



46th Season • 440th Production
JULIANNE ARGYROS STAGE / January 3-24, 2010

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

ORDINARY DAYS

BY Adam Gwon

Fred Kinney
SCENIC DESIGN

Angela Balogh Calin
COSTUME DESIGN

Lonnie Rafael Alcaraz
LIGHTING DESIGN

Kimberly Egan
SOUND DESIGN

Jason H. Thompson
PROJECTION DESIGN

Joshua Marchesi
PRODUCTION MANAGER

Kathryn Davies*
STAGE MANAGER

MUSICAL DIRECTION BY

Dennis Castellano

DIRECTED BY

Ethan McSweeney

HONORARY PRODUCERS

Pam and Jim Muzzy

Originally Produced in New York City by Roundabout Theatre Company. Todd Haimes, Artistic Director; Harold Wolpert, Managing Director;
Julia C. Levy, Executive Director as part of Roundabout Underground at the Harold and Miriam Steinberg Center for Theatre

ORDINARY DAYS was presented at the National Alliance for Musical Theatre's Festival of New Musicals in 2008. www.namt.org. ORDINARY DAYS was originally produced
and performed by Pennsylvania Centre Stage at Penn State University. ORDINARY DAYS was first developed by New York Theatre Barn in New York City in 2007.

CAST OF CHARACTERS

(In order of appearance)

Warren	<i>Nick Gabriel*</i>
Deb	<i>Deborah S. Craig*</i>
Jason	<i>David Burnham*</i>
Claire	<i>Nancy Anderson*</i>

SETTING: *New York City.*

MUSICAL NUMBERS

“One by One by One”	Warren
“Don’t Wanna Be Here”	Deb
“The Space Between”	Jason
“Canceling the Party”	Claire
“Dear Professor Thompson/Life Story”	Deb & Warren
“I’m Trying”	Claire & Jason
“Saturday at the Met”	Company
“Sort-Of Fairy Tale”	Warren & Deb
“Fine”	Jason & Claire
“Big Picture”	Company
“Hundred-Story City”	Jason, Company
“Calm”	Deb
“Life Story” (reprise)	Warren
“Gotta Get Out”	Claire
“Favorite Places”	Jason
“Rooftop Duet / Falling”	Company
“I’ll Be Here”	Claire
“Beautiful”	Warren & Deb

LENGTH: *Approximately 80 minutes with no intermission.*

PRODUCTION STAFF

Casting	<i>Joanne DeNaut, CSA</i>
Production Assistant	<i>Wendy Leef</i>
Stage Management Intern	<i>Jessica Kilzer</i>
Assistant Scenic Designer	<i>Staci Walters</i>
Assistant Lighting Designer	<i>Kelly Smith</i>
Assistant Projection Designer	<i>Matthew Mellinger</i>
Light Board Operator	<i>Lois Bryan</i>
Dresser	<i>Gieselle Blair</i>
Automation Tech	<i>Victor Mouledoux</i>
Sound Operator	<i>Fernando Vasquez</i>

ACKNOWLEDGEMENT: *Yamaha piano provided courtesy of Keyboard Concepts Inc. of Tustin, CA.*

*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.

The Color of an Ordinary Day

By John Glore

You don't have to live in New York City to understand the feeling of disconnection being experienced by the four characters in Adam Gwon's chamber musical, *Ordinary Days*. Certainly Manhattan's tall buildings, the rush of taxis and roar of subways, the oppressive sea of human particles (millions of individuals bouncing off one another without connecting) all contribute to the sense of isolation felt by Warren, Deb, Jason and Claire. Such are the urban essentials that provoke Jason to ask –

*What am I doing
In this hundred-story city?
Where you're always moving fast
But going nowhere?
Oh, I don't care
If there's a hundred million people.
I just want to be with one.*

The same qualities prompt Deb to observe tartly –

*Woody Allen heard Gershwin in the air
When he thought "Manhattan."
Well, I'm not so impressed.
I hear, like, Phillip Glass at best.*

But in effect the exterior details of the big city are objective correlatives to the interior uncertainties and obstacles that leave the four young people of Gwon's story feeling out of place, out of sorts and out of tune with the world around them. They are all looking for connection and personal completion, but some combination of their outer and inner landscapes impedes them.

Gwon's music helps to convey his characters' frenetic isolation. The show opens with four solo numbers — one for each character — built on music that is by turns restless, searching, busy, unresolved. Although the show features occasional snippets of dialogue, the music never stops and even most of the dialogue is sung. And while occasionally the characters sing together or to one another, through much of the play they sing directly to us. They confide in us. They look to us for understanding.

But then, as the currents in their lives gradually bring them closer together, the music does so as well. The characters begin to pick up one another's leitmotifs.



Unexpectedly, four voices briefly sing together: The characters are still physically separate from one another, but they are groping their way towards a kind of polyphony and harmony. And then, finally, Deb, Warren, Claire and Jason come together in a musical convergence that epitomizes Gwon's central argument: Extraordinary discoveries may arise from ordinary moments that glimmer with a mysterious light.

In this case scraps of paper, an old sweater, a gust of wind, distant windows, Virginia Woolf, a fortune-cookie aphorism all coalesce to create the transcendent moment that changes the four lives on view in Gwon's "almost / Not quite / New York / Sort of / Fairy tale."

With their view unimpeded for the first time, the four hopeful urbanites begin to have a sense of the "big picture" of their lives. That it may be a picture of everyday things doesn't mean it can't be beautiful.

Artist Biographies



NANCY ANDERSON*
Claire

is making her SCR debut. She appeared on Broadway as Mona in *A Class Act* and as Helen and Eileen in *Wonderful Town*. She played Lois/Bianca in the National Tour (Helen Hayes nomination) and the

London premiere of *Kiss Me, Kate* (Olivier nomination), filmed for PBS' Great Performances. She can also be seen on PBS in *South Pacific* in Concert at Carnegie Hall (Reba McEntire) and heard as the voice of Billie Burke in the documentary *Broadway: The American Musical*. Off-Broadway, she received Drama Desk nominations for *Jolson & Co.* and the title role in *Fanny Hill*. Last year, she was featured in *The Women* at The Old Globe and this past summer, she appeared in the Broadway-bound *White Noise*. Her roles in regional theater include Polly in *Crazy For You* (Pioneer Playhouse), Madeline in Andrew Lloyd Weber's *By Jeeves* (Geffen Playhouse, The Kennedy Center) and Ilona in *She Loves Me* (Paper Mill Playhouse). Appearances at Town Hall in Broadway by the Year inspired her debut album, *Ten Cents A Dance*, which has led to concerts with Michael Feinstein at Carnegie Hall, Vince Giordano's Nighthawks at the JVC Jazz Festival and 92nd Street Y, and The Bob Hardwick Sound at The Knickerbocker Club and The Breakers in Newport, RI. www.nancyanderson.name



DAVID BURNHAM*
Jason

just returned from New York where he played Fiyero in the Broadway production of *Wicked*, having created the role in the original Los Angeles workshop productions. He was an original Broadway cast

member of the musical *The Light In The Piazza*, performing both on the 2005 Tony Awards and the PBS telecast "Live From Lincoln Center." He is the 2007 recipient of the Helen Hayes Award for best actor as well as the 2007 best actor Garland Award for his portrayal of Fabrizio in the national tour of *The Light In The Piazza*. In N.Y.C. he was in the Actor's Fund benefit of "On The 20th Century" and he performed his solo act at Birdland and The Metropolitan Room. National tours include Joseph in *Joseph and the Amazing Technicolor Dream-*

coat (Drama-Logue Award), and Peter in *Jesus Christ Superstar*. He was the voice of the Prince in the Warner Bros. animated feature *The King & I*, and can be heard on the soundtracks to *Gepetto* and *Home on the Range*. Mr. Burnham is proud to announce the release of his solo debut CD "David Burnham" on LML Music. www.DavidBurnham.com.



DEBORAH S. CRAIG*
Deb

is best known for originating the role of Marcy Park on Broadway in the Tony Award winning musical, *The 25th Annual Putnam County Spelling Bee*. Based on her own childhood, Marcy Park became the first Korean-American character created on Broadway and earned her critical raves as well as a Drama Desk Award. On television, she was a recurring guest star (Melanie) on JJ Abrams' "Six Degrees" (ABC). She can also be seen in the feature film *Ghost Town* with Ricky Gervais, the indie comedy *818* and the upcoming film *Just Wright* with Queen Latifah. Off-Broadway credits include the recent developmental workshop of a new play by Tony Kushner, the core cast of the improv extravaganza *Don't Quit Your Night*; Sung Rno's *WaVe* with Ma-Yi Theater Company, directed by Will Pomerantz; *Pericles* with Red Bull Theater, directed by Jesse Berger; and *The Karaoke Show*, directed by Diane Paulus. She is an alumni of Ma-Yi Theater Company's Writers Lab and an accomplished singer/songwriter, most notably penning the title song for the feature film *Purity*. www.deborahscraig.com



NICK GABRIEL*
Warren

has played the Emcee in *Cabaret* at CenterREP, Vincent in *Beast on the Moon* and Orpheus in *Metamorphoses* at Capital Repertory Theatre, Austin in *I Love You Because* at North Coast Repertory Theatre, Sebastian in *Twelfth Night* with the Saratoga Shakespeare Company, the Charlatan in *Petrouchka* with the Albany-Berkshire Ballet, Bashmachkin in *The Overcoat* with the Egress Theatre Company at the Brooklyn Lyceum, Benny in *Martha&Me* for FringeNYC, Prince Charm-

ing in *The Magic of Frederick Loewe* with the Bandwagon Theatre Company at the Wings Theater and Howard Carter in *The Mystery of King Tut* for TheatreWorks/USA. He was a principal vocalist with the San Francisco Symphony Orchestra in *A Celebration of Leonard Bernstein* conducted by Michael Tilson Thomas and has appeared in commercials for products such as iJoy, Afrin and Hemspray. He received a BFA in musical theatre from the University of Michigan and an MFA in acting from the American Conservatory Theater.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

ADAM GWON (*Playwright*) was named one of “50 to Watch” by *The Dramatist* magazine, and won the 2008 Fred Ebb Award for excellence in musical theater songwriting. His musical *Ordinary Days* made its NYC premiere this season with a sold-out run at the Roundabout Theatre Company. Mr. Gwon’s other projects include the upcoming *The Boy Detective Fails* (book: Joe Meno), *Bernice Bobs Her Hair* (book/lyrics: Julia Jordan) and *Ethan Frome* (book: Michael Ruby). His work has been seen at Roundabout, Primary Stages, York Theatre, Signature Theatre (Arlington), the Kennedy Center, Ars Nova, New Dramatists, NAMT, NYMF, SPF/Public Theater, Adirondack Theatre Festival, Pennsylvania Centre Stage, Finborough Theatre (London), the ASCAP/Disney workshop, and many others. His other honors include the ASCAP Harold Adamson award, the MAC John Wallowitch award and a MAC Award nomination for best song, as well as commissions from SCR, Signature Theatre (Arlington), Broadway Across America, and the EST/Sloan Project. Mr. Gwon has been a fellow at the MacDowell Colony and the Dramatists Guild, an artist-in-residence at Weston Playhouse, and is a graduate of NYU’s Tisch School of the Arts. www.adamgwon.com.

ETHAN MCSWEENEY (*Director*) made his Off Broadway debut with the 1998 NY premiere of John Logan’s *Never the Sinner* (Drama Desk and Outer Critics Circle awards) and his Broadway debut with the 2000 revival of Gore Vidal’s *The Best Man* (Tony Award nomination, Drama Desk and Outer Critics Circle awards). He has directed more than 50 productions of new plays, revivals and classics for preeminent companies around the U.S., including the Guthrie, the Globe, the Shakespeare Theatre, the Alley, Center Stage, the Denver Center, George Street Playhouse, Pittsburgh Public, San Jose Rep, SCR, Westport, Wilma, Playwrights Horizons, Primary Stages and the National Actors Theatre. Recent New York highlights include the New York premieres of Kate Fodor’s *100 Saints You Should Know* (Playwrights Horizons) and Jason Grote’s *1001* (P. 73), which were both named among the Top Ten of 2007 by *Time Out* and *Entertain-*

ment Weekly magazines. Other notable recent work includes the premieres of *Cornelia* and *In This Corner* at the Globe (San Diego Critics Circle Award) and *A Body of Water* at both the Globe and the Guthrie (San Diego Critics Circle Award and Minneapolis *Star Tribune* Award); the world premiere of *Mr. Marmalade* at South Coast Rep; the American premiere of David Lan’s adaptation of *Ion* at the Shakespeare Theatre, *Who’s Afraid of Virginia Woolf* at Center Stage, (Baltimore City Paper, Best of 2008), *A View from the Bridge* at the Guthrie, *Major Barbara* at the Shakespeare (Helen Hayes Award nomination) and revivals of *The Glass Menagerie*, *Death of a Salesman*, *The Just*, *The Cherry Orchard* and *All My Sons* for the Chautauqua Theater Company — where he has spent the last five summers as Artistic Director. Long involved in the leadership of arts institutions, Mr. McSweeney currently serves as Treasurer on the Executive Board of the Stage Directors and Choreographers Society, an independent national labor union. He received the first ever undergraduate degree in theater and dramatic arts bestowed by Columbia University.

DENNIS CASTELLANO (*Musical Director*) has musically directed the SCR productions of *Putting It Together*, *An Italian Straw Hat*, *A Little Night Music*, *A Christmas Carol*, *Happy End*, *Sunday in the Park with George* and *A Chorus of Disapproval*. Recent credits include *The Full Monty* and the American premiere of *Twice Upon a Time* for Civic Light Opera of South Bay Cities; *Me and My Girl* and *A Chorus Line* for The Music Theatre of Wichita; *My Fair Lady*, *The Unsinkable Molly Brown*, *Guys and Dolls* and *Annie Get Your Gun* for McCoy Rigby Entertainment; *The King and I*, *A Funny Thing Happened On the Way to the Forum* and *Thoroughly Modern Millie* for Musical Theatre West; *Lil Abner* for the Musical Theatre Guild; and just this past summer conducted *Guys and Dolls* and *Man of La Mancha* for the Sacramento Music Circus, where he has conducted for the past 20 seasons. Mr. Castellano serves as the Head of the Music Theatre Program at UC Irvine and is very proud of his many students performing in New York and around the country.

FRED KINNEY (*Scenic Design*) returns to SCR after having designed *A Year with Frog & Toad* and *Sunlight*. Other credits include *Peter Pan and Wendy* (Prince Music Theater); *A Picasso* (Pittsburgh City Theatre); *Serious Money* (Yale Repertory Theatre); *Intimate Apparel* (San Diego Repertory Theatre); *The Price* and *Old Wicked Songs* (Vienna’s English Theatre); *The Grouch* (The Shakespeare Theatre of New Jersey); *End Game* and *Taming of the Screw* (Cutting Ball Theatre, San Francisco) *Cats Talk Back* and *Suburban Stories* (NYC Fringe Festival); *The Good Daughter*, *The Adjustment*,

Color of Flesh, *Winterizing a Summer House* (New Jersey Repertory Company); *Tartuffe*, *Sleuth*, *Angel Street*, *Proof*, *Noises Off*, *On Golden Pond* and *Bus Stop* (Triad Stage, Greensboro, N.C.). He is recipient of the NEA/TCG Career Development Program for Designers and holds an MFA from the Yale School of Drama.

ANGELA BALOGH CALIN (*Costume Design*) designed *The Happy Ones* earlier this season and last season's *Noises Off*, *Dead Man's Cell Phone* and *Tales of a Fourth Grade Nothing*. Additional SCR credits include *Taking Steps*, *Culture Clash in AmeriCCa*, *Doubt, a parable*, *The BFG (Big Friendly Giant)*, *Nothing Sacred*, *A View from the Bridge*, *The Real Thing*, *The Studio*, *Princess Marjorie* and *Mr. Marmalade*; set and costume design for *Dumb Show*, *The Retreat from Moscow*, *Terra Nova*, *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 2008. She is a resident designer at A Noise Within, where her costume designs include *Another Part of the Forest* (Los Angeles Drama Critics Circle Award and Garland Award), *Little Foxes* (Garland Award), *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 Miracle Worker* at Denver Center Theatre, *The Constant Wife* at Pasadena Playhouse, *The Ice-Breaker* at Laguna Playhouse, *The Cherry Orchard* at Georgia Shakespeare, *A Midsummer Night's Dream* at The Hollywood Bowl, *Christmas on Mars* and *The Winter's Tale* at The Old Globe, *The Last of Mr. Lincoln* at El Portal Theatre, *Diablogues* at Tiffany Theatre, *Bloody 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.

LONNIE RAFAEL ALCARAZ (*Lighting Design*) is an Associate Professor at UC Irvine and a professional lighting designer. He has designed at various regional theatres, such as the Oregon Shakespeare Festival, Berkeley Repertory Theatre, Pasadena Playhouse, Arena Stage, Laguna Playhouse, Alabama Shakespeare Festival, Great River Shakespeare Festival and the Utah Shakespearean Festival. In addition to fourteen seasons with *La Posada Mágica*, productions at SCR include *Saturn Returns*, *Goldfish*, *An Italian Straw Hat: A Vaudeville*, *Culture Clash in AmeriCCa*, *Doubt, a parable*, *My Wandering Boy*, *The Prince and the Pauper*, *Blue Door*, *Man*

from Nebraska, *Bunnacula*, *The Hoboken Chicken Emergency*, *Play Strindberg*, *Dimly Perceived Threats to the System*, *Sidney Bechet Killed a Man* (for which he received a *Drama-Logue Award*), *BAFO*, *Later Life* and *Three Viewings*. He designed Culture Clash's *The Birds* at both SCR and Berkeley Repertory Theatre, along with their national touring show, *Radio Mambo*. Recent design experience includes *Flow on the LA River* for Cornerstone Theater Company, *Dead Man's Cell Phone* at Oregon Shakespeare Festival, *Of Mice and Men* at Pasadena Playhouse, Richard Montoya's *Water & Power* at San Diego Repertory Theatre, *The Tempest* and *Love's Labour's Lost* at the Great River Shakespeare Festival and multiple productions with Cornerstone Theater Company, where he is an associate artist. He was also a designer for Universal Studios, Japan. He is a member of the United Scenic Artist/IATSE - Local 829. His complete design portfolio can be found at www.lradesigns.com

KIMBERLY EGAN (*Sound Design*) recently designed *Saturn Returns* and *Junie B. Jones and a Little Monkey Business* for SCR and is excited to be designing her third production this season with *Ordinary Days*. She returned to her native United States this summer after having lived in London for a number of years. Recent UK design credits include *The Tempest* with Rifco Arts at Leicester Square Arts Theatre; *Fat Pig* at Trafalgar Studios and the Comedy Theatre; *Dealers Choice* at Trafalgar Studios; *Lone Star* and *Private Wars* at the King's Head; *Meri Christmas* with Rifco Arts, UK tour; and *Breakfast with Johnny Wilkinson* at Menier Chocolate Factory. Recent UK associate design credits include *A Little Night Music* at the Garrick Theatre and *Little Shop of Horrors*, UK tour produced by the Menier Chocolate Factory; *Saturday Night Fever*, Asia tour; *Fame*, UK tour and at Shaftesbury Theatre; *The Wedding Singer*, UK tour; *Footloose*, UK tour and at Novello Theatre; and *La Cage Aux Folles* at the Playhouse Theatre as well as the April 2010 Broadway transfer. She received a BFA in Theatre Sound Design from Boston University.

JASON H. THOMPSON (*Projection Design*) New York designs include *Remember Me* (Parsons Dance Company, Joyce Theatre) and *This Beautiful City* (The Civilians, Vineyard Theatre). International and regional work includes *Stars on Ice* 2007-2009 USA and Canadian Tours, *Palm Beach* (director: Des McAnuff, La Jolla Playhouse), Aerosmith *Route of All Evil Tour* (opening video montage), *Rock of Ages* (director: Kristin Hanggi, Flamingo Casino and Los Angeles Venues), *Disturbed* by Lisa Loomer (TheatreWorks), *Back to Bacharach and David* (director: Kathy Najimy, Music Box at the Fonda), *A Tale of Two Cities* (Royal Theatre, Brighton, UK), and *Finding Home* (National Concert Hall, Taiwan and Van-

couver, Canada). Designs at the Pasadena Playhouse include *Baby It's You!* (director: Floyd Mutrux), *The Night is a Child* (director: Sheldon Epps); at Kirk Douglas Theatre *This Beautiful City* (director: Steven Cosson), *Of Equal Measure* (director: Leigh Silverman); at Geffen Playhouse *By the Waters of Babylon* (director: Richard Seyd), *The God of Hell* (director: Jason Alexander), *The Quality of Life* (director: Jane Anderson); Theatre @ Boston Court *God Save Gertrude* (director Michael Michetti) and *The Sequence* (director: John Langs). Other Los Angeles work includes *The History and Mystery of the Universe* (Rubicon Theatre Company), *Sunday in the Park with George* (director: Jason Alexander, Reprise!) and *Battle Hymn* (Circle X). He received an MFA in Design from UC San Diego.

KATHRYN DAVIES* (*Stage Manager*) previously stage managed *Our Mother's Brief Affair*, *The Injured Party*, *The Brand New Kid* and *Imagine* and assistant stage managed *The Importance of Being Earnest* at SCR. She has been stage managing in theatre and opera for the past 18 years across Canada and for 2 years in the U.S. Favorite credits include *La Bobème*, *Hansel and Gretel*, and *Lucia di Lammermoor* at Tulsa Opera; *The Mystery of Irma Vep* at The Old Globe; *The Marvellous Wonderettes* at Laguna Playhouse; *Tosca*, *La Traviata*, *Roméo et Juliette*, *Don Pasquale*, *Otello*, *La Fille du Régiment* and *La Bobème* at Opera Ontario; *Of Mice and Men* at Theatre Calgary/CanStage/Neptune Theatre; *The Dresser* at Manitoba Theatre Centre; *Vinci* at CanStage/Manitoba Theatre Centre/National Arts Centre; *Skylight*, *Anything That Moves*, *The Four Lives of Marie*, *Motel Hélène*, *Good Bones* and *Emphysema* at Tarragon Theatre; *To Kill A Mockingbird* at Citadel Theatre/Manitoba Theatre Centre; *Phèdre* at Soulpepper Theatre Co.; *Closer*, *Romeo and Juliet* and *The Taming of the Shrew* at CanStage; *The Wizard of Oz* at The Grand Theatre; *Random Acts*, *One Flea Spare* at Nightwood Theatre; *The Miracle Worker* and *Charley's Aunt* at Atlantic Theatre Festival; *Still The Night* and *Maggie and Pierre* at Theatre Passe Muraille; and *The Designated Mourner* at Tarragon Theatre and the Edinburgh Fringe Festival. Ms. Davies

PAM AND JIM MUZZY (*Honorary Producers*), one of SCR's most enthusiastic couples, have underwritten *Dead Man's Cell Phone* (2007) and the world premieres of *Princess Marjorie* (2005) and *The Further Adventures of Hedda Gabler* (2006). They have also helped to brighten the holidays as underwriters of *La Posada Mágica*. They are major donors to the Next Stage Campaign, Gala underwriters, Platinum Circle members and subscribers to both stages as well as the Theatre for Young Audiences series. Pam is on the SCR Board of Trustees and a member of the Gala Committee.

has also worked as Head Theatre Representative at the Toronto International Film Festival and AFI Fest, 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. In May 2008, he and Martin Benson received the Margo Jones Award for their lifetime commitment to theatre excellence and to fostering the art and craft of American playwriting. In addition, 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

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

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of South Coast Repertory and has been Managing Director since 1994. A member of the SCR staff since 1979, she has served in a number of administrative capacities including Subscriptions Manager, Business Manager and General Manager. She served on the board of Theatre Communications Group

(TCG), the national service organization for theatre, from 1998- 2006, and was its President for four years. She has also served as Treasurer of TCG, Vice President of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. In addition, she represents SCR at national conferences of TCG and LORT, is a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council, and site visitor for the NEA; served on the Advisory Committee for the Arts Administration Certificate Program at 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 she recently joined the board of the Nicholas Endowment. 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 in Costa Mesa, California, SCR produces a five-play season on its Segerstrom Stage, a four-play season on its Argyros Stage, plus two annual holiday productions. 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, from which up to five world premieres are produced each season. Among the plays commissioned and introduced at SCR are Donald Margulies' *Sight Unseen* and *Brooklyn Boy*; Richard Greenberg's *Three Days of Rain*, *Everett Beekin* 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 for up to eight new plays. Over 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, particularly in the area of new play development.



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 Stage Directors and Choreographers Society, a national theatrical labor union.