



50th Season • 475th Production
SEGERSTROM STAGE / OCTOBER 18 - NOVEMBER 17, 2013

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents

4000 MILES

by Amy Herzog

Ralph Funicello
SCENIC DESIGN

Sara Ryung Clement
COSTUME DESIGN

Lonnie Rafael Alcaraz
LIGHTING DESIGN

Cricket S. Myers
SOUND DESIGN

Jackie S. Hill
PRODUCTION MANAGER

Sue Karutz*
STAGE MANAGER

Directed by
David Emmes

Steve and Laurie Duncan and Barbara Roberts and Brooke Roberts-Webb
Honorary Producers

4000 MILES was originally produced by Lincoln Center Theater in 2011, New York City

4000 MILES is presented by special arrangement with Samuel French, Inc.

CAST OF CHARACTERS

(In order of appearance)

Leo Joseph-Connell *Matt Caplan**
Bec *Rebecca Mozo**
Amanda *Klarissa Mese**
Vera Joseph *Jenny O'Hara**

SETTING

An apartment in Greenwich Village.

LENGTH

Approximately one hour and 40 minutes with no intermission.

PRODUCTION STAFF

Casting *Joanne DeNaut, CSA*
Dramaturg *Kimberly Colburn*
Assistant Stage Manager *Jamie A. Tucker**
Assistant Director *Clint Foley*
Assistants to the Scenic Designer *Chad Dellinger, Mason Lev*
Costume Design Assistant *James David Leal*
Assistant Lighting Designer *Stacy McKenney*
Stage Management Intern *Lilly Deerwater*
Light Board Operator *Andrew Stephens*
Sound Board Operator *GW Rodriguez*
Wardrobe Supervisor/Dresser *Bert Henert*
Wig and Makeup Technician *Jenni Gilbert*

* 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.

Video taping and/or recording of this performance by any means whatsoever are strictly prohibited.

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

Smoking is not permitted anywhere in the theatre.



Segerstrom Stage Season Media Partner



Media Partner

The Long Road Home

“Every time I see an adult on a bicycle, I no longer despair for the future of the human race.”

~H.G. Wells, novelist

“You can kiss your family and friends good-bye and put miles between you, but at the same time you carry them with you in your heart, your mind, your stomach, because you do not just live in a world but a world lives in you.”

~Frederick Buechner

“The test of our progress is not whether we add more to the abundance of those who have much; it is whether we provide enough for those who have little.”

~Franklin D. Roosevelt

“Don’t grieve. Anything you lose comes round in another form.”

~Rumi, 13th-century Persian poet

“Life shouldn’t be printed on dollar bills.”

~Clifford Odets, *Waiting for Lefty*

“If all else perished, and he remained, I should still continue to be; and if all else remained, and he were annihilated, the universe would turn to a mighty stranger.”

~Emily Brontë, *Wuthering Heights*

“Without alienation there can be no politics.”

~Arthur Miller

“It’s so much darker when a light goes out than it would have been if it had never shone.”

~John Steinbeck,
The Winter of Our Discontent

“I find if you approach people with love and trust you can count on getting the

same things back from them”

~Amy Herzog, *4000 Miles*

“Consider a man riding a bicycle. Whoever he is, we can say three things about him. We know he got on the bicycle and started to move. We know that at some point he will stop and get off. Most important of all, we know that if at any point between the beginning and the end of his journey he stops moving and does not get off the bicycle, he will fall off it. That is a metaphor for the journey through life of any living thing.”

~William G. Golding, author of

Lord of the Flies, in a 1977 speech

“Each of us has his own rhythm of suffering.”

~Roland Barthes,

Mourning Diary, 2010

“When the spirits are low, when the day appears dark, when work becomes monotonous, when hope hardly seems worth having, just mount a bicycle and go out for a spin down the road, without thought on anything but the ride you are taking.”

~Sir Arthur Conan Doyle,

in *Scientific American*, 1896

“Democracy is a device that insures we shall be governed no better than we deserve.”

~George Bernard Shaw

“It is worth remembering that the time of greatest gain in terms of wisdom and inner strength is often that of greatest difficulty.”

~Dalai Lama

From Country to City

Amy Herzog has written two plays about the family featured in *4000 Miles*. In an interview with Lincoln Center, she talks about why she sets the play in New York:

“The play has to take place in NYC because it’s where Vera lives, but I was also interested in what that environment means to Leo, outdoorsman and latter-day transcendentalist that he is. I biked across the country the summer after I graduated from college, and almost immediately thereafter moved to this city to embark on adult life. It was a rude awakening in ways I didn’t recognize at the time...I had been traveling across these expansive, gorgeous, lonely landscapes for two months, sometimes covering upwards of seventy miles without seeing a town, and urban life was a difficult adjustment. I missed the simplicity of life on the road and the feeling of accomplishment that came at the end of every day.”



Amy Herzog

The Village History

Greenwich Village, where Vera's apartment is located, is known as an enclave for artists. By the turn of the 20th century, it was ethnically diverse and widely known for its tolerance for radicalism and non-conformity. In 1924, the landmark off-Broadway Cherry Lane Theatre was established there, and in the 30s and 40s the Living Theatre, Theatre of the Absurd and the Downtown Theater movement all took root there. In the 1950s, Greenwich Village had become the center of the Beat movement started by writers like Jack Kerouac, Alan Ginsberg, and William S. Burroughs—who inspired a philosophy on innovation in style, experimentation in all forms, and sexual fluidity.

During the 1960s, it was a center for hippie counterculture. Many gay people also began congregating in the area; in 1969, a group of patrons at the Stonewall Inn grew angry with police harassment and a riot broke out that sparked the beginning of the gay rights movement in America. Greenwich Village has remained a progressive center, a rallying place for anti-war protestors in the 1970s and a center for mobilization efforts for the AIDS epidemic in the 1980s, even as gentrification of the neighborhood has driven up the cost of living there.

Photos top to bottom: 1912 Suffragette protest in Greenwich Village; Larry Rivers, Jack Kerouac, David Amram, Allen Ginsberg and Gregory Corso (in the hat) in the 1950s; The Stonewall riots on June 28, 1969; Senator Joe McCarthy conferring with aide.



Progressive Politics

The modern progressive movement in America has roots in the late 19th and early 20th centuries, founded with the goal of improving society by eliminating corruption and improving the welfare of citizens. Other influ-

ences on the left-wing side of the political spectrum include the labor movement. The American Federation of Labor formed an alliance with the Democratic party in 1906, and the next several decades saw

a growth in labor unions as their social and political influence grew. The American Communist Party also supported workers' rights and helped organize labor unions, and counted upwards of 200,000 members in various communist-supported organizations at its peak. While the Second World War and subsequent McCarthyism caused severe declines

in the membership of the party in America, the progressive ideals did not die out. People continued to spread the word about the socially conscious policies being put into place in countries like Cuba, where laws were introduced to provide equality for black Cubans, greater rights for women, and improved access to healthcare, housing and education.



Artist Biographies



MATT CAPLAN*

Leo Joseph-Connell

is making his SCR debut. On Broadway he appeared in *Rent*, *South Pacific* and *Spider-Man: Turn Off the Dark* and he appeared regionally in *American Idiot*. His television and film appearances include "New Amsterdam," "NCIS," *Ambivalence*, *Across the Universe* and *Painting Abby Long*. Caplan is from New York by way of Virginia, where he studied theater at the Governor's School for the Arts. He is also a songwriter. mattcaplan.com



KLARISSA MESEE*

Amanda

is thrilled to be making her SCR debut. Currently she can be seen in Disney's musical spectacular, *Mickey and the Magical Map* at the Disneyland Resort. Her other credits include McCoy/Rigby's *Miss Saigon* (Ovation Award nomination) and Richard Shermans' *Pazzazz!* She also had the honor of originating the role of Scarlet Wong in *English Only: A Fight For Words in America*. Her film and television credits include "Lost Tapes" for Animal Planet and "Teenage Mountain Lion" (a web series to be released). Meese is a native of Southern California and earned her BA from The Ray Bolger Musical Theater program at UCLA's School of Theater, Film and Television. She would like to thank her family, friends and her team at Connor Ankrum Associates.



REBECCA MOZO*

Bec

appeared at SCR previously in *The Parisian Woman*, *In the Next Room or the vibrator play*, *A Wrinkle in Time*, *Emilie: La Marquise Du Châtelet Defends Her Life Tonight*, *The Heiress* and *Doubt, a parable*. Other theatre credits include, most recently, *We Are Proud to Present a Presentation About the Hero of Namibia* at The Matrix Theatre Company, *The Savannah Disputation* (Ovation Award nomination), *Educating Rita* and *Trying* (Ovation Award nomination)

at The Colony Theatre Company; *The Cherry Orchard* opposite Annette Bening and Alfred Molina at Center Theatre Group; *Ghosts* at A Noise Within; and *Mrs. Warren's Profession*, *Peace in Our Time*, *King Lear*, *Cousin Bette*, *Pera Palas*, ClassicFest's *A Month in the Country* and *The Dresser* at The Antaeus Company. She also appeared in *I Capture the Castle* at El Portal Theatre (Ovation Award nomination for Best Actress) as well as at The Shakespeare Theatre of New Jersey where she played Hermia in *A Midsummer Night's Dream*. Film and television credits include *The Repatriate*, *Zerophilia*, *Headless Horseman*, *The Waterhole*, "Pizza Time," "Cold Case," "The Young and the Restless" and "Medium." She recently wrapped the web series "Kittens in a Cage," directed by Jillian Armenante. Mozo earned her BFA from Rutgers University and studied at The Globe Theatre in London. She is a proud member of Actors' Equity Association and The Antaeus Company.



JENNY O'HARA*

Vera Joseph

is very happy to return to SCR after appearing in Richard Greenberg's *Our Mother's Brief Affair*. On Broadway, she appeared in *The Odd Couple* (female version), *The Iceman Cometh*, *Promises Promises*, *The Kid*, *Fig Leaves Are Falling* and *Dylan* (debut with Alec Guinness). Her off-Broadway credits include John Guare's *New York Actor*, Steve Martin's *Wasp*, Peter Hedges' *Good as New*, Ensemble Studio Theatre's *Marathon '93*, *Sedalia Run* and *The Fox*. Regionally she appeared in *Hello & Goodbye* (Yale Repertory), *The Fox* (Back Alley), *Little Egypt* (the play and the musical), *Bitter Women*, *Bitten by a Fly*, *A Skull in Connemara*, *Bakersfield Mist* and *Love, Loss, and What I Wore*. She has been a series regular on "The King of Queens," "Costello," "Life's Work," "The Pastor's Wife," "My Sister Sam," "The Facts of Life," "Secrets of Midland Heights," "Highcliff Manor" and has made guest appearances on "Emily Owens, M.D." "Rizzoli and Isles," "Franklin and Bash," "CSI," "Grey's Anatomy," "Drop Dead Diva," "Boston Legal," "Philly," "NYPD Blue," "Family Law," "The Practice," "Roswell," "Strong Medicine," "ER," "Chicago Hope," "Party of Five," "Drew Carey Show," "Murphy Brown," "Beverly Hills 90210," "Law & Order," "L.A. Law" and many more. Movies of the week include

If These Walls Could Talk II, The Color of Courage, My Name is Jane, An Unexpected Family, Robin Cook's Terminal, A Mother's Prayer, Happily Ever After, Winnie, V and Black Beauty. Her feature films include *BFF, Sassy Pants, Devil, Heavy Lifting, The Hit List, Extract, Matchstick Men, Mystic River, Angie, Career Opportunities* and *Heartbeat*. O'Hara is a founding member of Ensemble Studio Theatre/LA.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

AMY HERZOG (*Playwright*) has written numerous plays including *After the Revolution* (Williamstown Theater Festival; Playwrights Horizons; Lilly Award), *4000 Miles* (Lincoln Center; Obie Award for Best New American Play, Pulitzer Prize finalist), *The Great God Pan* (Playwrights Horizons) and *Belleville* (Yale Repertory Theatre; New York Theatre Workshop; Susan Smith Blackburn Prize finalist; Drama Desk nomination). Herzog is a recipient of the Whiting Writers Award, the Benjamin H. Danks Award from the American Academy of Arts and Letters, the Helen Merrill Award, the Joan and Joseph Cullman Award for Extraordinary Creativity, and the *New York Times* Outstanding Playwright Award. She is a Usual Suspect at New York Theatre Workshop and an alumna of Youngblood, Play Group at Ars Nova and the SoHo Rep Writer/Director Lab. She taught playwriting at Bryn Mawr and Yale. She earned her MFA from Yale School of Drama.

DAVID EMMES (*Director/Founding Artistic Director*) is co-founder of South Coast Repertory. In May 2008, he received the Margo Jones Award for his 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*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions he has directed include *New England* by Richard Nelson, *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Alan Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, as well as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University, and his PhD in theatre and film from USC.

RALPH FUNICELLO (*Scenic Design*) returns for his 27th season at SCR. Among his many SCR credits are the designs for *Elemeno Pea, Misalliance, Hamlet, Brooklyn Boy, Major Barbara, The Circle, Private Lives, Six Degrees of Separation, She Stoops to Folly, Speed-The-Plow, Buried Child, Good and Da*. His work has been seen on and off-Broadway, and at many resident theatres, including Lincoln Center Theater, Mark Taper Forum, The American Conservatory Theater, Huntington Theatre Company, Intiman Theatre, Seattle Repertory Theatre, Denver Center Theatre Company, Berkeley Repertory Theatre, Guthrie Theater, McCarter Theatre Center, Oregon Shakespeare Festival, Milwaukee Repertory Theatre, The Shakespeare Theatre, Stratford Shakespearean Festival of Canada, Royal Shakespeare Company, Theatre Royal Bath and The Old Globe, where he is an associate artist. He has also designed for New York City Opera, L.A. Opera and San Diego Opera. He has been nominated for New York Drama Desk, Outer Critics Circle, Lucille Lortel and Tony awards. He has received the Merritt Award for Excellence in Design and Collaboration, and his designs have been recognized by the Bay Area Theatre Critics' Circle, the LADCC, *Drama-Logue, Back Stage West* and the United States Institute for Theatre Technology. He is currently the Powell Chair in Set Design at San Diego State University.

SARA RYUNG CLEMENT (*Costume Design*) returns to SCR where her recent projects include sets and costumes for *The Night Fairy* and *How the World Began*, as well as the set design for *Absurd Person Singular*. Additional regional and local design credits include East West Players, Open Fist Theatre Company, TheatreWorks, Cornerstone Theater Company, Denver Center Theatre, Yale Repertory Theatre, CenterStage, A Noise Within, Marin Theatre Company, SPF, Elephant Theatre Company and Deaf West Theatre. Clement holds a MFA in design from the Yale School of Drama and received her AB from Princeton University. sararyungclement.com.

LONNIE RAFAEL ALCARAZ (*Lighting Design*) is a professor at the University of California, Irvine, and a professional lighting designer. He has designed for various regional theatres, such as the Oregon Shakespeare Festival, Syracuse Stage, Arizona Theatre Company, Pasadena Playhouse, Great River Shakespeare Festival and Utah Shakespearean Festival. Among the productions he has designed at SCR are *Absurd Person Singular, Three Days of Rain, La Posada Mágica, Ordinary Days, Saturn Returns, Goldfish, An Italian Straw Hat, Culture Clash in AmeriCCa, Doubt, My Wandering Boy* and *Blue Door*. Recent designs include *The Federal Jazz Project* at San Diego Repertory, *Steel Magnolias* at East West Players, *SEED: A Weird Act of Faith* for Cornerstone Theater Company, where he is an associate artist; *White Christmas* at Syracuse Stage; and *Henry the Fifth* and *Twelfth Night* at

Great River Shakespeare Festival. He also was a designer for Universal Studios Japan. He is a member of the United Scenic Artist/IATSE - Local 829. His complete design portfolio can be found at Iradesigns.com.

CRICKET S. MYERS (*Sound Design*) is thrilled to return to SCR after designing *The Fantasticks*, *The Parisian Woman*, *Sight Unseen*, *Elemeno Pea*, *The Trip to Bountiful*, *Three Days of Rain* and *Lucky Duck*. On Broadway, she earned a Tony nomination and a Drama Desk Award for her design of *Bengal Tiger at the Baghdad Zoo*. Her designs off-Broadway include the 16-month run of *The Marvelous Wonderettes* (Westside Arts, Upstairs). She has also designed regionally at the Ahmanson Theatre (*Sunshine Boys*), Mark Taper Forum (*Joe Turner's Come and Gone*, *Vigil*, *Bengal Tiger at the Baghdad Zoo*, *The Lieutenant of Inishmore*, *Burn This*, *The Subject was Roses*), La Jolla Playhouse (*Sideways*, *The Nightingale*), Berkeley Repertory Theatre (*In the Wake*), Arena Stage (*Book Club Play*), Kirk Douglas Theatre (*The Little Dog Laughed*, *Come Back Little Sheba*), Pasadena Playhouse (*Crowns*) and Geffen Playhouse (*Wrecks*, *Some Girls*, *Emergency*). Other selected Los Angeles designs include The Colony Theater Company (*Mary's Wedding*, *Trying*, *Master Harold...and the boys*), The Antaeus Company (*Cousin Bette*), The Celebration Theater (*The Color Purple*, *Wolves*, *Bacchae*, *Stupid Kids*, *What's Wrong with Angry*), Ford Amphitheater (*Norman's Ark*) and Circle X Theatre (*Bad Apples*, *Battle Hymn*). Myers has earned 13 Ovation nominations, and won LADCC and Garland awards in Los Angeles. cricketmysers.com.

SUE KARUTZ* (*Stage Manager*) counts this as her 10th production at SCR and looks forward to more. She has toured with *The Black Rider* (London, San Francisco, Sydney, L.A.), *Wicked* (Chicago, L.A., San Francisco), *Les Misérables* (U.S., Canada, China and Korea) and Cirque du Soleil's *Corteo* (Russia and Belgium.) Off-Broadway she earned her Equity card on *Howard Crabtree's When Pigs Fly*. Karutz is a graduate of El Camino College, UC Irvine and UC San Diego, has stage managed for Center Theatre Group, Los Angeles Opera, Pasadena Playhouse, Falcon Theatre, Deaf West, American Conservatory Theater, La Jolla Playhouse, Idaho Shakespeare Festival and The National Theatre of the Deaf, and she also spends some of her time running the show *Fantasmic!* at Disneyland Resort.

STEVE AND LAURIE DUNCAN (*Honorary Producers*) are thrilled to be a part of SCR's 50th Season as underwriters of Amy Herzog's award-winning play. This SCR production marks their first time serving as Honorary Producers. The Duncans have been SCR subscribers in past years, enjoying a range of SCR performances from regular season plays to the Theatre for Young Audiences series. They joined Platinum Circle last season, are First Night subscribers on both stages, and support our annual gala. Steve is a new member of the SCR Board of Trustees representing American Funds Service Company. He says, "We are thrilled to be able to continue to deepen our support for SCR as we celebrate 50 years of enjoying the Best Theatre in America. We feel very fortunate to have this caliber of art available in Orange County. The opportunity to be able to have more of an inside view into how David approaches directing has been a very educational experience and very enjoyable."

BARBARA ROBERTS AND BROOKE-ROBERTS WEBB (*Honorary Producers*) continue their family's remarkable commitment to SCR as underwriters of *4,000 Miles*. Barbara and her late husband, Bill, began their involvement 30 years ago as subscribers to the Mainstage and have since supported SCR in every way. In addition to long-time membership in the Platinum Circle, they joined the Playwrights Circle in 2007, and have championed the theatre's community outreach programs as Education Sponsors since 2010. They have been Honorary Producers of 10 productions since the 1991-92 season, including *The Philadelphia Story*, *Hedda Gabler*, *Cyrano de Bergerac*, *A View from the Bridge* and *Fences*. Barbara served on the SCR Board of Trustees for nine years in the 1990s and is an Emeritus Trustee. The Roberts' daughter, Brooke Roberts-Webb, shares her parents' love for great theatre and is pleased to join her mom as Honorary Producer of *4000 Miles*.

JAMIE A. TUCKER* (*Assistant Stage Manager*) is excited to be in his 12th season at SCR. Tucker completed his MFA in dance, specializing in stage management, at the University of California, Irvine in 1994. Since coming to SCR, he has stage-managed or assisted on 61 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 *Elemeno Pea*, *Jitney*, *A Midsummer Night's Dream*, *Crimes of the Heart*, *Fences*, *Anna in the Tropics*, *The Trip to Bountiful*, *A View from the Bridge*, *Chinglish*, *Death of a Salesman* and *Hamlet*. He has had the pleasure of working seven seasons on *La Posada Magica* and five 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. Tucker is a proud member of Actors' Equity.

MARC MASTERSON (*Artistic Director*) is in his third season with SCR. Recent directing credits include *Death of a Salesman*, *Eurydice* and *Elemeno Pea* at SCR, *As You Like It* for the Houston Shakespeare Festival, *The Kite Runner* at Actors Theatre of Louisville and the Cleveland Play House. He previously served for 11 years as artistic director of Actors Theatre of Louisville and produced the Humana Festival of New American Plays. During his tenure, he produced more than 100 world premieres, expanded audiences and the repertoire, deepened arts education programs, and spearheaded numerous community-based projects. Other directing credits include *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* in Louisville. World premieres directed at the Humana Festival include works by Lisa Dillman, Wendell Berry, Craig Wright, Eric Coble, Adam Bock, Gina Gionfriddo, Melanie Marnich, Charles Mee and Rick Dresser. He served as Artistic Director of City Theatre in Pittsburgh for 20 years and was founder and chairman of the Greater Pittsburgh Arts Alliance, a board member of the Citizens for the Arts in Pennsylvania, and Leadership Pittsburgh. He served six years on the Board of the Theatre Communications Group and 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, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of SCR 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 was the president of the board of Theatre Communications Group (TCG), the national service organization for theatre, and served two terms as a board member. 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; site visitor for the NEA; 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. Tomei graduated from UC Irvine with a degree in economics and pursued an additional course of study in theatre and dance. She teaches a graduate class in non-profit management at UC Irvine.

MARTIN BENSON (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of SCR's productions. In 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and fostering the art and craft of American playwrighting. They also accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre L.A. Ovation Award for Lifetime Achievement. 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 Houston's Alley Theatre. He has directed American classics such as *A Streetcar Named Desire* and has distinguished himself in staging contemporary work, including the critically acclaimed California premiere of William Nicholson's *Shadowlands*. Most recently, he directed the world premiere of Julie Marie Myatt's *The Happy Ones*, a revival of *Misalliance*, Horton Foote's, *The Trip to Bountiful* and Samuel D. Hunter's *The Whale*. Benson received his BA in Theatre from San Francisco State University.



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.