



46th Season • 441st Production  
SEGERSTROM STAGE / JANUARY 22 - FEBRUARY 21, 2010

# South Coast Repertory

David Emmes  
PRODUCING ARTISTIC DIRECTOR

Martin Benson  
ARTISTIC DIRECTOR

presents

## FENCES

by August Wilson

Shaun Motley  
SCENIC DESIGN

Dana Rebecca Woods  
COSTUME DESIGN

Peter Maradudin  
LIGHTING DESIGN

Jim Ragland  
SOUND DESIGN

Ken Merckx  
FIGHT CONSULTANT

Jackie S. Hill  
PRODUCTION MANAGER

Jamie A. Tucker\*  
STAGE MANAGER

Directed by  
**Seret Scott**

Barbara & Bill Roberts  
HONORARY PRODUCERS

FENCES is presented by special arrangement with Samuel French, Inc.

## CAST OF CHARACTERS

(In order of appearance)

Bono ..... *Gregg Daniel\**  
Troy ..... *Charlie Robinson\**  
Rose ..... *Juanita Jennings\**  
Lyons ..... *Brandon J. Dirden\**  
Gabe ..... *Baron Kelly\**  
Cory ..... *Larry Bates\**  
Raynell ..... *Skye Whitebear, Sofya Ogunseitani†*

## SETTING

*1957, 1965. Pittsburgh.*

## LENGTH

*Approximately two hours and 30 minutes with one intermission.*

## PRODUCTION STAFF

Casting ..... *Joanne DeNaut, CSA*  
Dramaturg ..... *Kelly L. Miller*  
Assistant Stage Manager ..... *Chrissy Church\**  
Stage Management Intern ..... *Katherine McCarthy*  
Light Board Operator ..... *Aaron Shetland*  
Dresser ..... *Heather Bassett*

†Please Note: Children are double cast. Actor with † appears Tuesday, Thursday, Saturday evening, and Sunday at 2:30. Other actor appears in balance of performances.

\* 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, videotaping or other video or audio recording of this production is strictly prohibited.  
Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance.  
Smoking is not permitted anywhere in the theatre.*



*Media Partner*



*Seegerstrom Stage  
Season Media Partner*

**OrangeCoast**

*Media Partner*

*When the sins of our fathers visit us  
We do not have to play host.  
We can banish them with forgiveness  
As God, in his Largeness and Laws.*

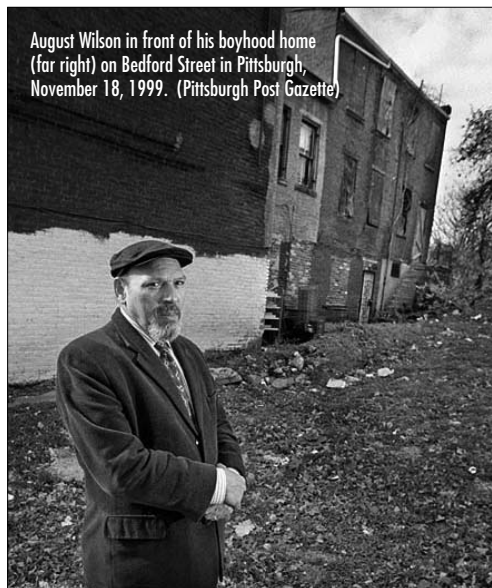
—August Wilson

Near the turn of the century, the destitute of Europe sprang on the city with tenacious claws and an honest and solid dream. The city devoured them. They swelled its belly until it burst into a thousand furnaces and sewing machines, a thousand butcher shops and bakers' ovens, a thousand churches and hospitals and funeral parlors and moneylenders. The city grew. It nourished itself and offered each man a partnership limited only by his talent, his guile, and his willingness and capacity for hard work. For the immigrants of Europe, a dream dared and won true.

The descendants of African slaves were offered no such welcome or participation. They came from places called the Carolinas and the Virginias, Georgia, Alabama, Mississippi, and Tennessee. They came strong, eager, searching. The city rejected them, and they fled and settled along the riverbanks and under bridges in shallow, ramshackle houses made of sticks and tar-paper. They collected rags and wood. They sold the use of their muscles and their bodies. They cleaned houses and washed clothes, they shined shoes, and in quiet desperation and vengeful pride, they stole and lived in pursuit of their own dream: That they could breathe free, finally, and stand to meet life with the force of dignity and whatever eloquence the heart could call upon.

By 1957, the hard-won victories of the European immigrants had solidified the industrial might of America. War had been confronted and won with new energies that used loyalty and patriotism as its fuel. Life was rich, full, and flourishing. The Milwaukee Braves won the World Series, and the hot winds of change that would make the sixties a turbulent, racing, dangerous, and provocative decade had not yet begun to blow full.

— August Wilson's introduction to *Fences*



August Wilson in front of his boyhood home (far right) on Bedford Street in Pittsburgh, November 18, 1999. (Pittsburgh Post Gazette)

Playwright Tony Kushner paid tribute to Wilson after his death, calling him "a giant figure in American theatre... He asserted the power of drama to describe large social forces, to explore the meaning of an entire people's experience in American history," Kushner said in the *New York Times*. "For all the magic in his plays, he was writing in the grand tradition of Eugene O'Neill and Arthur Miller, the politically engaged, direct, social realist drama. He was reclaiming ground for the theater that most people thought had been abandoned."

# August Wilson

## *A Short Biography*

**A**ugust Wilson was born Frederick August Kittel on April 27, 1945, to Daisy Wilson and Frederick Kittel, a white baker who had emigrated from Germany to Pittsburgh. The fourth of Daisy Wilson's six children, he changed his name to August Wilson after his father's death in 1965. The family lived in "the Hill," the Pittsburgh neighborhood that later provided the setting for most of his plays. Wilson quit school as a teenager, after a teacher wrongfully accused him of plagiarism, and educated himself in Pittsburgh's libraries, where he read such esteemed writers as Richard Wright, Langston Hughes and Ralph Ellison.

Wilson began his writing career as a poet, influenced largely by the writings of political poet and playwright Amiri Baraka. His political interests led him to become involved in theater in the late 1960s as a co-founder of Black Horizons, a Pittsburgh community theater. In 1978, he moved to Minnesota and soon received a fellowship from the Minneapolis Playwrights Center.

In 1981, St. Paul's Penumbra Theatre staged his first



**THE HILL DISTRICT:** Above, A group of men and women dining at the lunch counter of the B & M Restaurant in the lower Hill. Below left, A group of people boarding the 85 Bedford Trolley at the corner of Centre and Herron Avenues in the Hill District. Below right, Woogie Harris playing on a mirrored piano in Crawford Grill, a popular club which hosted local and nationally renowned musicians. Photos by Charles 'Teenie' Harris.

play, *Black Bart and the Sacred Hills*, a satirical western adapted from an earlier series of poems. In 1982, after several unsuccessful submissions, *Ma Rainey's Black Bottom* was accepted for a workshop by the National Playwrights Conference of the O'Neill Theatre Center in Connecticut, inaugurating Wilson's association with director Lloyd Richards, the head of the Playwrights Conference. Richards would direct the first five plays in Wilson's 10-play cycle chronicling the experiences of African Americans throughout the 20th century. The winner of Rockefeller and Guggenheim fellowships, a Drama Desk Award, two Pulitzer Prizes and four New York Drama Critics' Circle Awards, Wilson would become one of the late 20th century's most acclaimed playwrights over the next two decades.

In August 2005, Wilson shocked the theater world when he announced that he had inoperable liver cancer. The playwright died on October 2, 2005, a little more than six months after *Radio Golf*, the last play in the cycle to be written and produced, was premiered.

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# The Pittsburgh Cycle

by Christopher Rawson

The ten plays with which August Wilson conquered the American theater are sometimes called his Century Cycle, since each is set in a different decade of the twentieth century. But they are better called the Pittsburgh Cycle, since nine are set in a square mile or so of that city's Hill District and all ten are rich with the voices and places, stories and passions that Wilson absorbed in the years that he spent walking its streets and listening to the talk in its diners, barbershops, numbers joints, and jitney stations. The Hill is an active character in the cycle, as well as a literal crossroads and a metaphoric microcosm of black America.

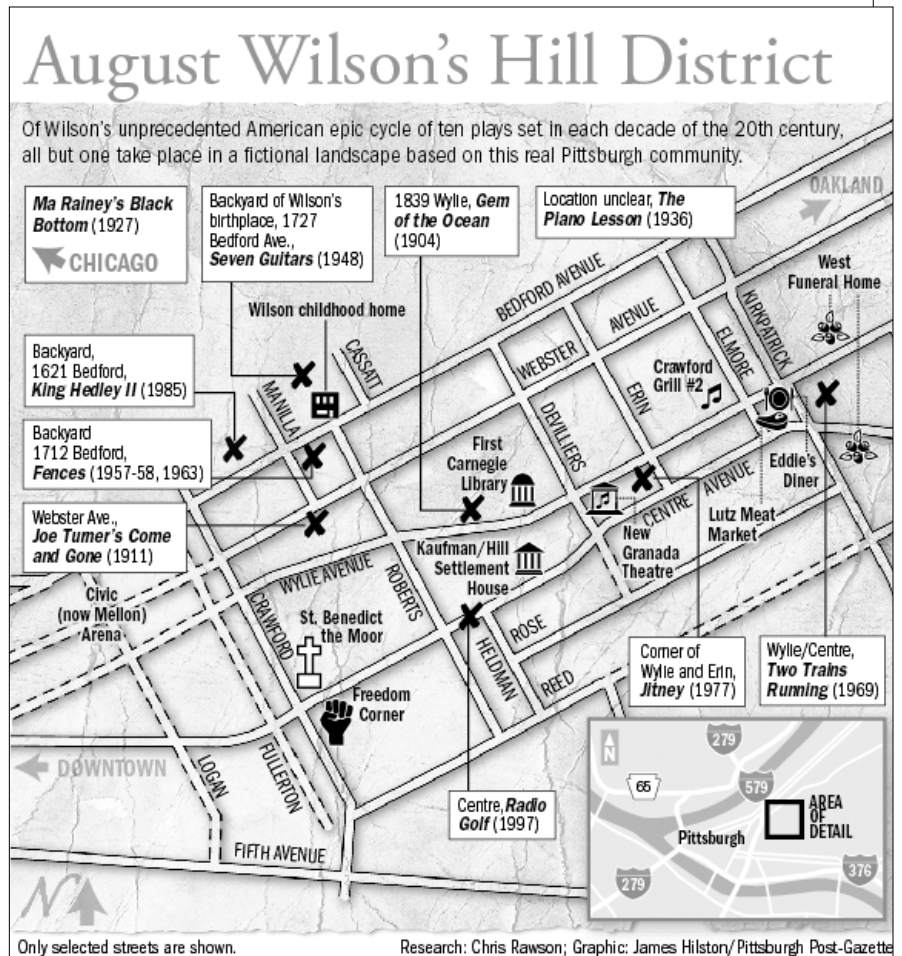
By 1904, the real Hill District had become a multiethnic melting pot. Roughly one-third black, one-third Eastern European Jews, and one-third everything else, it grew to hold some fifty-five thousand people. For blacks, who weren't always welcome in the adjacent downtown, it was a city within a city, its commerce and entertainment spiced with music (a dozen native jazz greats), sports (baseball's Josh Gibson and the Negro National League teams the Crawfords and the Grays), and journalism (the Pittsburgh Courier, once the nation's largest black newspaper, with nationwide circulation).

But at mid-century the aging Hill was torn apart by urban renewal, followed by the fires that protested the 1968 assassination of Martin Luther King, Jr. Wilson, who was born in 1945, witnessed this decline. He had dropped out of school at fifteen after bouts with racism, then educated himself at the Carnegie Library before doing his graduate studies in culture and politics on the streets of the Hill. By the time he moved to St. Paul, Minn., in 1978, the Hill was broken, its population having shrunk to less than fifteen thousand. In recent years it has started to come back. But, as if in cosmic compensation for history's cruelty, it already lives in Wilson's art.

The result is that we now speak of August Wilson's Hill, a gritty urban landscape transformed by art into something mythic, like Faulkner's

Yoknapatawpha County or Friel's Ballybeg. Writing from the distance of St. Paul and later Seattle, Wilson said that he heard more clearly the voices from the street corners and cigar stores of his youth. And he kept coming back to Pittsburgh to dip the ladle of his art into this crucible of memory and inspiration, using history much as Shakespeare did—as raw material to mold and shape. The outcome is stories rich in the “love, honor, duty, and betrayal” that he has said are at the heart of all his plays.

*Excerpted from the full article, which is available online at [www.scr.org](http://www.scr.org). Reprinted with the kind permission of the author. Christopher Rawson is chair of the American Theatre Critics Association and serves on the boards of the Theatre Hall of Fame and the Best Plays Theater Yearbook. Now senior theater critic for the Pittsburgh Post-Gazette, he has reviewed, interviewed, and chronicled August Wilson since 1984. Some of the Post-Gazette's extensive Wilson coverage is available at [www.post-gazette.com/theater](http://www.post-gazette.com/theater).*





# August Wilson's Century

## *The Ten-Play Cycle*

### **GEM OF THE OCEAN**

(set in 1904; completed in 2004)

Bewildered by the collapse of the old slave regime, the first generation of black Americans recently freed from slavery are unprepared for the backlash against their newly acquired freedom by whites and head north. Aunt Ester, the drama's 287-year-old fiery matriarch, welcomes into her home Solly Two Kings, who was born into slavery and scouted for the Union Army, and Citizen Barlow, a young man from Alabama searching for a new life.

### **JOE TURNER'S COME AND GONE**

(set in 1911; completed in 1988)

Haunted by seven years on a chain gang, Herald

Loomis appears in Pittsburgh to reunite his family. Surrounded by the vibrant tenants of a black boarding house, he fights for his soul and his song in the dawning days of a century without slavery.

- 1988 *New York Drama Critics' Circle Award for Best Play*

### **MA RAINEY'S BLACK BOTTOM**

(set in 1927; completed in 1984)

The only play in the cycle that takes place outside of Pittsburgh, *Ma Rainey's Black Bottom* delves into the sultry and dangerous 1920s blues scene in Chicago. Ma Rainey was a renowned vocalist, famous for her deep and forthright interpretation of the blues. When Levee, a man deeply scarred by the harassment and dismissal of his worth by white society, strays from the group to reach for a solo career, the magic of the band is broken.

- 1985 *New York Drama Critics' Circle Award for Best American Play*

### **THE PIANO LESSON**

(set in 1936; completed in 1990)

Produced at SCR in 1999, *The Piano Lesson* is set in the house of a family of African-Americans who have migrated from Mississippi. The conflict centers on a piano that was once traded by the family's white master for two of the family's ancestors. Siblings Boy Willie and Berniece argue about the literal and symbolic worth of the piano and whether or not to sell it.

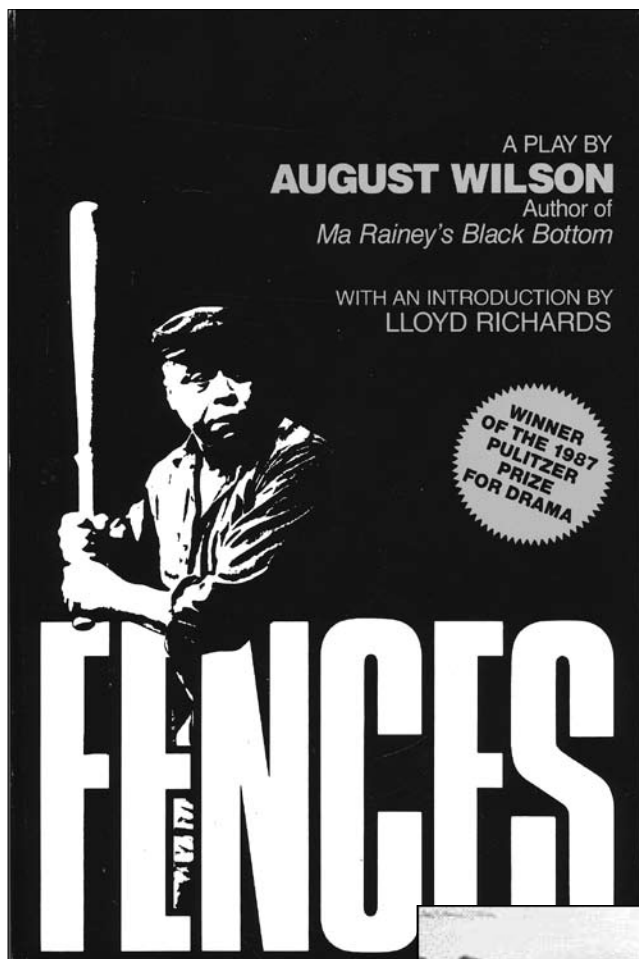
- 1990 *Drama Desk Award Outstanding New Play*
- 1990 *New York Drama Critics' Circle Award for Best Play*
- 1990 *Pulitzer Prize for Drama*
- 1996 *Peabody Award*

### **SEVEN GUITARS**

(set in 1948; completed in 1996)

This story of blues guitarist Floyd "Schoolboy" Barton unravels in flashback after his untimely death. In the time since recording his first album, Floyd has squandered all his money, left his girlfriend for another woman, was left by the other woman, pawned his guitar, and spent time in jail after being arrested while walking home from his mother's funeral. Floyd's second chance at success beckons and inspires hope





until his life is cut tragically short.

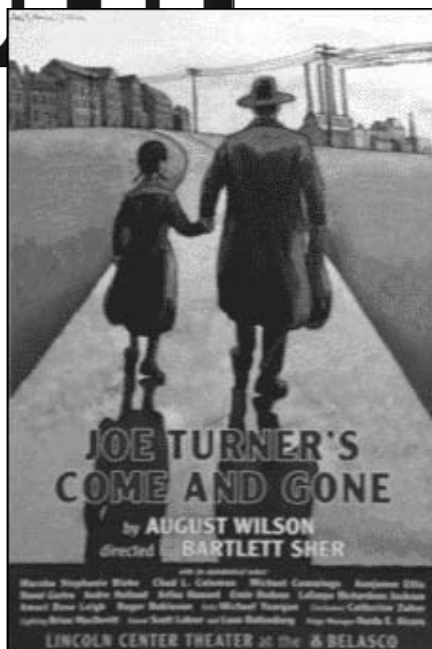
- 1996 *New York Drama Critics' Circle Award for Best Play*

### **FENCES**

(set in 1957; completed in 1987)

Baseball makes sense to Troy Maxson; a man gets three strikes and he's out. In this most American of pastimes, Troy has found an opportunity to play by the rules and win. When his rapid rise through the Negro leagues hits the ceiling of racial prejudice, however, Troy is forced to let go of his dream of major league success.

- 1987 *Drama Desk Award for Best New Play*
- 1987 *New York Drama Critics' Circle Best Play*
- 1987 *Pulitzer Prize for Drama*
- 1987 *Tony Award for Best Play*



### **TWO TRAINS RUNNING**

(set in 1969; completed in 1992)

Memphis is hardly making a large profit with his modest diner, but the place has long sustained a small community of folks in Pittsburgh's Hill District. Developers have come for the building that houses Memphis' diner. He vows to make the city give him a fair price for his diner and is willing to go through fire to get it. No one knows quite what Memphis has been through, but all soon realize that this is his most important stand.

### **JITNEY**

(set in 1977; first written in 1979; rewritten and expanded in 2000)

Eager to gentrify the neighborhood, the city threatens to level a makeshift taxi dispatch office that has served as a community gathering place for years. As he tries to stave off the city, the owner of the cab company faces his own inner struggle. After a twenty-year stint in prison for murder, his son is returning home. *Jitney* tells the story of a generation recognizing its mortality while the next must face its responsibility.

- 2001 *Outer Critics Circle Award for Outstanding Off-Broadway Play*
- 2002 *Laurence Olivier Award for Best New Play (London)*

### **KING HEDLEY II**

(set in 1985; completed in 2001)

Described as one of Wilson's darkest plays, *King Hedley II* centers on King, the son of Hedley and Ruby from *Seven Guitars*. We meet King as a grown man in 1980's Pittsburgh, fighting to survive a life that seems never to look bright. King is an ex-con; he's trying to save \$10,000 by selling stolen refrigerators so that he can buy a video store.

### **RADIO GOLF**

(set in 1997; completed in 2005)

Wilson's cycle comes full circle as Aunt Ester's one-time home at 1839 Wylie Avenue in *Gem of the Ocean* is slated for demolition to make way for a slick new real estate venture aimed to boost both the depressed Hill District and Harmond Wilks' chance of becoming

the city's first black mayor. *Radio Golf* is a play in which history, memory and legacy challenge notions of progress and country club ideals.

- 2007 *New York Drama Critics Circle Award for Best Play*

# Wilson's Legacy

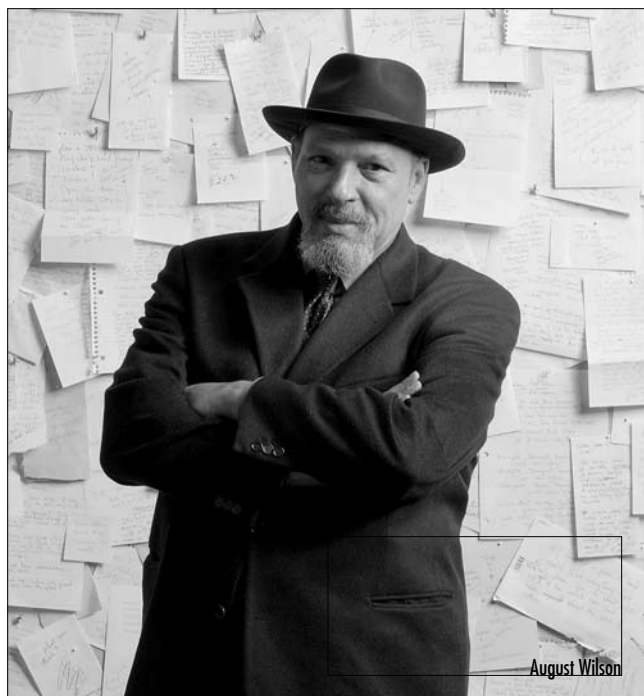
## A Company Remembers

**A**ugust Wilson's dramatic legacy — his Century Cycle of plays — lives on through the myriad actors, directors and designers who continue to realize his work on stage. We asked the company of *Fences* to share stories of their first encounters with Wilson's work, memorable productions and their experiences with the man himself.

### FIRST ENCOUNTERS

My first encounter with August Wilson's work was when I was twelve. I made my professional acting debut as Rueben Mercer in *Joe Turner's Come and Gone*, at the Alley Theater in my hometown of Houston, TX. When I was not onstage I would watch the play on the monitors or from the wings. I loved every minute of it and knew everybody's lines. One of Mr. Wilson's best friends, the late Claude Purdy, directed that production and the great Roscoe Lee Brown starred as Bynum. So I got a chance to see and work with true master August Wilson interpreters. I would definitely have to say that being in that show is a large part of why I am an actor today.

— Brandon J. Dirden



It was 1982. I was a young actor recently graduated from NYU's acting program when *Ma Rainey's Black Bottom* appeared on Broadway. I was astounded by the character of Levi (played by Charles Dutton). Levi embodied all the rage, passion and eloquence I experienced growing up in the inner city of New York. Here was a playwright whose words echoed my existence and attempted to give it meaning.

— Gregg Daniel

My first experience with August Wilson was at DePaul University, discussing *Fences* in my History of Dramatic Literature class. The class broke out into a spirited debate about the piece — about the relationship between Troy and his son. Many people believed that the source of conflict in their relationship was Troy's jealousy of his son, but a few of us felt that there was more to it. We spent the entire time arguing and discussing this very crucial aspect of the play. Our conversation spilled out of the classroom and continued for several days, but there never was a resolution. That was the first time as a reader/actor that I felt emotionally attached to a play and I wanted to fight for Troy Maxson, although I found myself frustrated with him. Later, I remember thinking how great it was that a play could spark so much passion in me as well as in my classmates and provide a platform to discuss our different points of view. When I have had the opportunity to read or work on his plays I am always amazed at the amount of sympathy I have for all of his characters. Every character is genuinely justified in their actions, and though I don't always agree with them, I can never blame them.

— Larry Bates

### WORKING ON WILSON

I have performed in *Joe Turner's Come and Gone* (twice), *Ma Rainey's Black Bottom* and *Two Trains Running*, and this is my second time performing in *Fences*. The best part about doing a Wilson show is the strong bond that is inevitably created with the company of artists. I believe there is a special pride that actors take in being in a Wilson piece. The writing is so melodic that it takes a true ensemble to hit all of the right notes. You know that you are working on something so special and much bigger than yourself. It is a privilege to be telling the sto-



ries of our families, stories that are filled with integrity, humor, pathos and that show an under-represented people in all of our wonderful complexities.

– Brandon J. Dirden

As a large part of my career has been as a practitioner/scholar/historian abroad, I have had the rare opportunity to see the benefits that multicultural education can have on world theatre and the humanities. When teaching the drama of August Wilson to my acting classes in Finland, Norway, Sweden, or even Russia, I find it useful to use teaching methods to have students experience ways into understanding particular culturally embedded cues in Wilson's texts. I have to be extremely aware of the issue of intercultural communication (cues, codes and cultures in conversation).

As an educator, I recognize that multicultural education should be an indispensable part of all educational institutions. My belief is that students of any given ethnicity should not only learn about other ethnicities' experiences through reading, listening and watching, but through acting, arguably one of the most effective ways of learning.

Whether it's in the relatively homogenous China (Wilson gave production rights for a 1996 production of *Fences* in China), Finland, Russia, or the relatively mixed urban cities of Oslo and Stockholm, learning the differences of other peoples is often a necessary step towards finding what we have in common with them. My students in Scandinavia and Russia never presumed they were the same as those foreign roles. They took great pains to learn and embody their characters' different worldviews and features, which they deemed interconnected. In so doing, they found the commonalities—the common causes and common values, not only intellectually but also intuitively.

– Dr. Baron Kelly

## AUGUST, IN PERSON

I was fortunate enough to design the lighting for the very first play August ever had produced: *Ma Rainey's Black Bottom*. I did this when I was a graduate student at Yale back in 1984. The funny thing about this is that there were two other productions at Yale Rep that season that everyone thought would move to Broadway, one of



The director and cast of August Wilson's *Fences*. Left to Right: Gregg Daniel, Charlie Robinson, Brandon J. Dirden, Larry Bates, Juanita Jennings, Baron Kelly; Front: Director Seret Scott. Photo: Ed Kreiger.

which was Athol Fugard's *Road to Mecca*. Of all of these productions, however, *Ma Rainey* was the surprise choice of the Broadway season, and I was asked to re-create my design on Broadway. Thanks to August and his first play, MY first professional production out of graduate school was a Broadway show.

I have designed two other plays in the cycle: *The Piano Lesson* (with Seret) and *Gem of the Ocean*. All have been a pleasure.

– Peter Maradudin, Lighting Designer

While in college, I studied for a semester at Dartmouth College when August Wilson was in residency there. During this time Mr. Wilson convened the Summit on Golden Pond, which was aimed at developing strategies to sustain Black Theater. As depicted in many of his plays, Mr. Wilson was a strong advocate for taking pride in and ownership of the African-American experience and making sure our legacy continues to be depicted accurately.

The college also produced a student production of *Joe Turner's Come and Gone*, and I was cast as Seth Holly. Mr. Wilson would often sit in on our rehearsals and always had an encouraging word. On opening night, I remember him giving me the biggest hug and beaming like a proud parent. I now believe that perhaps his pride had absolutely nothing to do with the quality of the work on the stage, but he saw a new generation of artists dedicated to keeping the work alive.

– Brandon J. Dirden

For additional stories from our cast, visit our website: [www.scr.org](http://www.scr.org)

# In Another League

The Negro League baseball teams of the mid-20th century were created in response to an 1884 “gentlemen’s” agreement that kept African American players from competing in the Major and minor leagues in America.

In 1920, Rube Foster, star pitcher, manager and owner of the Chicago American Giants, combined eight leading black teams from around the Midwest into the Negro National League. Over the next 40 years, and through three more segregated major leagues — a second Negro National League, the Eastern Colored League and the Negro American League — teams maintained a high level of professional skill and became centerpieces for economic development in many black communities.

In 1945, Major League Baseball’s Brooklyn Dodgers recruited Jackie Robinson from the Kansas City Monarchs. Robinson became the first African-American in the modern era to play on a Major League roster. While this historic event was a key moment in baseball and civil rights history, it hastened the decline of the Negro Leagues. The best black players were now recruited for the Major Leagues, and black fans followed. The last Negro Leagues teams folded in the early 1960s.

By the 1930s, Pittsburgh had become home to the second Negro National League and the only city in the country with two black professional teams, the Homestead Grays and the Pittsburgh Crawfords.



## HOMESTEAD GRAYS

Located first in a small steel town outside of Pittsburgh, the Grays dominated the Eastern baseball scene. They were led by future Hall of Famers Josh Gibson (catcher), “Cool” Papa Bell (outfield), Judy Johnson (third base), Buck Leonard (first base) and Cuban great Martin Dihigo (second base, pitcher, outfielder). Their ace pitcher was “Smokey” Joe Williams, who once struck out 27 batters in a 12-inning game.



Above, The Homestead Grays won nine consecutive league pennants from 1937-45. The Pittsburgh Crawfords, below, were one of the most formidable teams of the mid-1930s. Center, Josh Gibson, known as the black Babe Ruth, one of the greatest players kept from the major leagues by the unwritten rule (enforced until the year of his death) against hiring black ballplayers. Gibson played as a catcher for the Pittsburgh Crawfords (1927–29 and 1932–36) and the Homestead Grays (1930–31 and 1937–46). Gibson was elected to the Baseball Hall of Fame in 1972.



During World War II, the Grays played their home games at both Forbes Field (Pittsburgh) and Griffith Stadium (Washington, D.C.) when the white Major League clubs were on the

road. The Grays traditionally outdrew their white counterparts, the cellar-dwelling Washington Senators.

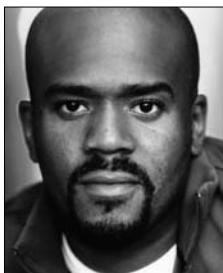
## PITTSBURGH CRAWFORDS

Originally, the Pittsburgh Crawfords team was composed of amateurs from the sandlots of the city’s Hill District, but by the early 1930s, the team fielded some of the strongest lineups in baseball history. They won the 1935 Negro National League championship with five future Hall of Famers: James “Cool Papa” Bell, Oscar Charleston, Josh Gibson, Judy Johnson and the legendary Satchel Paige.

Owned by Pittsburgh gambling and numbers racketeer Gus Greenlee, the Crawfords was the best financed team in black baseball during its early years. Revenue generated from his “business” operations allowed Greenlee to sign black baseball’s biggest names. It also enabled him to build his own ballpark, Gus Greenlee Field, in Pittsburgh’s Hill District.

- Portions of the article are excerpted from the Pittsburgh Pirates’ website and [NegroLeagueBaseball.com](http://NegroLeagueBaseball.com)

# Artist Biographies



**LARRY BATES\***

*Cory*

previously appeared at SCR in the world premiere of *Mr. Marmalade*, the Theatre for Young Audiences productions of *Tales of a Fourth Grade Nothing*, *The BFG (Big Friendly Giant)*,

*The Only Child*, *The Stinky Cheese Man and Other Fairly Stupid Tales*, the NewSCRipts readings of *BOB* and *Incendiary*, Hispanic Playwrights Project readings of *The Cry of the Bronx* and *Welcome to Arroyo's* and the Pacific Playwrights Festival reading of *Eye to Eye*. He also spent three seasons in *A Christmas Carol* at Cincinnati Playhouse in the Park. Film and television credits include *Lions for Lambs*, *Sick Puppy*, "The Unit," "Lincoln Heights," "Bones," "CSI: Miami," "Numb3rs," "Huff," "The District," "NYPD Blue," "Boston Public," "JAG," "18 Wheels of Justice" and *Expecting Mary*, starring Linda Gray, Cybill Shepherd, Elliott Gould, Della Reese and Cloris Leachman. Mr. Bates is a graduate of the Theatre School, DePaul University.



**GREGG DANIEL\***

*Bono*

returns to the SCR stage after having appeared in the Theatre for Young Audiences production of *James and the Giant Peach* and in the NewSCRipts readings of Tanya Barfield's *Blue*

*Door*, Steven Drukman's *The Bullet Round*, Lynn Nottage's *Crumbs from the Table of Joy* and the Hispanic Playwrights Project reading of Octavio Solis' *La Romy Takes a Dive*. His other regional theatre credits include *The Merry Wives of Windsor* at Shakespeare Festival/LA, *Joe Louis Blues* at the Tiffany Theatre, *Peer Gynt* at Hartford Stage, *Mojo and the Sayso* at Crossroads Theatre Company, *Master Harold and the Boys* at Cape May Stage and Actors Theatre of Louisville, *A Soldier's Play* at Negro Ensemble Company, *Hamlet* at Nevada Shakespeare Co and *Julius Caesar* and *Mother*

*Courage and Her Children* at Milwaukee Repertory Theater. Film credits include *Hancock*, *Spiderman 3*, *Hollywood Homicide*, *Dark Blue*, *Van Wilder*, *Gun Shy*, *Mars Attacks!*, *White Men Can't Jump*, *Sibling Rivalry* and *Pump Up the Volume*. On television he has had recurring roles in "Desperate Housewives," "General Hospital," "Any Day Now," "City of Angels," "Mike Hammer, Private Eye," "Beverly Hills, 90210" and "Port Charles;" and guest starring appearances on "The Sarah Silverman Show," "True Blood," "Nip/Tuck," "Threat Matrix," "The Division," "Crossing Jordan," "Curb Your Enthusiasm," "The George Lopez Show," "Bernie Mac," "Boston Public," "NYPD Blue," "Ally McBeal," "The West Wing," "Star Trek: Voyager," "7th Heaven" and "ER."



**BRANDON J. DIRDEN\***

*Lyons*

is honored to be making his SCR debut. On Broadway, he appeared in *Prelude To A Kiss* (Roundabout Theatre Company, dir. Daniel Sullivan), and will be in the upcoming *ENRON* (dir. Rupert Goold). Off-Broadway he was seen in *The First Breeze of Summer* and *Day of Absence* (Signature Theatre). His regional credits include the world premiere of *Magnolia* (Goodman Theatre, dir. Anna Shapiro); *Fences* (Huntington Theatre Company, dir. Kenny Leon); *Topdog/Underdog* (Playmakers Repertory Co); *Ceremonies in Dark Old Men* (True Colors Theatre Co, dir. Kenny Leon); *Othello*, *Twelfth Night*, *Metamorphoses*, *Comedy of Errors* and others (Georgia Shakespeare); *A Death in the House...*, *A Christmas Carol* and *The Breach* (Alliance Theatre); *Take Me Out* (Theatre In The Square); *Come On in My Kitchen* (7 Stages); *Miss Dessa* (Ensemble Theatre Company); *Joe Turner's Come and Gone* (Alley Theatre); *Harvey* (Utah Shakespearean Festival); and *Julius Caesar* and *As You Like It* (North Carolina Shakespeare Festival). He received a BA from Morehouse College and an MFA from the University of Illinois at Urbana-Champaign.



# **JUANITA JENNINGS\***

Rose

appeared at SCR previously in *Jar the Floor* (NAACP Theatre Award for Best Actress), *Twelfth Night* and the Pacific Playwrights Festival reading of *Tough Titty*.

Other theatre credits include the national tour of *Home; Don't Bother Me I Can't Cope* at Charles Playhouse; *A Midsummer Night's Dream* at New York Shakespeare Festival; *Colored People's Time* and *Home* at the Negro Ensemble Company; *S.R.O.* at The Production Company; *Antigone*, *The Death of Boogie Woogie* and *Their Eyes Were Watching God* at the Richard Allen Center; *King Hedley II*, *Dutch Landscape*, *Whole Hearted* and *Kia Cothron's Slide Glide the Slippery Slope* at Mark Taper Forum; *A Thimble of Smoke* at 24th Street Theatre; *Talented Tenth* at Hudson Theatre; *Old Settler* at The Old Globe; *The Ninth Wave* at Lillian Theatre; *Ladies* at Westwood Playhouse; *Mississippi Delta* and *Gem of the Ocean* at Fountain Theatre; and *Eyes of the American* and *Sarcophagus* at The Los Angeles Theatre Center. Film credits include *The Runaway Jury*, *Baby Boy*, *Dancing in September*, *What Women Want*, *Spirit Lost*, *Color of Night*, *Basic Instinct*, *Marla Hanson Story*, *Running Against Time*, *Rachel & Maria* and *Love Child*. On television, she is presently a series regular on Tyler Perry's "Meet the Browns." Other television appearances include recurring roles on "Lincoln Heights" and "City of Angels" and guest starring roles on "Without a Trace," "The Practice," "The Division," "Frasier," "The Guardian," "That's My Bush," "Raising Kate," "Judging Amy," "Felicity," "The Practice," "7th Heaven," "Touched by an Angel," "ER," "Brooklyn South," "The Pretender," "Chicago Hope," "Suddenly Susan" and "Ellen." Recent voice-over work includes "Family Guy" and "American Dad." She is also a Cable Ace winner for her portrayal in the HBO mini-series *Laurel Avenue*.

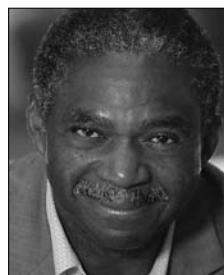


# **BARON KELLY\***

Gabe

is happy to return to SCR where was previously seen in *Cold Sweat*, *Search and Destroy* and *Custer's Last Band* (NewSCRipts). He recently returned from Florence, where he appeared with an international acting company in *Macbeth* at The Bargello. He has performed internationally

at Royal National Theatre of Great Britain, Stratford Shakespeare Festival of Canada, Edinburgh Theatre Festival, Academy Theatre (Ireland), National Theatre of Norway and Yermelova Theatre in Moscow. Broadway appearances include *Salome* and *Electra*. He has appeared with more than 30 of America's regional theatres including the Oregon, Utah, Dallas/Fort Worth and California Shakespeare festivals; Yale Repertory Theatre; Guthrie Theater; The Old Globe; Mark Taper Forum, The Shakespeare Theatre Company; and Actors Theatre of Louisville. He also appeared in *The Cider House Rules Part 2* (Polly Warfield Award) and the *Kentucky Cycle Part 2* (nominee, Los Angeles Drama Critics Circle Award). Dr. Kelly holds a Diploma in Acting from London's Royal Academy of Dramatic Art. In addition, he holds a doctorate in Theatre History, Criticism, Literature & Theory from the University of Wisconsin, Madison. He is a two-time Fulbright Scholar and has been a visiting scholar at Harvard. He has published, taught and lectured on the theatre in Russia, Poland, Ghana, Norway, Sweden, Germany, Finland and Italy. In addition, he serves on the 2010 Theatre Advisory Panel for the NEA in Washington, D.C. He is currently under contract to Focus Publishing for his forthcoming book *The Act of Acting*. Dr. Kelly is a Professor of Theatre at Chapman University.



# **CHARLIE ROBINSON\***

Troy

was last seen at SCR in the world premiere of *My Wandering Boy*, and prior to that in *The Piano Lesson*. Now in *Fences*, he plays Troy for which he previously won the 2006 Ovation Award for Best Actor in a Play, and which was the role he portrayed for six months at Oregon Shakespeare Festival. He is best known for his television credits, especially as Mac in "Night Court," as well as regulars in "Buffalo Bill," "Love & War," "Ink," and "Buddy Faro;" recurring roles in "Home Improvement," and now to recur in "The Secret Life of an American Teenager." Mr. Robinson has performed countless guest roles in shows such as "House," "Big Love" and "Cold Case." He also is a Cammie Award Winner for the made-for-television movies *Miss Lettie and Me* and *Secret Santa*. Other television movies include *Roots: The Next Generation*, *King* and *Buffalo Soldiers*. Features, to name a few, include *Apocalypse Now*, *The River*, *Gray Lady Down*, *Beowulf*, *Set It off*, *Antwone Fisher*, *Even Money*, *Jackson*, *Steam*, *Natural Disasters*, *Sweet Kandy* and *House Bunny*.

## PLAYWRIGHT, DIRECTOR AND DESIGNERS

**AUGUST WILSON** (*Playwright*) (April 27, 1947 - October 2, 2005) authored *Gem of the Ocean*, *Joe Turner's Come and Gone*, *Ma Rainey's Black Bottom*, *The Piano Lesson*, *Seven Guitars*, *Fences*, *Two Trains Running*, *Jitney*, *King Hedley II* and *Radio Golf*. These works explore the heritage and experience of African-Americans, decade-by-decade, over the course of the twentieth century. His plays have been produced at regional theatres across the country and all over the world, as well as on Broadway. In 2003, Mr. Wilson made his professional stage debut in his one-man show, *How I Learned What I Learned*. Mr. Wilson's work garnered many awards including Pulitzer Prizes for *Fences* (1987) and for *The Piano Lesson* (1990); a Tony Award for *Fences*; Great Britain's Olivier Award for *Jitney*; as well as eight New York Drama Critics Circle Awards for *Ma Rainey's Black Bottom*, *Fences*, *Joe Turner's Come and Gone*, *The Piano Lesson*, *Two Trains Running*, *Seven Guitars*, *Jitney* and *Radio Golf*. Additionally, the cast recording of *Ma Rainey's Black Bottom* received a 1985 Grammy Award, and Mr. Wilson received a 1995 Emmy Award nomination for his screenplay adaptation of *The Piano Lesson*. Mr. Wilson's early works included the one-act plays *The Janitor*, *Recycle*, *The Coldest Day of the Year*, *Malcolm X*, *The Homecoming* and the musical satire *Black Bart and the Sacred Hills*. Mr. Wilson received many fellowships and awards, including Rockefeller and Guggenheim Fellowships in Playwrighting, the Whiting Writers Award, and the 2003 Heinz Award. He was awarded a 1999 National Humanities Medal by the President of the United States, and received numerous honorary degrees from colleges and universities, as well as the only high school diploma ever issued by the Carnegie Library of Pittsburgh. He was an alumnus of New Dramatists, a member of the American Academy of Arts and Sciences, a 1995 inductee into the American Academy of Arts and Letters, and on October 16, 2005, Broadway renamed the theatre located at 245 West 52nd Street – The August Wilson Theatre. Additionally, he was posthumously inducted into the Theater Hall of Fame in 2007. Mr. Wilson was born and raised in the Hill District of Pennsylvania and lived in Seattle, Washington, at the time of his death. He is survived by his two daughters, Sakina Ansari and Azula Carmen Wilson, and his wife, costume designer Constanza Romero.

**SERET SCOTT** (*Director*) directed *Crumbs From the Table of Joy* and *The Piano Lesson* for SCR, as well as *Tough Titty* and *Eye to Eye* for the Pacific Playwrights Festival. She is an Associate Artist at The Old Globe,

where she has directed productions of *The Constant Wife*, *Two Trains Running*, *I Just Stopped By To See The Man*, *Faith Healer* and the world premiere of *Knowing Cairo*, among others. For L.A. Theatre Works she directed *Crumbs From the Table of Joy*. NYC Off-Broadway credits include the premiere of *Mujeres Y Hombres* at New Victory Theatre and *Birdie Blue* and *Zooman and the Sign* for Second Stage Theatre. Regionally Ms. Scott directed world premieres of *Starving* at Woolly Mammoth Theatre and *Leaving the Summer Land* for Tribute Productions in DC. Other directing credits include A.C.T. Theatre, Arena Stage, The Studio Theatre, Ford's Theatre, Actor's Theatre of Louisville, Geva Theatre Center, Indiana Repertory, Long Wharf Theatre, Yale Repertory Theatre, Hartford Stage, Alliance Theatre, Alley Theatre, Oregon Shakespeare Festival, Philadelphia Theatre Co, George Street Playhouse, McCarter Theatre Center (outreach), and New Mexico Repertory among many others. Ms Scott received the 3Graces Award from NYC's Three Graces Theatre Company and a Lloyd Richards Director's Award from the National Black Theatre Conference. Her directing nominations include the Connecticut Critics Circle, DC's Helen Hayes and the Beverly Hills' NAACP Image Awards. She authored the play *Second Line*, which premiered at Passage Theatre, NJ, and was later produced by Atlas Theatre, DC.

**SHAUN MOTLEY** (*Scenic Design*) has worked in theater, television and film for the last ten years, and he is thrilled to have the opportunity to work at SCR. Most recent productions include *Po Boy Tango* at East West Players, *Leading Ladies* at Perseverance Theatre, *The Seagull* at The Chance Theater and *Frau Ohne Schatten* at Zurich Opera House. Other productions: *Shining City* at Fountain Theatre, *Fences* at Geva Theatre, *Home* and *Zooman and the Sign* at Signature Theater, *Lady Day* at Arena Stage, Chuck Mee's *Full Circle*, a new play called *History of Tears* at the Abe Burrows Theater and *The Roof* at Sanford Meisner Theatre. Upcoming productions include *Two Trains Running* at Geva Theatre. His film credits as an art director include *Mind the Gap*, an Eric Schaffer Film; *The Cry*, a Redbone Productions; and *Nicky's Game*, a Holland Productions. Television and film credits as the second art director include "The Sopranos" (HBO), "The Book of Daniel" (NBC), "The Bronx is Burning" (ESPN) and *Pride and Glory*, a New Line Production. Mr. Motley is currently the second art director for "Lincoln Heights" on ABC Family and "Let's Make a Deal" on CBS.

**DANA REBECCA WOODS** (*Costume Design*) designed costumes for Pasadena Playhouse's *Crowns*, *Fences*, *The Waverly Gallery*, *The Importance of Being*



*Earnest, Flying West* and *The Good Doctor*; *Stick Fly* for The Matrix Theatre; *Blues in the Night* for Post Street Theatre; *Yellowman, Central Avenue, From the Mississippi Delta* and *The Couch* for Fountain Theatre; *Measure for Measure* at A Noise Within; *Having Our Say* (Drama-Logue Award Recipient) at Mark Taper Forum; *Our Country's Good* (Drama-Logue Award Recipient, Ovation Award Nominee) at The Colony Theatre; *Vestibule* (Dance) at Kirby Theater; *Acting Alone* at Didaktikos Theater Co; *Angels in America: Perestroika* at Civic Theaters; *A Soldier's Play, Side By Side By Sondheim, To Be Young Gifted and Black, Our Town*, and *A Piece of My Heart* at University of Central Florida; *Candida* at Pacific Resident Theatre; *Inspecting Carol* and *Enemy of the People* at Singular Productions; and *Fortunes Fools* at McCadden Place Theatre. Television credits include "Watch Over Me," and "Somebody's Gonna Pay" (pilot). Film includes *From Wharf Rats to Lord of the Docks*, *K&C Animation Test*, *Nina Baby*, *Before and After*, *What You See...*, *Awestruck* and *Bananas*. Print work includes Jenny Craig. She received her BA from Amherst College and MFA from Brandeis University.

**PETER MARADUDIN** (*Lighting Design*) is pleased to return to SCR, where he has designed over 40 productions including *You, Nero, A Feminine Ending, Ridiculous Fraud, The Real Thing, The Studio, 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 more than 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 Studio Director of the new StudioK1, a lighting design consultancy for architecture: [www.studiok1.com](http://www.studiok1.com).

**JIM RAGLAND** (*Sound Design*) whose work was heard in SCR's *Born Yesterday*, recently relocated to Los Angeles after many years in Seattle, where he worked on more than a hundred shows, including Seattle Repertory's production of August Wilson's *Seven Guitars*. Other credits include *Fences* in a Hartford/Dallas/Portland production, *Angels in America, The Kentucky Cycle, Hamlet, Ghosts, Betrayed, Molly Sweeny, The Royal Family* and *Faith Healer* at Intiman Theatre; *Julius Caesar, Beauty Queen of Leenane* and *The Cider House Rules* at Seattle Repertory; *Alice in Wonderland* at Seattle Children's Theatre; *Our Country's Good* and *Fuddy Mears* at ACT Theatre; *Marisol* at The Group; *In Perpetuity Throughout The Universe* 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. He is the recipient of Theater Puget Sound's 2005 Gregory Falls Award for Outstanding Contribution to The Theater. He designed the sound and scored and performed the music for the *The Kentucky Cycle* on Broadway. Other credits around the country include Hartford Stage's *Electra, Reckless* at Berkeley Repertory and *Jitney* at Houston's Alley Theatre. Since moving to Southern California a year ago, Mr. Ragland has continued to work a singer-songwriter, session musician and theatrical composer/sound designer.

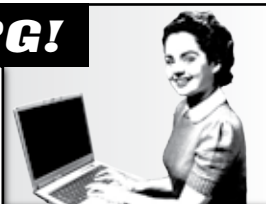
**KEN MERCKX** (*Fight Consultant*) has choreographed fights and taught actors combat for film and television, theatres and universities all across the country. He is presently a faculty member at UC Santa Barbara and Cal State Fullerton. He is the resident fight choreographer the Idaho Shakespeare Festival, Great Lakes Theater Festival (Cleveland) and A Noise Within (Los Angeles). Mr. Merckx received his MFA, in acting,

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from University of Illinois and his BA, in theatre studies, from the University of Washington.

**JAMIE A. TUCKER\*** (*Stage Manager*) completed his MFA in Dance, specializing in Stage Management, at UC Irvine in 1994. Since coming to SCR, Mr. Tucker has stage managed or assisted on more than 40 shows, including seven seasons of *La Posada Mágica* and two years at the helm of *A Christmas Carol*. Some of his favorites have been the world premieres of Richard Greenberg's *Three Days of Rain*, *The Violet Hour* and *The Dazzle*; Rolin Jones' *The Intelligent Design of Jenny Chow*; and Noah Haidle's *Mr. Marmalade*. Other favorites include *Anna in the Tropics*, *A View from the Bridge* and *Hamlet*. If you can't find him in the theatre, he is likely to be riding his bike down PCH. Mr. Tucker is a proud member of Actors' Equity

**CHRISSY CHURCH\*** (*Assistant Stage Manager*) is in the midst of an adventurous ninth season here at SCR and has most recently Assistant Stage Managed the 30th anniversary production of *A Christmas Carol*. Previous SCR credits include *Saturn Returns*, *Putting It Together*, last season's *Collected Stories*, *Our Mother's Brief Affair*, *Noises Off*, *A Christmas Carol* and *The Heiress*; the world premieres of *Mr. Marmalade*, *Getting Frankie Married — and Afterwards*, *Making It* and *Nostalgia*; productions of *Taking Steps*, *What They Have*, *Charlotte's Web*, *Doubt, a parable*, *My Wandering Boy*, *The Real Thing*, *Hitchcock Blonde*, *Born Yesterday*, *Pinocchio*, *The Little Prince*, *Intimate Exchanges*, *La Posada Mágica*, *Anna in the Tropics*, *Proof* and the Pacific Playwrights Festival workshop of *Tough Titty*.

**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

**BILL AND BARBARA ROBERTS** (*Honorary Producers*). One of SCR's most dedicated and generous couples, the Roberts have underwritten eight classic plays during the past 16 years (*The Heiress*, *A Little Night Music*, *The Philadelphia Story*, *Hedda Gabler*, *The Homecoming*, *Major Barbara*, *Cyrano de Bergerac* and *A View from the Bridge*) and now add a ninth — *Fences*. Their involvement with SCR began 25 years ago when they subscribed to the Mainstage. Since then they have done it all, subscribing to both stages, supporting every campaign as major donors and as members of the Platinum Circle. Barbara chaired the "Roman Affair" Gala (2000) and today enjoys being an Emeritus Trustee.

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, as well as a panelist for the California Arts Council. After attending Orange Coast

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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 *Shadows*. 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 *Ah, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *A View from the Bridge*. Mr. 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. 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 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 Treas-

urer 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 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.