



49th Season • 467th Production
JULIANNE ARGYROS STAGE / JANUARY 6-27, 2013

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents

THE MOTHERFUCKER WITH THE HAT

by Stephen Adly Guirgis

Nephelie Andonyadis
SCENIC DESIGN

Leah Piehl
COSTUME DESIGN

Tom Ontiveros
LIGHTING DESIGN

Bruno Louchouarn
ORIGINAL MUSIC/SOUND DESIGN

Edgar Landa
FIGHT CHOREOGRAPHER

Joshua Marchesi
PRODUCTION MANAGER

Kathryn Davies*
STAGE MANAGER

Directed by

Michael John Garcés

Jean and Tim Weiss

Honorary Producers

Original Broadway production produced by

Scott Rudin Stuart Thompson

Public Theater Productions LAByrnth Theater Company

Fabula Media Partners LLC Jean Doumanian Ruth Hendel

Carol Moellenberg Jon B. Platt Tulchin Bartner/Jamie de Roy

THE MOTHERFUCKER WITH THE HAT was developed at the Ojai Playwrights Conference and at LAByrnth Theater Company.

THE MOTHERFUCKER WITH THE HAT is presented by special arrangement with Dramatists Play Service, Inc., New York.

CAST OF CHARACTERS

(In order of appearance)

Veronica	<i>Elisa Bocanegra*</i>
Jackie	<i>Tony Sancho*</i>
Ralph D.	<i>Larry Bates*</i>
Victoria	<i>Cristina Frias*</i>
Cousin Julio	<i>Christian Barillas*</i>

SETTING

New York City.

LENGTH

Approximately one hour and 40 minutes with no intermission.

PRODUCTION STAFF

Casting	<i>Joanne DeNaut, CSA</i>
Dramaturg	<i>Kimberly Colburn</i>
Production Assistant	<i>Leia Crawford</i>
Assistant Director	<i>Sarah Figoten Wilson</i>
Costume Design Assistant	<i>Kate Poppen</i>
Assistant Lighting Designer	<i>Rebecca Bonebrake</i>
Assistant to the Sound Designer	<i>Matt Glenn</i>
Stage Management Intern	<i>Natalie Figaredo</i>
Light Board Operator	<i>Sumner Ellsworth</i>
Sound Board Operator	<i>Bryan Williams</i>
Automation Operator	<i>Kirsten Monson</i>
Wardrobe Supervisor/Dresser	<i>Alma Reyes</i>

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

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

Video taping and/or recording of this performance by any means whatsoever are 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.

Tackling Addictions, Finding Acceptance

The Motherfucker with the Hat is “about growing up, accepting responsibility,” Guirgis says. “St. Paul said, ‘When I became a man, I put away my childish things.’ All my plays . . . are meditations about trying to put away my childish things.”

Several characters in the play are involved with the Alcoholics Anonymous (AA) program. Inspired by the teachings of Sam Shoemaker, William James’ *The Varieties of Religious Experience* and modeling it on the Oxford Group’s six-step program, Bill Ebby and his mentor, Dr. Bob Smith, created the AA 12-step program in 1938. The only requirement for membership is a desire to stop drinking. There are no dues or fees for AA; they are self-supporting through voluntary contributions from the membership. AA is not allied with any particular religious denomination, political party, or institution. New members are matched with sponsors,

What It Is

Addiction is a persistent, compulsive dependence on a behavior or substance. Most substance addictions also have a psychological component. For example, an al-

coholic who hasn’t had a drink in years may still crave it. Common characteristics of addictive behavior include obsession, a loss of control over behavior, denying the problem, and hiding their behavior. Addicts will continue to pursue their addiction compulsively, even if it is causing them harm.

people who have maintained their sobriety and can provide support, encouragement, and understanding. A sponsor guides them through the steps and principles of Alcoholics Anonymous, which are outlined in *The Big Book*.

The Big Book is a sort of textbook for AA members. It contains 42 personal stories of representative drinkers who achieved stable sobriety through AA. It also records the suggested steps and principles early members believed were responsible for their ability to overcome the compulsion to drink. The program emphasizes acceptance, and uses Reinhold Niebuhr’s *Serenity Prayer* as a guiding principle.

*God, grant me the serenity to accept the things I cannot change,
The courage to change the things I can,
And the wisdom to know the difference.*



Nuyorican

Nuyorican is a portmanteau of the terms “New York” and “Puerto Rican” and is used to describe the many people of Puerto Rican culture who live in and around New York City. A large wave of migration from Puerto Rico to New York occurred in

the late 1940s and early 1950s, and *barrios* (the Spanish word for neighborhoods) of Puerto Ricans developed. Today, it is estimated that there are nearly 1.8 million Puerto Ricans or people of Puerto Rican descent living in the greater New York metropolitan area.

Right, the Nuyorican Poets Café, a venue celebrating the vibrant arts and culture of Nuyoricans.



Artist Biographies

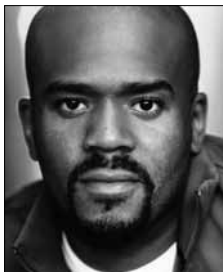


CHRISTIAN BARILLAS*

Cousin Julio

returns to SCR after appearing recently in his sixth year of *A Christmas Carol*. In 2012 he appeared in the film *Seven Psychopaths*, the pilot for ABC Family's "Bunheads" and in *Macbeth* with The Antaeus

Company. Recent credits include *Romeo and Juliet* and *Richard III* (Utah Shakespeare Festival), *Pride and Prejudice* and *Twelfth Night* (Oregon Shakespeare Festival) and *Lydia* (Yale Repertory Theatre and its world premiere at Denver Center Theatre). Other theatre credits include *Sonia Flew* at Laguna Playhouse (West Coast premiere), Center Theatre Group's *A Very Old Man with Enormous Wings* (West Coast premiere) and Cornerstone Theater Company's *As You Like It* at Pasadena Playhouse. Film and television credits include *Bachelorette Party* (upcoming), *Bosco's Guitar*, *Sabotage* and *Incitement*, as well as "Without a Trace," "Passions" and the pilot "I See You." Barillas attended the University of North Carolina and received his MFA from UCLA, where he was the recipient of the George Burns Fellowship in Comedy. For my hero, Jamie.



LARRY BATES*

Ralph D.

previously appeared at SCR as Youngblood/Darnell in *Jitney*, as Booth in *Topdog/Underdog*, as Cory in *Fences* and in the world premiere of *Mr. Marmalade* by Noah Haidle. Other SCR credits include the Theatre for Young Audiences productions of

Sideways Stories from Wayside School, *Tales of a Fourth Grade Nothing*, *The BFG (Big Friendly Giant)*, *The Only Child* and *The Stinky Cheese Man and Other Fairly Stupid Tales*. Other theatre credits include *You Can't Take it with You* at The Antaeus Company and *Jitney* at the Pasadena Playhouse. You can also catch him as Martin Luther King in *The Mountaintop* at San Diego Repertory in March. Film and television credits include *Lions for Lambs*, "The Unit," "Bones," "CSI: Miami," "Numb3rs," "Huff," "The District," "NYPD Blue," "Boston Public" and "JAG," among others. Bates is a graduate of The Theatre School, DePaul University. larrybates.me



ELISA BOCANEGRA*

Veronica

previously appeared at SCR in *Sideways Stories from Wayside School*, *California Scenarios* and Hispanic Playwrights Project readings of *Yemaya's Belly* and *Adventures of Barrio Grrrr!* by Quiara Alegria

Hudes. Other appearances include *Like Water for Chocolate* (Sundance Theatre Lab), *The Milk Train Doesn't Stop Here Anymore* (Roundabout Theatre Company with Olympia Dukakis), *Much Ado About Nothing*, *Servant of Two Masters* and *Paradise Lost* (Oregon Shakespeare Festival), *American Voices* (directed by Dustin Hoffman at The Broad Stage), *Song For New York* (Mabou Mines), Luis Alfaro's *Electricidad* (Mark Taper Forum) and Alfaro's *Breakfast, Lunch and Dinner* (Hartford Stage). Other theatre credits: Huntington Theatre Company, Summer Play Festival NYC, Williamstown Theatre Festival, INTAR, Company of Angels and Cornerstone Theater Company. Film and television credits include "Easy to Assemble" with Illeana Douglas and Jeff Goldblum, *El Superstar* (produced by Norman Lear and George Lopez), *Girlfight*, *Shelf Life*, *Spun*, *White Oleander*, "Undeclared" by Judd Apatow, "Illeanarama" and "Gilmore Girls." She studied with Larry Moss (master class), Patsy Rodenburg, Shane-Ann Younts and William Esper and is a graduate of William Esper Studio.



CRISTINA FRIAS*

Victoria

is making her SCR debut. Most recently, she played Claudia in the San Francisco International Arts World Premiere of *Placas: The Most Dangerous Tattoo* directed by Michael John Garcés. Her favorite

roles include the Gypsy and Lady Mulligan in the Theatre@Boston Court/CalArts co-production of Tennessee Williams' *Camino Real* (nominated Best Revival Production, *LA Weekly* 2011) directed by Jessica Kubzansky. Other notable credits include performances at the Getty Villa (*Sunstone*), Mark Taper Forum (*Black Butterfly*), Walt Disney Concert Hall (*Music of Antonin Dvorak*), Cornerstone Theater Company (*Broken Hearts, Someday, Festival of Faith*), Watts Village @ Ford Theatre (Al-

ways & Forever), San Francisco Mime Troupe (*Independent Female*), Campo Santo (*Joy Ride/Maleta Mulata*) and a historic Culture Clash/Latina Theatre Lab collaboration. She appeared last year in the Comedy Feature Film *Lola's Love Shack*. Frias holds a MFA in Acting from the Institute of CalArts.



TONY SANCHO*
Jackie

is excited to be returning to SCR, and can't believe how lucky he is to be playing the role he read at the Ojai Playwrights Conference in 2009. He appeared at SCR previously in the Theatre for Young Audiences production of *Junie B. in Jingle Bells, Batman Smells!* Fairly new to Los Angeles, he has been fortunate to work with many theaters on the West Coast including Needtheater, Mark Taper Forum, of course, South Coast Repertory; and his latest, as Mace in *The Elaborate Entrance of Chad Deity* in Berkeley. A Chicago native, he also has performed with Steppenwolf Theatre Company, Goodman Theatre, Drury Lane Theatre, Victory Gardens Theater and with his ensemble, Teatro Vista. Sancho's film and television credits include ABC's "The Forgotten," his award-winning film *On the Downlow*, "ER" and the new comedy *The Baby Makers*.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

STEPHEN ADLY GUIRGIS (*Playwright*) is co-artistic director of New York City's LAByrinth Theater Company. His plays have been produced on five continents and throughout the United States. They include *Our Lady of 121st Street* (Drama Desk, Lucille Lortel, Outer Critics Circle Best Play nominations, 10 best plays of 2003), *Jesus Hopped the 'A' Train* (Edinburgh Festival Fringe First Award, Barrymore Award, Olivier nomination for London's Best New Play), *In Arabia, We'd All Be Kings* (2007 LA Drama Critics Circle Award for Best Production and Best Writing), *The Last Days of Judas Iscariot* (10 Best, *Time Magazine* and *Entertainment Weekly*) and *The Little Flower of East Orange* (featuring Ellen Burstyn and Michael Shannon) at The Public Theater. All five plays were originally produced by LAByrinth and directed by Philip Seymour Hoffman. *The Motherfucker with the Hat* marks his third consecutive world premiere co-production with The Public Theater. In London, his plays have premiered at The Donmar Warehouse, Almeida Theatre (director Rupert Goold), Hampstead Theatre (director Robert Delamere) and at The Arts in the West End. Other plays include *Den of Thieves* (HERE, HAI Theater Festival) and *Dominica The Fat Ugly Ho* (directed by Adam Rapp)

JEAN AND TIM WEISS (*Honorary Producer*) are ardent champions of great theatre, and have, through their vision and generosity, helped bring award-winning plays to the SCR stages. They have underwritten season standouts every year since 2000, including acclaimed works like Lynn Nottage's *Intimate Apparel*, Tom Stoppard's *The Real Thing*, Beth Henley's *Crimes of the Heart*, Sarah Ruhl's *In the Next Room or the vibrator play*, and the reimagination of Jane Austen's *Pride and Prejudice*. They are also leading donors to the Next Stage and Legacy campaigns, as well as major Gala underwriters. "Jean and I have been very proud to be associated with SCR for so many years. We love the work, the people and the integrity, both artistic and personal, that SCR has demonstrated for nearly 50 years," says Tim. He was elected to the Honorary Board in 2009, having served a nine-year trusteeship (2000-09) with two terms as board president. Today, he chairs SCR's Legacy Campaign. Jean also chaired the hugely successful 2008 Gala, "A Midsummer Night's Dream... Celebrating 45 Years of South Coast Repertory."

for the 2006 Ensemble Studio Theatre Marathon. He has received a 2006 PEN/Laura Pels Award, a 2006 Whiting Award and a 2004 TCG fellowship; new play commissions from Manhattan Theatre Club, Center Theater Group and South Coast Repertory; and is a member of LAByrinth Theater Company, New Dramatists, MCC's Playwright's Coalition, Ojai Playwrights Festival and New River Dramatists. Television writing credits include "NYPD Blue," "The Sopranos," David Milch's CBS drama "Big Apple" and Shane Salerno's NBC series "UC: Undercover." As an actor, Guirgis has had leading film roles in Todd Solondz's *Palindromes*, Brett C. Leonard's *Jailbait* (opposite Michael Pitt) and in Kenneth Lonergan's upcoming *Margaret*. Other film credits include Philip Seymour Hoffman's *Jack Goes Boating*, Charlie Kaufman's *Synecdoche New York*, Adam Rapp's *Blackbird*, Noah Buschel's *Neal Cas-sady*, as well as *Meet Joe Black* (directed by Martin Brest), *Noise* (directed by Henry Bean), *Trainwreck: My Life as an Idiot* (directed by Todd Harrsion Williams), and televisions's "Law & Order." He directed Liza Colon-Zayas' *Sistab Supreme* for Danny Hoch's Hip Hop Theater Festival, Marco Greco's award-winning *Behind the Counter with Mussolini* in New York and Los Angeles and Melanie Maras's *Kiss Me on the Mouth* (InViolet Rep/CSNY). A former HIV educator/violence prevention specialist, he lives in New York City. His most recent play, *The Motherfucker with the Hat*, played on Broadway starring Chris Rock and Bobby Cannavale. It received six Tony nominations including best play.

MICHAEL JOHN GARCÉS (*Director*) is the artistic director of Cornerstone Theater Company. Recent directing credits include *Café Vida* by Lisa Loomer (Cornerstone); *red, black and GREEN: a blues* by Marc Bamuthi Joseph (Yerba Buena Center for the Arts and other venues; most recently presented at the Brooklyn Academy of Music); *Placas: The Most Dangerous Tattoo* by Paul Flores (Lorraine Hansberry Theatre, San Francisco); and *Oedipus El Rey* by Luis Alfaro (Woolly Mammoth Theatre); as well as venues across the country including The Humana Festival (Actors Theatre of Louisville), New York Theatre Workshop, Cherry Lane Theatre, REDCAT, Hartford Stage, Guthrie Theater, Walker Art Center, Atlantic Theatre Company, A Contemporary Theatre, INTAR and many others. He is the recipient of the Princess Grace Statue, the Alan Schneider Director Award, a Rockwood Leadership Institute fellowship and is proud to be on the executive board of the Stage Directors and Choreographers Society and an alumnus of New Dramatists.

NEPHELIE ANDONYADIS (*Scenic Design*) previously designed costumes for the SCR productions of *Absurd Person Singular*, *A Midsummer Night's Dream*, *Sideways Stories from Wayside School*, *Saturn Returns*, *Emilie*, *The Importance of Being Earnest*, *Safe in Hell* and *The Dazzle*, as well as set and costumes for *Relatively Speaking* and *The Stinky Cheese Man* and the settings for *The Summer Moon* and *The BFG (Big Friendly Giant)*. Andonyadis is a member of the ensemble of Cornerstone Theater Company, where some of her recent projects include scenic designs for *Café Vida*, *Flor*, *The Unrequited (Between Two Worlds)*, *Three Truths*, *Jason in Eureka* and *Los Illegals*. Her work in other regional theatres includes designs at Oregon Shakespeare Festival, Portland Center Stage, Center Theatre Group, Guthrie Lab, Court Theatre, Chicago Children's Theatre, Great Lakes Theatre Festival, The Acting Company, Bloomsburg Theatre Ensemble, Shakespeare Santa Cruz, Idaho Shakespeare Festival, Berkshire Theatre Festival and Yale Repertory

Theatre. Andonyadis is a professor in the Theatre Arts Department at the University of Redlands. She is a graduate of the Yale University School of Drama and Cornell University School of Architecture and is the recipient of an NEA/TCG design fellowship.

LEAH PIEHL (*Costume Design*) previously designed the costumes for SCR's Theatre for Young Audiences productions of *Robin Hood* and *The Borrowers*. Other select credits include *Twist Your Dickens* (Kirk Douglas Theatre/CTG), *Intimate Apparel* (Pasadena Playhouse), *The Doctor's Dilemma* and *The Eccentricities of a Nightingale* (A Noise Within), *Paradise Lost* (Intiman Theatre), *Futura*, *The Pain and the Itch*, *Tartuffe* (The Theatre@ Boston Court), *bobrauschenbergamerica*, *Tree* (Inside the Ford), *Boom*, *Men of Tortuga* (Furious Theatre Company), *Saudade* (UCLA Live), *Full Still Hungry* (Ford Amphitheater) *LoveWater* (The Open Fist Theatre Company), *Robots vs. Fake Robots*, *Boomerang Kid* (The Powerhouse Theatre), *911* (REDCAT) and *Someone in Florida Loves Me* (Paradise Factory, NYC). Film and video includes *The Men's Room*, *A Little Less Conversation*, *BuzzKill*, *Frankie Valli*, *Rocco DeLuca* and *Black Light Burns*. Her work has been featured at MOMA, Art Basel Miami, and 2010 Whitney Biennial. Piehl teaches at USC; she has a BA from UC Berkeley and her MFA in costume design from CalArts. leahpiehl.com

TOM ONTIVEROS (*Lighting Design*) designs with light and projection for theatre, dance and live music. Credits include *The Exonerated* (New York City premiere), *The Tune In Festival* (Park Avenue Armory), *Schick Machine* (Hong Kong Cultural Centre), *Garden of Deadly Sound* (Hungarian National Theatre Festival; Cluj, Romania), *Nada Que Declarar* with Allyson Green Dance (Danspace), *Slide* directed by Rinde Eckert (Ojai Music Festival), *Enemy Slayer* (Phoenix Symphony), *Candida*, *Indiscretions* and *Visions of Kerouac* (Marin Theatre Company), *Contagion*, *Funnyhouse of a Negro*, *The Language of Angels* and *Dr. Faustus Lights the Lights* (Inter-

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section for the Arts), *Summertime*, *Wintertime* and *First Love* (Magic Theatre), *Most Wanted* (La Jolla Playhouse), *Sideways Stories from Wayside School* (SCR), *Placas: The Most Dangerous Tattoo* directed by Michael John Garcés (SF International Arts Festival) and *Café Vida*, *Making Paradise* and *On Caring for the Beast* (Cornerstone Theater Company). Additional venues include San Diego Museum of Art, Chicago Museum of Contemporary Art, Mondavi Center, Joyce SoHo, Ontological-Hysterical Theater, Zellerbach Studio Theatre, Culture Project and Japan America Theatre. Ontiveros is an assistant professor of lighting design at USC.

BRUNO LOUCHOUARN (*Original Music/Sound Design*) returns to SCR after designing *Eurydice*, directed by Marc Masterson, earlier this season. Louchouarn's music and multimedia works have been performed widely, including, *A Weekend with Pablo Picasso*, with Culture Clash's Herbert Siguenza (San Diego Repertory Theatre; Alley Theatre, Houston; The Los Angeles Theatre Center; Centre Rep Theater, Walnut Creek; Denver Center Theatre Company); *Surf Orpheus*, a musical (UCSD and Getty Villa); and *Agamemnon*, with Tyne Daly (Getty Villa). The 12-hour film *Day For Night*, (GLOW 2010, Santa Monica; Transatlantyk International Film Festival, Poland); *Rain After Ash*, an immersive multimedia work, (Pacific Asia Museum, AxS Festival, Pasadena); *The Language Archive*, by Julia Cho (East West Players); *Night Falls*, by Julie Hébert (ODC, San Francisco); *Café Vida*, directed by Michael John Garcés (Cornerstone Theater Company, Homeboy Industries, LATC); *Sound Art* for Suzanne Lacy's Three Weeks in January (Getty's Pacific Standard Time and 2012 Liverpool Biennial, UK); and *Voices in the Dust*, opera about the 1985 Mexico City earthquake, libretto by Juan Felipe Herrera, The Theatre@Boston Court. He teaches at Occidental College. brunolouchouarn.com.

EDGAR LANDA (*Fight Choreographer*) has created violence and mayhem for theatres large and small. Recent credits include *Helen* (Getty Villa), *Hamlet* (Salty Shake-

peare Company) and *Café Vida* (Cornerstone Theater Company). Other credits include *Romeo and Juliet* (Shakespeare & Company), Luis Alfaro's *Oedipus El Rey* (Theatre@Boston Court; 2010 Ovation Award Honors for Fight Direction), *Othello* (Theatre@Boston Court), *Homebody/Kabul* (Mark Taper Forum), *The Lieutenant of Inishmore* (Florida Studio Theatre), *Romeo and Juliet* and *Othello* (Shakespeare Orange County; 2004 NAACP Theatre Award nomination) and *Anna In The Tropics* (SCR). Landa is a long-time company member of Son of Semele Ensemble. He is an alumnus of the Lincoln Center Theater Directors Lab and the Directors Lab West. Currently, he teaches at the USC School of Theatre and also serves on the faculty of Shakespeare & Company (Lenox, Mass.). He is a graduate of the USC School of Theatre.

KATHRYN DAVIES* (*Stage Manager*) previously stage managed *How to Write a New Book for the Bible*, *Sight Unseen*, *Topdog/Underdog*, *Sideways Stories from Wayside School*, *In the Next Room or the vibrator play*, *Doctor Cerberus*, *Ordinary Days*, *Our Mother's Brief Affair*, *The Injured Party*, *The Brand New Kid* and *Imagine* at SCR. Favorite credits include *Dividing the Estate* at Dallas Theater Center; *La Bobème* at Tulsa Opera; *The Mystery of Irma Vep* at The Old Globe; *Daddy Long Legs* at Laguna Playhouse; *Tosca* and *La Fille du Régiment* at Opera Ontario; *Of Mice and Men* at Theatre Calgary/CanStage/Neptune Theatre; *The Dresser* at Manitoba Theatre Centre; *Skylight* at Tarragon Theatre; *To Kill a Mockingbird* at Citadel Theatre/Manitoba Theatre Centre/Theatre Calgary and *The Designated Mourner* at Tarragon Theatre and the Edinburgh Fringe Festival. Davies also has worked as head theatre representative at the Toronto International Film Festival, Dubai International Film Festival, AFI Fest and LAFF and as team leader at Sundance.

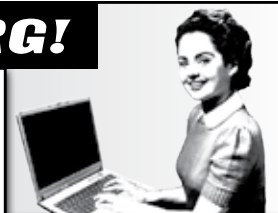
MARC MASTERSON (*Artistic Director*) served for 11 seasons as artistic director of Actors Theatre of Louisville. While there, he produced more than 200 plays, expanded

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and deepened arts education programs and spearheaded community-based projects. He joined SCR in 2011. Recent directing credits include *Eurydice*, *Elemeno Pea*, *The Kite Runner*, *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding*, *The Crucible*, *Betrayal*, *As You Like It*, *The Importance of Being Earnest* and *Macbeth*. World premieres directed at the Humana Festival of New American Plays include *Ground*, *Wild Blessings: A Celebration of Wendell Berry*, *The Unseen*, *Natural Selection*, *The Shaker Chair*, *After Ashley*, *Tallgrass Gothic*, *Limonade Tous les Jours* and *Wonderful World*. He served as artistic director of City Theatre in Pittsburgh for 20 years. He was founder and chairman of the Greater Pittsburgh Arts Alliance, a board member of the Citizens for the Arts in Pennsylvania, and for Leadership Pittsburgh. He has served as a theatre advisory panel member for the National Endowment for the Arts as well as numerous foundations. He won the Man of the Year Vectors Award in 1998, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival. He is married to Patricia Melvin, and they have two daughters—Laura and Alex.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of SCR 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 to 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; site visitor for the NEA; served on the Advisory Committee for the Arts Administration Certificate Program at the University of California, Irvine; and has been a guest lecturer in the graduate school of business at Stanford and UC Irvine. She is on the board of Arts Orange County, the county-wide arts council, and 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.

MARTIN BENSON (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of SCR's produc-

tions. In 2008, he and 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 L.A. 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 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 *Ab*, *Wilderness!* and *A Streetcar Named Desire* and has distinguished himself in staging contemporary work, including the world premiere of Horton Foote's *Getting Frankie Married—and Afterwards* and the critically acclaimed California premiere of William Nicholson's *Shadowlands*. Most recently, he directed the world premiere of Julie Marie Myatt's *The Happy Ones*, a revival of *Misalliance*, and Horton Foote's, *The Trip to Bountiful*. Benson received his BA in Theatre from San Francisco State University.

DAVID EMMES (*Founding Artistic Director*) is co-founder of SCR, and directed this season's opening play *Absurd Person Singular* by Alan Ayckbourn, and last season's successful revival of *Sight Unseen* by Donald Margulies. 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 *The Secret Rapture* by David Hare and *New England* by Richard Nelson, as well as *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. After attending Orange Coast College, he received his BA and MA from San Francisco State University, and his PhD in theatre and film from USC.



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.