



46th Season • 438th Production  
JULIANNE ARGYROS STAGE / September 27 - October 18, 2009

# South Coast Repertory

David Emmes  
PRODUCING ARTISTIC DIRECTOR

Martin Benson  
ARTISTIC DIRECTOR

presents the world premiere of

## THE HAPPY ONES

BY Julie Marie Myatt

Ralph Funicello  
SCENIC DESIGN

Angela Balogh Calin  
COSTUME DESIGN

Tom Ruzika  
LIGHTING DESIGN

Paul James Prendergast  
COMPOSER/SOUND DESIGN

Oanh Nguyen  
ASSOCIATE DIRECTOR

John Glore  
DRAMATURG

Jackie S. Hill  
PRODUCTION MANAGER

Jennifer Ellen Butler\*  
STAGE MANAGER

DIRECTED BY

Martin Benson

Mary Beth Adderley  
HONORARY PRODUCER

THE HAPPY ONES was commissioned by South Coast Repertory.  
This play is a recipient of an Edgerton Foundation New American Plays Award.

## CAST OF CHARACTERS

(In order of appearance)

Walter Wells ..... *Raphael Sbarga\**  
Gary Stuart ..... *Geoffrey Lower\**  
Bao Ngo ..... *Greg Watanabe\**  
Mary-Ellen Hughes ..... *Nike Doukas\**

## SETTING

*Orange County. 1975.*

## LENGTH

*Approximately two hours with one intermission.*

## PRODUCTION STAFF

Casting ..... *Joanne DeNaut, CSA*  
Production Assistant ..... *Jennifer Sherman*  
Stage Management Intern ..... *Deborah Chesterman*  
Light Board Operator ..... *Lois Bryan*  
Wigs ..... *Giselle Blair*  
Dresser ..... *Bert Henert*  
Automation Tech ..... *Victor Mouledoux*  
Sound Board Operator ..... *Jeff Deckner*  
Additional Costume Staff ..... *Cecelia Parker*

## ACKNOWLEDGEMENT

*Henry DiRocco Photography*

*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.



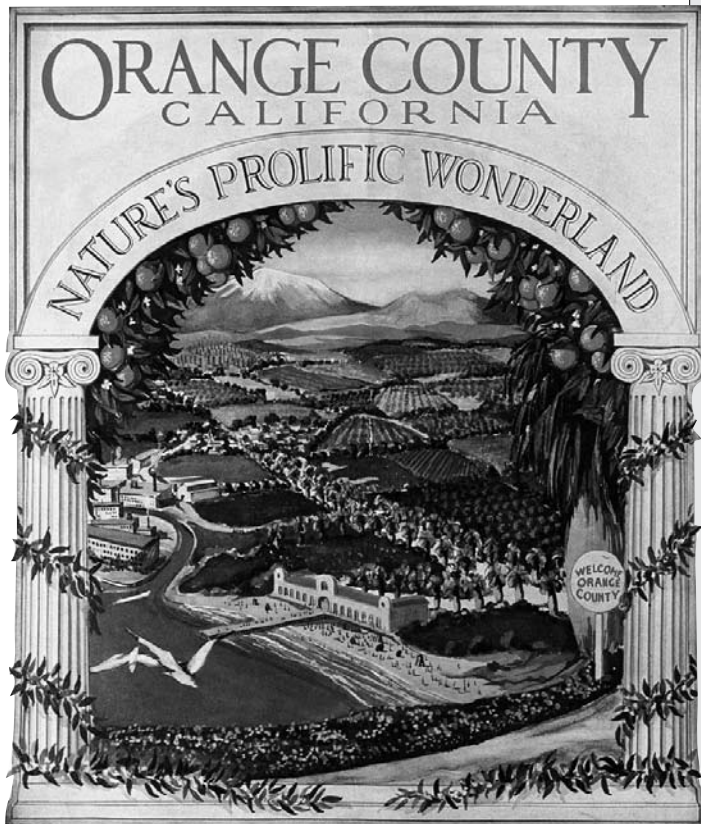
*Media Partner*

# Garden Grove

By John Glore

When it was established on wide-open pasturelands in the 1870s, the village of Garden Grove boasted neither gardens nor groves. To a skeptic who commented on the inappropriateness of the name, founding father Alonzo Cook responded, “We’ll make it appropriate by planting trees and making it beautiful.” Thus was born one of the first planned paradises in Orange County.

Whether by laying down uniform rows of identical tract homes, or erecting modern-day citadels made up of looming McMansions protected by walls, moats and auto-



Cover art from an early Orange County promotional brochure

matic gates, we Orange Countians love to build and live in planned communities. The plan behind such enclaves is to achieve a kind of prefabricated perfection by marrying aesthetic inoffensiveness with convenience and security – in other words, to rule out eccentricity and danger and rule in peace and prosperity (or at least the appearance of

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## 1975

John Mitchell, John Erlichman and H.R. Haldeman are convicted and sentenced to 2 ½ to 8 years in prison for their roles in the Watergate scandal.

The Best Picture Oscar goes to *The Godfather, Part II*. Popular films of the year include *Jaws*, *Nashville*, *Shampoo* and *The Towering Inferno*.

Margaret Thatcher becomes head of the British Conservative Party. California Governor Ronald Reagan announces his intention to seek the Republican nomination for the presidency.

Nguyen Van Thieu resigns as President of South Vietnam and Communist forces overrun the nation; with the Fall of Saigon, the U.S. evacuates troops, civilians and refugees, ending its involvement in the Vietnam War. Congress approves \$405 million for Vietnamese refugee aid and resettlement.

Pol Pot and the Khmer Rouge take over Cambodia.

*A Chorus Line* opens on Broadway.

OPEC raises oil prices by 10%.

The U.S. unemployment rate reaches 9.2%, the highest since 1941.

Two assassination attempts are made on the life of President Gerald Ford in California.

Four women are ordained to the Episcopal priesthood in Washington.

The World Council of Churches calls for a “radical transformation of civilization.”

Evangelist Robert Schuller’s “Hour of Power” TV broadcast reaches all 50 states — Schuller commissions architect Philip Johnson to design the Crystal Cathedral in Garden Grove.

U.S. Apollo and Soviet Soyuz spacecrafts link up 140 miles above earth, and astronauts and cosmonauts share a meal in space.

[cont., page 4]

it). So when you think about it, isn't the implied promise of any planned community the assurance of a happy life?

Americans in general (and perhaps Californians in particular) like to believe we can achieve happiness simply by pursuing it with sufficient determination. (In hewing to that belief we willfully ignore the fact that happiness is subject to the whims of chance. We'd prefer not to be reminded that the root meaning of "happiness" is actually "luck.")

Our forefathers even enshrined the aspiration for happiness in America's original statement of purpose: "We hold these truths to be self evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness." It's a cornerstone of the American Dream, a dream our forebears pursued in a resolute migration farther and farther west, to the rainbow's end of so many dreams: California.

And one California community in particular became a beacon for suburban dreamers during the post-war 1950s.

That's when servicemen looking for affordable real estate for their new families fueled a housing boom that made Garden Grove (where you could buy a new house for around \$7,000) the fastest growing city in the nation. By the time Garden Grove incorporated as a city in 1956 — one year after the "Happiest Place on Earth" opened less than a mile away — the community comprised some 41,000 residents.

Today Garden Grove is home to more than 170,000 people, a substantial portion of whom come from a group that founder Alonzo Cook couldn't possibly have foreseen living on his open pastures: The largest Vietnamese population outside of Vietnam now resides in the area. Refugees fleeing their homeland in 1975 after the Fall of Saigon created a new village for themselves amid suburban ranch homes and swimming pools and manicured lawns — not a planned community so much as a makeshift reconstruction of a paradise lost.

In today's Garden Grove, Little Saigon rubs elbows with Main Street, USA, sharing a city that once again boasts very few gardens or groves. The city's official website proudly proclaims that Garden Grove has the highest number of churches and places of worship per capita in California (including the famous Crystal Cathedral). Presumably it never hurts to have some divine connections in one's quest for a happy life.

The Record of the Year Grammy goes to "Love Will Keep Us Together," by Captain and Tenille.

Observances of the American Revolution Bicentennial begin with ceremonies at the Old North Church in Boston.

Patricia Hearst, missing since February 1974, is caught by the FBI in San Francisco along with members of the Symbionese Liberation Army who had kidnapped her.

"All in the Family" is the number one television show for the year. "Wheel of Fortune" premieres, as does "Saturday Night Live."

Jimmy Hoffa, president of the Teamsters, disappears.



One of thousands of homes built in Garden Grove during the city's post-war housing boom

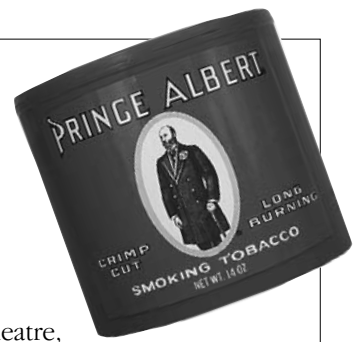
The cost of mailing a first-class letter increases from 10 cents to 13 cents.

The Cincinnati Reds defeat the Boston Red Sox, four games to three, to win the World Series.

Muhammad Ali defeats Joe Frazier in the "Thrilla in Manila."

Average U.S. life expectancy is 72.6 years. Median household income is \$11,800.

# Artist Biographies



## **NIKE DOUKAS\***

*Mary-Ellen Hughes*

returns to SCR after appearing in last season's *Dead Man's Cell Phone*. Additional SCR credits include *Ridiculous Fraud*, *Cyrano de Bergerac*, *Major Barbara*, *Much Ado About Nothing*, *Everett Beekin*, *The Beard of Avon*,

*Pygmalion*, *How the Other Half Loves*, *Arms and the Man*, *Blithe Spirit*, *Green Icebergs*, *The Company of Heaven* and *Loot*. Recent regional theatre credits include *An Ideal Husband* at the Pittsburgh Irish & Classical Theatre, *Betrayal* at New Place and *Sea of Tranquility* at The Old Globe. She has also performed at A Contemporary Theatre (Seattle), Pasadena Playhouse, Mark Taper Forum, Shakespeare Festival/LA, Doolittle Theatre, Berkeley Repertory Theatre, American Conservatory Theater, Shakespeare Santa Cruz and Berkeley Shakespeare Festival. Television and film credits include "Shark," "Numb3rs," a recurring role on "Desperate Housewives," "Without a Trace," "Criminal Minds," "Boston Legal," "Malcolm in the Middle," a recurring role on "Almost Perfect" and the film *Seven Girlfriends*. Doukas has an MFA from American Conservatory Theater and is a member of The Antaeus Company, where she appeared most recently in *Tonight at 8:30*.



## **GEOFFREY LOWER\***

*Gary Stuart*

is pleased to be making his debut at SCR. Recently he appeared as Tilden in *Buried Child* at Ensemble Theatre Company Santa Barbara, Michael in *Fiction* at Pacific Stages and Petruccio in *The Taming of the Shrew* at Shakespeare Festival/LA. Other Southern California credits include *Lucy* for LA Theatre Works; *Betrayal* for The Ensemble Theatre; *Twelfth Night*, *Much Ado About Nothing* and *The Merry Wives of Windsor* for Shakespeare Festival/LA; *Orgasms* at the Canon Theatre in Beverly Hills; *The Merchant of Venice* at The Old Globe; *The Marrieds* at the The Whitmore-Lindley Theatre Center; *What Doesn't Kill Us* at the McCadden Place Theatre; and *There's One In Every Marriage* at Pacific Resident Theatre Ensemble. Regionally he has worked at The Shakespeare Theatre Company in D.C. for two seasons; Bristol Riverside Theatre with Marianne Seldes in *Happy Ending*, written and directed by the late Garson Kanin; Hartford Stage Co., and the Colorado, Idaho and New York Shakespeare festivals. In New York he

has performed at Lincoln Center Theatre, Pendragon Theatre and for Joseph Papp at The Public Theater. He has done two national tours of *The Great Tennessee Monkey Trial* with Ed Asner and recorded plays for radio for LA TheatreWorks. Among his many film and television credits, he played a minister—who drank substantially less than this one—for six seasons on "Dr. Quinn, Medicine Woman." Lower is a Juilliard School graduate who lives in Los Angeles with his wife and two boys.



## **RAPHAEL SBARGE\***

*Walter Wells*

returns to SCR after appearing in the NewSCRipts readings of *The Happy Ones* and *Skitaletz* and the Pacific Playwrights Festival readings of *Getting Frankie Married — and Afterwards* and *The Mechanics*. Broadway credits include *Ab, Wilderness!* (with Jason Robards and Colleen Dewhurst), *Curse of an Aching Heart*, *The Shadow Box*, *Twilight of the Golds* (originating at Pasadena Playhouse) and *Voices in the Dark*. Additional theatre credits include *The Cherry Orchard* and *The Wood Demon* at Mark Taper Forum; *Picnic* at Williamstown Theatre Festival; *Booth* (with Frank Langella) at Long Wharf Theatre; *Hamlet* at The Public Theater; *Henry IV* at the Delacorte Theater; Ibsen's *Ghosts* at the Roundabout Theatre Company; *The Birthday Party*, *Dangerous Corner* and *Mad Forest* at The Matrix Theatre Company; *Death of a Salesman* and *The Iceman Cometh* (with Al Pacino) at Falcon Theatre; and *The Glass Menagerie* at Pasadena Playhouse. Television credits include three seasons on "The Guardian," "Nip/Tuck," "Cold Case," "CSI," "Big Love," "The Mentalist," "Heroes," "24," "Prison Break," "Bones" and many more. He has appeared in numerous films, including *Pearl Harbor*, *Independence Day*, *My Science Project*, *Vision Quest* and *Risky Business*, to name a few. He can also be heard as Carth Onnasi in the very popular Mars Effect video game. Sbarge is a founding member of The Antaeus Company.



## **GREG WATANABE\***

*Bao Ngo*

appeared at SCR previously in *The Summer Moon* and *Our Town*. Additional theatre credits include *Ballad of Yachiyo* at The Public Theater, Seattle Repertory Theatre and Berkeley Repertory Theatre; *The Summer Moon* at A

Contemporary Theatre; *Death of a Salesman* at Singapore Repertory Theatre; *The Square* at Mark Taper Forum's Taper Too; *As You Like It* and *Rashomon* at TheatreWorks; and *The Winchester House* and *The Winter People* at Theatre @ Boston Court. Film and television credits include *Only the Brave*, *True Love & Mimosa Tea*, "Criminal Minds," "Watch Over Me," "Curb Your Enthusiasm," "Reno 911!" and "JAG."

### PLAYWRIGHT, DIRECTOR AND DESIGNERS

**JULIE MARIE MYATT** (*Playwright*) is thrilled to be returning to South Coast Repertory. Her play *My Wandering Boy* premiered at SCR in the 2007 and was part of Pacific Playwrights Festival. It was also produced in New York as part of the 2007 Summer Play Festival. Her play *Someday*, premiered as part of Cornerstone Theatre Company's Justice Cycle in 2008, and *Welcome Home, Jenny Sutter* (2007 Edgerton Foundation New Play Award) has been playing at small theatres across the country after premiering at Oregon Shakespeare Festival; a tour of that production went to the Kennedy Center as part of the Kennedy Center Fund for New American Plays. *Boats On A River* premiered at the Guthrie Theater, was a finalist for the Susan Smith Blackburn Prize, and was recorded for the LA Theatre works radio play series, "The Play's The Thing." Her ten-minute play *Mr. and Mrs.* premiered at the 2007 Humana Festival. *The Sex Habits of American Women* was produced by the Guthrie Theater and Signature Theatre in Arlington, VA, among others, and premiered at the Magic Theatre in San Francisco. Her work has been developed or seen at Actors Theatre of Louisville, Seattle Repertory Theatre, Cherry Lane Theatre, A.S.K. Theatre Projects, LAByrinth Theater Company and Denver Center Theatre Company, among others. She received a Walt Disney Studios Screenwriting Fellowship, a Jerome Fellowship at the Playwrights' Center and a McKnight Advancement Grant. She is currently working on commissions for ACT Seattle, Roundabout Theatre and Yale Repertory. She is a resident member of New Dramatists.

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

classics including *Ab, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *A View from the Bridge*. Benson has received the LADCC Distinguished Achievement in Directing awards an unparalleled seven times for the three Shaw productions, John Millington Synge's *Playboy of the Western World*, Arthur Miller's *The Crucible*, Sally Nemeth's *Holy Days* and *Wit*. He also directed the film version of *Holy Days* using the original SCR cast. Along with Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Benson received his BA in Theatre from San Francisco State University.

**RALPH FUNICELLO** (*Scenic Design*) returns for his 25th season at SCR. Among his SCR credits are the designs for *Taking Steps*, *Hamlet*, *The Real Thing*, *A View from the Bridge*, *Brooklyn Boy*, *Safe in Hell*, *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 Center Theater, Mark Taper Forum, Huntington Theatre Company, Intiman Theatre, Seattle Repertory Theatre, Denver Center Theatre Company, Berkeley Repertory Theatre, Guthrie Theater, McCarter Theatre Center, Oregon Shakespeare Festival, Milwaukee Repertory Theatre, The Shakespeare Theatre, Stratford Shakespearean Festival of Canada, Royal Shakespeare Company and The Old Globe Theatre, where he is an Associate Artist. He has worked for 37 years with San Francisco's American Conservatory Theater, where he was Director of Design. He has been nominated for New York Drama Desk, Outer Critics Circle, Lucille Lortel and Tony awards. He has received the Merritt Award for Excellence In Design and Collaboration, and his designs have been recognized by the Bay Area Theatre Critics' Circle, the LADCC, Drama-Logue Magazine, Back Stage West and the United States Institute for Theatre Technology. He is currently the Powell Chair in Set Design at San Diego State University.

**ANGELA BALOGH CALIN** (*Costume Design*) designed last season's *Noises Off*, *Dead Man's Cell Phone* and *Tales of a Fourth Grade Nothing*. Additional SCR credits include *Taking Steps*, *Culture Clash in AmeriCCa*, *Doubt, a parable*, *The BFG (Big Friendly Giant)*, *Nothing Sacred*, *A View from the Bridge*, *The Real Thing*, *The Studio*, *Princess Marjorie* and *Mr. Marmalade*; set and costume design for *Dumb Show*, *The Retreat from Moscow*, *Terra Nova*, *The Carpetbagger's Children*, *Making It* and *The Lonesome West*; set design for *Play Strindberg*; and sets and costumes for SCR's Educational Touring Productions from 1998 to present. She is a resident designer at A Noise Within, where her costume

designs include *Another Part of the Forest* (Los Angeles Drama Critics Circle Award and Garland Award), *Little Foxes* (Garland Award), *The Threepenny Opera* (Drama-Logue Award) and *Twelfth Night* (Drama-Logue Award). Calin has designed over 50 productions for local theatres and in her native Romania. Some of those productions are *The Miracle Worker* at Denver Center Theatre, *The Constant Wife* at Pasadena Playhouse, *The Ice-Breaker* at Laguna Playhouse, *The Cherry Orchard* at Georgia Shakespeare, *A Midsummer Night's Dream* at The Hollywood Bowl, *Christmas on Mars* and *The Winter's Tale* at The Old Globe, *The Last of Mr. Lincoln* at El Portal Theatre, *Diablogues* at Tiffany Theatre, *Bloody Poetry* (Drama-Logue Award) for Theatre 40 and *Ancestral Voices* for the Falcon Theatre. She has worked extensively in film and television in the U.S. and Romania, having 16 design credits with I.R.S. Media, Cannon Films, PBS, Full Moon Entertainment and Romanian Films. She graduated with an MFA in set and costume design from the Academy of Arts in Bucharest.

**TOM RUZIKA** (*Lighting Design*) *The Happy Ones* marks the start of Ruzika's 36th season with SCR, where he has designed over 85 productions, including co-designing with Donna Ruzika every production of *A Christmas Carol*. His lighting designs have been seen on Broadway, in national tours, at major regional theatres and at many national and international dance and opera companies. His entertainment lighting can be seen at theme parks in six different countries, and his architectural lighting can be seen in prestigious hotels, casinos, restaurants, retail centers and performing arts centers across the nation and in Europe and Asia. Ruzika has received numerous awards for his contributions to the art and craft of lighting design.

**PAUL JAMES PRENDERGAST** (*Composer/Sound Design*). Previous SCR productions include *My Wandering Boy*, *The Further Adventures of Hedda Gabler*, *Lovers and Executioners*, *Habeas Corpus* and *The Little Prince*. Other theatre credits include productions at the Mark Taper Forum, Long Wharf Theatre, Hartford Stage, Great Lakes Theater Festival, Florida Stage, Geffen Playhouse, Oregon Shakespeare Festival, East West Players, Cornerstone Theater, Honolulu Theater for Youth, Imagination Stage, Cal Shakes, Atlantic Theater Co, Alley Theater and The Kennedy Center. Theme Parks include Universal Studios and Knott's Berry Farm; casinos include Treasure Island, MGM Grand and Buffalo Bill's; museums include J. Paul Getty, Geffen Contemporary and the Autry Museum; dance companies include Diavolo Dance Theater, Ballet Florida, Parsons Dance, Judith Jamison, Demetrius Klein and Teatro du El. His work as a singer/songwriter has been featured in films, on recordings and in music venues nationwide. He lives in Los Angeles and Joshua Tree.

**OANH NGUYEN** (*Associate Director*) co-founded the Chance Theater in 1999 and is currently its Producing Artistic

**MARY BETH ADDERLEY** (*Honorary Producers*) is thrilled to be stepping into the spotlight for a fifth time as an SCR Honorary Producer. Previously, she helped to underwrite *A Feminine Ending* (2008), *Nothing Sacred* (2006), *The Caucasian Chalk Circle* (2005), *Terra Nova* (2004), and acted as an Honorary Producer for SCR's 2009 Pacific Playwrights Festival. Mary Beth is a passionate theatre goer who subscribes to First Nights on both stages. She has generously supported SCR through the "Next Stage" campaign, is a major Gala underwriter and a member of the Platinum Circle. She also holds the unique distinction of being the only member of SCR's Board of Trustees who is also a former SCR actor! During the 1970's, Mary Beth appeared in many memorable SCR productions.

Director. He was awarded the Outstanding Artist Award by Arts Orange County and is a recipient of the TCG Nathan Cummings Young Leaders of Color fellowship. He is on the board of Network of Ensemble Theaters and a proud member of SDC, SAG and AFTRA. His next project will be directing the West Coast premiere of *Po Boy Tango*, which happens to have been commissioned by SCR, at the nation's premier Asian-American theatre, East West Players. Other directing credits include the professional world premiere of *The Girl, The Grouch, The Goat* by Tony Award-winner Mark Hollmann, *Three Days of Rain* (O.C. Register's Top Ten of 2002 and Best Directors of 2002), *Bash*, *Lee Miller: The Angel and The Fiend* (commissioned by the Getty Museum), *Goodnight Children Everywhere*, *Tape*, *Closer Than Ever* (L.A. Times Critic's Choice), *Porcelain* (2006 GLAAD Media Award Nomination - Outstanding L.A. Production, *Back Stage* Critic's Pick, O.C. Register's Top Ten of 2005), *Cabaret* (*Back Stage* Critic's Pick), *Into The Woods* (*Back Stage* Critic's Pick), *The Laramie Project*, *Jesus Hates Me*, *Inventing Van Gogh*, *Frozen*, *The Last Five Years*, *Sunday in the Park with George*, *Assassins*, *Hair* (LA Weekly Critic's Pick) and *Rabbit Hole* (*Back Stage* Critic's Pick).

**JOHN GLORE** (*Dramaturg*) has been SCR's Associate Artistic Director since 2005, following five years as resident dramaturg for the Mark Taper Forum in Los Angeles. He had previously served as SCR's literary manager from 1985 to 2000 after a year as the company's associate literary manager. At SCR he co-directs the annual Pacific Playwrights Festival and has served as dramaturg on more than a hundred productions, workshops and readings. His ongoing collaboration with Culture Clash has included co-writing new adaptations of Aristophanes' *The Birds* (co-produced by SCR and Berkeley Repertory Theatre in 1998) and *Peace* (playing at the Getty Villa through the first weekend of October 2009) and serving as dramaturg on *Culture Clash in AmeriCCA* at SCR and three Culture Clash productions at the Taper. 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* will be the second production of SCR's 2009-10 Theatre for Young Audiences series.

**JENNIFER ELLEN BUTLER\*** (*Stage Manager*) has been with SCR for seven seasons and 24 productions, but this is her first time working with Artistic Director Martin Benson. Other theatre credits include Laguna Playhouse, Utah Shakespearean Festival, California Shakespeare Theatre, TheatreWorks, Perseverance Theatre, Spoleto Festival USA and Shakespeare Santa Cruz. She has also stage managed operas for Long Beach Opera and Pacific Repertory Opera. Butler has a BA in Theatre Arts from UC Santa Cruz and has been an Equity member since 2007.

**DAVID EMMES** (*Producing Artistic Director*) is co-founder of SCR. In May 2008, he and Martin Benson received the Margo Jones Award for their lifetime commitment to theatre excellence and to fostering the art and craft of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, as well as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University, and his PhD in theatre and film from USC.

**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 she recently joined 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 also teaches a graduate class in nonprofit management at UC Irvine.

**SOUTH COAST REPERTORY**, founded in 1964 and continuing today under the leadership of Artistic Directors David Emmes and Martin Benson, is widely regarded as one of America's foremost producers of new plays. In its three-stage Folino Theatre Center in Costa Mesa, California, SCR produces a five-play season on its Segerstrom Stage, a four-play season on its Argyros Stage, plus two annual holiday productions. SCR also offers a three-play Theatre for Young Audiences series, and year-round programs in education and outreach. SCR's extensive new play development program consists of commissions, residencies, readings, and workshops, from which up to five world premieres are produced each season. Among the plays commissioned and introduced at SCR are Donald Margulies' *Sight Unseen* and *Brooklyn Boy*; Richard Greenberg's *Three Days of Rain*, *Everett Beekin* and *The Violet Hour*; David Henry Hwang's *Golden Child*, Jose Rivera's *References to Salvador Dali Make Me Hot*, Lynn Nottage's *Intimate Apparel*, Craig Lucas' *Prelude to a Kiss*, Amy Freed's *The Beard of Avon*, Margaret Edson's Pulitzer Prize-winning *Wit* and David Lindsay-Abaire's Pulitzer Prize-winning *Rabbit Hole*. Most of these plays were developed through its Pacific Playwrights Festival, an annual workshop and reading showcase for up to eight new plays. Over forty percent of the plays SCR has produced have been world, American or West Coast premieres. In 1988, SCR received the Regional Theatre Tony Award for Distinguished Achievement, particularly in the area of new play development.



The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Scenic, Costume, Lighting and Sound Designers in LORT theatres are represented by United Scenic Artists Local USA-829, IATSE.



The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.