



56th Season • 534th Production
JULIANNE ARGYROS STAGE / MARCH 8-29, 2020

South Coast Repertory

David Ivers
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents

OUTSIDE MULLINGAR

by John Patrick Shanley

Thomas Buderwitz
SCENIC DESIGN

Angela Balogh Calin
COSTUME DESIGN

Lonnie Rafael Alcaraz
LIGHTING DESIGN

Vincent Olivieri
SOUND DESIGN

Philip D. Thompson
DIALECT COACH

Beth Lopes
ASSISTANT DIRECTOR

Joanne DeNaut, CSA
CASTING

Michael Friedlander
STAGE MANAGER

Directed by
Martin Benson

Julianne & George Argyros/Argyros Family Foundation
HONORARY PRODUCERS

Originally commissioned by Manhattan Theatre Club (Lynne Meadow, Artistic Director; Barry Grove, Executive Producer),
with funds provided by U.S. Trust, and received its world premiere there on January 3, 2014.

OUTSIDE MULLINGAR is presented by special arrangement with Dramatists Play Service, Inc., New York.

CAST OF CHARACTERS

Tony Reilly	<i>Richard Doyle</i>
Anthony Reilly	<i>Scott Ferrara</i>
Aoife Muldoon	<i>Lynn Milgrim</i>
Rosemary Muldoon	<i>Devon Sorvari</i>

SETTING

A cattle and sheep farm outside Killucan, in Ireland. December 2008.

LENGTH

Approximately 90 minutes with no intermission.

PRODUCTION STAFF

Dramaturg	<i>Jerry Patch</i>
Assistant Stage Manager	<i>Rubén Bolívar</i>
Costume Design Assistant	<i>Sarah Timm</i>
Assistant to the Lighting Designer	<i>Erik Alkire</i>
Assistant to the Sound Designer	<i>Ezra Anisman</i>
Stage Management Intern	<i>Janette Braggs</i>
Light Board Operator	<i>Sean Deuel</i>
Sound Board Operator	<i>Jim Busker</i>
Automation Operator	<i>Steven McFann</i>
Dresser	<i>Raven Loc</i>
Additional Costume Staff	<i>Rome Fiore</i>

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.

Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons and the actors.

Videotaping and/or recording of this performance by any means whatsoever are strictly prohibited.

Electronic devices should be turned off or set to non-audible mode during the performance. Smoking is not permitted anywhere in the theatre.

Photos may be taken before and after the show, and during intermission, but not during the performance.

Show your appreciation for the play by using the hashtag #OutsideMullingarSCR and tagging the designers listed on P1.

Meet John Patrick Shanley

by Jerry Patch

John Patrick Shanley, born and raised in one of The Bronx's roughest neighborhoods and a leading American playwright for more than four decades, is as complex and contradictory a man as the characters who populate his plays.

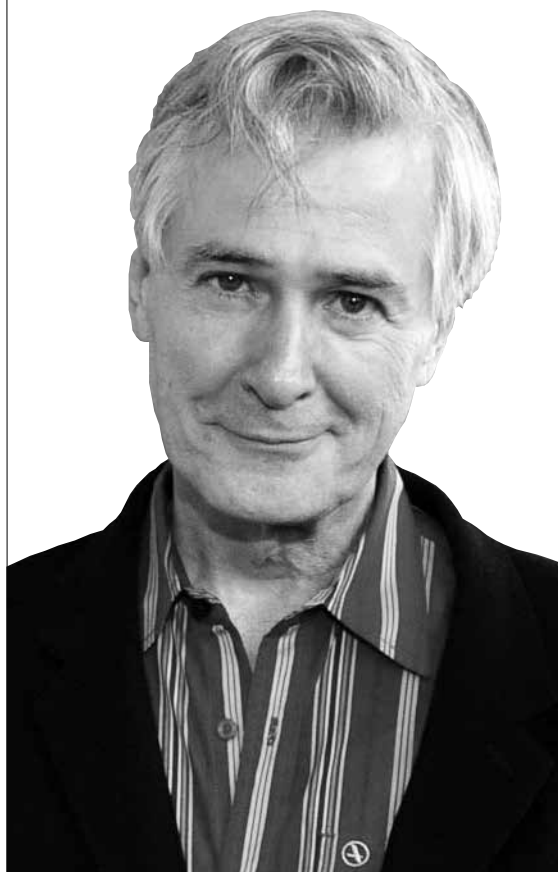
He is now 69 years old and has written more than 25 plays, several screenplays and a number of essays. One of them, an essay in *The New York Times* on Irishness entitled "Turns Out His Blood Runs Green," is a terrific account of how he came to write and premiere *Outside Mullingar*. Google it. It's worth it.

Shanley has an Academy Award (for his *Moonstruck* screenplay), a Best Play Tony Award, the Pulitzer Prize for Drama, an Obie Award, Drama Desk and Drama Critics' Circle awards and a Lucille Lortel Award (for *Doubt, a Parable*, which SCR produced in 2007), plus a host of nominations for those and other works. He frequently directs his own work including the film, *Doubt* (with Meryl Streep, Philip Seymour Hoffman, Amy Adams and Viola Davis). His plays continue to be revived regularly across North America and have been translated into 15 languages.

ON WORKING IN HOLLYWOOD

"It's antithetical to my nature. I like to make a good living, but there are limits to how much cash is good for a person to have coming over the transom every day. It's also addictive. Money is like heroin, and I grew up in a neighborhood that was destroyed by heroin.

I've watched addiction all my life. Celebrity is like heroin. And constant praise is like heroin. No one can resist constant praise. I had to get out."



His plays are often personal testaments. A lifetime as a New Yorker and his affection for its Italians evoked *Moonstruck* and *An Italian-American Reconciliation*. Works like *Doubt* and the recent *Prodigal Son* are drawn from his Catholic school years and scholarship days at a private academy in New Hampshire. Many more, like *Danny and the Deep Blue Sea* or *Savage in Limbo*, chronicle his struggles with love, from an antagonistic relationship with his mother through two broken marriages and intervening years when he never lacked companions. One of his most quoted lines: "Monogamy is like a 40-watt bulb. It works, but it's not enough."

Outside Mullingar evolved from Shanley's immigrant father asking him to take him "home," a trip to Ireland that he couldn't manage on his own (you'll find his own words about this trip in *The New York Times* essay). He met his relatives there and returned again with his director (Doug Hughes) and designer (John Lee Beatty) before rehearsals for the Manhattan Theatre Club premiere began in late 2013.

Shanley was a tough kid in The Bronx. Averse to authority—not a way to get along in Catholic schools—he was thrown

out of activities and finally out of the school, but was rescued by a prep school scholarship. A scrapper who joined the Marines after high school, he was given the sobriquet “Manly John Shanley” by less pugnacious colleagues in theatre. He had initially been attracted to the theatre in high school, working on a production of *Cyrano de Bergerac*. The emotional, romantic streak he found in Edmond Rostand’s classic has never left him. Witness him as playwright and director, sobbing during the first reading of his *Prodigal Son*, an autobiographical play about Shanley’s boarding school days, played by a then young unknown named Timothée Chalamet.

After his Marines service, Shanley graduated from New York University with a degree in educational theatre and was valedictorian of his class. He had the usual aspiring writer’s catalog of subsistence jobs—bartender, sandwich maker, locksmith, furniture mover, house painter, elevator operator and even a stint as house manager during Manhattan Theatre Club’s early days—until the success of *Moonstruck* gave him the wherewithal to write full time.

Initially he aspired to poetry, a lyrical aspect of his theatrical voice that has characterized his playwrighting career. He switched to writing plays because, he explains, “Playwriting is the last great bastion of the individual writer. It’s exciting precisely because it’s where the money isn’t. Money goes to safety, to consensus.

ON GROWING UP IN THE BRONX

“It was a very violent neighborhood. It was extremely anti-intellectual and racist, and none of this fit me. I was in fistfights from age 6. I did not particularly want to be. People would look at me and become enraged at the sight of me. I believe the reason was they could see that I saw them. And they didn’t like that.”

It’s not individualism.”

Shanley spent his 40s fighting persistent glaucoma that, for a time, blinded him in each eye (not at the same time, fortunately), and that finally stabilized after a series of operations, leaving him imperfectly sighted. In 1992, he and his wife adopted two infant sons and, over the years, he proved a model divorced father to both.

Besides collaborating as writer and director on his own work, Shanley has



ON DISCOURSE IN OUR TIME

Debate has become the dominant form of communication. There is no room or value placed on doubt, which is one of the hallmarks of the wise man. It’s getting harder and harder in this society to find a place for spacious, true intellectual exchange. It’s become about who won the argument—which is just moronic.” —*Shanley in 2004*

served on boards and committees on behalf of playwrights and the theatre in general. But, from his days on the streets of The Bronx until now, he has been a loner—an outsider, keeping his own counsel. He wouldn’t—and couldn’t—have had it any other way.

Above, Rebecca Mozo, Linda Gehringer and James Joseph O’Neill in SCR’s 2007 production of *Shanley’s Doubt: a parable*. The play is set in 1964 at the fictional St. Nicholas Church School, in the Bronx.

Artist Biographies



RICHARD DOYLE
Tony Reilly

is an SCR Founding Artist, last seen in the 40th anniversary production of *A Christmas Carol* (his 36th year). He also was seen in *Kings, Rest* and *The Weir*, among more than 200 SCR productions. His other favorites include *Holy Days; The Beard of Avon; You, Nero; Men's Singles; Unsuitable for Adults* (U.S. premiere); *Playland; Frankie and Johnny in the Clair de Lune; The Crucible; Intimate Exchanges; Cyrano; A View from the Bridge; Of Mice and Men*; and, from SCR's Third Step Theatre, *The Tavern* by George M. Cohan. Live stage is Doyle's first love, but he has also kept busy with film and television including a longtime continuing role as Mr. Gaines on "Cheers" and several roles in "M*A*S*H," as well as *Air Force One, Mass Appeal* and the independent feature, *Abduction of Angie* (a job he booked on St Patrick's Day, which seems appropriate to mention). Voice acting brought him face to face with the genesis of his love for live performance: storytelling. His work as an animation voiceover actor ranges from "Sky Commanders" and The Chimp Channel, to video and motion capture, performances in dozens of video games, like "MGS 3" as Big Boss, to podcasts like "Exeter" and "Solve." A decade ago, Doyle was noticed by The Pageant of the Masters and tapped to be the live show narrator for this unique event, where he enjoins the audience to "enjoy the show." Here at SCR, he likewise hopes that you "Enjoy the Show!"



SCOTT FERRARA
Anthony Reilly

is delighted to be making his debut at South Coast Repertory. His Broadway and off-Broadway credits include *Henry IV, Parts 1 and 2* (Lincoln Center Theater), *The Caine Mutiny Court-Martial, The Mystery Plays* and *Avow*. His regional credits include *To Fool the Eye, The School for Scandal, Misalliance, Julius Caesar* (Guthrie Theater); *Hamlet, The Pillowman, Amy's View* (Denver Center for the Performing Arts); *Who's Afraid of Virginia Woolf, Othello, Romeo and Juliet* (The Old Globe Theatre); *The Rivals* (Huntington Theatre); *A Silent Woman* (Shakespeare Theatre Company, Washington, D.C.); *The Mystery Plays* (Yale Repertory Theatre); *The Real Thing* (Pasadena Playhouse); and

Les Liaisons Dangereuses (Antaeus Theatre Company). His television and film credits include "Modern Family," "24" and *The Brink*. He is a certified assistant teacher of Fitzmaurice Voicework®. Ferrara holds an MFA from The Old Globe/University of San Diego. scottferrara.com, voice-and-presence.com



LYNN MILGRIM
Aoife Muldoon

appeared at SCR previously in *A Doll's House, Part 2* (Robby Award), *Rest, The Trip to Bountiful, The Heiress, The Caucasian Chalk Circle, Bosoms and Neglect, The Countess, Death of a Salesman* and *Pygmalion*. On Broadway, she was seen in *Otherwise Engaged*, directed by Sir Harold Pinter; *Bedroom Farce*, directed by Sir Peter Hall; *Charley's Aunt*; and in the international tour of *Brighton Beach Memoirs*, directed by Gene Saks. Her off-Broadway appearances include *Win/Lose/Draw, Echoes, Macbeth, Crimes of Passion, City Scene, Talking With* and *Ribcage* at Manhattan Theatre Club; and *Close of Play* and *Museum* at New York Shakespeare Festival. She has played leading roles in regional theatres nationwide including the Los Angeles productions of *The Marriage of Bette and Boo, Harvey, Eastern Standard* (Robby Award), *Treasure Hunt* (Robby Award nomination), *Accelerando* and *Brush Strokes* and has just completed a run of *Arsenic and Old Lace* at La Mirada Theatre. She has guest-starred on numerous television shows, most recently "Chicago Med" and "The Fosters," and has been a series regular in pilots for CBS and ABC. She is a member of The Antaeus Theatre Company, where she appeared in *Tonight at 8:30, Uncle Vanya, Hedda Gabler* (Robby Award nomination), *The Malcontent* (Stage-SceneLA Award for outstanding performance by a featured actress) and *Wedding Band* (Ovation Award nomination).



DEVON SORVARI
Rosemary Muldoon

is thrilled to return to SCR after playing the "plot twist" in the world premiere of *The Siegel* (2017). Her other theatre credits include Elaine Robinson in the first national tour of *The Graduate* and productions at Lincoln Center Theater (*Ab, Wilderness!*), Mark Taper

Forum (*The School for Scandal*), The Cape Playhouse (*Inherit the Wind*), Alley Theatre (*A Christmas Carol*), Philadelphia Theatre Company (*The Play About the Baby*), Alabama Shakespeare Festival (*Hamlet, Much Ado About Nothing*), Cleveland Playhouse (*The Imaginary Invalid*), Buffalo Studio Arena (*Summer and Smoke*), Syracuse Stage (*Romeo and Juliet*), The Mint (*Pericles*), HERE (*Greed Flood*), Expanded Arts (*As You Like It*), Tribeca Lab (*Macbeth*), A Noise Within (*The Illusion*), L.A. Theatre Works (*Oslo, Uncle Vanya, Cyrano de Bergerac* and others) and *The Crucible* and others at the Antaeus Theatre Company. Her film credits include *He's Watching*, directed by Steven Brand, and dying a gory death in *Hellraiser: Revelations*. Her television credits include "The Mentalist" and recurring roles on "Gilmore Girls" and "ER." She is also an award-winning audiobook narrator and is a grateful graduate of New York University's Tisch School of the Arts. Special thanks to Jason Duff. devonsorvari.com

PLAYWRIGHT, DIRECTOR AND DESIGNERS

JOHN PATRICK SHANLEY (*Playwright*) is from the Bronx. He was thrown out of St. Helena's kindergarten. He was banned from St. Anthony's hot lunch program for life. He was expelled from Cardinal Spellman High School. He was placed on academic probation by New York University and instructed to appear before a tribunal if he wished to return. When asked why he had been treated in this way by all these institutions, he burst into tears and said he had no idea. Then he went into the United States Marine Corps. He did fine. He's still doing okay.

MARTIN BENSON (*Director, SCR Founding Artistic Director*) has directed 125 of SCR's productions. In 2008, he and Founding Artistic Director David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and fostering the art and craft of American playwriting. They also accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. 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 the world premiere of Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and Houston's Alley Theatre. He has directed American classics such as *A Streetcar Named Desire* and has distinguished himself in staging contemporary work including the critically acclaimed California premiere of William Nicholson's *Shadowlands*. He directed revivals of Beth Henley's *Abundance* and Horton Foote's *The Trip to Bountiful*; Samuel D. Hunter's *The Whale* and

Rest (world premiere); *The Whipping Man* by Matthew Lopez; and *The Roommate* by Jen Silverman (west coast premiere). Benson received his BA in theatre from San Francisco State University.

THOMAS BUDERWITZ (*Scenic Design*) previously designed *The Monster Builder*, *The Whipping Man*, *Tartuffe* (co-design with Dominique Serrand), *The Whale*, *The Prince of Atlantis*, *The Trip to Bountiful*, *Three Days of Rain*, *The Weir*, *Crimes of the Heart*, *Putting It Together*, *Collected Stories*, *The Heiress*, *Doubt*, *Pig Farm*, *Bach at Leipzig*, *Proof*, *A Delicate Balance*, *A Christmas Carol* (18 previous seasons), *But Not for Me* and 2007-16 Galas for SCR. He has designed for other theatres including the Shakespeare Theatre Company, Berkeley Repertory Theatre, Goodman Theatre, Geffen Playhouse, Pasadena Playhouse, Center Theatre Group, The Kennedy Center for the Performing Arts, Portland Center Stage, Intiman Theatre, Indiana Repertory Theatre, Artists Repertory Theatre, Laguna Playhouse, Denver Center Theatre Company, Chautauqua Theater Company, Reprise Theatre Company, Arizona Theatre Company, Utah Shakespeare Festival, Boston Court Pasadena, A Noise Within, Antaeus Theatre Company, PCPA Theaterfest and San Diego Repertory Theatre. Buderwitz has received six Los Angeles Stage Alliance Ovation Awards and three Los Angeles Drama Critics Circle Awards. His television designs include specials and series for every major broadcast and cable network. He has been honored with three Emmy Award nominations and an Art Directors Guild Award nomination. He is a proud member of United Scenic Artists, Local 829, and is adjunct faculty at the University of Southern California School of Dramatic Arts.

ANGELA BALOGH CALIN (*Costume Design*) is very pleased to be collaborating again with director Martin Benson. She is a costume and set designer with more than 120 productions in local and regional theatres. Her recent credits include *Into the Breeches* at Asolo Repertory Theatre and Cleveland Play House, *Shakespeare in Love* at Alliance Theatre and Orlando Shakespeare, *Sweet Charity* at Freud Playhouse at UCLA and *Gem of the Ocean* and *Buried Child* at A Noise Within, where she's a resident artist. Her work has been seen at Cleveland Play House, Asolo Repertory Theatre, the Hollywood Bowl, The Old Globe, Milwaukee Repertory Theater, Denver Center for the Performing Arts, Alliance Theatre, Pasadena Playhouse, Orlando Shakespeare, Chautauqua Theatre Company, Georgia Shakespeare, Laguna Playhouse, Antaeus Theatre Company and other theatres in Southern California. She has garnered awards including the LA and Cleveland Drama Critic's circles, Ovation and *Backstage* and *Drama Logue* awards. She has 16 film production credits in the U.S. and her native Romania, where she trained at the Academy of Arts N. Grigorescu in Bucharest, Romania, with an MFA in set and costume design.

LONNIE RAFAEL ALCARAZ (*Lighting Design*) is a professor at the University of California, Irvine, where he is the head of the lighting design program. He has designed for various regional theatres such as Oregon Shakespeare Festival, Repertory Theatre of St. Louis and Utah Shakespeare Festival. Among the productions he has designed at SCR are *The Whipping Man*, *Long Road Today/El Largo Camino de Hoy*, *4,000 Miles*, *Three Days of Rain*, *La Posada Mágica*, *Saturn Returns*, *Culture Clash in AmeriCCa*, *Doubt* and *My Wandering Boy*. His recent designs include *Opera Festival on Ice* for Bietak Production (Muscat, Oman); *Macbeth*, *Cymbeline* and *No Child* at Great River Shakespeare Festival; *Mojada* at Oregon Shakespeare Festival and Portland Center Stage; *Murder for Two* at Cincinnati Playhouse in the Park and Center REPERTORY Company (Walnut Creek, Calif.); *All is Calm* at Alabama Shakespeare Festival; and *SEED: A Weird Act of Faith* for Cornerstone Theater Company, where he is an associate artist. He is a member of the United Scenic Artists, Local 829/International Alliance of Theatrical Stage Employees. His complete design portfolio can be found at lradesigns.com.

VINCENT OLIVIERI (*Sound Design*) is pleased to return to SCR for *Outside Mullingar*. His previous projects include *Sheepdog*, *Five Mile Lake*, *Jitney*, *Emilie—La Marquise Du Chatelet Defends Her Life at the Petit Theatre at Cirey Tonight*, *Feminine Ending* and *Noises Off*. His Broadway credits include the design and score for *High* and his off-Broadway design credits include *The Water's Edge*, *Omnium-Gatherum*, *The God Bothers* and *Fatal Attraction: A Greek Tragedy*. His New York City and regional credits include productions with The Geffen Playhouse (Ovation Award nominations), Woolly Mammoth Theatre, Cincinnati Playhouse in the Park (LCT Award), Portland Center Stage, Center Stage (Baltimore), Barrington Stage Company, The Juilliard School, Syracuse Stage, Ensemble Theatre of Cincinnati (Cincinnati Entertainment Award), Virginia Stage Company and Berkshire Theatre Festival. He has created designs for world-premiere productions by Roberto Aguirre-Sacasa, Kirsten Greenidge, Lauren Gunderson, Charles L. Mee, Adam Rapp, Theresa Rebeck and August Wilson. For three years, Olivieri was the resident sound designer at Actors Theatre of Louisville and the Humana Festival of New American Plays. He is a graduate of the Yale School of Drama and serves on the faculty at University of California, Irvine. soundandstage.net/sound.

PHILIP D. THOMPSON (*Accent Coach*) teaches at UC-Irvine and works as a voice and accent coach for professional and university productions. He is certified as a master teacher of Fitzmaurice Voicework®, is the co-founder of Knight-Thompson Speechwork and is the past president of the Voice and Speech Trainers Association. He is the head of voice and text at the Utah Shakespearean Festival

HONORARY PRODUCERS

JULIANNE & GEORGE ARGYROS/ARGYROS FAMILY FOUNDATION have been leading supporters of South Coast Repertory since its earliest days. Highlights of their generosity include major contributions to the Next Stage Campaign, leading to the naming of the Julianne Argyros Stage, and to the Legacy Campaign to build the theatre's endowment. Julianne is an Honorary Trustee and, in 2013, she served as Honorary Chair of SCR's legendary 50th Season Gala, Theatrical Gold. In December 2019, the Argyroses announced another major gift to SCR, a portion of which will make possible an entirely new production of *A Christmas Carol*, to debut in November 2021. The couple is delighted to underwrite John Patrick Shanley's charming romantic comedy, *Outside Mullingar*. About the play, Julianne says: "We're always proud to support productions at SCR—whether comedy or drama, we know it will always be an outstanding show." We are deeply grateful to the Argyros Family for their extraordinary commitment to SCR and to our community.

and has served as resident coach there since 1999, coaching more than 100 productions. 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. This is his 33rd production at SCR.

BETH LOPES (*Assistant Director*) is delighted to be back at SCR after directing last season's *The Velveteen Rabbit* and *Junie B. Jones Is Not a Crook* the season before. Lopes received a BFA in drama from New York University and an MFA in directing from UC-Irvine. Her recent projects include *The Two Gentlemen of Verona* with New Swan Shakespeare Festival, where she is an associate artistic director; and *Romeo and Juliet: Hard Way Home*, a hybrid of Shakespeare's play and the music of Brandi Carlile, with CalRep. She is a proud member of the Society of Directors and Choreographers. For more information, visit her website: bethlopes.com.

MICHAEL FRIEDLANDER (*Stage Manager*) is excited and thrilled to be working with South Coast Repertory. He is a recent transplant to Los Angeles, hailing from New York City for the last six years; he's originally from Kansas City. His select theatre credits, among more than 30 productions in his career, range from off-Broadway to regional theatres to national tours and include *Key Largo* (Geffen

Playhouse); *Everything is Illuminated* (Ensemble Theatre Company); *The Magic Castle* (Academy of Magical Arts); *The Stone Witch* (Brierpatch Productions); *Cagney the Musical* (El Portal Theatre); *Rock of Ages* (Center Repertory Company); *First Noel* (Apollo Theater); *Saturday Night Fever* (Ogunquit Playhouse); *Tail! Spin!* (DR Theatrical Management); *Hello, Dolly!* (Big League Productions); *Romeo N Juliet* (Classical Theatre of Harlem); *The Unavoidable Disappearance of Tom Durnin* (Roundabout Theatre); *Blood Brothers* (Astoria Performing Arts Center, NY); and *Lost in Yonkers* (The Actors Company Theatre, NYC). He also has worked on numerous events for the Actors Fund, Vineyard Theatre, the Dramatists Guild of America and the Gay Men's Chorus of Los Angeles. He would like to thank his friends and family for supporting him in such a rewarding career.

RUBÉN BOLÍVAR (*Assistant Stage Manager*) is thrilled to be working on his 11th production at South Coast Repertory. Some of his favorite credits at SCR include *Photograph 51*, *Sugar Plum Fairy*, *Nate the Great*, *Sense and Sensibility* and *The Wizard of Oz*. His other ASM credits include *Daddy Long Legs* and *Cardboard Piano* (International City Theatre) and the world premiere of *The Central Park Five* (Long Beach Opera). Bolívar has a BA in theatre arts from California State University, Fullerton.

DAVID IVERS (*Artistic Director*) is responsible for the overall artistic operation of the theatre. He started at SCR in March 2019 and the 2019-20 season is the first that he has programmed here; he directed *She Loves Me* in 2020. Prior to SCR, he was artistic director for Arizona Theatre Company and, before that, served more than 20 years as an actor and director at Utah Shakespeare Festival, with the last six as artistic director. He was a resident artist at Denver Center for the Performing Arts for a decade, acting in and/or directing more than 40 plays and has helmed productions at many of the nation's leading regional theatres including the Guthrie Theater, Oregon Shakespeare Festival, Berkeley Repertory Theatre and South Coast Repertory. His early career included serving as associate artistic director of Portland Repertory Theatre and he appeared in productions at some of the nation's top regional theatres including Portland Center Stage and the Oregon, Alabama and Idaho Shakespeare festivals. He taught at the University of Michigan, University of Minnesota, Southern Utah University and Southern Oregon University. He earned his BA from Southern Oregon University and his MFA from the University of Minnesota.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of SCR. She has been managing director since 1994 and a member of SCR's staff since 1979. She is a past president of the board of Theatre Communications Group (TCG), the national service organization for theatre. In addition, she served as treasurer of TCG, vice president of the League of Resident Theatres (LORT) and as a member of the LORT Negotiating Committee for industry-wide union agreements. She represents SCR at national conferences of TCG and LORT and served as a theatre panelist and site visitor for the National Endowment for the Arts and the California Arts Council. Her teaching background includes a graduate class in non-profit management at UC-Irvine (UCI) and as a guest lecturer in the graduate school of business at Stanford. She was appointed by the chancellor to UCI's Community Arts Council and serves on the Dean's Leadership Society Executive Committee for the School of Social Sciences at UCI. She is also on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. She graduated from UCI with a degree in economics and pursued an additional course of study in theatre and dance. In March 2017, she received the Mayor's Award from the City of Costa Mesa for her contributions to the arts community. In 2018, she received the Helena Modjeska Cultural Legacy Award from Arts Orange County. In 2019, she was awarded UCI's Distinguished Alumna in the School of Social Sciences at the Lauds & Laurels Celebration.

DAVID EMMES (*Founding Artistic Director*) is co-founder of South Coast Repertory. He received the Margo Jones Award for his lifetime commitment to theatre excellence and to fostering the art of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career. 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*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions he has directed include *Red*, *New England*, *Arcadia*, *The Importance of Being Earnest*, *Woman in Mind* and *You Never Can Tell*, 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 from USC.



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.