



44th Season • 426th Production
JULIANNE ARGYROS STAGE / APRIL 20 - MAY 11, 2008

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents the World Premiere of

THE INJURED PARTY

BY Richard Greenberg

David Korins
SCENIC DESIGN

Candice Cain
COSTUME DESIGN

Ben Stanton
LIGHTING DESIGN

John Gromada
ORIGINAL MUSIC/SOUND DESIGN

John Glore
DRAMATURG

Jeff Gifford
PRODUCTION MANAGER

Kathryn Davies*
STAGE MANAGER

DIRECTED BY
Trip Cullman

The Injured Party was commissioned and developed by South Coast Repertory.

CAST OF CHARACTERS

(In order of appearance)

Seth *Reg Rogers**
Maxene *Cynthia Harris**
Bettina *Caroline Lagerfelt**
Becca *Marin Ireland**
Lawrence *T. Scott Cunningham**
Hans/Many Others *Lorenzo Pisoni**

SETTING

New York City plus some other places, the present, recent past and near future.

LENGTH

Approximately one hour and 45 minutes with no intermission.

PRODUCTION STAFF

Casting *Joanne DeNaut*
Assistant Director *James Knipple*
Production Assistant *Kristin Calhoun*
Stage Management Intern *Jeremy Aluma*
Assistant Scenic Designer *Nathan Koch, Rod Lemmond*
Assistant Costume Designer *Heather Bassett*

*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.

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What Does not Last

BY JOHN GLORE

Richard Greenberg's *The Injured Party* takes place for the most part in New York City in 2005. The significance of that year for the play lies in an event that seized the imaginations of New Yorkers for sixteen days in February, when the artist team of Christo and Jeanne-Claude displayed an installation called "The Gates" in Central Park. That artwork serves as a touchstone for the characters in *The Injured Party* as they search for meaning and fulfillment in a world that has gone pathologically out of joint.

The installation comprised 7,503 gates spaced twelve feet apart along the meandering walkways of the park. The gates were sixteen feet tall and ranged in width from five-and-a-half feet to eighteen feet. Their most distinctive feature was the saffron-colored fabric panels suspended from the top of each gate, hanging to about seven feet above the ground; together their breeze-blown undulations created a network of winding, silky, saffron streams along 23 miles of Central Park walkways.

In a documentary about the creation of "The Gates" (which has been airing recently on HBO), an approving hotdog vendor gives this assessment: "It's just a piece of art. You look at it and just keep going." Apprised of that summary, Jeanne-Claude responds, "He describes our work of art better than any art historian can or has done."

The words "joy and beauty" come up often when Christo and Jeanne-Claude discuss the purpose of their work. They also place great importance on its transitory nature: "The temporary character of our works, our large scale works, is an aesthetic decision on our part...[We wish to endow our work with] the quality of love and ten-

derness that we human beings have for what does not last."

In this and other ways "The Gates" resembled theatre in its effect. It required interactivity from those who encountered it: you didn't just look at the gates, you walked through them. The experience had an important temporal component: as you journeyed along the pathway, each gate framed a different section of the surrounding scenery, changing

the way you took in that piece of landscape, that moment in time, that scene, thus creating a kind of evolving environmental narrative. Among the thousands of people who walked through "The Gates," no two had the same experience. And like any theatrical event, after a brief, transformative life it was gone.



Christo and Jeanne-Claude were both born on June 13, 1935. Their personal partnership began in 1958 when they met in Paris; their artistic collaboration started in 1961. They have lived in New York City since 1964 and began planning "The Gates" in 1979. For many years the city would not grant permission to undertake the installation, but when Michael Bloomberg was elected mayor shortly after the horrors of 9/11, he quickly embraced the Christo project, saying "We have to reassert the daring and the imaginative spirit that really differentiates New York from any other city in the world."

Although Bloomberg may have seen a certain civic utility in the sweeping work of public art, Christo himself has described "The Gates" as "irrational, irresponsible, without any justification." But for sixteen days during a snowy, rainy February in New York City, for untold numbers of people, it offered some joy and beauty — and a walk in the park.

For more information about Richard Greenberg's The Injured Party, please pick up a copy of our SubSCRiber newsletter or visit our website at www.scr.org. For more information about the artists Christo and Jeanne-Claude, try their website, www.christojeanneclaude.net.

Artist Biographies



T. SCOTT CUNNINGHAM*

Lawrence

previously appeared at SCR in *Dinner With Friends*. On Broadway he was in *Love! Valour! Compassion!*, *Design for Living* and *Tartuffe*. His Off-Broadway credits include *As Bees in Honey Drown* and *Music From a Sparkling Planet* at Drama Dept.; *Wintertime* and *The Dear Boy* at Second Stage Theatre; *Pterodactyls* and *The Eros Trilogy* at The Vineyard Theatre; *Fit to Be Tied* at Playwrights Horizons and *New England* at Manhattan Theatre Club. He was recently in the national tour of *Twelve Angry Men* and the West Coast tour of Richard Greenberg's *Take Me Out*. He is very proud to have been in The Kennedy Center's *Cat on a Hot Roof* with George Grizzard. His regional work includes Seattle Repertory Theatre, The Old Globe (Greenberg's *The Violet Hour*), Long Wharf Theatre, McCarter Theatre Center, Alliance Theatre, Williamstown Theatre Festival, New York Stage & Film, Portland Stage Company, Utah Shakespearean Festival (title role in *Hamlet*) and several others. Films include *Serendipity*, *The Out of Towners*, *Our Very Own*, *People I Know* and *The Boys of Sunset Ridge*. Television credits include "Law & Order," "Law & Order: Criminal Intent," "Maximum Bob" and "Central Park West." Mr. Cunningham was most recently in the Las Vegas production of *Mamma Mia!* Yes, he really was.



CYNTHIA HARRIS*

Maxene

is making her SCR debut. New York theatre credits include *Home*, *Long Island Sound*, *Bad Habits*, *Company*, *Any Wednesday*, *Natural Affection*, *Second Avenue Rag*, *Cloud Nine*, Jules Feiffer's *Hold Me*, *The Beauty Part*, *White House Murder Case*, *Mystery Play*, *American Hurrab*

(New York and London) and *The Serpent* (Member of the Open Theatre), *Merry Wives of Windsor* (New York Shakespeare Festival), *Too Much Johnson* and *My Mother Said I Never Should* (New York Stage & Film), *Selected Shorts* (Symphony Space) and *Food for Thought* (Lunchtime Theatre). Regionally, she has appeared in *Light Up The Sky* (Williamstown Theatre Festival), *Shadow Box* (premiere, originating the role of Beverly, Mark Taper Forum), *Make or Break* (The Kennedy Center) and *Scenes From American Life* (Long Wharf Theatre). Film credits include *I Do & I Don't*, *The Distinguished Gentleman*, *Reuben, Reuben*, *Mannequin: On the Move*, *3 Men and a Baby*, *Up the Sandbox* and *Isadora*. Episodic television and movies of the week include "Rescue Me," "Revenge of the Middle Aged Woman," "Now and Again," "Mad About You" (five seasons), "Law & Order," "Edward & Mrs. Simpson" (BAFTA Nominee for Best Actress), "L.A. Law" (three seasons), "Life of the Party: The Pamela Harriman Story," "Ask Me Again" (PBS), "Harrison: Cry of the City," "Passion" (adapted from Edith Wharton's *The Reef*) and *An American Daughter* by Wendy Wasserstein. She is the co-artistic director and founding member of The Actors Company Theatre in New York City where she has appeared in over 30 productions with the company, most recently *Watch on the Rhine*, *Dear Liar* and *Home*.



MARIN IRELAND*

Becca

is making her SCR debut. New York theatre credits include *Cyclone* at Studio Dante for which she received a 2006 OBIE Award; *Bad Jazz* with The Play Company; *The Ruby Sunrise* at The Public Theater; *The Beebo Brinker Chronicles* at 37 Arts; *Far Away* and *Nocturne* at New York Theatre Workshop; *The Harlequin Studies* at Signature Theatre Company; and productions with Primary Stages, Classic Stage Company, Rattlestick Playwrights Theater, Daryl Roth Theatre and Second

Stage Theatre as well as the Royal Court Theatre's American tour of *4.48 Psychosis*. Regional credits include *Mauritius* at Huntington Theatre Company, *Heartbreak House* at Goodman Theatre and *The Bells* at McCarter Theatre Center. Film and television work includes the "Law & Order" trifecta, *I Am Legend*, *Dancing with Shiva*, *Suburban Girl*, *The Understudy*, *The Loss of a Teardrop Diamond* and others.



CAROLINE LAGERFELT*

Bettina

is making her SCR debut. On Broadway she appeared in *Lend Me a Tenor* (Outer Critics Circle Award, dir. Jerry Zaks), *The Real Thing* (dir. Mike Nichols), *Small Family Business*, *Betrayal* (dir.

Peter Hall) *Otherwise Engaged* (dir. Harold Pinter), *The Philanthropist*, *Moonlight*, *The Jockey Club Stakes* (dir. John Gielgud) and *Four on a Garden*. Off-Broadway appearances include *Hamlet*, *Phaedra Britannica*, *The Creditors* (Classic Stage Company); *Guantanamo* (Culture Project), *Quartermain's Terms* (OBIE Award, dir. Harold Pinter), *Close of Play*, *Other Places* and *Look Back in Anger* (Manhattan Theatre Club), *The Workroom* (American Jewish Theatre) and *Cloud Nine*. Regional theatre credits include *Mary Stuart* (American Conservatory Theatre and Huntington Theatre Company), *A Midsummer Night's Dream* (The Old Globe) *The Misanthrope* (The Guthrie) and *Arturo Ui* (Williamstown Theatre Festival). Film appearances include *Minority Report*, *Poseidon*, *All the King's Men*, *Mrs. Harris*, *August* and *Iron Eagle*. Television credits include recurring roles on "Gossip Girl," "Nash Bridges," "6 Degrees," "Beverly Hills, 90210" and guest starring roles on "House," "Frasier," "Six Feet Under," "Law & Order," "The X Files," "ER" and "NYPD Blue."



LORENZO PISONI*

Hans/Many Others

is making his SCR debut. On Broadway he appeared in *Henry IV* (Lincoln Center Theater) and Off-Broadway in *The Devil's Disciple* (Irish Repertory Theatre), *Election Day* (Sec-

ond Stage Theatre), *Last Dance* (Manhattan Theatre Club), *As You Like It* (The Public Theater), *Much Ado About Nothing* (New York Stage & Film and The Public Theater) and *Troilus and Cressida* (Theatre for a New Audience). Regional theatre credits include *The Great Gatsby* (Guthrie and Seattle Repertory Theatre), *Tuesdays with Morrie* (Seattle Repertory Theatre), *The Tempest* (McCarter Theatre Center), *The Illusion* (Shakespeare Theatre of New Jersey), *Romeo & Juliet* (Shakespeare and Co.), *The Gamester* (American Conservatory Theatre) and *Arms and the Man* (Barrington Stage Company). Film credits include *Company Retreat*, *South of Pico* and *Read You Like a Book*. Other credits include *A Midsummer Night's Dream* at Lincoln Center Theater and The New York Philharmonic, The Pickle Family Circus and Cirque du Soleil.



REG ROGERS*

Seth

is happy to be making his SCR debut. Recently he was seen as Richard in *Richard III* at California Shakespeare Theater and Astrov in *Uncle Vanya* on Lake Lucille. New York credits include *The Pain and the Itch* by Bruce Norris, the premiere of Beth Henley's *Ridiculous Fraud* at McCarter Theatre Center, *Bach at Leipzig*, *Miss Julie* and Puck in *A Midsummer Night's Dream* with The New York Philharmonic. Not so recently he was seen as Cellini in *Cellini* by John Patrick Shanley, the premiere of Richard Greenberg's *The Dazzle* at the Grammercy Theatre (OBIE and Lucille Lortel Awards) and *Holiday* (Tony and Drama Desk nominations). Television and film credits include "Friends," "Law & Order," "Miss Match," "Attila" for USA, "GIA" for HBO, "Stone Cold," *Primal Fear*, *I Shot Andy Warhol*, *Runaway Bride*, *I'll Take You There*, *Get Well Soon*, *The Photographer*, *Analyze That*, *Igby Goes Down*, *Four Lane Highway*, *Sing Now or Forever Hold Your Peace* and *Lovely by Surprise*.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

RICHARD GREENBERG (*Playwright*) is the author of seven previous SCR world premieres: *The Violet Hour*, *Everett Beekin*, *Hurrah at Last*, *Three Days of Rain* (Los Angeles Drama Critics Circle Award; Pulitzer Prize finalist; Olivier, Drama Desk and Hull-Warriner nominations), *Night and Her Stars*, *A Naked Girl on the Appian Way* and *The Extra Man*. His play, *Take Me Out*, won the Tony, New York Drama Critics, Drama Desk, Outer Critics Circle and Lortel Awards for Best Play. His other plays include *The Dazzle*, *The House in Town*, *The American Plan*, *Life Under Water* and *The Author's Voice*. He is a winner of the Oppenheimer Award and the first winner of the PEN/Laura Pels Award for a playwright in mid-career.

TRIP CULLMAN (*Director*). New York credits include Adam Bock's *The Drunken City* (Playwrights Horizons), Gina Gionfriddo's *U.S. Drag* (The Stage-FARM), Bob Farquhar's *Bad Jazz* (The Play Company), Terrence McNally's *Some Men* (Second Stage Theatre), Roberto Aguirre-Sacasa's *Dark Matters* (Rattlestick Playwrights Theater), Roland Schimelpfennig's *Arabian Night* (The Play Company), Bert V. Royal's *Dog Sees God* (Century Center), Glen Berger's *The Wooden Brecks* (MCC Theater), Sarah Schulman's *Manic Flight Reaction* (Playwrights Horizons), Adam Bock's *Swimming in the Shallows* (Second Stage Theatre Uptown Festival), Paul Weitz's *Roulette* (Ensemble Studio Theatre), Jonathan Tolins's *The Last Sunday in June* (Century Center and Rattlestick Playwrights Theater), Brooke Berman's *Smashing* (The Play Company), Rinne Groff's *Of a White Christmas* (Clubbed Thumb), Gary Sunshine's *Sweetness* and Brooke Berman's *Sam and Lucy* (both at Summer Play Festival in 2004) and *The Wau Wau Sisters* (Ars Nova). Regional credits include *The Petersons Project* and Keith Huff's *A Steady Rain* (both at New York Stage & Film) and Lauren Weedman's *Rash* (Empty Space Theatre, Seattle). Mr. Cullman received his training from Yale School of Drama and is an Associate Artist at The Play Company.

DAVID KORINS (*Scenic Design*). On Broadway he has designed *Godspell*, *Farragut North*, *Russian on the Side* (all upcoming), *Passing Strange* and *Bridge & Tunnel*. Off-Broadway designs include *Hamlet* (New York Stage & Film/The Public Theater), *Romantic Poetry*, *The Receptionist*, *Pumpgirl* (Man-

hattan Theatre Club), *The Marriage of Bette and Boo* (Roundabout Theatre Company), *Yellow Face*, *Passing Strange* (The Public Theater), *Jack Goes Boating* (Lortel and Drama Desk nominations) *A View From 151st Street* (Labyrinth Theatre Company), *Drunken City*, *Floyd and Clea* and *Miss Witherspoon* (Playwrights Horizons), *Essential Self-Defense* (Drama Desk nomination, Playwrights Horizons/Edge Theater Company), *Blackbird* (Hewes Award and Drama Desk nomination), *Orange Flower Water* (Drama Desk nomination, Edge Theater Company), *Swimming in the Shallows* (Lortel nomination, Second Stage Theatre), *Walmartopia*, *Spalding Gray: Stories Left to Tell* (Minetta Lane), *Oedipus at Palm Springs* (New York Theatre Workshop), *Dog Sees God* (Century Center), *Terrorism* (New Group and The Play Company), *Hunting and Gathering* (Primary Stages), *Striking 12* and *Thom Pain* (Daryl Roth Theatre) and *Tryst* (Promenade Theatre). Regionally his work has been represented at American Conservatory Theatre, Mark Taper Forum, The Old Globe, Huntington Theatre Company, Berkeley Repertory Theatre, McCarter Theatre Center, Long Wharf Theatre, CENTERSTAGE, Paper Mill Playhouse, Repertory Theatre of St. Louis, Cincinnati Playhouse in the Park, City Theatre, Williamstown Theatre Festival and Drury Lane among many others. His design work has been seen internationally, on national tours and in film and television. davidkorins-design.com

CANDICE CAIN (*Costume Design*) has designed costumes for SCR's *A Feminine Ending* (also Portland Center Stage), *Shipwrecked! An Entertainment*, *The Violet Hour*, *Everett Beekin*, *Dinner with Friends*, *Collected Stories* and *Three Days of Rain*. She has been the costume director at Center Theatre Group for 13 seasons where she designed *Nightingale* with Lynn Redgrave, *13*, *Stuff Happens*, *Living Out*, *Stones in his Pockets*, *The Body of Bourne*, *Enigma Variations* with Donald Sutherland, *Tongue of a Bird*, *Dealer's Choice*, *Neat*, *Mules* and *Blade to the Heat* at Mark Taper Forum; *Solomania* (Kirk Douglas Theatre); *Black Butterfly*, *The Square Root of Terrible* and *Bocon!* (P.L.A.Y.); and *The Affliction of Glory* with the J. Paul Getty Museum. Toronto and London: *Enigma Variations* with Donald Sutherland (Royal Alexandra, Savoy Theatre). New York: *Tongue of a Bird*, *A Line Around the Block* (The Public Theater) and *Three Days of Rain* (Manhattan Theatre Club). Regional credits include *Tongue of a Bird* (Intiman

Theatre); *The Beauty Queen of Leenane* (Berkeley Repertory Theatre); *Antony and Cleopatra*, *Joe Turner's Come and Gone* and *Playboy of the Western World*, among others (Oregon Shakespeare Festival); *The Immigrant* (Cincinnati Playhouse in the Park); *The Life of Stuff*, *Three Days of Rain*, *Delirium Palace* (Evidence Room); and over 30 productions as resident designer at Virginia Stage Company.

BEN STANTON (*Lighting Design*). New York designs include *The Poor Itch* (The Public Theater), *Hunting & Gathering* (Primary Stages), *Lower Ninth* (The Flea Theatre), *Die Mommie Die!* (New World Stages), *Walmartopia*, *Spalding Gray: Stories Left To Tell* (Minetta Lane), *A Feminine Ending* and *Essential Self-Defense* (Playwrights Horizons), *In a Dark Dark House* (MCC Theater at The Lucille Lortel Theatre), *Sandra Bernhard: Everything Bad & Beautiful* (Daryl Roth Theatre), *Play Yourself*, *Light Raise The Roof*, *Bexley, OH!* and *Throw Pitchfork* (New York Theatre Workshop), *Bad Jazz* (The Play Company), *The Thugs* (Soho Rep.), *The Triple Happiness* and *The Dear Boy* (Second Stage Theatre), *Orange Flower Water* and *Stone Cold Dead Serious* (Edge Theater Company) and *Rag and Bone*, *Finer Noble Gases* and *American Sligo* (Rattlestick Playwrights Theater). Regional credits include *Godspell* (Paper Mill Playhouse), *The Atheist*, *Persephone* and *Love's Labour's Lost* (Huntington Theatre Company), *Altar Boyz* (Chicago, St. Louis, Cincinnati), *Vigil* (Westport Country Playhouse), *The Cook* (Hartford Stage), *The Crucible* (Actors Theatre of Louisville), *Bus Stop* and *The Chekhov Cycle* (Williamstown Theatre Festival), *Loot* (Intiman Theatre) and *The Great Game* (Duke University Pre-Broadway Series). www.benstanton.com.

JOHN GROMADA (*Original Music/Sound Design*) previously designed *Hurrah at Last* at SCR. He also designed *Lewis and Clark Reach the Euphrates* at Mark Taper Forum and on Broadway the original music for *A Bronx Tale*, *Old Acquaintance*, *Prelude to a Kiss*, *Heartbreak House*, *Well*, *Rabbit Hole*, *A Streetcar Named Desire*, *Twelve Angry Men*, *Proof*, *Sight Unseen*, *Summer and Smoke*, and more. Other New York designs include *Some Men*, *Indian Blood*, *Pig Farm*, *Entertaining Mr. Sloane*, *Bach at Leipzig*, *Oedipus at Palm Springs*, *On the Mountain*, *Small Tragedy* and many others, as well as at The Public Theater/New York Shakespeare Festival: *Henry V*, *Julius Caesar*, *Tartuffe*,

The Skriker, *Machinal*, *The Swan* and others. Regional credits include more than 200 productions at leading theatres here and abroad. Awards include Drama Desk, OBIE, Eddy, *Drama-Logue*, NEA Opera Music Theatre Fellow and ASCAP awards. Music from this production and others can be found at www.broadjam.com/johngromada

JOHN GLORE (*Dramaturg*) has been SCR's Associate Artistic Director since 2005, after having served as the company's literary manager from 1985 to 2000. From 2000 to 2005 he was resident dramaturg for the Mark Taper Forum in Los Angeles. He co-directs SCR's annual Pacific Playwrights Festival and has served as dramaturg on dozens of productions, workshops and readings. He enjoys an ongoing collaboration with Culture Clash, which has included co-writing a new adaptation of Aristophanes' *The Birds* (co-produced by SCR and Berkeley Repertory Theatre in 1998) and serving as dramaturg on *Chavez Ravine* and *Water & Power* at the Mark Taper Forum. His own plays have been produced at SCR, Arena Stage, Actors Theatre of Louisville, Berkeley Repertory Theatre and other theatres across the country.

KATHRYN DAVIES* (*Stage Manager*) previously assistant stage managed *The Importance of Being Earnest* at SCR. She has been stage managing in theatre and opera for the past 16 years across Canada. Favorite credits include *Tosca*, *La Traviata*, *Roméo et Juliette*, *Don Pasquale*, *Otello*, *La Fille du Régiment* and *La Bobème* (Opera Ontario); *Of Mice and Men* (Theatre Calgary/CanStage/Neptune Theatre); *The Dresser* (Manitoba Theatre Centre); *Vinci* (CanStage/Manitoba Theatre Centre/National Arts Centre); *Skylight*, *Anything That Moves*, *The Four Lives of Marie*, *Motel Hélène*, *Good Bones*, *Emphysema* (Tarragon Theatre); *To Kill A Mockingbird* (Citadel Theatre/Manitoba Theatre Centre); *Phèdre* (Soulpepper Theatre Co.); *Closer*, *Romeo and Juliet*, *The Taming of the Shrew* (CanStage); *The Wizard of Oz* (The Grand Theatre); *Random Acts*, *One Flea Spare* (Nightwood Theatre); *The Miracle Worker*, *Charley's Aunt* (Atlantic Theatre Festival); *Still The Night*, *Maggie and Pierre* (Theatre Passe Muraille); and *The Designated Mourner* (Tarragon Theatre and Edinburgh Fringe Festival). Ms. Davies is also a Head Theatre Representative at the Toronto International Film Festival and an International Consultant and Theatre Rep for the Dubai International Film Festival.

DAVID EMMES (*Producing Artistic Director*) is co-founder of SCR. 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, on the Executive Committee of the League of Resident Theatres, and 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 with his colleague David Emmes, has directed nearly one third of the plays produced here. 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*. 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. 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 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 the University of California, Irvine; and has been a guest lecturer in the graduate school of business at Stanford and the University of California, Irvine. She recently joined the board of Arts Orange County, the county wide arts council. Ms. Tomei graduated from the University of California, Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.



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.