



40th Season • 390th Production
JULIANNE ARGYROS STAGE / APRIL 25 - MAY 16, 2004

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents the world premiere of

MR. MARMALADE

BY Noah Haidle

SCENIC DESIGN
Rachel Hauck

COSTUME DESIGN
Angela Balogh Calin

LIGHTING DESIGN
Scott Zielinski

SOUND DESIGN
Michael Roth

ASSISTANT DIRECTOR
Joshua N. Hsu

DRAMATURG
Jerry Patch

PRODUCTION MANAGER
Tom Aberger

STAGE MANAGER
*Jamie A. Tucker

DIRECTED BY
Ethan McSweeney

HONORARY PRODUCERS: The Playwrights Circle

CAST OF CHARACTERS

(In order of appearance)

Lucy, 4 years old	*Eliza Pryor Nagel
Mr. Marmalade, her imaginary friend	*Glenn Fleshler
Sookie, Lucy's Mom	*Heidi Dippold
Bradley, Mr. Marmalade's personal assistant	*Marc Vietor
Emily, the babysitter	*Heidi Dippold
George, Emily's boyfriend	*Larry Bates
Larry, 5 years old	*Guilford Adams
Cactus	*Larry Bates
Sunflower	*Heidi Dippold
A Man	*Larry Bates

LENGTH

Approximately two hours, including one 15-minute intermission.

PRODUCTION STAFF

Casting Director	Joanne DeNaut
Production Assistant	Chrissy Church
Assistant Set Designers	Matthew Anderson, Rachel Nemeč, Roger Hanna
Costume Design Assistant	Julie Keen
Stage Management Intern	Jennifer Matthews

*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.

AmericanAirlines[®]
Official Airline

OCWEEKLY
Media Partner

The Inner Grown-Up

Adults Find their Id through the Eyes of a Child... and Others

In children's stories, imaginary companions disappear when the child character finally acquires some real friends and the imaginary companion is no longer required for companionship...

This sort of ending also characterizes the reports of parents, who link the fading of the imaginary companion with the beginning of school and its opportunities to socialize with real children. In (one) sample, only three percent of 700 7-year-olds were identified by their parents as having an imaginary companion as compared with 22 percent of these children at age 4...

Normally developing children start to show clear evidence of their growing imaginations when they begin to pretend in the second year of life. For some, pretend play becomes one of the dominant activities of their wak-

ing hours. This capacity helps children process life events, achieve mastery of their emotions, enrich their social understanding, and develop their communication abilities...

Although children are the ones who come to mind when we think of pretenders, the imagination is a powerful tool that is available to all of us throughout life... With our imaginations, we can relive (even improve) the past, process and come to terms with issues in our present, and anticipate the future.

As Jean-Paul Sartre said, freedom to act in the world is a function of the ability to perceive things not only as they are, but as they are not.

— Liberally taken from *Imaginary Companions and the Children Who Create Them*, by Marjorie Taylor, Oxford U. Press, 1999.

Once upon a time, I, Chuang-tzu, dreamed I was a butterfly, fluttering hither and thither.... Suddenly I was awakened.... Now I do not know whether I was a man dreaming I was a butterfly, or whether I am a butterfly now dreaming I am a man.

— Chuang-tzu, ancient Chinese sage

• • •

One day, a visitor came into Edgar Bergen's room and found him talking—not rehearsing—with his dummy, Charlie McCarthy. Bergen was asking Charlie a number of philosophical questions about the nature of life, virtue and love. Charlie was responding with brilliant Socratic answers.

When Bergen noticed he had a visitor, he turned red and said he was talking with Charlie, the wisest person he knew. The visitor pointed out it was

Bergen's own mind and voice coming through the wooden dummy.

"I guess it is," Bergen replied, "but I ask Charlie these questions and he answers, and I haven't the faintest idea of what he's going to say and I'm astonished by his brilliance—so much more than I know."

— R. K. Siegel, *Fire in the Brain: Clinical Tales of Hallucination*, 1992 Penguin Books.

• • •

Real isn't how you are made," said the Skin Horse. "It's a thing that happens to you. When a child loves you for a long, long time, not just to play with, but *really* loves you, then you become Real."

— Margery Williams, *The Velveteen Rabbit*

• • •

NO DUMMY. Charlie McCarthy, ventriloquist Edgar Bergen's alter ego.

I started to walk down the street when I heard a voice saying, "Good evening, Mr. Dowd." I turned, and there was this great white rabbit leaning against a lamp-post. Well, I thought nothing of that, because when you have lived in a town as long as I have lived in this one, you get used to the fact that everybody knows your name. Naturally, I went over to chat with him.

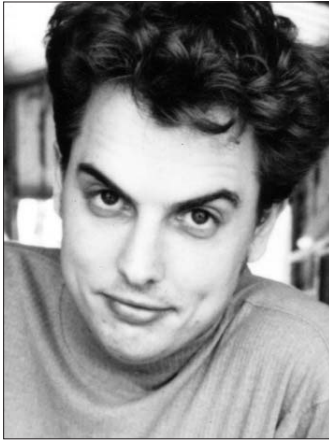
— Elwood P. Dowd, in *Harvey*, screenplay by Mary Chase and Oscar Brodney, 1950.

• • •

One gray night it happened, Jackie Paper came no more. And Puff, that mighty dragon, He ceased his fearless roar. His head was bent in sorrow, Green scales fell like rain. Puff no longer went to play Along the cherry lane. Without his lifelong friend Puff could not be brave, So Puff that mighty dragon Sadly slipped into his cave.

— Peter Yarrow and Lenny Lipton, "Puff the Magic Dragon," 1963, Silver Dawn Music





GUILFORD ADAMS
Larry



LARRY BATES
George/A Man/Cactus



HEIDI DIPPOLD
Sookie/Emily/Sunflower

Artist Biographies

***GUILFORD ADAMS** (*Larry*) appeared at SCR earlier this season in *The Last Night of Ballyhoo* and last season in *Two Gentlemen of Verona*. Theatre credits include *Amadeus* at Theatrical Arts International; *Fleetwood MacBeth*, *It's a Stevie Wonderful Life*, *A Christmas Carol King*, *All's Kool that Ends Kool* and *Funky Punks w/Junk in Trunks* with the Troubadour Theatre Company; *Love's Labour's Lost* and *Bus Stop* at A Noise Within; *Romeo & Juliet* at Will & Company; *A Midsummer Night's Dream* at Grand Canyon Shakespeare; *The Taming of the Shrew* and *Taming of Pantalone* at the Kentucky Shakespeare Festival; and *Twelfth Night* at The Old Globe. Film and television credits include *Boys Don't Cry*, *Shooting LA*, *Equinox Knocks*, *Mouth Garden*, *Distinct Smell of Red*, *Natural Selection*, "The Bernie Mac Show" and "Beck and Call." Recent commercials include Sprint, Microsoft, Orbit Gum and Mercedes Benz.

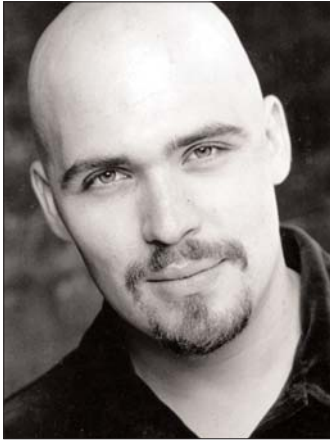
***LARRY BATES** (*George/A Man/Cactus*) appeared previously in the Hispanic Playwrights Project reading of *Wel-*

come to Arroyo's and the Pacific Playwrights Festival reading of *Eye to Eye*. His theatre credits include three seasons of *A Christmas Carol* at Cincinnati Playhouse; *A Raisin in the Sun*, *Roosters*, *Richard II*, *A Midsummer Night's Dream*, *Hay Fever* and *Rimers of Eldritch* at The Theatre School; and *Glass Menagerie*, *Six Degrees of Separation*, *Sleep Deprivation Chamber*, *Our Town* and *Macbeth* at the Merle Reskin Theatre. Television credits include "The District," "NYPD Blue," "Boston Public," "JAG" and "18 Weeks of Justice."

***HEIDI DIPPOLD** (*Sookie/Emily/Sunflower*) made her first appearance at SCR earlier this season in the NewSCRipts reading of *Lincolnesque*. Theatre credits include *Fifth of July* at the Signature Theatre, *Ghosts* at the Century Center for the Performing Arts, *Self Torture and Strenuous Exercise* at the Drama League Directors Project, *Homebody/Kabul* at Berkeley Repertory, *I Hate Hamlet* at the Cleveland Playhouse, *The Bungler* at the Long Wharf Theatre, *The Rape of Lucrece* at

the Shakespeare Theatre Classical Acting Workshop and *Private Eyes* at the Centennial Theatre. Film and television credits include *Stardom*, "Alias," "Angel," "Law and Order," "NYPD Blue," "Navy NCIS," "The Sopranos," "All My Children," "Guiding Light" and "As the World Turns." Ms Dippold is an MFA graduate of Rutgers University Mason Gross School of the Arts.

***GLENN FLESHLER** (*Mr. Marmalade*) is making his SCR debut. Off-Broadway appearances include *Measure for Measure* at the New York Shakespeare Festival; *Pericles*, *King John* and *The Changeling* at the Theatre for a New Audience; *The Adjustment* at Jewish Repertory; and *The New Bonanza* at the Cherry Lane. Regional theatre credits include *Much Ado about Nothing* at The Shakespeare Theatre; *Much Ado about Nothing*, *Macbeth* and *Doll House* at Hartford Stage; *Fool for Love* and *The Cherry Orchard* at the McCarter Theatre; *Pera Palas* and *Abstract Expression* at the Long Wharf Theatre; *House Arrest* at the Mark Taper Forum; and *Keely and Du*, *Four*



GLENN FLESHLER
Mr. Marmalade

Dogs and a Bone and *The Illusion* at the Berkshire Theatre Festival. Film and television credits include *A Price above Rubies*, *30 Days*, *Garmento*, *Welcome to Purgatory*, *Astronomy of Errors*, "Third Watch," "Sex and the City," "Law and Order," "Law and Order: SVU" and "The Job." Mr. Fleshler holds an MFA from NYU.

***ELIZA PRYOR NAGEL** (*Lucy*) is making her SCR debut. She recently moved to Los Angeles from New York City where she appeared as Violet in Tennessee Williams' *Small Craft Warnings* with The Worth Street Theatre, as Christina in *Christina* at the Soho Repertory Theatre and as Agethe in *Nothing* at Richard Foreman's Ontological Theatre. Film credits include *Red Is the Color Of* and *13 Conversations About One Thing*, as well as festival award winners *City of Thieves*, *Weeki Wachee Girls* and *Mad About Harry*. Television credits include guest starring appearances on "The Lyon's Den," "Angel," "Third Watch," "The Job," "Madigan Men" and "Sex and the City." She studied in New York, Montreal and Paris.

***MARC VIETOR** (*Bradley*) is making his SCR debut. Theatre credits include *Rough Crossing* at The Old Globe, *The Lively Lad* at the Humana Festival, *Embarrassments* at the O'Neill Theatre



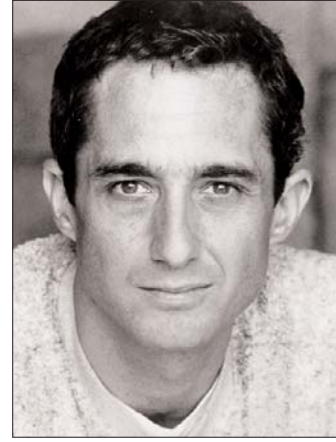
ELIZA PRYOR NAGLE
Lucy

Center, *Lady in the Dark* at the Prince Music Theatre, *King John* at Theatre for a New Audience, *The Libertine* at The Theatre Row, *Molière Comedies* at the Roundabout Theatre, *Heartbreak House* at Hartford Stage, *Arms and the Man* at Virginia Stage, *Valued Friends* at the Long Wharf Theatre, *Overruled* at RAPP Arts Center, *Two Gentlemen of Verona* at The Public Theater and *Cabaret Corps* at the Williamstown Theatre Festival. He also appeared in the European Tour of *West Side Story* and *Company* at the Sondheim Celebration at the Kennedy Center.

**PLAYWRIGHT,
DIRECTOR & DESIGNERS**

NOAH HAIDLE (*Playwright*) is currently a Lila Acheson Wallace playwright-in-residence at The Juilliard School in New York City and graduated from Princeton University in the spring of 2001. Born and raised in Grand Rapids, MI, he intends to never visit the Midwest again. Not even on layovers during plane rides. He is working on a commission from the McCarter Theatre and on a samurai movie.

ETHAN McSWEENEY (*Director*) is making his SCR debut. He made his Broadway debut with the critically acclaimed revival of Gore Vidal's *The*



MARC VIETOR
Bradley

Best Man (2001 Tony Award nomination, New York Outer Critics Circle Award and Drama Desk Award for Best Revival) and his Off-Broadway debut with John Logan's *Never the Sinner* (1998 Outer Critics Circle Award for Best Off-Broadway Play, and 12 additional Outer Critics and Drama Desk nominations including Best Play and Best Director). In the last year he has directed Aeschylus' *The Persians* in a new translation by Ellen McLaughlin for the National Actors Theatre, *Romeo and Juliet* at the Guthrie Theater, Lee Blessing's *A Walk in the Woods* at the George Street Playhouse and Mr. Blessing's *Cobb* at the Chautauqua Conservatory Theatre. Other notable recent work includes John Guare's *Six Degrees of Separation* at the Guthrie (2003 Best Production and Best Director, *Minneapolis Star Tribune*); Anthony Clarvoe's *Ctrl+Alt+ Delete* at the George Street Playhouse (Best of 2002, *New Jersey Star Ledger*); and Margaret Edson's *Wit* with Lisa Harrow at the Pittsburgh Public Theater (2001 Best Play, *Pittsburgh Post-Gazette*). His directing has been seen around the country at (among others) the Wilma Theatre, San Jose Rep, the Alley Theatre, Berkeley Rep, the Signature Theatre, the Washington Shakespeare Company, the Folger Theatre and The Shakespeare Theatre of Washington, DC, where he served as Associate Di-

rector from 1993-1997. Mr. McSweeney has workshopped new plays and musicals at Manhattan Theatre Club, the O'Neill Playwrights Conference, the Kennedy Center, the Cape Cod Theatre Project, the Pacific Playwrights Festival, HB, EST and New Dramatists, where he was Resident Director for the 2001-02 Season. He is currently Associate Director at the George Street Playhouse, Artistic Consultant for the National Actors Theatre and on the Artistic Advisory Board of the Cape Cod Theatre Project. Mr. McSweeney received the first ever undergraduate degree in Theater and Dramatic Arts from Columbia University.

RACHEL HAUCK (*Scenic Design*) previously designed *Sidney Bechet Killed a Man* at SCR. Her work on the West Coast includes *Chavez Ravine*, *The House of Bernarda Alba* (Ovation nomination), *Tongue of a Bird* and *The Body of Bourne* for the Mark Taper Forum; *Hedda Gabler* for the Oregon Shakespeare Festival; the Los Angeles and New York productions of *Talking Heads*; *The Country*, *Be Aggressive* and *Wonderland* at La Jolla Playhouse; and many projects at the Actors' Gang including *Dream Play*, *Euphoria*, *Medea/Macbeth/Cinderella* and *Sprawl*. She is an Associate Artist at Cornerstone Theater where she recently designed *Center of the Star* and *Body of Faith*. Off-Broadway in New York, she has designed for The Public Theater, the Minetta Lane, the Vineyard Theatre, EST and Ma-Yi Theater Company. Regional work includes designs for Yale Rep, the Intiman Theatre, Trinity Rep, Portland Center Stage, Berkeley Rep, Perseverance Theatre

and The Children's Theatre Company of Minneapolis. Ms. Hauck received the Princess Grace Award for Theater and was an NEA/TCG Design Fellow. Her design for the *House of Bernarda Alba* was recently honored by being displayed at the prestigious Prague Quadrennial. She is an alumna of University High School in Irvine

ANGELA BALOGH CALIN (*Costume Design*) designed *Intimate Exchanges*, *Terra Nova* and the Theatre for Young Audiences productions of *The Emperor's New Clothes* and *Sideways Stories from Wayside School* at SCR earlier this season and *The Carpathian's Children* last season. Her previous SCR credits include set and costume design for *Making It*, *The Lonesome West*, design for *Play Strindberg*, and sets and costumes for SCR's Educational Touring Productions *The Pride of Weedpatch Camp*, *Power Play*, *Bad Water Blues*, *My Mom's Dad* and *The Day after Evermore*. She is a resident designer at A Noise Within where her costume designs include *The Matchmaker*, *The Price*, *Bus Stop*, *The Imaginary Invalid*, *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 more than 40 productions for local theatres and in her native Romania. Some of those productions are *The Winter's Tale* at The Old Globe, *The Last of Mr. Lincoln* at El Portal, *Dialogues* at the Tiffany Theatre, *The Sunshine Boys* and *Harvey*

for the La Mirada Center for the Performing Arts, *Cabaret* and *Company* for the West Coast Ensemble, *Ivona*, *Princess of Burgundia* for the Odyssey Theatre, *Blood Poetry* (Drama-Logue Award) for Theatre 40, *How to Teach the History of Communism* for the Open First Theatre and *Ancestral Voices* for the Falcon Theatre. She has worked extensively in film and television in the U.S. and Romania, having 16 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.

SCOTT ZIELINSKI (*Lighting Design*) returns to SCR where he designed *Antigone* this season and the world premieres of *Intimate Apparel* and *On the Jump* in previous seasons. He designed *Topdog/Underdog* for Broadway. Other New York credits include productions at Lincoln Center, The Public Theater, Theatre for a New Audience, Manhattan Theatre Club, Playwrights Horizons, New York Theatre Workshop, Ontological-Hysteric Theater (with Richard Foreman), Signature Theatre Company, Classic Stage Company and others. Highlights of his extensive regional credits include Guthrie Theater, Mark Taper Forum, Goodman Theatre, Steppenwolf Theatre Company, Arena Stage, Baltimore Center Stage, Hartford Stage Company, American Repertory Theatre, The Shakespeare Theatre, Berkeley Repertory Theatre, The Old Globe, Seattle Repertory Theatre, Actors Theatre of Louisville, Huntington Theatre Company, Williamstown Theatre Festival, and

many others. Internationally, his designs have been seen at Royal National Theatre of Great Britain, Royal Court Theatre, and Lyric Theatre Hammersmith (London), Edinburgh Festival (Scotland), Adelaide Festival (Australia), Theatre Spektakel Zurcher, Theatre Neumarkt (Zurich), Rotterdamse Schouwburg (Rotterdam), Sommertheater Festival (Hamburg), INTRANSIT (Berlin), Schauspielhaus (Vienna), TheatreWorks (Singapore) and Fukuoka (Japan). His designs for dance include the Joyce Theater; Kennedy Center Modern Dance Festival; American Dance Festival (with Twyla Tharp); American Ballet Theatre; National Ballet of Canada; and the San Francisco, Boston, and Kansas City ballets. Mr. Zielinski's opera credits include the Brooklyn Academy of Music; Houston Grand Opera; New York, Minnesota, Pittsburgh, Berkshire Operas; Opera Colorado; Spoleto Festival USA; and others.

MICHAEL ROTH (*Composer/Sound Design*) is pleased to be back at SCR, where his work has been heard in more than 40 productions and premieres, including *Terra Nova*, Donald Margulies' *Dinner with Friends* (directed by Daniel Sullivan, also seen Off-Broadway), *Sight Unseen* (also Off-Broadway), and the Culture Clash/John Gore musical adaptation of *The Birds* (also at Berkeley Rep). Other recent projects: in New York, *Talking Heads* (Off-Broadway, also in LA) and *The Persians* (National Actors Theatre, Ethan McSweeney, director); many collaborations with Randy Newman including SCR's *The Education of Randy Newman* (also seen in Seattle),

orchestrating his *Faust*, and editing two songbooks for Warner Bros.; at La Jolla Playhouse, more than 35 productions including Tom Donaghy's *Eden Lane* and Lee Blessing's *A Walk in the Woods* (also Broadway and PBS); with Mac Wellman, many collaborations including *The Allegory of Whiteness* (Humana Festival, music/theatre, directed by Lisa Peterson), *Bitter Bierce* and *Terminal Hip*; the *Happy Days* musical, with Garry Marshall; Anne Bogart's *The Women*; collaborating with Tom Stoppard and Carey Perloff on the American premieres of *Indian Ink* and *The Invention of Love* at ACT; Des McAnuff's film *Bad Dates*; *Donut Hole*, a new independent film by Peter Paige; with Quincy Long, *People Be Heard* (upcoming at Playwright's Horizons); and a new opera with Nell Benjamin. The CD of Roth's chamber opera *Their Thought and Back Again* is available through e-mail at Rothmusik@aol.com.

JOSHUA N. HSU (*Assistant Director*) is currently finishing his MFA in directing at University of California, Irvine. Previous SCR credits include assistant direction on *Major Barbara* as well as serving as a casting and literary intern for the Pacific Playwrights Festival 2003. Previous directing credits include *Medea*, *The Caucasian Chalk Circle*, *Stop Kiss*, *Some Explicit Polaroids*, *Talk Radio*, *W.A.S.P.* and the West Coast premiere of *How to Survive an Atomic Bomb*. Mr. Hsu also is a professional composer and pianist. Most recently, he co-wrote a musical, *Spare Parts & Cynic*, which debuted at the *Edge of the World Festival 2003* in Los Angeles.

JERRY PATCH (*Dramaturg*) has been affiliated with South Coast Repertory since 1967. He has served as dramaturg on nearly 150 new plays seen here since 1980, including the world premieres of *Abundance*, *Freedomland*, *Golden Child*, *Search and Destroy*, *Sight Unseen*, *Three Days of Rain* and *Wit*. His dramatic writing has been produced at SCR and other theatres and on television. He co-conceived *The Education of Randy Newman* with Michael Roth and Mr. Newman (SCR, 2000). For seven years he was Artistic Director of the theatre program of the Sundance Institute. He serves as consulting dramaturg for the Roundabout Theatre Company in New York.

***JAMIE A. TUCKER** (*Stage Manager*) completed his MFA in Dance, specializing in Stage Management, at UCI in 1994. This season he has stage managed *Anna in the Tropics*, *Lovers and Executioners* and *Intimate Exchanges* and last year 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 manager of *La Posada Mágica* for two seasons and SCR's Festival Latino '97 production of Rick Nagera's *Latinologues*. He has worked as assistant stage manager on the Mainstage productions of *New England*,

Cyrano
& Bergerac

May 21 - June 27

In one of the grandest plays of all time, Cyrano woos Roxanne through the devastatingly handsome Christian. If only Cyrano could understand—as we do—her true feelings!

Theatre Discovery Project performance for students May 18 - 20, tickets \$10

40
Scr

Call (714) 708-5555
or buy online at www.scr.org

by Edmond Rostand

directed by Mark Rucker

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. This summer he, along with Scott Harrison, will be participating in the Paradise Ride Hawaii, fundraising bike tour of the islands to help battle HIV/AIDS.

DAVID EMMES (*Producing Artistic Director*) is co-founder of SCR, one of the largest professional resident theatres in California. He has received numerous awards for productions he has directed during SCR's 39-year history, including a 1999 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 *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, *Six Degrees of Separation* by John Guare, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *Relatively Speaking* 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 consultant to the

Orange County Performing Arts Center and as a theatre panelist and onsite evaluator for the National Endowment for the Arts. He has served 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.

MARTIN BENSON (*Artistic Director*) shares co-founder credit and artistic leadership of SCR with his colleague David Emmes. As one of SCR's chief directors, Mr. Benson has directed nearly one third of the plays produced here in the last 39 years. He has distinguished himself in the staging of contemporary work, including Horton Foote's *The Carpetbagger's Children* and the world premiere of Foote's *Getting Frankie Married—and Afterwards*, the critically acclaimed California premiere of William Nicholson's *Shadowlands*, Athol Fugard's *Playland*, Brian Friel's *Dancing at Lughnasa*, David Mamet's *Oleanna*, Harold Pinter's *The Homecoming*, David Hare's *Skylight* 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 *Ah, 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 produc-

tions 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 David 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.

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 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.