



47th Season • 449th Production  
JULIANNE ARGYROS STAGE / JANUARY 9-30, 2011

# South Coast Repertory

David Emmes  
PRODUCING ARTISTIC DIRECTOR

Martin Benson  
ARTISTIC DIRECTOR

presents

## CIRCLE MIRROR TRANSFORMATION

BY Annie Baker

David Zinn  
SCENIC DESIGN

Angela Balogh Calin  
COSTUME DESIGN

Mark Barton  
LIGHTING DESIGN

Leah Gelpe  
SOUND DESIGN

David Roy  
ASSISTANT SOUND DESIGN

Jackie S. Hill  
PRODUCTION MANAGER

Jennifer Ellen Butler\*  
STAGE MANAGER

DIRECTED BY  
**Sam Gold**

Larry and Dee Higby  
HONORARY PRODUCERS

*CIRCLE MIRROR TRANSFORMATION* is presented by special arrangement with Dramatists Play Service, Inc., New York.

## CAST OF CHARACTERS

(In order of speaking)

Theresa .....	<i>Marin Hinkle*</i>
James .....	<i>Brian Kerwin*</i>
Lauren .....	<i>Lily Holleman*</i>
Schultz .....	<i>Arye Gross*</i>
Marty .....	<i>Linda Gebringer*</i>

## SETTING

*A windowless dance studio in the town of Shirley, Vermont. Summertime.*

## LENGTH

*Approximately one hour and 50 minutes with no intermission.*

## PRODUCTION STAFF

Casting .....	<i>Joanne DeNaut, CSA</i>
Dramaturg .....	<i>Kelly L. Miller</i>
Assistant to the Director .....	<i>Skyler Gray</i>
Associate Set Designer .....	<i>Tim McMath</i>
Assistant to the Lighting Designer .....	<i>Aaron Mooney</i>
Production Assistant .....	<i>Wendy Leef</i>
Stage Management Intern .....	<i>Liz Dicus</i>
Light Board Operator .....	<i>Lois Bryan</i>
Dresser .....	<i>Alma Reyes</i>

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

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

# Annie Baker on *Circle Mirror Transformation*

I write this from the MacDowell Colony in New Shire, where I am beginning (or trying to begin) a new play. MacDowell is amazing — they put you in the middle of the woods and give you a cabin all to yourself, with a fireplace and a big window and a square grand piano that's been converted into a desk. They bring lunch to your door in a picnic basket. There are chickens running around (that might be my favorite part). And then there is the whole day in front of you, with nothing to do but write, and nothing surrounding you but trees. And crippling self-doubt.

I spend a lot of time here lying on the floor and questioning what I have chosen to do with my life. I take fitful naps. I read Nabokov short stories (“she thought of the incalculable amount of tenderness contained in the world; of the fate of this tenderness, which is either crushed, or wasted, or transformed into madness”) and then I weep performatively for the chickens’ benefit. I also stare at these wooden tablets on the walls that have all the names and signatures of the people who have written or composed music in this cabin before me. They call these tablets “tombstones.” There are some pretty cool signatures from people I admire, like Suzan-Lori Parks and John Jesurun. A bunch of my heroes — Thornton Wilder, James Baldwin — wrote in some of the other studios, too. But there are seventeen tombstones on my wall, going all the way back to 1930, and twenty-five faded signatures per tombstone, which means...oh god, I’m terrible at math and I don’t have a pen and the chickens refuse to tell me what seventeen times twenty-

five is. Anyway, there are hundreds of people up there, and I’ve heard of eight of them. There are probably a few people that I should know about — some cool composer from the 1940s still talked about in composer circles — but I can guess that most of these artists didn’t end up being “known” in the way that they’d hoped when they first set foot in this cabin.

And so I picture my own name fading as the seasons pass, until fifty years from now some other emerging female playwright sees my signature and her young heart stirs with pity because SHE HAS NO IDEA WHO I AM.

Which brings me, kind of, to *Circle Mirror Transformation*. I grew up in a small town in Massachusetts, and I was raised by a single mother who worked full-time. My mother was very supportive of my writing, but I never got the sense that becoming a writer, let alone a well-known writer, was an achievable goal. After all, I’d never met any of these strange, mythical creatures called professional writers. They probably had tusks or winged feet. Or rich parents. But I pursued writing

and theater anyway, for no reason other than it was the only thing that made me happy. And the only way to pursue it was through local classes taught by local people with dubious qualifications, with a motley crew of fellow students ranging from janitors to housewives to retirees. We improvised scenes in the back of the library. We tangoed in the basement of the community center. We read our “free writes” out loud in our teacher’s living room. And when I look back on all this, years later, my instinct is often to laugh at my former self and my fellow



Playwright Annie Baker

**“I wanted to explore how theater can actually *happen* to a group of people, not just through improvisation and movement exercises (which are, admittedly, pretty hilarious, whether they happen at Juilliard or in a basement in Vermont), but through the sound of sneakers skidding on the floor, the awkward silences during a bathroom break, the pain of an inappropriate crush.”**

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students, and the earnestness with which we approached our artistic endeavors.

It's the same instinct that makes me waste time at MacDow-

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**Circle Mirror Transformation is set in the fictional town of Shirley, Vermont.**

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ell worrying that I won't be as "known" as I want to be. It's the hungry, recognition-seeking side of myself, and when I write from it, I write badly. So two years ago, as a kind of personal test, I forced myself to write a portrait — not a satire — of a Creative Drama class in a small New England town, and I made myself set the entire thing within the confines of a windowless dance studio. I wanted to explore how theater can actually *happen* to a group of people, not just through improvisation and movement exercises (which are, admittedly, pretty hilarious, whether they happen at Juilliard or in a basement in Vermont), but through the sound of sneakers skidding



on the floor, the awkward silences during a bathroom break, the pain of an inappropriate crush. Some of the weird stuff I witnessed in those classes was a lot more theatrical — intentionally or not — than plays I've seen (and written) in New York. And so I'm happy, and honored, to show that strange little world to an audience,

and to celebrate all the people who make art together and don't stop to worry about whether or not their names will be remembered.

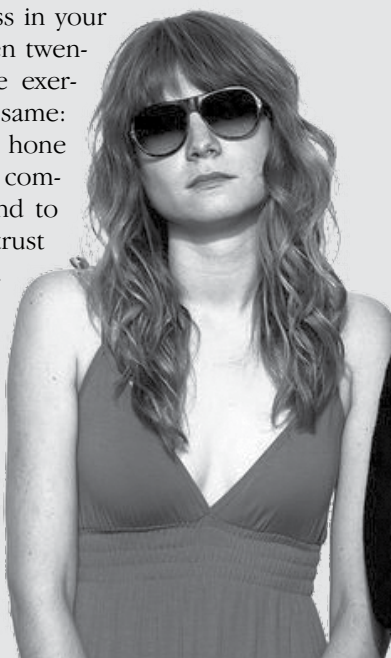
—Annie Baker, July 2009

*Written in anticipation of the world premiere of Circle Mirror Transformation at Playwrights Horizons in New York, 2009. (Reprinted courtesy of Playwrights Horizons.)*

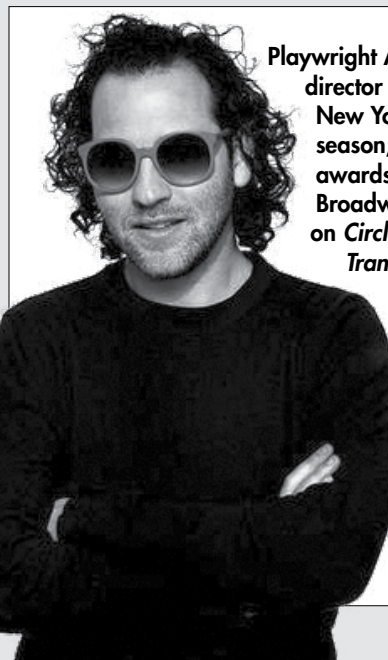
## Creative Drama 101

**T**he story of *Circle Mirror Transformation* unfolds through a series of popular acting exercises performed by five people in a creative drama class. Whether you've never

taken an acting class in your life—or you've taken twenty—the goal of the exercises remains the same: to help participants hone their listening and communication skills and to build a sense of trust and ensemble. There are numerous theatre games in the play, including classics like "Greetings," "One Word Story" and "Explosion Tag." And one exercise—"Circle Mirror Transforma-



tion"—which is improvised on stage anew each night. Director Sam Gold encouraged the actors to play creative theatre games in rehearsal, not only to prepare for their roles, but to mirror the real-life, cumulative experience of the play—disparate strangers engaging their own imagination and creativity to find a greater connection to their own lives and to each other.



**Playwright Annie Baker and director Sam Gold took New York by storm last season, winning OBIE awards for their off-Broadway collaborations on *Circle Mirror Transformation* and *The Aliens* (Best New American Plays and Director, respectively). SCR is thrilled to reunite them to stage the West Coast premiere of Ms. Baker's intimate comedy.**

# Artist Biographies



**LINDA GEHRINGER\***

*Marty*

has appeared at SCR in the world premieres of *The Language Archive*, *The Piano Teacher*, *A Naked Girl on the Appian Way*, *Getting Frankie Married—and Afterwards*, *Hold Please, But Not for Me* and

*The Intelligent Design of Jenny Chow*, a role she repeated in its New York premiere at the Atlantic Theatre Company. Other SCR credits include *Doubt*, *Hamlet*, *The Retreat from Moscow*, *A Delicate Balance*, *All My Sons*, *Relatively Speaking*, *The Last Night of Ballyboon*, *Arcadia* and *Good as New*. She has played leading roles in theatres across the country, most recently in *The Crowd You're In With* at Goodman Theatre (Jeff nomination) *Surf Report* at La Jolla Playhouse and *The Women* and *Since Africa* at The Old Globe. She currently appears on "Justified" and "Raising Hope" in recurring roles. Other television credits include "Weeds," "Gilmore Girls," "Without a Trace," "Cold Case," "Law & Order: Criminal Intent," "Ally McBeal," "Frasier" and "The West Wing," among many others.



**ARYE GROSS\***

*Schultz*

returns to SCR after having appeared in the world premieres of *Our Mother's Brief Affair*, *Screwball*, *Let's Play Two* and *Brooklyn Boy*, a role he reprised on Broadway. Other SCR productions include

*The Time of Your Life* and *Wild Oats*. L.A. area productions include *The Winchester House* at Theatre @ Boston Court, *M. Butterfly* at East West Players, the world premiere of *Chekhov X 4* with The Antaeus Company, *The Square* at Mark Taper Forum's Asian Theatre Workshop, *Room Service* at Pasadena Playhouse, *Three Sisters* at LATC, *The Rose of the Rancho* and *Bandido!* for El Teatro Campesino and *La Bête* for Stages Theatre Center, where he served as Artistic Director from 2000 to 2003. Film and TV include *Grey Gardens*, *Minority Report*, *Big Eden*, the soon-to-be-released *Harvest*, starring opposite Robert Loggia, Barbara Barrie and Victoria Clark, and the recurring role of Sidney Perlmutter, M.E., on "Castle." Mr. Gross attended UC Irvine and is a graduate of SCR's Professional Actor Training Program (1978).



**MARIN HINKLE\***

*Theresa*

is thrilled to return to SCR. Past credits include Richard Greenberg's *Our Mother's Brief Affair*, Kate Robin's *What They Have*, and readings of *Truth and Beauty*, *Incendiary* and *Manna*. Broadway

credits include *Electra*, *A Thousand Clowns* and *The Tempest*. Off-Broadway credits include *Graceland* (Lincoln Center's LCT3), *The Dybbuk* (Public Theater), *Miss Julie* (Rattlestick), *Blue Window* (Barrow Group), *Sabina* (Primary Stages) and *The Changeling* (TFNA). Regional credits include *Romeo & Juliet*, *Uncle Vanya*, *Ghosts*, *Heartbreak House*, *God of Vengeance*, *Evolution*, *Rose and Walsh* and *Rabbit Hole*. She is a member of the Echo Theatre Company in Los Angeles. Ms. Hinkle currently plays Judith in her eighth season on "Two and a Half Men" and played Judy on "Once and Again." Other television includes "Brothers and Sisters," "Private Practice," "House," "ER," "Without a Trace" and many "Law & Orders." Film credits include *Friends with Money*, *I Am Sam*, *What Just Happened?*, *Quarantine* and *Imagine That*.

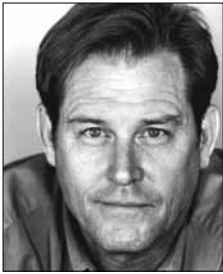


**LILY HOLLEMAN\***

*Lauren*

is making her SCR debut. Theatre credits include Los Angeles appearances in *Bleed Rail* (The Theatre @ Boston Court; Ovation and LA Weekly Award nominee), *God Save Gertrude* (Boston

Court), *Shorts and Sweets* (Rogue Machine Theatre), *Doomsday Kiss* (Bootleg Theater), *Crumble: Lay Me Down Justin Timberlake* (The Los Angeles Theatre Center), *All About Walken* (The Improv), *A New War* (Theater 68), *The Knights of Mary Phagan* (Theatre 68) and New York appearances in *Dream in New York* (Columbia University). Film credits include *urFRENZ* (Winner: Method Fest and Flagstaff Film Festival Best Actress Award), *Tenure*, *How I Got Lost*, *Hy-Phen* and *Sons of Liberty*. Television appearances include "Southland," "Tracey Ullman's State of the Union," "Queen Sized," "Sonny with a Chance," "Lewis Black's Root of All Evil" and "Campus Ladies."

**BRIAN KERWIN\****James*

is proud to return to SCR, having previously appeared in Tracy Letts' *Man From Nebraska*, leading to his role in Letts' Pulitzer Prize and Tony Award-winning *August: Osage County*. Other Broadway credits include *Little Foxes* and Elaine May's *After the Night and the Music*. He has appeared in numerous regional theatre productions, including those at Manhattan Theatre Club, Mark Taper Forum, San Diego's The Old Globe, and last spring in Lincoln Center 3's production of Ellen Fairy's *Graceland*. Mr. Kerwin's film work includes *Torch Song Trilogy* (reprising his role from the play), *Murphy's Romance*, *Jack*, *27 Dresses* and the soon-to-be released *The Help*. On television he is regularly seen on ABC's "One Life To Live." He starred in the Showtime series "Beggars & Choosers" and had recurring roles in "Big Love," "Nip/Tuck," "The West Wing," "Desperate Housewives" and "Roseanne." He also appeared in "Grey's Anatomy," "Law & Order," "Without A Trace," "Boston Legal" and "Frasier." Mr. Kerwin resides in New York City with his wife, Jeanne, and three children.

**PLAYWRIGHT, DIRECTOR AND DESIGNERS**

**ANNIE BAKER** (*Playwright*) grew up in Amherst, Massachusetts. Her full-length plays include *Circle Mirror Transformation* (Playwrights Horizons, OBIE Award for Best New American Play, Drama Desk nomination for Best Play), *The Aliens* (Rattlestick Playwrights Theater, OBIE Award for Best New American Play), *Body Awareness* (Atlantic Theater Company, Drama Desk and Outer Critics Circle nominations for Best Play/Emerging Playwright) and *Nocturama*. Her work has also been produced and developed at the Bush Theatre in London, New York Theatre Workshop, MCC Theater, Soho Repertory, The Orchard Project, Ontological-Hysteric Theater, Ars Nova, Huntington Theatre Company, Victory Gardens Theater, Z-Space/Theatre Artaud, Magic Theatre, The Cape Cod Theatre Project, the Bay Area Playwrights Festival and the Sundance Institute Theatre Lab in Utah and Ucross, Wyoming. Ms. Baker is a member of New Dramatists, MCC's Playwrights Coalition and EST, and an alumna of Youngblood, Ars Nova's Play Group and the Soho Rep Writer/Director Lab. Recent honors include a New York Drama Critics Circle Award, a Susan Smith Blackburn Prize nomination, a Lilly Award, a Time Warner Storytelling Fellowship and a MacDowell fellowship. An anthology of her work, *The Vermont Plays*, is forthcoming from TCG in 2011. MFA, Mac Wellman's playwriting program at Brooklyn College.

**SAM GOLD** (*Director*) won an OBIE Award for his direction of Annie Baker's *Circle Mirror Transformation* (Playwrights Horizons) and *The Aliens* (Rattlestick Playwrights Theater). Other recent credits include Nick Jones' *The Coward* (Lincoln Center Theater); *Jollyship the Whiz-Bang* (Ars Nova); Kim Rosenstock's *Tigers Be Still* (Roundabout Theatre Co.); Stephen Belber's *Dusk Rings a Bell* (Atlantic Theater Company); Noah Haidle's *Rag and Bone* (Rattlestick); Sam Marks' *The Joke* (Studio Dante); Betty Shamieh's *The Black Eyed* (New York Theatre Workshop); Colin McKenna's *The Secret Agenda of Trees* (Cherry Lane Theatre); *The Threepenny Opera*, *Twelfth Night*, *Suddenly Last Summer* and *Edward II* (Juilliard); and Anne Carson's translation of *Electra* (Williams College). From 2003 to 2006, Mr. Gold served as the dramaturg at The Wooster Group. He is a Roundabout Associate Artist, a New York Theatre Workshop Usual Suspect, a Drama League Directing Fellow, a recipient of the Princess Grace Award and a graduate of the Juilliard Directing Program.

**DAVID ZINN** (*Scenic Design*) Broadway credits include costumes for *In the Next Room or the vibrator play* (Tony, Drama Desk nomination), *Xamadu* and *Tale of Two Cities*. Off-Broadway credits include sets for *The Coward* (LCT3), *The Sound and the Fury* (*April 7, 1928*) (Elevator Repair Service/New York Theatre Workshop); costumes for *Other Desert Cities* (Lincoln Center Theater); sets and costumes for *Circle Mirror Transformation* (Playwrights Horizons), *Middletown* (Vineyard Theatre) and *That Face* and *The Four of Us* (Manhattan Theater Club). Regional and Opera designs include Mark Taper Forum, Berkeley Repertory Company, La Jolla Playhouse, Yale Repertory, Guthrie Theater, Los Angeles Opera, San Francisco Opera, Santa Fe Opera, Lyric Opera of Chicago, New York City Opera, Glimmerglass and Curtis Institute of Music.

**ANGELA BALOGH CALIN** (*Costume Design*) returns to SCR where she has designed costumes and/or sets for more than 40 productions, including *The Happy Ones*, *Noises Off*, *Dead Man's Cell Phone* and *Tales of a Fourth Grade Nothing*. She also designed sets and costumes for SCR's Educational Touring Productions from 1998 to 2008. 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). Ms. Calin has designed more than 50 productions for local theatres and in her native Romania. She has worked extensively in film and television in the U.S. and Romania, having 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.

**MARK BARTON** (*Lighting Design*) is making his SCR design debut. Off-Broadway credits include *Notes from the Underground*, *Gatz*, *Circle Mirror Transformation* (Lortel Award nomination), *The Shipment*, *Chair* (Lortel Award Nomination), *The Sound and the Fury (April 7th, 1928)* (Hewes Design Award Nomination) and *Paradise Park*. Other recent design work includes *The Select (The Sun Also Rises)* for the Elevator Repair Service (ERS) at the Edinburgh International Festival. Mr. Barton has worked on several productions for New York companies, including ERS, The Public Theater, New York Theatre Workshop, Young Jean Lee's Theater Company, Theatre for a New Audience, Target Margin Theater, Signature Theatre Company, Juilliard Drama, Salt Theater, Performance Space 122, New Georges, Clubbed Thumb, HERE Arts Center, among many others. He did the lighting for ERS' *GATZ* across North America, Europe, Australia and Asia. His regional work includes productions at Yale Repertory Theatre, Perseverance Theatre, La Jolla Playhouse, Berkeley Repertory Theatre, Center Theater Group, Kirk Douglas Theatre, Woolly Mammoth Theatre Company, A.R.T., Lookingglass Theatre Company, Syracuse Stage and Asolo Repertory Theatre. He has also worked on numerous productions with The Curtis Opera Theater in Philadelphia.

**LEAH GELPE** (*Sound Design*) designs projections and sound for live performance. Off-Broadway credits include *What Once We Felt* (LCT3), *Circle Mirror Transformation* (Playwrights Horizons), *God's Ear* (Vineyard Theatre), *Ohio State Murders* (Theatre for a New Audience), *Walmartopia* (Minetta Lane), *Spalding Grey: Stories Left to Tell* (Minetta Lane Theatre), *Indian Blood* (Primary Stages) and *Saved* (Theatre for a New Audience). Regional and Touring: *Concerning Strange Devices from the Distant West* (Berkeley Rep), *Turn of the Screw* (Boston Lyric Opera), *Judy Garland in Concert* (Boston Pops and touring), *Peter and the Wolf* (LA Phil-

**LARRY AND DEE HIGBY** (*Honorary Producers*) are among SCR's most dedicated and generous supporters, spanning nearly two decades. The Higbys have both served on SCR's Board of Trustees and both led the Board as President (Dee 1997-99 and Larry 2006-08). Dee chaired the "30th Dimension" Gala (1993), and as a couple they chaired the 2003 "Supper at Tiffany" Gala. This is their fourth time as honorary producers, having previously underwritten *Born Yesterday*, the world premiere of *System Wonderland* and *Noises Off*. They are First Nights subscribers to both stages and major Gala underwriters and contributors to SCR's Next Stage Campaign and Legacy Campaign.

harmonic), *Britannicus* (American Repertory Theatre), *The Lady from the Sea* (Intiman) and *The Black Monk* (Yale Repertory Theatre). International: *The Power of Darkness* (Trafo House of Contemporary Arts, Budapest) and *Trace* (Arge Theater, Salzburg). Other Theater: *Telethon* (Clubbed Thumb), *Sixty Miles to Silver Lake* (Soho Rep/Page 73), *Reborning* (Summer Play Festival), *Two September* (The Flea) and *New Ballet* with choreographer Alison Chase. Recipient of the NEA/TCG Career Development Program.

**JENNIFER ELLEN BUTLER\*** (*Stage Manager*) has been a part of the stage management team at SCR for eight seasons and more than 25 productions. Other theatre credits include The 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. Ms. Butler has a BA in Theatre Arts from UC Santa Cruz and has been a member of Actors' Equity since 2007.

**DAVID EMMES** (*Producing Artistic Director*) is co-founder of SCR. He has received numerous awards for produc-

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tions 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.

**MARTIN BENSON** (*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 LA 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 Nicholson's *Shadowlands*. 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 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.

**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, SCR produces a five-play season on its Segerstrom Stage, a four-play season on its Argyros Stage, plus an annual holiday production. 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. Among the plays commissioned and introduced at SCR are Donald Margulies' *Sight Unseen* and *Brooklyn Boy*; Richard Greenberg's *Three Days of Rain* 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. More than 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.



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.