



52nd Season • 494th Production
SEGERSTROM STAGE / OCTOBER 16 - NOVEMBER 15, 2015

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents

ABUNDANCE

by Beth Henley

John Iacovelli
SCENIC DESIGN

Angela Balogh Calin
COSTUME DESIGN

Lonnie Rafael Alcaraz
LIGHTING DESIGN

Michael Roth
COMPOSER/SOUNDSCAPE

Oanh Nguyen
ASSOCIATE DIRECTOR

Jackie S. Hill
PRODUCTION MANAGER

Joanne DeNaut, CSA
CASTING

Talia Krispel
STAGE MANAGER

Directed by
Martin Benson

ABUNDANCE is presented by special arrangement with Dramatists Play Service, Inc., New York.

South Coast Repertory produced the world premiere of ABUNDANCE, April 21-May 25, 1989.

CAST OF CHARACTERS

(In order of appearance)

Bess Johnson	<i>Lily Holleman</i>
Macon Hill	<i>Paige Lindsey White</i>
Jack Flan	<i>Adam Haas Hunter</i>
William Curtis	<i>Daniel Reichert</i>
Professor Elmore Crome	<i>Larry Bates</i>

SETTING

Wyoming Territory and later in St. Louis, Missouri.

LENGTH

Approximately two hours and 25 minutes, including one intermission.

PRODUCTION STAFF

Dramaturgs	<i>Jerry Patch, Kat Zukaitis</i>
Assistant Stage Manager	<i>Jessica Aguilar</i>
Production Assistant	<i>Natalie Figaredo</i>
Choreographer	<i>Sylvia Turner</i>
Fight Choreographer	<i>Ken Merckx</i>
Assistant Scenic Designer	<i>Chad Dellinger</i>
Costume Design Assistant	<i>Kaitlyn Kaufman</i>
Assistant Lighting Designer	<i>Stacie Marie O'Hara</i>
Costume Design Intern	<i>Lauren Smith</i>
Stage Management Intern	<i>Andrea Fitch</i>
Light Board Operator	<i>Andrew Stephens</i>
Sound Board Operator	<i>Jesus Rivera</i>
Automation Operator	<i>Emily Kettler</i>
Wardrobe Supervisor/Dresser	<i>Bert Henert</i>
Dresser	<i>Rebecca Clayton</i>
Wig and Makeup Technician	<i>Gillian Woodson</i>
Additional Costume Staff	<i>Emily Burst, Bronwen Burton, Aurora Cortez</i> <i>Lalena Hutton, Megan Knowles, Ashley Riggs, Christina Templeton, J Wendy Wallace</i>

ACKNOWLEDGEMENT

*Special thanks to Jean Hugo, Marshall Coid, Yvette Holsworth, Eric Starr
and Peter Sprague for their help with the music.*

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.

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

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

Electronic devices should be turned off or set to non-audible mode during the performance.

Smoking is not permitted anywhere in the theatre.

— ORANGE COUNTY —
JEWISHLIFE
Media Partner

The Good, the Bad and the Lucky

by Kat Zukaitis

When *Abundance* celebrated its world premiere at South Coast Repertory, George H.W. Bush had just taken office as president of the United States. Later that year, the Berlin Wall fell and students died in Tiananmen Square. *Rain Man* won the Oscar for Best Picture, Steffi Graf won the Wimbledon Cup and Nintendo released the first Game Boy. It was 1989. Since then, a quarter century has passed, and the world has irrevocably changed... except, of course, when it hasn't.

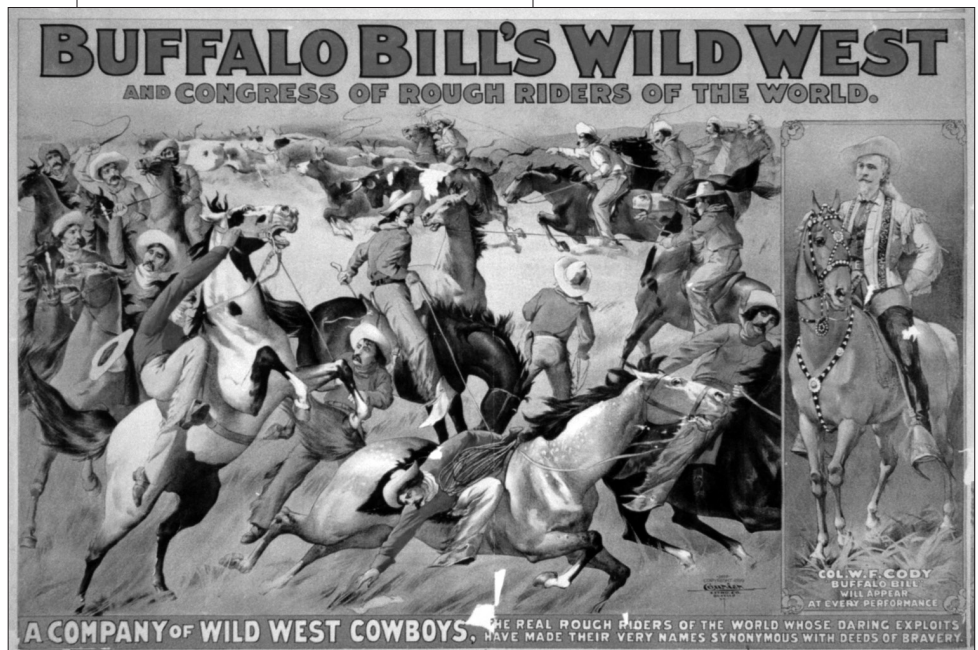
Beth Henley's modern classic, *Abundance*, charts the passage of a very different quarter century: 1868–93. With humor and heart, Henley takes us back to the days when the American frontier offered untold opportunities for both fortune and failure. Bess and Macon, the two tenaciously hopeful women at the center of the play, experience both, and slowly watch the world change around them. As we know, a lot can happen in 25 years.

In 1868, Wyoming was a brand new territory that beckoned settlers with its wide-open spaces and land for the taking. The fact that several Native American tribes, among them the Sioux and the Cheyenne, were already in residence was, unfortunately, no dissuasion to white settlement. The completion of the Transcontinental Railroad the following year brought a temporary construction boom, and enabled industry and infrastructure to develop in its wake. The non-native population of the territory, about 8,000 in 1868, ballooned to more than 62,000 in just 20 years.

In *Abundance*, Bess and Macon do their best to seize the opportunities

they're offered in Wyoming. Throughout, they share a yearning for something more than the life they've been handed. "I'm hoping someday things will be different and we'll have an abundance," says Macon wistfully after several years in Wyoming. But even as she plans for the future, she recognizes that abundance is an elusive goal. "If only I could get a new room built, I'd be satisfied. But perhaps not," she

tion grew, resources that had once seemed limitless now grew scarce. Much of the state's arable land was soon claimed. The Native American tribes, after a series of wars with the U.S. army, were confined to ever-smaller plots of land in South Dakota and Oklahoma. The battles that were once the stuff of life became the stuff of legend: the most reliable place to witness a skirmish with the Sioux was



says. "Seems like I've always something to wish for." For Macon, as for so many others, the open expanse of the West seemed to deliver both more and less than what it promised.

At the heart of Henley's play beats the urgent question of what, exactly, is abundant in life—and what to do with that precious abundance when you have it. The overflowing cornucopia is a favorite American image, because we want to believe that plenty is spilling from the horn. But what if the goods are going the other way, like so much water down a drain? And what if the promised abundance doesn't turn out to be material in nature?

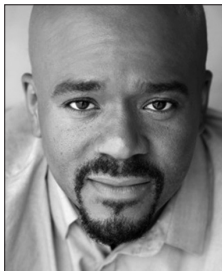
As Wyoming Territory's popula-

not on the Plains, but in Buffalo Bill Cody's Wild West Show, a traveling performance act that did as much as anything to codify the mythology of the frontier.

By 1890, Wyoming Territory no longer existed. Wyoming became the 44th state of the Union, and the superintendent of the U.S. Census declared the Western frontier closed. An era was over.

As we look back over the past quarter century of our own era, it is easy to identify some of what we've lost or gained, and what we still yearn for. But it is clear that, in any era, our most abundant resource may be the hope of abundance itself.

Artist Biographies



LARRY BATES
Professor Elmore Crome

is happy to be back at SCR. Some of his favorite SCR credits include Happy in *Death of a Salesman*, Ralph D in *The Motherf**ker with the Hat*, Booth in *Topdog/Underdog*, Cory in *Fences*, Cactus in *Mr. Marmalade* and Youngblood in SCR and Pasadena Playhouse's production of *Jitney*, for which he won an NAACP Theatre Award and the Los Angeles Drama Critics Circle Award for Best Featured Actor. This year, Bates had the distinction of representing SCR by being selected as a 2015 Lunt-Fontanne Fellow. His other notable theatre credits include *You Can't Take it with You* at The Antaeus Company and Martin Luther King, Jr. in *The Mountaintop* directed by Roger Guenveur Smith at San Diego Repertory. His film and television credits include *The Veronica Mars Movie*, *Lions for Lambs*, "Dark Blue," "The Unit," "Bones," "CSI: Miami," "Numb3rs," "Huff," "The District," "NYPD Blue," "Boston Public" and "JAG," among others. Bates is a graduate of The Theatre School, DePaul University. larrybates.me.



LILY HOLLEMAN
Bess Johnson

appeared at SCR previously in *The Trip to Bountiful* and *Circle Mirror Transformation*. Her Los Angeles Theatre credits include *Coney Island Christmas* (Geffen Playhouse), *Bleed Rail* (The Theatre @ Boston Court; Ovation and *LA Weekly* awards nominee), *Where The Great Ones Run* (Rogue Machine), *God Save Gertrude* (Boston Court), *Crumble: Lay Me Down Justin Timberlake* (Moving Arts), *All About Walken* (Touring) and leads in LA's Sci Fest 2014 and 2015. Holleman stars in the award winning film *@urFRENZ*, and recently appeared in and produced the newly completed dark comedy *The Lady Killers* (theladykillersmovie.com). Her other films include *The Love Witch*, *Tenure* and *How I Got Lost*. Her television appearances

include "NCIS: New Orleans," "Shameless," "Southland," "Key & Peele," "Tracey Ullman's State of the Union" and "Queen Sized." Holleman also serves as the chairman of the board for The Los Angeles Breakfast Club and hosts a podcast about women in media called "Am I Right, Ladies?." Follow her on Instagram & Twitter: @lilyholleman. This performance is dedicated to her mother, who showed her how to "walk and speak and fight and dream," and to her father, who instilled in her a love for the western sky.



ADAM HAAS HUNTER
Jack Flan

made his SCR debut last season in *The Whipping Man*. He is the co-founder of Poor Dog Group, a Los Angeles-based arts collective. Hunter has appeared in *The Great Divide* by Lyle Kessler, *The Importance of Being Earnest* and *Cymbeline* at A Noise Within; *Prometheus Bound* at the Getty Villa; *The Nether* at Kirk Douglas Theatre; *The Government Inspector* and *Dark Play or Stories for Boys* at The Theatre @ Boston Court; *The Walworth Farce* at Theatre Banshee; *Medea* at UCLA Live; and *Romeo i Julia 1968* with Ulysses Theatre in Croatia, to name a few. His appearances with Poor Dog Group include *Brewsie and Willie* (part of RADAR L.A.), *The Internationalists* and *The Midnight Sun*. Hunter has won or been nominated for Ovation, Los Angeles Drama Critics Circle, *LA Weekly* and Garland awards. He is a graduate of California Institute of the Arts.



DANIEL REICHERT
William Curtis

appeared at SCR previously in *The Trip to Bountiful*, *The Weir* and *Arms and the Man*. His other theatrical productions include *Bus Stop*, *Side Man* and *Enchanted April* at the Pasadena Playhouse; *Cat on a Hot Tin Roof*, *Burn This*, *A Tale of Two Cities*, *Saint Joan*, *King Lear* and

Twelfth Night, and others at the American Conservatory Theater; *The Cherry Orchard*, *Great Expectations* and *Awake and Sing!* at A Noise Within; *Macbeth* and *The Importance of Being Earnest* at Intiman Theatre; *Arms and the Man* and *The Rivals* at Portland Center Stage; *The Misanthrope*, *Betrayal* and *The Elephant Man* at Andak Stage Company; *King Lear*, *Oedipus Rex* and *A Midsummer Night's Dream* at American Players Theatre; *Much Ado About Nothing* at The San Francisco Shakespeare Festival; *The Rivals* at Denver Center Theatre Company; and *Orpheus Descending* at New York Stage & Film. His film and television appearances include *Batman Forever*, "Major Crimes," "Judging Amy," "Charmed," "Get Real," *Prophet of Evil*, *Dead in the Water* and NBC's "Days of Our Lives." He received his BA from Vassar College and his MFA from the American Conservatory Theater.



PAIGE LINDSEY WHITE
Macon Hill

is honored and thrilled to debut at SCR in *Abundance*. Earlier this year, she played Eliza Doolittle in Pasadena Playhouse's production of *Pygmalion*. Her other stage credits include International City Theatre in *Trying*, *Ghost-Writer* and *The Heir Apparent*; Arizona Theatre Company and Indiana Repertory Theatre in *Other Desert Cities*; Theatre @ Boston Court in *RH* and *The Children*; 24th Street Theatre in *Walking the Tightrope*; and Los Angeles Theatre Ensemble in *Wounded*. She earned her MFA in acting from UCLA. She is a member of Ensemble Studio Theatre L.A., Los Angeles Theatre Ensemble and was formerly with the The Actors' Gang, with whom she toured internationally in *The Trial of the Catonsville Nine*. Her television credits include "Shameless," "Days of Our Lives"

and "TV Funhouse." She is a Los Angeles Drama Critics Circle Award-winner for Lead Performance and has received two Ovation and *LA Weekly* nominations for Best Actress and Best Ensemble. paigelindseywhite.com.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

BETH HENLEY (*Playwright*) was awarded the Pulitzer Prize in Drama and the New York Drama Critics Circle Award for Best American Play for *Crimes of the Heart* (produced at SCR in 2010). Her plays include *The Miss Firecracker Contest*, *The Wake of Jamey Foster*, *The Debutante Ball* (SCR world premiere, 1985), *The Lucky Spot*, *Abundance* (SCR world premiere, 1989), *Signature*, *Control Freaks*, *Impossible Marriage*, *Ridiculous Fraud* (SCR West Coast premiere, 2006), *The Jacksonian* and *Laugh*. Henley wrote the screenplay for the film version of *Crimes of the Heart*, for which she was nominated for an Academy Award. She also wrote the screenplays for *The Miss Firecracker Contest*, *Nobody's Fool*, *Trying Times* and was a co-writer on *True Stories*. Henley is the Presidential Professor of Theatre Arts at Loyola Marymount University, Los Angeles.

MARTIN BENSON (*Director/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 playwriting. 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 Milling-

CHARLES DICKENS' **A CHRISTMAS CAROL**
ADAPTED BY JERRY PATCH DIRECTED BY JOHN-DAVID KELLER
Nov 27-DEC 27, 2015
FOR AGES 6 AND UP
South Coast Repertory

Honorary Producers:
JULIANNE & GEORGE ARGYROS/
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A Christmas Carol Media Partner:
ORANGE COUNTY REGISTER

Hall Landon Jr. as Scrooge

ton 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*. He directed a revival of Horton Foote's *The Trip to Bountiful* and Samuel D. Hunter's *The Whale and Rest* (world premiere) and *The Whipping Man* by Matthew Lopez. Benson received his BA in theatre from San Francisco State University.

JOHN IACOVELLI (*Scenic Design*) has designed scenery at SCR since 1989. His memorable designs include *Rest*, *Silent Sky*, *Noises Off!*, *Talley's Folly*, *The Philanderer*, *Heartbreak House* (Los Angeles Drama Critics Circle award) *Oleanna*, *Skylight*, *The Company of Heaven*, *Shadowlands*, *Frankie & Johnny In the Clair de Lune*, *Faith Healer*, *Pick Up Ax* and 10 more. He has designed more than 300 plays and musicals at most major theatres in the U.S.: McCarter Theatre Center, Long Wharf Theatre, Seattle Repertory, Geffen Playhouse, Pasadena Playhouse, Berkeley Repertory Theatre, Magic Theatre, Aurora Theatre, St. Louis Repertory, Goodman Theatre, Actors Theatre of Kansas City, Oregon Shakespeare Festival, Syracuse Stage, Deaf West Players, East West Players and Center Theatre Group. Iacovelli received a prime-time Emmy Award for the broadcast of the Broadway production of *Peter Pan*, starring Cathy Rigby. He was the film production designer on *Ruby in Paradise*, starring Ashley Judd in her film debut, and art director on *Honey, I Shrunk the Kids!* His television credits include *Beckett Directs Beckett: Endgame with The San Quentin Drama Workshop*, *The Old Settler* starring Phylicia Rashad and Debbie Allen, *The Gin Game* starring

Mary Tyler Moore and Dick Van Dyke, "Babylon 5," "Ed," "Resurrection Blvd." and "Lincoln Heights." He has an MFA in scenic design from New York University's Tisch School of the Arts. iacovelli.com.

ANGELA BALOGH CALIN (*Costume Design*) returns to SCR where she has designed costumes and/or sets for more than 40 productions, including *Peter and the Starcatcher*, *The Whipping Man*, *Rest*, *The Whale*, *The Trip to Bountiful*, *The Weir*, *Circle Mirror Transformation*, *Crimes of the Heart*, *Ordinary Days* and *The Happy Ones*. She has designed more than 60 productions for Chautauqua Theater Company, Milwaukee Repertory Theater, 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. Calin is a resident artist at A Noise Within Theatre. She graduated with an MFA in set and costume design from the Academy of Arts in Bucharest, Romania.

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 Oregon Shakespeare Festival, The Repertory Theatre of St. Louis, Syracuse Stage, Arizona Theatre Company, Great River Shakespeare Festival, East West Players and Utah Shakespearean Festival. Among the productions he has designed at SCR are *OZ 2.5*, *The Whipping Man*, *The Long Road Today (El Largo Camino de Hoy)*, *4,000 Miles*, *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*. His recent designs include *A Midsummer Night's Dream* at The Repertory The-

RED
by John Logan
directed by David Emmes

Mark Rothko, abstract expressionist, uncompromising bad boy and living legend wrestles with a new painting—and what it represents—in this Tony Award-winning drama.

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Orange County's Tony Award-winning Theatre

atre of St Louis, *Venus in Fur* at San Diego Repertory, *Chinglish* at East West Players, *SEED: A Weird Act of Faith* for Cornerstone Theater Company, where he is an associate artist and *The Glass Menagerie* and *Much Ado About Nothing* 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 lradesigns.com.

MICHAEL ROTH (*Composer/Soundscape*) returns to SCR where his work has been heard in 55 productions, including *The Whipping Man*, *The Whale* and the world premieres of *Rest, Mr. Marmalade*, *Wit*, *Brooklyn Boy* (also Broadway) and *Dinner with Friends* and *Sight Unseen* (both also off-Broadway). His recent projects include two collaborations with Christopher Plummer, his one-man show *A Word or Two* (Stratford Festival and Los Angeles) and *The Tempest* (Stratford Festival, Bravo); many collaborations with Randy Newman including musical direction/arrangements for Disney's *Princess and the Frog* and *Faust* (including the recent City Center/Encores version) and editing five songbooks; *Jews & Baseball* (documentary/PBS); many productions as La Jolla Playhouse's resident composer; collaborations with, among many others, Stacy Keach (*Henry IV* in Washington, D.C.), Culture Clash, Dan Sullivan, Des McAnuff, Sarah Ruhl, Mac Wellman, Anne Bogart, the United Nations and Tom Stoppard (including the U.S. premieres of *Indian Ink* and *Invention of Love*); and accompanying singers from Alicia Keyes to Alice Ripley. His opera *Their Thought & Back Again* is available via iTunes. Upcoming projects include a new collaboration with Stacy Keach as Hemingway, his chamber music/theatre treatment of Beckett's *Imagination Dead Imagine*, *Fats November* (piano sonata), *Tuesday 4 Toy Piano* and a new opera to be premiered online. For more information: rothmusik.wix.com/rothmusik.

OANH NGUYEN (*Associate Director*) has been serving as Chance Theater's founding Artistic Director since 1999. Nguyen is a recipient of TCG's New Generations Grant and the TCG Nathan Cummings Young Leaders of Color Fellowship. He was awarded the Outstanding Artist Award by Arts Orange County, profiled in *Orange County Register's* "Most Influential People" 2014 and *OC Weekly's* 2014 People Issue, and inducted into Anaheim High School's Hall of Fame and was the commencement speaker to the 2014 graduation class of Chapman University College of Performing Arts. Nguyen was Producing Associate at South Coast Repertory for four years. He is a proud member of SDC and SAG-AFTRA. His directing credits include productions at Chance Theater, East West Players, the J. Paul Getty Museum, Segerstrom Center for the Arts and South Coast Repertory, and served as the Associate Director for the international tour of David Henry Hwang's *Chinglish* (Berkeley Repertory, South Coast Repertory, Hong Kong Arts Festival).

TALIA KRISPEL (*Stage Manager*) is excited to be back at SCR. She received her MA degree from the educational theatre program at New York University, Steinhardt, in May 2012. Some of her credits include SCR's 35th annual production of *A Christmas Carol*, *Guys and Dolls*, *Joseph and the Amazing Technicolor Dreamcoat* (starring Clay Aiken and Tony nominee Keala Settle), *The Sound of Music*, *Dirty Rotten Scoundrels*, *Radio City Musical Hall Christmas Spectacular*, *Inherit the Wind* (starring Christopher Plummer and Brian Dennehy), *Dame Edna: Back with a Vengeance*, *How the Grinch Stole Christmas* (original Broadway company), the Broadway workshop of *Legally Blonde* and *The Times They Are A-Changin'* (directed/choreographed by Twyla Tharp). Krispel is a proud member of Actors' Equity Association. This performance is dedicated to Mychal Adair-Lynch and Dad. taliakrispel.com.



THE MADWOMAN IN THE VOLVO
 by Sandra Tsing Loh
 directed by Lisa Peterson

A bumper car ride through mid-life "madness" with popular NPR commentator Sandra Tsing Loh in the driver's seat.

January 3 - 24, 2016 • Julianne Argyros Stage

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 Orange County's Tony Award-winning Theatre

JESSICA AGUILAR (*Assistant Stage Manager*) is honored to be making her SCR debut with *Abundance*. Her credits include Pasadena Playhouse: *Real Women Have Curves*, *A Night with Janis Joplin*, *Waterfall*, *Pygmalion*, *Stop Kiss*, *12 Angry Men*, *Intimate Apparel*, *Blues for an Alabama Sky*; Geffen Playhouse: *reasons to be pretty*, *Death of the Author*; the pre-Broadway tour of *One Night with Janis Joplin* concluding at Arena Stage; Marin Theatre Company: *Fences*, *In the Red & Brown Water*; Pasadena Civic: *The Real Love*; Los Angeles Theatre Center: *The Vault: Unlocked*; *Devil's Advocate*, *Dementia*; Cygnet Theatre: *Man of La Mancha*, *Hedwig & the Angry Inch*, *Fully Committed*. Aguilar is a graduate of UCLA and a proud member of Actors Equity Association.

MARC MASTERSON (*Artistic Director*) is in his fifth season with SCR. His recent directing credits include *Zealot*, *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 served for 11 years as artistic director of Actors Theatre of Louisville and produced the Humana Festival of New American Plays. During his Actors Theatre tenure, he produced more than 100 world premieres, expanded audiences and the repertoire, deepened arts education programs and spearheaded numerous community-based projects. His other Louisville 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*. The world premieres he 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, 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 leading the overall administration of SCR. She has been managing director since 1994 and a member of SCR's staff since 1979. She is a past president of the board of Theatre Communications Group (TCG), the national service organization for theatre. In addition, she served as treasurer of TCG, vice president of the League of Resident Theatres (LORT) and as a member of the LORT Negotiating Committee for industry-wide union agreements. 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 schools of business at Stanford and UC Irvine (UCI). She teaches a graduate class in nonprofit management at UCI and was appointed by the chancellor to UCI's Community Arts Council. She is also on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. She graduated from UCI with a degree in economics and pursued an additional course of study in theatre and dance.

DAVID EMMES (*Founding Artistic Director*) is co-founder of South Coast Repertory. He received the Margo Jones Award for his lifetime commitment to theatre excellence and to fostering the art of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career. 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*, *Arcadia*, *The Importance of Being Earnest*, *Woman in Mind* and *You Never Can Tell*, 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.



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.