

# Un Phénomène Français

After the third quarter of the 16th Century “only the French” – as a contemporary put it – “recklessly engaged in duels,” or at least engaged in them with an ardour which had no equivalent elsewhere. The accounts given by foreigners are the best proof of this. We must therefore take as a pertinent observation

trologers. It had been announced, and therefore imposed, by the most ancient and venerable prophecies, ranging from a vision which King Chilperic had at the dawn of French history to one of David’s psalms or Nebuchadnezzar’s dream in Holy Writ itself. So the French were duellists because of a mysterious and di-

vine decision.

Obviously such explanations do not explain the phenomenon for us, but they have an interest which goes beyond anecdotal curiosity. These explanations, formulated and disseminated at the time, helped to consolidate phenomenon and reinforce its durability. For if it were destiny, be it biological, astrological or providential, which forced the French, commoners included, to fight duels, then it was pointless to try to resist. The acceptance that it is the nature or fate of a nation to adopt a certain social attitude, it is a guarantee that individuals are not responsible for the unfortunate consequences of their actions. The stereotype of the *furia francese*, of the hot-blooded people, justified and reinforced the duel’s strength in France.

from *The Duel, Its Rise and Fall in Early Modern France* by François Billacois (New Haven: Yale University Press, 1990).



Fencing positions from a French seventeenth-century handbook.

and not as boasting the affirmation by French authors that their compatriots surpassed their Italian masters and that the duel, which was brought back from Naples by Charles VIII’s army, found its most favourable territory in France—as already witnessed by the character of the ancient Gauls. For it was not enough to state that dueling was a chiefly French phenomenon. This fact was justified and interpreted with all sorts of arguments which we can classify as natural and supernatural.

According to supernatural arguments, the French aptitude, and indeed vocation, for single combat was beyond all rational explanation, except perhaps for that of as-



A German training school, from a sixteenth-century handbook on fencing.

# Antoine Jacob de Montfleury

by John Strand

Antoine Jacob (1640-1685), known as Montfleury, wrote plays for a brief, twelve-year period during the golden age of French comedy. Louis XIV reigned absolutely on the throne, and Molière, less absolutely but no less brilliantly, on the stage. As a writer of comedies, Molière had several serious rivals in his day. Of these, Montfleury was, for a time, the most serious.

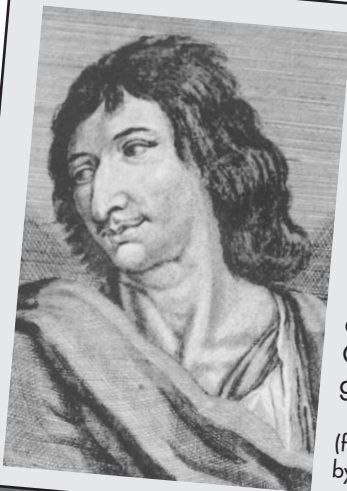
He was the principal playwright for the Hôtel de Bourgogne, the prestigious troupe that predated Molière's, and which was also funded directly by the king. He wrote some 15 plays, all comedies, with the exception of one well-received tragedy (which incidentally, bears a good deal of resemblance in plot to *Hamlet*, Montfleury having used the same source material as Shakespeare). Of his comedies, several were superior, enjoyed great success in their day, and were played regu-

larly on French stages well after the playwright's death. Among these were *Le Mari sans femme* (The Husband Without a Wife), *La Fille capitaine* (The Girl Soldier), and his masterpiece, *La Femme juge et partie* (The Wife, Judge and Accuser).

Montfleury came from a prestigious theatre family. His father, Zacharie Jacob, also known as Montfleury, was a sometime-playwright and renowned actor, one of the great stage performers in a culture that took its theatre very seriously, debated it hotly, and supported it assiduously. Montfleury *père* was a big presence, literally. He was a mammoth figure, rotund with a powerful, booming voice and given to



Zacharie Jacob de Montfleury (1600-1667), father of the playwright.



Cyrano de Bergerac (pictured at left) wrote a letter in which he made fun, rather heavily, of Montfleury's large stomach: "I can assure you," he wrote, "that if a beating could be sent by post, you would read my letter with your shoulders; and don't be surprised by my suggestion as, your rounded surface being so great, I am convinced you are a land in which I would like to plant sticks to see what would become of them." In Act One of his play *Cyrano de Bergerac* (to be produced at SCR this June), Edmond Rostand turned this epistolary incident into a face-to-face meeting between Cyrano and Montfleury on the stage of the Hôtel de Bourgogne.

(from *Daily Life in the French Theatre at the Time of Molière* by Georges Mongrédien, translated by Claire Eliane Engel)

exaggerated stance and delivery, a style then much appreciated, although not universally: Zacharie Montfleury's chief detractor was Molière. When the latter lampooned Montfleury in *The Impromptu of Versailles*, the rivalry



turned to bitter enmity. To the defense of his father leapt the son, then aged 24 and a lawyer who had written a half dozen plays. Antoine penned *The Impromptu of the Hôtel de Condé*, a deliberate counter-attack that lampooned Molière in the same fashion. The family honor, at least, was intact.

Shortly thereafter, Zacharie Montfleury made the mistake that earned him the disdain of generations of French literary historians and theatre critics:

he denounced Molière to the King, accusing the great playwright of having married his own daughter, a rumor that plagued Molière throughout his later years. The King did nothing directly about



**The Royal Players of the Hôtel de Bourgogne.**

was forced to wear to support his enormous belly.

Antoine's breakthrough as a playwright came just after his father's death.

*Tartuffe*. It is said that Montfleury's play was considered by his contemporaries to be the equal of Molière's. History has disagreed.

Montfleury *fils* admired above all else the Spanish model—the great dramatists Lope de Vega and Calderón. He could speak Spanish fluently, better, according to the Queen of Spain (whom he knew) than many Spaniards of her court. Many of his own plots were borrowed, in the common practice of the day, from Spanish plays. At a time when Molière was inventing a French comedy of manners, using the Italian model as a jumping-off point, Montfleury remained devoted to the romantic, florid, and often bawdy material of Spanish theatre. As a result—in a curious, geography-defying twist of literary fate—Montfleury's work is closer in style to Elizabethan theatre than to the new French style Molière was establishing.

## Hôtel de Bourgogne

Built in 1548, the Hôtel de Bourgogne was the first theatre in Paris and for a long time, the city's only true theatre. The building was leased to traveling players until 1610, when the first permanent company was formed. Called the King's Players, the actors at the Bourgogne were the unchallenged masters of theatrical art, with legendary performers such as Bellerose, Floridor and Montfleury setting the bombastic style of the day. The arrival of Molière at the Théâtre du Marais in 1658 created fierce competition between the two companies and the Hôtel de Bourgogne was never able to regain its former supremacy. In 1680, these two companies merged to form the Comédie Française.

the charges, Montfleury *père* died a short time later, having been mortally injured, the story goes, by a portion of his stage costume—the metal belt he

*La Femme juge et partie* was a resounding success and something of a scandal, due to its controversial subject matter. Playing on stage a few blocks away was another scandal: Molière's

# Horns of Dilemma

The Oxford English Dictionary defines “cuckold” as a “derivative name for the husband of an unfaithful wife.” The word can also be used as a verb meaning “to dishonor a husband by committing adultery.” Derived from the Middle English word *cukeweld* or *cokewold*, which in turn appears to have come from the Old French *cucuault*, this derogatory term has been around for more than seven centuries.

The modern French word for cuckold, *cocu*, is also the name of the European cuckoo. Females of this species make no nests of their own, but instead lay their eggs in other birds’ nests—unusual behavior that apparently recalls the scandalous deeds of unfaithful wives. The cuckoo was sacred to the medieval May-games, when marriage bonds were temporarily ignored and

promiscuity was the order of the day.

The origin of the image of horns, which is typically associated with cuckoldery, is unclear. It may have descended from the pagan sign of the Horned God, which was sacrificed as a stag, goat, or ram at the spring feasts. Priests wore the horns of the sacrificed animals on their heads, and horned masks or headdresses were commonly worn by participants in the rite. When a married woman had sexual relations outside of marriage, her husband was said

to sprout horns, in reference to his public humiliation. Throughout history, the horn has been a powerful emblem of sexual power (or the lack thereof). To give a man “the horn” was to signify the sexual conquest of his wife, thereby exposing the husband’s impotence and the adulterer’s virility.

On this page are two depictions of cuckolds illus-

trating this concept. In the one at left, the betrayed husband has actually sprouted horns; in the one above, the seducer of the woman on the couch is drawing a cuckold’s horns



**BERNARD:**

*I now speak the word I am loathe to bear,  
That damns the very soul of the woman I held dear,  
In private only, man to man, may it be said:  
Cuckold.*

**FREDERIC:**

*Cuckold?*

**BERNARD:**

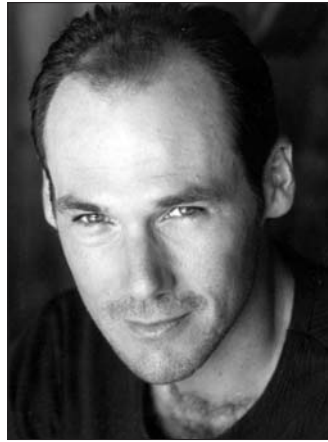
*My wife dishonored my bed.  
(Lovers and Executioners, Act IV, Scene 2)*

on her unfortunate husband’s portrait.





**JULIAN ACOSTA**  
*Don Lope*



**ANDREW BORBA**  
*Octavius*



**SUSAN DALIAN**  
*Beatrice*

## Artist Biographies

**\*JULIAN ACOSTA** (*Don Lope*) made his SCR debut earlier this season as the Lector in *Anna in the Tropics*. Other theatre appearances include *Loose Ends* and *Stags and Hens* both at the Guthrie Theater and Anna Devereaux Smith's *Piano* at IACD/American Repertory Theatre in Cambridge, Mass. He was a series regular on ABC's critically acclaimed "The Job," and played a recurring role on Lifetime's drama "Strong Medicine." Other television credits include "Kingpin," "Law and Order" and "One Life to Live." Acosta is a recent graduate of Rutgers University Mason Gross School of the Arts.

**\*ANDREW BORBA** (*Octavius*) is making his SCR debut. Theatre credits include *The Countess* at the Old Globe Theatre; *Closer* at Berkeley Repertory; *Othello*,

*Chicago*, *Arcadia*, *Two Gentlemen of Verona*, *Pentecost*, *Cymbeline*, *Love's Labour's Lost* and *Henry IV, Part 1* at the Oregon Shakespeare Festival; *The Misanthrope* at the Dallas Theatre Center; *An Enemy of the People* at the Long Wharf Theatre; *A Shyvana Maidel* at the Delaware Theatre Company; *Ten Little Indians* at the Hangar Theatre; and *Mrs. Warren's Profession*, *The Illusion* and *Othello* at the Portland Stage Company. Film and television credits include *Live from Baghdad*, *Path to War*, *A Bright Shining Lie*, *Discord*, "Alias," "The Shield," "Once and Again" and "Century City."

**\*SUSAN DALIAN** (*Beatrice*) returns to SCR after appearing in *BAFO* and *Crumbs from the Table of Joy*. Other theatre credits include *Mephisto*, *XXX Love Act*, *Dreamplay*, *Private Battle* and

*Medea/Macbeth/Cinderella* at The Actors' Gang; *Bitter Women* at the Cast Theatre; *Immortality* at LATC; *The Importance of Being Earnest* at the 24th Street Theatre; *Romeo and Juliet* at the Grove Theatre Center; *A Midsummer Night's Dream* at the San Francisco Shakespeare Festival; *On the Razzle* at Indiana Repertory Theatre; *The Rape of Tamar* and *Merry Wives of Windsor* at Shakespeare Santa Cruz; *Volpone* at Berkeley Repertory; and *Hamlet*, *As You Like It*, *Macbeth* and *Two Gentlemen of Verona* at the California Shakespeare Festival. Film credits include *Undisputed*, *The Brothers*, Disney's *The Kid*, and *The Scottish Tale*. Television credits include roles on "The Pretender," "Party of Five," "The Parkers," "The Hughleys," "Felicity," "Star Trek: Voyager" "Hang Time," "The Practice" and "Profiler."



**DAVID KELLY**  
*Bernard*



**RUTH LIVIER**  
*Constance*



**CHRISTOPHER LIAM MOORE**  
*Guzman*

**\*DAVID KELLY** (*Bernard*) is making his SCR debut. He appeared at the Oregon Shakespeare Festival between 1991 and 2003. Some of those appearances include *Richard II*, *Present Laughter*, *Noises Off*, *As You Like It*, *Merchant of Venice*, *Three Sisters*, *Enter the Guardsman*, *Hamlet*, *The Three Musketeers*, *Richard III*, *Henry IV, Part II*, *Comedy of Errors*, *A Midsummer Night's Dream*, *Baltimore Waltz*, *Timon of Athens*, *Death of a Salesman*, *Tempest*, *Coriolanus*, *Romeo and Juliet*, *Pravda* and *You Can't Take It with You*. Other theatre credits include *Haroun and the Sea of Stories* and *Fuenteovejuna* at Berkeley Repertory, *A Christmas Carol* at GEVA, *Much Ado about Nothing* and *A Midsummer Night's Dream* at the San Francisco Theatre Festival, *Two Gentlemen of Verona* at Montana Shakespeare, *King Lear* at Colorado Shakespeare and *Twelfth Night* at Utah Shakespeare.

**\*RUTH LIVIER** (*Constance*) returns to SCR after appearing in the NewSCRipts reading of *Montezuma* and Hispanic Playwrights Project readings of *Welcome to Arroyo's*, *El Otro* and *Santa Conception* and as the first Gracie in *La*

*Posada Mágica*. She was born in Guadalajara, Mexico where she began performing in local government-sponsored theatre while in her early teens. Ms. Livier has worked non-stop as an actress ever since. In addition to countless Spanish language commercials, she remains loyal to her theatre roots, performing with The Actor's Gang and East L.A. Classic Theater at the Mark Taper Forum as well as the Long Beach Opera Company. Her feature film credits include a co-starring role opposite Dennis Hopper in *Bad City Blues*, directed by Michael Stevens, which was screened at the AFI Film Festival. Her other films include *The Last Flight*, *Matters of Consequence*, *Hash Brown's*, *A Death in Bethany* and *My Father's Love*. On television, she was a series regular on "Resurrection Blvd." and has had recurring roles on "Beverly Hills 90210," "Soldier of Fortune" and "Weird Science." She has guest starred on "Becker," "NYPD Blue," "The Pretender" and "Haunted" opposite Matthew Fox.

**\*CHRISTOPHER LIAM MOORE** (*Guzman*) is making his SCR debut. New York theatre credits include *The Video Store Owner's*

*Significant Other*, *A California Seagull* and *Too Noble Brothers*. Regional theatre credits include *Nickel and Dime* at the Guthrie Theater, *Medea/MacBeth/Cinderella* at Yale Repertory Theatre (CT Drama Critics Circle Nomination), *The Good Person of New Haven* at the Long Wharf Theatre, *As You Like It* at the Old Globe Theatre, *Twelfth Night* at Taper, Too (Ovation Award), *A Community Carol* at Arena Stage and *The King Stage* at the American Repertory Theatre. He is also a founding member of Cornerstone Theatre Company. On television he was a series regular on "Murder in Small Town X" and plays the recurring role of Ian Jankowski on "Judging Amy." Other film and television credits include "Friends," "3rd Rock from the Sun," "Star Trek: Voyager," *Memron*, *The Cherokee Kid* and *Simone*.

**\*LIBBY WEST** (*Julie*) is making her SCR stage debut. She previously appeared in the NewSCRipts reading of *People Be Heard*. New York theatre credits include the Off-Broadway productions of *Things You Shouldn't Say Past Midnight* and *The Cripple of Inishmaan* as well as *Antony and*



**LIBBY WEST**  
*Julie*

*Cleopatra, The Seagull, The Dying Photographer, Passion Play, Assassins Have Starry Eyes, Zastrozzi, Measure for Measure, Dead and Gone to Granny's and Othello.* Regional theatre credits include *Les Liaisons Dangereuses* at the American Conservatory Theatre, *Orange Flower Water* at the Contemporary American Theatre Festival, *Cyrano de Bergerac* at the Denver Theatre Center, *Wuthering Heights* and *An Ideal Husband* at the Paper Mill Playhouse, *Pygmalion* at Indiana Repertory Theatre, *Real Inspector Hound/Black Comedy* at The Wilma Theatre, *Red Corners* at the Cincinnati Playhouse in the Park, *The Tempest* at PlayMakers Rep, *The Comedy of Errors* at the Old Globe Theatre, *Ghosts* at the Intiman Theatre, *Love's Labour's Lost* at The Shakespeare Theatre and

five shows at the Actors Theatre of Louisville. Film and television credits include *Two Weeks Notice, Homecoming, The Take, Dream House, Ride of Passage, Die Blessed, Iceman, The Guests, Mirrorland, Fluffy, The Scrapper, Richard, The Take, Rift, Misanthrope, "As the World Turns," "One Life to Live"* and *"All My Children."*

**PLAYWRIGHT,  
DIRECTOR & DESIGNERS**

**JOHN STRAND** (*Playwright*) is the author of *Tom Walker* (SCR, 2001) and *Lovers and Executioners* (both commissioned and premiered by Arena Stage; published by Dramatic Publishing, Inc., Chicago) which won the Charles MacArthur Award for Outstanding New Play. His other work includes *The Diaries*, Signature Theatre 2002; the book for a new musical entitled *The Highest Yellow* premiering at the Signature Theatre fall 2004; a translation and adaptation of Molière's *The Miser*, set in Reagan-era America; *Three Nights in Tebran*, a comedy about the Iran-Contra affair; *Otabenga* at Signature Theatre, directed by Michael Kahn; *The Cockburn Rituals* at Woolly Mammoth Theatre; and *Burying Molière* at New York University's Mainstage Theater. He has adapted his play *Otabenga* to film for Julian Krainin Productions. Mr. Strand received an SCR commission to write his latest play

*Lincolnesque* and is also working on new play commissions for Arena Stage and the Shakespeare Theatre. He lives in the Washington DC area with his wife and three children.

**BILL RAUCH** (*Director*) is co-founder and artistic director of the Los Angeles-based Cornerstone Theater Company, and has directed over 40 of the company's productions, many of them collaborations with diverse communities across the nation. He has also directed at the Mark Taper Forum, the Oregon Shakespeare Festival, the Guthrie, Long Wharf, Great Lakes Theater Festival, Arena Stage, and Yale Repertory where he is an Associate Artist. For SCR, he staged Anthony Clarvoe's *Walking Off the Roof* for the inaugural Pacific Playwrights Festival. Mr. Rauch has won Helen Hayes, Garland, *LA Weekly*, *Drama-Logue*, and Connecticut Critics Circle Awards for his direction, and was the only artist to win the inaugural Leadership for a Changing World Award. He served on the board of Theatre Communications Group from 1992-1998 and has testified to Congress on behalf of the N.E.A. He is proud to be one of Liam's two dads.

**LYNN K. JEFFRIES** (*Scenic Design*) has worked with director Bill Rauch for 23 years. She is a founding member of Cornerstone Theater Company, for which she



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has designed sets, costumes, or both for over 40 productions, including *The Central Ave*; *Chalk Circle*; *For Here or To Go*; *Broken Hearts*; *Twelfth Night, or As You Were*; *The Winter's Tale*; *An Interstate Adventure*; *Romeo and Juliet*; and *Tartooft, or an Impostor in Norcatour*, and at *Christmas!* She has also designed sets for *Peter Pan* at Great Lakes Theater Festival, *The Good Person of New Haven* at Long Wharf Theatre, *Steelbound* at Touchstone Theatre (performed in the former Bethlehem Steel iron foundry) and *A Community Carol* at Arena Stage. Costume credits include *Nickel and Dime*d at the Guthrie Lab and *Medea/Macbeth/Cinderella* at the Actors' Gang. Jeffries' puppets have appeared in several Cornerstone productions, including *Body of Faith* and Mary Shelley's *Santa Claus*, and have been featured in shows at Company One, The Road Company, Kanaqeel, The Guthrie Lab, and the Mark Taper Forum's Other Voices Project. She has received a *Drama-Logue* Award and two *Back Stage West* Garland Awards, and nominations for two Ovation Awards and a Lester Horton Dance Award for Set Design.

**SHIGERU YAJI** (*Costume Design*) is very pleased to enter his 22nd season at SCR with more than 45 productions including most recently *Major Barbara* and *The School for Wives*. Over more than 20 years, he has designed for 25

theatres on the West Coast, creating costumes for more than 120 productions. He is the recipient of numerous awards and recognitions, including six Los Angeles Drama Critics Circle Awards and a Bay Area Theatre Critics Circle Award. His most recent entertainment designs have been for a spectacle show, *Mystic Rhythms*, at Tokyo Disney Sea in Japan, and the A&E broadcast of Cathy Rigby's *Peter Pan*, for which he received a 2000-01 Emmy Award nomination following the production's Broadway engagement and national tour. Mr. Yaji is a member of the United Scenic Artists Local 829 and the UC Irvine Drama Department faculty.

**GEOFF KORF** (*Lighting Design*) designed lighting for the SCR productions of *Two Gentlemen of Verona*, *The Dazzle*, *Making It*, *Hold Please*, *Art*, *Entertaining Mr. Sloane*, *Amy's View*, *The Summer Moon*, *References to Salvador Dali*, *Make Me Hot* and *Two Sisters and a Piano*. Most recently he designed the lights for Sandra Tsing Loh's *Sugar Plum Fairy* at the Geffen Playhouse. Mr. Korf is also a member of the ensemble of Cornerstone Theater where he has designed more than 20 productions in the past 11 years. His designs have also appeared in productions at the Mark Taper Forum, La Jolla Playhouse, Old Globe Theatre, Seattle Repertory Theatre, ACT Theatre in Seattle, Long

Beach Opera, San Francisco Opera, Goodman Theatre, Trinity Repertory, Yale Repertory Theatre, Huntington Theatre, Actors Theatre of Louisville, The Children's Theatre Company of Minneapolis, Stage One in Louisville, and on Broadway. Mr. Korf is a graduate of California State University, Chico and the Yale School of Drama. He is also a member of the faculty at the University of Washington in Seattle.

**PAUL JAMES PRENDERGAST** (*Composer/Sound Design*) is honored to be making his SCR debut, and overjoyed to be working once again with old friends. Theatre credits include productions at the Mark Taper (Forum, Ivy, P.L.A.Y.), Long Wharf Theatre, Great Lakes Theater Festival, Florida Stage, the Geffen, East West Players, dozens of 99 seaters and 20 productions with Cornerstone Theater Company. His work has been featured at theme parks, in feature films, on recordings and in music venues nationwide. He also works as a vocalist, actor, scenic designer, and is knee deep in the world of alternative (natural) house building. He lives in Los Angeles and Joshua Tree.

**DANIEL R. FORCEY** (*Fight Choreographer*) received his undergraduate degree in theatre with minors in physics and philosophy from the University of Southern California. Mr. Forcey also holds his



graduate degree in Acting with an emphasis on movement teaching from York University in Toronto, Canada, where he wrote his master's thesis on the use of the British quarterstaff. He has worked extensively across the US and Canada for the last ten years, choreographing and teaching movement and stage combat. He has held faculty positions at York University, the Centre for Indigenous Theatre, the University of Southern California, Cal State University, Long Beach, Cal Poly Pomona and the Cerritos Center for the Performing Arts. His work can currently be seen in *Master and Commander: The Far Side of the World* (20th Century Fox) and on the History Channel program "Conquest."

**LAURIE WOOLERY** (*Assistant Director*) is an actor, director and playwright who has worked at SCR, the Mark Taper Forum, Los Angeles Theatre Center, Cornerstone Theatre, Deaf-West Theatre, fofo Theatre, Highways Performance Space, A Noise Within, Sundance Playwrights Lab as well as the Sundance Children's Theatre. As a director and playwright, she has created and collaborated on many new works including *Orphan Train: The Lost Children*, *The Snow Teen*, *BLISS*, *I Slept with Jack Kerouac*, *Lapin and Lapinova*, *California Scenarios* and the adaptation of Eleanor Estes' *The Hundred Dresses*. Her award-win-

ning production of *Our Town* won Best Scene at the 2001 Kennedy Center's American College Theatre Festival and her production of *A Sick World* was part of in the O'Neill Summer Festival. Her solo play, *Salvadorian Moon/African Sky*, was commissioned by the Cornerstone Theatre Company and performed by Ms. Woolery in their citywide Festival of Faith. She worked on the world premiere of Lisa Loomer's *Living Out* and Annie Weisman's *A Totally Meaningful Ritual* at the Mark Taper Forum. Ms. Woolery is an Associate Artist with Cornerstone Theatre Company, an active member of the Virginia Avenue Project, playwright in residence for Hollywood Children's Home in Los Angeles, Instructor at Citrus College and Director of SCR's Young Conservatory. Currently, her production of Bryan Davidson's *Reflecting Back* can be seen at the Los Angeles Central Library as part of their American Originals exhibit. She is also a proud member of the Lincoln Theatre Center's Directors Lab West.

**\*JAMIE A. TUCKER** (*Stage Manager*) completed his MFA in Dance, specializing in Stage Management, at UCI in 1994. This season he has stage managed *Anna in the Tropics* and last year stage managed the world premiere of Richard Greenberg's *The Violet Hour*, the West Coast premiere of Horton Foote's *The Carpetbagger's*

*Children, Relatively Speaking* and the world premiere of Rolin Jones' *The Intelligent Design of Jenny Chow*. He worked as SCR's stage manager for the Second Stage productions of *The Dazzle*, *True West*, *Play Strindberg*, the world premiere of *But Not for Me* and the Pacific Playwrights Festival production of *Landlocked*. He also was stage manager of *La Posada Mágica* for two seasons and SCR's Festival Latino '97 production of Rick Najera's *Latinologues*. He has worked as assistant stage manager on the Mainstage productions of *New England*, *Our Town* and *Arcadia*, and the Second Stage productions of *BAFO* and *Three Days of Rain*. Mr. Tucker has worked at the Long Beach Civic Light Opera on *No, No, Nanette*, *Can Can*, *A Chorus Line*, *The King and I* and *Man of La Mancha*. If you can't find him in the theatre, he is likely to be on the diamond.

**DAVID EMMES** (*Producing Artistic Director*) is co-founder of SCR, one of the largest professional resident theatres in California. He has received numerous awards for productions he has directed during SCR's 39-year history, including a 1999 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 *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day*



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**MARTIN BENSON** (*Artistic Director*) shares co-founder credit and artistic leadership of SCR with his colleague David Emmes. As one of SCR's chief directors, Mr. Benson has directed nearly one third

of the plays produced here in the last 39 years. He has distinguished himself in the staging of contemporary work, including Horton Foote's *The Carpetbagger's Children* and the world premiere of his *Getting Frankie Married—and Afterwards*, the critically acclaimed California premiere of William Nicholson's *Shadowlands*, Athol Fugard's *Playland*, Brian Friel's *Dancing at Lughnasa*, David Mamet's *Oleanna*, Harold Pinter's *The Homecoming*, David Hare's *Skylight* and the West Coast premieres of Peter Hedges' *Good As New* and Martin McDonagh's *The Lonesome West*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award winners *Major Barbara*, *Misalliance* and *Heartbreak House*. Among the numerous world premieres he has directed are Tom Strellich's *BAFO* 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*, *A Delicate Balance* and *All My Sons*. Mr. Benson has been honored with the *Drama-Logue* Award for his direction of 21 productions and received LADCC Distinguished Achievement in Directing awards an unparalleled seven times for the three Shaw productions, John Millington Synge's *Playboy of the Western World*, Arthur Miller's *The Crucible*, Sally Nemeth's *Holy Days* and *Wit*. He also directed the film version of *Holy Days* using the original SCR cast. Along

with David 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 received his BA in Theatre from California State University, San Francisco.

**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 currently serves as President of the Theatre Communications Group (TCG), the national service organization for the professional not-for-profit theatre. In addition, she has 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. She represents SCR at national conferences of TCG and LORT; is a theatre panelist and site visitor for the National Endowment for the Arts and the California Arts Council; served on the Advisory Committee for the Arts Administration Certificate Program at the University of California, Irvine; and has been a guest lecturer in the graduate school of business at Stanford. She graduated from the University of California, Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.



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.