



40th Season • 389th Production
SEGERSTROM STAGE / APRIL 2 - MAY 9, 2004

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents the world premiere of

SAFE IN HELL

BY Amy Freed

SCENIC DESIGN
Ralph Funicello

COSTUME DESIGN
Nephelie Andonyadis

LIGHTING DESIGN
Peter Maradudin

SOUND DESIGN
David Budries

CHOREOGRAPHER
Sylvia C. Turner

DRAMATURGS
Jennifer Kiger/Jerry Patch

PRODUCTION MANAGER
Jeff Gifford

STAGE MANAGER
*Randall K. Lum

DIRECTED BY
David Emmes

*SAFE IN HELL was commissioned by South Coast Repertory and
originally developed with support from the NEA/TCG Theatre Residency Program for Playwrights.*

This project is also supported in part by an award from the National Endowment for the Arts.



CAST OF CHARACTERS

(In order of appearance)

Increase Mather	<i>*Graeme Malcolm</i>
Cotton Mather	<i>*Robert Sella</i>
Mrs. Doakes/Ensemble	<i>*Colette Kilroy</i>
Reverend Doakes	<i>*Simon Billig</i>
Indian Roger	<i>*Hal Landon Jr.</i>
Judge/Townsmen/Ensemble	<i>*Don Took</i>
Abigail/Ensemble	<i>*Madison Dunaway</i>
Little Mary/Ensemble	<i>*Elisa Richardson</i>
Maggie Smurt/Ensemble	<i>Suzanne Jamieson</i>
Tituba/Ensemble	<i>*Tracey A. Leigh</i>

SETTING

1691 and later. Boston, Salem and thereabouts.

LENGTH

Approximately two hours and 15 minutes, including one 15-minute intermission.

PRODUCTION STAFF

Assistant Stage Manager	<i>*Scott Harrison</i>
Casting Director	<i>Joanne DeNaut</i>
Costume Design Assistant	<i>Julie Keen</i>
Stage Management Intern	<i>Jennifer Butler</i>
Additional Costume Staff	<i>Valerie Bart, Merilee Ford, Tracy Gray</i> <i>Amber Johnson, Stacey Nezda, Peggy Oquist,</i> <i>Cynthia Shaffer, Tara Tran</i>
Deck Crew	<i>David Gallo, James Ray, Joe Smith</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.

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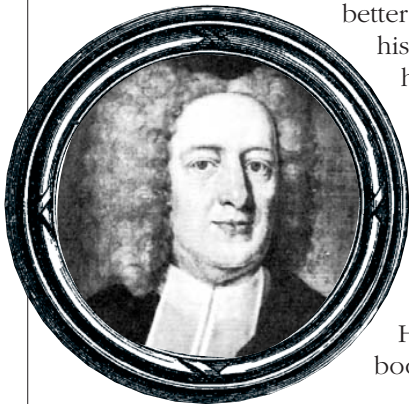
Family Portrait: The Last American Puritans

Increase Mather 1639-1723

Increase Mather was born in Dorchester, Massachusetts and died in Boston. He was the son of Richard Mather and father to Cotton Mather. He received his B.A. from Harvard in 1656 and his M.A. from Trinity College, Dublin in 1658. He preached in England and Guernsey until the Restoration. After returning to Massachusetts in 1661, he became a pastor of the North Church, Boston, and retained that position through his life. During the Restoration, he was a bitter opponent of Edward Randolph and Sir Edmund Andros over the withdrawal of the Massachusetts charter and the conduct of the royal government. In 1688 he went to England to present the grievances of Massachusetts and remained abroad for years, negotiating the renewal of the charter through the shifting scenes of the Glorious Revolution. At the moment of his return to Boston, he was at the apex of his power. Thereafter his influence began to decline: many citizens believed he had made too many concessions in negotiating the charter. But, even as his power waned in his later years, he remained a commanding figure, maintaining the principles of the founders, and yet moving with the times on important issues.

Cotton Mather 1663-1728

Cotton Mather's very name is a proclamation of his standing in 17th-Century New England; the grandson of Richard Mather, the first minister of Dorchester, Cotton was born in the clerical purple. Educated at home by his very learned father, at the age of 12 he entered Harvard, where it is said he was better liked by his tutors than by his fellow students. He took his M.A. in 1681 and was ordained the colleague of his father in 1685. It was principally by his indefatigable writing that he became one of the most celebrated of all New England Puritan ministers. He published some 500 books, tracts and pamphlets.



His *Magnalia Christi Americana* (1702) is a miscellany of materials on the ecclesiastical history of New England, vaguely intended to show how the history of Massachusetts demonstrated the working of God's will. Today he is perhaps best known because of his participation in the Salem witch trials of 1692. He helped to stir up a wave of hysterical fear with his *Memorable Providences Relating to Witchcraft and Possessions* (1689). Later, he was disappointed in his hopes of being president of Harvard, but was one of the moving spirits behind the founding of Yale.

Liberally excerpted from *The Puritans, Vol 1* by Perry Miller and Thomas A. Johnson, Harper and Row (New York, 1963).

The Invisible World

Our people went to America because that was the place to go then.

—Ernest Hemingway, 1935

The more I study religions the more I am convinced that man never worshipped anything but himself.

—Sir Richard Francis Burton (1821-1890)

With or without religion you would have good people doing good things and evil people doing evil things. But for good people to do evil things, that takes religion.

—Steve Weinberg (1933-), quoted in *The New York Times*, April 20, 1999

The opposite of the religious fanatic is not the fanatical atheist but the gentle cynic who cares not whether there is a god or not.

—Eric Hoffer (1902-1983)

What is all history but the work of ideas, a record of the incomputable energy which his infinite aspirations infuse into man? Has anything grand and lasting been done? Who did it? Plainly not any man, but all men: it was the prevalence and inundation of an idea. What brought the pilgrims here? One man says civil liberty; another, the desire of the founding church; and a third discovers that the motive force was plantation and trade. But if the Puritans could rise from the dust they could not answer. It is to be seen in what they were, and not in what they designed.

—Ralph Waldo Emerson, 1841

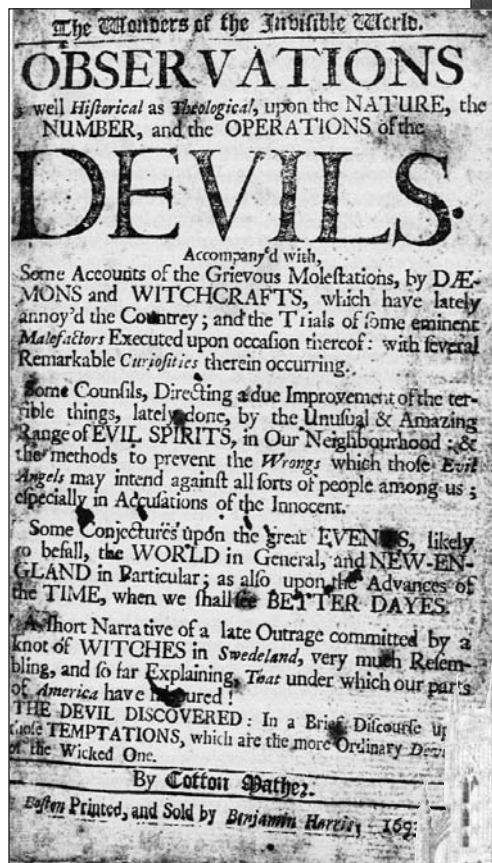
Puritans in New England

The term “Puritan” first began as a taunt or insult applied by traditional Anglicans to those who criticized or wished to “purify” the Church of England. Although the word is often applied loosely, “Puritan” refers to two distinct groups: “separating” Puritans, such as the Plymouth colonists, who believed that the Church of England was corrupt and that true Christians must separate themselves from it; and non-separating Puritans, such as the colonists who settled the Massachusetts Bay Colony, who believed in reform but not separation. Most Massachusetts colonists were non-separating Puritans who wished to reform the established church, largely Congregationalists who believed in forming churches through voluntary compacts. The idea of compacts or covenants was central to the Puritans’ conception of social, political and religious organizations.

Beliefs

Several beliefs differentiated Puritans from other Christians. The first was their belief in *predestination*, which held that belief in Jesus and participation in the sacraments could not alone effect one’s salvation; one cannot choose salvation, for that is the privilege of God alone. All features of salvation are determined by God’s sovereignty, including choosing those who will be saved and those who will receive God’s irresistible grace. The Puritans distinguished between “justification,” or the gift of God’s grace given to the *elect*, and “sanctification,” the holy behavior that supposedly re-

Above, ‘The Wonders of the Invisible World’ on “operations of the Devils,” by Cotton Mather, 1693. The Reverend John Cotton. Below right, St. Botolph’s Church, Boston, where John Cotton was vicar.



sulted when an individual had been saved.

The concept of covenant or contract between God and his *elect* pervaded

Puritan theology and social relationships. They inherited Renaissance humanism just as they inherited the Reformation, and so held a place for Reason in their overall beliefs. The Puritan idea of “Covenant Theology” describes how after the fall of man, God voluntarily drew up a contract or covenant with man in which he laid down the terms and conditions of salvation, and pledged Himself to abide by them. The doctrine was not so much one of prescription as it was of explanation: it reasoned *why* certain people were saved and others were not, and it gave the conditions against which one might measure up one’s soul.

-(continued)

Basic Puritan Beliefs

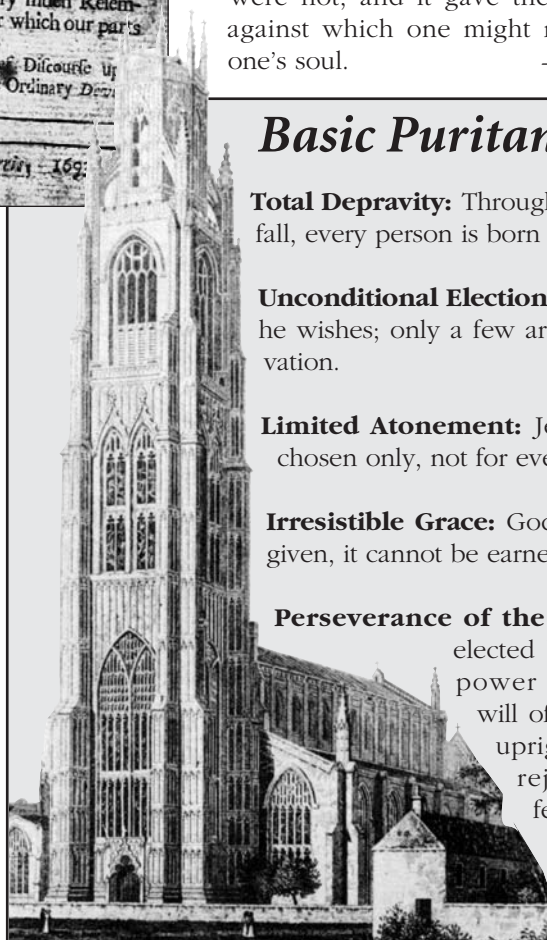
Total Depravity: Through Adam and Eve’s fall, every person is born sinful.

Unconditional Election: God saves those he wishes; only a few are selected for Salvation.

Limited Atonement: Jesus died for the chosen only, not for everyone.

Irresistible Grace: God’s grace is freely given, it cannot be earned or denied.

Perseverance of the “saints”: Those elected by God have full power to interpret the will of God, and to live uprightly. If anyone rejects grace after feeling its power in his life, he is going against the will of God.



Social Organization

Covenants also provided a practical means of organizing churches. Since the state did not control the church, the Puritans reasoned, there must be an alternate method of establishing authority. For God's Word to function freely, and for each member to feel an integral part of the church's operations, each congregation must be self-sufficient, containing within itself all the offices and powers necessary for self-regulation. New England's official apologist, John Cotton, termed this form of church government 'Congregational,' meaning that all authority would be located within particular congregations.

Unlike Anglican and Catholic churches of the time, Puritan churches did not hold that all parish residents should be full church members. A true church, they believed, consisted not of everyone but of the *elect*. As a test of election, many New England churches began to require applicants for church membership to testify to their personal experience of God in the form of autobiographical conversion narratives.

The Revealed Word

For the Puritans, The Bible was the Lord's revealed word, and only through it did He directly communicate to human beings. The religious agency for the individual Puritan was then located in intense introspection, in the attempt to come to an awareness of one's own spiritual state. The world, history—everything—for the Puritan became a text to be interpreted. One could not expect all of God's actions to be limited by one's ideas or reason and justice, but one at least had a general sense, John Cotton's "essential wisdom," as guidance. And of course, one had the key, the basis of spiritual understanding, the foundational text and all-encompassing code, The Bible.



Above, the Salem Witch Trials: A Girl Bewitched. Cotton Mather's publication, left, supporting witchcraft trials and below, a page from the Book of Exodus in 'The Holy Bible' (Genevan version, 1611) showing the moral precepts which the Puritans followed to the letter.

A FURTHER
ACCOUNT
OF THE
TRIALS
OF THE
New-England Witches.
WITH THE
OBSERVATIONS
Of a Person who was upon the Place several
Days when the suspected Witches were
first taken into Examination.

To which is added,
Cases of Conscience
Concerning Witchcrafts and Evil Spirits Per-
fonating Men.
Written at the Request of the Ministers of New-England.

By Increase Mather, President of Harvard Colledge.

Licensed and Entered according to Order.

London: Printed for J. DUNTON, at the Raven in the Parbury
1693. Of whom may be had the Third Edition of Mr. Cotton
Mather's First Account of the Trials of the New-England
Witches, Printed on the same size with this Last Account,
that they may bind up together.

Salem Witchcraft

It was because the Puritan mode of interpretation could reach such extremes that the Salem witch trials broke out. Of course, no one generally questioned the belief in witches—Puritan or otherwise—and even as late as the close of the seventeenth century scientists of repute in England accepted certain phenomena due to witchcraft. But the Puritan cosmology held a relentless imaginative power, especially demonstrated in narratives where Providence was shown to work through nature and among human beings.

Cotton Mather's *Memo-
rable Providences, Relating to
Witchcrafts and Possessions*
(1689) helped generate an un-
balanced fascination with
witchcraft. This would prove
both fire and tinder for Salem
Village, so that by September,
20 people and two dogs had
been executed as witches and
hundreds more were either
jailed or accused.

Excerpted from Donna M. Campbell's
"Puritanism in New England." *Liter-
ary Movements* 5 March 2003.
<http://www.gonzaga.edu/faculty/campbell/>
and "Pilgrims and Puritans in
Contexts and Developments Feb. 2004.
<http://xroads.virginia.edu/~CAP/Puritan/>

Borrowing. Witchcraft. Chap. xxlij. Solemne feasts. 33

any manner of Joll thing, which another chal-
lenger to be his, either of both persons shall
come before the Judge, and of honeste judges
condemne, hee shall pay the double unto his
neighbour.

10 ¶ If a man delivere unto his neighbour to
keepe, or to use, or to steepe, or any breake, and
it die, or be hurt, or taken away by enemie,
and no man see,

11 ¶ An oath of the Lord shall be betweene
them, whether hee hath not put his hand into
his neighbours good, and the owner of it shall
take the oath, and hee shall not make it good:

12 ¶ But if it be holten from him, hee shall
make restitution unto the owner thereof.

13 ¶ If hee be torne in pieces, hee shall bring
reced, and shall not make that good, which is
decayed.

14 ¶ If a man borrow ought of his neigh-
bour, and be hurt, or els die, the owner the
reced not being, hee shall surely make it good.

15 ¶ If the owner thereof be by, hee shall not
make it good, for if it be an hired thing, it came
to him for hire.

16 ¶ And if a man entice a mayd that is
not betrothed, and lie with her, hee shall endow
her, and take her to his wife.

17 ¶ If her father refuse to give her to him, hee
shall pay money, according to the dowry of
virgins.

18 ¶ Thou shalt not suffer a witch to live.

19 ¶ Whosoever lieth with a beast, shall
die the death.

20 ¶ He that offereth unto any gods, save
unto the Lord, shall die the death.

21 ¶ Moreover, thou shalt not doe iniqui-
ty to a stranger, neither oppresse him: for ye
were strangers in the land of Egypt.

22 ¶ Ye shall not trouble any widow, nor
fatherles child.

23 ¶ If thou see or trouble such, and so be
call'd to cry unto me, I will surely hear his cry.

24 ¶ Hence shall my wrath be kindled, and I
will kill you with the sword, and your wives
shall be widowed, and your children fatherles.

25 ¶ ¶ If thou lend money to my people,
that is, to the poore with thee, thou shalt not
be as an usurer unto him: I will not oppresse
him with usury.

26 ¶ If thou take thy neighbours raiment to
pledge, thou shalt restore it to him before
the sunne goe downe:

27 ¶ For that is his covering only, and this
is his garment for his skin: wherein shall the
poore depend, when hee is cold: and when I
shall see him, I will be mercifull.

28 ¶ ¶ If thou take not raiment up to the
judges, neither speake euill of the ruler of thy people.

29 ¶ ¶ Thine inheritance and thy labour
shall thou not keepe backe. The full tithes of
thy tithes shalt thou give me.

30 ¶ Likewise shalt thou doe with thine ox-
and with thy sheepe: thine oxes shalt be

wish his damme, and the eighthe day thou shalt
give it me.

31 ¶ ¶ Ye shall be an holy people unto me,
neither shall ye care any thing that is torne
of healls in the field: ye shall cut it in the
dodge.

C H A P. XXIII.

1 ¶ If thou shalt see the soul of a man, or
the soul of a beast, or the soul of a fowle,
or the soul of any creature, and thou shalt
behold it, and thou shalt say, This is the
soul of such a man, or of such a beast, or
of such a fowle, and thou shalt tell it unto
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SIMON BILLIG
Reverend Doakes



MADISON DUNAWAY
Abigail/Ensemble



SUZANNE JAMIESON
Maggie Smurt/Ensemble

Artist Biographies

***SIMON BILLIG** (*Reverend Doakes*) appeared at SCR in *Lobby Hero*, *Entertaining Mr. Sloane*, *Tom Walker*, *All My Sons* and the world premieres of Howard Korder's *The Hollow Lands* and Amy Freed's *Freedomland*. He made his SCR debut in *Death of a Salesman*. His other theatre credits include *Sleuth* at Capital Rep, *Richard III* at The Shakespeare Theatre, *Arms and the Man* at the Alley Theatre, Shakespeare Festival L.A.'s production of *Othello*, *Love's Labour's Lost* at the New Jersey Shakespeare Festival, *Forty Four Sycamore* and *King Lear* at the Asolo Theatre and The Public Theater/ New York Shakespeare Festival's *The Comedy of Errors*. He is a member of The Actor's Company Theatre in New York, with whom he has appeared in numerous productions, most recently as Luke in *Look Homeward Angel*. Mr. Billig's film credits include *The Thin Red*

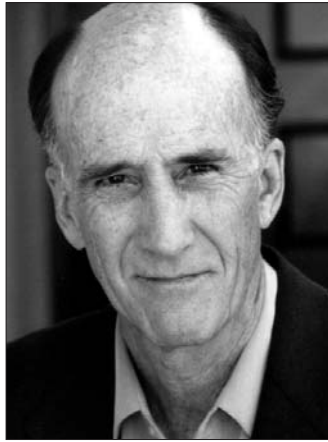
Line, *Tripwire*, *Bad City Blues* and *Dean Quixote*. His television credits include the role of Hogan on "Star Trek: Voyager"; recurring roles on "Babylon 5" and "Silk Stalkings"; and guest appearances on "Dark Skies," "Cybill," "JAG," "Time Cop," "Seven Days," "VIP," "All My Children," television specials with Jason Alexander and the cast of "Frasier" and the movie-of-the-week *The Elian Gonzales Story*. Mr. Billig has a BA from Duke University and was trained at The Juilliard School.

***MADISON DUNAWAY** (*Abigail/Ensemble*) makes her SCR debut after recently playing a young British aristocrat in the upcoming film *Princess Diaries II* with Julie Andrews and Anne Hathaway. Her most recent theatre credits include Annelle in *Steel Magnolias* at the Falcon Theatre and Agnes in *Agnes of God* at the International City Theatre

for which she received nominations from the LA Stage Alliance Ovation Awards, the Los Angeles Drama Critics Circle Awards and the Robbie Awards for Best Lead Actress in a Play. Before arriving in Los Angeles, she was a company member of the critically acclaimed Denver Civic Theatre where she performed various roles such as Helen in *Machinal* and Juliet in *Measure for Measure*. Other favorite theatre credits include Erin in the world premiere of Robert Vaughn's *Praying for Rain* with the Curious Theatre Company, Laura in *The Glass Menagerie*, Deirdre in *I Hate Hamlet*, Phoebe in *As You Like It*, Margaret in *Little Women* and Beatrice in *Much Ado about Nothing*. Current film and television projects include the film *Think Again* which is presently making the independent circuit rounds, *One Minute Soap Operas*, *Heart of the Possible* and *The Drummer*.



COLETTE KILROY
Mrs. Doakes/Ensemble



HAL LANDON JR.
Indian Roger



TRACEY A. LEIGH
Tituba/Ensemble

SUZANNE JAMIESON (*Maggie Smurt/Ensemble*) is making her SCR debut. Theatre credits include *Not So Tall Tales* at Theatre District at the Cast, *A Day in Hollywood*, *A Night in the Ukraine* with ArtsTrust, *Sweet Charity* at Syracuse University, *How I Learned to Drive* at the Contemporary Theatre of Syracuse, *Coming Attractions* at Syracuse Stage and her own cabaret, *Achieving Queendom*. Ms. Jamieson received her BFA in Musical Theatre from Syracuse University. Thanks to her family and Brian for all their support.

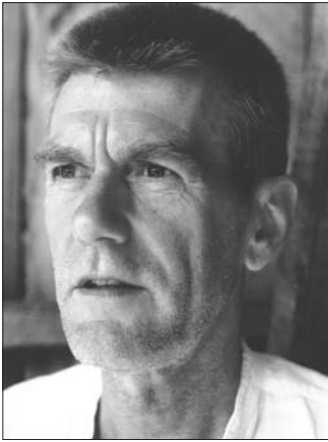
***COLETTE KILROY** (*Mrs. Doakes/Ensemble*) appeared at SCR in the Pacific Playwrights Festival reading of *Safe in Hell* and the production of *The Homecoming*. Prior to that she appeared in *Tom Walker*, *Dimly Perceived Threats to the System*, *Triumph of Love* and *Night and Her Stars*. Other West Coast credits include *Two Headed* at the John Anson Ford Theatre (best actress nomination *LA Weekly*), *Quills* at the Geffen Playhouse, *The Real Thing* at the Pasadena Playhouse, *Life During Wartime* at La Jolla Playhouse and *Life is a Dream* at Los Angeles Theatre Center. She appeared as Portia in *Julius Caesar* at The

Joseph Papp Public Theater/New York Shakespeare Festival. Other East Coast credits include performances at the American Place Theatre, Center Stage, Yale Repertory Theatre, Williamstown Theatre Festival and New Jersey Shakespeare Festival. Film and television credits include *The Place We Call Earth*, Ang Lee's *The Ice Storm*, *Between Brothers*, "Without a Trace," "Judging Amy," "Ally McBeal," "In the Line of Duty: Standoff at Marion" and "The Profiler." She received her MFA from the Yale School of Drama.

***HAL LANDON JR.** (*Indian Roger*) is an SCR Founding Artist who recently appeared in *Antigone*, *The Drawer Boy* (LADCC Award nomination), *Two Gentlemen of Verona*, *Major Barbara*, *Getting Frankie Married—and Afterwards*, *The School for Wives*, *Much Ado about Nothing*, *Entertaining Mr. Sloane*, *The Hollow Lands*, *True West*, *Play Strindberg*, *Tartuffe* and *Ah, Wilderness!* Other credits include *Arcadia*, *Our Town*, *Sidney Bechet Killed a Man*, *BAFO*, *Six Degrees of Separation*, *An Ideal Husband*, *A Mess of Plays* by Chris Durang, *The Things You Don't Know*, *Faith Healer*, *Ghost in the Machine*, *Green Icebergs*, *Morning's*

at Seven, *Dancing at Lughnasa*, *The Miser*, *Our Country's Good* and *Waiting for Godot*. He created the role of Ebenezer Scrooge in SCR's *A Christmas Carol*, and has performed it in all 24 annual productions. He appeared in *Leander Stillwell* at the Mark Taper Forum and in *Henry V* at The Old Globe in San Diego. Other resident theatre roles include Salieri in *Amadeus*, Malvolio in *Twelfth Night* and Gordon Miller in *Room Service*. Among his film credits are *Trespass*, *Pacific Heights*, *Almost an Angel*, *Bill and Ted's Excellent Adventure* and *Playing by Heart*. Television credits include a recent episode of "Frasier."

***TRACEY A. LEIGH** (*Tituba*) is making her SCR debut. Theatre credits include the national tour of *The Vagina Monologues* and the Off-Broadway productions of *Attempts on Her Life* at Soho Repertory, *Kristin* at Primary Stages, *Up Against the Wind* at the New York Theatre Workshop, *A Lesson Before Dying* at the Signature Theatre and *Le Menage* at La MaMa. Regional theatre credits include *Drowning Crow/The Seagull* at Baltimore Center Stage; *Oak & Ivy* at Arena Stage; *Stonewall Jackson's House*, *Blues for an Alabama Sky* and *A Christmas*



GRAEME MALCOLM
Increase Mather

Carol at ACT; *Exhibit #9* at Theatre Outrageous; *Homelife of Polar Bears* at the O'Neill Festival; *The Cherry Orchard* and *Twelfth Night* at La Jolla Playhouse; *Romeo and Juliet* at Indiana Repertory Theatre; and *Joe Turner's Come and Gone*, *From the Mississippi Delta*, *Love's Labour's Lost*, *All in the Timing*, *Ghosts* and *Goodnight Desdemona*, *Good Morning Juliet* at Milwaukee Repertory Theatre. Television credits include "Strong Medicine," "Law and Order," "Under Suspicion," "Charmed" and "Under One Roof."

***GRAEME MALCOLM** (*Increase Mather*) is making his SCR debut. He has appeared on Broadway in *Aida* (Pharaoh) and *The King and I* (Cpt. Orton/Sir Edward Ramsey) and the national tour of *M. Butterfly* (Gallimard). Off-Broadway appearances include *Curtains* at the John Houseman Theatre, *Waste* at Theatre for a New Audience, *Hapgood* at Lincoln Center, *Aristocrats* and *Prin* at Manhattan Theatre Club, *Perfect Crime* at Theatre Four, *Educating Rita* at the Phoenix Theatre, *Rough Crossing* at the New Theatre of Brooklyn, *K* at the American Jewish Theatre and *Rough for Theatre* at the Drama League. He has appeared at regional theatres nationwide includ-



ELISA RICHARDSON
Little Mary/Ensemble

ing Paper Mill, Actors Theatre of Louisville, Yale Repertory, Hartford Stage, Portland Stage, Theatre Virginia and the McCarter Theatre. Film and television credits include *National Treasure*, *Death by Committee*, *Nadezda*, *Endsville*, *Everything's Jake*, *The Eden Myth*, *The Adventures of Sebastian Cole*, *The Break*, "Whoopi," "Law & Order: Criminal Intent," "All My Children," "Darwin," "Law & Order," "Against the Law," "As the World Turns," "One Life to Live" and "Guiding Light."

***ELISA RICHARDSON** (*Little Mary/Ensemble*) is making her SCR debut. She holds an MFA from Rutgers University under the direction of William Esper. Theatre credits include *A Midsummer Night's Dream* and *Lysistrata the Musical* at the Will Geer Theatrum Botanicum; *Rutgers on Broadway* at the Majestic Theatre; *Maggie*, *A Girl of the Streets* at the Pacific Repertory Theatre; and *Foul Ball* at The Old Globe. Ms. Richardson's favorite past roles include Juliet in *Romeo and Juliet*, Ophelia in *Hamlet*, Daisy Mae in *Li'l Abner* and Emily Webb in *Our Town*. Film and television credits include Fox Searchlab's *Delusion*, *The Trumpeter*, *Life after Death*,

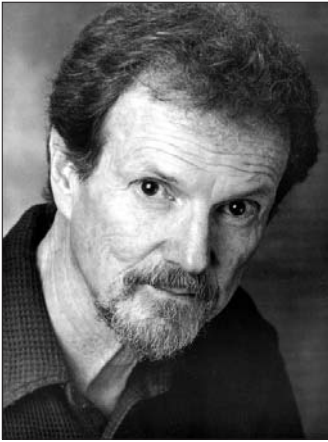


ROBERT SELLA
Cotton Mather

"Days of Our Lives" and "Guiding Light." She would like to thank her mom for all her love and support.

***ROBERT SELLA** (*Cotton Mather*) is making his SCR debut. Broadway credits include *Cabaret* (Emcee), *Sideman* (Clifford) and *My Fair Lady* (Freddie). Off-Broadway he appeared in *Boys and Girls* (Playwrights Horizons) *Kit Marlowe* (The Public Theater), *Home of the Brave* (Jewish Repertory Theatre) and *The Water Children* (Playwrights Horizons). He toured in *Angels in America* (Prior, first national tour) and *My Fair Lady* (Freddie). Resident theatre credits include *The Glass Menagerie* (Tom) and *Black Coffee* (Richard) at Alley Theatre, *Don Carlos* (Carlos) and *Mourning Becomes Electra* (Orin) at Shakespeare Theatre, and *The Night Governess* (Gerald) at McCarter Theatre, among others. Film and television credits include *Sleepy Hollow*, *The Astronaut's Wife*, "Third Watch," "Law and Order" and "Diary of a City Priest." Mr. Sella is a Fox Foundation Fellow and a graduate of The Juilliard School.

***DON TOOK** (*Judge/Townsmen/ Ensemble*) is an SCR Founding Artist who recently appeared in *A Christ-*



Don Took
Judge/Townsmen/Ensemble

mas Carol, Two Gentlemen of Verona, The School for Wives, The Beard of Avon, Much Ado about Nothing and The Countess. In previous seasons, he was seen in *The Hollow Lands, The Philanderer, Play Strindberg, Tartuffe, Ah, Wilderness!, Pygmalion, Our Town, Arcadia, BAFO* (for which he won a *Drama-Logue Award*), *She Stoops to Folly, Three Viewings, A Streetcar Named Desire, The Misanthrope and Pterodactyls.* He also appeared in the world premiere of *Hospitality Suite* and the revival of *The Philadelphia Story.* Mr. Took is proud to be an SCR Founding Artist with 40 years of experience in a wide variety of roles. He enjoyed playing the role of Greg in a record-breaking run of A.R. Gurney's *Sylvia* at the Laguna Playhouse. Television credits include appearances on "Roseanne,"

"Cheers," "General Hospital," "ER"; and he recently had a recurring role as the evil Agent Grey in the ABC spy series, "Alias."

**PLAYWRIGHT,
DIRECTOR & DESIGNERS**

AMY FREED (*Playwright*) is the author of *The Beard of Avon* which was commissioned and premiered by SCR and has been produced by the Goodman Theatre, ACT, Seattle Repertory and New York Theatre Workshop among others. Her play *Freedomland*, also commissioned and premiered by SCR, was a Pulitzer finalist in 1998, with subsequent productions at Woolly Mammoth and Playwrights Horizons. *The Psychic Life of Savages* was the 1995 recipient of the Joseph Kesselring Award, a national award presented each year by the New York Arts Club to an outstanding new play. *Psychic Life* was also named the winner of the prestigious Charles McArthur Award for Outstanding New Play at the annual Helen Hayes Awards in Washington, DC. The play had an extended run after a successful premiere at the Woolly Mammoth. An earlier version of the play was first developed and performed in San Francisco under the title *Poetomachia* where it received a Bay Area Critic's Circle Outstanding Achievement Award for an Original Script. In its earlier version, it was also a finalist for the Susan Smith Blackburn Prize in 1994. A native New Yorker and former ac-

tress, Freed lives in San Francisco. She has worked as an acting teacher and director for the various training programs of the American Conservatory Theatre, VITA Shakespeare Festival, and California Shakespeare Festival, as well as conducting playwriting workshops for A.C.T. and San Francisco State University. She has a BFA from Southern Methodist University, and a MFA from American Conservatory Theatre.

DAVID EMMES (*Director/Producing Artistic Director*) is co-founder of SCR, one of the largest professional resident theatres in California. He has received numerous awards for productions he has directed during SCR's 39-year history, including a 1999 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 *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 premiere of Terry Johnson's *Unsuitable for Adults*; 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, *Six Degrees of*

World Premiere

by Noah Haidle

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Separation by John Guare, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *Relatively Speaking* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. His producing responsibilities involve the overall coordination of SCR's programs and projects. He has served as a consultant to the Orange County Performing Arts Center and as a theatre panelist and onsite evaluator for the National Endowment for the Arts. He has served 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 California State University, San Francisco, and his PhD in theatre and film from USC.

RALPH FUNICELLO (*Scenic Design*) is back at SCR for his 20th season. Among his SCR credits are the designs for *Major Barbara*, *The Circle*, *The Education of Randy Newman*, *The Piano Lesson*, *Tartuffe*, *Private Lives*, *Old Times*, *Death of a Salesman*, *Six Degrees of Separation*, *She Stoops to Folly*, *The Misanthrope*, *Dancing at Lughnasa*, *Hedda Gabler*, *The Miser*, *Twelfth Night*, *Happy End*, *Kiss of the Spider Woman*, *Speed-The-Plow*, *Going for Gold*, *Misalliance*, *Highest Standard of Living*, *Buried Child*, *Good and Da*. His work has been seen On and Off-Broadway, and at many resident theatres including Lincoln Cen-

ter, Intiman Theatre, Seattle Repertory Theatre, Denver Center Theatre, Berkeley Repertory Theatre, Guthrie Theater, McCarter Theater Center, The Oregon Shakespeare Festival, Milwaukee Repertory Theatre, Stratford Shakespearean Festival of Canada and The Old Globe, where he is an Associate Artist. He has had a long association with the Mark Taper Forum and worked for 30 years with San Francisco's American Conservatory Theatre, where he was Director of Design. Mr. Funicello designed the scenery for the acclaimed production of *La Rondine* for New York City Opera and *The Taming of the Shrew* for PBS. He served on the National Endowment for the Arts theatre panel, and his work is featured in the book *American Set Design*. He is currently the Powell Chair in Set Design at San Diego University.

NEPHELIE ANDONYADIS (*Costume Design*) is delighted to return to SCR, where she designed the sets and costumes for *Relatively Speaking*, costumes for *The Dazzle* and *Dimly Perceived Threats to the System*, scenery for *The Summer Moon* and costumes for the first two seasons of the Pacific Playwrights Festival. Recent designs in Southern California include costumes for *Lily Plants A Garden* for the Taper's P.L.A.Y. tour, costumes for Cornerstone Theater's *Order My Steps* and the set for *Sid Arthur*, a collaboration of Cornerstone Theater Company and the community of Watts. Re-

gionally, she has designed scenery and/or costumes for many theatres including the Guthrie Lab in Minneapolis, 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. Ms. Andonyadis teaches design in the theatre department at the University of Redlands. She is a graduate of the Yale School of Drama and Cornell University and the recipient of an NEA/TCG design fellowship.

PETER MARADUDIN (*Lighting Design*) is pleased to return to South Coast Repertory, where he has designed over 30 productions including *The Piano Lesson*, *Hurrah at Last*, *Great Day in the Morning* and *Prelude to a Kiss*. On Broadway he designed the lighting for *Ma Rainey's Black Bottom* and the Pulitzer Prize-winning *The Kentucky Cycle*, and Off-Broadway *Hurrah at Last*, *Ballad of Yachiyo* and *Bouncers*. Mr. Maradudin has designed over 300 regional theatre productions for such companies as The Kennedy Center, The Guthrie Theater, American Conservatory Theater, Berkeley Repertory Theatre, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, The Old Globe, Huntington Theatre Company, Actors Theatre of Louisville, Steppenwolf and the Oregon Shakespeare Festival. He is a

SCR invites adventurous audiences to this national forum dedicated to developing and producing new plays.



MAY 7 - 9, 2004

Staged Readings \$10

VESUVIUS
by Lucinda Coxon
Friday May 7, 1:00 pm

THE CLEAN HOUSE
by Sarah Ruhl
Friday May 7, 3:30 pm

THE SINGING FOREST
by Craig Lucas
Saturday May 8, 10:30 am

A play to be announced
by Richard Greenberg
Sunday May 9, 11:00 am

founding principal of Light and Truth, a lighting design consultancy for architecture and themed environments, and is the author of the musicals *The Count of Monte Cristo*, *The Shadow* and *The Body Snatcher* and the plays *Eugene Onegin* and *The Woman in White*.

DAVID BUDRIES (*Sound Design*) is delighted to return to SCR where his previous sound designs include the world premiere of Rolin Jones' *The Intelligent Design of Jenny Chow*, *Going for Gold* by Louise Page, the world premiere of Howard Korder's *Search and Destroy*, the Second Stage productions of *Kiss of the Spider Woman* by Manuel Puig and *Playland* by Athol Fugard. Budries has created sound scores for many American regional theatres, Broadway and Off-Broadway, including 75 productions for the Hartford Stage Company. He owns Sound Situation, an independent music production studio specializing in the creation of sound scores and music for the performing arts, broadcast media and museums. He chairs the Sound Design program at the Yale School of Drama and is the Resident Sound Designer for Yale Repertory Theatre.

SYLVIA C. TURNER (*Choreographer*) is an award-winning choreographer and educator who has been active in professional theatre, concert dance and arts organizations for many years. She has performed professionally in the United States and Japan, and has conducted dance

research in Europe, West Africa, and the Caribbean. Her work has been seen in more than fifteen SCR productions, including *Twelfth Night*, *Cherry Orchard*, *The Birds* with Culture Clash, *Arcadia*, *Dancing at Lughnasa*, and many Educational Touring Productions. Other credits include "The Lion King Parade and Street Show" at Disneyland, an animated film for the Luxor Hotel, Las Vegas, *Bridge to Angel Island* for Ballet Pacifica, and a collaborative work *Bullbip Days* based on slave narratives, in addition to her many concert works. She choreographs for nationally competitive skaters, and has written on ice skating choreography for *Dance Magazine*. Ms. Turner adjudicates choreography, serves as a panelist for private and public arts granting agencies, and sits on state review boards in arts education. Ms. Turner is currently Director of Fine and Performing Arts at Santa Ana College.

JENNIFER KIGER (*Dramaturg*) joined the SCR staff in 1999 and became Literary Manager in 2000. In that capacity she screens scripts for development and production and serves as dramaturg on half of SCR's workshops and productions each season. She is also the associate director of the Pacific Playwrights Festival. Recent projects include Nilo Cruz's *Anna in the Tropics*, the world premieres of *The Intelligent Design of Jenny Chow* by Rolin Jones, Lucinda Coxon's *Nostalgia*, Amy Freed's *The Beard of Avon* and the site-specific

California Scenarios, directed by Juliette Carrillo. Previously, she served as dramaturg at the American Repertory Theatre in Cambridge, MA for several productions, including *In the Jungle of Cities* directed by Robert Woodruff, *Phaedra* directed by Liz Diamond, the world premieres of Robert Coover's *Charlie in the House of Rue* and Mac Wellman's *Hypatia* directed by Bob McGrath, and Robert Brustein's adaptation of *The Master Builder* directed by Kate Whoriskey. She completed her professional training as a dramaturg at the ART Institute at Harvard and taught acting and dramatic arts at Harvard University.

JERRY PATCH (*Dramaturg*) has been affiliated with South Coast Repertory since 1967. He has served as dramaturg on nearly 150 new plays seen here since 1980, including the world premieres of *Abundance*, *Freedomland*, *Golden Child*, *Search and Destroy*, *Sight Unseen*, *Three Days of Rain* and *Wit*. His dramatic writing has been produced at SCR and other theatres and on television. He co-conceived *The Education of Randy Newman* with Michael Roth and Mr. Newman (SCR, 2000). For seven years he was Artistic Director of the theatre program of the Sundance Institute. He serves as consulting dramaturg for the Roundabout Theatre Company in New York.

***RANDALL K. LUM** (*Stage Manager*) is pleased to be part of SCR's 40th

SCR'S JUNIOR PLAYERS PRESENT THEATRE FOR KIDS – BY KIDS

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Adapted for the stage by **Jim Leonard, Jr.**
 From a story by **Barry Lopez**
 Music by **John Luther Adams**
 Directed by **Hisa Takakuwa**

This adaptation of a Native American tale is set in mythical times when the world was still new. Two young Animal People travel north from their village toward The Land Where Dreaming Begins. The journey takes them across rivers, through forests of talking trees, to the edge of the Arctic Circle and beyond—into a world where dreams and reality collide.

In the Nicholas Studio

May 15 - 16	1 & 4 p.m.
May 22 - 23	1 & 4 p.m.

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Season and well into his 14th year with the company. This season he has worked on *Antigone*, *The Last Night of Ballyhoo* and *Terra Nova*. Last season he stage managed *Major Barbara*, *Proof* and *Intimate Apparel*. Two seasons ago he had the pleasure of working on *Getting Frankie Married—and Afterwards*, *The School for Wives*, *The Homecoming* and *The Circle*. During his long association as one of SCR's resident stage managers he has worked on more than a dozen world premieres and has been associated with over 65 productions. In 1997, Mr. Lum stage managed the AIDS Benefit *Help is on the Way III* at the Palace of Fine Arts in San Francisco. Other stage management credits include the American Conservatory Theatre in San Francisco, The Old Globe in San Diego, Berkeley Repertory Theatre, San Jose Civic Light Opera, VITA Shakespeare Festival, Pacific Conservatory of the Performing Arts, Long Beach Ballet, San Francisco Convention Bureau and Kawasaki Motorcycles. He would like everyone to take a moment to remember all those who have lost the battle and all those still suffering and fighting the AIDS epidemic.

***SCOTT HARRISON** (*Assistant Stage Manager*) has been with SCR for fourteen seasons and most recently assisted on *Antigone*. As part of his continuous support and acknowledgement of his friends and colleagues who are battling the fight of HIV/AIDS, Mr. Harrison has been busy spending his free time, along with Jamie A. Tucker, training and seeking donations for an AIDS fundraising/cycling tour of Hawaii (www.paradiseridehawaii.com) this summer.

MARTIN BENSON (*Artistic Director*) shares co-founder credit and artistic leadership of SCR with his colleague David Emmes. As one of SCR's chief directors, Mr. Benson has directed nearly one third of the plays produced here in the last 39 years. He has distinguished himself in the staging of contemporary work, including Horton Foote's *The Carpetbagger's Children* and the world premiere of Foote's *Getting Frankie Married—and Afterwards*, the critically acclaimed California premiere of William Nicholson's *Shadowlands*, Athol Fugard's *Playland*, Brian Friel's *Dancing at Lughnasa*, David Mamet's *Oleanna*, Harold Pinter's *The Homecoming*, David Hare's *Skylight* and the West Coast premieres of Peter Hedges' *Good As New* and Martin McDonagh's *The Lonesome West*. 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 the numerous world premieres he has directed are Tom Strelch's *BAFO* and 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 *All My Sons*. Mr. Benson has been honored with the *Dramatologue* Award for his direction of 21 productions and received 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 David 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 California State University, San Francisco.

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 currently serves as President of the Theatre Communications Group (TCG), the national service organization for the professional not-for-profit theatre. In addition, she has 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. She represents SCR at national conferences of TCG and LORT; is a theatre panelist and site visitor for the National Endowment for the Arts and the California Arts Council; 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. She 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.