



48th Season • 461st Production
SEGERSTROM STAGE / MARCH 30 - APRIL 29, 2012

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents the world premiere of

The Prince of Atlantis

by Steven Drukman

Thomas Buderwitz
SCENIC DESIGN

Angela Balogh Calin
COSTUME DESIGN

Peter Maradudin
LIGHTING DESIGN

Michael Roth
ORIGINAL MUSIC/MUSICAL DIRECTOR

Philip D. Thompson
DIALECT COACH

Kelly L. Miller
DRAMATURG

Jackie S. Hill
PRODUCTION MANAGER

Chrissy Church*
STAGE MANAGER

Directed by
Warner Shook

Yvonne and Damien Jordan
Honorary Producers

THE PRINCE OF ATLANTIS was workshopped and developed in the 2011 Pacific Playwrights Festival.

This play is a recipient of an Edgerton Foundation New American Plays award.

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

CAST OF CHARACTERS

(In order of appearance)

Kevin Colletti *Matthew Arkin**
Joey Colletti *John Kapelos**
Connie Bonfiglio *Nike Doukas**
Miles Overten *Brett Ryback**

SETTING

The visiting area of a minimum security prison in north central Massachusetts.

The home of Joey Colletti, Nonantum, Massachusetts.

LENGTH

Approximately 90 minutes with no intermission.

PRODUCTION STAFF

Casting *Joanne DeNaut, CSA*
Assistant Stage Manager *Jamie A. Tucker**
Assistant Scenic Designer *Darcy Prebost*
Costume Design Assistant *Ashley Gamba*
Stage Management Intern *Sara Menssen*
Light Board Operator *Aaron Shetland*
Sound Board Operator *Jene Roach*
Automation Operator *Emily Kettler*
Wardrobe *Alma Reyes*

ACKNOWLEDGEMENT

Special thanks to Nonantum consultant Alan Flynn.

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

*Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.
The use of cameras and recorders in the theatre is prohibited. Smoking is not permitted anywhere in the theatre.
Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance.*



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The Language of the Lake

In *The Prince of Atlantis*, the characters speak with a Boston accent and use jargon from a section of Boston known familiarly as “down the lake” (the Nonantum neighborhood of Newton, MA). Nonantum is a community of mostly Italian-Americans, but it also has a fair share of Irish and French-Canadian natives. The locals’ specialized language—or “Lake talk”—has been traced back to Romany origins and is a mixture of Italian, English, Romany and street slang from the 1930s and ‘40s.

Playwright Steven Drukman included this glossary in a preface to the script with this caveat: “The play can, I suppose, be performed without Boston accents, but that would be a wicked shame.”

GLOSSARY

Mush (rhymes with “push”): Dude, friend, guy.

Divia (DIV-ya) **Mush**: Crazy guy.

Quistya: Cool.

Jival (JIV-al): Girl.

Quistya Jival: Pretty girl.

Cuya moi: Shut up!

Overchay: Fabrication.

Chabby: Young boy.

Minky: Wow!

Chuco: Idiot.

Inga: Crap.

Scoff: Eat.

Wonga: Money.

Gash: Effeminate man.

Jawl: Have sexual intercourse with.

Hooch: Marijuana.

Other Boston-specific words/phrases (though not Nonantum-specific):

Belagers (buh-LA-guhz): Beers.

Dungas (DUN-guhz): Jeans (from “dungaree”).

Naw: No.

Bang a Louie: Take a left turn.

Hoopy: Crazy.

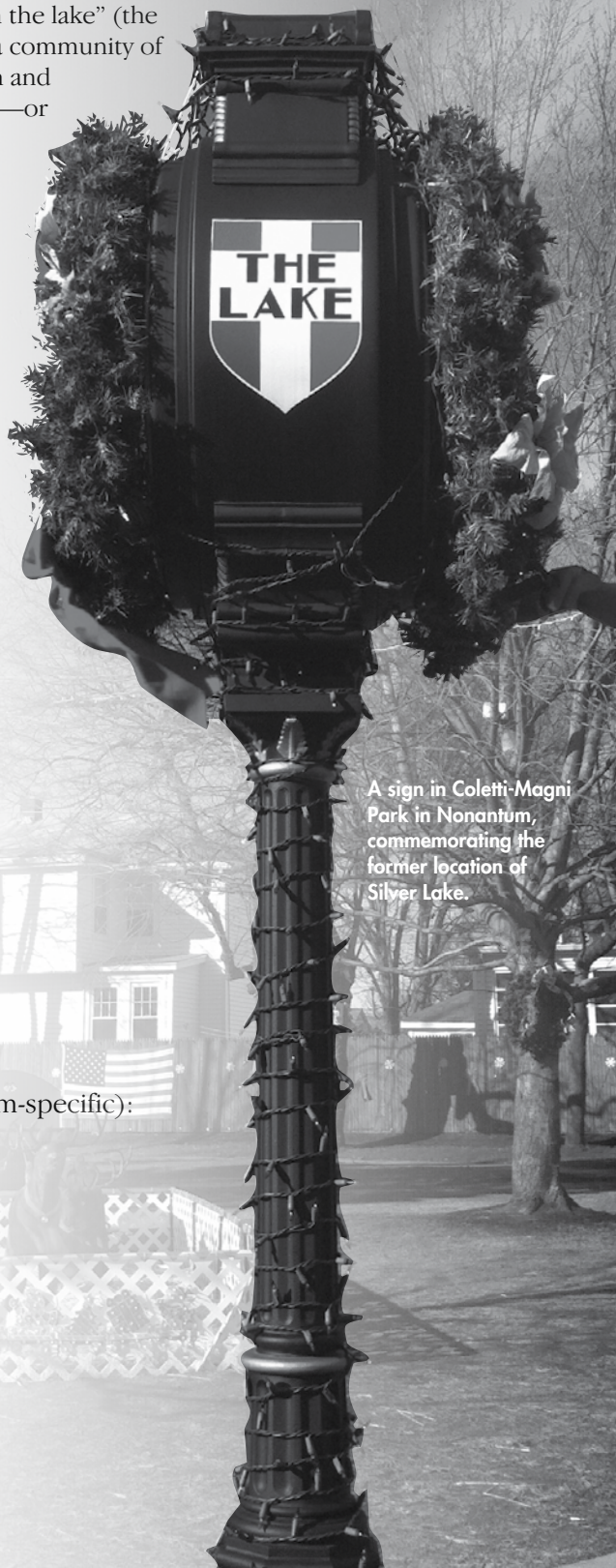
Mamaluc (mama-LUKE): Jackass.

No suh: “You’re kidding me!” (No sir.)

Wicked: (adj.) Very, extremely.

Wicked pissa: Extremely excellent.

Packy: Liquor store.



A sign in Coletti-Magni Park in Nonantum, commemorating the former location of Silver Lake.

The Village of Nonantum

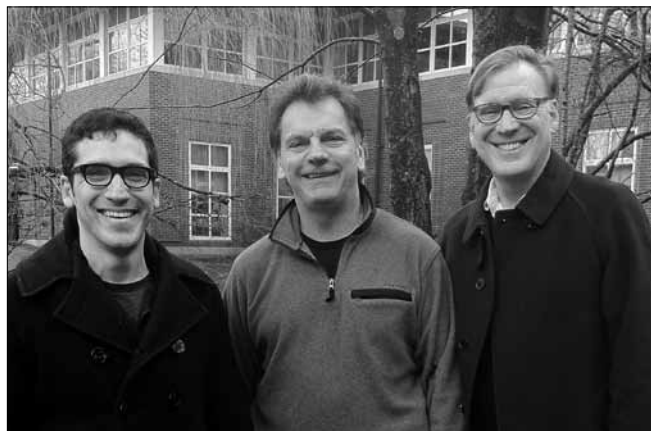
Nonantum—from an Algonquin word meaning “blessing or prayer”—is one of the thirteen villages of Newton, Massachusetts, a suburb seven miles from downtown Boston. Nonantum is also known as Silver Lake or “The Lake,” but the lake in question no longer exists. It was filled with construction rubble and built over from the 1930s to the late 1950s.

Nonantum is one of the centers of Italian population in Newton. The commercial area has numerous food establishments featuring Italian cuisine.

Some famous former residents of Nonantum include actress Marianne Leone (from “The Sopranos”) and actor Matt LeBlanc, whose famous catchphrase “How *you* doin’?” (as Joey on “Friends”) originated from “down the lake.”



Pictured top right is the “hub” of Nonantum, the intersection of Watertown and Adams Street. Above, Silver Lake at the turn of the 20th-century. The community is still called “The Lake,” even though the lake is no longer there. Below, two iconic “mushes” from Nonantum, Victory Market co-owners Oscar LaRosee and Conrad LaRosee, Jr., celebrate 60 years in business.



Middle: Playwright Steven Drukman grew up in the Oak Hill neighborhood of Newton, Massachusetts, but set this play “down the lake.” Steven revisited Nonantum with director Warner Shook (right) and local consultant Alan Flynn (middle). Bottom, a large Nonantum house, with a shrine typical of the neighborhood.

Photos by Warner Shook

Artist Biographies



MATTHEW ARKIN*

Kevin Colletti

previously appeared at SCR in Richard Greenberg's *Our Mother's Brief Affair* and in both the NewSCRipts and Pacific Playwrights Festival readings of *The Prince of Atlantis*. Broadway credits include *Losing Louie*, *The Sunshine Boys* and *Laughter on the 23rd Floor*. Off-Broadway includes *Dinner With Friends* (Drama Desk nomination), *Rounding Third*, *Indian Blood*, *War In Paramus*, *You Should Be So Lucky* and *Moonlight and Magnolias*. Regional theatre credits include *Surf Report* at La Jolla Playhouse, *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*, "Harry's Law," "Medium," "Rescue Me" (recurring), all incarnations of "Law & Order," "Ed," "Third Watch," "100 Centre Street" (recurring), "All My Children" (recurring) and "Simple Justice." Mr. Arkin also teaches acting in Los Angeles. For more information on his work and his class, visit matthewarkin.com



NIKE DOUKAS*

Connie Bonfiglio

returns to SCR after appearing most recently in *The Happy Ones* and *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*, *Round and Round the Garden*, *Pygmalion*, *How the Other Half Loves*, *Arms and the Man*, *Blithe Spirit*, *Green Icebergs*, *The Company of Heaven* and *Loot*. Other regional theatre credits include the Pittsburgh Irish & Classical Theatre, The Old Globe, A Contemporary Theatre, Mark Taper Forum, Shakespeare Festival/LA, Berkeley Repertory Theatre, Shakespeare Santa Cruz, Berkeley Shakespeare Festival and American Conservatory Theater, as well as numerous television guest spots. She is a 2011 recipient of the Lunt-Fontanne Fellowship and a member of The Antaeus Company. She has an MFA from the American Conservatory Theater.



JOHN KAPELOS*

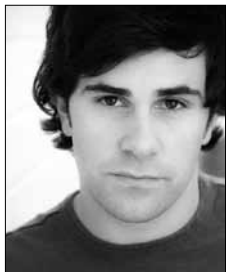
Joey Colletti

is making his SCR debut and yet he is a familiar face to North American audiences. His recent television appearances in "Shameless," "Castle" and "Criminal Minds" show him to be an accomplished actor in both comedy and drama. He came to prominence while performing at Chicago's The Second City. In his eight years at the legendary improvisational theatre he spent three years in the national touring company and opened six revues in the resident company. He was part of Second City's triumphant Off-Broadway return in *Orwell that End's Well* at The Village Gate in 1984. Mr. Kapelos may be best remembered as Carl, the Janitor from John Hughes' teen classic *The Breakfast Club*. With comic roles in Hughes' *Sixteen Candles* and *Weird Science* he has carved out a formidable film and television career spanning 60 feature films including *Legally Blonde*, *Roxanne*, *The Deep End of the Ocean* and the soon-to-be-released indie, *Free Ride*. His appearances in many television shows include memorable moments in "Seinfeld," "Frasier" and "Home Improvement." Mr. Kapelos is set to make his feature film debut as a director with

YVONNE AND DAMIEN JORDAN (*Honorary Producers*)

have become champions of new work for the American theatre since they first got involved with SCR in the late 1990s. The Jordans have been First Nights subscribers since the 1999-2000 season, and Damien has served on the Board for the past five years and is serving his third year as VP, Finance. They are generous Gala underwriters and major donors to SCR's Next Stage and Legacy endowment campaigns. Adding to their more than decade-long membership in Platinum Circle, they joined Playwrights Circle to help underwrite the world premiere productions of Kate Robin's *What They Have* (2008) and Richard Greenberg's *Our Mother's Brief Affair* (2009). This experience grew into a commitment as Honorary Producers of the Pacific Playwrights Festival, a role they have played since 2009. After seeing the staged reading of *The Prince of Atlantis* at last year's PPF, they were eager to support its full production, and we are honored to recognize them as first-time Honorary Producers of this world premiere. The couple summed up their feelings about being producers this way: "We have thoroughly enjoyed being part of the SCR family, and we take great pride in supporting SCR's mission of striving to be the finest theatre in America!"

his own script *Palmerston Avenue*. He is currently recording his third music CD, a collection of humorous songs entitled *Too Hip for the Room*, that will be out for Christmas 2012.



BRETT RYBACK*
Miles Overten

appeared at SCR last season in the NewSCRipts and Pacific Playwrights Festival readings of *The Prince of Atlantis* and previously as Franklin in both the Pacific Playwrights Festival reading and production of *Doctor Cerberus*. Also at SCR, Mr. Ryback appeared as the imaginary friend T-Rex in the Theatre for Young Audiences world premiere production of *Imagine*. Additional theatre credits include *Little Shop of Horrors* (La Mirada Theatre for the Performing Arts), *The History Boys* (Ahmanson Theatre); *The Lieutenant of Inishmore* (Mark Taper Forum); *Spelling Bee* (La Mirada, Ovation Award nomination); *Red Herring*, *The Master of the House* and *Shear Madness* (Laguna Playhouse); *On Your Toes* (Reprise Theatre Company); *Mary's Wedding* (The Colony Theatre); *Over the Tavern* and *Inspecting Carol* (Milwaukee Repertory). Television appearances include "House," "How I Met Your Mother" and "Cupid." Mr. Ryback won the 2007 Tennessee Williams Award for his play *Weird*. Other works by Mr. Ryback include *The Tavern Keeper's Daughter* (2009 Pace New Musicals) and *Liberty Inn: The Musical* (Ovation Award nominations for Best Book, Best Music/Lyrics.)

PLAYWRIGHT, DIRECTOR AND DESIGNERS

STEVEN DRUKMAN (*Playwright*) returned to SCR's Pacific Playwrights Festival last season to present *The Prince of Atlantis*. (His play *Truth and Beauty* had been presented in PPF in 2002.) Mr. Drukman's play *The Bullet Round*—read as part of SCR's NewSCRipts—received its world premiere at Arena Stage in Portland, OR in 2009. Other produced plays: *The Innocents* (Asolo Repertory Theatre, ATCA/Steinberg Best New Play nominee); *In This Corner* (The Old Globe, Critics' Circle Best New Play award); *Another Fine Mess* (Portland Center Stage, Pulitzer Prize nomination for Drama); *Going Native* (Long Wharf Theatre), *Flattery Will Get You* (Connecticut Repertory Theatre), *Collateral Damage* (Illusion Theater, Minneapolis) and *Snowmaiden* (Bob Hope Theatre, Dallas). His newest play, *Death of the Author*, kicked off the Manhattan Theatre Club's 7@7 Series last month. The Mark Taper Forum, Intiman Theatre, Sundance Theatre Lab, Williamstown Theatre Festival, Playwrights Horizons, New York Theatre Workshop and many others have developed Mr. Drukman's work. Awards: Edgerton Foundation New American Plays award, Craig Noel Award, Paul Green Award, Alfred P. Sloan Award, Ovid Foundation, Boston Theatre Works. Other writing: *The New York Times*, *The Village Voice*, *The International Herald Tribune*, *The Nation*, others. He is the former senior editor of *American Theatre* magazine. Mr. Drukman teaches playwriting at NYU.

WARNER SHOOK (*Director*) directed *The Kentucky Cycle* (Pulitzer Prize winner, Tony nomination) and *This Is on Me, an Evening of Dorothy Parker* starring Angela Lansbury on Broadway. He returns to SCR where he previously directed *The Weir*, *Crimes of the Heart*, *Born Yesterday*, *The Importance of Being Earnest*, *The Last Night of Ballyboob*, *The Circle*, *You Can't Take it with You*, *Frankie & Johnny in the Clair de Lune* and *Beyond Therapy*. For seven years Mr. Shook was artistic director of the Intiman Theatre in Seattle where he directed dozens of productions including *Angels in America*, *The Little Foxes*, *Faith Healer*, *Three Tall Women*, *The Royal Family*, *Private Lives*, *Love! Valour! Compassion!* and *Who's Afraid of Virginia Woolf?* Other regional theatre credits include The Mark Taper Forum (*The Goat*, *The Kentucky Cycle*, *Mrs. California*), Seattle Repertory Theatre, Pasadena Playhouse, The Old Globe, Hartford Stage (Gore Vidal's *On the March to the Sea*), American Conservatory Theatre, Berkshire Theatre Festival (*The Prisoner of Second Avenue*), Oregon Shakespeare Festival, The Kennedy Center (*The Kentucky Cycle*), ACT Theatre in Seattle (*The Women*) and Long Wharf Theatre where he directed the world premiere of *The Mandrake Root* written by and starring Lynn Redgrave. Thank you, Steven Drukman!

THOMAS BUDERWITZ (*Scenic Design*) previously designed *The Trip to Bountiful*, *Three Days of Rain*, *The Weir*, *Crimes of the Heart*, *Collected Stories*, *The Heiress*, *Doubt, a parable*, *Pig Farm*, *Proof*, *A Delicate Balance*, *A Christmas Carol* (ten seasons), *But Not for Me* and the 2007 through 2012 Galas for SCR. Other theatres: Intiman Theatre, Geffen Playhouse, Pasadena Playhouse, Laguna Playhouse, Denver Center Theatre Company, Reprise Theatre Company, Arizona Theatre Company, Rubicon Theatre Company, Theatre @ Boston Court, A Noise Within, The Antaeus Company (company member), PCPA Theatrefest, San Diego Repertory, Portland Repertory, Queens Playhouse and the Helen Hayes Center in New York, among many others. Mr. Buderwitz has received three Los Angeles Stage Alliance Ovation Awards and three Los Angeles Drama Critics Circle Awards, including the 2005 career achievement award for Scenic Design. His television designs include specials and series for every major broadcast and cable network. He has been honored with three Emmy Award nominations and an Art Directors Guild Award nomination. tombuderwitz.com

ANGELA BALOGH CALIN (*Costume Design*) returns to SCR where she has designed costumes and/or sets for more than 40 productions, including *The Weir*, *Circle Mirror Transformation*, *Crimes of the Heart*, *Ordinary Days* and *The Happy Ones*. Ms. Calin has designed more than 60 productions for Denver Center Theatre Company, The Old Globe, Pasadena Playhouse, Georgia Shakespeare, A Noise Within and many local theatres. She has worked extensively in film and television in the U.S. and Romania, and has design credits with I.R.S. Media, Cannon Films, PBS, Full Moon Entertainment and Romanian Films. Ms. Calin is a resident artist at ANW Theatre. She graduated with an MFA in set and costume design from the Academy of Arts in Bucharest, Romania.

PETER MARADUDIN (*Lighting Design*) is pleased to return to SCR, where he has designed more than 40 productions, including *The Weir*, *Crimes of the Heart*, *Fences*, *You, Nero*, *A Feminine Ending*, *Ridiculous Fraud*, *The Real Thing*, *The Studio*, *A Naked Girl on the Appian Way*, *Princess Marjorie*, *Safe in Hell*, *The Piano Lesson*, *Hurrah at Last*, *Great Day in the Morning* and *Prelude to a Kiss*. On Broadway he designed the lighting for *Ma Rainey's Black Bottom* and the Pulitzer Prize-winning *The Kentucky Cycle*, and Off-Broadway *Hurrah at Last*, *Ballad of Yachiyu* and *Bouncers*. Mr. Maradudin has designed more than 300 regional theatre productions for such companies as The Kennedy Center, Guthrie Theater, American Conservatory Theater, Berkeley Repertory Theatre, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, The Old Globe, Huntington Theatre Company, Actors Theatre of Louisville, Steppenwolf and the Oregon Shakespeare Festival. He is Studio Director of StudioK1, a lighting design consultancy for architecture: studiok1.com. He has also just published his first novel, *The Masked Avenger*, under his nom de plume, Peter Alexei.

MICHAEL ROTH (*Original Music & Musical Director*) returns to SCR, where his music and sound have been heard in more than 50 productions, including the world premieres of *Brooklyn Boy* (also Broadway, Daniel Sullivan, director), *Dinner with Friends*, *Sight Unseen* (also Off-Broadway), *The Birds* (musical adaptation with Culture Clash and John Gore, also at Berkeley Repertory, Getty Villa), *Mr. Marmalade*, *Wit* and *Holy Days* (also a film). Recent projects include at the Stratford Festival, *The Tempest* with Christopher Plummer and *Twelfth Night* with Brian Dennehy (both filmed for theatrical release and Bravo), *Jews and Baseball* (documentary, theatrical release and PBS), many collaborations with Randy Newman (including musical direction for Disney's *The Princess & The Frog*, SCR's *The Education of Randy Newman*, orchestrating *Faust* and editing five songbooks), many productions as La Jolla Playhouse's resident composer, and collaborations with Des McAnuff, Sarah Ruhl, Mac Wellman, Anne Bogart, Alice Ripley, Warner Shook, Ethan McSweeney, the UN, and Tom Stoppard (American premieres of *Indian Ink* and *Invention of Love*), among others. Mr. Roth's opera *Their Thought and Back Again* is available via iTunes and myspace.com/rothmusik. Upcoming: his new chamber piece *Imagination Dead Imagine*, text by Samuel Beckett, for LA's Eclipse Quartet, and composing the music for Christopher Plummer's one-man show.

PHILIP D. THOMPSON (*Dialect Coach*) teaches voice and speech at the University of California, Irvine, and works as a voice and dialect coach for professional and university productions. He is certified as a master teacher of Fitzmaurice Voicework. This is his 23rd production at SCR. He has served as resident coach for 14 seasons at Utah Shakespearean Festival. He has coached at Pasadena Playhouse, Denver Center Theatre Company and Alabama Shakespeare Festival, among others, including numerous productions at Cincinnati Playhouse in the Park. He is the past president of the Voice and Speech Trainers Association.

KELLY L. MILLER (*Dramaturg*) is the literary manager 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 new playwright advocacy and new play support. Favorite dramaturgy includes *Completeness*, *Circle Mirror Transformation*, *Becky Shaw*, *Doctor Cerberus*, *Saturn Returns* and *Emilie* (SCR); *Big Love*, *War of the Worlds* and *Creditors* (Actors Theatre of Louisville); *Hearts*, *Wintertime* and *Going Native* (Long Wharf Theatre). Ms. Miller has worked as a freelance writer and script consultant for The Playwrights' Center, The Public Theater, Huntington Theatre Company, New Dramatists, NEA/Arena Stage, Actors Theatre of Louisville, Berkeley Repertory Theatre, Play-Penn and The Kennedy Center Fund for New American Plays.

CHRISSEY CHURCH* (*Stage Manager*) is so pleased to be a part of this wonderful company of folks. Previously this season she visited the Vineyard with *Elemeno Pea*, spent her holidays with Scrooge and company for her eighth year of *A Christmas Carol*, went on *The Trip to Bountiful*, and discovered her inner "Janeite" with *Pride and Prejudice*. Last season, she had the pleasure of working on *Three Days of Rain*, *Silent Sky*, *A Midsummer Night's Dream*, *A Christmas Carol*, *Becky Shaw* and *Misalliance*. Previous SCR credits include the world premieres of *The Language Archive*, *Saturn Returns*, *Our Mother's Brief Affair*, *What They Have*, *My Wandering Boy*, *Hitchcock Blonde*, *Mr. Marmalade*, *Getting Frankie Married—and Afterwards*, *Making It* and productions of *Crimes of the Heart*, *Fences*, *Putting It Together*, *Collected Stories*, *Noises Off*, *The Heiress*, *Taking Steps*, *Charlotte's Web*, *Doubt, a parable*, *The Real Thing*, *Born Yesterday*, *Pinocchio*, *The Little Prince*, *Intimate Exchanges*, *La Posada Mágica*,

Anna in the Tropics, *Proof* and the Pacific Playwrights Festival workshop of *Tough Titty*.

JAMIE A. TUCKER* (*Assistant Stage Manager*) completed his MFA in dance, specializing in stage management, at UC Irvine in 1994. Since coming to SCR, Mr. Tucker has stage managed or assisted on 53 productions. Some of his favorites have been the world premieres of Richard Greenberg's *Three Days of Rain*, *The Violet Hour* and *The Dazzle*; Rolin Jones' *The Intelligent Design of Jenny Chow*; and Noah Haidle's *Mr. Marmalade*. Other favorites include *A Midsummer Night's Dream*, *Crimes of the Heart*, *Fences*, *Anna in the Tropics*, *The Trip to Bountiful*, *A View from the Bridge* and *Hamlet*. He has had the pleasure of working seven seasons on *La Posada Mágica* and four seasons at the helm of *A Christmas Carol*. If you can't find him in the theatre, he is likely to be riding his bike down PCH. Mr. Tucker is a proud member of Actors' Equity.

MARC MASTERSON (*Artistic Director*) is pleased to be taking the reins for a new era of leadership for SCR. In eleven seasons as Artistic Director of Actors Theatre of Louisville, he produced more than 200 plays, expanded and deepened arts education programs and spearheaded community-based projects. Recent directing credits include *Elemeno Pea*, *The Kite Runner*, *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 in the Humana Festival of New American Plays include *Ground*, *Wild Blessings: A Celebration of Wendell Berry*, *The Unseen*, *Natural Selection*, *The Shaker Chair*, *After Ashley*, *Tallgrass Gothic*, *Limonade Tous les Jours* and *Wonderful World*. 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 for 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 in 1998, 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 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 to 2006, and was its President for four years. She has also served as Treasurer of TCG, Vice President of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. In addition, she represents SCR at national conferences of TCG and LORT, is a theatre panelist for the National Endowment

for the Arts (NEA) and the California Arts Council, and site visitor for the NEA; served on the Advisory Committee for the Arts Administration Certificate Program at UC Irvine; and has been a guest lecturer in the graduate school of business at Stanford and UC Irvine. She is on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. Ms. Tomei graduated from UC Irvine with a degree in Economics and pursued an additional course of study in theatre and dance. She also teaches a graduate class in nonprofit management at UC Irvine.

MARTIN BENSON (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of the plays produced here. In May 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and to fostering the art and craft of American playwriting. Along with Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre L.A. Ovation Award for Lifetime Achievement. Mr. Benson has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ab, Wilderness!*, *A Streetcar Named Desire* and *A View from the Bridge*. He has distinguished himself in the staging of contemporary work, including the world premiere of Horton Foote's *Getting Frankie Married—and Afterwards* and the critically acclaimed California premiere of William Nicholson's *Shadowlands*. Mr. Benson received his BA in Theatre from San Francisco State University.

DAVID EMMES (*Founding Artistic Director*) is co-founder of SCR, and directed last season's successful revival of *Three Days of Rain* by Richard Greenberg. 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.