



41st Season • 400th Production  
SEGERSTROM STAGE / MAY 17 - JUNE 26, 2005

# South Coast Repertory

David Emmes  
PRODUCING ARTISTIC DIRECTOR

Martin Benson  
ARTISTIC DIRECTOR

presents

# A VIEW FROM THE BRIDGE

BY Arthur Miller

SCENIC DESIGN  
Ralph Funicello

COSTUME DESIGN  
Angela Balogh Calin

LIGHTING DESIGN  
Chris Parry

COMPOSER/SOUND DESIGN  
Karl Fredrik Lundeberg

FIGHT CHOREOGRAPHER  
Ken Merckx

ASSISTANT DIRECTOR  
Sharyn Case

PRODUCTION MANAGER  
Jeff Gifford

STAGE MANAGER  
\*Jamie A. Tucker

DIRECTED BY  
Martin Benson

HONORARY PRODUCERS  
Barbara and William Roberts

CORPORATE PRODUCER  
American Airlines

*Presented by special arrangement with Samuel French, Inc.*

## CAST OF CHARACTERS

(In order of appearance)

Alfieri .....	<i>Hal Landon Jr.*</i>
Eddie .....	<i>Richard Doyle*</i>
Louis .....	<i>Sal Viscuso*</i>
Mike .....	<i>Mark Brown*</i>
Catherine .....	<i>Daisy Eagan*</i>
Beatrice .....	<i>Elizabeth Ruscio*</i>
Marco .....	<i>Anthony Cistaro*</i>
Rodolpho .....	<i>David Barry Gray*</i>
Tony/Mr. Lipari/Ensemble .....	<i>Jay Michael Fraley</i>
1st Immigration Officer .....	<i>Preston Maybank*</i>
2nd Immigration Officer .....	<i>Darin Singleton*</i>
Mrs. Lipari .....	<i>Martha McFarland*</i>
Ensemble .....	<i>M.S. Cliff E. Threadgold</i>
Ensemble .....	<i>Samer T. Marei</i>

## SETTING

*The Red Hook area of Brooklyn, post World War II.*

## LENGTH

*Approximately two hours, including one 15-minute intermission.*

## PRODUCTION STAFF

Assistant Stage Manager .....	<i>Erin Nelson*</i>
Casting .....	<i>Joanne DeNaut</i>
Stage Management Intern .....	<i>Mia D. Osherow</i>
Movement Consultant .....	<i>Sylvia Turner</i>
Assistant Lighting Designer .....	<i>Christian DeAngelis</i>
Costume Design Assistant .....	<i>Julie Keen</i>
Additional Costume Staff ....	<i>Tracy Gray, Amber Johnson, Stacey Nezda, Mai Nguyen, Peg Oquist, Swantje Tuobino</i>

*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.

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# Tragedy and the Common Man

In this age few tragedies are written. It has often been held that the lack is due to a paucity of heroes among us, or else that modern man has had the blood drawn out of his organs of belief by the skepticism of science, and the heroic attack on life cannot feed on an attitude of reserve and circumspection. For one reason or another, we are often held to be below tragedy—or tragedy above us. The inevitable conclusion is, of course, that the tragic mode is archaic, fit only for the very highly placed, the kings or the kingly, and where this admission is not made in so many words it is most often implied.

I believe that the common man is as apt a subject for tragedy in its highest sense as kings were. [...] If the exaltation of tragic action were truly a property of the high-bred character alone, it is inconceivable that the mass of mankind should cherish tragedy above all other forms, let alone be capable of understanding it.

As a general rule, to which there may be exceptions unknown to me, I think the tragic feeling is evoked in us when we are in the presence of a character who is ready to lay down his life, if need be, to secure one thing—his sense of personal dignity. [...] Sometimes he is one who has been displaced from it, sometimes one who seeks to attain it for the first time, but the fateful wound from which the inevitable events spiral is the wound of indignity, and its dominant force is indignation. Tragedy, then, is the consequence of a man's total compulsion to evaluate himself justly.

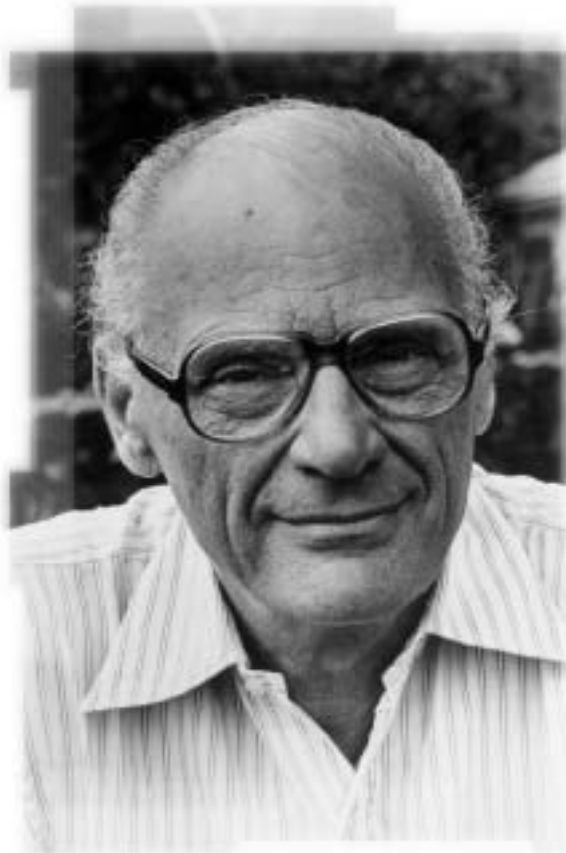
In the sense of having been initiated by the

hero himself, the tale always reveals what has been called his “tragic flaw,” a failing that is not peculiar to grand or elevated characters. Nor is it necessarily a weakness. The flaw, or crack in the character, is really nothing—and need be nothing—but his inherent unwillingness to remain passive in the face of what he conceives to be a challenge to his dignity, his image of his rightful status. Only the passive, only those who accept their lot without active retaliation, are “flawless.” Most of us are in that category.

But there are among us today, as there always have been, those who act against the scheme of things that degrades them, and in the process of action everything we have accepted out of fear or insensitivity or ignorance is shaken before us and examined, and from this total onslaught by an individual against the seemingly stable cosmos surrounding us—from this total examination of the “unchangeable” environment—comes the terror and the fear that is classically associated with tragedy.

More important, from this total questioning of what has previously been unquestioned, we learn. And such a process is not beyond the common man. [...] It is time, I think, that we who are without kings took up this bright thread of our history and followed it to the only place it can possibly lead in our time—the heart and spirit of the average man.

Excerpted from Miller's essay, which first appeared in the *The New York Times* in February 1949 and is reprinted in *The Theater Essays of Arthur Miller*, edited and with an Introduction by Robert A. Martin (New York: Viking, 1978).



# From Sicily to South Brooklyn: The Immigrant Odyssey

It was an Italian who began the story of immigration to America. When Christopher Columbus set foot on American soil in 1492, he launched a flood of migration that is still in motion, and that transformed the continent completely. Although Italy as a unified nation did not exist until 1861, the Italian peninsula has sent millions of its people to the shores of North America. These new arrivals thought of themselves as Neapolitans, Sicilians, Calabrians, or Syracuseans. They might not have understood each others' dialects, but upon arrival in the United States they became Italian Americans. By the turn of the 20th century, they would be ready to change the continent once more.

Most of this generation of Italian immigrants took their first steps on U.S. soil in a place that has now become a legend—Ellis Island. In the 1880s, they numbered 300,000; in the 1890s, 600,000; in the decade after that, more than two million. By 1920, when immigration began to taper off, over four million Italians had come to the United States, representing more than 10% of the nation's foreign-born population.

What brought about this dramatic surge in immigration? The causes are complex and each hopeful individual or family no doubt had a unique story. By the late 19th century, the peninsula of Italy had finally been brought under one flag, but the land and the people were by no means unified. Decades of internal strife had left a legacy of violence, social chaos, and widespread

poverty. The peasants in the primarily rural south of Italy and on the island of Sicily had little hope of improving their lot. Diseases and natural disasters swept through the new nation but its fledgling government was

in no condition to bring aid to the people. As transoceanic travel became more affordable, and as word of American prosperity came via returning immigrants and U.S. recruiters, Italians found it increasingly difficult to resist the call of "L'America."

This new generation of Italian immigrants was distinctly different in makeup from those that had come before. No longer did the immigrant population consist mostly of Northern Italian artisans and shop-

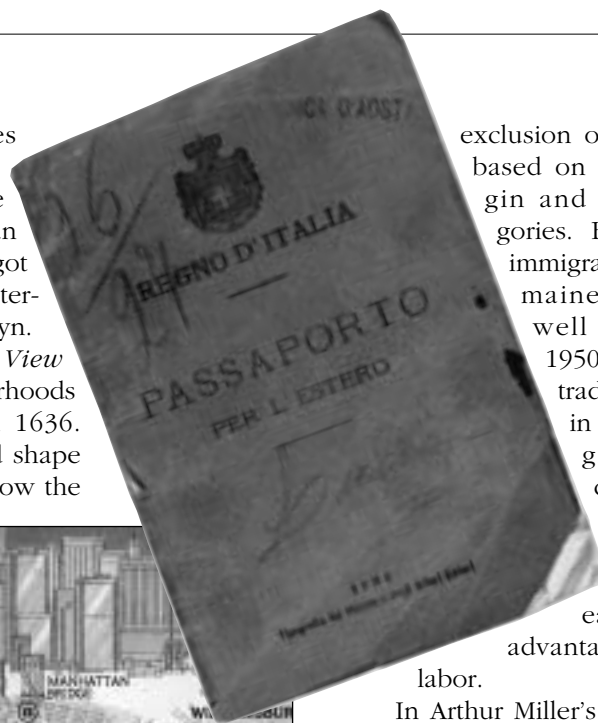
keepers seeking new markets in which to ply their trades. Instead the vast majority were farmers, fishermen and laborers looking for a steady source of work—any work. There were significant numbers of single men among these immigrants, many of whom came only to stay a short time. Within five years, between 30-50% of this generation of immigrants would return to Italy.

The Italian immigrants who passed the test of Ellis Island went about transforming the city they found before them. Many previous immigrant groups, such as those from Germany and



Scandinavia, had passed through in decades past, but most had regarded the city as merely a way station before continuing on to settle elsewhere in the country. In the case of Italian immigrants, however, fully one-third of them got no further than New York City, with most clustering in Lower Manhattan, the Bronx, and Brooklyn.

Red Hook, which is the setting for *A View from the Bridge*, was one of the first neighborhoods in Brooklyn to be settled by the Dutch in 1636. Named for the color of its soil and the pointed shape of its peninsula that juts into the East River below the



exclusion of immigrants based on national origin and racial categories. Because strict immigration laws remained in effect well into the 1950s, a thriving trade sprang up in illegal immigrants, encouraged by crooked dockyard owners eager to take advantage of cheap labor.

In Arthur Miller's explorations of the neighborhood, he was struck by the complex structure of organized crime lurking just beneath its placid surface. (Always known as a tough neighborhood, Red Hook was home to Al Capone and the scene of his first crimes.) Years later, on his trip to Italy, Miller would marvel at the continuity of traditions, power structures and work habits between Italy and Red Hook.

(Sources: Library of Congress, Brooklyn Genealogy Information, Metropolitan Opera Information Center Archive, and Sicilian Culture: The Brief History. Please

refer to SCR's online Playgoer's Guide to *A View from the Bridge* for links to these and other helpful websites.)



Brooklyn Bridge, Red Hook was one of the busiest ports in the country by 1850 and remained so for the next hundred years. A tightly-knit Italian American community sprang up in the vicinity, composed primarily of longshoremen and dockworkers.

Alarmed at the sheer numbers of people from all corners of Europe that were pouring into the county, Congress began enforcing increasingly stringent immigration quotas. In 1924, the harshest law ever was passed: the National Origins Act, which instituted a blanket



Previous page, Italian immigrant family at Ellis Island. Above, a partial map of Brooklyn showing the Red Hook district. Right, immigrants coming ashore at Ellis Island in 1920. Above, a passport used by Italian immigrants in 1909.

# The Brooklyn Bridge

*Referred to as “the eighth wonder of the world” when it opened in 1883, the Brooklyn Bridge was the largest suspension bridge of its day and is considered by many to be the most influential bridge in American history. This 3,460-foot expanse of steel which took fourteen years to build and cost \$15.5 million meant that New Yorkers could look out over their city from a height heretofore unattainable, giving them an entirely new perspective on themselves and on the world. Serving as a tribute to individual creativity and vision, the Brooklyn Bridge has inspired countless writers and artists (including Arthur Miller) to celebrate its glories in paint and print.*



I tell you, you walk out on the bridge,  
 where you are absolutely safe, with the cars on the roadway down  
 below, on either side  
 where you are never fearful,  
 where you never have any sense of edges, never any sense of non-support,  
 no swaying,  
 where even the air feels textured with delight.  
 Oh, you walk out here and you are beautiful. You are rich and famous.  
 You are one with the glories of the world about you, Brooklyn Heights and  
 New York Harbor and the Statue of Liberty and the towers of Manhattan.  
 You are one with all this beingness, and you are utterly free.  
 You are dancing in the air. You feel like you are flying.  
 You are joy.

(from “Getting Hitched” by Stephen Beal)

And that’s all I can  
 recall of Brooklyn Bridge,  
 tonight, John A. Roebling  
 and Washington Roebling  
 built it, and it hath cables  
 and it does one good  
 to cross it everyday----  
 See my eerie wiseness?  
 Good night, innocent children  
 of this mortal Sangsara  
 world, you have to keep  
 your mind empty & tranquil  
 and pure or the whole  
 Eternal Light escapes you  
 ----Without the Eternal Light  
 you’re only a yakking fool  
 of rooms, beds, graves  
 and monuments----with it,  
 you are like the Silent  
 Mountains of Snow  
 and more than  
 I know-----

(from “The Brooklyn Bridge  
 Blues” in *The Book of  
 Dharmas* by  
 Jack Kerouac)



Art inspired by the Bridge includes on this page, above, Georgia O’Keefe’s ‘Brooklyn Bridge’ (1949) and left, Milton Bond’s ‘Brooklyn Bridge in 1914’ (1918). On the opposite page, a fold-out postcard, bottom, and a photographic collage by Karen Riedener (1982), left and right, Joseph Stella’s ‘The Bridge’ (1920-22) .

Flow on, river! flow with the flood-tide, and ebb with the ebb-tide!  
 Frolic on, crested and scallop-edg'd waves!  
 Gorgeous clouds of the sun-set! drench with your splendor me, or the men and women generations after me;  
 Cross from shore to shore, countless crowds of passengers!  
 Stand up, tall masts of Mannahatta!—stand up, beautiful hills of Brooklyn!

Throb, baffled and curious brain! throw out questions and answers!  
 Suspend here and everywhere, eternal float of solution!  
 Gaze, loving and thirsting eyes, in the house, or street, or public assembly!  
 Sound out, voices of young men! loudly and musically call me by my highest name!  
 Live, old life! play the part that looks back on the actor or actress!  
 Play the old role the role that is great or small, according as one makes it!

Consider, you who peruse me, whether I may not in unknown ways be looking upon you;  
 Be firm, rail over the river, to support those who lean idly, yet haste with the hasting current; [...]

Thrive, cities! bring your freight, bring your shows, ample and sufficient rivers;  
 Expand, being than which none else is perhaps more spiritual;  
 Keep your places, objects than which none else is more lasting.

(from "Crossing Brooklyn Ferry" in *Leaves of Grass* by Walt Whitman)



O harp and altar, of the fury fused,  
 (How could mere toil align thy choring strings!)  
 Terrific threshold of the prophet's pledge,  
 Prayer of pariah, and the lover's cry,—

Again the traffic lights that skim thy swift  
 Unfractioned idiom, immaculate sigh of stars,  
 Beading thy path—condense eternity:  
 And we have seen night lifted in thine arms.

Under thy shadow by the piers I waited;  
 Only in darkness is thy shadow clear.  
 The City's fiery parcels all undone,  
 Already snow submerges an iron year . . .

O Sleepless as the river under thee,  
 Vaulting the sea, the prairies' dreaming sod,  
 Unto us lowliest sometime sweep, descend  
 And of the curveship lend a myth to God.

(from "To Brooklyn Bridge" by Hart Crane)



# The Way We Were

*A View from the Bridge* premiered on Broadway September 29, 1955. Here's a look back at what else was happening 50 years ago.

**PRESIDENT:** Dwight D. Eisenhower

**VICE PRESIDENT:** Richard M. Nixon

**MISS AMERICA:** Lee Meriwether

**POPULATION:** 165,931,202  
(272,690,813 in 2000)

**LIFE EXPECTANCY:** 69.6 years  
(77.2 now)

**HOMICIDE RATE:** 4.5 in 100,000  
(7.1 now)

**UNEMPLOYMENT:** 5.5% (5.2% now)

**COST OF A FIRST-CLASS STAMP:** \$.03  
 (\$.37 now)

## MAJOR EVENTS

- Winston Churchill resigns as British Prime Minister; Anthony Eden succeeds him
- Federal Republic of West Germany becomes a sovereign state
- Argentina ousts dictator Juan Perón
- U.S. starts sending \$216 million in aid to Vietnam
- Rosa Parks refuses to sit at the back of the bus in Montgomery, Alabama

## SPORTS

- NBA: Syracuse Nationals over Ft. Wayne Pistons Series: 4-3
- NCAA Football: Oklahoma Record: 11-0-0
- World Series: Brooklyn Dodgers over NY Yankees, Series: 4-3
- World Boxing Championship: "Sugar" Ray Robinson

## ACADEMY AWARDS

- Best Picture, Director, and Actor Ernest Borgnine (*Marty*)
- Best Actress: Anna Magnani (*The Rose Tattoo*)

## PULITZER PRIZES

- Drama: Tennessee Williams (*Cat on a Hot Tin Roof*)
- Fiction: William Faulkner (*A Fable*)

## TONY AWARDS

- Best Play: *The Desperate Hours* (Joseph Hayes)
- Best Musical: *The Pajama Game*
- Best Actor in a play: Alfred Lunt (*Quadriple*)
- Best Actress in a play: Nancy Kelly (*Bad Seed*)
- Best Actor in a musical: Walter Slezak (*Fanny*)
- Best Actress in a musical: Mary Martin (*Peter Pan*)

## POPULAR MUSIC

- "Rock Around the Clock" (Bill Haley and His Comets)
- "The Yellow Rose of Texas" (Mitch Miller)
- "Love Is a Many Splendored Thing" (The Four Aces)
- "Sixteen Tons" (Tennessee Ernie Ford)

## POPULAR MOVIES

- *Rebel Without a Cause*
- *Mister Roberts*
- *The Lady and the Tramp*
- *The Seven Year Itch*

## POPULAR BOOKS

- Fiction: *Marjorie Morningstar* (Herman Wouk); *Auntie Mame* (Patrick Dennis)
- Nonfiction: *Gift from the Sea* (Anne Morrow Lindbergh); *The Power of Positive Thinking* (Norman Vincent Peale)

## POPULAR TELEVISION SHOWS

- "The \$64,000 Question" (CBS)
- "I Love Lucy" (CBS)
- "The Ed Sullivan Show" (CBS)

## FIRST APPEARANCES

- McDonald's Restaurant
- "Gunsmoke"
- UHF television
- Disneyland
- Fiber optics
- Computers using transistors instead of electron tubes
- Microwaves for home use (costing \$1,300)
- Salk polio vaccine
- *The Village Voice*
- Scrabble
- *Guinness Book of Records*
- "The Honeymooners"
- "The Mickey Mouse Club"
- "Don't Walk" signs on New York City streets
- Televised presidential press conferences
- Johnson & Johnson baby shampoo
- Crest toothpaste with fluoride
- Ann Landers' advice column
- Seat belt legislation
- "In God We Trust" on U.S. currency and coins
- Ford Thunderbird

## FINAL APPEARANCES

- James Dean
- Albert Einstein
- Thomas Mann
- Charlie Parker
- Carmen Miranda

## LA TRIVIATA

Michael J. Fox and company return to 1955 in *Back to the Future*.

## AND LAST BUT NOT LEAST

Arthur Miller begins secretly meeting Marilyn Monroe in her suite at the Waldorf. As he would later explain, "I was in a swift current, there was no stopping or handhold, she was finally all that was true."

Background: Arthur Miller and Marilyn Monroe in 1955.

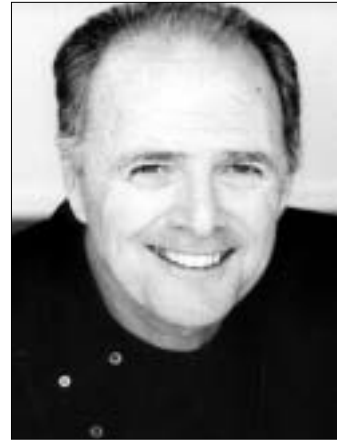




**MARK BROWN**  
*Mike*



**ANTHONY CISTARO**  
*Marco*



**RICHARD DOYLE**  
*Eddie*

# Artist Biographies

**\*MARK BROWN** (*Mike*) made his SCR debut last season in *Cyrano de Bergerac*. Theatre credits include *Arsenic and Old Lace* and *The Tempest* at Utah Shakespearean Festival; *Twelfth Night*, *Richard III*, *The Complete Works of William Shakespeare* and *The School For Wives* at the Pennsylvania Shakespeare Festival; *The Complete Works of William Shakespeare*, *Two Gentlemen of Verona*, *Taming of the Shrew* and *The Curate Shakespeare* at Orlando-UCF Shakespeare Festival; and five seasons at the McCarter Theatre. Film appearances include *Holy Man*, *Out of Sight* and *Amy's O*. Television credits include several mini-series and made-for-television movies including *From the Earth to the Moon*, *Murder in the Mirror*, *Gold Coast*, *Clover* and *Saved by the Light*. Other television credits include "Diagnosis Murder," "Ally

McBeal," "Providence," "Lawless," "The Cape," "SeaQuest," and "Pointman." As a playwright, his plays have been produced at Foothill Theatre, Pennsylvania Shakespeare Festival, Arts Center of Costal Carolina, Cape May Stage, Cape Playhouse, The Colony Theatre Company, Utah Shakespearean Festival, The Barter Theatre, People's Light and Theatre, Orlando-UCF Shakespearean Festival, Hippodrome State Theatre, B Street Theatre and Orlando Theatre Project.

**\*ANTHONY CISTARO** (*Marco*) is making his SCR debut. Theatre credits include *The Architect of Destiny* at the Zephyr Theatre; *The King Stag* at The Barbican Theatre; *Six Characters in Search of an Author*, *Tartuffe*, and *The Island of Anyplace* at American Repertory Theatre; *Tale of the*

*Scorpion* at the Stella Adler Theatre; *In the Jungle of Cities* and *Overboard* at the Zero Church Theatre; *Lettice and Lovage* and *Romeo & Juliet* at the Will Geer Theatricum Botanicum; *A Midsummer Night's Dream* at Commonwealth Shakespeare Company; *The Cure at Troy* and *The Phantom Lady* at Loeb Experimental Theatre; *Rough Crossing* at the Matrix Theatre Company; and *A Private View* at The World Theatre. Film and television credits include *The Runestone*, *The Method*, "Witchblade," "Alias," "Friends," "She Spies," "10-8: Officers on Duty," "Charlie Lawrence," "Angel," "Alright Already," "Cheers," "Thanks," "Seinfeld," "The Nanny," "Search and Rescue" and "Bob."

**\*RICHARD DOYLE** (*Eddie*) is an SCR Founding Artist. He appeared this season in *Habeas*



**DAISY EAGAN**  
*Catherine*



**JAY MICHAEL FRALEY**  
*Tony/Mr. Lipari/Ensemble*



**DAVID BARRY GRAY**  
*Rodolpho*

*Corpus*, last season in *Intimate Exchanges*, *The Last Night of Ballyhoo* and *A Christmas Carol*, and the previous season in *Relatively Speaking*, *Proof* and *Major Barbara*. Additional appearances include the world premieres of *The Beard of Avon*, *On the Jump* (Robby Award), *But Not for Me*, *BAFO*, *The Interrogation of Nathan Hale*, *She Stoops to Folly*, *Wit*, *Hospitality Suite* and *Highest Standard of Living*. Other credits include *Much Ado about Nothing*, *A Delicate Balance*, *Of Mice and Men*, *Ab, Wilderness!*, *What the Butler Saw*, *Pygmalion*, *Six Degrees of Separation*, *Arms and the Man*, *The Cherry Orchard*, *Waiting for Godot*, *Our Country's Good* and *Intimate Exchanges*, for which he earned a Los Angeles Drama Critics Circle Award nomination. He won LADCC Awards for his roles in Sally Nemeth's *Holy Days* and as Reverend Hale in *The Crucible*. "Cheers" fans will remember him as Woody's snooty father-in-law Walter Gaines. Other film and television credits include *Air Force One*, "NYPD Blue," "Sisters," movies of the week, "The Practice" and guest star appear-

ances on "The Pretender" and "The Lot." He is a voice-over actor in animation, CD ROMS, television, radio commercials, books on tape and documentaries, including the Emmy-winning series *The Living Edens*, *Impressions of California* and the recently released *Green and Green* "Art-in-Architecture" documentary.

**\*DAISY EAGAN** (*Catherine*) made her SCR debut earlier this season in *On the Mountain*. On Broadway she appeared in *James Joyce's The Dead*, *Les Misérables* and *The Secret Garden* for which, at 11 years old, she was the youngest person to win a Tony (Drama Desk and Outer Critics Circle Award Nominations). Off-Broadway appearances include *War in Paramus*, *Be Aggressive*, *First Day of Hunting Season*, *Caught in the Net*, *James Joyce's The Dead* and *Smack the Birdie*. She has performed in many concerts including Reel Music at Carnegie Hall, Hilary Clinton's First Ladies Luncheon, President Clinton's first White House dinner for the Governors of the States and Territories, President

Clinton's Inaugural Ball, a benefit performance of The Ringling Brothers Barnum and Bailey Circus, *Sondheim! A Celebration* at Carnegie Hall, and the UNESCO Memorial for Audrey Hepburn at the U.N. Film and television credits include *Tony 'n' Tina's Wedding*, *Ripe*, *Losing Isaiah*, *Judgement*, "The It Factor," "Another World," "Space Cases," "All My Children" and "Square One TV." She is currently producing *Blind Spot*, a short film written and directed by Aimee Lagos. Her performance is dedicated to her mother, Andrea Boroff Eagan.

**JAY MICHAEL FRALEY** (*Tony/Mr. Lipari/Ensemble*) is making his SCR debut. He was last seen in the West Coast premiere of *Female Terrorist Project* at Rude Guerrilla Theatre Company. Last year, he played Candy Darling in the West Coast premiere of *Candy and Dorothy*, Uncle Peck in *How I Learned to Drive* and Dr. Dysart in *Equus*. Being an active member of Rude Guerrilla, he has been seen in numerous productions including *Faust is Dead*, *Cleansed*, *Taking Sides*, *Shopping and F\*\*king*, *Search*



**HAL LANDON JR.**  
*Alfieri*



**PRESTON MAYBANK**  
*1st Immigration Officer*



**MARTHA MCFARLAND**  
*Mrs. Lipari*

and *Destroy*, *History of the Devil*, *Corpus Christi*, *Terra Nova* and *Tis Pity She's a Whore*. He has worked with Hunger Artists, Venice Playwrights Festival, Grove Shakespeare, Laguna Playhouse and the Los Angeles County Museum. He has been actively involved in theatre for the past 26 years.

**\*DAVID BARRY GRAY** (*Rodolpho*) is making his SCR debut. Theatre credits include *Side Man* at Malibu Stage Company, *Observe the Sons of Ulster Marching Towards the Somme* at Lincoln Center Theatre, *A View from the Bridge* at the Roundabout Theatre Company, *Absolution* at the Court Theatre, *Finnegan's Funeral Parlor & Ice Cream Shop* at Playwrights Horizons and *Thursday is Tomorrow* at the John Houseman Theatre. Film credits include *Why Do Fools Fall in Love*, *Lawn Dogs*, *Soldier Boyz*, *Nixon*, *Dead Presidents*, *S.F.W.*, *Cops & Robbers*, *Mr. Wonderful* and *One Good Cop*. Television appearances include series regular roles on "The Client," "21 Jump Street" and "Dream Street" and guest starring roles on

"Touched by an Angel," "J.A.G.," "The Division," "The X-Files" and "Chicago Hope."

**\*HAL LANDON JR.** (*Alfieri*) is an SCR Founding Artist who recently appeared in *Habeas Corpus*, *Cyrano de Bergerac*, *Safe in Hell*, *Antigone*, *The Drawer Boy* (LADCC Award nomination), *Two Gentlemen of Verona*, *Major Barbara*, *Getting Frankie Married—and Afterwards*, *The School for Wives*, *Much Ado about Nothing*, *Entertaining Mr. Sloane*, *The Hollow Lands*, *True West*, *Play Strindberg*, *Tartuffe* and *Ab, Wilderness!* Other credits include *Arcadia*, *Our Town*, *Sidney Bechet Killed a Man*, *BAFO*, *Six Degrees of Separation*, *An Ideal Husband*, *A Mess of Plays by Chris Durang*, *The Things You Don't Know*, *Faith Healer*, *Ghost in the Machine*, *Green Icebergs*, *Morning's at Seven*, *Dancing at Lughnasa*, *The Miser*, *Our Country's Good* and *Waiting for Godot*. He created the role of Ebenezer Scrooge in SCR's *A Christmas Carol*, and has performed it in all 25 annual productions. He appeared in *Leander Stillwell* at the Mark Taper Forum and in *Henry*

*V* at The Old Globe in San Diego. Other resident theatre roles include Salieri in *Amadeus*, Malvolio in *Twelfth Night* and Gordon Miller in *Room Service*. Among his film credits are *Trespass*, *Pacific Heights*, *Almost an Angel*, *Bill and Ted's Excellent Adventure* and *Playing by Heart*.

**\*PRESTON MAYBANK** (*1st Immigration Officer*) returns to SCR after having appeared in *The Little Prince*, *Cyrano de Bergerac*, *The Hoboken Chicken Emergency*, *Terra Nova*, *Two Gentlemen of Verona* and *Much Ado about Nothing*. Other theatre credits include *Liars* at The Joseph Papp Public Theater; *Sour Springs* at Theatre for a New City; *A Marriage Proposal* at Rapp Art Center; *Romeo and Juliet* at Purchase; *Family Affairs* at Dorsett Theatre Festival; *Justice* at Padua Hills Playwrights Festival; *The Importance of Being Earnest* at Long Beach Studio Theatre; *The Elephant Man* at Knightsbridge Theatre; *School for Scandal* (Drama Logue Award), *The Three Sisters*, *Major Barbara* and *Tartuffe* (Robbie Award, *Drama Logue Award*) at A Noise Within and



**ELIZABETH RUSCIO**  
*Beatrice*



**DARIN SINGLETON**  
*2nd Immigration Officer*



**SAL VISCUSO**  
*Louis*

the European tour of *Hucksters of the Soul*. Select film and television credits include *Novocaine* (with Steve Martin), *Pudd'nbead Wilson*, *Long Time Companions*, *Wed Lock*, *War of the Colossal Beast*, "Every Knee Shall Bow," "Tony and Tina's Wedding," "Abductions," "Cybill," "Suddenly Susan," "Matlock," "Pride and Joy," "Ryan's Hope," "Days of Our Lives," "Ryan's Hope" and "A.J.'s Time Travelers."

**\*MARTHA MCFARLAND** (*Mrs. Lipari*) is an SCR Founding Artist who served as the theatre's Casting Director for 11 years. Most recently she appeared in *Cyrano de Bergerac* (where, for the first time in her career, she played a man), *Two Gentlemen of Verona*, as Mrs. Baines in *Major Barbara*, Georgette in *The School for Wives*, Ursula in *Much Ado about Nothing*, Mom in *True West*, Alice in *Play Strindberg* and reprised her role as Norah in *Ab, Wilderness!* Other roles at SCR include appearances in *Our Town*, *Pygmalion*, *Private Lives*, *An Ideal Husband*, as Dr. Charlotte Wallace in *Beyond Therapy* and as part of the *Drama-Logue Award-*

*winning ensembles of Tom Foolery and Side by Side by Sondheim*. She also appeared as Pope Joan and Louise in both the SCR and Westwood Playhouse engagements of *Top Girls*. She has appeared in 19 of the 25 productions of *A Christmas Carol*, having missed the first year when she was on a U.S. tour with James Mason in *A Partridge in a Pear Tree*. Ms. McFarland is also a director, having staged *Sly Fox* and *The Foreigner* at the Laguna Playhouse, *Top Girls* at UCI and the world premiere of *City* with the Circle X Company in Los Angeles. She is a teacher with the SCR Professional Conservatory and privately in the L.A./Orange County area. Ms. McFarland is also a popular voice-over artist, a published poet and the Southern California Casting Director with the Oregon Shakespeare Festival in Ashland.

**\*ELIZABETH RUSCIO** (*Beatrice*) returns to SCR having appeared in the NewSCRipts reading of *Anon*, the Hispanic Playwrights Project reading of *Mimesophobia, or Before and After*, and the productions of *The Geography of*

*Luck and Fool for Love*. Other theatre credits include *Living Out* at the Mark Taper Forum; *The Dreamcoast*, *The Square* and *Moe's Lucky Seven* at Taper, Too; and *Shilob Rules*, *Looking for Normal*, *Cat's Paw*, *American Bullfighter* and *Stop Kiss* at Taper New Works Festival. She is the recipient of an LA Drama Critics Circle Award, three *LA Weekly Awards*, five *Drama-Logues* and is an Ovation nominee. Some of those were for some of these: *Slide* for the Wilton Project, *Pot Mom* and *Savage in Limbo* at The Cast and *The Shaper* at the Met. *Hoss Drawin'* by her husband Leon Martell and their co-written *1961 Eldorado* were both part of the Padua Hills Playwrights Festival. Film credits include, in order of appearance, *28 Days*, *Falling Like This*, *A Perfect World* and *The Positively True Adventures of the Alleged Texas Cheerleader-Murdering Mom*. She guest stars on the new season of "Six Feet Under" and previously on "The Division," "Gideon's Crossing," "Judging Amy," "Seventh Heaven" and "ER." She dedicates this performance to her father and mentor, Al Ruscio,

whose Eddie Carbone she saw when she was ten years old.

**\*DARIN SINGLETON** (*2nd Immigration Officer*) last appeared at SCR as George in *All My Sons*. He made his professional stage debut in *As You Like It* at the Berkeley Repertory Theatre and worked extensively in the Bay Area. He has appeared in many productions throughout the Southland. Among his favorites are Claudio in *Much Ado About Nothing*, at the L.A. Shakespeare Festival, Paris in *The Misjudgement of Paris* at The Old Globe, Orsino in *Twelfth Night* at The Company Repertory, Marlowe in *She Stoops to Conquer*, at the Hillside Repertory, Bradley in *Buried Child* at Theatre Forty, T.S. Eliot in *The Rape of Djuna Barnes* at the St. Genesius, George in *70 Dollars to a Bus Ride Home* and Paul in *Romantically Incorrect* at Theatre Neo. His film and television credits include *Wolf*, "Reunion," "Sabrina the Teenage Witch," "Santa Barbara" and "General Hospital." He studied at A.C.T. and The Actor's Lab. He also studied with the British-American Drama Academy in Oxford.

**\*SAL VISCUSO** (*Louis*) is making his SCR debut. Theatre credits include *Tabletop* at Laguna Playhouse, *Glengarry Glen Ross* at Third Stage, *Red Wagon Poesy* at the Hudson Theatre, *The First Picture Show* at the Mark Taper Forum, *Private Wars* at Gardner Stage and *Waiting for Lefty* at The Company of Angels. Film credits include *The Amati Girls*, *Kicking and Screaming*, *The Cure for Boredom*, *Three Women*, *Confessions of a Sexist Pig*, *Bad Business*, *Pinocchio Syndrome*, *The Dentist*, *Spaceballs*, *Fatso*, *World's Greatest Lover*, *The Taking of Pelham 1, 2, 3* and *Max*

*Dugan Returns*. His television appearances include "Law and Order: SVU," "NYPD Blue," "Boston Public," "2 1/2 Dads" and "Soap."

### PLAYWRIGHT, DIRECTOR & DESIGNERS

**ARTHUR MILLER** (*Playwright*) was born in Harlem in 1915, the son of affluent Jewish-American parents. When his father's garment business failed in 1929, the family was forced to move to Brooklyn. Upon graduation from the University of Michigan in 1938, Miller joined the Federal Theatre Project and continued to live and write in Brooklyn, composing dozens of radio scripts for CBS. In 1944, his first play on Broadway, *The Man Who Had All the Luck*, closed quickly and was followed in 1947 by *All My Sons*, which won the Drama Critics' Circle Award. Two years later came *Death of a Salesman*, which ran on Broadway for 742 performances, and won both the Pulitzer Prize for Drama and the Tony Award for Best Play. In 1953, Miller proclaimed his left-wing sympathies in *The Crucible*, following which he was denied a passport. After the failure of the one-act version of *A View from the Bridge* in 1955, Miller rewrote the play for a London production the following year, during which time he was subpoenaed by HUAC. His refusal to name names led to a contempt of Congress citation, a \$500 fine, and a suspended sentence (later overturned on appeal). 1956 was also the year Miller divorced his first wife and married Marilyn Monroe—an ill-fated relationship that ended in divorce in 1961 and her suicide a year later. These experiences were fodder for *After the Fall*, a semi-autobiographical play produced in 1964

that was condemned as sensationalistic and exploitative. Although his credibility was damaged, Miller never stopped writing. Fourteen plays and four screenplays followed, including *The Price* (1968), *The American Clock* (1980), *The Ride Down Mt. Morgan* (1991), *Broken Glass* (1994), *Resurrection Blues* (2002), and *Finishing the Picture* (2004). He also actively participated in Broadway revivals of *A View from the Bridge* in 1997, *The Crucible* in 2001, and *After the Fall* in 2004. Arthur Miller died of heart failure at his home in Connecticut on February 10, 2005 at the age of 89.

**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*, Horton Foote's *The Carpetbagger's Children* and the world premiere of *Getting Frankie Married—and Afterwards*, the critically acclaimed California premiere of Nicholson's *Shadowlands*, the Southern California premiere of Michael Healey's *The Drawer Boy*; and the West Coast premieres of Peter Hedges' *Good As New* and Martin McDonagh's *The Lonesome West*. 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 the numerous world premieres he has directed are Tom Strellich's *BAFO* and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in

Houston. He has directed American classics including *Ab, Wilderness!, A Streetcar Named Desire, A Delicate Balance* and *All My Sons*. Mr. Benson has been honored with the *Drama-Logue* Award for his direction of 21 productions and received 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 California State University, San Francisco.

**RALPH FUNICELLO** (*Scenic Design*) began his 21st season at SCR earlier this year with *Brooklyn Boy*. Among his other SCR credits are the designs for *Safe in Hell, Major Barbara, The Circle, The Education of Randy Newman, The Piano Lesson, Tartuffe, Private Lives, Old Times, Death of a Salesman, Six Degrees of Separation, She Stoops to Folly, The Misanthrope, Dancing at Lughnasa, Hedda Gabler, The Miser, Twelfth Night, Happy End, Kiss of the Spider Woman, Speed-The-Plow, Going for Gold, Misalliance, Highest Standard of Living, Buried Child, Good and Da*. His work has been seen On and Off-Broadway, and at many resident theatres including the Lincoln Center Theater, Intiman Theatre, Seattle Repertory Theatre, Denver Center Theatre, Berkeley Repertory Theatre, Guthrie Theater, McCarter Theatre Center,

The Oregon Shakespeare Festival, Milwaukee Repertory Theatre, Stratford Shakespearean Festival of Canada and The Old Globe, where he is an Associate Artist. He has had a long association with the Mark Taper Forum and worked for 30 years with San Francisco's American Conservatory Theatre, where he was Director of Design. He has been nominated for N.Y. Drama Desk, Outer Critics Circle, Lucille Lortel and Tony Awards. He has received The Merritt Award for Excellence In Design and Collaboration and his designs have been recognized by the Area Theatre Critics' Circle, the L.A. Drama Critics Circle, *Drama-Logue Magazine, Back Stage West* and the United States Institute for Theatre Technology. He is currently the Powell Chair in Set Design at San Diego State University.

**ANGELA BALOGH CALIN** (*Costume Design*) designed *Princess Marjorie, The Retreat from Moscow, Mr. Marmalade, Intimate Exchanges, Terra Nova* and the Theatre for Young Audiences productions of *The Little Prince, The Hoboken Chicken Emergency, The Wind in the Willows, The Emperor's New Clothes* and *Sideways Stories from Wayside School*. Her previous SCR credits include set and costume design for *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 *The Matchmaker, The Price, Bus Stop, The Imaginary Invalid, The Skin of Our Teeth, The Misanthrope, Cyrano de Bergerac, Another Part of the Forest* (Los Angeles Drama Critics Circle Award and Garland Award), *Little Foxes*

(Garland Award), *The Seagull, A Winter's Tale, The Threepenny Opera* (*Drama-Logue* Award) and *Twelfth Night* (*Drama-Logue* Award). Ms. Calin has designed over 50 productions for local theatres and in her native Romania. Some of those productions are: *A Midsummer Night's Dream* at The Hollywood Bowl, *The Winter's Tale* at The Old Globe, *The Last of Mr. Lincoln* at El Portal, *Diablogues* at the Tiffany Theatre, *The Sunshine Boys* and *Harvey* for La Mirada Center for the Performing Arts, *Ivona, Princess of Burgundia* for the Odyssey 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.

**CHRIS PARRY** (*Lighting Design*) is originally from England. He has designed theatre and opera internationally for 29 years, earning 25 major awards and nominations. For SCR, he has designed *Brooklyn Boy, Cyrano de Bergerac, Major Barbara, School for Wives, The Beard of Avon, The Hollow Lands, Search and Destroy, The Miser, The Misanthrope, Private Lives, Death of a Salesman, Ab, Wilderness!* and *Tartuffe*. Other highlights include 24 productions for the Royal Shakespeare Company (RSC) and Royal National Theatre (RNT) in England, as well as work for many of this country's regional theatres and opera houses. Notable production credits include: *The Who's Tommy* (Broadway and worldwide) directed by Des McAnuff, which

garnered him the Tony Award, Olivier Award (London), Dora Award (Canada), New York Drama Desk Award, New York Outer Critics Circle Award, Los Angeles Drama Critics Circle Award and several other nominations; the musical *The Secret Garden* (RSC, West End London); the musical *Jane Eyre* (Mirvish Co. Toronto, La Jolla Playhouse); *Not About Nightingales* (RNT, London, Houston and Broadway) directed by Trevor Nunn (Tony Award nomination, N.Y. Drama Desk Award); *Les Liaisons Dangereuses* (RSC, Broadway - Tony Award nomination, N.Y. Drama Desk Award); *A Midsummer Night's Dream* (RSC, Broadway & World Tour - Olivier Award nomination); and *Translations* (Boston, Broadway). He is an Associate Artist of the Alley Theatre, Houston. Other work includes a section of the movie *Rennaissance Man* and the KPBS Television Arts program "Center Stage." Mr. Parry also received the Lighting Designer of the Year Award (1994) from *Lighting Dimensions International*. He has taught Lighting Design for 16 years, and is currently Professor and Head of the Design program at UCSD, and owns his own entertainment and architectural lighting design company, Axiom Lighting Inc, in San Diego.

**KARL FREDRIK LUNDEBERG** (*Composer/Sound Design*) composed the music and sound for SCR's productions of *The Retreat from Moscow*, *The Drawer Boy*, *The Dazzle* and *The Company of Heaven*. He is a CBS/Sony recording artist who has recorded four albums with his jazz/world music group Full Circle. He has performed extensively throughout the United States, Canada, Scandinavia, continental Europe, Japan and Brazil. As a composer

of contemporary classical music, his works have been performed by a variety of orchestras, among them the Boston Symphony, Sinfonia Nova and the National Radio Orchestra of Sweden. His compositions have been featured at such prestigious international festivals as the Mitsui Festival (Tokyo), the Perugia Festival (Italy), the Biennale Festival (Venice), Teatro Espanol (Spain), the Next Wave Festival (New York), the Castle Hill Festival (Essex) and the San Sebastian Festival (Spain). Theatre and ballet music includes scores for the American Repertory Theatre (*The King Stag* co-composed with Elliot Goldenthal, *Jacques and His Master* and *The Changeling*); the Brooklyn Academy of Music (*Power Project* with Bob Berky); the Seattle Repertory Theatre (*A Flaw in the Ointment*); Center Stage (*In a Pigs Valise*); Odyssey Theatre (*Imperceptible Musabilities*, *Goose Amid the Revolt*); the Arizona Theatre Company (*The Old Matador*); the Colorado Shakespeare Festival (*As You Like It*, *A Midsummer Night's Dream*, *A Winter's Tale*); the Pan Asian Repertory Theatre, New York; the Mark Taper Forum (*Death and the Maiden*, *Skylight*, *Weights*, *The Poison Tree*, *Closer*, *10 Unknowns* directed by Robert Egan, *Bandido!* directed by Jose Luis Valenzuela, *Hysteria* directed by Phyllida Lloyd, *Enigma Variations* directed by Daniel Roussel and *The Molière Comedies* directed by Brian Bedford); and the Ahmanson Theatre (*A Midsummer Night's Dream*, *Measure for Measure* and *Romeo and Juliet* directed by Sir Peter Hall). Film and television scores include works for PBS, Chal Productions (Al Pacino, New York), The American Film Institute, NRK Norwegian State Television, Imagine Films Entertainment,

CBS/Sony Television, Japan, Paramount Pictures and United Paramount Network. He is composer in residence at the Mark Taper Forum and served as musical director for the Shakespeare repertory directed by Sir Peter Hall at the Ahmanson Theatre.

**KEN MERCKX** (*Fight Choreographer*) has staged violence for many projects this year including *Private Lives* at the Pasadena Playhouse, *King Lear* and *The Taming of the Shrew* at the Idaho Shakespeare Festival, *Julius Caesar* at A Noise Within, *As You Like It* at Great Lakes Theatre Festival, *Sleuth* and *Wrong Turn at Lung Fish* at the Falcon Theatre and *Kino and Teresa* at the Gene Autry Theatre. Mr. Merckx is the resident fight choreographer for the Idaho Shakespeare Festival, Great Lakes Theatre Festival and A Noise Within. He received his degree in theatre from the University of Washington and the University of Illinois at Urbana/Champaign.

**SHARYN CASE** (*Assistant Director*) has directed throughout Orange County for the past 10 years and is pleased to be working on this exciting production. Some of her directorial credits include *Terra Nova*, *Search and Destroy*, *Taking Sides*, *Execution of Justice* and *Candy and Dorothy* at The Rude Guerrilla Theatre Company where she is also a member. Other credits include *Wait Until Dark* for the Long Beach Playhouse and *BAFO*, *How I Learned to Drive*, *Butterflies Are Free* and *California Suite* for other local theatres.

**\*JAMIE A. TUCKER** (*Stage Manager*) completed his MFA in Dance, specializing in Stage Management, at UCI in 1994. This season he has stage managed *The*



*Clean House* and *The Retreat from Moscow* and assisted on *A Naked Girl on the Appian Way*. Last season he stage managed *Anna in the Tropics*, *Lovers and Executioners*, *Intimate Exchanges* and *Mr. Marmalade*. He previously stage managed the world premiere of Richard Greenberg's *The Violet Hour*, the West Coast premiere of Horton Foote's *The Carpetbagger's Children*, *Relatively Speaking* and the world premiere of Rolin Jones' *The Intelligent Design of Jenny Chow*. He worked as SCR's stage manager for the Second Stage productions of *The Dazzle*, *True West*, *Play Strindberg*, the world premiere of *But Not for Me* and the Pacific Playwrights Festival workshop production of *Landlocked*. He also was stage managed three seasons of *La Posada Mágica*. He has worked as assistant stage manager on the Main-stage productions of *New England*, *Our Town* and *Arcadia* and the Second Stage productions of *BAFO* and *Three Days of Rain*. Mr. Tucker has worked at the Long Beach Civic Light Opera on *No, No, Nanette*, *Can Can*, *A Chorus Line*, *The King and I* and *Man of La Mancha*. If you can't find him in the theatre, he is likely to be on the diamond, or riding in paradiserride-hawaii, Hawaii's bike ride to stop AIDS.

**\*ERIN NELSON** (*Assistant Stage Manager*) is thrilled to be putting her UCSD MFA to good use in her second season at South Coast Repertory. SCR credits include the Theatre for Young Audiences productions of *The Little Prince*, *The Hoboken Chicken Emergen-*

*cy*, *The Wind in the Willows*, *Sideways Stories from the 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 premiere of Terry Johnson's *Unsuitable for Adults*; 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. His producing responsibilities involve the overall coordination of SCR's programs and projects. He has served as a theatre panelist and onsite evalu-

ator 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 California State University, San Francisco, 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 Subscriptions Manager and General Manager. She currently serves as President of the Theatre Communications Group (TCG), the national service organization for the professional not-for-profit theatre. In addition, she has 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. She represents SCR at national conferences of TCG and LORT; is a theatre panelist and site visitor for the National Endowment for the Arts and the California Arts Council; 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. She 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.