



49th Season • 471st Production
JULIANNE ARGYROS STAGE / APRIL 14 - MAY 5, 2013

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents the world premiere of

THE PARISIAN WOMAN

by Beau Willimon
inspired by Henri Becque's *La Parisienne*

Marion Williams
SCENIC DESIGN

David Kay Mickelsen
COSTUME DESIGN

Lap Chi Chu
LIGHTING DESIGN

Cricket S. Myers
SOUND DESIGN

Kelly L. Miller
DRAMATURG

Jackie S. Hill
PRODUCTION MANAGER

Sue Karutz*
STAGE MANAGER

Directed by
Pam MacKinnon

The Playwrights Circle
Honorary Producer

THE PARISIAN WOMAN was commissioned by The Flea Theatre in New York City
Jim Simpson, Artistic Director; Carol Ostrow, Producing Director

CAST OF CHARACTERS

(In order of appearance)

Chloe	<i>Dana Delany*</i>
Peter	<i>Steven Culp*</i>
Tom	<i>Steven Weber*</i>
Jeanette	<i>Linda Gebringer*</i>
Rebecca	<i>Rebecca Mozo*</i>

SETTING

Late Fall, Washington, D.C.

PRODUCTION STAFF

Casting	<i>Joanne DeNaut, CSA</i>
Production Assistant	<i>Julie Renfro</i>
Assistant Director	<i>Peter J. Kuo</i>
Assistant Scenic Designer	<i>Jason Sherwood</i>
Costume Design Assistant	<i>Adriana Lambarri</i>
Assistant Lighting Designer	<i>Amanda Zieve</i>
Stage Management Intern	<i>Natalie Figaredo</i>
Light Board Operator	<i>Sumner Ellsworth</i>
Sound Board Operator	<i>Bryan Williams</i>
Automation Operator	<i>Emily Kettler</i>
Wardrobe Supervisor/Dresser	<i>Alma Reyes</i>
Hair Stylist	<i>Traci Boyd, Theodora Katsoulogiannakis</i>
Additional Costume Staff	<i>Sarah Timm</i>

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

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

Video taping and/or recording of this performance by any means whatsoever are strictly prohibited.

Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance.

Smoking is not permitted anywhere in the theatre.

The Parisian Provocateur

by Beau Willimon

A couple of years ago, the Flea Theater approached me about adapting Henri Becque's *La Parisienne* (1885). I had never heard of Henri Becque. Many theater-goers haven't, even in France. After reading the play I quickly fell in love with his work, and came to learn that he was among the first, arguably *the* first French dramatist to bring realism and naturalism to the stages of Paris.

He wrote during one of Europe's most dynamic cultural periods, the mid-to-late 19th century. His precursors were Honoré de Balzac and Gustave Flaubert, who introduced realism to French literature; and painters like Gustave Courbet and Édouard Manet, who introduced it to the canvas. His contemporaries were Henrik Ibsen and August Strindberg, Émile Zola and Leo Tolstoy and Guy de Maupassant. Everywhere artists were striving to portray the human condition with naked, unadorned truth.

Becque was on the front lines of this rebellious paradigm shift. He drew from theatrical tropes familiar to French audiences—the farce, the parlor play, the comedy of manners—and turned them on their heads. In *La Parisienne* for instance, he eschewed romance for obsession, he explored sex in terms of power rather than pure scintillation, and he tossed aside cartoonish archetypes and populated the play with three-dimensional souls. He did all this with biting wit and comedy, and in so doing, brought the French theater up to speed with the rest of Europe.

Becque suffered for his innovation. Some of his plays—like *La Parisienne*—were financial successes. But many were disastrous flops, met with hisses, critical scourgings and short-lived runs. In 1886, a year after *La Parisienne* was first produced, Becque was awarded the Legion of Honor. Just 13 years later, he died penniless and homeless, an outcast in the French theater. History hasn't been much kinder. While academics have come to appreciate

his important contribution to the French theater, Becque remains rarely produced and largely unknown.

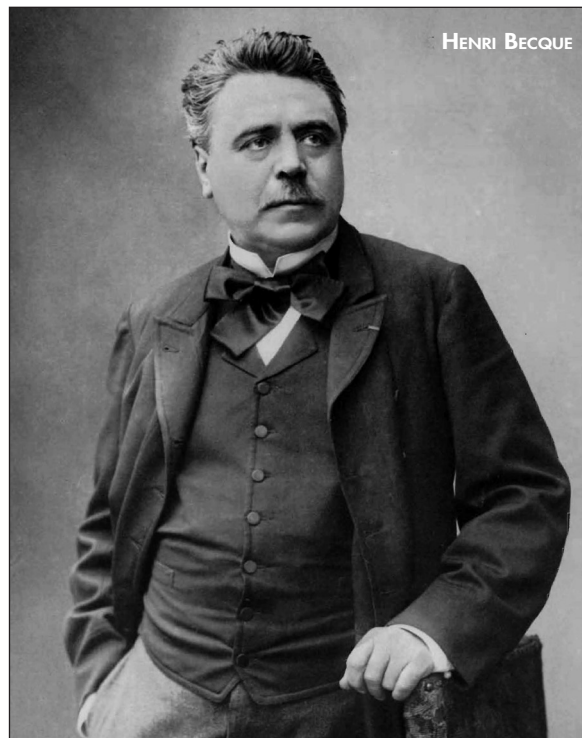
I hope I'm not perpetuating the litany of injustices with *The Parisian Woman*. It's unfair to Becque to call my play an adaptation of his. Aside from setting the story in contemporary Washington D.C., I have consolidated five acts into one. I removed two characters entirely and created two new ones. Direct addresses to the audience have been abandoned. While some of Becque's brilliant

lines remain intact, contemporary idiom, cultural differences and a re-imagined narrative have necessitated drastically changed language, or in most of the play, new language altogether.

My goal was to channel Becque, not imitate or translate him. That's why I think it's more appropriate to say "inspired by" rather than "adapted from." Have no doubt, I stole a lot. I'm wholly indebted to Becque—my play would not exist without his. But I also liberated myself from the original in order to achieve the freshness and relevance that (I hope) Becque would have appreciated. It's been over a century since he left this earth, so there's no way we'll ever know whether he would have approved of *The Parisian*

Woman. But I like to think he would have gotten a kick out of it, seen some of himself on the stage, and maybe even had a laugh or two.

I'm deeply grateful to Monsieur Becque, of course, but I'm also grateful to the Flea Theater for commissioning me to write this play. And forever grateful to South Coast Repertory for producing its world premiere. SCR offers playwrights the sort of encouragement, resources and support that Becque never had available to him. And its audiences thirst for challenging new work rather than turning their backs on it. Were Becque still with us, I bet he'd feel quite at home in Costa Mesa. If you enjoy *The Parisian Woman* (or even if you don't), I hope it will pique your curiosity enough to read the original *La Parisienne* and the rest of Becque's extraordinary work.



Artist Biographies



STEVEN CULP*
Peter

appeared most recently in Harold Pinter's *Old Times* at the Shakespeare Theatre Company in Washington, DC, directed by Michael Kahn. He returns to SCR after appearing in *Raised in Captivity* (Drama-Logue Award for Outstanding Ensemble), *Art*, and the premiere of Roberto Aguirre-Sacasa's *Doctor Cerberus*. Additional theatre credits include the premieres of Tony Kushner's *Slavs!* and Phyllis Nagy's *Trip's Cinch* at Actors Theatre of Louisville's Humana Festival; *Angels in America* (Drama-Logue Award for Outstanding Performance), *Blackbird* and *The Quality of Life* at American Conservatory Theater; *If Memory Serves* at Pasadena Playhouse; *Opus*, *Doctor Cerberus* and Biff in *Death of a Salesman* at LA TheatreWorks; *Light Up the Sky* at Ahmanson Theatre; *The White Rose* at The Old Globe; *Highest Standard of Living* at Playwrights Horizons; the premiere of A.R. Gurney, Jr.'s *Sweet Sue* at Williamstown Theatre Festival; *Coastal Disturbances* at Circle in the Square; the premiere of Terrence McNally's *The Lisbon Traviata* at Theatre Off-Park; and *Richard III* at New York Shakespeare Festival. Film credits include *Thirteen Days* (as Bobby Kennedy), *The Emperor's Club*, *Spartan*, *Firehouse Dog*, *From Within*, *Leaving Barstow*, *The Sisters*, *Nurse Betty*, *James and the Giant Peach* and *The Chicago 8*. Television credits include series regular roles on "Desperate Housewives" (two SAG awards for Outstanding Ensemble in a Comedy Series) and "Traveler"; recurring roles on "Grey's Anatomy," "The Chicago Code," "Saving Grace," "The West Wing," "JAG," "ER," "Enterprise" and "Privileged"; the miniseries Gore Vidal's *Lincoln* and *Impact*; and many guest appearances.



DANA DELANY*
Chloe

is very happy to be performing at SCR for the first time. She can currently be seen in "Body of Proof" on ABC playing Medical Examiner Dr. Megan Hunt. Past theatre work includes *Translations* and *A Life*

on Broadway; *Dinner with Friends* in New York, Los Angeles and Boston (alternating roles); *Blood Moon*, both in New York and Los Angeles; *Much Ado About Nothing* at The Old Globe; and most recently, *Helter Skelter* by Neil LaBute at Ensemble Studio Theatre in New York. Film credits include *Light Sleeper* and *Patty Hearst* directed by Paul Schrader, *Housesitter*, *Fly Away Home*, *Tombstone* and most recently, *Freelancers* with Robert DeNiro and 50 Cent. Delany has starred in many films for television including the miniseries *Wild Palms* and *True Women*. Her favorite series roles were in "Pasadena," "Kidnapped," "Desperate Housewives" and "China Beach," for which she won two Emmys for Best Actress. She is the longest-running voice of Lois Lane in animated television and film. Delany is on the boards of Ojai Playwrights Conference and New York Stage and Film and is a strong supporter of the arts.



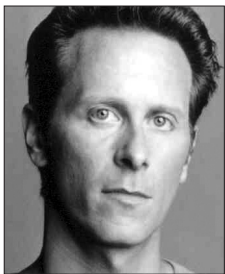
LINDA GEHRINGER*
Jeanette

appeared at SCR earlier this season in *How to Write a New Book for the Bible*, for which she received a Los Angeles Drama Critics Circle nomination. She also appeared in the world premieres of *The Language Archive*, *The Piano Teacher*, *A Naked Girl on the Appian Way*, *Getting Frankie Married—and Afterwards*, *Hold Please, But Not for Me* and *The Intelligent Design of Jenny Chow*, a role she repeated in its New York premiere at the Atlantic Theatre Company. Other SCR credits include *Circle Mirror Transformation*, *Doubt*, *Hamlet*, *The Retreat from Moscow*, *A Delicate Balance*, *All My Sons*, *Relatively Speaking*, *The Last Night of Ballyhoo*, *Arcadia* and *Good as New*. She has played leading roles in theatres across the country, most recently in the world premiere of *How to Write a New Book for the Bible* at Berkeley Repertory Theatre and Seattle Repertory Theatre, *The Crowd You're In With* at Goodman Theatre (Jeff nomination), *Surf Report* at La Jolla Playhouse and *The Women* and *Since Africa* at The Old Globe. Recent television credits include recurring roles on "Touch" and "Justified." Other television work includes "Raising Hope," "Weeds," "Gilmore Girls," "Without a Trace," "Cold Case," "Ally McBeal," "Frasier" and "The West Wing" among many others.

**REBECCA MOZO****Rebecca*

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

credits include, most recently, *The Savannah Disputation* (Ovation Award nomination), *Educating Rita* and *Trying* (Ovation Award nomination) at The Colony Theatre Company; *The Cherry Orchard* opposite Annette Bening and Alfred Molina at Center Theatre Group; *Ghosts* at A Noise Within; and *Mrs. Warren's Profession*, *Peace in Our Time*, *King Lear*, *Cousin Bette*, *Pera Palas*, ClassicFest's *A Month in the Country* and *The Dresser* at The Antaeus Company. She also appeared in *I Capture the Castle* at El Portal Theatre (Ovation Award nomination for Best Actress) as well as at The Shakespeare Theatre of New Jersey where she played Hermia in *A Midsummer Night's Dream*. Film and television credits include *The Repatriate*, *Zerophilia*, *Headless Horseman*, *The Waterhole*, "Pizza Time," "Cold Case," "The Young and the Restless" and "Medium." She recently wrapped the web series "Kittens in a Cage," directed by Jillian Armenante. Mozo earned her BFA from Rutgers University and studied at The Globe Theatre in London. She is a proud member of Actors' Equity Association and The Antaeus Company.

**STEVEN WEBER****Tom*

is making his first appearance at SCR. The New York City-born Weber made his New York stage debut opposite Geraldine Page in Clifford Odets' *Paradise Lost*. After appearing in *The Flamingo Kid* he

co-starred in the acclaimed war film *Hamburger Hill* and soon made his Broadway debut in *The Real Thing*. But it was the NBC sitcom "Wings" where Weber gained national attention, and later in Aaron Sorkin's "Studio 60 on the Sunset Strip" where he received wide critical acclaim. Weber played the young JFK in *The Kennedy's of Massachusetts* and starred in the television version of *The Shining*. His other films include *Single White Female*, *The Temp*, *Jeffrey*, *Dracula: Dead and Loving It!* and Showtime's comic musical *Reefer Madness*. Returning to the stage, Weber played Leo Bloom in the hit Broadway production *The Producers*, starred with Kevin Spacey in The Old Vic's *National Anthems*, and most recently again on Broadway opposite Matthew Broder-

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

THE 2012-13 PLAYWRIGHTS CIRCLE

Chase McLaughlin	Laurie Smits Staude
Mike and Nancy Meyer	Tom Taylor
Carl and Patricia Neisser	Marci Maietta Weinberg
Robert Palmer	and Bill Weinberg
Barbara Roberts	Linda and Tod White
Mary Ann Brown and	Vina Williams and Tom
Rick Reiff	Slattery
Alan and Olivia Slutzky	Anonymous

ick in *The Philanthropist*. Weber studied at New York's High School of the Performing Arts and is a graduate of the theatre program at SUNY Purchase.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

BEAU WILLIMON (*Playwright*) is currently executive producer and show-runner of Netflix's original series "House of Cards" starring Kevin Spacey and Robin Wright. His play *Farragut North*, became the basis for the motion picture screenplay *The Ides of March*, which he co-wrote with George Clooney and Grant Heslov. *The Ides of March* earned Willimon Academy Award, Golden Globe and BAFTA nominations for Best Adapted Screenplay, and it won The Australian Academy of Cinema and Television Award for Best Screenplay. Other plays include *Lower Ninth* (Flea Theater, 2008), and *Spirit Control* (Manhattan Theatre Club, 2010).

Willimon was a recipient of the Lila Acheson Wallace-Juilliard Playwriting Fellowship, named 2008 Playwright-in-Residence at the Donmar Warehouse, and he is a two-time winner of the Lincoln Center Le Comte du Nouy Award. Recently he co-founded Westward Productions, a film and television production company, with Jordan Tappis. Forthcoming projects include *Wally and Andre Shoot Ibsen*—a film adaptation of Ibsen’s play *Master Builder* developed by Wallace Shawn and Andre Gregory, directed by Jonathan Demme. Westward is also developing two documentaries: *Odyssey*, about adventure traveler Karl Bushby’s quest to circumnavigate the globe on foot, and *Westerly*, about Westerly Windina, a transgender Australian woman formerly known as legendary pro-surfer Peter Drouyn.

PAM MACKINNON (*Director*) is an Obie and Lilly Award-winning and Lucille Lortel and Tony-nominated director. Recent credits include Edward Albee’s *Who’s Afraid of Virginia Woolf?* (Steppenwolf Theatre Company, Arena Stage, Broadway); Bruce Norris’ *Clybourne Park* (Playwrights Horizons, Mark Taper Forum, Broadway); Craig Lucas’ *The Lying Lesson* (Atlantic Theater Company); Horton Foote’s *Harrison, TX* (Primary Stages); David Weiner’s *Extraordinary Chambers* (Geffen Playhouse); and Arthur Miller’s *Death of a Salesman* (The Old Globe). Her SCR credits include Itamar Moses’ *Completeness*, Gina Gionfriddo’s *Becky Shaw* and Richard Greenberg’s *Our Mother’s Brief Affair*. She is a frequent director of the plays of Edward Albee, having directed six of his plays, including the world premieres *Peter and Jerry* (now titled *At Home at the Zoo*, Second Stage Theatre and Hartford Stage) and *Occupant* (Signature Theatre). She is an alumna of the Drama League and Lincoln Center Theater Directors’ Lab and the board president of Clubbed Thumb, a downtown New York City theater company dedicated to new American plays.

MARION WILLIAMS (*Scenic Design*) is a New York-based scenic and costume designer and is pleased to be joining SCR with *The Parisian Woman*. Recently with Pam MacKinnon, she designed *Harrison, TX* (Primary Stages) and *Death of a Salesman* (The Old Globe). New York credits include MCC Theater, Mint Theater Company, The Juilliard

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

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

LAP CHI CHU (*Lighting Design*) has designed regionally for SCR, Mark Taper Forum, Geffen Playhouse, Oregon

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 book and lyrics by Tom Jones music by Harvey Schmidt
 directed by Amanda Dehnert

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Shakespeare Festival, La Jolla Playhouse, The Old Globe, Berkeley Repertory Theatre, The Goodman Theater, The Shakespeare Theater, Arena Stage, Hartford Stage, San Jose Repertory Theatre, Dallas Theater Center, Portland Center Stage and Evidence Room. New York design credits include The Public Theater, New York Theatre Workshop, Signature Theater, Second Stage Theatre, Performance Space 122 and Kitchen Theatre Company. He is the lighting/video designer for ChameckiLerner Dance Company (*Costumes by God, Visible Content, Hidden Forms, I Mutantes Seras, Por Favor* and *Não Me Deixe*), which has performed in the United States and Brazil. Awards have included the LA Drama Critic's Circle Angstrom Award for Career Achievement in Lighting Design, an Ovation award, multiple Bay Area Theatre Critics Circle Awards, a "Drammy" for best lighting, as well as a Lucille Lortel nomination for *The Good Negro* at The Public Theater. Chu is on the lighting design faculty at California Institute of the Arts.

CRICKET S. MYERS (*Sound Design*) is thrilled to return to SCR after designing *Sight Unseen, Elemeno Pea, The Trip to Bountiful, Three Days of Rain* and *Lucky Duck*. On Broadway, she earned a Tony nomination and a Drama Desk Award for her design of *Bengal Tiger at the Baghdad Zoo*. Her designs off-Broadway include the 16-month run of *The Marvelous Wonderettes* (Westside Arts, Upstairs). She has also designed regionally at the Mark Taper Forum (*Vigil, Bengal Tiger at the Baghdad Zoo, Lieutenant of Inishmore, Burn This, The Subject Was Roses*), La Jolla Playhouse (*Nightingale*), Berkeley Repertory Theatre (*In the Wake*), Arena Stage (*Book Club Play*), Kirk Douglas Theatre (*The Little Dog Laughed, Come Back Little Sheba*), Pasadena Playhouse (*Crowns, Orson's Shadow*) and Geffen Playhouse (*Wrecks, Some Girls, Emergency*). Other selected L.A. designs include The Colony Theatre Company (*Grace & Glorie, Mary's Wedding, Trying, Master Harold...and the boys*), The Antaeus Company (*Cousin Bette*), The Celebration Theater (*Color Purple, Wolves, Bacchae, Stupid Kids, What's Wrong with Angry*), Ford Amphitheater (*Norman's Ark*) and Circle X Theatre (*Bad Apples, Battle Hymn*). Myers has earned 13 Ovation nominations, and won LADCC and Garland awards in Los Angeles. www.cricketsmyers.com

KELLY L. MILLER (*Dramaturg*) is the literary director of SCR and the co-director of the Pacific Playwrights Festival. Regionally, she has worked at Actors Theatre of Louisville, Williamstown Theatre Festival, and as the literary manager of Long Wharf Theatre and Playscripts, Inc. In 2008, she co-founded Creative Destruction, a company dedicated to the support of playwrights and the development of new work. Favorite dramaturgy at SCR includes *The Whale, How to Write a New Book for the Bible, The Prince of Atlantis, Completeness, Circle Mirror Transformation, Becky Shaw, Doctor Cerberus, Saturn Returns* and *Emilie; Big Love, War of the Worlds* and *Creditors* (Actors Theatre of Louisville); *Hearts, Wintertime* and *Going Native* (Long Wharf Theatre). Miller has worked as a freelance consultant and writer for The Playwrights' Center, The Public Theater, Huntington Theatre Company, New Dramatists, NEA/Arena Stage, Actors Theatre of Louisville, Berkeley Repertory Theatre, Play-Penn, Carnegie Mellon, and The Kennedy Center Fund for New American Plays.

SUE KARUTZ* (*Stage Manager*) returns to SCR after previously stage managing or assisting on *Chinglish, A Christmas Carol, Junie B. in Jingle Bells, Batman Smells!, The Hoboken Chicken Emergency* and *Oleanna*. She has toured with *The Black Rider* (London, San Francisco, Sydney, L.A.), *Wicked* (Chicago, L.A., San Francisco), *Les Misérables* (U.S., Canada, Shanghai, Seoul) and *Cirque du Soleil's Corteo* (Moscow, Brussels.) Off-Broadway she earned her Equity card on *Howard Crabtree's When Pigs Fly*. Karutz has stage managed for Center Theatre Group, Los Angeles Opera, Pasadena Playhouse, Falcon Theatre, Deaf West, A.C.T., La Jolla Playhouse, Idaho Shakespeare Festival and The National Theatre of the Deaf, and is currently a staff stage manager on *Fantasmic!* at Disneyland Resort.

MARC MASTERSON (*Artistic Director*) is in his second season with SCR. He previously served for 11 years as artistic director of Actors Theatre of Louisville and produced the Humana Festival of New American Plays. During his tenure, he produced more than 100 world premieres, expanded audiences and the repertoire, deepened arts education programs, and spearheaded

community-based projects. Recent directing credits include *Eurydice* and *Elemeno Pea* at SCR, *The Kite Runner* in Louisville and the Cleveland Playhouse, *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding*, *The Crucible*, *Betrayal*, *As You Like It*, *The Importance of Being Earnest* and *Macbeth*. World premieres directed at the Humana Festival include works by Lisa Dillman, Wendell Berry, Craig Wright, Eric Coble, Adam Bock, Gina Gionfriddo, Melanie Marnich, Charles Mee and Rick Dresser. He served as Artistic Director of City Theatre in Pittsburgh for 20 years. He was founder and chairman of the Greater Pittsburgh Arts Alliance, a board member of the Citizens for the Arts in Pennsylvania, and Leadership Pittsburgh. He has served as a theatre advisory panel member for the National Endowment for the Arts as well as numerous foundations. He won the Man of the Year Vectors Award, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival. He is married to Patricia Melvin, and they have two daughters—Laura and Alex

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of SCR and has been managing director since 1994. A member of the SCR staff since 1979, she has served in a number of administrative capacities, including subscriptions manager, business manager and general manager. She was the president of the board of Theatre Communications Group (TCG), the national service organization for theatre, and served two terms as a board member. She has also served as treasurer of TCG, vice president of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. In addition, she represents SCR at national conferences of TCG and LORT; is a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council; site visitor for the NEA; and has been a guest lecturer in the graduate school of business at Stanford and UC Irvine. She is on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. Tomei graduated from UC Irvine with a degree in economics and pursued an additional course of study in theatre and dance. She teaches a graduate class in nonprofit management at UC Irvine.

MARTIN BENSON (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of SCR's productions. In 2008, he and David Emmes received

the Margo Jones Award for their lifetime commitment to theatre excellence and fostering the art and craft of American playwriting. They also accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre L.A. Ovation Award for Lifetime Achievement. Benson has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and Houston's Alley Theatre. He has directed American classics such as *A Streetcar Named Desire* and has distinguished himself in staging contemporary work, including the critically acclaimed California premiere of William Nicholson's *Shadowlands*. Most recently, he directed the world premiere of Julie Marie Myatt's *The Happy Ones*, a revival of *Misalliance*, and Horton Foote's, *The Trip to Bountiful* and Samuel D. Hunter's *The Whale*. Benson received his BA in Theatre from San Francisco State University.

DAVID EMMES (*Founding Artistic Director*) is co-founder of SCR, and directed this season's opening play *Absurd Person Singular*, and last season's successful revival of *Sight Unseen* by Donald Margulies. 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.



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.