



47th Season • 452nd Production
SEGERSTROM STAGE / APRIL 1 - MAY 1, 2011

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING DIRECTORS

presents the world premiere of

SILENT SKY

BY Lauren Gunderson

John Iacovelli
SCENIC DESIGN

David Kay Mickelsen
COSTUME DESIGN

York Kennedy
LIGHTING DESIGN

Lewis Flinn
ORIGINAL MUSIC

John Crawford
PROJECTION DESIGN

John Glore
DRAMATURG

Joshua Marchesi
PRODUCTION MANAGER

Chrissy Church*
STAGE MANAGER

DIRECTED BY

Anne Justine D'Zmura

The Playwrights Circle
HONORARY PRODUCER

SILENT SKY was commissioned by South Coast Repertory.

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

CAST OF CHARACTERS

(In order of appearance)

Henrietta Leavitt	<i>Monette Magrath*</i>
Margaret Leavitt	<i>Erin Cottrell*</i>
Peter Shaw	<i>Nick Toren*</i>
Annie Cannon	<i>Colette Kilroy*</i>
Williamina Fleming	<i>Amelia White*</i>

SETTING

Early 1900s

Leavitt home, rural Massachusetts

The Harvard Observatory offices

LENGTH

Approximately one hour and 50 minutes with one intermission.

PRODUCTION STAFF

Casting	<i>Joanne DeNaut, CSA</i>
Assistant Stage Manager	<i>Jamie A. Tucker*</i>
Assistant Director	<i>Turner Munch</i>
Scenic Design Assistants	<i>Christopher Allison, Nicholas Kostner</i>
Costume Design Assistant	<i>Kate Poppen</i>
Audio Engineer	<i>BC Keller, Sam Lerner</i>
Audio Intern	<i>Todd Hendricks</i>
Production Assistant	<i>Wendy Leef</i>
Stage Management Intern	<i>Generra Singleton</i>
Light Board Operator	<i>Aaron Shetland</i>
Dresser	<i>Bert Henert</i>
Wig Technician	<i>Gieselle Blair</i>
Automation	<i>Victor Mouledoux</i>
Sound Board Operator	<i>Sean Kozma</i>
Additional Costume Staff	<i>Bronwen Burton, Kari Elison, Pauline Good, Ashley Rhodes</i>

ACKNOWLEDGEMENTS

Dr. Sean Carroll

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

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



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The Purport of the Skies

Then be it ours with steady mind to clasp
The purport of the skies – the law behind
The wandering courses of the Sun and Moon.

~ Lucretius

In questions of science the authority of a thousand is not
worth the humble reasoning of a single individual.

~ Galileo

Science cannot solve the ultimate mystery of Nature. And
it is because in the last analysis we ourselves are part of the
mystery we are trying to solve.

~ Max Planck, physicist

Each of us inhabits two equally mysterious universes, one
outside the mind and the other within it. Since my youth
I have tried to understand the relationship between these
two realms. Many a night I sat at the telescope till dawn,
marveling at the soft pewter glow of the distant galaxies, the
glittering gold and silver star fields of the Milky Way, at sun-
hugging Mercury, the pearl-white crescent of Venus, or the
parchment-sharp rings of Saturn, and wondered what we
have to do with all that. I have never shared the sentiment
that the enormity of the cosmos need make us feel insigni-
ficant. The stars are too involving for that; they stimulate
our curiosity, arouse us to reflection, nourish our sense of
beauty, and challenge our conception of who we are. We
feel connected to them, somehow.

~ Timothy Ferris, *The Mind's Sky*

Once astronomers have set up their equipment, they don't
bother to look up and go "Oooo" anymore. But I feel about
astronomy the way I feel about music, instinctive rather than
analytical. First there's the "Oooo!" – the pure emotional
enjoyment factor, in music and astronomy, just allowing the
beauty of things to wash over you. After that you can get
analytical, but if you don't first allow yourself to be over-
whelmed, I think you've missed the best part of it.

~ Brian May, amateur astronomer and
member of the rock band Queen

In science the man of real genius is the man who invents a
new method. The notable discoveries are often made by
his successors, who can apply the method with fresh vigour,
unimpaired by the previous labour of perfecting it.

~ Bertrand Russell

There prevails among men of letters an opinion that all ap-
pearance of science is particularly hateful to women.

~ Samuel Johnson

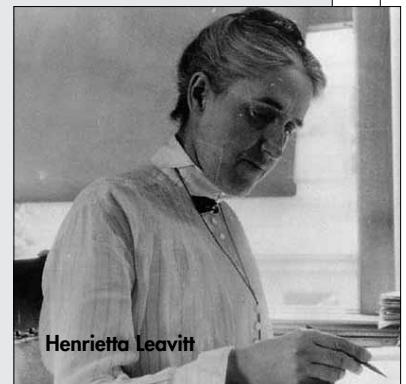
If one could only go on and on with original work, looking
to new stars, variables, classifying spectra and studying their
peculiarities and changes, life would be a most beautiful
dream; but you come down to its realities when you have to
put all that is most interesting to you aside, in order to use
most of your available time preparing the work of others for
publication. However, whatsoever thou putteth thy hand to,
do it well.

~ from the diary of Williamina Fleming,
housekeeper turned astronomical "computer"

*One of Lauren Gunderson's primary sources in
researching the subject of Silent Sky is a biography of
Henrietta Leavitt, Miss Leavitt's Stars, by George John-
son, published in 2005. The book contextualizes the
few known facts of her life within a discussion of how
her discovery revolutionized the science of astronomy
in the early 20th century:*

No diary has been found
recording what it was
about the stars that
moved her. One of his-
tory's small players, her
story has been allowed to
slip through the cracks
... and it is only upon her
death that we find, in an
obituary written by her
senior colleague, Solon
Bailey, testimony to what

she might have been like as a woman: "Miss Leavitt
inherited, in a somewhat chastened form, the stern
virtues of her puritan ancestors. She took life seriously.
Her sense of duty, justice and loyalty was strong. For
light amusements she appeared to care little. She was a
devoted member of her intimate family circle, unself-
ishly considerate in her friendships, steadfastly loyal to
her principles, and deeply conscientious and sincere in
her attachment to her religion and church. She had the
happy faculty of appreciating all that was worthy and lov-
able in others, and was possessed of a nature so full of
sunshine that, to her, all of life became beautiful and full
of meaning." Although the obituary didn't say so, she
was also deaf, although apparently not from birth... For
her new calling, eyes were more important than ears,
and perhaps deafness was an occupational advantage in
a job requiring such intense powers of concentration.



Henrietta Leavitt

An Astronomical Glossary

Cepheids

Cepheid Variables are very large, luminous, yellow stars. They change in magnitude (brightness) regularly, with periods of 1 to 70 days between peaks. The stars are called Cepheids after the first star of this type to be discovered, Delta Cephei, a bright star in the constellation of Cepheus.



NGC 4603, the most distant galaxy in which pulsating stars called Cepheid variables have been found. Credit: Jeffrey Newman and NASA

Declination and Right Ascension

Similar to geographic latitude and longitude, but projected onto the celestial sphere: Declination is expressed in degrees north or south of the celestial equator, and right ascension measures an angle that increases toward the east as measured from a zero point (the place in the sky where the Sun crosses the celestial equator at the March equinox).

Draper Catalogue

Its first edition published in 1890, the *Draper Catalogue of Stellar Spectra* contained spectroscopic classifications for 10,351 stars. Most of the classification was done by Williamina Fleming at the Harvard Observatory. The catalogue is named after Henry Draper, an American doctor and amateur astronomer who pioneered the field of astrophotography.

Great Refractor Telescope

A 15-inch telescope installed at Cambridge in 1847. For 20 years it was the largest telescope in the United States, the most significant American astronomical instrument and equal to the finest in the world. It formed the nucleus for development of the Harvard College Observatory.

Light Year

The distance traveled by light in one year, equal to about 6 trillion miles.

Magellanic Clouds

Known to astronomers since the tenth century, the Large Magellanic Cloud and its neighboring Small Magellanic Cloud are irregular dwarf galaxies visible in the southern hemisphere. They orbit our own Milky Way galaxy, whose gravitational force has contributed to their distorted shape and cloudy appearance.



Photo from the Hubble Space Telescope shows a star-forming region in the Large Magellanic Cloud (LMC). This image reveals a large number of low-mass infant stars coexisting with young massive stars.

Period-Luminosity Relation

The relationship between a variable star's luminosity (the total amount of radiation it gives off in one second) and the period of its pulsation (the length of time between successive peaks in its brightness). In Cepheids this relationship is well defined, a discovery made by Henrietta Leavitt.

Stellar Photometry

The branch of astronomy that deals with the accurate measurement of the brightness, color and temperature of stars and the changes in their brightness over time.

Spectral Class

One of seven classes designated by the letters O, B, A, F, G, K and M; the hottest stars (O and B) are blue-white in color, while the coolest (M) are red. Each of the letter classes has subdivisions indicated by numerals 0 through 9.

Artist Biographies



ERIN COTTRELL*
Margaret Leavitt

is making her SCR debut. Theatre credits include *Camelot* (Guenivere) at Tennessee Repertory Theatre, *Troilus and Cressida* (Helen of Troy) and *Twelfth Night* (Gentlewoman) at Georgia Shakespeare, and *A Midsummer Night's Dream* (First Fairy, Hermia u/s)

at The Shakespeare Theatre Company, Washington, DC. Television and film credits include leading roles in the award-winning *Love Comes Softly* series (Missie Lahaye) from the Hallmark Channel, directed by Michael Landon Jr.; *Little House on the Prairie* miniseries (Caroline Ingalls) for ABC; *Meteor* miniseries (Chelsea Hapscomb) for NBC; *Faith of My Fathers: The John McCain Biography* (Carol McCain) for A&E; *Street Warrior* (Sarah Campbell) for SPIKE TV; and *Legally Blonde 2* (Delta Nu President). Guest-star appearances include "Medium," "Cold Case," "CSI: New York," "Numb3rs," "ER," "Ed" and "Strangers with Candy." Recurring roles include "All My Children" and "The Guiding Light." Ms. Cottrell graduated from the University of North Carolina at Chapel Hill with a BA in Dramatic Art. www.ericcottrell.com.



COLETTE KILROY*
Annie Cannon

has previously been seen at SCR in *The Homecoming*, *Safe In Hell*, *Tom Walker*, *Dimly Perceived Threats To The System*, *Triumph Of Love* and *Night and Her Stars*. Other West Coast credits include *Night Hawks* at Kirk Douglas Theatre, *Christmas On Mars* at The

Old Globe, *Quills* at Geffen Playhouse, *The Real Thing* at Pasa-

dena Playhouse, *The Scene* and *The Clean House* at Ensemble Theatre Company, *Two-Headed* at John Anson Ford Theatre; and productions at La Jolla Playhouse, Los Angeles Theatre Center and Odyssey Theatre Ensemble. East Coast credits include The Public Theater, The American Place Theatre, CENTERSTAGE and Yale Repertory Theatre. Film and television credits include *Finding Amanda*, *Me and You and Everyone We Know*, *David and Fatima*, *The Ice Storm*, "CSI Miami," "Numbers," "Without A Trace," "Medium," "Judging Amy," "Ally McBeal" and "The Profiler." She received her MFA from the Yale School Of Drama.



MONETTE MAGRATH*
Henrietta Leavitt

is making her SCR debut. New York theatre includes *The Seagull*; *Come Back to the Five and Dime*, *Jimmy Dean*, *Jimmy Dean*; and *The Stronger*. Regional theatre includes *Stick Fly* (McCarter Theatre Center); *Book of Days* (Arena Stage); *The Night is a Child* (world premiere, Milwaukee Repertory Theater); *Enchanted April* (The Cleveland Play House); *The Ice-Breaker* and *The Laramie Project* (Laguna Playhouse); and *The Night is a Child*, *Mauritius*, *The Constant Wife*, *As You Like It*, *It's a Wonderful Life*, *Private Lives*, *Enchanted April* and *Les Liaisons Dangereuses* (Pasadena Playhouse). Los Angeles theatre includes *All My Sons* (McCoy Rigby at La Mirada), *The Glass Menagerie* (CCAP at Boston Court), and *The Rehearsal* (world premiere, Walt Disney Concert Hall). Television credits include "Weeds" (recurring), "Outpost" (pilot) and "Redhanded" (recurring). Film includes *The Other Sister*; *Looking for Mr. Miyagi*; *Two Girls Walk Into a Bar...*, *Jake's Closet* and the upcoming *Miss Dial*. She is a graduate of NYU Tisch School of the Arts. www.monettemagrath.com.

THE PLAYWRIGHTS CIRCLE (*Honorary Producer*) consists of avid playwrights who underwrite a world premiere on the Segerstrom Stage each season. Its individual members include long-time subscribers, major annual fund donors, endowment supporters and trustees. Since its inception in 2004, The Playwrights Circle has underwritten *Safe in Hell*, *A Naked Girl on the Appian Way*, *The Studio*, *My Wandering Boy*, *What They Have*, *Our Mother's Brief Affair* and last season's *The Language Archive*.

South Coast Repertory is especially grateful to The Playwrights Circle. Its extraordinary leadership and dedication help us bring important new work to Orange County audiences and to the American theatre.

2010-2011 members of
The Playwrights Circle:

Bill and Carolyn Klein
Carl and Patricia Neisser
John and Carolina Prichard
Barbara and Bill Roberts
Alan and Olivia Slutzky
Richard P. and Jane Taylor
Linda and Tod White
Anonymous

**NICK TOREN****Peter Shaw*

is making his SCR debut. On Broadway he appeared in *The Elephant Man* and Off-Broadway at Keen Company and Atlantic Theater Company. Regional theatre credits include appearances at Guthrie Theater, Mark Taper Forum, McCarter Theatre Center, Kansas City

Repertory Theatre, Northern Stage and The Kennedy Center. Film and television credits include *The Pink Panther*, "Mad Men," "How I Met Your Mother," "Numb3rs," "Close to Home" and "Lie to Me." He received his BA at Middlebury College and his MFA at the University of Missouri-Kansas City. "For my daughter Neve. I can't wait to show you the stars."

**AMELIA WHITE****Williamina Fleming*

appeared at SCR in *Misalliance*, *The Heiress* and *The Importance of Being Earnest*. On Broadway she appeared in *Crazy for You* and *The Heiress* and Off-Broadway in *The Butter and Egg Man* at Atlantic Theater Company and *The Accrington Pals* at Hudson Guild The-

atre Company. Los Angeles appearances include *Penny for a Song* at The Antaeus Company (company member), *Bold Girls* at The Matrix Theatre Company, *Ernest in Love* at Fremont Centre Theatre, *Heathen Valley* at Stella Adler Theatre and *Mirror, Mirror* at Cast Theatre. Her career has taken her all across the U.S., working in many wonderful regional theatres, including Hartford Stage, The Cleveland Play House, Guthrie Theater, Cincinnati Playhouse In the Park, Denver Center Theatre Company, The Old Globe and the Weston Playhouse Theatre Company in Weston, VT. Proud member of Actors Equity Assoc.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

LAUREN GUNDERSON (*Playwright*) received her MFA from NYU Tisch, her BFA from Emory, and is an NYU Reynolds Fellow in Social Entrepreneurship. *Emilie: La Marquise Du Châtelet Defends Her Life Tonight* was commissioned and premiered at SCR in 2009, and is now published by Samuel French. *Fire Work* was developed at The O'Neill's National Playwrights Conference, and won the 2011 Aurora Theatre Company's Global Age Project. Her 2011 three-city rolling world premiere of *Exit, Pursued By A Bear* includes Synchronicity Theatre, Crowded Fire and ArtsWest Theatre. *The Space-capades of Dr. Wonderful and Her Dog* premieres at The Kennedy Center this October. She is currently developing two musicals for the Kennedy Center, one with Harry Connick, Jr. and John Rando, and a play for SF Playhouse. She has developed plays with Second Stage Theatre and Primary Stages, Marin Theatre Company, New Repertory Theatre, Playwrights Foundation, Crowded Fire, Aurora Theatre Company, Magic Theatre, Kitchen Dog Theater, Synchronicity Theatre, Actor's Express, Portland Center Stage, WordBRIDGE, Brave New Works and others. She received a Sloan Science Script Award (2008) for her screenplay *Grand*

Unification. She teaches and speaks on the intersection of science and theatre, and writes for The Huffington Post. www.LaurenGunderson.com.

ANNE JUSTINE D'ZMURA (*Director*). SCR directing credits include *Sideways Stories from Wayside School*, *The Little Prince*, *The BFG* and *The Stinky Cheese Man*. As resident director at Guthrie Theater, she directed *Peer Gynt*, *Bert's Folly*, *Billy and Dago* and *Poster of the Cosmos*; as artistic associate for The Acting Company, she directed national tours of *Macbeth* and *The Tempest*; as artistic associate for The Playwrights' Center, she spearheaded the Stage-Time New Play Series and served as co-artistic director for Yale Cabaret. Other directing credits include *The Saint Plays*, LADCC nominated *The Cannibals*, (*M*) *asking Questions* and *Poetry of Pizza* for California Repertory, *Triumph of Love* at A Noise Within, *Iphigenia in Aulis*, *Iphigenia at Tauris*, *Two Gentlemen of Verona*, *Eugene Onegin*, *The Oresteia* at the Juilliard School, *The Forest* at Shakespeare Santa Cruz, *Desperate Affection* at Cricket Theatre and *Two Gentlemen of Verona* and *Julius Caesar* at Idaho Shakespeare Festival. She has presented Ecodrama work at Earth Matters On Stage, Brazil at IDEA, England at IUTA, Carnegie Mellon (upcoming) and will be published in an anthology with Palgrave MacMillan. She is the recipient of a NEA/TCG Directing Fellowship and a New York Drama League: New Works/New Directors Grant. She is Head of Directing at Cal State, Long Beach and a graduate of Hampshire College and the Yale School of Drama.

JOHN IACOVELLI (*Scenic Design*) received a primetime Emmy Award for the A&E broadcast of the Broadway production of *Peter Pan* starring Cathy Rigby. Iacovelli designed the world premiere of Wole Soyinka's adaptation of *Oedipus at Colonus* for The Cultural Olympiad in Greece and the world premiere of a full-length dance based on the Warner Bros. classic film *Casablanca* at the Great Hall of the People in Beijing. Memorable SCR sets include *Noises Off*, *Talley's Folly*, *The Philanderer*, *Heartbreak House* (Drama Critics Circle Award) *Oleanna*, *The Company of Heaven*, *Shadowlands*, *Frankie and Johnny In the Clair de Lune*, *Faith Healer*, and twelve others. He has designed more than 300 plays and musicals at most of the major theatres in the U.S. He has an MFA in Scenic Design & Art Direction from NYU. He is currently a professor in Scenic Design at UC Davis. He is a visiting professor at The Shanghai Drama Academy. www.iacovelli.com.

DAVID KAY MICKELSEN (*Costume Design*) has designed more than 250 productions at the nation's leading theatres, including Guthrie Theater, Denver Center Theatre Company (52 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 Theatre, Theatre of the Open Eye, Jean Cocteau Repertory Theatre, The Hampton Playhouse and Timberlake Playhouse. Originally from Canby, Oregon, he graduated with an MFA from California Institute of the Arts, and is a member of the United Scenic Artists. davidkaymickelsen.com.

YORK KENNEDY (*Lighting Design*) has designed for theatres across America and in Europe, including Berkeley Repertory, Seattle Repertory, American Conservatory Theatre, The Old Globe, Seattle Repertory, The Alley Theatre, Dallas Theatre Center, Yale Rep, Brooklyn Academy of Music, Goodspeed Musicals and the Whitney Museum in New York. In the dance world he has designed for Malashock Dance, Brian Webb and Tracey Rhodes. In the architectural lighting field, he has designed lighting for numerous themed environment, theme park, residential, retail, restaurant and museum projects internationally, including the Sony Metreon Sendak Playspace in San Francisco, Warner Bros. Movie World in Madrid, Le Centre de Loisirs in Morocco and The LEGO Racers 4D attraction in Germany, Denmark, England and the U.S.A. He is a graduate of the California Institute for the Arts and the Yale School of Drama.

LEWIS FLINN (*Original Music*) has composed music for *The Little Dog Laughed* on Broadway. His Off-Broadway credits include David Auburn's *NY Idea* (Atlantic Stage); Charles Busch's *The Divine Sister*, *The Third Story* (MCC Theater/La Jolla Playhouse); *Die Mommie Die*; *The Busy World is Hushed* (Playwrights Horizons); *Good Boys and True*, *The Little Dog Laughed*, *Privilege* and *Show People* (Second Stage Theatre); and *Old Money* (Lincoln Center Theater). Regional credits include Center Theater Group, La Jolla Playhouse, The Cleveland Play House, The Old Globe, Hartford Stage Co. and Gefen Playhouse. Musicals include *Lysistrata Jones* with book by Douglas Carter Beane (Dallas Theater Center), *On Girl, Down There*, *Like Love* (NYMF) and *The Winner* (Lyric Stage). He has been the guest artist at Cornell University, Dartmouth University and Boston Conservatory. Television credits include "The Power of 10" (CBS), "Million Dollar Password" (CBS) and numerous national commercials. He lives in New York City. www.lewisflinn.com.

JOHN CRAWFORD (*Projection Design*) is an intermedia artist, interactive performance director, technology developer and projection designer. Intersecting software with digital media and theatrical performance, he uses computers and video to

create painterly animations and motion graphics for dance, theatre and music. He originated the Active Space concept in 1994 to describe his interactive performance systems that produce visuals and music in response to movement. He is Associate Professor of Dance and Media Arts at UC, Irvine, where he is a frequent participant in transdisciplinary research projects connecting performing arts and digital media practices with engineering and computer science. His work has been performed and exhibited across North America and in Asia, Europe and South America. He is the creator of eDance Network, a series of interactive public art installations, and is directing *Threads & Trajectories*, a dance film trilogy featuring the Beijing Modern Dance Company. <http://www.embodied.net>.

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

CHRISSEY CHURCH* (*Stage Manager*) is in the midst of an adventurous tenth season at SCR that has so far included *Misalliance*, *Becky Shaw*, her seventh season of *A Christmas Carol*, and most recently, *A Midsummer Night's Dream*. Previous SCR credits include last season's *Crimes of the Heart*, *The Language Archive*, *Fences*, *A Christmas Carol*, *Saturn Returns* and *Putting It Together*; and previously the world premieres of *Our Mother's Brief Affair*, *What They Have*, *My Wandering Boy*, *Hitchcock Blonde*, *Mr. Marmalade*, *Getting Frankie Married—and Afterwards*, *Making It* and productions of *Collected Stories*, *Noises Off*, *The Heiress*, *Taking Steps*, *Charlotte's Web*, *Doubt, a parable*, *The Real Thing*, *Born Yesterday*, *Pinocchio*, *The Little Prince*, *Intimate Exchanges*, *La Posada Mágica*, *Anna in the Tropics*, *Proof* and the Pacific Playwrights Festival workshop of *Tough Titty*.

JAMIE A. TUCKER* (*Assistant Stage Manager*) completed his MFA in Dance, specializing in Stage Management, at UC Irvine in 1994. Since coming to SCR, Mr. Tucker has stage managed or assisted on more than 47 shows, including seven seasons of *La Posada Mágica* and three seasons at the helm of *A Christmas Carol*. Some of his favorites have been the world premieres of Richard Greenberg's *Three Days of Rain*, *The Violet Hour* and *The Dazzle*; Rolin Jones' *The Intelligent Design of Jenny Chow*; and Noah Haidle's *Mr. Marmalade*. Other favorites include *A Midsummer Night's Dream*, *Crimes of the Heart*, *Fences*, *Anna in the Tropics*, *A View from the Bridge* and *Hamlet*. If you can't find him in the theatre, he is likely to be riding his bike down PCH. Mr. Tucker is a proud member of Actors' Equity.

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 *The Secret Rapture* by David Hare and *New England* by Richard Nelson as well as *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. After attending Orange Coast College, he received his BA and MA from San Francisco State University, and his PhD in theatre and film from USC.

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. 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 has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ab, Wilderness!*, *A Streetcar Named Desire* and *A View from the Bridge*. He has distinguished himself in the

staging of contemporary work, including the world premiere of Horton Foote's *Getting Frankie Married — and Afterwards* and the critically acclaimed California premiere of Nicholson's *Shadowlands*. 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 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, SCR produces a five-play season on its Segerstrom Stage, a four-play season on its Argyros Stage, plus an annual holiday production. 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. Among the plays commissioned and introduced at SCR are Donald Margulies' *Sight Unseen* and *Brooklyn Boy*; Richard Greenberg's *Three Days of Rain* 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. More than 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.



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.