



42nd Season • 407th Production
SEGERSTROM STAGE / MARCH 31 - MAY 7, 2006

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents the world premiere of

THE STUDIO

written, directed and choreographed by Christopher d'Amboise

Christopher Barreca
SCENIC DESIGN

Angela Balogh Calin
COSTUME DESIGN

Peter Maradudin
LIGHTING DESIGN

Karl Fredrik Lundeberg
COMPOSER

B.C. Keller
SOUND DESIGN

Kelly Crandall
ASSISTANT DIRECTOR

Megan Monaghan
DRAMATURG

David Leavenworth
PRODUCTION MANAGER

Erin Nelson*
STAGE MANAGER

Playwrights Circle
HONORARY PRODUCERS

American Airlines
CORPORATE PRODUCER

This production is supported in part by a grant from the National Endowment for the Arts.



CAST OF CHARACTERS

(In order of appearance)

Jackie *John Todd**
Lisa *Nancy Lemenager**
Emil *Terrence Mann**

Understudies never substitute for actors unless a specific announcement is made at the time of performance.

For Jackie – Seth Belliston*

SETTING

New York City. The present.

LENGTH

Approximately two hours, including one 15 minute intermission.

PRODUCTION STAFF

Assistant Stage Manager *Nina K. Evans**
Casting *Joanne DeNaut*
Stage Management Intern *Andrew Metzroth*

ACKNOWLEDGEMENT

Special thanks to Ballet Repertory Theatre and Lonnie Alcaraz for their production support.

*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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An Invitation to the Dance

BY MEGAN MONAGHAN

For as long as there have been human bodies, there has been dancing. Our earliest experience *in utero* is the rhythmic sounds of a heartbeat, and we continue to respond to rhythm in joyful, physical ways throughout our lives—from public occasions such as wedding receptions to the spontaneous solo boogie in the kitchen or living room when a favorite song comes on the radio. Every culture throughout the world expresses itself in dance, and changing dance styles and forms provide a fascinating mirror in which one can see the changes in a whole culture over time. Dance unites us across the spectrum of humanity, even when we dance alone.

It's hard to dance with someone and not get closer to them emotionally—and that truism has led to certain cultures forbidding certain dances, or even declaring dancing altogether off-limits. But in the world of dance intended for performance before an audience of spectators, that intimacy can flourish between the dancers while excluding the choreographer who creates the dance.

In that isolation, a choreographer's self-doubt has room to grow. George Balanchine, widely regarded as the greatest ballet choreographer of the 20th century, discussed that self-doubt in an interview, first in terms of doubting the quality of the work. He said, "Behind every good [artistic] idea lies horrible, exhausting work. You knock your brains out and nothing comes. You see a kind of pile, everything jumbled. And you spend a long, long time raking through this pile—and still nothing good comes out of it. And you don't know what to do next."

Later, he expanded on that theme, discussing the experience of doubting his own ability to create. "I can't assemble ballets from beginning to end in my mind, I have to try them out. Sometimes, as I listen to music, I begin to think. There, I think, the music is going into that key, that means something like this can happen here and something like that there... And then I think, no, I can't do that. I think maybe I'm not right for it at all."

The polished surface of the complete performance the audience sees on the opening night of a

new ballet belies the tricky territory the artists have to navigate to reach that gala occasion. All of one's demons have their lairs in that tricky territory. And doing battle with those inner demons sometimes makes us fierce towards the people who are near us, sometimes witnessing the battle. In the elite world of professional dance, as with any professional sport performed at the elite level, a private language develops. Cryptic instructions and cutting comments from the choreographer become par for the course, and they roll off the dancers' backs because the dancers recognize that, ultimately, the comments aren't about them—they're the outward expression of an inner dialogue the choreographer is having with his or her fears.

Of course, the dancers' fears also figure into the process. Most professional dancers have only a brief few years to work at their peak before injury or the natural decline of strength and quickness ends their careers. In that pressure cooker, every career decision counts, and every opportunity could be the last one.

In *The Studio*, Emil's fear of obsolescence collides with Jackie's need to be recognized for his individual gifts and Lisa's desperate search for approval. All three characters need each other, almost as much as they need the goal towards which they are all striving: the completion of Emil's long-awaited new ballet. For one of them, the ballet could be a career breakthrough. For another, it could be the rescue of a career that ended just as soon as it began. And for the third, it could be the undoing of a tremendous creative block and the blossoming of a whole new stage of life and work. The question that hangs over all of the characters is: will they recognize what's needed, and furthermore, will they give it, to each other and to the work?

This is the question that playwright, director and choreographer Christopher d'Amboise has set at the heart of *The Studio*. He has surrounded it with multi-talented performers, thrilling music, and the kind of high-voltage contemporary dance that only a lifetime in ballet can create. Telling this three-sided story in a hybrid language of dance and words spoken aloud, he delivers to the SCR audience an invitation into the private inner sanctum where these rare artists do their demanding daily work. This is your invitation to the dance. Welcome to *The Studio*.



NANCY LEMENAGER
Lisa



TERRENCE MANN
Emil



JOHN TODD
Jackie

Artist Biographies

***NANCY LEMENAGER** (*Lisa*) is making her SCR debut. Broadway appearances include *Movin' Out*, *Never Gonna Dance*, *Kiss Me Kate*, *Dream*, *How to Succeed...*, *Guys and Dolls*, *Meet Me in St. Louis* and *Music of the Night*. She has performed at Carnegie Hall in *New Faces 2004* and has been in Encores of *Encores!*, *Bash*, *Connecticut Yankee*, and *Do/Re/Mi/L'il Abner/Fiorello*. Regionally, she has appeared in *Italian American Reconciliation* at The Emelin Theatre; *A Chorus Line* and *Chicago* at the Music Theatre of Wichita; *Chicago* at Westchester Broadway Theatre; *Company*, *George M* and *Anything Goes* at Pittsburgh CLO; *Lady Be Good* at Musicals Tonight; *Sweet Charity* and *On the Town* at North Shore Music Theatre; *Damn Yankees* at The-

ater-by-the-Sea and *Dancing in the Dark* at Studio Arena Theatre.

***TERRENCE MANN** (*Emil*) is making his SCR debut. His credits include work on the Broadway stage, in film and television, as a director, composer and artistic director. On Broadway, he originated the roles of the Beast in *Beauty and the Beast* (Tony, Drama Desk, Outer Critics Circle nominations), Inspector Javert in *Les Misérables* (Tony nomination), Rum Tum Tugger in *Cats* and Chauvelin in *The Scarlet Pimpernel*. Other Broadway credits include *Lennon* (Ensemble), *The Rocky Horror Show* (Frank 'N' Furter), *Getting Away With Murder* (Greg), *A Christmas Carol* (Scrooge), *Rags* (Saul), *Barnum* (Ringmaster, matinee Barnum on tour), *Jerome Rob-*

bins' Broadway (Narrator) and *Jekyll and Hyde* (title roles, pre-Broadway workshop). Off-Broadway and regional credits include *Promises, Promises*, *Assassins* and *1776*. Film and television appearances include *Critters*, *A Chorus Line*, *Big Top Pee Wee*, *Solar Babies*, "Love Monkey," "Law and Order," "Mrs. Santa Claus," "American Revolution," "One Life to Live" and "As the World Turns" (Emmy Nomination). He was the Director/Composer for the musical adaptation of *Romeo & Juliet*, and is the Founding Artistic Director of the Carolina Arts Festival and North Carolina Theatre.

***JOHN TODD** (*Jackie*) is making his SCR debut. He has appeared in *Movin' Out* and *The Phantom of the Opera* on Broadway, *Ri-*



SETH BELLISTON
Understudy: Jackie

naldo at the State Theater at Lincoln Center, *The Studio* at Sundance Theatre Lab, *Sondheim 75th* at the Hollywood Bowl, the Radio City Christmas Show at Radio City Music Hall, *Carousel* at Wheelright Theater and *Rodeo* at the North Carolina School of the Arts. Film and television appearances include *When I Felt Love*, *Drill Design*, *Jumper Cables*, *Mothers Be Good*, "Cold Feet," "Long Gone," "Romeo & Juliet," "Days of Our Lives," "Sex and the City," "The Rosie O'Donnell Show," "A Midsummer Night's Dream," "As the World Turns," and "All My Children."

***SETH BELLISTON** (*Understudy: Jackie*) is making his SCR debut. Theater credits include James in *Movin' Out* (Broadway); *A Christmas Carol*, choreographed by Susan Stroman; Phaedra in *La Cage aux Folles*, the world premiere of *Hans Christian Andersen* (Maine State Music Theatre); Gregor in *Mame!* (North Shore Music Theatre); *Applause!* and *On the Town* (Reprise); *Camelot* (Hollywood Bowl); and *Never Gonna Dance* (Music Theatre West). Classical stage credits include *A Death in Venice* (Metro-

plitan Opera), *Aida* (LAOpera, Palm Beach Opera) and seven seasons with Pacific Northwest Ballet. Film and television credits include *The Producers: the Movie Musical* and "A Midsummer Night's Dream" on the BBC. Mr. Belliston is a proud member of Actor's Equity.

PLAYWRIGHT, DIRECTOR & DESIGNERS

CHRISTOPHER D'AMBOISE (*Playwright/Director/Choreographer*) has worked extensively as a choreographer, director and dancer. As a Principal dancer in the New York City Ballet, he worked closely with George Balanchine and Jerome Robbins, dancing all the major roles as well as originating several new works. On Broadway he co-starred with Bernadette Peters in Andrew Lloyd Webber's *Song and Dance* (Tony Award Nomination). From 1990-94 he was Artistic Director, President and CEO of the Pennsylvania Ballet where he presented over 30 productions of classic repertoire and commissioned 20 new works of contemporary choreographers. As a choreographer, he has created over 80 ballets for companies world wide including the San Francisco Ballet, The Het National Ballet in Amsterdam and The Royal Ballet of Flanders. His latest premiere was with the New York City Ballet. His choreography for theatre includes the original production of *High Society*, Terrence Mann's *Romeo & Juliet* and Charles Strouse's *You Never Know* and *Saving Amy*. His television credits include two appearances on the "Kennedy Center Honors," where he performed most recently in honor of his father Jacques d'Amboise and previously to honor mentor Jerome Robbins. His other television ap-

pearances include "Live from Studio 8H" and the Oscar and Emmy Award-winning film *He Makes Me Feel Like Dancing*.

CHRISTOPHER BARRECA (*Set Design*) has designed over 150 productions at SCR including the West Coast premiere of Tracy Letts' *Man from Nebraska* and world premieres of Lucinda Coxon's *Vesuvius*, Rolin Jones' *The Intelligent Design of Jenny Chow* and Richard Greenberg's *The Violet Hour*, which he also designed for Broadway. Recent designs include *Peach Blossom Fan*, a new opera composed by Stephin Merritt and directed by Chen Shi-Zheng; *King Lear* in an abandoned military base in Dijon, France; an adaptation of *Macbeth* for one actor, Stephen Dallane, in LA and the Almeida Theatre in London; the new musical *Bernarda Alba* at Lincoln Center Theater and a video installation for a 12-part solo piano work performed and composed by David Rosenboom. Other Broadway credits include the premiere of *Search and Destroy*, first produced at SCR (*Drama-Logue Award*); *Our Country's Good* directed by Mark Lamos; the musical *Marie Christine* and the premiere of Gabriel Garcia Marquez's *Chronicle of a Death Foretold* directed by Graciela Daniele (American Theatre Wing Award). Off-Broadway credits include the premiere of *Three Days of Rain*, first produced at SCR; the premiere of *Everett Beekin* at Lincoln Center, first produced at SCR; the American premiere of Bernard-Marie Koltes' *Roberto Zucco* directed by Travis Preston; and the premiere of Skarmela's *Burning Patience* at INTAR theatre. Opera includes Munchener Biennale Germany and Wole Soyinka's *Scourge of Hyacinths* (premiere,

BMW Award nomination). Regional theatre designs include the SCR/Berkeley Repertory Theatre co-production of Culture Clash's *The Birds*. Dance designs include the Ballet Hispanico premiere of Susan Marshall's *Solo*, Roman Oller's *Good Night Paradise* and *Tears for Violeta*. He was awarded an NEA Arts in America Grant to collaborate with theatre artists in Calcutta, India. Mr. Barreca is the Head of Design at California Institute for the Arts.

ANGELA BALOGH CALIN (*Costume Design*) designed *Dumb Show*, *A View from the Bridge*, *Princess Marjorie*, *The Retreat from Moscow*, *Mr. Marmalade*, *Intimate Exchanges*, *Terra Nova* and the Theatre for Young Audiences productions of *The Adventures of Pør Quinly*, *Bunnacula*, *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: *The Cherry Orchard* at Georgia Shakespeare, *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.

PETER MARADUDIN (*Lighting Design*) is pleased to return to SCR, where he has designed over 30 productions including *A Naked Girl on the Appian Way*, *Princess Marjorie*, *Safe in Hell*, *The Piano Lesson*, *Hurrah at Last*, *Great Day in the Morning* and *Prelude to a Kiss*. On Broadway he designed the lighting for *Ma Rainey's Black Bottom* and the Pulitzer Prize-winning *The Kentucky Cycle*, and Off-Broadway *Hurrah at Last*, *Ballad of Yachiyo* and *Bouncers*. Mr. Maradudin has designed over 300 regional theatre productions for such companies as The Kennedy Center, Guthrie Theater, American Conservatory Theater, Berkeley Repertory Theatre, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, The Old Globe, Huntington Theatre Company, Actors Theatre of Louisville, Steppenwolf and the Oregon Shakespeare Festival. He is a Founding Principal of First Circle, a lighting design con-

sultancy for architecture and themed environments, and is the author of the plays *Eugene O'Neill*, *The Woman in White* and *The Blackamoor of Peter the Great*.

KARL FREDRIK LUNDEBERG

(*Composer*) composed the music and sound for SCR's productions of *A View from the Bridge*, *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, Sinfa 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.

B.C. KELLER (*Sound Design*) is in his ninth season as Audio Engineer for SCR. While on staff here, he has designed many shows on all three of its stages. Mr. Keller has been nominated for three awards for two shows in two regions. Originally from NY, his work has been heard all across the country, from New England to Florida, the Midwest to California. His work has been heard in other theaters in the area, as well as theme parks, television and film. Mr. Keller has a BA from Elizabethtown College in PA, and a MFA from Ohio University.

KELLY CRANDALL (*Assistant Director*) has appeared on Broadway in *The Boy from Oz, A*

Christmas Carol, Last Dance (workshop) and *Dirty Dancing* (workshop). Other theatre credits include *The Producers* (national tour), *The Most Happy Fella* with New York City Opera, *EFX Las Vegas, Camelot* (Asst. Choreographer) at North Shore Music Theatre, *Aida* (Asst. Choreographer) at Westchester Broadway Theatre and Charles Strouse's *You Never Know* at Trinity Repertory where she first collaborated with Mr. d'Amboise as his Asst. Choreographer. Film and television credits include *What Women Want, Beautiful*, "Penn & Teller's Sin City Spectacular" and the Academy and Tony Awards.

MEGAN MONAGHAN (*Dramaturg*) is the Literary Manager of SCR, where she contributes to the theatre's new play commissioning and development work, serves as production dramaturg and helps to produce the Pacific Playwrights Festival. Before coming to SCR, she was the Literary Director of the Alliance Theatre in Atlanta, GA. She was that theatre's senior dramaturg and director of new play development, as well as serving as program director of the Collision Project and the Keneda Graduate Playwriting Competition. She has also served as Director of Playwright Services at The Playwrights' Center in Minneapolis, MN, and the Director of New Play Development at Frontera @ Hyde Park Theatre in Austin, TX. She has been a panelist for the Fulton County Arts Council, Atlanta's Bureau of Cultural Affairs, TCG, the O'Neill National Playwrights Conference, NAMT, and Austin ScriptWorks, and a guest dramaturg and teacher at the Iowa Writers' Workshop, the Yale School of Drama graduate programs, Brown University, UCSD,

and the Kennedy Center - American College Theatre Festival. Her work has been published in *American Theatre, Theatre Topics* and *The LMDA Review*. She directed recent productions at Actor's Express, Horizon Theatre and Theater Emory. She serves on the Board of LMDA (Literary Managers and Dramaturgs of the Americas).

***ERIN NELSON** (*Stage Manager*) is thrilled to be rounding out her third season at SCR. SCR credits include *A Christmas Carol, The Caucasian Chalk Circle, A View from the Bridge* and the Theatre for Young Audiences productions of *The Adventures of Pør Quinly, Bunnacula, The Little Prince, The Hoboken Chicken Emergency, The Wind in the Willows, Sideways Stories from Wayside School* and *The Emperor's New Clothes*. Previous credits include La Jolla Playhouse, The Old Globe, Idaho Shakespeare Festival, National Playwrights Conference and Theatre IV.

***NINA K. EVANS** (*Assistant Stage Manager*) began her third season at SCR as the Production Assistant on *Dumb Show* and the Assistant Stage Manager on two Theatre for Young Audience productions: *Bunnacula* and *The Adventures of Pør Quinly*. Last season she worked on *The Retreat from Moscow, On the Mountain* and *Vesuvius*. Ms. Evans has also served as Company Manager and Audience Services Director for the Colorado Shakespeare Festival. She has her BFA in Technical Theatre from the University of Colorado at Boulder.

DAVID EMMES (*Producing Artistic Director*) is co-founder of SCR. He has received numerous awards for productions he has

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

MARTIN BENSON (*Artistic Director*), co-founder of SCR with his colleague David Emmes, has directed nearly one third of the

plays produced here. He has distinguished himself in the staging of contemporary work, including William Nicholson's *The Retreat from Moscow*, 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 *A View from the Bridge*. 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 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 is the immediate past President of the Theatre Communications Group (TCG), the national service organization for the professional not-for-profit theater and serves as a member of the Board. 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 and University of California, Irvine. 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.