



45th Season • 435th Production
JULIANNE ARGYROS STAGE / APRIL 19 - MAY 10, 2009

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents the World Premiere of

EMILIE

La Marquise Du Châtelet Defends Her Life
at the Petit Théâtre at Cirey Tonight

BY Lauren Gunderson

Cameron Anderson
SCENIC DESIGN

Nephelie Andonyadis
COSTUME DESIGN

Lonnie Rafael Alcaraz
LIGHTING DESIGN

Vincent Olivieri
ORIGINAL MUSIC
& SOUND DESIGN

Gabriela Estrada
MOVEMENT DIRECTOR

Kelly L. Miller
DRAMATURG

Joshua Marchesi
PRODUCTION MANAGER

Jennifer Ellen Butler*
STAGE MANAGER

DIRECTED BY
David Emmes

Bette & Wylie Aitken, HONORARY PRODUCERS

EMILIE—LA MARQUISE DU CHÂTELET DEFENDS HER LIFE AT THE
PETIT THÉÂTRE AT CIREY TONIGHT *was commissioned by South Coast Repertory with a grant
from the **Elizabeth George Foundation** and workshopped in the 2008 Pacific Playwrights Festival.*

CAST OF CHARACTERS

(In order of appearance)

Emilie	<i>Natacha Roi*</i>
Voltaire	<i>Don Reilly*</i>
Soubrette	<i>Rebecca Mozo*</i>
Madam	<i>Susan Denaker*</i>
Gentleman	<i>Matthew Humphreys*</i>

LENGTH

Approximately two hours with one 15 minute intermission.

PRODUCTION STAFF

Casting	<i>Joanne DeNaut</i>
Production Assistant	<i>Jennifer Sherman</i>
Assistant to the Dramaturg	<i>Kimberly Colburn</i>
Assistant to the Costume Designer	<i>Marci Alberti</i>
Assistant to the Lighting Designer	<i>Benjamin Weill</i>
Assistant to the Sound Designer	<i>Joe Wilbur</i>
Stage Management Intern	<i>Carla Neuss</i>
Light Board Operator	<i>Lois Bryan</i>
Audio Technician	<i>Mitchell Kohen</i>
Wardrobe Supervisor	<i>Heather Bassett</i>
Wig & Makeup Technician	<i>Gieselle Blair</i>
Additional Costume Staff	<i>Catherine Esera, Cecelia Parker McClelland</i>

ACKNOWLEDGEMENTS

The playwright would like to thank Dr. Judith Zinsser, whose scholarship and book *Emilie Du Châtelet—Daring Genius of the Enlightenment* (Penguin 2007) informed so much of the world of the play.

*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 in the United States.

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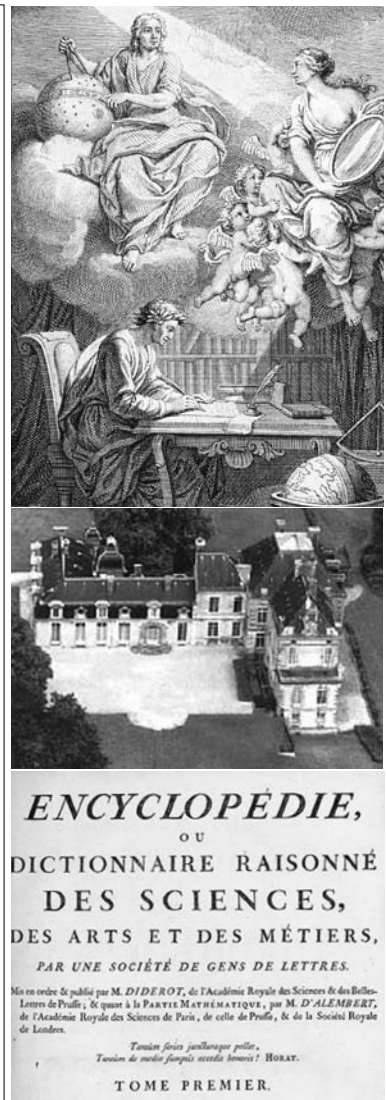
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Towards Enlightenment:

A BRIEF CHRONOLOGY

The Enlightenment was an intellectual movement in 18th century Europe which followed the Renaissance. While both periods were characterized by discovery and great changes in culture, the Enlightenment had a more pronounced focus on logic, science, mathematics and their relationship to philosophy. The goal of the Enlightenment was to establish an authoritative ethics, aesthetics and knowledge based on an “enlightened” rationality supported by logic and scientific experimentation. The movement’s leaders viewed themselves as a courageous, elite body of intellectuals who were leading the world toward progress. This movement provided a framework for the American and French Revolutions, as well as the rise of capitalism and the birth of socialism. It coincided with the high baroque era in music and the neo-classical period in the arts.

- 1637** Descartes publishes *Discourse on the Method*, epitomizing rationalism with the quote “I think, therefore I am.”
- 1694** François-Marie Arouet is born; he later adopts the name Voltaire.
- 1706** Gabrielle-Émilie de Breteuil is born, later marrying to become Emilie Du Châtelet.
- 1713** War of Spanish Succession ends, halting France’s expansion in Europe.
- 1715** Louis XIV dies after having secured the primacy of French culture and thought in Europe.
- 1716** Gottfried Leibniz dies. His views on kinetic energy challenged parts of Newton’s laws of motion.
- 1718** The French found New Orleans.
- 1727** Sir Isaac Newton dies at age 85. Newton’s *Principia Mathematica* (1687) laid the groundwork for classical mechanics and is considered to be the most influential book in the history of science.
- 1734** Voltaire’s *Letters on the English* is condemned. His experiences in England lead him to champion rational thought and make him a key figure in the Enlightenment.
- 1739** Mme Du Châtelet writes *Foundations of Physics*.
- 1742** Handel’s *Messiah* first performed.
- 1747** Benjamin Franklin does experiments in electricity.
- 1751** Diderot publishes the first of the *Encyclopedie*, an attempt to eventually encompass all of human thought. It details the beliefs of the French philosophies and other key figures of the Enlightenment.
- 1758** Voltaire writes one of his best known works, *Candide*.
- 1762** Rousseau’s *Social Contract* published. Mozart, age 6, begins touring.
- 1774** Louis XVI becomes king of France, with Marie Antoinette as his queen.
- 1778** Voltaire dies at age 84.
- 1789** The French Revolution begins.



Photos: (top) Frontispiece of Voltaire’s *Elements of the Philosophy of Newton* (1738), featuring Du Châtelet shining the light of Newton’s divine reason onto Voltaire, (middle) The Château de Cirey, (bottom) Frontispiece for Diderot’s *Encyclopedie* 1751 .

Artist Biographies



SUSAN DENAKER*
Madam

is making her SCR debut. Regional theatre credits include Miss Lucy in *Sweet Bird of Youth* and Mrs. Soames in *Our Town* at La Jolla Playhouse, Lola in *Come Back Little Sheba* at Nevada Conservatory Theatre, Her Ladyship in *The Dresser*, Flora, Alexandra and others in *No Way to Treat a Lady*, Sheila in *Relatively Speaking* and Donna Lucia in *Charley's Aunt* at North Coast Repertory Theatre, Frau Schmidt in *The Sound of Music* at Sacramento Music Circus, and Angie in *Breaking Legs* at Westport Country Playhouse. Denaker has performed on London's West End in *Holiday* at The Old Vic Theatre, *Accidental Death of an Anarchist* at Wyndhams Theatre, *Budgie* at Cambridge Theatre, *Blockheads* at The Mermaid Theatre and *Country Life* at Lyric Hammersmith. British regional theatre includes Frankie in *Frankie and Johnny in the Clair de Lune*, Anne in *A Little Night Music*, Marta in the national tour of *Company* and a summer season directed by Alan Ayckbourn at his theatre in Scarborough. Film and television credits include *American Friends* with Alfred Molina, *Shining Through*, *Morons from Outer Space*, *The Woman He Loved* with Tom Wilkinson, *Royce*, *Passport to Murder*, *Two Voices*, "As Time Goes By" with Dame Judi Dench, "Me and My Girl," "Just a Gigolo," "Saints and Sinners," "Cover Me" and "Pensacola."



MATTHEW HUMPHREYS*
Gentleman

is making his SCR debut. Theatre credits include the Broadway production of *The Vertical Hour* and the Off-Broadway productions of *You've Never Done Anything Unforgivable*, *Say You Love Satan* and *School for Scandal*. Regional theatre credits include *It Pays to Advertise*, *Heaven* and *Iphigenia at Aulis* at Yale Repertory Theatre; *King Lear* and *A Midsummer Night's Dream* at Cincinnati Shakespeare Fes-

tival; *The Blue Room* at Hangar Theatre; and *Outrage* at The Wilma Theater. Film and television credits include the upcoming thriller *Obsessed*, *The Good Shepherd*, *Chapter 27*, *Altamont Now*, "Supernatural," "Numb3rs," "Journeyman," "Medium" and "Burn Notice." Mr. Humphreys earned his MFA from the Yale School of Drama.



REBECCA MOZO*
Soubrette

appeared at SCR previously in *The Heiress* and *Doubt, a parable*. Other theatre credits include *Educating Rita* and *Trying* (Ovation Award nomination for Best Actress) at The Colony Theatre; *The Cherry Orchard* opposite Annette Bening and Alfred Molina at Center Theatre Group; and *Pera Palas*, Classicfest's *A Month in the Country* and *The Dresser* at The Antaeus Company. She also appeared in the Hollywood Food Chain production of *I Capture the Castle* (Ovation Award nomination for Best Actress) and *Ghosts* at A Noise Within. Film and television credits include *Zerophilia*, *Headless Horseman*, *The Water Hole*, "Cold Case" and "Medium." She earned her BFA from Rutgers University and studied at The Globe in London. Proud member of AEA and The Antaeus Company.



DON REILLY*
Voltaire

appeared at SCR in *Terra Nova* and *Amy's View*. At the Mark Taper Forum, he played Joseph Surface in *The School for Scandal* and was featured in *The Moliere Comedies*. Broadway credits include *The Heiress* and *Arcadia*. Off-Broadway, Reilly has been seen in *Misalliance*, *Hamlet*, *Much Ado About Nothing*, *The Virgin Molly*, *Fortinbras*, *Candida* and *Macbeth*. He won the Boston Theatre Critics Best Actor Award for his portrayal of Jack Tanner/Don Juan in *Man and Superman* at the American Repertory Theatre, where he also played Petruccio in Andre Serban's staging of *The Taming of the Shrew*. Other regional

credits include: *Heartbreak House* at Chicago's Goodman Theatre, *Romeo & Juliet* and *Love's Labours Lost* at The Great Lakes Theater Festival, *The Philanthropist* at Long Wharf Theatre Company, *All's Well That Ends Well* at Hartford Stage Company and *Fortinbras* at La Jolla Playhouse.



NATACHA ROI*
Emilie

returns to SCR where her credits include *Vesuvius* and *The Real Thing*. On Broadway she appeared in *Sixteen Wounded*, *Closer* and *Wait Until Dark*. Her Off-Broadway and regional theatre credits include

Fiction at Roundabout Theatre Company; *Uncle Vanya* at McCarter Theatre Center and La Jolla Playhouse; *Twelfth Night* at Long Wharf Theatre; *Othello* at The Public Theater; *Passion Play* at Minetta Lane Theatre; *Closer* at Berkeley Repertory Theatre; *The Game of Love and Chance* at Seattle Repertory Theatre; *A Doll's House* and *The Notebook of Trigorin* at Cincinnati Playhouse in the Park; *The House of Bernarda Alba* and *Changes of Heart* at McCarter Theatre Center; *Hamlet* at Huntington Theatre Company; *Six Characters in Search of an Author*, *King Stag* and *The Oresteia* at American Repertory Theatre; *Three Birds Alighting on a Field* at the Manhattan Theatre Club; and *The Merchant of Venice* at Hartford Stage Company. Television credits include "The Beast," "Journey Man," "ER," "Bones," "The Unit," "Without a Trace," "Hack," "Ed," "Law & Order," "Law & Order: SVU" and the PBS special "Benjamin Franklin."

PLAYWRIGHT, DIRECTOR AND DESIGNERS

LAUREN GUNDERSON (*Playwright*) is a NYC (by way of Atlanta) playwright, screenwriter and short story author. She is currently finishing her MFA in Dramatic Writing at NYU Tisch School of the Arts and is a Reynolds Fellow in Social

Entrepreneurship. Her work has received national praise and awards including the Berrilla Kerr Award for American Theatre, Young Playwright's Award, Eric Bentley New Play Award, Essential Theatre Prize, Virtual Theatre Prizes and many others. She has been produced Off-Broadway (*Parts They Call Deep*), Off-Off Broadway (*Sus Manos*) and regionally (including *The Van Gogh Café*, *Leap*, *Background* and *A Short History of Nearly Everything*). She has been commissioned by the Alliance Theatre's Collision Project, Actors Express Theatre, City University of New York and Synchronicity Performance Group. *Leap* was published with Theatre Emory's Playwriting Center, and her first collection of plays, *Deepen The Mystery: Science and the South Onstage*, was published with iUniverse. She has developed plays with Actors Express, The Magic Theatre, Kitchen Dog Theater, Horizon Theatre Company, JAW/West, WORDBridge, Brave New Works and others. She has spoken nationally and internationally on the intersection of science and theatre, and arts activism. www.LaurenGunderson.com

BETTE & WYLIE AITKEN (*Honorary Producers*) are among South Coast Repertory's most devoted and generous supporters. Currently, Wylie is president of the Board of Trustees, which he joined in 2000, and Bette is the newly appointed Gala Ball chair for 2009. She also was chair for the 2006 Gala, "All Aboard the Orient Express." Together, the Aitkens have been First Nights subscribers, Gala underwriters, and Platinum Circle members since 1998. They are also major contributors to SCR's Next Stage Campaign and Legacy Campaign. Most recently, the Aitkens made a leadership gift to support the Act Now for SCR Challenge. The Aitkens' past Honorary Producer support includes the world premiere of *Nostalgia*, Richard Greenberg's *My Wandering Boy* (as members of The Playwrights Circle), and last season's Pacific Playwrights Festival, where Bette and Wylie first saw the staged reading of *Emilie*.

DAVID EMMES (*Director/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.

CAMERON ANDERSON (*Scenic Design*) has designed for theatre, opera and dance. Recent credits include *The Language of Trees* (Roundabout Underground); *A Feminine Ending* (Playwrights Horizons); *Fault Lines* (Naked Angels Theater Company) directed by David Schwimmer; *Massacre* (The LABYrinth Theater Co., Public Theater); *Underground* (David Dorfman Dance at BAM); *Heddatron* (Les Freres Corbusier); *Dixie's Tupperware Party* (Ars Nova); *Elvis People* (New World Stages); *Dead City*, *Anna Bella Eema* and *Belly* (New Georges); *Measure for Measure* (Garson Theatre Company); and *Much Ado About Nothing* and *Martha Mitchell Speaks* (Shakespeare and Company). Opera designs include *The Barber of Seville* (The Opera Theatre of St. Louis), *West Side Story* (Central City Opera), *Maria Padilla* (The Minnesota Opera), *Don Giovanni* (Wolf Trap Opera), *Così fan Tutte* (Seattle Opera), *The Village Singer* and *Lord Byron's Love Letter* (The Manhattan School of Music), *Gypsy Songs* (Gotham Chamber Opera/The Morgan Library), *The Consul* (Opera Boston), *La Bobème* (The San Francisco Opera Center) and *Susannah* and *Romeo et Juliette* (Festival Opera). Upcoming projects include *Ceneren-*

tola (Glimmerglass Opera), *A Little Night Music* (Central City Opera) and *Heddatron* (Center Theatre Group). www.cameronanderson.net

NEPHELIE ANDONYADIS (*Costume Design*) is always delighted to return to SCR, where she has designed costumes for *The Importance of Being Earnest*, *Man From Nebraska*, *Vesuvius*, *Safe in Hell*, *The Dazzle* and *Dimly Perceived Threats to the System*; sets and costumes for *Relatively Speaking* and *The Stinky Cheese Man and other Fairly Stupid Tales*; and sets for *The Summer Moon* and *The BFG* (*Big Friendly Giant*). Recent projects include scenic design for *Los Illegals* with Cornerstone Theater Company and costume design for *Breakfast, Lunch and Dinner* at Oregon Shakespeare Festival. She is an Associate Artist with Cornerstone Theater Company where she has been happy to collaborate with a wide range of California's diverse communities. Her designs have been seen regionally at theatres including Center Theatre Group, Portland Center Stage, Guthrie Lab, Court Theatre, Chicago Children's Theatre, Great Lakes Theater Festival, The Acting Company, Bloomsburg Theatre Ensemble, Shakespeare Santa Cruz, Idaho Shakespeare Festival, Berkshire Theatre Festival and Yale Repertory Theatre. Ms. Andonyadis is the Chair of the Theatre Arts Department at the University of Redlands. She is a graduate the Yale School of Drama and Cornell University School of Architecture, and the recipient of an NEA/TCG design fellowship.

LONNIE RAFAEL ALCARAZ (*Lighting Design*) is an Associate Professor at UC Irvine and a professional lighting designer. He has designed at various regional theatres, such as Berkeley Repertory Theatre, Sierra Repertory Theatre, Arena Stage, Laguna Playhouse, Alabama Shakespeare Festival, Great River Shakespeare Festival, the Utah Shakespearean Festival and Oregon Shakespeare Festival. In addition to his fourteen seasons with *La Posada Mágica*, productions at SCR include *Goldfish*, *An Italian Straw Hat: A Vaudeville*, *Culture Clash in AmeriCCa*, *Doubt, a parable*, *My Wandering Boy*, *The Prince and the Pauper*, *Blue Door*, *Man from Nebraska*, *Bunnacula*, *The Hoboken Chicken Emergency*, *Play Strindberg*, *Dimly Perceived Threats to the System*, *Sidney Bechet Killed a Man* (for which he received a *Drama-Logue Award*), *BAFO*, *Later Life* and *Three Viewings*. He designed *Culture Clash's The Birds* at both SCR and Berkeley Repertory Theatre, along with their national touring show, *Radio Mambo*. Recent design experience includes *Of Mice and Men* at Pasadena Playhouse; *Dead Man's Cell Phone* at Oregon Shakespeare Festival; Richard Montoya's *Water & Power* at San Diego Repertory Theatre; *The Merchant of Venice* and *Taming of the Shrew* at the Great River Shakespeare Festival; and *A Holtville Night's Dream, Warriors*

Don't Cry, LETHE, I Ask You, Farewell to Manzanar and *Waking Up in Lost Hills* with Cornerstone Theater Company, where he is an associate artist. He was also a designer for Universal Studios, Japan, where he designed the live shows *Terminator 2 in 3D* and *Monster Makeup*, the attractions Jurassic Park the Ride and Snoopy Studios, along with exterior architectural facades throughout the park. He is a member of the United Scenic Artist/IATSE - Local 829.

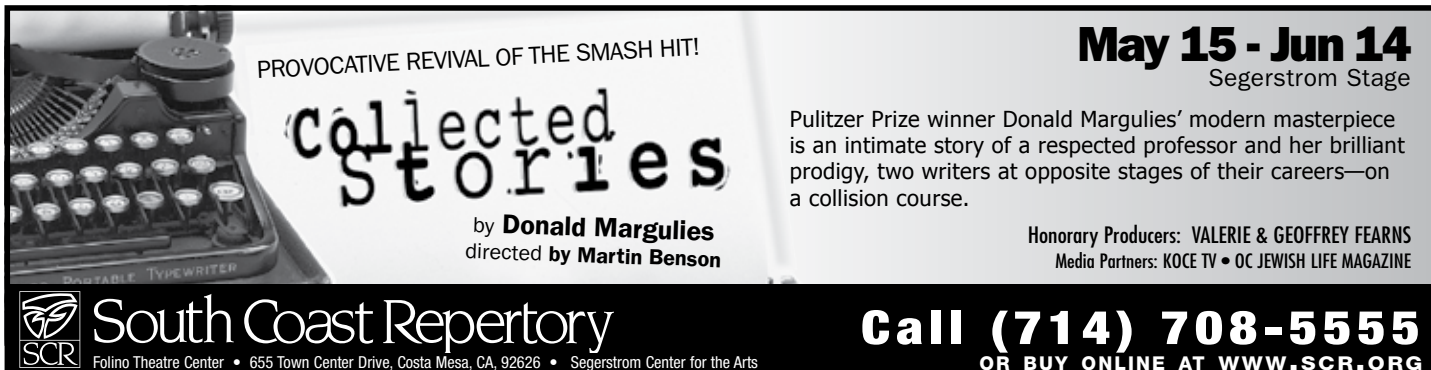
VINCENT OLIVIERI (*Sound Design*) returns after designing this season's *Noises Off* and *The Heiress*, and scoring Sarah Treem's *A Feminine Ending* last season. Off-Broadway design credits include *The Water's Edge*, *Omnium-Gatherum*, *The God Bothers* and *Fatal Attraction: A Greek Tragedy*. New York and regional theatre credits include CENTERSTAGE (Baltimore), Barrington Stage Company, Gorilla Theatre Productions, The Juilliard School, Syracuse Stage, Ensemble Theatre of Cincinnati (CEA Award), Virginia Stage Company and Berkshire Theatre Festival. Mr. Olivieri has created designs for world premiere productions by Roberto Aguirre-Sacasa, Kirsten Greenidge, Charles L. Mee, Adam Rapp, Theresa Rebeck and August Wilson. For three years, Mr. Olivieri was the Resident Sound Designer at Actors Theatre of Louisville and the Humana Festival of New American Plays. He is a graduate of the Yale School of Drama and serves on the faculty at UC Irvine. www.soundandstage.net/sound.

GABRIELA ESTRADA (*Movement Director*) was born in Los Angeles and graduated from UC Irvine with a BA in Dance. In 1996 she founded Dance Collage School of Dance where she taught ballet, jazz, tap, flamenco, Mexican folk and Latin American dance. With Dance Collage she produced *The Best of Broadway*, the first Flamenco Festival of Sonora and *Al-Andaluz, Anthology of Spanish dance*. In 1999 Estrada received a travel grant to do research about Spanish dance in Spain and was invited to become part of the faculty at the dance department at the University of Sonora, where she taught ballet, kinesiology and movement analysis until 2007. In

2001, Estrada was selected as finalist in the Leos Choreography Competitive Event at the X Jazz Dance World Congress. In 2006 she founded "DCG" (Dance Collage Dance Group), and received a grant to tour the state of Sonora with "Contrastes" which included ballet, contemporary jazz and Flamenco. From 2004 to 2008 she taught Flamenco at the RAD Summer Schools at Cal State, Long Beach and in 2008 she began teaching Musical Theatre. In 2007 Estrada received a scholarship to study her MFA in Dance at UC Irvine, where she is conducting her research thesis on *The Three Cornered Hat* ballet, collaborating teaching technique classes and choreographing for MFA productions. She has been selected to participate in the "UCI V Dance Film Festival" with the work *Winds Reflections* which she choreographed, filmed and edited herself.

KELLY L. MILLER (*Dramaturg*) is the literary manager of SCR and the co-director of the Pacific Playwrights Festival. Regionally, she's 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 New York-based theatrical collective dedicated to commissioning and producing politically immediate, culturally diverse theatre. Favorite dramaturgy includes: *Obama Drama: A Political Theatrical Spectacular!* (Creative Destruction); *Big Love*, *War of the Worlds*, *Hair* and *Creditors* (Actors Theatre of Louisville); *Arms and the Man*, *Hearts* and *Wintertime* (Long Wharf Theatre). Miller has worked as a freelance writer and script reader for the Public Theater, Huntington Theatre Company, New Dramatists, NEA/Arena Stage, Actors Theatre of Louisville, Berkeley Repertory Theatre and the Kennedy Center Fund for New American Plays. She is a member of the Literary Managers and Dramaturgs of America.

JENNIFER ELLEN BUTLER* (*Stage Manager*) has been with SCR for six seasons and 23 productions. She is thrilled to be working on PPF again this season. Other theatre credits include Laguna Playhouse, Utah Shakespearean Festival, California Shakespeare Theatre, TheatreWorks, Per-



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severance 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 the UC Santa Cruz.

MARTIN BENSON (*Artistic Director*), co-founder of SCR, has directed over one quarter 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 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 recently joined 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.

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-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, 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.