



44th Season • 421st Production  
SEGERSTROM STAGE / OCTOBER 19 - NOVEMBER 18, 2007

# South Coast Repertory

David Emmes  
PRODUCING ARTISTIC DIRECTOR

Martin Benson  
ARTISTIC DIRECTOR

presents

## DOUBT A PARABLE

BY John Patrick Shanley

Thomas Buderwitz  
SCENIC DESIGN

Angela Balogh Calin  
COSTUME DESIGN

Lonnie Raphael Alcaraz  
LIGHTING DESIGN

Tom Cavnar  
SOUND DESIGN

Jeff Gifford  
PRODUCTION MANAGER

Randall K. Lum\*  
STAGE MANAGER

DIRECTED BY  
**Martin Benson**

Jean and Tim Weiss, HONORARY PRODUCERS

*Originally produced by the Manhattan Theatre Club on November 23, 2004  
Originally produced on Broadway by Carole Shorenstein Hays, MTC Productions, Roger Berlind and Scott Rudin March 31, 2005  
"Doubt, a parable" by John Patrick Shanley is presented by arrangement with Dramatists Play Service, Inc., in New York*

## CAST OF CHARACTERS

(In order of appearance)

Father Brendan Flynn ..... *James Joseph O'Neil\**  
Sister Aloysius Beauvier ..... *Linda Gebringer\**  
Sister James ..... *Rebecca Mozo\**  
Mrs. Muller ..... *Kimberly Scott\**

## SETTING

*St. Nicholas, a Catholic church and school in the Bronx, New York, 1964.*

## LENGTH

*Approximately one hour and 30 minutes with no intermission.*

## PRODUCTION STAFF

Dramaturg ..... *Megan Monaghan*  
Casting ..... *Joanne DeNaut*  
Assistant Stage Manager ..... *Chrissy Church\**  
Assistant Director ..... *Vince Tycer*  
Production Assistant ..... *Kristin Calhoun*  
Stage Management Intern ..... *Wendy Leef*  
Assistant Lighting Designer ..... *Karyn Lawrence*  
Deck Crew ..... *Emily Kettler*

*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.



*Media Partner*



*American Airlines*

*Official Airline*

# When In Doubt – or, When? In ‘Doubt’

BY MEGAN MONAGHAN

**1964.** Lyndon Johnson has been in the White House for nearly a year, waging his War on Poverty. *Hello, Dolly!* is the latest Broadway hit, the game show “Jeopardy!” and the holiday special “Rudolph the Red-Nosed Reindeer” make their TV debuts, and Beatlemania is in full swing — with the brand new Rolling Stones coming up fast behind them. The first Ford Mustangs are rolling off the Detroit assembly line. Cassius Clay is the heavyweight champion of the world, and the St. Louis Cardinals defeat the New York Yankees to win the World Series.

Walter Cronkite is in the CBS Evening News anchor chair. Among the stories he covers night by night: Khrushchev is deposed, and Brezhnev replaces him as Soviet Premier. Johnson, now on the campaign trail, outlines his vision of the Great Society. The U.S. and the U.S.S.R. are deeply engaged in the Space Race throughout 1964. Cronkite’s *gravitas* provides some counterweight against the nation’s uncertainty about its future, still resonating from the epicenter of the November 1963 assassination of President Kennedy. The Warren Commission report on the Federal investigation of the assassination is released in September 1964. One can only speculate about how many Americans found relief in the report’s explanations, and how many had their doubts further aroused by its contents.

In the first major demonstrations against the Vietnam War on May 2, 1964, hundreds of students march through Times Square and the streets of San Francisco, with additional demonstrations in Seattle, Boston, and Madison, Wisconsin displaying the nation’s mounting doubt about the worth and outcome of that war. After the Gulf of Tonkin attacks, Congress grants President Johnson broad war powers, setting a precedent we have seen put to use in the present day. (In the following years, the veracity of the Gulf of Tonkin incident would be called into question.) By the end of the year, a total of 23,000 U.S. “military advisors” are stationed in Vietnam.

There is no stability to be found in the changing landscape of race relations in America in 1964. Three

civil rights workers disappear in Philadelphia, Mississippi on June 21; their murdered bodies are discovered on August 4, and responsibility for the crime is ultimately laid at the feet of local law enforcement officials. On July 2 President Johnson signs the Civil Rights Act outlawing racial segregation in schools and other public places. Harlem erupts in race riots a few weeks later; they last for six days, followed a month later by similar riots in Philadelphia with hundreds injured and many more arrests.

Gender culture is also in a state of great upheaval. *The Feminine Mystique*, published in 1963, triggered the second wave of the feminist movement (following the first wave that established female suffrage in the 1920s).

The second wave brought traditional feminine roles permanently into question and sought an end to gender-based discrimination. During this same year the Vatican condemns the female oral contraceptive, commercially available in the U.S. since 1960.

Even the Roman Catholic Church is traversing unknown territory in 1964. The Second Vatican Council conducts its third session in the fall, under the new leadership of Pope Paul VI following the death of Pope John XXIII. Vatican II would institute major cultural changes, foremost among them the new practice of celebrating Mass and all the sacraments in the vernacular language of the people instead of using its ancient Latin text. All elements and moments of the Mass were made more visible

to the people, to encourage their understanding and participation; formerly “secret” prayers were now spoken or sung aloud. A ritual that had only changed incrementally over two thousand years of Church history was suddenly revised overnight — or so it must have seemed to many lay and ordained Catholics.

In 1964, the building plans for the World Trade Center were unveiled and construction began. For many of us reading this, the destruction of those towers marked a turning point in our own lives, stripping away any final belief in our safety and our nation’s security and establishing an irrevocable doubt that permeates our days.

**T**here are two ways to slide easily through life; to believe everything or to doubt everything. Both ways save us from thinking.

– Alfred Korzybski,  
philosopher and  
scientist, 1879-1950

# Artist Biographies



**LINDA GEHRINGER\***  
*Sister Aloysius Beauvier*

has appeared at SCR in *Hamlet*, *The Piano Teacher*, *A Naked Girl on the Appian Way*, *The Retreat from Moscow*, *The Last Night of Ballyhoo*, *A Delicate Balance*, *Getting Frankie Married* — and *Afterwards*, *Relatively Speaking*, *All My Sons*, *Hold Please*, *Arcadia* and *Good as New*, among others. She recently appeared at the Atlantic Theater Company in the New York premiere of *The Intelligent Design of Jenny Chow*, which had its world premiere at SCR. She has played leading roles in theatres across the country including Arena Stage, Huntington Theatre Company, Center Stage, Berkshire Theatre Festival, New York Stage and Film, Mark Taper Forum, La Jolla Playhouse, Laguna Playhouse, Ojai Playwrights Festival and seven seasons at 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. Her television roles include Fontana on “Evening Shade”; guest starring roles on “Women’s Murder Club,” “Without a Trace,” “Gilmore Girls,” “Cold Case,” “The West Wing,” “Frasier,” and “Law & Order: Criminal Intent”; recurring roles on “Ally McBeal,” “The Division” and “Dallas” and the film *As Good as It Gets*.



**REBECCA MOZO\***  
*Sister James*

is making her SCR debut. Theatre credits include *Trying* at The Colony Theatre Company; *The Cherry Orchard* opposite Annette Bening and Alfred Molina at Center Theatre Group; and *Pera Palas*, *Classicfests*, *A Month*

*in the Country* and *The Dresser* at Antaeus Theatre Company. She also appeared in the Hollywood Food Chain production of *I Capture the Castle* for which she was nominated for an Ovation Award for Best Actress. Film and television credits include *Zerophilia*, *Headless Horseman*, *The Water Hole* and “Medium.” She earned her BFA from Rutgers University, and studied at The Globe in London.



**JAMES JOSEPH O’NEIL\***  
*Father Brendan Flynn*

is making his SCR debut. Theatre credits include Off-Broadway productions of *Ten Unknowns* at Lincoln Center Theater, *Look Back in Anger* at Classic Stage Company and *The Hired Man* at 47th Street Theatre. Regional credits include *Present Laughter*, *A Month in the County* and *Heartbreak House* at Huntington Theatre Company; *iWitness* at Mark Taper Forum, *King Lear* and *She Stoops to Conquer* at Center Stage; *Antony & Cleopatra*, *As You Like It*, *Romeo & Juliet*, *Henry IV*, *Dancing at Lughnasa*, *Macbeth* and *The Taming of the Shrew* at The Old Globe; and *Much Ado about Nothing* and *Hamlet* at Alabama Shakespeare Festival. Film and television credits include *Zodiac*, *Acts of Worship*, “Numb3rs,” “Charmed,” “Sex and the City,” “Law & Order: SVU,” “Third Watch” and “Law & Order.”



**KIMBERLY SCOTT\***  
*Mrs. Muller*

appeared at SCR previously in both the world premiere and the Pacific Playwrights Festival (PPF) reading of *The Further Adventures of Hedda Gabler*. She also appeared in the PPF

workshop of *Po' Boy Tango*, the PPF reading of *Safe in Hell*, the NewScripts reading of *Anon* and as the Stage Manager in the production of *Our Town*. On Broadway, she created the role of Molly Cunningham in August Wilson's *Joe Turner's Come and Gone* (Tony and Drama Desk nominations) and Off-Broadway in Mabou Mines' *Lear* and *A Girl's Guide to Chaos*. Her regional work includes *Restoration Comedy* (Hilaria, Nurse) and *Voir Dire* (Debra) at The Old Globe; *Julius Caesar* (Decia Brutus) at Mark Taper Forum; *The Comedy of Errors* (Adriana) at Shakespeare and Company in Lenox, MA; a workshop of *The Fall of the House* (Munny) at Alabama Shakespeare Festival's Southern Writers Project; and most recently Neil Simon's *Proposals* (Clemma) at Theatre Victoria. She also played Antigone in *The Gospel at Colonus* at the Gorky Art Theatre in Moscow. Among her film credits are *World Trade Center*, *The United States of Leland*, *Guess Who*, *I Am Sam*, *K-PAX*, *The Abyss*, *In Quiet Night*, *Batman and Robin*, *Batman Forever*, *The Client*, *Falling Down* and the upcoming *The Great Buck Howard*. Television credits include a recurring role on "Medium," "Will and Grace," "7th Heaven," "Wonderfalls," "Soul Food," "Everybody Loves Raymond," "Strong Medicine," "NYPD Blue," "ER" and as a member of the acting company for the Steven Spielberg-Mark Burnett series "On The Lot." Ms. Scott is delighted to have been cast in the 2008 company at Oregon Shakespeare Festival, reprising her role in *The Further Adventures of Hedda Gabler* as well as portraying Mrs. Webb in *Our Town*.

### Playwright, Director and Designers

**JOHN PATRICK SHANLEY** (*Playwright*) is from the Bronx. He was thrown out of St. Helena's kindergarten. He was banned from St. Anthony's hot lunch program for life. He was expelled from Cardinal Spellman High School. He was placed on academic probation by New York University and instructed to appear before a tribunal if he wished to return. When asked why he had been treated in this way by all these institutions, he burst into tears and said he had no idea. Then he went into the United States Marine Corps. He did fine. He's still doing okay.

**MARTIN BENSON** (*Director/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.

**THOMAS BUDERWITZ** (*Scenic Design*) previously designed *Pig Farm*, *Bach at Leipzig*, *Proof*, *A Delicate Balance*, *A Christmas Carol*, *But Not for Me* and the 2007 Gala "Affair in Shanghai" for SCR. He recently designed the world premiere of Eric Whitacre's *Paradise Lost* for Theatre @ Boston Court and David Rambo's *The Ice Breaker* for the Laguna Playhouse. Buderwitz' set design for *Equinox* (Odyssey Theatre) received the 2006 Los Angeles Drama Critics Circle Award. His design for *Pera Palas* (Theatre @ Boston Court/The Antaeus Company) received the 2005 LA Drama Critics Circle Award, Los Angeles Stage Alliance Ovation Award, *LA Weekly* Award and *Back Stage West* Garland Award. Regional and L.A. designs include productions for the Pasadena Playhouse, Geffen Playhouse, PCPA Theaterfest, Denver Center Theatre Company, Arizona

## WORKS BY JOHN PATRICK SHANLEY

### SCREENPLAYS

*Five Corners* (1987)  
*Moonstruck* (1987) - Academy Award for Writing (Screenplay Written Directly for the Screen), Writers Guild of America Award for Best Original Screenplay  
*The January Man* (1989)  
*Joe Versus the Volcano* (1990) - also directed  
*Alive* (1993)  
*Congo* (1995)  
*Live From Baghdad* (2002) (TV, Emmy)  
*The Waltz of the Tulips* (2006)

### STAGE PLAYS

*Welcome to the Moon* (1982)  
*Danny and the Deep Blue Sea* (1983)  
*Savage In Limbo* (1984)  
*The Dreamer Examines His Pillow* (1985)  
*Italian American Reconciliation* (1986)  
*Women of Manbattan* (1986)  
*All For Charity* (1987)  
*Italian American Reconciliation* (1988)  
*The Big Funk* (1990)  
*Beggars in the House of Plenty* (1991)  
*What Is This Everything?* (1992)  
*Kissing Christine* (1995)  
*Missing Marisa* (1995)  
*Four Dogs and a Bone* (1995)  
*The Wild Goose* (1995)  
*Psychopathia Sexualis* (1998)  
*Where's My Money?* (2001)  
*Cellini* (2001)  
*Dirty Story* (2003)  
*Doubt, a parable* (2004) - Pulitzer Prize for Drama, Drama Desk Award and Tony Award for Best Play  
*Sailor's Song* (2004)  
*Defiance* (2005)

Theatre Company, San Diego Repertory Theatre, Portland Repertory Theatre, The Acting Company of Riverside (FL), Rubicon Theatre Company, International City Theatre, West Coast Ensemble, The Colony Theatre, A Noise Within, Falcon Theatre, Ricardo Montalban Theatre, 24th Street Theatre, Ensemble Theatre, LA Philharmonic/Disney Concert Hall, Civic Light Opera of South

Bay, Court Theatre, Coast Playhouse, InterAct Theatre, Pacific Resident Theatre, Music Theatre of Santa Barbara, McCoy-Rigby/La Mirada Theatre, Apollo Theater (Chicago), Queens Playhouse and the Helen Hayes Center in New York. In 2005, he received the LA Drama Critics Circle Career Achievement Award for Scenic Design. His television designs include AMC's "Sunday Morning Shootout"; National Geographic's "Fight Science"; "Mr. Show," "Def Comedy Jam," "HBO Comedy Hour" and "Sketch Pad" for HBO; "Battlebots" for Comedy Central; and specials and series for ABC, CBS, NBC, PBS, MTV, ESPN, Fox, Disney, USA, UPN, VH1, PAX, A&E and Discovery.

**ANGELA BALOGH CALIN** (*Costume Design*) designed last season's *Nothing Sacred* and the Theatre for Young Audiences productions of *The Only Child* and *James and the Giant Peach*. Her previous SCR credits include set and costume design for *The Retreat from Moscow*, *Terra Nova*, *The Carpetbagger's Children*, *Making It* and *The Lonesome West*; set design for *Play Strindberg*; and sets and costumes for SCR's Educational Touring Productions from 1998 to present. She is a resident designer at A Noise Within where her costume designs include *Another Part of the Forest* (Los Angeles Drama Critics Circle Award and Garland Award), *Little Foxes* (Garland Award), *The Threepenny Opera* (Drama-Logue Award) and *Twelfth Night* (Drama-Logue Award). Calin has designed over 50 productions for local theatres and in her native Romania. Some of those productions are: *The Constant Wife* at the Pasadena Playhouse, *The Ice Breaker* Laguna Playhouse, *The Cherry Orchard* at Georgia Shakespeare, *A Midsummer Night's Dream* at The Hollywood Bowl, *Christmas on Mars* and *The Winter's Tale* at The Old Globe, *The Last of Mr. Lincoln* at El Portal, *Diablogues* at the Tiffany Theatre, *Blood Poetry* (Drama-Logue Award) for Theatre 40 and *Ancestral Voices* for the Falcon Theatre. She has worked extensively in film and television in the U.S. and Romania, having 16 design credits with I.R.S. Media, Cannon Films, PBS, Full Moon Entertainment and Romanian Films. She graduated with an MFA in set and costume design from the Academy of Arts in Bucharest.

**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 SCR, Berkeley Repertory Theatre, Sierra Repertory Theatre, Arena Stage, Laguna Playhouse, Alabama Shakespeare Festival and Utah Shakespearean Festival. In addition to his twelve seasons with *La Posada Mágica*, productions at SCR include *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, along with their national touring show, *Radio Mambo*. Recent design experience includes *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; and Utah Shakespearean Festival's 2006 summer season of shows: *Hamlet*, *The Merry Wives of Windsor* and *Antony & Cleopatra*. 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.

**TOM CAVNAR** (*Sound Design*) is in his third season as staff Audio Technician and is designing his ninth production at SCR. Last season, he created the sound design for *Bach at Leipzig*, *Pig Farm*, *The Prince and the Pauper*, *The Piano Teacher* and *System Wonderland*. He also recently designed sound for the SCR Theatre Conservatory Summer Players production of *Time Again in Oz*. His other recent design credits in-

**JEAN AND TIM WEISS** (*Honorary Producers*) have reached a milestone in SCR support — nine consecutive seasons as production underwriters. Their interest in supporting productions as individual underwriters began the year that Tim became an SCR Trustee and the couple chose to help underwrite the world premiere of *The Education of Randy Newman*. Since then their support has been both strong and eclectic ranging from Shakespeare's *Much Ado about Nothing* to modern classics like Tom Stoppard's *The Real Thing* and world premieres including Horton Foote's *Getting Frankie Married—and Afterwards*. Weiss support has not stopped at production underwriting. They were major donors to SCR's "The Next Stage" fundraising campaign and are subscribers to both stages and Gala table underwriters. A former Board President 2002-03 and 2003-04, Tim is serving his ninth season as an SCR Trustee and is also the chair of the Legacy Campaign.

clude *Balancing Act* and *Chair* at the Rude Guerrilla Theater Company. Mr. Cavnar holds an MFA in Theatre Sound Design from UMKC, and a BA in Theatre from Western Michigan University.

**RANDALL K. LUM\*** (*Stage Manager*) begins his 18th season with *Doubt, a parable*. Last season he stage managed *My Wandering Boy*, *Pig Farm*, *Ridiculous Fraud* and *Nothing Sacred*. Two summers ago he stage managed his good friend Amy Freed's play *Restoration Comedy* for California Shakespeare Theater in Northern California. Other recent credits include *Blue Door*, *Man From Nebraska*, *Born Yesterday* and *The*

**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**



*Further Adventures of Hedda Gabler*. During his long association as SCR's resident stage manager, he has worked on more than two dozen world premieres and has been associated with over 80 productions. In 1997, Mr. Lum stage managed the AIDS Benefit *Help is on the Way III* at the Palace of Fine Arts in San Francisco. Other stage management credits include the American Conservatory Theater in San Francisco, The Old Globe in San Diego, Berkeley Repertory Theatre, San Jose Civic Light Opera, VITA Shakespeare Festival, Pacific Conservatory of the Performing Arts, Long Beach Ballet, San Francisco Convention Bureau and Kawasaki Motorcycles. He would like everyone to take a moment to remember all those who have lost the battle and all those still suffering and fighting the AIDS epidemic.

**CHRISSEY CHURCH\*** (*Assistant Stage Manager*) is a proud member of Actors' Equity. Previous credits at SCR include the world premieres of *Mr. Marmalade*, *Getting Frankie Married* — and *Afterwards*, *Making It* and *Nostalgia*, productions of *My Wandering Boy*, *The Real Thing*, *Hitchcock Blonde*, three glorious seasons of *A Christmas Carol*, *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*.

**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 West-

wood 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.

**PAULA TOMEI** (*Managing Director*) is responsible for the overall administration of South Coast Repertory and has been Managing Director since 1994. A member of the SCR staff since 1979, she has served in a number of administrative capacities including Subscriptions Manager, Business Manager and General Manager. She served on the board of Theatre Communications Group (TCG), the national service organization for theatre, from 1998-2006, and was its President for four years. She has also served as Treasurer of TCG, Vice President of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. In addition, she represents SCR at national conferences of TCG and LORT; is a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council, and site visitor for the NEA; served on the Advisory Committee for the Arts Administration Certificate Program at the University of California, 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.