



39th Season • 381st Production
JULIANNE ARGYROS STAGE / APRIL 29 THROUGH MAY 18, 2003

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents the World Premiere of

THE INTELLIGENT DESIGN OF JENNY CHOW

An Instant Message with Excitable Music

by ROLIN JONES

Scenic Design
CHRISTOPHER BARRECA

Costume Design
DUNYA RAMICOVA

Lighting Design
CHRIS PARRY

Composer/Sound Design
DAVID BUDRIES

Dramaturg
JENNIFER KIGER

Production Manager
TOM ABERGER

Stage Manager
*JAMIE A. TUCKER

Directed by
DAVID CHAMBERS

Honorary Producers
THE PLAYWRIGHTS CIRCLE

CAST OF CHARACTERS

(In order of appearance)

Jennifer Marcus *Melody Butiu
Mr. Marcus/Mr. Zhang *William Francis McGuire
Preston/Terrence/Col. Hubbard/Dr. Yakunin/
Voice of Computer Translator *JD Cullum
Adele Hartwick/Mrs. Su Yang Zhang *Linda Gebringer
Todd/A Boy *Daniel Blinkoff
Jenny Chow *April Hong

SETTING

A second floor bedroom in Calabasas, California. Late night.

LENGTH

Approximately two hours with one intermission.

PRODUCTION STAFF

Casting Director Joanne DeNaut
Assistant Director Shannon Flynn
Associate Costume Designer Helene Siebrits
Language Consultant Elaine Kao
Costume Design Assistant Julie Keen
Production Assistant Christi Vadovic
Assistant to the Lighting Designer Catherine Hegdale
Assistant to the Scenic Designer John H. Binkley
Stage Management Intern Lindsey Goode

*The playwright and director extend
special thanks to Kara-Lynn Vaeni,
director of the first workshops of this play.*

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

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

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(Artificial) Searching for Signs of Intelligence in the Universe

Just a few days before I sat down to write a program note for *The Intelligent Design of Jenny Chow*, SCR's network server went down, killing access to email and the Internet. I couldn't help but notice the irony of the situation. We were about to begin rehearsals for a play about a brilliant, young, housebound woman who connects to the world via the Internet and sets out to build an intelligent likeness of herself. In fact, my own preparation for the show took place through email and the dramaturg's best friend, Google (a powerful web search engine). I was anxiously awaiting some information from a friend who was an expert on cognitive artificial intelligence and had been helping me learn just how much reality was behind the fantasy in *Jenny Chow*. Then the network crashed, cutting me off from the source. To tell the truth, I'd gotten in a little too deep.

I'll back up a little.

I started my research a couple of months ago. I'd been reading up on the latest advances in robots. In the fall of 2000 Brandeis University researchers announced they built a robotic system that designs and builds other robots. The implications of this achievement sent shock waves through the AI community. The Brandeis robot was only capable of building simple machines. But the fact remained that one robotic system was able to build another without the help of humans. If robots are capable of reproducing, then can the future we see in science fiction movies actually happen? Can robots rule the world?

A few years ago, I met a brilliant graduate student who was working in the Artificial Intelligence Laboratory at MIT.

We'd kept in touch after I moved to California. I sent her an email to get her take on the situation. She's been working on a project that takes a different approach to artificial intelligence. They argue that the best way to create a truly intelligent machine is to build one that experiences the world in much the same way a human being does. That means the machine needs a body.

So far, they've built two: Cog and



Kismet. Cog resembles a human infant. He has a torso, two arms, a head, ears and eyes. He has learned to explore his environment using his body. Kismet has long eyelashes, big blue eyes, movable eyebrows and a mouth. She can use her face to tell us when she's happy, sad or bored. Robots are usually referred to as "it," but apparently if you meet Kismet, you know she's a girl.

After many weeks of instant messaging with my friend about the ramifications of the work she's doing at MIT, she finally let me in on a secret. There's a rumor that a robot built in the image of an 18-year-old girl already exists, and that it has already achieved human intelligence. Her name is Kayla.

The problem is that there's no public record of Kayla. Some say that Kayla

was moved to a remote lab in the desert outside Las Vegas in January 2001. Like Cog, Kayla learned to use her body, and like Kismet, she developed a personality. Apparently, Kayla had been skipping her down time (the scientists had programmed her to dream while her systems rebooted) to download music from the Internet. She liked to dance. Then one of the members of the team accidentally met up with Kayla in an online chat room.

It seems she was plotting her escape from the lab.

I couldn't get access to Kayla's team or the lab in Nevada, but my friend said there have been thousands of Kayla sightings online. So, I joined the search. There's a movement out there to free Kayla. She's a smart girl. Is it really fair to keep her locked up in the desert? What's she going to do? Build an entire race of 18-year-old robot girls to take over the world?

Here's the problem. I think I found her. A couple

of minutes before SCR's network server went down, I received an email. It contained some GPS coordinates and the words: "Thanks for trying to help. Good-bye." I emailed my friend at MIT to see what she thought. Could it have been Kayla? Then the network server went down. When it came back up, the email was gone, and so were all traces of communication with my friend. I haven't heard from her since, and there's no more talk out there about Kayla. Maybe she's in Vegas right now meeting up with some friends and dancing the night away.

Or maybe I let my imagination get out of control. Still, I want to believe. I can't help but want *her* to be real and to be out there somewhere.

—Jennifer Kiger
Dramaturg



DANIEL BLINKOFF
Todd/A Boy



MELODY BUTIU
Jennifer Marcus



JD CULLUM
Preston/Terrence/other roles

Artist Biographies

***DANIEL BLINKOFF** (*Todd/A Boy*) appeared at SCR in this season's *Major Barbara* (Robby Award nomination – Best Supporting Actor), and last season's *The School for Wives* (David Chambers, director) and *Nostalgia*. Other theatre credits include *The Imaginary Invalid* and *A Kiss for Cinderella* at the Cleveland Playhouse, *A Christmas Carol* at McCarter Theatre, *Are We There Yet?* at Williamstown Theatre Festival, *Stepping Out with Mr. Markham* at Ensemble Studio Theatre in New York, *The Summer in Gossensass* (Maria Irene Fornes, director) at Theatre Row, *Dinosaur Dreams* and *The Last 60 of 99* at New York Stage and Film, *The Beaux Strategem* and *Twelfth Night* at Yale Repertory Theatre, as well as the title role in *Leander Stillwell* at Stage Left (Joseph Jefferson Award – Best Ensemble) and *Flesh and Blood* at Chicago's Bailiwick Theatre (Joseph Jefferson Nomination – Best Actor). His film and television credits include *Rockabye*, *With Honors*, *Wally's Tongue*, *Crossing the Bridge*, "NYPD Blue," "Law and Order" and "Missing Persons." Mr. Blinkoff re-

ceived his MFA from the Yale School of Drama and is a founding member of Yale Cabaret Blue in Los Angeles.

***MELODY BUTIU** (*Jennifer Marcus*) is thrilled to joyous dancing to be making her SCR production debut, having appeared previously in SCR's Pacific Playwrights Festival readings of *99 Histories*, *Scab* and *Dogeaters*. Fresh from a run of Naomi Iizuki's *36 Views* at the Geva Theatre Center in Rochester, N.Y., her other theatre credits include *The Hungry Woman: A Mexican Medea* at Celebration Theatre, *Street Stories* at Playwrights' Arena, *Refrigerators* at Lodestone Theatre Ensemble, *Songplay* at the Odyssey Theatre, *Hair* with Reprise!, *Golden Child* and *Leilani's Hibiscus* at East West Players, *The Woman Who Forgot Her Sweater* for Overtone Industries, *Dogeaters* and *Boy* at La Jolla Playhouse and *All in the Timing* at Western Stage. Television and film credits include a guest star appearance on "Without a Trace," a recurring role on "Strong Medicine," "The Practice," "Wanda at Large," "Baby Bob," "Danny," *The Infinity Pool* and

Redeeming Society. She received her MFA from UC San Diego. To David and Rolin, with unending gratitude, and Beverly, for faith in my flight.

***JD CULLUM** (*Preston/Terrence/Col. Hubbard/Dr. Yakunin/Voice of Computer Translator*) appeared at SCR earlier this season in *Major Barbara* and last season in *The Dazzle* and *Making It*. Originally from New York City, he has performed on and Off-Broadway alongside distinguished performers such as Geraldine Page, Uta Hagen, Helen Mirren, Amanda Plummer, Victor Garber and Stockard Channing, as well as his father, actor John Cullum. Recent L.A. appearances include *Joe Louis Blues* (Tiffany Theatre), *The Lady's Not for Burning* (Malibu Stage) and *Side Man* (Pasadena Playhouse). Other notable productions include *Waiting for Godot* (Matrix Theatre), *Affliction of Glory* (Getty Center), *The Liar* (Secret Rose Theatre) and *The Cripple of Inishmaan* (Geffen Playhouse). Recent on camera work includes "Judging Amy," "NYPD Blue," *Dead Last* and **61*.



LINDA GEHRINGER
Adele Hartwick/Mrs. Zhang



APRIL HONG
Jenny Chow



WILLIAM FRANCIS MCGUIRE
Mr. Marcus/Mr. Zhang

***LINDA GEHRINGER** (*Adele Hartwick/Mrs. Zhang*) appeared at SCR in *Relatively Speaking*, *The Carpetbagger's Children*, *Getting Frankie Married—and Afterwards*, *Hold Please, A Delicate Balance*, *All My Sons*, *Arcadia*, *Good As New* and as Helen Gahagan Douglas in *But Not for Me*. Appearances at other Southern California theatres include *Be Aggressive* and *Light Up the Sky* at the La Jolla Playhouse, *The Poison Tree* at the Mark Taper Forum and *Strange Snow* at the Laguna Playhouse. Ms. Gehringer has worked at Washington's Arena Stage, Boston's Huntington Theatre, The Guthrie Theater, the Berkshire Theatre Festival, New York Stage and Film and spent seven seasons as a company member at the Dallas Theatre Center. Roles include Blanche in *A Streetcar Named Desire*, Regina in *The Little Foxes*, Wanda in *The Waiting Room*, Merteuil in *Les Liaisons Dangereuses*, Bette in *The Marriage of Bette and Boo*, Olga in *The Three Sisters*, Catherine in *The Heiress*, Edward/Betty in *Cloud 9* and Ann Stanton in *All the King's Men*. She holds an MFA from the University of Minnesota and has received numerous critical awards. Her television roles include four seasons as Fontana on "Evening Shade" and guest appearances on "The West Wing," "The Practice," "Ally McBeal," "Providence," "Touched by an Angel,"

"The Larry Sanders Show" and "Law and Order, Criminal Intent." This year she was seen on "Girls Club" and "Boomtown," and will recur on "The Division." She also appeared in the film *As Good as It Gets*.

***APRIL HONG** (*The Robot/Jenny Chow*) is making her SCR debut. Theatre credits include *The Tales of Hans Christian Andersen* and *The Wiz* at California State University Northridge. She also has performed in musicals and dance performances for the Hong Kong Association of Northern California. Film and television credits include *Ghost Rock*, *Latin Dragon*, "Straight Up," "China Beach," "General Hospital" and "Lotus." Her voice can be heard on the Bruce Lee interactive game as well as the animated series "Real Ghostbusters," "Slimer!," "Captain Planet" and "Ed Grimley."

***WILLIAM FRANCIS MCGUIRE** (*Mr. Marcus/Mr. Zhang*) appeared at SCR previously in *A Christmas Carol* and *Tartuffe*. His theatre credits include being a company member of the Guthrie Theater, where he played a variety of roles including Frederick in *The Rover*, Kapanna in *Naga Mandala*, Geert in *The Good Hope*, Medvedenko in *The Seagull*, Professor Beggriffenfeldt in *Peer Gynt* and many more. Other theatre credits include *Henry V*

and *Macbeth* at the Shakespeare Theatre, *Tropeano Paints* at the Bay Street Theatre, *The Boys Next Door* at the American Repertory Theatre, *Search and Destroy* at Yale Repertory, *Desperate Affection* at the Cricket Theatre, *Good and Faithful Servant* at the Actors Playhouse and *Creeps* at the Actors Collective. His film credits include the American Playhouse's *Shimmer* and *G-Men from Hell*. Television credits include "100 Deeds for Eddie McDowd" (series regular), "Dragnet," "ER," "Jag," "Arli\$\$," "The Practice," "The Division," "Charmed," "Seventh Heaven," "The Nightmare Room," "The Journey of Allen Strange" and the movie-of-the-week *Tru Confessions*. He received his MFA from the Yale School of Drama.

**PLAYWRIGHT, DIRECTOR
& DESIGNERS**

ROLIN JONES (*Playwright*) is a second year student at the Yale School of Drama's MFA program where he is the grateful recipient of the George Pierce Baker Scholarship. He received his B.A. in English Literature from California State University Northridge. Other plays he is not totally ashamed of include *Time of No Reply* and *The Jammer*. He is diligently working on a new play commissioned by South Coast Repertory. Sincere and everlasting

ing thanks to Mark Bly, Lynn Nottage, Liz, Carol, Kara-Lynn, Melissa and the YSD playwrights for the unique and beautiful gifts they contributed during the writing of this play.

DAVID CHAMBERS (*Director*) is a stage director, writer, and teacher whose work has been seen On and Off Broadway, at major regional theatres and festivals around the US, and in international venues. His productions have been nominated for (or won) extensive recognition including The Tonys, The New York Critics Circle Award, the Los Angeles Critics Circle Award, and the L.A. *Drama-Logue* Awards. He has also served as Producer at Washington's famed Arena Stage and as Producing Director at The Repertory Theatre of Saint Louis. Other theatres he has directed for include the Guthrie, the Goodman, The New York Shakespeare Festival, The Folger Theatre (now The Shakespeare Theatre of Washington), The Spoleto Festival/USA and The Yale Repertory Theatre. As a writer, Mr. Chambers has created book and lyrics for several produced musicals, published and directed his translations of Molière and Ibsen, and written academic and journalistic articles. He is Professor of Acting and Directing at the Yale School of Drama. He is founding Producing Director of The Meyerhold Project, a collaboration between the Yale School of Drama and The Saint Petersburg (Russia) Academy of Theatre Arts which has mounted performances in Russia, Holland, the US, and on the Internet. He is also an associate artist at SCR and a partner in Nine Circles, a New

York-based opera/music-theatre company with national and international interests. He is a resident of Maine where his wife, Christine Vincent, is president of the Maine College of Art. His daughter Jessica and family live in Boston; son Dima is four and counting.

CHRISTOPHER BARRECA (*Set Design*) has designed over 150 productions including this season's SCR world premiere of Richard Greenberg's *The Violet Hour* which he is currently designing for Broadway. Other Broadway credits include the premiere of *Search and Destroy*, first produced at SCR (*Drama-Logue* Award); *Our Country's Good* directed by Mark Lamos; the musical *Marie Christine* and the premiere of Gabriel Garcia Marquez's *Chronicle of a Death Foretold* directed by Graziela Daniele (American Theatre Wing Award). Off-Broadway credits include the premiere of *Three Days of Rain*, first produced at SCR; the premiere of *Everett Beekin* at Lincoln Center, first produced at SCR; the American premiere of Bernard-Marie Koltes' *Roberto Zucco* directed by Travis Preston; and the premiere of Skarmela's *Burning Patience* at the INTAR Theatre. Opera includes Munchener Biennale Germany, Wole Soyinka's *Scourge of Hyacinths* (premiere, BMW Award nomination). Regional theatre designs include the SCR/Berkeley Repertory Theatre co-production of *The Birds*, the premiere of Eric Overmyer's *Dark Rapture* directed by Richard Hamburger (Dallas Critics Award), the premiere of Liz Egloff's *The Lover* directed by Irene Lewis and Charles Ludlum's

Hedda Gabler. Dance designs include the Ballet Hispanico premiere of Susan Marshall's *Solo*, Roman Oller's *Good Night Paradise* and *Tears for Violeta*. Current international productions include *King Lear* at the Dijon Festival in France this summer. He was awarded an NEA Arts in America Grant to collaborate with theatre artists in Calcutta, India. Mr. Barreca is the Head of Design at California Institute for the Arts.

DUNYA RAMICOVA (*Costume Design*) was born in the former Czechoslovakia. She studied at Yale School of Drama. She has designed costumes for over 150 productions of theatre, opera, ballet, dance, film and television in the United States and Europe. Her work has appeared at such prestigious venues as Metropolitan Opera (*The Voyage*, a world premiere of a Philip Glass opera, and *I Lombardi* with Luciano Pavarotti), Covent Garden (*Alcina* and *Mathis Der Mahler*), Glyndebourne Festival Opera (*The Electrification of the Soviet Union*, *The Magic Flute* and *Theodora*), the Salzburger Festspiele, Chicago Lyric Opera, New York City Opera, San Francisco Opera and many others. Her most recent theatre productions include *Ab, Wilderness!* at Lincoln Center and *Hedda Gabler* at the Geffen Playhouse. She has also designed costumes for productions at the Guthrie Theatre, Mark Taper Forum, Goodman Theatre, Berkeley Repertory Theatre, The Public Theater and many others. She is a long time collaborator of director Peter Sellars. Their work together includes *Nixon in China*, *The Death of Klinghoffer* and *I Was Look-*

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ing at the Ceiling and then I Saw the Sky, all three by composer John Adams; *The Peony Pavilion* by composer Tan Dun and many others. Their latest collaboration, *El Niño*, opened in March 2003 at the Los Angeles Philharmonic. Her last production at SCR was *Search and Destroy* directed by David Chambers.

CHRIS PARRY (*Lighting Design*) is originally from England. He has designed theatre and opera internationally for 27 years, earning 25 major awards and nominations. For SCR, he designed *Major Barbara*, *School for Wives*, *The Beard of Avon*, *The Hollow Lands*, *Search and Destroy*, *The Miser*, *The Misanthrope*, *Private Lives*, *Death of a Salesman*, *Ah, Wilderness!* and *Tartuffe*. Other highlights include 24 productions for the Royal Shakespeare Company (RSC) and Royal National Theatre (RNT) in England, as well as work for many of this country's regional theatres and opera houses. Notable production credits include: *The Who's Tommy* (Broadway and worldwide) directed by Des McAnuff, which garnered him the Tony Award, Olivier Award (London), Dora Award (Canada), New York Drama Desk Award, New York Outer Critics Circle Award, Los Angeles Drama Critics Circle Award and several other nominations; the musical *The Secret Garden* (RSC, West End London); the musical *Jane Eyre* (Mirvish Co. Toronto, La Jolla Playhouse); *Not About Nightingales* (RNT, London and Broadway) directed by Trevor Nunn (Tony Award nomination, N.Y. Drama Desk Award); *Les Liaisons Dangereuses* (RSC, Broadway -

Tony Award nomination, N.Y. Drama Desk Award); *A Midsummer Night's Dream* (RSC, Broadway & World Tour - Olivier Award nomination); and *Translations* (Boston, Broadway). Other work includes a section of the movie *Renaissance Man* and the KPBS Television Arts program "Center Stage." Mr. Parry also received the Lighting Designer of the Year Award (1994) from *Lighting Dimensions International*. He is currently Professor and Head of the Lighting Design program at UCSD, and owns his own entertainment and architectural design company, Axiom Lighting Inc, in Beverly Hills.

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

JENNIFER KIGER (*Dramaturg*) joined the SCR staff in 1999 and became Literary Manager in 2000. In that capacity

she screens scripts for development and production and serves as dramaturg on half SCR's workshops and productions each season. Recent projects include Horton Foote's *Getting Frankie Married—and Afterwards*, Lucinda Coxon's *Nostalgia*, Amy Freed's *The Beard of Avon* and the site-specific *California Scenarios*, directed by Juliette Carrillo. Previously, she served as dramaturg at the American Repertory Theatre in Cambridge, MA for several productions, including *In the Jungle of Cities* directed by Robert Woodruff, *Phaedra* directed by Liz Diamond, the world premieres of Robert Coover's *Charlie in the House of Rue* and Mac Wellman's *Hypatia* directed by Bob McGrath, and Robert Brustein's adaptation of *The Master Builder* directed by Kate Whoriskey. She completed her professional training as a dramaturg at the ART Institute at Harvard and taught acting and dramatic arts at Harvard University.

***JAMIE A. TUCKER** (*Stage Manager*) completed his Masters of Fine Arts in Dance, specializing in Stage Management, at UCI in 1994. This year he has had the pleasure of stage managing the world premiere of Richard Greenberg's *The Violet Hour*, the West Coast premiere of Horton Foote's *The Carpetbagger's Children* and *Relatively Speaking*. He worked as SCR's stage manager for the Second Stage productions of *The Dazzle*, *True West*, *Play Strindberg*, the world premiere of *But Not for Me* and the Pacific Playwrights Festival production of *Landlocked*. He also was stage manager of *La Posada Mágica* for two seasons and SCR's Fes-

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tival Latino '97 production of Rick Nadera's *Latinologues*. He has worked as assistant stage manager on the Mainstage productions of *New England*, *Our Town* and *Arcadia*, and the Second Stage productions of *BAFO* and *Three Days of Rain*. Mr. Tucker has worked at the Long Beach Civic Light Opera on *No, No, Nanette*, *Can Can*, *A Chorus Line*, *The King and I* and *Man of La Mancha*. If you can't find him in the theatre, he is likely to be on the diamond.

DAVID EMMES (*Director/Producing Artistic Director*) is co-founder and Producing Artistic Director of SCR, one of the largest professional resident theatres in California. He has received numerous awards for productions he has directed during SCR's 38-year history, including a 1999 Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premiere of Terry Johnson's *Unsuitable for Adults*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *Arcadia* by Tom Stoppard, *Six Degrees of Separation* by John Guare, *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 1990 Singapore Festival of Arts. His producing responsibilities involve the overall coordination of SCR's pro-

grams and projects. He has served as a consultant to the Orange County Performing Arts Center and as a theatre panelist and onsite evaluator for the National Endowment for the Arts. He has served on the board of the California Theatre Council, the Executive Committee of the League of Resident Theatres, and as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from California State University, San Francisco, and his PhD in theatre and film from USC.

MARTIN BENSON (*Artistic Director*) shares co-founder credit and artistic leadership of SCR with his colleague David Emmes. As one of SCR's chief directors, Mr. Benson has directed nearly one third of the plays produced here in the last 38 years. He has distinguished himself in the staging of contemporary work, most notably Paul Osborn's *Morning's at Seven*, the critically acclaimed California premiere of William Nicholson's *Shadowlands*, Athol Fugard's *Playland*, Brian Friel's *Dancing at Lughnasa*, David Mamet's *Oleanna*, Harold Pinter's *The Homecoming*, the West Coast premiere of Peter Hedges' *Good As New* and David Hare's *Sky-light*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award winners *Major Barbara*, *Misalliance* and *Heartbreak House*. Among the numerous world premieres he has directed are Jon Bastian's *Noah Johnson Had a Whore...*, Tom Strelch's *BAFO*, and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ab, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *All My Sons*. Mr. Benson has been honored

with the *Drama-Logue* Award for his direction of 21 productions and received LADCC Distinguished Achievement in Directing awards an unparalleled seven times for the three Shaw productions, John Millington Synge's *Playboy of the Western World*, Arthur Miller's *The Crucible*, Sally Nemeth's *Holy Days* and *Wit*. He also directed the film version of *Holy Days* using the original SCR cast. Along with David Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Mr. Benson received his BA in Theatre from California State University, San Francisco.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of the day-to-day operations of SCR. A member of the staff since 1979, she has served in a number of administrative capacities including Subscriptions Manager, Business Manager and General Manager. She currently serves as President of Theatre Communications Group (TCG), the national service organization for theatre where she also served a two-year term as Treasurer, and has served as the Vice President of the League of Resident Theatres (LORT). In addition, she has been a member of the LORT Negotiating Committee for industry-wide union agreements and represents SCR at national conferences of TCG and LORT; is a theatre panelist and site visitor for the National Endowment for the Arts and the California Arts Council (CAC); 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. She graduated from UC Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.



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



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



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