



50th Season • 480th Production  
JULIANNE ARGYROS STAGE / APRIL 13 - MAY 4, 2014

# South Coast Repertory

Marc Masterson  
ARTISTIC DIRECTOR

Paula Tomei  
MANAGING DIRECTOR

David Emmes & Martin Benson  
FOUNDING ARTISTIC DIRECTORS

presents the world premiere of

# FIVE MILE LAKE

by Rachel Bonds

Marion Williams  
SCENIC DESIGN

David Kay Mickelsen  
COSTUME DESIGN

Lap Chi Chu  
LIGHTING DESIGN

Vincent Olivieri  
COMPOSER/SOUND DESIGN

John Glore  
DRAMATURG

Joshua Marchesi  
PRODUCTION MANAGER

Jennifer Ellen Butler\*  
STAGE MANAGER

Directed by  
Daniella Topol

The Playwrights Circle  
Honorary Producer

## CAST OF CHARACTERS

(In order of appearance)

Jamie .....	<i>Nate Mooney*</i>
Mary .....	<i>Rebecca Mozo*</i>
Rufus .....	<i>Corey Brill*</i>
Peta .....	<i>Nicole Shalhoub*</i>
Danny .....	<i>Brian Slaten*</i>

## SETTING

*A small, somewhat desolate town near Scranton, Penn. By a lake. Winter.*

## LENGTH

*Approximately one hour and 45 minutes with no intermission.*

## PRODUCTION STAFF

Casting .....	<i>Joanne DeNaut, CSA</i>
Assistant to the Director .....	<i>Jessica Do</i>
Production Assistant .....	<i>Amber Caras</i>
Assistant to the Scenic Designer .....	<i>Jason Sherwood</i>
Costume Design Assistant .....	<i>Leandra Watson</i>
Assistant Lighting Designer .....	<i>Martha Carter</i>
Assistant Sound Designer .....	<i>Matt Glenn</i>
Stage Management Intern .....	<i>Kathleen Barrett</i>
Light Board Operator .....	<i>Sumner Ellsworth</i>
Sound Board Operator .....	<i>Bryan Williams</i>
Automation Operator .....	<i>Emily Kettler</i>
Dresser .....	<i>Jenni Gilbert</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.*

*Electronic devices should be turned off or set to non-audible mode during the performance.*

*Smoking is not permitted anywhere in the theatre.*

# The Possibilities That Live In Words

by John Gloré

**R**ufus, a character in Rachel Bonds' *Five Mile Lake* who is writing his PhD dissertation on communal laments in Greek tragedy and epic poetry, has this to say about his chosen topic: "... it's wonderfully dramatic stuff. Women wailing and beating their breasts and hair getting torn out of people's heads and just ... it's fantastic. [...] Everything that everyone feels is incredibly vast and epic and and ... it's just so much better than real life, you know?"

Rachel Bonds is not in the habit of writing characters who wail or beat their breasts or tear out their hair, but there's a great depth of feeling in her plays. That feeling typically gets expressed in subtle ways—real-life ways. A quick glance away. An off-hand remark that slips just a little on its way out of someone's mouth. An unexpected flare of anger that dissipates as quickly as it arose. A seemingly inconsequential anecdote that opens a window into the speaker's heart.

"I'm interested in our quotidian language," Bonds has said, "in our often inarticulate methods of interaction. I'm interested in 'yeah' and 'oh' and 'okay' and 'um' and the possibilities that live in these little words." But that doesn't mean she's interested in trivial matters and empty chitchat. "I write a lot about grief," she says. "And fear. And death. Dark things. Time passing. I find myself returning again and again to the things in my life that I can't seem to put into words or explain. I keep trying to find a way to explain them. I'm a bit haunted."

Bonds has begun to attract a good deal of attention for her haunted plays. She labored in obscurity for a relatively brief period following her graduation from Brown University, until a New York production of her 2010 play, *Michael & Edie*, attracted widespread critical favor, including this from *The New York Times*:

"Rachel Bonds seems to know something about loss. Her play *Anniversary*, about a woman trying to find herself again after the death of a loved one, was a standout of the Ensemble Studio Theater's one-act festival last June, and now *Michael & Edie* is proving that Ms. Bonds can sustain the sublime tone of the earlier play in a full-length piece."

Since then, with plays such as *Swimmers*, *The Noise* and now *Five Mile Lake*, Bonds has won opportunities at some of the finest theatres in the nation, including Manhattan Theatre Club, the McCarter Theater, Roundabout Theatre Company, Actors Theatre of Louisville and the Arden Theatre Company, among others.

Like Samuel D. Hunter, whose play, *Rest*, is current-



Rachel Bonds

ly enjoying its world premiere on the Segerstrom Stage, Bonds grew up in a small town, and that experience informs her writing in important ways. "I grew up in Sewanee, Tennessee, which is a tiny college town in the mountains. There are literally two stoplights in the entire town. It's a beautiful place, a very quiet place. I spent a lot of time growing up getting lost in the woods. Though everyone there knows everyone there, so in another sense, it was difficult to ever really be lost or to blend in. It's the opposite of New York. I miss it very much sometimes. [...] I think it has spurred my fascination in the idea of isolation, in the strange or frightening things that happen in small places."

Perhaps the small-town background that Bonds and Hunter have in common also explains their shared interest in ordinary folk, in quiet subtextual drama rather than grand theatrical gestures. Both writers tell stories that don't feel like stories—or not the concocted kind, anyway. Both

are fascinated with spiritually wounded people, who spend much of their time trying to hide their wounds. Both pay as much attention to tone as to plot and character. Both favor ambiguity over certainty, open-ended questions over definitive answers. And both clearly believe that when it comes to mining meaningful drama, they don't need to look for anything "better than real life," because real life is rich enough, complicated enough, provocative enough to be worth the careful, nuanced investigation each writer gives it.

In this respect Bonds and Hunter belong to a new wave in American playwriting, whose adherents also include Annie Baker (*Circle Mirror Transformation*, SCR 2011) and Amy Herzog (*4000 Miles*, SCR 2013), and whose artistic godfather is the great Russian dramatist, Anton Chekhov. In articulating Chekhov's contribution to the evolution of modern drama, critic Richard Gilman wrote: "With perhaps greater clarity and resonance than any other playwright, Chekhov discovered the drama of the undramatic, the uninflected and commonplace. In this sense his plays are opposed to the reigning tradition of overt passion and significant culmination, the tradition of Greek and French classical tragedy, of Shakespeare."

Chekhov's plays typically hinge on arrivals and leave-takings—they contrast characters who have stayed behind with those who went away and have now returned. That's a central plot point and thematic preoccupation of *Five Mile Lake*, as well. Bonds, who now lives in Brooklyn, NY, knows first-hand the experience of trading a small-town upbringing for life in the big city. *Five Mile Lake* is her attempt to explain to herself the implications of that choice and to consider the road not taken.

## Spiritual Geography

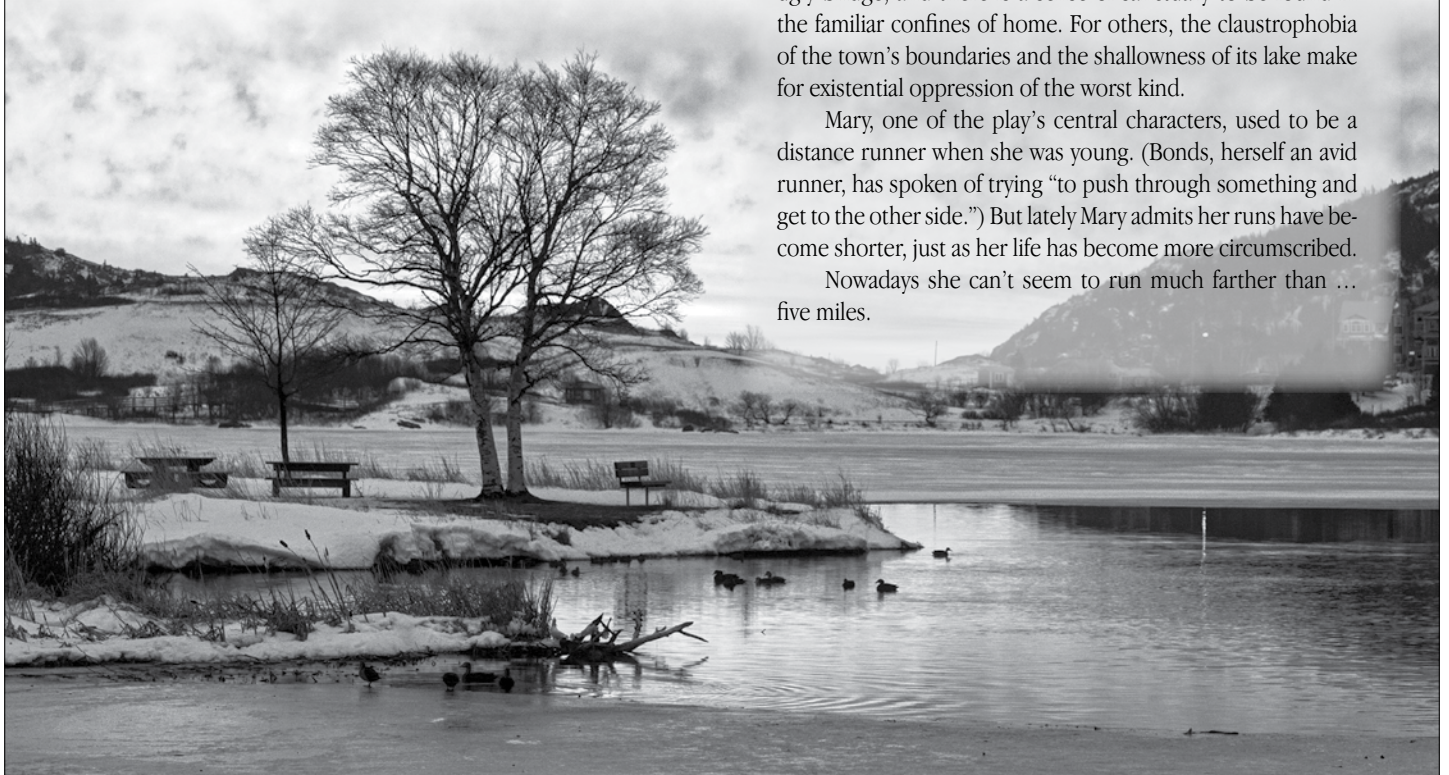
There are places called Five Mile Lake in the states of Washington, Minnesota and Mississippi, and in the Canadian provinces of Ontario and British Columbia. The title of Rachel Bonds' play doesn't refer to any of those. The fictional town in which her play takes place is inspired by memories of her own hometown, Sewanee, Tennessee, and a cluster of small towns with biblical names in rural Pennsylvania, which she drove past on her way to a friend's lake house some years ago.

All those real places sharing the "Five Mile" moniker also have in common a small internet footprint. It's difficult to learn much about any of them via Google. One of them holds a Five Mile Lake Triathlon. Another has a Five Mile Lake Lodge. You can pull rainbow trout from the Five Mile Lake in Auburn, Washington, and walleye from the one in Ontario. Highway 49W traverses Mississippi's Five Mile Lake over an ugly bridge (so says the website, uglybridges.com). To get to Five Mile Lake, BC, you fly into the small airport in Likely; you may want to stop at Likely's general store to pick up provisions before heading to the lake.

For the purposes of Bonds' play, the name has more to do with spiritual boundaries than geographical features. It's about living in a world that has a practical radius of five miles and being limited to the life possibilities that will fit within that radius—or choosing to break out and go to a bigger world elsewhere. For some people in Bonds' play, a five-mile world is plenty big enough to keep them content for life. They don't need more than a general store, a tiny airport, fishing and an ugly bridge, and there is a sense of sanctuary to be found in the familiar confines of home. For others, the claustrophobia of the town's boundaries and the shallowness of its lake make for existential oppression of the worst kind.

Mary, one of the play's central characters, used to be a distance runner when she was young. (Bonds, herself an avid runner, has spoken of trying "to push through something and get to the other side.") But lately Mary admits her runs have become shorter, just as her life has become more circumscribed.

Nowadays she can't seem to run much farther than ... five miles.



# Artist Biographies



**COREY BRILL\***  
*Rufus*

appeared at SCR previously in *Smokefall* and as Mr. Darcy in *Pride and Prejudice* and is thrilled to be back. His Broadway credits include *Gore Vidal's The Best Man*, *Bengal Tiger at the Baghdad Zoo* (understudy) and

*Cabaret* (national tour). His regional theatre credits include *Noises Off!* (Actors Theatre of Louisville), *The Glass Menagerie* (The Kennedy Center), *Doubt* (Seattle Repertory Theatre); *Opus* (The Old Globe); *Lady Windermere's Fan* and *On the Razzle* (Williamstown Theatre Festival), *The Bay at Nice* (Hartford Stage), *Beauty* (La Jolla Playhouse) and *Twelfth Night* and *Three Sisters* (Chalk Repertory Theatre). His television and film appearances include "Perception," "CSI: Miami," "Confessions of a Dog" and HBO's "The Normal Heart." He earned his MFA from UC San Diego. corey-brill.com



**NATE MOONEY\***  
*Jamie*

is making his SCR debut. He apprenticed at the Actors Theatre of Louisville and The Warehouse Theatre, as well as two years' membership in the Williamstown Theatre Festival Non-Equity company. His television credits

include "It's Always Sunny in Philadelphia," "Breaking Bad," "Criminal Minds" and "The Riches." He has appeared in several features including *Charlotte's Web*, *One for the Money*, *Push* and Kelly Reichardt's upcoming *Night Moves*.



**REBECCA MOZO\***  
*Mary*

appeared at SCR previously in *4000 Miles*, *The Parisian Woman*, *In the Next Room or the vibrator play*, *A Wrinkle in Time*, *Emilie: La Marquise Du Châtelet Defends Her Life Tonight*, *The Heiress* and *Doubt, a parable*.

Her other theatre credits include *We Are Proud to Present a Presentation About the Herero of Namibia* at The Matrix Theatre Company; *The Savannah Disputation* (Ovation Award nomination); *Educating Rita* and *Trying* (Ovation Award nomination) at The Colony Theatre Company; *The Cherry Orchard* opposite Annette Bening and Alfred Molina

at Center Theatre Group; *Ghosts* at A Noise Within; and *Top Girls*, *Mrs. Warren's Profession*, *Peace in Our Time*, *King Lear*, *Cousin Bette* and *Pera Palas* at The Antaeus Company. She also appeared in *I Capture the Castle* at El Portal Theatre (Ovation Award nomination for Best Actress), as well as at The Shakespeare Theatre of New Jersey in *A Midsummer Night's Dream*. Her film and television credits include *The Repatriate*, *Zerophilia*, *Headless Horseman*, *The Waterhole*, "Pizza Time," "Cold Case" and "Medium." She recently wrapped the web series "Kittens in a Cage," directed by Jillian Armenante. Mozo earned her BFA from Rutgers University and studied at The Globe Theatre in London. She is a proud member of Actors' Equity Association and The Antaeus Company.



**NICOLE SHALHOUB\***  
*Peta*

is making her SCR debut. Her theatre credits include the off-Broadway productions of *The Fifth Column* at Mint Theater Company and *Hell House* at St. Ann's Warehouse. Regionally she has performed in *American Night:*

*The Ballad of Juan Jose* at Yale Repertory Theatre; *Arabian Nights* at Berkeley Repertory Theatre and Kansas City Repertory; *Mirror of the Invisible World* at Goodman Theatre; *Icarus* at Lookingglass Theatre Company; *Snow in June*, *A Lie of the Mind* and *Six Characters in Search of an Author* at American Repertory Theatre; *Inana* at Hartford Stage; and *A Murder of Crows* at Williamstown Theatre Festival. She has appeared on the television shows "Scandal," "Criminal Minds," "The Good Wife" and "Law & Order: Criminal Intent" as well as the films *The International*, *Sex and the City 2* and *Arranged*. She received her MFA in acting from the ART/MXAT at Harvard University and a BA from Columbia University.



**BRIAN SLATEN\***  
*Danny*

is excited to be making his SCR debut. He has worked in various theaters in New York and Los Angeles, including The Old Globe, La Jolla Playhouse, The Antaeus Company, Slant Theatre Project and is a member of Chalk Repertory Theater. His film and television credits include *Happy 40th*, *Uggs for Gaza* (Aspen Shortsfest), "Criminal Minds," "Army Wives," "Law & Order: SVU," Law & Order: Criminal

Intent” and “Fringe.” He has an MFA from UC San Diego. He would like to thank his wife, Yvonne, for her love and support.

## PLAYWRIGHT, DIRECTOR AND DESIGNERS

**RACHEL BONDS** (*Playwright*) has had her plays developed or produced by SCR, Manhattan Theatre Club, Roundabout Underground, Atlantic Theater Company, New Georges, Ars Nova, Ensemble Studio Theatre, McCarter Theatre Center, Actors Theatre of Louisville, Arden Theatre and New York Stage & Film, among others. Her plays include *Five Mile Lake*, which will have its east coast premiere at the McCarter, directed by Emily Mann after its SCR premiere; *At the Old Place*, developed during her Writer’s Room Residency at the Arden Theatre; *Anniversary*, winner of the 2012 Sam French Festival; *Michael & Edie*, named a *New York Times* Critic’s Pick in 2010; *Winter Games*, winner of the Heideman Award and part of the Ten Minute Plays at the 2014 Humana Festival; *Swimmers*, featured in New York Stage & Film’s 2013 Powerhouse Reading Series and Roundabout Underground’s Reading Series; and *The Noise*, developed at New Georges and Ars Nova. She is an Alum of EST’s Youngblood, Ars Nova’s Play Group and New Georges’ The Jam, and was the Father William Ralston Fellow at the 2011 Sewanee Writers’ Conference. She is currently working on commissions for Washington DC’s Studio Theatre, Ars Nova/MTC’s Writer’s Room, SCR and Atlantic Theater Company. Bonds is a graduate of Brown University.

**DANIELLA TOPOL** (*Director*) is thrilled to be back at SCR after directing Catherine Treischmann’s *How the World Began*. Her other world premiere productions include Jessica Dickey’s *Charles Ives Take Me Home* (Rattlestick Playwrights Theater) and *Row after Row* (Women’s Project), Rajiv Joseph’s *Monster at the Door* (Alley Theatre), Lloyd Suh’s *Jesus in India* (Magic Theatre and Ma-Yi Theater Company), Carla Ching’s *Sugarhouse at the Edge of the Wilderness* (Ma-Yi Theater), Willy Holtzman’s *The Morini Strad* (City Theatre), Sheila Callaghan’s *Dead City* (New Georges), *Lascivious Something* (Women’s Project) and Janet Allard and Niko Tsakalacos’ *Pool Boy* (Barrington Stage Company). Committed to developing programs that support new writers and new plays, Topol has been the associate producing director of the City Theatre, the New Works Program director of the National Alliance for Musical Theatre and the artistic program director of the Lark Play Development Center. Upcoming: Cori Thomas’ *When January Feels Like Summer* (Ensemble Studio Theatre in a co-production with P73). Topol lives in Brooklyn with her husband and daughter.

**MARION WILLIAMS** (*Scenic Design*) is a New York-based scenic and costume designer and is pleased to be returning to SCR after designing the scenery for last season’s *The Parisian Woman*. Her New York credits include MCC Theater, Mint Theater Company, The Juilliard School, José Limón Dance

Company, Manhattan School of Music, Parsons Dance, Performance Space 122, Primary Stages and Women’s Project. Regional credits include McCarter Theatre Center, CenterStage, Alliance Theatre, Actors Theatre of Louisville, Cincinnati Playhouse in the Park, Pittsburgh Public Theater, Round House Theatre, PlayMakers Repertory Company, Barrington Stage Company, Triad Stage, The Folger Theatre, Berkshire Theatre Festival, Cincinnati Ballet, Louisville Ballet, Tulsa Ballet, Two River Theater Company, Sacramento Theatre Company, The Shakespeare Theatre of New Jersey and Williamstown Theatre Festival. International credits include *The Turn of the Screw* (opera, Leipzig, Germany) and *Introdans* (Holland). She earned her MFA from the University of Washington (Seattle), and was awarded a Princess Grace Award and a Princess Grace Special Projects Grant.

**DAVID KAY MICKELSEN** (*Costume Design*) has designed more than 300 productions at the nation’s leading theatres, including SCR; Guthrie Theater; Denver Center Theatre Company (59 productions); Arizona Theatre Company (47 productions); The Cleveland Play House (21 productions); Cincinnati Playhouse in the Park (14 productions); Ford’s Theatre; Williamstown Theatre Festival; Berkeley Repertory Theatre; Geffen Playhouse; Pasadena Playhouse; Laguna Playhouse; The Old Globe; San Diego Repertory Theatre; A Contemporary Theatre; the Oregon, Utah, Colorado and Illinois Shakespeare festivals; Studio Arena Theatre; Portland Center Stage; Northlight Theatre; Pioneer Theatre Company; GeVa Theatre; The Repertory Theatre of St. Louis; Children’s Theatre Company of Minneapolis; Tennessee Repertory Theatre; Missouri Repertory Theatre; Sundance Theatre Festival; New Mexico Repertory Theatre; Pennsylvania Center Stage; Florida Stage; The Maltz-Jupiter Theatre; Ensemble Studio Theatre; Irish Repertory Theatre; Theatre of the Open Eye; Jean Cocteau Repertory Theatre; The Hampton Playhouse; and Timberlake Playhouse. Originally from Canby, Oregon, he graduated with an MFA from California Institute of the Arts and is a member of the United Scenic Artists. davidkaymickelsen.com.

**LAP CHI CHU** (*Lighting Design*) has designed regionally for SCR, Mark Taper Forum, Geffen Playhouse, Oregon Shakespeare Festival, La Jolla Playhouse, The Old Globe, Berkeley Repertory Theatre, Goodman Theatre, The Shakespeare Theatre, Arena Stage, Hartford Stage, San Jose Repertory Theatre, Dallas Theater Center, Portland Center Stage and Evidence Room. His New York design credits include The Public Theater, New York Theatre Workshop, Signature Theatre, Second Stage Theatre, Performance Space 122 and Kitchen Theatre Company. He is the lighting/video designer for ChameckiLerner Dance Company (*Costumes by God, Visible Content, Hidden Forms, I Mutantes Seras, Por Favor and Não Me Deixe*), which has performed in the United States and Brazil. His awards have included the Los Angeles Drama Critics Circle Angstrom Award for Career Achievement in Lighting Design, an Ovation award, multiple Bay Area Theatre Critics Circle Awards, a “Drammy” for best lighting, as well as

a Lucille Lortel nomination for *The Good Negro* at The Public Theater. Chu is on the lighting design faculty at California Institute of the Arts.

**VINCENT OLIVIERI** (*Sound Design*) is pleased to return to SCR for *Five Mile Lake*. His previous projects include *Jitney*, *The Heiress*, *A Feminine Ending* and *Noises Off*. His Broadway credits include the design and score for *High*. His off-Broadway design credits include *The Water's Edge*, *Omnium-Gatherum*, *The God Botherers* and *Fatal Attraction: A Greek Tragedy*. His New York City and regional credits include productions with The Geffen Playhouse (Ovation nomination), 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 (CEA Award), Virginia Stage Company and Berkshire Theatre Festival. He has created designs for world premiere productions by Roberto Aguirre-Sacasa, Kirsten Greenidge, Charles L. Mee, Kira Oblensky, 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 UC Irvine. [soundandstage.net/sound](http://soundandstage.net/sound).

**JOHN GLORE** (*Dramaturg*) has been SCR's associate artistic director since 2005, following five years as resident dramaturg for L.A.'s Center Theatre Group. He previously served as SCR's literary manager from 1985 to 2000. He has worked as dramaturg on more than 100 SCR productions, workshops and readings, including the Pacific Playwrights Festival world premiere of *Cloudlands*, book and lyrics by Octavio Solis and music and lyrics by Adam Gwon. His ongoing collaboration with Culture Clash has included co-writing new adaptations of two plays by Aristophanes, *The Birds* (co-produced by SCR and Berkeley Repertory Theatre in 1998) and *Peace* (at the Getty Villa in 2009); and serving as dramaturg on four other Culture Clash productions. His own plays have been produced at SCR, Arena Stage, Actors Theatre of Louisville, Berkeley Repertory Theatre and other theatres across the country. His adaptation of *A Wrinkle in Time* debuted at SCR in 2010

### **THE PLAYWRIGHTS CIRCLE** (*Honorary Producer*)

consists of avid playgoers who help underwrite a world premiere production each spring. Its individual members include long-time subscribers, major annual fund donors, endowment supporters and trustees. Since its inception in 2004, The Playwrights Circle has underwritten works by writers including Amy Freed (*Safe in Hell*), Richard Greenberg (*A Naked Girl on the Apian Way* and *Our Mother's Brief Affair*), Christopher d'Amboise (*The Studio*), Julie Marie Myatt (*My Wandering Boy*), Kate Robin (*What They Have*), Julia Cho (*The Language Archive*), Lauren Gunderson (*Silent Sky*) and Octavio Solis and Adam Gwon (*Cloudlands*). SCR is especially grateful to The Playwrights Circle for its leadership and dedication to helping bring new plays to Orange County audiences—and to the American theatre.

### **THE 2013-14 PLAYWRIGHTS CIRCLE**

Mary Ann Brown and Rick Reiff  
Tracy and Roger Kirwan  
Sarah and Thom McElroy  
Carl and Patricia Neisser  
Robert and Nancy Palmer  
Barbara Roberts  
Linda and Tod White

and has since moved on to more than a dozen productions nationwide.

**JENNIFER ELLEN BUTLER\*** (*Stage Manager*) has been a part of the stage management team at SCR for 11 seasons and more than 40 productions. Her other theatre credits include Laguna Playhouse, Utah Shakespearean Festival, California Shakespeare Theatre, TheatreWorks, Perseverance Theatre, Spoleto Festival USA and Shakespeare Santa Cruz. She has also stage-managed operas for Long Beach Opera and Pa-

cific Repertory Opera. Butler has a BA in theatre arts from UC Santa Cruz and has been a member of Actors' Equity since 2007.

**MARC MASTERSON** (*Artistic Director*) is in his third season with SCR. His recent directing credits include *Death of a Salesman*, *Eurydice* and *Elemeno Pea* at SCR, *As You Like It* for the Houston Shakespeare Festival and *The Kite Runner* at Actors Theatre of Louisville and the Cleveland Play House. He previously served for 11 years as artistic director of Actors Theatre of Louisville and produced the Humana Festival of New American Plays. During his tenure, he produced more than 100 world premieres, expanded audiences and the repertoire, deepened arts education programs, and spearheaded numerous community-based projects. Other directing credits include *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* in Louisville. World premieres directed at the Humana Festival include works by Lisa Dillman, Wendell Berry, Craig Wright, Eric Coble, Adam Bock, Gina Gionfriddo, Melanie Marnich, Charles Mee and Rick Dresser. He served as artistic director of City Theatre in Pittsburgh for 20 years and was founder and chairman of the Greater Pittsburgh Arts Alliance, a board member of the Citizens for the Arts in Pennsylvania and Leadership Pittsburgh. He served six years on the Board of the Theatre Communications Group and 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, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival.

**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 was the president of the board of Theatre Communications Group (TCG), the national service organization for theatre, and served two terms as a board member. 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; 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 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 productions. 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 *A Streetcar Named Desire* and has distinguished himself in staging contemporary work, including 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 George Bernard Shaw's *Misalliance*, Horton Foote's *The Trip to Bountiful* and Samuel D. Hunter's *The Whale*. Benson received his BA in theatre from San Francisco State University.

**DAVID EMMES** (*Founding Artistic Director*) is co-founder of South Coast Repertory. In May 2008, he received the Margo Jones Award for his lifetime commitment to theatre excellence and to fostering the art and craft of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions he has directed include *New England* by Richard Nelson, *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Alan Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, as well as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University, and his PhD in theatre and film from USC.



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.