



47th Season • 447th Production  
JULIANNE ARGYROS STAGE / SEPTEMBER 26 - OCTOBER 17, 2010

# South Coast Repertory

David Emmes  
PRODUCING ARTISTIC DIRECTOR

Martin Benson  
ARTISTIC DIRECTOR

presents

## IN THE NEXT ROOM or the vibrator play

BY Sarah Ruhl

John Arnone  
SCENIC DESIGN

David Kay Mickelsen  
COSTUME DESIGN

Daniel Ionazzi  
LIGHTING DESIGN

Jim Ragland  
ORIGINAL MUSIC/SOUND DESIGN

Philip D. Thompson  
DIALECT COACH

Jackie S. Hill  
PRODUCTION MANAGER

Kathryn Davies\*  
STAGE MANAGER

DIRECTED BY

Casey Stangl

Jean and Tim Weiss  
HONORARY PRODUCERS

Original Broadway Production by Lincoln Center Theater, New York City, 2009.  
*IN THE NEXT ROOM or the vibrator play* was originally commissioned and produced by  
Berkeley Repertory Theatre, Berkeley, CA, Tony Taccone, Artistic Director/Susan Medak, Managing Director.

*IN THE NEXT ROOM or the vibrator play* was developed at New Dramatists.

*IN THE NEXT ROOM or the vibrator play* is presented by special arrangement with SAMUEL FRENCH, INC.

## CAST OF CHARACTERS

(In order of appearance)

Catherine Givings .....	<i>Kathleen Early*</i>
Dr. Givings .....	<i>Andrew Borba*</i>
Annie .....	<i>Libby West*</i>
Sabrina Daldry .....	<i>Rebecca Mozo*</i>
Mr. Daldry .....	<i>Tom Shelton*</i>
Elizabeth .....	<i>Tracey A. Leigh*</i>
Leo Irving .....	<i>Ron Menzel*</i>

## SETTING

*A prosperous spa town outside of New York City, late 1880s.*

## LENGTH

*Approximately two hours and 30 minutes with one 15-minute intermission.*

## PRODUCTION STAFF

Casting .....	<i>Joanne DeNaut, CSA</i>
Dramaturg .....	<i>Kimberly Colburn</i>
Assistant to the Director .....	<i>Colby Peck</i>
Associate Set Designer .....	<i>Adam Karavatakis</i>
Assistant to the Costume Designer .....	<i>Kathryn Poppen</i>
Assistant to the Lighting Designer .....	<i>Pablo Santiago</i>
Production Assistant .....	<i>Jennifer Sherman</i>
Stage Management Intern .....	<i>Sarah Chanis</i>
Light Board Operator .....	<i>Lois Bryan</i>
Dresser .....	<i>Alma Reyes</i>
Wig Technician .....	<i>Gieselle Blair</i>
Sound Operator .....	<i>Sam Lerner</i>
Additional Costume Staff .....	<i>Melody Brocious, Bert Henert, Peg Oquist, Swantje Tuohino</i>

\* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers.

*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.*

South Coast Repertory is a participant in the New Generations Program, funded by Doris Duke Charitable Foundation/  
The Andrew W. Mellon Foundation and administered by Theatre Communications Group,  
the national organization for the American Theatre.

# Love and Intimacy

Marriage is an alliance entered into by a man who can't sleep with the window shut, and a woman who can't sleep with the window open.

~ George Bernard Shaw

Sometimes I wonder if men and women really suit each other. Perhaps they should live next door and just visit now and then.

~ Katharine Hepburn

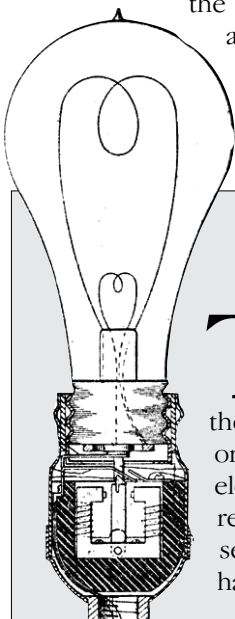
The many faces of intimacy: the Victorians could experience it through correspondence, but not through cohabitation; contemporary men and women can experience it through fornication, but not through friendship.

~ Thomas Szasz in  
*The Second Sin*, 1973

INTIMACY, n. A relation into which fools are providentially drawn for their mutual destruction.

~ Ambrose Bierce in  
*The Devil's Dictionary*, 1911

The intimacy in sex is never only physical. In a sexual relationship we may discover who we are in ways otherwise unavailable to us, and at the same time we allow our partner to see and know that individual. As



## Let There be Light

Thomas Edison patented the first system for distributing electricity in 1880, in part to support his commercial improvements to the electric light bulb. In 1882, Edison switched on the first electric utility and began distributing electricity to 59 customers in lower Manhattan. A ready source of electric current in the home presented endless possibilities for how it could be harnessed.

## Historical Hysteria

Sarah Ruhl's comedy is based on historical fact: in the 1880s, the vibrator was seen as no naughtier than a stethoscope. Doctors and patients perceived no connection between sex and the "paroxysm" that the vibrator generated in women. The paroxysm was viewed as a release and restoration of the balance of fluids in the uterus, which had caused the symptoms of hysteria.



we unveil our bodies, we also disclose our persons.

~ Dr. Thomas Moore in  
*Psychology Today*, 1994

No one can keep up with me not even Dr. Givings—that is how he fell in love with me, he said he was determined to keep up with me—he only saw the back of my head before we married because I was always one step ahead. He said he had to marry me to see my face.

~ Mrs. Givings, in *In the Next Room*

We owe a lot to Thomas Edison—if it wasn't for him, we'd be watching television by candlelight.

~ Milton Berle

Is it a fact—or have I dreamt it—that, by means of electricity, the world of matter has become a great nerve, vibrating thousands of miles in a breathless point in time?

~ Nathaniel Hawthorne in  
*The House of the Seven Gables*, 1851

# Artist Biographies



**ANDREW BORBA\***  
*Dr. Givings*

appeared at SCR in *Dead Man's Cell Phone*, *Lovers and Executioners* and the Pacific Playwrights Festival reading of *Extraordinary Chambers*. Stage appearances include the title role in *Richard III* (Shakespeare Festival of St. Louis); *The Constant Wife*, *Private Lives*, *It's a Wonderful Life* (Pasadena Playhouse); *Pericles*, *The Countess* (The Old Globe); *Closer* (Berkeley Repertory Theatre); *Tranced* (Laguna Playhouse); *Arcadia*, *The Just*, *All My Sons*, *Every Good Boy* (Chautauqua Theatre Company); four seasons with Oregon Shakespeare Festival; Dallas Theater Center; Portland Stage Company; Long Wharf Theatre; Delaware Theatre Company; Hudson Valley Shakespeare Festival; Hangar Theatre; and others. Film and television credits include the upcoming "Answers to Nothing" and "Lure," recurring roles on "Modern Family," "The Shield," "Jeri-cho," "Lincoln Heights," "E-Ring," "Enterprise" and many guest appearances. He is a graduate of the NYU Graduate Acting Program and Brown University. Proud member of A.E.A.



**KATHLEEN EARLY\***  
*Catherine Givings*

is thrilled to be making her SCR debut. She was most recently seen recurring as Nurse Kathy on "Miami Medical." Broadway: national tour of *Who's Afraid of Virginia Woolf?* with Kathleen Turner and Bill Irwin (The Kennedy Center, Ahmanson Theatre) and *Steel Magnolias* (Shelby standby). Off-Broadway: *Treason* (Perry Street Theatre), *Outward Bound* (Keen Company), *Peg O'My Heart* (Irish Repertory Theatre), Edward Albee's *The Play About the Baby* (Paul Green Foundation Award) with Marian Seldes and Brian Murray (Century Center Theatre) and the one-woman show *Hysteria* (Culture Project). Regional: *Cat on a Hot Tin Roof* (Neighborhood Playhouse), *The Blue Room* (Hangar Theatre), *Broadway* (Pittsburgh Public Theater), *Much Ado About Nothing* (The Shakespeare Theatre Company and Hartford Stage), *Pera Palas* (Long Wharf

Theatre) and *Only a Bird in a Gilded Cage* (Actors Theatre of Louisville). Film and television: *The Assistants*, *Across the Universe*, *Trip in a Summer Dress* (Beverly Hills Film Festival Outstanding Female Performance Award), "Grey's Anatomy," "Medium," "Guiding Light" and "All My Children."



**TRACEY A. LEIGH\***  
*Elizabeth*

appeared at SCR previously in *Safe in Hell*, the NewSCRipts reading of *The St. James Infirmary* and the Pacific Playwrights Festival readings of *Happy Face* and *Tough Titty*. Theatre credits include her Obie Award-winning performance in *Tale of 2Cities: An American Joyride in Multiple Tracks* at New York's Performance Space 122; the national tour of *The Virginia Monologues*; and the Off-Broadway productions of *Attempts on Her Life* at Soho Rep, *Krisit* at Primary Stages, *Up Against the Wind* at New York Theatre Workshop, *A Lesson Before Dying* at Signature Theatre and *Le Menage* at La MaMa E.T.C. Regional credits include productions at The Old Globe, La Jolla Playhouse, Arena Stage, A Contemporary Theatre and Intiman Theatre, among others. She has narrated numerous audiobooks and was honored with an Audie Award nomination for her narration of the book *Not Easily Broken*. Television credits include "Criminal Minds," "Jake in Progress," "Strong Medicine," "Law and Order," "Under Suspicion" and "Charmed." Ms. Leigh recently completed filming on Ken Roht's vampire-zombie musical *The Bloody Indulgent*.



**RON MENZEL\***  
*Leo Irving*

is making his SCR debut. Theatre credits include *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*, *A View from the Bridge*, *Jane Eyre*, *The Merchant of Venice*, *Edgardo Mine*, *Hamlet*, *Intimate Apparel*, *Pericles*, *Sex Habits of American Women* and *Othello* at the Guthrie Theater; *Red Noses*, *Antigone*, *The Furies*, *The Tempest*

and *The Unsinkable Molly Brown* at Ten Thousand Things Theater Co.; *Fair Game* at City Theatre and Eye of the Storm Theatre; *Stop Kiss* at Eye of the Storm Theatre; *Orson Welles Rehearses Moby Dick* and *Macbeth* at Jungle Theater; *Hamlet*, *Pericles* and *Romeo and Juliet* at Minnesota Shakespeare Project; and *An Evening of Washington Irving* at Seattle Children's Theatre. Film and television includes *Fall Into Me*, *The Coast*, *Vernie*, *New World Symphony* and "Numb3rs."



**REBECCA MOZO\***  
*Sabrina Daldry*

appeared at SCR previously in *A Wrinkle in Time*, *Emilie - La Marquise Du Châtelet Defends Her Life at the Petit Théâtre at Cirey Tonight*, *The Heiress* and *Doubt, a parable*. Other theatre credits include *Educating Rita* and *Trying* (Ovation Award nomination for Best Actress) at The Colony Theatre Company; *The Cherry Orchard* opposite Annette Bening and Alfred Molina at Center Theatre Group; *Ghosts* at A Noise Within; and *King Lear*, *Cousin Bette*, *Pera Palas*, Classicfests' *A Month in the Country* and *The Dresser* at The Antaeus Company. She also appeared in *I Capture the Castle* at El Portal Theatre (Ovation Award nomination for Best Actress), which she will be performing in again this December at The Shakespeare Theatre of New Jersey. Film and television credits include *Zerophilia*, *Headless Horseman*, *The Waterhole*, "Pizza Time," "Cold Case" and "Medium." She earned her BFA from Rutgers University and studied at The Globe Theatre in London. Proud member of A.E.A. and The Antaeus Company.



**TOM SHELTON\***  
*Mr. Daldry*

appeared earlier this season as John Hancock in *1776* at Musical Theatre West. Other Southern California stage appearances include South Coast Repertory (*A Christmas Carol*, *An Italian Straw Hat*, *The Wind in the Willows*, *The Only Child*, *Galileo*, *Hotel Paradiso*); International City Theatre (*The Threepenny Opera*, *Twentieth Century*, *Loot*); La Mirada Theatre (*All My Sons*); Laguna Playhouse (*Red Herring*, *The Constant Wife*, *The Woman In Black*, *Company*, *Bedroom Farce*, *Travels with My Aunt*, *The Underpants*, *Inspecting Carol* and more). At Los Angeles' Hillside Repertory he was a company member for 11 seasons, appearing in *Shadows*, *Harvey*, *Travesties*, *As You Like It*, *The Devil's Disciple*, *HMS Pinafore* and many more. He appeared

Off-Broadway in *The Man Who Shot The Man Who Shot Jesse James*. Mr. Shelton is on the faculty of SCR's Adult Conservatory, and he is an accomplished playwright and composer. He co-authored the musical *Caddie Woodlawn*, published by Samuel French.



**LIBBY WEST\***  
*Annie*

appeared at SCR previously in *Lovers and Executioners* and the NewSCRipts reading of *People be Heard*. Off-Broadway: The Public Theater, The Promenade Theatre. Regional: The Old Globe, Pasadena Playhouse, Mark Taper Forum, American Conservatory Theater, Actors Theatre of Louisville, Denver Center Theatre Company, Paper Mill Playhouse, The Shakespeare Theatre Company, Playmakers Repertory Company, Cincinnati Playhouse in the Park, Intiman Theatre, The Wilma Theater, Norris Theatre, Westport Country Playhouse, Contemporary American Theater Festival, Indiana Repertory Theatre, International City Theatre, etc. New York: Actors Studio, Soho Rep, 45th Street Theater, Expanded Arts, Third Eye Repertory, West End Theater, Performance Space 122, Vital Theatre, Galatea Collective, etc. Los Angeles: Theatre @ Boston Court, A Noise Within, Furious Theatre, Odyssey Theatre Ensemble, Sacred Fools, Los Angeles Gay and Lesbian Center, Open City Ensemble, Actors Art Theater, etc. Film and television: *One Too Many Mornings* (Sundance 2010), *Jason's Big Problem*, *Fractalus*, *Two Weeks Notice*, *In Silence*, *Triggered*, *Grains of Sand*, *Transcendence*, *Zombie Holocaust and You*, *A Midsummer Night's Re-Write*, *Who Flew?*, *Richard*, *Divorce Be Gone*, *Iceman*, *Dream House*, *Ride of Passage*, *The Guests*, *Dream State*, *A Brief Affair*, "Jericho," "Six Feet Under," "As The World Turns," "One Life to Live," "All My Children," etc. Training/Awards: MFA from NYU, Fox Foundation Fellow, Dean Goodman Choice Award.

## PLAYWRIGHT, DIRECTOR AND DESIGNERS

**SARAH RUHL** (*Playwright*) is the author of *Melancholy Play*, *Eurydice*, *Late: a cowboy song*, *Orlando* and *Passion Play*. Recent projects include *Eurydice* at Berkeley Repertory Theatre directed by Les Waters. Her plays have been performed at theatres around the country and in London and Germany. She received her MFA from Brown University and is originally from Chicago. In 2003, she was the recipient of a Helen Merrill award and a Whiting Writers' award. *The Clean House* was awarded the 2004 Susan Smith Blackburn prize. Ms. Ruhl is a member of New Dramatists.

**CASEY STANGL** (*Director*) is an award-winning director of theatre, opera and film. Recent projects include the world premiere of Deborah Zoe Lauffer's *Sirens* for the Humana Festival of New American Plays, *Between Us Chickens* for SCR's Pacific Playwrights Festival and the world premiere of Susan Johnston's *How Cissy Grew* at El Portal Theatre, (Best New Play *LA Weekly*). Nationally her work has been seen at the Guthrie Theater, Denver Center Theatre Company, Woolly Mammoth Theatre Company, HERE in New York, Minnesota Opera, Portland Opera and many others. Ms. Stangl was the founding artistic director of Eye of the Storm Theatre in Minneapolis, for which she was named Minnesota Artist of the Year. As part of AFI's prestigious Directing Workshop for Women she directed the short film *C U @ ED'S*, which has won numerous awards at film festivals across the country. Ms. Stangl's web series "Front Men" will go online this fall.

**JOHN ARNONE** (*Scenic Design*), a Tony Award-winner, began his career designing critically acclaimed productions Off-Broadway, for which he received two Obie Awards. He designed more than 30 sets at New York's Public Theater with legendary producer Joseph Papp, Lion Theater Co., Playwrights Horizons and Circle Repertory Company. He has worked with Garland Wright and Joe Dowling at the Guthrie Theater and Des McAnuff at La Jolla Playhouse and Stratford Shakespeare Festival. In 1993 The Who's *Tommy* opened on Broadway, for which he received a Tony, Dora Mavor Moore, Drama Desk and Outer Critics Circle awards. Other Broadway designs include *How to Succeed in Business...*, *Twilight: Los Angeles, 1992*; *Sacrilege*; Tommy Tune's productions of *The Best Little Whorehouse Goes Public* and *Grease*; *Sex and Longing*; *The Goat, or Who is Sylvia?*; *Fortune's Fool*; *The Full Monty*; *Marlene*; *The Deep Blue Sea*; *Lone Star/Pvt. Wars*; *Minnelli on Minnelli*; *The Best Man*; *The Ride Down Mt. Morgan*; and *Lennon: The Musical*. His work has been seen in Canada, London, Vienna, Berlin, Japan and Australia.

**DAVID KAY MICKELSEN** (*Costume Design*) has designed more than 250 productions at some of the nation's leading theaters. They include Guthrie Theater, Denver Center Theatre Company (50 productions), Arizona Theatre Company (46 productions), The Cleveland Play House (17 productions), Cincinnati Playhouse in the Park (13 productions), Ford's Theatre, Williamstown Theatre Festival, Berkeley Repertory Theatre, Geffen Playhouse, Pasadena Playhouse, Laguna Playhouse, The Old Globe, San Diego Repertory Theatre, A Contemporary Theatre, the Oregon, Utah, Colorado and Illinois Shakespeare Festivals, Studio Arena Theatre, Portland Center Stage, Northlight Theatre, Pioneer Theatre Company, GeVa Theatre, The Repertory Theatre of St. Louis, Children's Theatre Company of Minneapolis, Tennessee Repertory Theatre, Missouri Repertory Theatre, Sundance Theatre Festival, New Mexico Repertory Theatre, Pennsylvania Center Stage, Florida Stage, The Maltz-Jupiter Theatre, Ensemble Studio Theatre, Irish Repertory Theatre, Theatre of the Open Eye, Jean Cocteau Repertory Theatre, The Hampton Playhouse and Timberlake Playhouse. He graduated with an MFA from California Institute of the Arts, and is a member of the United Scenic Artists. davidkaymickelsen.com.

**DANIEL IONAZZI** (*Lighting Design*) is Production Manager for the Geffen Playhouse. He is also a member of the faculty of the UCLA School of Theater, Film and Television and Director of Production for the Department of Theater. Mr. Ionazzi is the author of *The Stage Management Handbook* and *The Stagecraft Handbook*. Design credits include *WWII—Beyond all Boundaries* for the National World War II Museum and *The Seafarer* for Steppenwolf Theatre Company. For the Geffen Playhouse: *Nightmare Alley*, *The Female of the Species*, *The Seafarer*, *Atlanta*, *Speed-the-Plow*, *A Picasso*, *Wishful Drinking*, *All My Sons*, (Ovation nomination), *Cat on a Hot Tin Roof*, *Paint Your Wagon*, *Take Me Out*, *I Just Stopped by to See the Man*, *Boy Gets Girl* (Ovation nomination), *Under the Blue Sky*, *Oscar & Felix*, *God's Man in Texas*, *The Unexpected Man*, *The Weir*, *Defiled*, *Merton of the Movies* and

A ferociously funny comedy thriller

# Becky Shaw

by Gina Gionfriddo

Becky's unsure, overdressed and socially ambitious—but watch out. In this comedy thriller, she's no shrinking violet, as the silkily cynical Max soon learns.

Oct 22 – Nov 21  
Segerstrom Stage

Corporate Honorary Producer:  
HASKELL & WHITE LLP  
Media Partner: COAST MAGAZINE

 South Coast Repertory **scr.org** (714) 708-5555

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*All in the Timing* (Ovation nomination); for the Dance Company Diavolo: *Catapult* and *Trajectory*; for the Denver Center Theatre Company: *Henry IV Part I*, *The Three Sisters*, *The Night of the Iguana*, *Antigone*.

**JIM RAGLAND** (*Original Music/Sound Design*) returns from SCR's recent productions of *Crimes of the Heart* and *Fences*. Working out of Seattle for years, credits included *Angels in America*, *The Kentucky Cycle*, *Hamlet*, *Ghosts*, *Molly Sweeny* and *The Royal Family* at Intiman Theatre; *Seven Guitars*, *Julius Caesar* and *The Beauty Queen of Leenane* at Seattle Repertory Theatre; *Alice in Wonderland* at Seattle Children's Theatre; *Fuddy Mears* at A.C.T.; *Marisol* at The Group; *Etta Jenks* and *The Rocky Horror Show* at The Empty Space Theatre; *Djinn* and *Sub Rosa* with House of Dames; *The Tooth of Crime* and *The Unseen Hand* at New City Theater, where he was a founding company member. Other credits around the country include *The Kentucky Cycle* at Mark Taper Forum and on Broadway, Hartford Stage's *Electra*, *Reckless* at Berkeley Repertory Theatre, *Jitney* at the Alley Theatre and a Hartford/Dallas/Portland production of *Fences*. Mr. Ragland received the 2005 Gregory Falls Award from Theater Puget Sound.

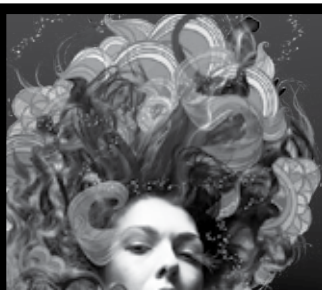
**PHILIP D. THOMPSON** (*Dialect Coach*) teaches voice and speech at the University of California, Irvine, and works as a voice and dialect coach for professional and university productions. He is certified as a master teacher of Fitzmaurice Voicework. This is his 20th production at SCR. He has served as resident coach for 13 seasons at Utah Shakespearean Festival. He has coached at Pasadena Playhouse, Denver Center Theatre Company and Alabama Shakespeare Festival, among others, including numerous productions at Cincinnati Playhouse in the Park. He is the past president of the Voice and Speech Trainers Association.

**KATHRYN DAVIES** (*Stage Manager*) previously stage managed *Doctor Cerberus*, *Ordinary Days*, *Our Mother's Brief Affair*, *The Injured Party*, *The Brand New Kid*

**JEAN AND TIM WEISS** (*Honorary Producers*) are among SCR's most dedicated and generous supporters. The couple has underwritten a play every season since 2000 when Tim joined the Board of Trustees. From new works such as *Intimate Apparel* by Lynn Nottage to modern classics like *The Real Thing* by Tom Stoppard and last season's *Crimes of the Heart* by Beth Henley, their support has been unwavering and eclectic. They were major donors to the Next Stage and Legacy campaigns, as well as major Gala underwriters. During Tim's nine years on the Board he served two terms as Board President and today chairs SCR's Legacy Campaign. In recognition of his extraordinary leadership and service, he was elected to the Honorary Board in 2009. Jean chaired the hugely successful 2008 Gala, "A Midsummer Night's Dream... Celebrating 45 years of South Coast Repertory."

and *Imagine* at SCR. Favorite credits include *La Bobème* and *Lucia di Lammermoor* at Tulsa Opera; *The Mystery of Irma Vep* at The Old Globe; *The Marvelous Wonderettes* at Laguna Playhouse; *Tosca*, *La Traviata* and *La Fille du Régiment* at Opera Ontario; *Of Mice and Men* at Theatre Calgary/CanStage/Neptune Theatre; *The Dresser* at Manitoba Theatre Centre; *Skylight* and *Emphysema* at Tarragon Theatre; *To Kill a Mockingbird* at Citadel Theatre/Manitoba Theatre Centre; *Phèdre* at Soulpepper Theatre Co.; *Closer* at CanStage; and *The Designated Mourner* at Tarragon Theatre and the Edinburgh Fringe Festival. Ms. Davies has also worked as Head Theatre Representative at the Toronto International Film Festival, AFI Fest and LAFF, Team Leader at Sundance and as International Consultant and Head Theatre Rep for the Dubai International Film Festival.

**DAVID EMMES** (*Producing Artistic Director*) is co-founder of SCR. He has received numerous awards for productions he has directed during his SCR career, in-



A mystical, moon-drenched masterpiece

# A Midsummer Night's Dream

by William Shakespeare

Off go four young lovers into The Woods where the meddlesome Puck creates chaos in the night. But at daybreak all will be well.

Jan 21 - Feb 20, 2011

Seegerstrom Stage

Honorary Producer: LAURIE SMITS STAUDE

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 South Coast Repertory

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cluding 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 *The Secret Rapture* by David Hare and *New England* by Richard Nelson as well as *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. 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, has directed nearly one-fourth of the plays produced here. In May 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and to fostering the art and craft of American playwrighting. 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 has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; 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* and *A View from the Bridge*. He has distinguished himself in the staging of contemporary work, including the world premiere of Horton Foote's *Getting Frankie Married — and Afterwards* and the critically acclaimed California premiere of Nicholson's *Shadowlands*. Benson received his BA in Theatre from San Francisco State University.

**PAULA TOMEI** (*Managing Director*) is responsible for the overall administration of South Coast Repertory and has been Managing Director since 1994. A member of

the SCR staff since 1979, she has served in a number of administrative capacities, including Subscriptions Manager, Business Manager and General Manager. She served on the board of Theatre Communications Group (TCG), the national service organization for theatre, from 1998- 2006, and was its President for four years. She has also served as Treasurer of TCG, Vice President of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. In addition, she represents SCR at national conferences of TCG and LORT, is a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council, and site visitor for the NEA; served on the Advisory Committee for the Arts Administration Certificate Program at UC Irvine; and has been a guest lecturer in the graduate school of business at Stanford and UC Irvine. She is on the board of Arts Orange County, the county wide arts council, and the board of the Nicholas Endowment. Ms. Tomei graduated from UC Irvine with a degree in Economics and pursued an additional course of study in theatre and dance. She also teaches a graduate class in nonprofit management at UC Irvine.

**SOUTH COAST REPERTORY**, founded in 1964 and continuing today under the leadership of Artistic Directors David Emmes and Martin Benson, is widely regarded as one of America's foremost producers of new plays. In its three-stage Folino Theatre Center, SCR produces a five-play season on its Segerstrom Stage, a four-play season on its Argyros Stage, plus an annual holiday production. SCR also offers a three-play Theatre for Young Audiences series, and year-round programs in education and outreach. SCR's extensive new play development program consists of commissions, residencies, readings and workshops. Among the plays commissioned and introduced at SCR are Donald Margulies' *Sight Unseen* and *Brooklyn Boy*; Richard Greenberg's *Three Days of Rain* and *The Violet Hour*; David Henry Hwang's *Golden Child*, Jose Rivera's *References to Salvador Dali Make Me Hot*; Lynn Nottage's *Intimate Apparel*, Craig Lucas' *Prelude to a Kiss*, Amy Freed's *The Beard of Avon*, Margaret Edson's Pulitzer Prize-winning *Wit* and David Lindsay-Abaire's Pulitzer Prize-winning *Rabbit Hole*. Most of these plays were developed through its Pacific Playwrights Festival, an annual workshop and reading showcase. More than forty percent of the plays SCR has produced have been world, American or West Coast premieres. In 1988, SCR received the Regional Theatre Tony Award for Distinguished Achievement.



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.