



45th Season • 434th Production
SEGERSTROM STAGE / APRIL 3 - MAY 3, 2009

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents the World Premiere of

OUR MOTHER'S BRIEF AFFAIR

BY Richard Greenberg

Sibyl Wickersheimer
SCENIC DESIGN

Rachel Myers
COSTUME DESIGN

Lap-Chi Chu
LIGHTING DESIGN

Michael K. Hooker
SOUND DESIGN

John Glore
DRAMATURG

Joshua Marchesi
PRODUCTION MANAGER

Kathryn Davies*
STAGE MANAGER

DIRECTED BY
Pam MacKinnon

The Playwrights Circle, HONORARY PRODUCER

OUR MOTHER'S BRIEF AFFAIR *was commissioned by South Coast Repertory.*

CAST OF CHARACTERS

(In order of appearance)

Seth *Arye Gross**
Anna *Jenny O'Hara**
Abby *Marin Hinkle**
Lover/Father *Matthew Arkin**

SETTING

A few years ago and 1973.

LENGTH

Approximately 90 minutes with no intermission.

PRODUCTION STAFF

Casting *Joanne DeNaut*
Assistant Stage Manager *Chrissy Church**
Dance Consultant *Gabriela Estrada*
Assistant to the Lighting Designer *Matthew Shimamoto*
Assistant to the Sound Designer *Tim Brown*
Stage Management Intern *Julie Renfro*
Light Board Operator *Aaron Shetland*
Audio Technician *Angie Bryant*

ACKNOWLEDGEMENT

Playwright accommodations provided by the Marriott, Costa Mesa.

*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 in the United States.



In Brief



John Slattery, Patricia Clarkson and Jon Tenney in the world premiere of Richard Greenberg's *Three Days of Rain*.

Over the course of *Our Mother's Brief Affair* the title character, Anna, relates memories of her sisters and their early family life. If those recollections seem oddly familiar, it may be because they recall Greenberg's earlier play, *Everett Beekin*. The first act of that play (which premiered at SCR in October 2000) takes place in a tenement apartment on the Lower East Side of Manhattan in 1947, where sisters Anna and Sophie spar with each other and their immigrant mother over various family matters (their bickering frequently punctuated with the interjection, "Shah!"). Anna has come home for a weekly visit, having recently married Abe and moved into a "starter house" in the new planned community of Levittown. She is five months pregnant with a child she intends to call "Celia" if it's a girl. Anna's much younger sister Miri has taken to bed with some kind of mysterious ailment and doesn't appear until near the end of the act.

Thus far the events of *Everett Beekin* correspond closely to the memories Anna relates in *Our Mother's Brief Affair*. But the second act diverges into something

of an alternate universe. It takes place in the late 1990s and chronicles a visit from Anna's daughter, Celia, now in her fifties, to her younger sister, Nell, who lives in Orange County, California. Although Anna's offspring (and her unhappy demise as reported in *Everett Beekin*) differ markedly between the two plays, a secret at the center of her early family life occupies a similar place in family lore in both.

Greenberg's interest in family secrets has cropped up in other plays, as well. In *Three Days of Rain* (SCR world premiere in 1997) siblings Walker and Nan reunite for the reading of their father's will, but it's the reading of his recently discovered diary that draws much of their attention. Their father, Ned, a renowned architect, had long been a source of frustration for both of them, mostly because he was so emotionally closed off from his family. "My father was more or less silent," recalls Walker; "my mother was more or less mad"—and the diary sheds little light on the mystery of his parents' marriage. Among the most baffling entries is the first one in the journal, for April 3-5, 1960, which in its entirety reads "Three days of rain."

"You know," says Walker, "the thing is with people who never talk, the thing is you always suppose they're harboring some enormous secret. But, just possibly, the secret is, they have absolutely nothing to say."

But it turns out there was indeed a secret about what transpired during those three days of rain. At the end of the first act, Walker burns the diary, prompting Nan to protest, "Now we'll never know anything!" But the second act of the play flashes back to that three-day span and fills in the details of a love triangle involving Walker's parents and his father's partner Theo. We come to understand why Ned left his most famous creation, "The Janeway House," to Theo's son rather than to his own children, but Walker and Nan never learn how their parents' lives were as complicated as their own. They are left only to wonder.

Momentous decisions are likely to have momentous consequences. Such is the case with the historical event that intersects with the story Anna has been telling her son and daughter through much of *Our Mother's Brief Affair*. In that bit of history, a man makes a big decision that leads to the deaths of some of his closest family members.

But that historical event is something of a footnote to the main story Greenberg is telling. In the end

the playwright is more interested in casual, seemingly small decisions—and how even the smallest can sometimes change the course of lives. Anna has been carrying around a secret for most of her life, a private burden that has grown heavier and heavier over time. She finally lets it go as her story comes to an end, but as is so often the case in the world of Richard Greenberg, the mystery of Anna's life lingers beyond the final curtain.

Artist Biographies



MATTHEW ARKIN*
Lover/Father

is making his SCR debut. Broadway credits include *Losing Louie*, *The Sunshine Boys* and *Laughter on the 23rd Floor*. Off-Broadway appearances include *Dinner With Friends* (Drama Desk nomination), *Rounding Third*, *Indian Blood*, *You Should Be So Lucky* and *Moonlight and Magnolias*. Regional theatre credits include *The Scene* at Hartford Stage, *Sight Unseen* at George Street Playhouse, *Little Footsteps* and *Lost in Yonkers* at Pennsylvania Stage Company, *Around the World in 80 Days* at The Cape Playhouse, *A Thousand Clowns* at American Stage Company, *Two Rooms* and *True West* at TheatreWorks and *Talley's Folly* at Bay Street Theatre. Film and television credits include *Margot at the Wedding*, *Second Best*, *Raising Flagg*, *Death to Smoochy*, *Bittersweet Place*, *An Unmarried Woman*, *The Curse*, "Rescue Me" (recurring), all incarnations of "Law & Order," "Ed," "Third Watch," "All My Children" (recurring) and "Simple Justice."



ARYE GROSS*
Seth

returns to SCR after having appeared in the world premiere of *Brooklyn Boy*, *The Time of Your Life*, *Wild Oats*, *Screwball* and *Let's Play Two*. He was seen most recently in Julia Cho's *The Winchester House* at Theatre @ Boston Court, *M. Butterfly* at East West Players and the world premiere of *Chekhov X 4* with The Antaeus Company, of which he is a member and Associate Artistic Director. Additional theatre credits include the world premiere of David Henry Hwang's *The Silver River* at the Santa Fe Chamber Music Festival; *The Square* at Mark Taper Forum's Asian Theatre Workshop; *Room Service* at the Pasadena Playhouse; *Three Sisters* at Los Angeles Theatre Center; *The Rose of the Rancho* and *Bandido!* for El Teatro Campesino; *The Chicago Conspiracy Trial*, *Portage to*

San Cristobal of A.H., *Love Suicide at Sheffield Barracks* and *Black Box* with the Odyssey Theatre Ensemble; and *La Bête* and *Sleep...* at Stages Theatre Center, where he served as Artistic Director from 2000 to 2003. Mr. Gross is heard with some frequency on NPR and Public Radio International in dozens of radio dramas and as the host of PRI's "Jewish Holy Days" series. Films include the upcoming *Grey Gardens* for HBO Films, *Harvest*, *Minority Report*, *Big Eden*, *Gone in 60 Seconds*, *A Midnight Clear*, *Mother Night*, *The Opposite Sex*, *For the Boys*, *Coupe De Ville*, *Tequila Sunrise* and *Soul Man*. Notable television guest appearances include "Law & Order" (SVU & CI), "Friends," "ER," "The West Wing," "CSI" (Vegas & NY), "The Riches" (recurring), "Grey's Anatomy," "The X-Files," "Judging Amy" (recurring), "The Practice" (recurring) and "Six Feet Under" (recurring). He was also a series regular on the ABC sitcom "Ellen" and CBS's short lived "Citizen Baines." Mr. Gross attended UC Irvine and is a graduate of the SCR Summer Conservatory (1978).



MARIN HINKLE*
Abby

returns to SCR after the world premiere of Kate Robin's *What They Have* last season. Additional SCR credits include the Pacific Playwrights Festival reading of *Truth and Beauty* and the NewSCRipts readings of *Incendiary* and *Manna*. Broadway credits include *Electra*, *A Thousand Clowns* and *The Tempest*. She has appeared Off-Broadway in *The Dybbuk* and *Henry VIII* at The Public Theater, *Miss Julie* at Rattlestick Playwrights Theater, *Blue Window* at 28th Street Theater, *Sabina* at Primary Stages, *The Changeling* at Theatre for a New Audience and *Wonderful Time* at WPA Theatre. Some of her regional credits include *Romeo & Juliet*, *Uncle Vanya*, *Ghosts*, *Heartbreak House*, *God of Vengeance*, *Evolution*, *As You Like It*, *Rose and Walsh* and *Rabbit Hole*. Ms. Hinkle currently plays Judith in her sixth season on "Two and a Half Men" and played Judy on "Once and Again." Other television appearances include "Brothers and Sisters," "Private Practice," "House," "ER," "Without a Trace" and many "Law & Orders." Some

of her film credits include *Friends with Money*, *Frequency*, *I Am Sam*, *Dark Blue*, *What Just Happened*, *She Lived*, *Quarantine*, *The Haunting of Molly Hartley* and *NowhereLand*.



JENNY O'HARA*

Anna

is making her SCR debut. Some of her credits include the Broadway productions of *The Odd Couple* (the female version), *The Iceman Commeth*, *Promises, Promises*, *The Kid* and *The Fig Leaves are Falling*.

Off-Broadway credits include John Guare's *New York Actor*, Steve Martin's *WASP*, Peter Hedges' *Good as New*, Ensemble Studio Theatre's *1993 Marathon of New One-Act Plays* and Allan Miller's *The Fox*. Additional theatre credits include *The Last Seder*, *Little Egypt*, *The Musical* and *The Bold Girls* at The Matrix Theatre Company; *The Body of Bourne* at the Mark Taper Forum; Lanford Wilson's *Sympathetic Magic* (Valley Theatre Award) and *Book of Days* (Los Angeles Drama Critics Circle Award nomination) at Theatre Tribe; *The Fox (Drama-Logue Award)* at Roundabout Theatre Company and Back Alley Theatre; *Hello and Goodbye* at Yale Repertory Theatre; *Little Egypt (Drama-Logue Award)*, *Bitter Women*, *Chess* and *Tight Pants*. Television credits include recurring roles on "Big Love" and "King of Queens;" a series regular on "Costello," "Life's Work" and "My Sister Sam;" additional credits include "NCIS," "The Closer," "House," "Cold Case," "CSI," "Ghost Whisperer," "Six Feet Under," "The Practice" and "If These Walls Could Talk." Film credits include *Angie*, *Career Opportunities*, *Heartbeat*, *Matchstick Men* (Ridley Scott), *Mystic River* (Clint Eastwood), *Forty Shades of Blue*, *Two Weeks*, *Jonathan Toomey*, *How to Make Love to a Woman*, *Hit List* and *Extract*. Ms. O'Hara is a founding member of Ensemble Studio Theatre in New York and Los Angeles, and a member of The Matrix Theatre and Theatre Tribe companies.

THE PLAYWRIGHTS CIRCLE (*Honorary Producer*)

consists of avid playgoers 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 2003, The Playwrights Circle has underwritten *My Wandering Boy*, *The Studio*, *A Naked Girl on the Appian Way*, *Mr. Marmalade*, *The Intelligent Design of Jenny Chow* and last season's *The Injured Party*.

The 2008-2009 members of
The Playwrights Circle are:

Steve and Toni Berlinger

Carol and Michael E. Bertolino

Linda and Robert A. Hovee

Damien and Yvonne Jordan

Nancy and Kim Kelley

Matthew E. & Bernice L. Massengill

Barbara and Bill Roberts

**Thomas B. Rogers
and Sarah J. Anderson**

Nola Schneer

Anonymous

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 beyond.

PLAYWRIGHT, DIRECTOR

AND DESIGNERS

RICHARD GREENBERG (*Playwright*) is the author of eight previous SCR world premieres: *The Violet Hour*, *Everett Beekin*, *Hurrah at Last*, *Three Days of Rain* (Los Angeles Drama Critics Circle Award; Pulitzer Prize finalist; Olivier, Drama Desk and Hull-Warriner nominations), *Night and Her Stars*, *A Naked Girl on the Appian Way*, *The Extra Man* and *The Injured Party*. His play, *Take Me Out*, won the Tony, New York Drama Critics, Drama Desk, Outer Critics Circle and Lortel Awards for Best Play. He was recently represented on Broadway by *The American Plan* and the revival of *Pal Joey*, for which he wrote a new book. Other plays include *The Dazzle*, *The House in Town*, *Life Under Water* and *The Author's Voice*. He is a winner of the Oppenheimer Award and the first winner of the PEN/Laura Pels Award for a playwright in mid-career.

PAM MACKINNON (*Director*) recently directed Jason Grote's *Maria/Stuart* and Bruce Norris' *The Unmentionables* at Woolly Mammoth Theatre Company; Adrian Hall's adaptation of the Robert Penn Warren novel *All the King's Men* at Intiman Theatre; Itamar Moses' *The Four of Us* at The Old Globe and Manhattan Theatre Club; Roberto Aguirre-Sacasa's *Good Boys and True* at Steppenwolf Theatre Company; David Mamet's *Romance* at Goodman Theatre and Itamar Moses' *Bach at Leipzig* at Milwaukee Repertory Theater and New York Theatre Workshop. Ms. MacKinnon is a frequent interpreter of the plays of Edward Albee, having directed *A Delicate Balance* at Arena Stage; *The Goat, or Who is Sylvia?* at the Alley Theatre and Vienna's English Theatre; *The Play About the Baby* at Philadelphia Theatre Company and Goodman Theatre; and the premieres of *Occupant* at Signature Theatre Company and *Peter and Jerry* (now titled *At Home at the Zoo*) at Hartford Stage Company and Second Stage Theatre. Ms. MacKinnon is an Affiliated Artist with the downtown New York City theater company, Clubbed Thumb.

SIBYL WICKERSHEIMER (*Scenic Design*) returns to SCR, where she recently designed *A Little Night Music*, *Charlotte's Web* and *James and the Giant Peach*. Ms. Wickersheimer is a set designer and fine artist based in Los Angeles. Recently, she designed *The Trial of the Catonsville 9* at The Actors' Gang, *Toy Story: The Musical* for Disney Cruise Lines, *Some Girl(s)* written and directed by Neil LaBute for Geffen Playhouse, *Of Equal Measure* and *No Child* for Center Theatre Group's Kirk Douglas Theatre. Recent regional credits include *Black Diamond* at Lookingglass Theatre Company in Chicago, and a bilingual production, *Dos Pueblos*, created by an international collaboration between theatre artists in Portland, Oregon (Hand2Mouth) and Mexico City which premiered in Portland at Milagro Theater. Ms. Wickersheimer also teaches part time at USC and Cal State University, Long Beach. www.sawgirl.com

RACHEL MYERS (*Costume Design*) recent credits include, *Ion* (Shakespeare Theatre, DC), *Of Equal Measure* (Center Theatre Group, Kirk Douglas Theatre), *Agamemnon* (Getty Villa), *A Little of More* (Robert Wilson's Watermill Center), *The Spin Cycle* (Rubicon Theatre Company), *Don Juan* (A Noise Within), *The Four of Us* (Elephant Theatre) and *Dark Play* (The Theatre @ Boston Court). She has also designed sets and costumes at Yale Repertory Theatre, Williamstown Theatre Festival, Falcon Theatre, Hudson Theatre, El Portal Theatre, The Renberg Village Theater, New Haven's Festival of Arts and Ideas, Disjecta Theatre, Yale School of Drama and Yale Cabaret. She is also a Production Designer for film and has recently designed projects for The History Channel, Ray-Ban, Getty Images, L'oreal, Cutwater and Triskelion Entertainment, as well as working on Tim Burton's *The Corpse Bride*. Ms. Myers received her MFA in Design from the Yale School of Drama and lectures at Cal State University, Channel Islands in Costume Design, Scenic Design and Drawing. She is a member of United Scenic Artists local 829. Additional samples of her design work can be viewed at www.3pennydesign.com.

LAP-CHI CHU (*Lighting Design*) has designed lighting for theatre, opera and dance throughout the country. Regional designs include Mark Taper Forum, Geffen Playhouse, Oregon Shakespeare Festival, The Shakespeare Theater, Arena Stage, Hartford Stage Company, San Jose Repertory Theatre, Dallas Theater Center, Portland Center Stage, Pittsburgh Public Theater, Indiana Repertory Theatre, Syracuse Stage, Intiman Theatre, Portland Stage Company, Evidence Room and Ordway Music Theater. His New York design credits include The Public Theater, New York Theatre Workshop, Dance Theater Workshop, Performance Space 122, The Kitchen, Danspace Project and Juilliard Opera. He is the lighting/video designer for ChameckiLerner Dance Company (*Costumes by God*, *Visible Content*, *Hidden Forms*, *1 Mutantes Seras*, *Por Favor*, and *Não Me Deixe*), performed in the United States and Brazil. He has created many designs over the last decade as the resident lighting designer for Lincoln Center's Juilliard Drama. He has received multiple Bay Area Theatre Critics Circle Awards and a "Drammy" for Best Lighting. Mr. Chu is on the lighting design faculty at California Institute of the Arts.

MICHAEL K. HOOKER (*Sound Design*) returns to SCR after this season's *Goldfish* and composing the music for the Theatre for Young Audiences production of *Sideways Stories from Wayside School*. Recent credits include the world premieres of *Looped* at the Pasadena Playhouse and *For All Time* at Cornerstone Theater Company. Additional design credits include *Tuesdays With Morrie* at Rubicon Theatre Company, *Pyrenees* at the Kirk Douglas Theatre; *Beautiful in the Extreme* and *A Shayna Maidel* at The Colony Theatre Company; *Molly's Delicious* at The Marilyn Monroe Theatre

at The Lee Strasberg Theatre & Film Institute; *A Doll's House* at Cincinnati Playhouse in the Park and five shows for the Mark Taper Forum New Works Festival. Mr. Hooker composed the music for *First Light: The Telescope Changed Everything*, currently playing at the Griffith Park Observatory Samuel Oschin Planetarium. He spent six years as Senior Media Designer for Walt Disney Imagineering where he produced sound for Disney theme parks worldwide, including three new Disney parks, Hong Kong Disneyland, Tokyo Disney Sea and Walt Disney Studios Park in Paris. Internationally he has designed sound and composed at the Gdansk Shakespeare Festival, Sibiu International Theatre Festival in Romania, Amsterdam Fringe Festival, Divadlo DISK Theatre in Prague, National Theatre Festival in Bucharest, Accademia dell'Arte in Arezzo, Italy and the Hanmadang Theatre Festival in Seoul. Currently, he created and serves as Head of the Sound Design program at UC Irvine.

KATHRYN DAVIES* (*Stage Manager*) previously stage managed *The Injured Party* and *Imagine* and assistant stage managed *The Importance of Being Earnest* at SCR. She has been stage managing in theatre and opera for the past 18 years across Canada. Favorite credits include *Tosca*, *La Traviata*, *Roméo et Juliette*, *Don Pasquale*, *Otello*, *La Fille du Régiment* and *La Bohème* at Opera Ontario; *Of Mice and Men* at Theatre Calgary/CanStage/Neptune Theatre; *The Dresser* at Manitoba Theatre Centre; *Vinci* at CanStage/Manitoba Theatre Centre/National Arts Centre; *Skylight*, *Anything That Moves*, *The Four Lives of Marie*, *Motel Hé-lène*, *Good Bones* and *Emphysema* at Tarragon Theatre; *To Kill A Mockingbird* at Citadel Theatre/Manitoba Theatre Centre; *Phèdre* at Souleppper Theatre Co.; *Closer*, *Romeo and Juliet* and *The Taming of the Shrew* at CanStage; *The Wizard of Oz* at The Grand Theatre; *Random Acts*, *One Flea Spare* at Nightwood Theatre; *The Miracle Worker* and *Charley's Aunt* at Atlantic Theatre Festival; *Still The Night* and *Maggie and Pierre* at Theatre Passe Muraille; and *The Designated Mourner* at Tarragon Theatre and the Edinburgh Fringe Festival. Ms. Davies has also worked as Head Theatre Representative at the Toronto International Film Festival, Team Leader at Sundance and as International Consultant and Head Theatre Rep for the Dubai International Film Festival.

CHRISSE CHURCH* (*Assistant Stage Manager*) is a proud member of Actors' Equity. Previous credits at SCR include this season's *Noises Off*, *A Christmas Carol*, and *The Heiress*, the world premieres of *Mr. Marmalade*, *Getting Frankie Married — and Afterwards*, *Making It* and *Nostalgia*, productions of *Taking Steps*, *What They Have*, *Charlotte's Web*, *Doubt, a parable*, *My Wandering Boy*, *The Real Thing*, *Hitchcock Blonde*, *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*.

JOHN GLORE (*Dramaturg*) has been SCR's Associate Artistic Director since 2005, after having served as the company's literary manager from 1985 to 2000. From 2000 to 2005 he was resident dramaturg for the Mark Taper Forum in Los Angeles. He co-directs SCR's annual Pacific Playwrights Festival and has served as dramaturg on dozens of productions, workshops and readings. He enjoys an ongoing collaboration with Culture Clash, which has included co-writing a new adaptation of Aristophanes' *The Birds* (co-produced by SCR and Berkeley Repertory Theatre in 1998) and serving as dramaturg on *Chavez Ravine* and *Water & Power* at the Mark Taper Forum. His own plays have been produced at SCR, Arena Stage, Actors Theatre of Louisville, Berkeley Repertory Theatre and other theatres across the country.

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, on the Executive Committee of the League of Resident Theatres, and as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from 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 third 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.

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 recently joined 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.

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*, *Collected Stories* and *Brooklyn Boy*; Richard Greenberg's *Three Days of Rain*, *Everett Beekin*, *Hurrah at Last* 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* and *Freedomland*; 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, attended by artistic directors and literary staff members from across the country. 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.