



44th Season • 420th Production  
JULIANNE ARGYROS STAGE / SEPTEMBER 23 - OCTOBER 14, 2007

# South Coast Repertory

David Emmes  
PRODUCING ARTISTIC DIRECTOR

Martin Benson  
ARTISTIC DIRECTOR

presents the world premiere of

## SHIPWRECKED! AN ENTERTAINMENT

THE AMAZING ADVENTURES OF LOUIS DE ROUGEMONT  
(AS TOLD BY HIMSELF)

BY Donald Margulies

Keith E. Mitchell  
SCENIC DESIGN

Candice Cain  
COSTUME DESIGN

Rand Ryan  
LIGHTING DESIGN

Steven Cahill  
ORIGINAL MUSIC/SOUND DESIGN

Christine Marie  
SHADOW SCENIC DESIGN

John Glore  
DRAMATURG

Jeff Gifford  
PRODUCTION MANAGER

Erin Nelson\*  
STAGE MANAGER

DIRECTED BY

Bart DeLorenzo

Laurie Smits Staude, HONORARY PRODUCER

This play was commissioned and developed by South Coast Repertory.

## CAST OF CHARACTERS

(In order of appearance)

Louis de Rougemont ..... *Gregory Itzin\**  
Player 1 ..... *Melody Butiu\**  
Player 2 ..... *Michael Daniel Cassady\**

## LENGTH

*Approximately 90 minutes with no intermission.*

## PRODUCTION STAFF

Casting ..... *Joanne DeNaut*  
Production Assistant ..... *Jennifer Sherman*  
Dialect Coach ..... *David Nevell*  
Assistant to the Director ..... *Eric Czuleger*  
Stage Management Intern ..... *Lesley Wheland*  
Assistant Lighting Designer ..... *Christopher Kuhl*  
Assistant to the Costume Designer ..... *Katie Wilson*

*Please refrain from text messaging, 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.

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# Dreams of Adventure and Deeds of Empire

BY JOHN GLORE

Now when I was a little chap I had a passion for maps. I would look for hours at South America, or Africa, or Australia, and lose myself in all the glories of exploration. At that time there were many blank spaces on the earth, and when I saw one that looked particularly inviting on a map... I would put my finger on it and say, When I grow up I will go there.

— Joseph Conrad

This fateful region of both treasure and danger [the “zone unknown” of adventure] may be variously represented: as a distant land, a forest, a kingdom underground, beneath the waves, or above the sky, a secret island, lofty mountain-top, or profound dream state; but it is always a place of strangely fluid and polymorphous beings, unimaginable torments, superhuman deeds, and impossible delight.

— Joseph Campbell

Stories are powerful. They are a journey and a joining. In a tale we meet new places, new people, new ideas. And they become our places, our people, our ideas.

— Jane Yolen

Right is the ring of words  
When the right man rings them  
Fair the fall of songs  
When the singer sings them  
Still they are caroled and said -  
On wings they are carried -  
After the singer is dead  
And the maker buried

— Robert Louis Stevenson

... Because the story of our life  
becomes our life ...  
—from “Why We Tell Stories,”  
by Lisel Muelle

The historical Louis de Rougemont (1847-1921) returned to England in the waning days of the Victorian era with a story that briefly made him a superstar among a long line of adventurers both actual and fictional. This must have delighted de Rougemont, who had been weaned, like most boys in 19th-century England, on stories of heroic sailors, fortune seekers and geographical and scientific explorers who traveled to the far corners of the British Empire to pursue their dreams. In fact the very notion of empire among the Victorian British was embodied in those intrepid travelers who risked their lives to stretch territorial boundaries, establish new outposts and bring home the spoils of their explorations. Adventure and travel writing proliferated with the expansion of the empire, and if anything it seemed to escalate when that empire began to decline.

In an 1891 essay, critic Andrew Lang wrote: “There has, indeed, arisen a taste for exotic literature: people have become alive to the strangeness and fascination of the world beyond the bounds of Europe and the United States. But that is only because men of imagination and literary skill have been the new conquerors — the Corteses and Balboas of India, Africa, Australia, Japan, and the isles of the Southern Seas. All such conquerors... have seen new worlds for themselves; have gone out of the streets of the over-populated lands into the open air; have sailed and ridden, walked and hunted; have escaped from the fog and smoke of towns. New strength has come from fresher air into their brains and blood, hence the novelty and buoyancy of the stories which they tell.” There’s an almost plaintive quality to Lang’s commentary, a sense that England’s urbanization has weakened it, and that perhaps only the fresh air of faraway climes can save it from its own slow degeneration.



Above, Louis de Rougemont.

That fresh air found its way to the average Briton by way of the fictions of such authors as Daniel Defoe, Robert Louis Stevenson and Rudyard Kipling, as well as non-fiction accounts epitomized by the journals of Captain James Cook. Their writing has stood the test of time, with Defoe's novel, *Robinson Crusoe*, serving as "the single most famous, representative and influential adventure story of the time,"

according to scholar Richard Phillips. Originally published in 1719, Defoe's story of the castaway Crusoe was adapted, abridged, simplified, rendered into verse and otherwise reissued throughout the 19th century and remains popular to the present day. Defoe inspired many lesser authors who enjoyed extraordinary popularity in their time, even if their literary reputations have not endured. One scholar has compiled a list of more than 500 "desert island" stories published in England between 1788 and 1910; and the adventure books of such popular writers as R.M. Ballantyne, H. Rider Haggard and G.A. Henty were the best-sellers of their time, with sales reaching into the millions.

More than mere escapist entertainments, such books (and similar stories in serialized publications like *Wide World Magazine*) celebrated qualities of character long held to be essential to the British identity: pluck, fortitude, good humor, curiosity, and benevolence to all (but especially to those "noble savages" who had not had the advantage of a British upbringing). Reaffirming such ideals became increasingly important as the empire felt itself beginning to ebb.

Because Victorian travel and adventure writing found favor in both fiction and non-fiction forms, the boundary between the two blurred. Novels were often presented as factual accounts and, by employing maps,

footnotes and meticulous descriptive detail, they strove for an unprecedented level of authenticity; while non-fiction narratives were "shaped in large part by official thought and prevailing ideologies," according to critic Andrea White, "and in turn shaped the attitudes of readers towards the English presence in the outposts of

Empire." The distinction between reality and realism became slippery, then, as fiction claimed the objectivity of truth and non-fiction acquired the burnished sheen of romanticized myth.

None of this is likely to have mattered much to the wide-eyed men and women, boys and girls who devoured these accounts of journeys to *terra incognita*. As long as the illusion of truth (or the truth of the illusion) was maintained, they thrilled to each new story and eagerly awaited the next.

Nowadays we are fed a steady diet of stories about the escapades of celebrities, the exploits of sports heroes (and anti-heroes) and the amazing accomplishments of actual people eating actual insects on an actual island on reality TV: perhaps one more reason to look back

with nostalgia on a time when it was still possible to dream the dreams of true adventurers, facing dangers and wonders in the farthest reaches of the real world.

*The title of this article is borrowed from a book by Martin Green.*



**Map illustration showing Robert Louis Stevenson's *Treasure Island* (1883).**

# Artist Biographies



## MELODY BUTIU\*

Player 1

appeared at SCR previously in *The Intelligent Design of Jenny Chow*, the Hispanic Playwrights Project reading of *The Adventures of Barrio Grrrl!* and the Pacific Playwrights Festival readings of *The Piano Teacher*, *99 Histories*, *Scab* and *Dogeaters*. Theatre credits include reprising the role of Jennifer Marcus in *The Intelligent Design of Jenny Chow* for Actors Theatre in Phoenix (AriZoni Theatre Award nomination for Outstanding Performance); *Hippolytos* at The Getty Villa; *The Break Up Notebook: The Lesbian Musical* at Hudson Backstage; *Long Season* at Perseverance Theatre in Juneau, AK; *36 Views* at Laguna Playhouse, Portland Center Stage and Geva Theatre Center; *Growing with Ghosts* and *Splendor: A 99-Cents Only Stores Wonderama* with Orphean Circus; *Golden Child* and *Leilani's Hibiscus* at East West Players; *The Theory of Everything* at East West Players and Singapore Repertory; *Hair* with Reprise!; *The Woman Who Forgot Her Sweater* with Overtone Industries; *Celebration of the Lizard* at San Diego Repertory; and *Dogeaters* and *Boy* at La Jolla Playhouse. Television credits include "Cold Case," "Without a Trace," "L.A. Dragnet," "Scrubs," "General Hospital," "Strong Medicine," "Threat Matrix" and "The Practice." She received her MFA from UC San Diego.



## MICHAEL DANIEL CASSADY\*

Player 2

is making his SCR debut, following his work earlier this year in the Pacific Playwrights Festival. Theatre credits include the tour of his solo play *Catalpa*, which included runs at the Evidence Room, Alliance Repertory Company (*LA Weekly* Award, Best Solo Performance) and the Edinburgh Fringe Festival (Five Stars, Fringe First Award); *The Cherry Orchard* and *Killers* at Evidence Room; *Shyness is Nice* (*Entertainment Today*, Best Male Actor 2003) and *The Hostage* at Alliance Repertory Company; *800 Words: The Transmigration of Phillip K. Dick*, *Ghost of Romance* and *Republic of Lizard* at the Iowa

New Play Festival; *The Seagull*, *Gross Indecency: The Three Trials of Oscar Wilde* at E.C. Mabie Theatre; *Aloha Say the Pretty Girls*, *Agamemnon* and *Marat/Sade* at David Thayer Theatre. Comedy credits include *Comedy Death Ray*, *The Idiots* and *Before They Were Giants* at Upright Citizens Brigade Theatre. He can be seen performing comedy, rock and roll and other entertainments regularly at many venues in Los Angeles including Upright Citizens Brigade Theatre LA, Largo and Steve Allen Theater.



## GREGORY ITZIN\*

Louis de Rougemont

appeared at SCR previously in the NewSCRipts reading of *Lincolnesque*, productions of *Cyrano de Bergerac*, *Romeo and Juliet* and *Beyond Therapy* and the Hispanic Playwrights Project reading of *Bang Bang Blues*, which he also performed at The Public Theater in New York. He has appeared in numerous theatrical venues across the country, and is a proud member of The Matrix Theatre Company in Los Angeles, where he has acted in award-winning productions of *Waiting for Godot*, *The Homecoming* and *The Birthday Party* (each earning him an L.A. Drama Critics Circle Award for performance). For his work in the Pulitzer Prize-winning *The Kentucky Cycle* (which he performed in the world premiere at the Intiman Theatre, Mark Taper Forum, the Kennedy Center and on Broadway), he received Tony and Drama Desk nominations. Itzin's numerous television credits include series regular roles on "24" (for which he received an Emmy nomination for his portrayal of President Charles Logan), "Murder One," "The Nutt House" and "Something Wilder"; recurring roles on "Judging Amy," "Navy NCIS," "Friends," "Eerie, Indiana," "Profiler" and "L.A. Law"; and guest star roles on such shows as "Without a Trace," "CSI," "NYPD Blue" "Boston Legal," "The Practice" and five roles on various "Star Treks." Movie appearances include *Airplane!*, *I Know Who Killed Me*, *Evolution*, *Life or Something Like It*, *Original Sin* and *Fear and Loathing in Las Vegas*, among others. Itzin has two children, Julia and Wilke, and resides in Los Angeles with his wife Judie, his faithful dog Bogey, and some cats.

## Playwright, Director and Designers

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**DONALD MARGULIES** (*Playwright*) is the author of three previous plays that, like *Shipwrecked!*, were commissioned and premiered by SCR: the Obie Award-winning *Sight Unseen* (1991) and the Los Angeles Drama Critics' Circle Award-winner, *Collected Stories* (1996), both of which were finalists for the Pulitzer Prize for Drama; and *Brooklyn Boy* (2004). *Dinner with Friends*, which originated at Actors Theatre of Louisville, went on after its West Coast premiere at SCR to win numerous awards, including the 2000 Pulitzer Prize, long runs Off-Broadway and in Paris, and productions all over the United States and around the world. *God of Vengeance*, adapted from the classic Yiddish drama by Sholem Asch, was presented at PPF in 1999 and produced at ACT Theatre in Seattle and the Williamstown Theatre Festival. His other plays include *The Model Apartment* (Obie Award), *The Loman Family Picnic*, *Found a Peanut* and *Luna Park*. *What's Wrong With This Picture?* was produced on Broadway in 1994; *Sight Unseen* and *Brooklyn Boy* received their Broadway premieres in 2004 and 2005, respectively, at Manhattan Theatre Club's Biltmore Theatre. The recipient of the 2000 Sidney Kingsley Award for outstanding achievement in the theatre by a playwright, Margulies was honored in 2005 by the American Academy of Arts and Letters with an Award in Literature. He is a member of the council of the Dramatists Guild of America and teaches playwriting at Yale University.

**BART DELORENZO** (*Director*) is founding artistic director of the Evidence Room in Los Angeles where he has directed many local and world premieres over the last 12 years including plays by David Greenspan, Kelly Stuart, Philip K. Dick, Gordon Dahlquist, David Edgar, Charles L. Mee, Naomi Wallace and Edward Bond. He has also directed his own adaptations of *Hard Times*, *The Cherry Orchard* and *Don Carlos*, among many others. For SCR, he has directed readings of plays by Roberto Aguirre-Sacasa, Anthony Clarvoe, and an earlier version of *Shipwrecked!* for the 2007 Pacific Playwrights Festival. He recently directed the Center Theatre Group's kick-off premiere event of Suzan-Lori Parks' *365 Days/365 Plays* outdoors at the Los Angeles Music Center plaza and on the steps of Walt Disney Hall; and the world premiere of Sandra Tsing Loh's long-running *Mother on Fire* at the 24th Street Theater, with subsequent revivals at the Pasadena Playhouse, the Sundance Film Festival, and the Women's Building in San Francisco. For his work, he has received five *LA Weekly* awards and three *Back Stage* Garland awards. He is a graduate of Yale University and American Repertory Theatre's In-

stitute for Advanced Theatre Training at Harvard University.

**CANDICE CAIN** (*Costume Design*) has designed costumes for SCR's *The Violet Hour*, *Everett Beekin*, *Dinner with Friends*, *Collected Stories* and *Three Days of Rain*. She has been the costume director at the Center Theatre Group for 13 seasons where she designed *Nightingale* with Lynn Redgrave, "13," *Stuff Happens*, *Living Out*, *Stones in his Pockets*, *The Body of Bourne*, *Enigma Variations* with Donald Sutherland, *Tongue of a Bird*, *Dealer's Choice*, *Neat*, *Mules and Blade to the Heat* (Ovation Award nomination) at the Mark Taper Forum; *Solomania* (Kirk Douglas Theatre); *Black Butterfly*, *The Square Root of Terrible* and *Bocon!* (P.L.A.Y.); and *The Affliction of Glory* in co-production with the J. Paul Getty Museum. Toronto and London: *Enigma Variations* with Donald Sutherland (Royal Alexandra, Savoy Theatre). New York: *Tongue of a Bird*, *A Line Around the Block* (Public Theater) and *Three Days of Rain* (Manhattan Theatre Club). Regional credits include *Tongue of a Bird* (Intiman Theatre); *The Beauty Queen of Leenane* (Berkeley Repertory Theatre); *Antony and Cleopatra*, *Joe Turner's Come and Gone* and *Playboy of the Western World*, among others (Oregon Shakespeare Festival); *The Immigrant* (Cincinnati Playhouse in the Park); *The Life of Stuff*, *Three Days of Rain*, *Delirium Palace* (Evidence Room), *Urban Folk Tales* (The Coast Playhouse), and *The Job* (Hudson Guild); and over 30 productions as resident designer at Virginia Stage Company. Other theatres include La Jolla Playhouse, Portland Stage Company, Empty Space Theatre and Oregon Cabaret Theatre.

**KEITH E. MITCHELL** (*Scenic Design*) is delighted to have washed up on board *Shipwrecked!*, his first project at SCR. He got his start doing community theatre in his native Thousand Oaks, and broke into television while designing student films at USC. He now works on a variety of television, film and theatre projects. This summer he designed two feature films, an adaptation of *Johnny Got His Gun* starring the "The OC's" Ben MacKenzie and *Killer Moves*, a werewolf-comedy-thriller. He also finished his fifth season as a scenic consultant for *Summer Sounds*, Music for Kids at the Hollywood Bowl, for the LA Philharmonic. He has numerous Broadcast Design Awards for television main titles and network branding packages for most major networks and was awarded an Emmy for NBC's 1986 Barcelona Olympics coverage. Other plays include: *Lilly Plants a Garden*, *The Very Persistent Gappers of Fripp*, *Animal Logic* for Center Theatre Group and two seasons at Garry Marshall's Falcon Theatre including, *The Value of*

*Names, Happy Days: The Musical, Wrong Turn at Lungfish, Golf With Alan Shepard, Johnnyboy and Darwin in Malibu.* He is a member of Ken Roht's Orphean Circus and has designed four of the annual 99¢ Cent Only Extravanzas for Evidence Room. Special thanks to Candice and Bart for hauling him up.

**RAND RYAN** (*Lighting Design*), a Southern California native, returns to SCR after having designed *On the Mountain*. He lit last year's *Nighthawks* at the Kirk Douglas Theater, *Stones in His Pocket* at Mark Taper Forum, and numerous Taper, Too, Next Step and New Works Festival shows. He has provided lighting for several theatrical evenings at Disney Concert Hall for the LA Philharmonic, and has done similar work at the Dorothy Chandler Pavilion and the Pasadena Symphony. He is a member of the Evidence Room, where he has designed a dozen productions, including *Dog Mouth* (*LA Weekly Award*) and Chuck Mee's *Berlin Circle*. His collaboration with other local companies includes productions for the East West Players, The Actors' Gang, International City Theater, Long Beach Opera, Deaf West Theatre, Padua Playwrights, A Noise Within and a dozen musicals for the Cabrillo Music Theatre. He designed four local/touring shows for the late director Reza Abdoh, including *Bogeyman* at LATC. Elsewhere, he has designed for Seattle Opera, City Theater in Pittsburgh, Madison Repertory Theatre, Seattle Repertory Theatre, Opera Omaha and productions in New York, Montreal, San Francisco and throughout Europe. He is a recipient of a TCG/NEA Design Fellowship and lives in Eagle Rock.

**STEVEN CAHILL** (*Original Music/Sound Design*) is thrilled to help originate this project with its imaginative creative team. Cahill returns for his third play at SCR where he composed and designed the World Premiere of *A Naked Girl on the Appian Way* and *Cyrano De Bergerac* (directed by Mark Rucker). He is recipient of three L.A. Ovation nominations for *Driving Miss Daisy*, *A Streetcar Named Desire* and *Defying Gravity* at Rubicon Theatre Company. Recent credits include *The Constant Wife*, *Private Lives* (*L.A. Times Critics' Choice*), *Doubt* (West Coast premiere & Pulitzer Prize), *As Bees In Honey Drown* and *Bicoastal Woman* (world premiere) at Pasadena Playhouse; *The Ice-Breaker* (world premiere) at the Magic Theatre and Laguna Playhouse; *All My Sons* (L.A. Ovation Award for Best Play) at the Rubicon; *Backwards in High Heels* at the Road Theatre; *Four* at the Celebration Theatre; and *Much Ado about Nothing* and *Twelfth Night* at Chautauqua Theatre Company. Television and film credits include "Til Death," "Party of Five," "Six Feet Under," "Desperate Housewives," "Guiding Light," "Touched By An

**Laurie Smits Staude** (*Honorary Producer*). SCR Trustee Staude, calls herself a "theater-holic." She sees plays all around the country, but — happily for SCR — keeps her support close to home. And she's starting the 2007-08 Season with a bang as Honorary Producer of *Shipwrecked!*. Staude has attended theatre at SCR since the late '70s when she had subscriptions with her sons. Later she turned their subscriptions into "student subscriptions" and brought students from Valley College, where she was a professor. Now a subscriber to First Nights as well as the NewSCRipts series, Laurie attends the Pacific Playwrights Festival (PPF) each season. She said, "After seeing Donald Margulies' wonderful new play at PPF in May, I jumped at the chance to help underwrite it. I feel just-plain-lucky to be part of the SCR family as Honorary Producer — an experience I recommend to everyone."

Angel," *East Side Story*, "Situation Comedy," "The Five Mrs. Buchanans" and numerous commercials. [www.stevencahill.com](http://www.stevencahill.com)

**CHRISTINE MARIE** (*Shadow Scenic Design*) is excited to be making her Southern California design and puppetry debut at SCR. She has performed extensively throughout the San Francisco Bay Area: *Legong* (Zellerbach Hall), *7 Visions of Encarnacion*, written by Octavio Solis (Brava Theatre), *The Tempest* (Cowell Theatre) and *Coyote's Journey* (Yerba Buena Center). She is a ten-year member of award-winning ShadowLight Theatre and cofounder of The Big Ta Do traveling theatre. She has studied puppetry in Bali. Currently, Marie is directing her own shadow/video performance installations and writing for an animated series. She is earning an MFA from the California Institute of the Arts in Theatre and Integrated Media.

**JOHN GLORE** (*Dramaturg*) has been South Coast Repertory's Associate Artistic Director since 2005, after having served as the company's literary manager from 1985 to 2000. From 2000 to 2005 he was resident dramaturg for the Mark Taper Forum in Los Angeles. He co-directs SCR's annual Pacific Playwrights Festival and has served as dramaturg on dozens of productions, workshops and readings. He enjoys an ongoing collaboration with Culture Clash, which has included co-writing a new adaptation of Aristophanes' *The Birds* (co-produced by SCR and Berkeley Repertory Theatre in 1998) and serving as dramaturg on *Chavez Ravine* and *Water & Power* at the Taper. His own plays have been produced at SCR, Arena Stage, Actors Theatre of



Louisville, Berkeley Repertory and other theatres across the country.

**ERIN NELSON\*** (*Stage Manager*) is delighted to be part of this new work. Other SCR credits include *A Christmas Carol*, *System Wonderland*, *Life is a Dream*, *Bach at Leipzig*, *The Studio*, *The Caucasian Chalk Circle*, *A View from the Bridge* and Theatre for Young Audiences productions of *The Stinky Cheese Man*, *The Only Child*, *The Adventures of Por Quinly*, *Bunnacula*, *The Little Prince*, *The Hoboken Chicken Emergency*, *The Wind in the Willows*, *Sideways Stories from Wayside School* and *The Emperor's New Clothes*. Previous credits include La Jolla Playhouse, The Old Globe, Idaho Shakespeare Festival, National Playwrights Conference and Theatre IV.

**DAVID EMMES** (*Producing Artistic Director*) is co-founder of SCR. He has received numerous awards for productions he has directed during his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and on-site evaluator for the National Endowment for the Arts, on the Executive Committee of the League of Resident Theatres, and as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University, and his PhD in theatre and film from USC.

**MARTIN BENSON** (*Artistic Director*), co-founder of SCR with his colleague David Emmes, has directed nearly one third of the plays produced here. He has distinguished himself in the staging of contemporary work, including William Nicholson's *The Retreat from*

*Moscow*, the world premiere of Horton Foote's *Getting Frankie Married — and Afterwards* and the critically acclaimed California premiere of Nicholson's *Shadowlands*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award-winners *Major Barbara*, *Misalliance* and *Heartbreak House*. Among his numerous world premieres is Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ab*, *Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *A View from the Bridge*. Benson has received the LADCC Distinguished Achievement in Directing awards an unparalleled seven times for the three Shaw productions, John Millington Synge's *Playboy of the Western World*, Arthur Miller's *The Crucible*, Sally Nemeth's *Holy Days* and *Wit*. He also directed the film version of *Holy Days* using the original SCR cast. Along with Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Benson received his BA in Theatre from San Francisco State University.

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