of Drama and she lectures at California State University Channel Islands in Costume Design, Scenic Design and Drawing. She is also a member of United Scenic Artists local 829. Additional samples of her design work can be viewed at [www.3pennydesign.com](http://www.3pennydesign.com).

**MARK McCULLOUGH** (*Lighting Design*) maintains a successful career as a lighting designer for opera and theater companies in the United States and Europe. Broadway credits include *The American Plan*; *Accent on Youth*; *After Miss Julie*; *Jesus Christ Superstar* (Broadway; National and UK Tour). He designed *Whistle Down the Wind* (Aldwych Theatre, London); productions at the Royal Shakespeare Company and Gate Theatre; numerous Off-Broadway productions including *Old Money*; *Mouth to Mouth*; *How I Learned to Drive*, *The Long Christmas Ride Home*; *This is Our Youth* and *Lobby Hero* and for regional theatre companies nationwide, including The Shakespeare Theatre; Court Theatre; La Jolla Playhouse; Mark Taper Forum; Long Wharf Theatre; Hartford Stage; Huntington Theatre Company; The Old Globe; Oregon Shakespeare Festival; Guthrie Theater, Steppenwolf Theatre and CENTERSTAGE. He has illuminated the stages of the Metropolitan Opera, La Scala, Washington National Opera, Opera Theatre of Saint Louis, Glimmerglass Opera, Teatro Real Madrid, Royal Opera House Covent Garden, Opéra National du Rhin, Opera North,

Dallas Opera and Opéra de Montréal, as well as productions with New York City Opera and Seattle Opera. Mr. McCullough is an alumnus of the North Carolina School of the Arts and holds a Master of Fine Arts degree from the Yale School of Drama.

**STEVEN CAHILL** (*Original Music/Sound Design*) returns for his fifth production and third world premiere at SCR (previously: *Shipwrecked! An Entertainment* and *A Naked Girl on the Appian Way*). Additionally: *Cyrano de Bergerac* and *Taking Steps*. Mr. Cahill has designed at many of the top regional theatres, including Denver Center Theatre, The Old Globe, Geffen Playhouse, Pasadena Playhouse, Laguna Playhouse and Chautauqua Theater Company. He is the recipient of three L.A. Ovation Award nominations for *Driving Miss Daisy*, *A Streetcar Named Desire* and *Defying Gravity* at Rubicon Theatre Company. Television and film credits include "Til Death," "Party of Five," "Six Feet Under," "Desperate Housewives," "Guiding Light," "Touched by an Angel," *East Side Story*, "Situation Comedy," "The 5 Mrs. Buchanans" and numerous national commercials for everything from cat food to video games. Music producer for *Stars on Ice* (2004 - 2010). [www.stevencahill.com](http://www.stevencahill.com).

**PHILIP D. THOMPSON** (*Dialect Coach*) teaches voice and speech at the University of California, Irvine, and works as a voice and dialect coach for professional and university productions. He is certified as a master teacher of Fitzmaurice Voicework. This is his 19th production at SCR. He has served as resident coach for 12 seasons at Utah Shakespearean Festival. He has coached at Pasadena Playhouse, Denver Center Theatre Company and Alabama Shakespeare Festival, among others, including numerous productions at Cincinnati Playhouse in the Park. He is the past president of the Voice and Speech Trainers Association.

**JOHN GLORE** (*Dramaturg*) has been SCR's Associate Artistic Director since 2005, following five years as resident dramaturg for the Mark Taper Forum in Los Angeles. He previously served as SCR's literary manager from 1985 to 2000 after a year as the company's associate literary manager. At SCR he co-directs the annual Pacific Playwrights Festival and has served as dramaturg on more than one hundred productions, workshops and readings. His ongoing collaboration with Culture Clash has included co-writing new adaptations of two plays by Aristophanes, *The Birds* (co-produced by SCR and Berkeley Repertory Theatre in 1998) and *Peace* (at the Getty Villa in 2009); and serving as dramaturg on *Culture Clash in America* at SCR and three Culture Clash productions at the Taper. His own plays have been produced at SCR, Arena Stage, Actors Theatre of Louisville, Berkeley Repertory Theatre

and other theatres across the country. His adaptation of *A Wrinkle in Time* was the second production of SCR's 2009-10 Theatre for Young Audiences series.

**CHRISSEY CHURCH\*** (*Stage Manager*) is in the midst of an adventurous ninth season here at SCR and has most recently assistant stage-managed August Wilson's *Fences*. Previous SCR credits include *Saturn Returns*, *Putting It Together*, last season's *Collected Stories*, *Our Mother's Brief Affair*, *Noises Off*, *A Christmas Carol* and *The Heiress*; the world premieres of *Mr. Marmalade*, *Getting Frankie Married — and Afterwards*, *Making It* and *Nostalgia*; productions of *Taking Steps*, *What They Have*, *Charlotte's Web*, *Doubt, a parable*, *My Wandering Boy*, *The Real Thing*, *Hitchcock Blonde*, *Born Yesterday*, *Pinocchio*, *The Little Prince*, *Intimate Exchanges*, *La Posada Mágica*, *Anna in the Tropics*, *Proof* and the Pacific Playwrights Festival workshop of *Tough Titty*.

**JAMIE A. TUCKER\*** (*Assistant Stage Manager*) completed his MFA in Dance, specializing in Stage Management, at UC Irvine in 1994. Since coming to SCR, Mr. Tucker has stage managed or assisted on more than 41 shows, including seven seasons of *La Posada Mágica* and two years at the helm of *A Christmas Carol*. 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 *Fences*, *Anna in the Tropics*, *A View from the Bridge* and *Hamlet*. If you can't find him in the theatre, he is likely to be riding his bike down PCH. Mr. Tucker is a proud member of Actors' Equity

**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 PLAYWRIGHTS CIRCLE (*Honorary Producer*)

consists of avid playgoers who underwrite a world premiere on the Segerstrom Stage each season. Its individual members include long-time subscribers, major annual fund donors, endowment supporters and trustees. Since its inception in 2003, The Playwrights Circle has underwritten *The Injured Party*, *My Wandering Boy*, *The Studio*, *A Naked Girl on the Appian Way*, *Mr. Marmalade*, *The Intelligent Design of Jenny Chow* and last season's *Our Mother's Brief Affair*.

2009-2010 members of The Playwrights Circle:

Steve and Toni Berlinger  
Linda and Robert A. Hovee  
Bill and Carolyn Klein  
John and Carolina Prichard  
Barbara and Bill Roberts  
Linda and Tod White  
Anonymous

South Coast Repertory is especially grateful to The Playwrights Circle. Its extraordinary leadership and dedication help us bring important new work to Orange County audiences and beyond.

*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*

**BUY TICKETS ONLINE AT SCR.ORG!**

**24 HOURS  
A DAY  
7 DAYS  
A WEEK**

- Breaking News • Events and Parties • Special Offers
- Play Readings and Festivals • Classes for Adults and Kids
- Volunteer Opportunities • Guides to Plays and Playwrights

**AND MORE  
VISIT US TODAY!**



**NEED MORE  
INFORMATION?  
YOU'LL FIND IT ALL  
AT SCR.ORG**

*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, as well 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 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. 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*. Mr. 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. Mr. 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 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.

**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* and *Brooklyn Boy*; Richard Greenberg's *Three Days of Rain*, *Everett Beekin* 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*, Margaret Edson's Pulitzer Prize-winning *Wit* and David Lindsay-Abaire'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. 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.