



46th Season • 442nd Production  
JULIANNE ARGYROS STAGE / MARCH 7-28, 2010

# South Coast Repertory

David Emmes  
PRODUCING ARTISTIC DIRECTOR

Martin Benson  
ARTISTIC DIRECTOR

presents the world premiere of

## IN A GARDEN

BY Howard Korder

Christopher Barreca  
SCENIC DESIGN

David Kay Mickelson  
COSTUME DESIGN

Lap Chi Chu  
LIGHTING DESIGN

Vincent Olivieri  
ORIGINAL MUSIC/SOUND DESIGN

John Glore  
DRAMATURG

Joshua Marchesi  
PRODUCTION MANAGER

Jennifer Ellen Butler\*  
STAGE MANAGER

DIRECTED BY  
David Warren

Tom and Marilyn Sutton  
HONORARY PRODUCERS

This play is a recipient of an **Edgerton Foundation** New American Plays Award.

SCR's new play programs are also supported by the **Shubert Foundation**, the **National Endowment for the Arts**, the **Elizabeth George Foundation**, the **Blanche and Irving Laurie Foundation** and the **Andrew W. Mellon Foundation**. Special thanks to the **Harold and Mimi Steinberg Charitable Trust**.

## CAST OF CHARACTERS

(In order of appearance)

Othman .....	<i>Mark Harelik*</i>
Hackett .....	<i>Matt Letscher*</i>
Najid .....	<i>Jarion Monroe*</i>
Prudhomme .....	<i>Phillip Vaden*</i>

## SETTING

*A terrace overlooking a courtyard.*

## LENGTH

*Approximately two hours with one intermission.*

## PRODUCTION STAFF

Casting .....	<i>Joanne DeNaut, CSA</i>
Assistant Dramaturg .....	<i>Kimberly Colburn</i>
Arabic Language Translator .....	<i>Omar Al-Nidawi</i>
Production Assistant .....	<i>Wendy Leef</i>
Stage Management Intern .....	<i>Jessica Kilzer</i>
Assistant Scenic Designer .....	<i>Juliana De Abreu</i>
Assistant Costume Designer .....	<i>Rachel Stivers</i>
Assistant Sound Designer .....	<i>Todd Hendricks</i>
Dresser .....	<i>Heather Basset</i>
Wig and Makeup Technician .....	<i>Gieselle Blair</i>
Sound Board Operator .....	<i>Fernando Vasquez</i>
Light Board Operator .....	<i>Lois Bryan</i>
Deck Crew .....	<i>Jeff Castellano</i>

*Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.  
The use of cameras and recorders in the theatre is prohibited. Smoking is not permitted anywhere in the theatre.  
Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance.*

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



# Architecture is Politics – *Mitchell Kapor*



## **Bramante's Tempietto in Rome:**

*The Tempietto of San Pietro in Montorio* is a small commemorative martyrrium built by Donato Bramante, possibly as early as 1502, in the courtyard of San Pietro in Montorio. It is considered a masterpiece of High Renaissance architecture (above).

Grandeur... consists in form, and not in size: and to the eye of the philosopher, the curve drawn on a paper two inches long, is just as magnificent, just as symbolic of divine mysteries and melodies, as when embodied in the span of some cathedral roof.

– Charles Kingsley

The mother art is architecture. Without an architecture of our own we have no soul of our own civilization.

– Frank Lloyd Wright

If you're into architecture and you're from the West, everything is hors d'oeuvres for working to rebuild the Temple. Ultimately you're led there. You can't escape it.

– Ben Nicholson

**Vitruvius:** A Roman architect and engineer around 70-15 BC. Vitruvius is famous for asserting in his book *De architectura* that a structure must exhibit the three qualities of *firmitas, utilitas, venustas* — that is, it must be strong or durable, useful and beautiful.

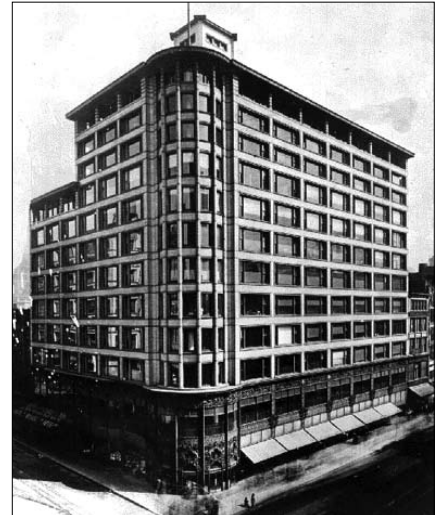
It seems a fantastic paradox, but it is nevertheless a most important truth, that no architecture can be truly noble which is not imperfect.

– John Ruskin

The ancient Romans built their greatest masterpieces of architecture, their amphitheatres, for wild beasts to fight in.

– Voltaire

**Carson Pirie Scott:** A chain of department stores in Chicago. Their company headquarters, designed by architect Louis Sullivan, was built in 1899 and is a historical landmark. Famed for its influential modular construction and design, the building offers an excellent example of Sullivan's genius for architectural ornament (right).



In the final analysis, all architecture reveals the application of human ingenuity to the satisfaction of human needs. And among these needs are not only shelter, warmth and accommodation, but also the needs, felt at every moment in every part of the world in endlessly different ways, for something more profound, evocative and universal, for beauty, for permanence, for immortality.

– Patrick Nuttgens

**Robert A. M. Stern:** an American architect who describes his style as “modern traditionalist.” He designed one of the most expensive condo buildings ever built in Manhattan at 15 Central Park West (left).



The dialogue between client and architect is about as intimate as any conversation you can have, because

when you are talking about building a house, you're talking about dreams.

– Robert A. M. Stern

I'm often called an old-fashioned modernist. But the modernists had the absurd idea that architecture could heal the world. That's impossible. And today nobody expects architects to have these grand visions any more.

– Thom Mayne



**Michael Graves:** an American architect, known today for his designs of household items for Target. He designed the Humana building in Louisville (above).

Architects are pretty much high-class whores. We can turn down projects the way they can turn down some clients, but we've both got to say yes to someone if we want to stay in business.

– Philip Johnson

Noble life demands a noble architecture for noble uses of noble men. Lack of culture means what it has always meant: ignoble civilization and therefore imminent downfall.

– Frank Lloyd Wright



**Richard Meier:** an American architect known for his prominent use of the color white. He designed the Getty Center in Los Angeles (above).

Early in life I had to choose between arrogance and hypocritical humility. I chose honest arrogance and have seen no occasion to change.

– Frank Lloyd Wright

It's got to be clear, back in your own mind, that serving the client is one thing and the art of architecture another.

– Philip Johnson

# Middle Eastern Conflicts

The nation of Aqaat is a fictional amalgamation of areas in the Middle East but is based in the reality of turmoil there. While the majority of people in the Middle East are Muslim, there are countless tribes, factions and sects. This timeline details the actual conflicts in the Middle East during the timespan of the play.

- 1988:** Iran accepts U.N.-drafted cease-fire plan to end eight-year war with Iraq. Kurds flee to Turkey as rebellion is crushed in northern Iraq.
- 1989:** The last Soviet troops leave Afghanistan after the 1979 invasion and occupation.
- 1990:** Iraq invades Kuwait. The U.N. Security Council authorizes the use of force if Iraq does not withdraw by January 15, 1991.
- 1991:** Operation Desert Storm liberates Kuwait.
- 1992:** After Saddam Hussein's Republican Guards brutally crush Shiite and Kurdish rebellions, Allied forces begin enforcing a "no-fly" zone in southern Iraq. Harsh economic sanctions are imposed on Iraq.
- 1994:** Palestinian Liberation Organization (PLO) assumes authority in the Gaza Strip. Turkey invades northern Iraq in pursuit of Kurds rebelling against Ankara.
- 1995:** Israeli Prime Minister Yitzhak Rabin is assassinated by a Jewish religious extremist.
- 1996:** Saddam Hussein accepts the U.N.'s "oil for food" program after Iraqis starve from U.S.-led sanctions.
- 1998:** U.S. and British warplanes bomb Iraq in Operation Desert Fox to force compliance with inspection agreements. Following the attack, Iraq refuses to readmit U.N. weapons inspectors.
- 2001:** Al Qaeda launches terrorist attacks against U.S. targets on September 11. U.S. then leads military action in Afghanistan to remove Taliban from power and root out Al Qaeda leadership.
- 2003:** Saddam Hussein is ousted and later captured.
- 2004:** U.S. hands sovereignty to interim government of Iraq.

# Artist Biographies



**MARK HARELIK\***  
*Othman*

appeared at SCR in the Pacific Playwrights Festival readings of *In A Garden* and *You, Nero*. Additional SCR credits include *Cyrano de Bergerac*, *The Beard of Avon*, which also enjoyed a sold-out run Off-Broadway, *The Hollow Lands*, *Tartuffe* and *Search and Destroy*. He has appeared in film and television and has been seen on stage at The Old Globe, La Jolla Playhouse, Mark Taper Forum, Seattle Repertory Theatre, Intiman Theatre (Seattle), American Conservatory Theater (San Francisco), The Goodman Theatre (Chicago) and many others. Mr. Harelik is a playwright whose works include *The Immigrant*, *The Legacy* and *Lost Highway*, a play about the music and legend of Hank Williams; and the book for *The Immigrant*, a musical based upon his play. Mr. Harelik is a Fox Foundation Fellow.



**MATT LETSCHER\***  
*Hackett*

appeared at SCR previously in *What They Have*, both the production and the Pacific Playwrights Festival (PPF) reading of *Ridiculous Fraud*, as well as the NewSCRipts reading of Kate Robin's *Anon* and the PPF readings of Julia Cho's *The Language Archive* and Craig Lucas' *Singing Forest*. Theatre credits include *The Rivals* and Neil Simon's *Proposals* on Broadway, *Double Double* at Williamstown Theatre Festival, *Rain Dance* and *The Tropical Pickle* at The Purple Rose Theatre Company, *Anatol* (LADCC Award) and *Tonight at 8:30* at Pacific Resident Theatre, *Love's Labour's Lost* at The Old Globe and *Julius Caesar* and *As You Like It* at the Idaho Shakespeare Festival. Film and television credits include *Towelhead*, *Madison*, *Straight-Jacket*, *Identity*, *Gods and Generals*, *Super Sucker*, *The Mask of Zorro*, *Lovelife*, "Entourage," "Brothers & Sisters," "Medium," "Eli Stone," "The New Adventures of Old Christine," "Criminal Minds," "CSI: Miami," "Boston Legal," "Joey," "Good Morning, Miami" and the upcoming *Amish Grace* on Lifetime in March. His play *Sea of Fools* had its world premiere at The Purple Rose Theatre Company in 2007; his next play, *Gaps in the Fossil Record*, premiered last May at the Pacific Resident

Theatre in Venice, CA, and his new play, *Air Play*, hopes to find a home in 2010. For Uncle Dick.



**JARION MONROE\***  
*Najid*

last appeared at SCR in *Man of the Moment*. He also created the role of Dr. Waxling in Howard Korder's *Search and Destroy* and traveled with it to Yale Repertory Theatre. His 41 years in the business have also included seasons with SCR ('89-'91), Berkeley Repertory Theatre, Oregon Shakespeare Festival, California Shakespeare Theatre, California Repertory Company, Marin Theater Company (where he played Said in *said Said*), the Ukiah Playhouse (of which he is a co-founder), ACT, the Joyce, Hudson Guild, Magic Theatre, Ahmanson Theatre, Theater 890, Theater Rhinoceros and Berkeley Stage Co. among many others. Recent film and television projects include principal roles in the features *The Game*, *In Control of All Things*, *The Zodiac*, *The Californians*, "Trauma," "Frasier" and "Seinfeld." Mr. Monroe is also the voice of Lynch in the game *Kane and Lynch* and is married to former SCR company member Anni Long.



**PHILLIP VADEN\***  
*Prudhomme*

hails from Lubbock, TX, and has appeared previously at SCR in *Habeas Corpus*, *Two Gentlemen of Verona* and *A Christmas Carol*. Theatre credits include *Caught in the Net* (for which he won an Ovation Award) at International City Theatre and *A Midsummer Night's Dream*. He is a graduate of SCR's Professional Conservatory. He has starred in the movies *Pope Dreams*, *Man Maid* and *Still Waiting...* He is married to the greatest woman on the planet, Erin. He dedicates this performance to his best friend, U.S. Army Captain Scott Thornbury, who is currently serving his third tour in Iraq; be vigilant, stay safe.

## PLAYWRIGHT, DIRECTOR AND DESIGNERS

**HOWARD KORDER** (*Playwright*) is the author of *Boys' Life*, *Search and Destroy*, *The Lights*, *The Hollow Lands*,

*Sea of Tranquility, Fun, Nobody*. Film: *Lakeview Terrace, Hollywoodland*. Television: *Lip Service, Stealing Sinatra*, "Boardwalk Empire."

**DAVID WARREN** (*Director*) returns to SCR after directing *Raised in Captivity, Night and Her Stars* and *Hurrah at Last*; he directed the Off-Broadway productions of *Night and Her Stars* and *Hurrah at Last* as well. Broadway credits include Philip Barry's *Holiday* at Circle in the Square, starring Laura Linney and Tony Goldwyn (Outer Critics Circle nomination for Best Revival); Tennessee Williams' *Summer and Smoke*, starring Mary McDonnell and Harry Hamlin; and *Misalliance*, starring Brian Murray at Roundabout Theatre Company. Off-Broadway credits include the acclaimed revivals of *The Voyage Inheritance* (Lucille Lortel Award nominations for Best Director and Best Revival), *Rope* and *Hobson's Choice* (starring Martha Plimpton) at Atlantic Theater Company (Lucille Lortel Award nomination Best Revival). Premieres include the Off-Broadway hit *Matt & Ben* (also in Chicago, Los Angeles, Toronto and on tour), *Drumstruck*, Daniel Stern's *Barbra's Wedding*, Richard Greenberg's *The Dazzle* and his adaptation of *Pal Joey* and Steven Dietz's *Fiction* at Roundabout Theatre Company, Nicky Silver's *Eros Trilogy* (starring Betty Buckley), *Raised in Captivity, Pterodactyls* (OBIE Award), *The Altruists* and *Fit to be Tied*, Tom Donaghy's *Minutes From The Blue Route* and *From Above*, Leslie Ayvazian's *High Dive*, William Finn's *Romance in Hard Times* (The Public Theater), Michael John LaChiusa's *Artificial Intelligence*, Eric Overmyer's *Mi Vida Loca*, John Corwin's *Gone Home*, Albert Innaurato's *Gus and Al*, and the new musical *Harmony* by Barry Manilow and Bruce Sussman. He has received an OBIE, an *LA Weekly* Award, three *Drama-Logue* Awards and a Los Angeles Drama Critics Circle Award nomination. He was the recipient of a National Endowment for the Arts directing fellowship and was the Alan Schneider directing fellow at the Juilliard School. His television work includes numerous episodes of "Desperate Housewives" (created by Marc Cherry), "Ugly Betty," "90210," "Valentine" and an upcoming episode of "In Plain Sight."

**CHRISTOPHER BARRECA** (*Scenic Design*) has designed more than 200 productions. At SCR: Kate Robin's *What They Have*; Christopher d'Amboise's *The Studio*; Tracy Letts' *Man From Nebraska*; Lucinda Coxon's *Vesuvius*; Rolin Jones' *The Intelligent Design of Jenny Chow*; the SCR/Berkeley Repertory Theatre co-production of Culture Clash's *The Birds*; Richard Greenberg's *The Violet Hour*, which moved to Broadway; *Three Days of Rain* (Drama Desk Nomination) and *Everett Beekin*, both of which moved Off-Broadway at MTC and Lincoln Center; and *Search and Destroy* (*Drama-Logue* Award), which moved to the Yale Repertory Theater and then to Broadway. Recent designs: *Peach Blossom Fan*, a new opera composed by Stephin Merritt directed by Chen Shi-

Zheng; *King Lear* in an abandoned military base in Dijon, France; *Macbeth* for one actor, Stephen Dallane, in L.A. and the Almeida Theatre in London; the new musical *Bernarda Alba* at Lincoln Center Theater; two video installation/compositions for solo piano and a world music ensemble both composed by David Rosenboom; in St. Petersburg, Russia, he is co-directing *Petersburg* a series of works performed in the walls of the fortress. Other Broadway credits include the premiere of *Our Country's Good*, directed by Mark Lamos; the musical *Marie Christine*; and the premiere of Gabriel Garcia Marquez's *Chronicle of a Death Foretold*, directed by Graciela Daniele (American Theatre Wing Award). He was awarded an NEA Arts in America Grant to collaborate with theatre artists in Calcutta, India. Mr. Barreca is the Head of Scene Design at California Institute for the Arts.

**DAVID KAY MICKELSON** (*Costume Design*) has designed more than 250 productions at some of the nation's leading theaters. They include Guthrie Theater; Denver Center Theatre Company (50 productions); Arizona Theatre Company (46 productions); The Cleveland Play House (17 productions); Cincinnati Playhouse in the Park (13 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 Theater; Theatre of the Open Eye; Jean Cocteau Repertory Theatre; The Hampton Playhouse; and Timberlake Playhouse. He graduated with an MFA from California Institute of the Arts, and is a member of the United Scenic Artists. Originally from Canby, Oregon, he now makes his home in Long Beach. His work can be seen at davidkaymickelsen.com.

**LAP CHI CHU** (*Lighting Design*) has designed lighting for theatre, opera and dance throughout the country. Regional designs include Mark Taper Forum, Geffen Playhouse, Oregon Shakespeare Festival, The Shakespeare Theater, Arena Stage, Hartford Stage Company, San Jose Repertory Theatre, Dallas Theater Center, Portland Center Stage, Pittsburgh Public Theater, Indiana Repertory Theatre, Syracuse Stage, Intiman Theatre, Portland Stage Company, Evidence Room and Ordway Music Theater. His New York design credits include The Public Theater, New York Theatre Workshop, Dance Theater Workshop, Performance Space 122, The Kitchen, Danspace Project and Juilliard Opera. 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*), performed in the United States and Brazil. He has created many designs over the last decade as the resident lighting designer for Lincoln Center's Juilliard Drama. He has received multiple Bay Area Theatre Critics Circle Awards and a "Drammy" for Best Lighting, as well as a Lucille Lortel nomination for *The Good Negro* at the Public Theater. Mr. Chu is on the lighting design faculty at California Institute of the Arts.

**VINCENT OLIVIERI** (*Original Music/Sound Design*) returns after designing *Emilie, Noises Off* and *The Heiress*, and scoring Sarah Treem's *A Feminine Ending*. Off-Broadway design credits include *The Water's Edge, Omnium-Gatherum, The God Botherers* and *Fatal Attraction: A Greek Tragedy*. New York and regional theatre credits include CENTERSTAGE (Baltimore), Barrington Stage Company, Gorilla Theatre Productions, The Juilliard School, Syracuse Stage, Ensemble Theatre of Cincinnati (CEA Award), Virginia Stage Company and Berkshire Theatre Festival. Mr. Olivieri has created designs for world premiere productions by Roberto Aguirre-Sacasa, Kirsten Greenidge, Charles L. Mee, Adam Rapp, Theresa Rebeck and August Wilson. For three years, Mr. 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. [www.soundandstage.net/sound](http://www.soundandstage.net/sound).

**JOHN GLORE** (*Dramaturg*) has been SCR's Associate Artistic Director since 2005, following five years as resident dramaturg for the Mark Taper Forum in Los Angeles. He previously served as SCR's literary manager from 1985 to 2000 after a year as the company's associate literary manager. At SCR he co-directs the annual Pacific Playwrights Festival and has served as dramaturg on more than one hundred productions, workshops and readings. 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 *Culture Clash in America* at SCR and three Culture Clash productions at the Taper.

**TOM AND MARILYN SUTTON** (*Honorary Producers*) have supported SCR for more than two decades, and now, as Honorary Producers for their second time, they've done it all. Tom was President of the SCR Board of Trustees (1992-94), and he and Marilyn have been Gala underwriters, First Nights subscribers to both stages, members of every Circle of donors (Silver, Golden, Platinum and Producers) and major contributors to all of SCR's fundraising campaigns.

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* was the second production of SCR's 2009-10 Theatre for Young Audiences series.

**JENNIFER ELLEN BUTLER\*** (*Stage Manager*) has been with SCR for seven seasons and more than 25 productions. 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 Pacific Repertory Opera. Ms. Butler has a BA in Theatre Arts from UC Santa Cruz and has been an Equity member since 2007.

**DAVID EMMES** (*Producing Artistic Director*) is co-founder of SCR. In May 2008, he and Martin Benson received the Margo Jones Award for their lifetime commitment to theatre excellence and to fostering the art and craft of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *Safe in Hell, The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*;

and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, as well as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University, and his PhD in theatre and film from USC.

**MARTIN BENSON** (*Artistic Director*), co-founder of SCR, has directed nearly one fourth of the plays produced here. In May 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and to fostering the art and craft of American playwriting. He has distinguished himself in the staging of contemporary work, including William Nicholson's *The Retreat from Moscow*, the world premiere of Horton Foote's *Getting Frankie Married — and Afterwards* and the critically acclaimed California premiere of Nicholson's *Shadowlands*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award-winners *Major Barbara*, *Misalliance* and *Heartbreak House*. Among his numerous world premieres is Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ab, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *A View from the Bridge*. 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 ad-

ministrative capacities, including Subscriptions Manager, Business Manager and General Manager. She served on the board of Theatre Communications Group (TCG), the national service organization for theatre, from 1998-2006, and was its President for four years. She has also served as Treasurer of TCG, Vice President of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. In addition, she represents SCR at national conferences of TCG and LORT, is a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council, and site visitor for the NEA; served on the Advisory Committee for the Arts Administration Certificate Program at UC Irvine; and has been a guest lecturer in the graduate school of business at Stanford and UC Irvine. She is on the board of Arts Orange County, the county wide arts council, and 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 Society of Stage Directors and Choreographers, Inc., an independent national labor union.