South Coast Repertory

David Emmes  PRODUCING ARTISTIC DIRECTOR

Martin Benson  ARTISTIC DIRECTOR

presents

COLLECTED STORIES

BY Donald Margulies

Thomas Buderwitz  SCENIC DESIGN
Angela Balogh Calin  COSTUME DESIGN
Tom and Donna Ruzika  LIGHTING DESIGN
Mark Johnson  SOUND DESIGN

Joshua Marchesi  PRODUCTION MANAGER

Jamie A. Tucker*  STAGE MANAGER

DIRECTED BY

Martin Benson

Valerie and Geoffrey Feams  HONORARY PRODUCERS

Commissioned and first produced by South Coast Repertory

Originally produced in New York by the Manhattan Theatre Club with funds provided by the Harold and Mimi Steinberg Charitable Trust on April 30, 1997.


Collected Stories is presented by arrangement with Dramatists Play Service, Inc., in New York.
CAST OF CHARACTERS

Ruth .................................................................................................................. Kandis Chappell*
Lisa ................................................................................................................... Melanie Lora*

SETTING

Ruth's apartment in Greenwich Village. 1990 to 1996.

SCENES

ACT ONE
Scene 1: September 1990
Scene 2: May 1991
Scene 3: August 1992

ACT TWO
Scene 1: December 1994
Scene 2: October 1996
Scene 3: Later that Night

LENGTH

Approximately two hours with one intermission.

PRODUCTION STAFF

Dramaturg ................................................................. Kelly L. Miller
Casting ................................................................................. Joanne DeNaut
Assistant Stage Manager ................................................... Chrissy Church*
Music Consultant .............................................................. Joshua Marchesi
Stage Management Intern ............................................... Kaitlin Carroll
Dresser ................................................................................ Maya Niwa
Light Board Operator ........................................................ Lois Bryan
Additional Costume Staff ................................................. Catherine Esera

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.

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

“A well-written life is almost as rare as a well-spent one.”
– Thomas Carlyle

“Writing is the only thing that, when I do it, I don’t feel I should be doing something else.”
– Gloria Steinem

“No tears in the writer, no tears in the reader. No surprise for the writer, no surprise for the reader.”
– Robert Frost

“Everywhere I go, I’m asked if I think the universities stifle writers. My opinion is that they don’t stifle enough of them. There’s many a best seller that could have been prevented by a good teacher.”
– Flannery O’Connor

“Nine-tenths of the best poetry of the world has been written by poets less than thirty years old; a great deal more than half of it has been written by poets under twenty-five.”
– H.L. Mencken

“If a writer has to rob his mother he will not hesitate; the ‘Ode On a Grecian Urn’ is worth any number of old ladies.”
– William Faulkner

“Influence is simply a transference of personality, a mode of giving away what is most precious to one’s self, and its exercise produces a sense and, it may be, a reality of loss. Every disciple takes away something from his master.”
– Oscar Wilde

The years pass and the years pass
& still I see only as in a glass
Darkly and vaguely –
Waiting in “grinding misery”
For the fountain of poetry
To flow and overflow once again.

– Delmore Schwartz

Delmore Schwartz (1913-1966), the celebrated poet, editor and critic, was a significant presence in New York’s literary world — and, in Collected Stories, a profound influence on the life of Ruth Steiner.

The son of Eastern European immigrants, Schwartz wrote his first book, In Dreams Begin Responsibilities, over a summer weekend when he was 21 years old. His reputation as a major poet was established immediately.

Over the next two decades, Schwartz complemented his writing with a variety of prestigious positions in the arts and letters: he taught composition at Harvard, lectured on poetry at Princeton and other universities, edited the Partisan Review and served as poetry editor and film critic for The New Republic. He received numerous awards, including a Guggenheim Fellowship and the 1959 Bollingen Prize in Poetry, becoming the youngest person (at age 46) ever to do so. By the time Schwartz was given this honor, however, he was rapidly deteriorating. Years of heavy drinking, together with barbiturate and amphetamine abuse and a history of severe depression and paranoia, had taken their toll.

On July 11, 1966, Schwartz died of a heart attack at age 52; on July 14, The New York Times ran a long obituary, reporting that the poet’s body still lay unclaimed at the Bellevue Morgue.

The last photo taken of Delmore Schwartz.
KAINDIS CHAPPELL*

Ruth

created the role of Ruth in the World Premiere production of Collected Stories at SCR. She has appeared in many productions here, most recently Noises Off and The Importance of Being Earnest. She received Los Angeles Drama Critics Circle Awards for her work in The Crucible, Woman in Mind, Shadowlands and Collected Stories. Ms. Chappell is an Associate Artist of The Old Globe in San Diego where her credits include more than 25 productions. She has appeared on Broadway in Neil Simon’s Rumors and Getting Away With Murder by Stephen Sondheim and George Furth, at Lincoln Center Theater in Tina Howe’s Pride’s Crossing and at theatres across the country.

MELANIE LORA*

Lisa

returns to SCR after appearing in the Theatre for Young Audience’s production of Sideways Stories from Wayside School. Theatre credits include Taking Steps at Odyssey Theatre Ensemble; American Tales, The Rover and Zastrozzi with The Antaeus Company; The Count of Monte Cristo at Edgemar Theatre; Many Happy Returns at Laguna Playhouse; Dead End at the Ahmanson Theatre; Arms and the Man at Avo Playhouse; Embedded, Orlando, Moscow and The Seagull at The Actors’ Gang; Freshwater at the Getty Villa; Red Light, Green Light at the Evidence Room; and Dreamplay with BoTh theatre Company. Film and television credits include “Threshold,” The Appearance of Things, Noise, The United States of Leland, “The Eleventh Hour,” “The Money $hot,” Self Storage, Call Me: The Rise and Fall of Heidi Fleiss, The Westmores, “Castle”, “Bionic Woman,” “Numb3rs” and “Gilmore Girls.” She is a member of Pacific Stages and The Antaeus Academy Company.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

DONALD MARGULIES (Playwright) is the author of three previous plays that, like Collected Stories (Los Angeles Drama Critics Circle Award winner, 1996), were commissioned and premiered by SCR: the OBIE Award-winning Sight Unseen (1991), Brooklyn Boy (2004) and Shipwrecked! An Entertainment (2007). Both Collected Stories and Sight Unseen were finalists for the Pulitzer Prize for Drama. Dinner with Friends, which originated at Actors Theatre of Louisville, went on after its West Coast premiere at SCR to win numerous awards, including the 2000 Pulitzer Prize, long runs Off-Broadway and in Paris, and productions all over the United States and around the world. God of Vengeance, adapted from the classic Yiddish drama by Sholem Asch, was presented at PPF in 1999 and produced at ACT Theatre in Seattle and the Williamstown Theatre Festival. His other plays include The Model Apartment (OBIE Award), The Loman Family Picnic, Found a Peanut and Luna Park. What’s Wrong With This Picture? was produced on Broadway in 1994; Sight Unseen and Brooklyn Boy received their Broadway premieres in 2004 and 2005, respectively, at Manhattan Theatre Club’s Biltmore Theatre. His latest play, Time Stands Still, which just had its world premiere at the Geffen Playhouse in Los Angeles, will have its New York premiere this fall at Manhattan Theatre Club’s Stage I. The recipient of the 2000 Sidney Kingsley Award for outstanding achievement in the theatre by a playwright, Margulies was honored in 2005 by the American Academy of Arts and Letters with an Award in Literature. He is a member of the council of the Dramatists Guild of America and teaches playwriting at Yale University.

MARTIN BENSON (Director/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. He has distinguished himself in the staging of contemporary work, including William Nicholson’s The Retreat from Moscow; the world premiere of Horton Foote’s Getting Frankie Married — and Afterwards and the critically
acclaimed California premiere of Nicholson’s Shadowlands. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADGCC) Award-winners Major Barbara, Misalliance and Heartbreak House. Among his numerous world premieres is 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 Ah, Wilderness!, A Streetcar Named Desire, A Delicate Balance and A View from the Bridge. Mr. Benson has received the LADCC Distinguished Achievement in Directing awards an unparallelled 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 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 San Francisco State University.

THOMAS BUDERWITZ (Scenic Design) previously designed The Heiress, Doubt, a parable, Pig Farm, Bach at Leipzig, Proof, A Delicate Balance, A Christmas Carol, But Not for Me, the 2007 Gala “Affair in Shanghai” and the 2008 Gala “A Midsummer Night’s Dream” for SCR. Regional design credits include Joan Rivers: A Work In Progress By A Life In Progress and Under The Blue Sky at Geffen Playhouse; Mauritius, The Last Five Years, I Do, I Do! and Private Lives at Pasadena Playhouse; The Spin Cycle and Picasso at the Lapin Agile at Rubicon Theatre Company; Red Dog Howls at El Portal Theater; The Ice Breaker and Pursuit of Happiness at Laguna Playhouse; The Miracle Worker and Arms and the Man at Denver Center Theatre Company; Man of La Mancha at Reprise Theatre Company; Great Expectations and A Delicate Balance at Arizona Theatre Company; TITANIC at Civic Light Opera of South Bay; Paradise Lost, Pera Palas, Light, Summer time and Romeo & Juliet at Theatre @ Boston Court; Measure For Measure, Hay Fever, Bus Stop, Much Ado About Nothing, Tartuffe, The Triumph of Love, The Glass Menagerie and The Taming of the Shrew at A Noise Within. Additional theatres include: Riverside Theater (FL), PCPA Theaterfest, San Diego Repertory, Portland Repertory, The Colony Theatre Company, International City Theatre, Court Theatre, Coast Playhouse, InterAct Theatre Company, Pacific Resident Theatre, West Coast Ensemble, McCoy-Rigby/La Mirada Theater, Odyssey Theatre Ensemble, Havok Theatre Company, Falcon Theatre, Apollo Theater (Chicago), Queens Playhouse and the Helen Hayes Center in New York. Mr. Buderwitz has received three Los Angeles Stage Alliance Ovation Awards (12 nominations) and three Los Angeles Drama Critics Circle Awards. His television designs include FoxSports’ “Sport Science” (2009 & 2008 Emmy nominations); AMC’s “Sunday Morning Shootout”; National Geographic’s “Fight Science”, “Mr. Show,” “Def Comedy Jam,” “HBO Comedy Hour” and “Sketch Pad” all for HBO; “Battlebots” for Comedy Central; and specials and series for ABC, NBC, CBS, PBS, MTV, ESPN, Fox, Disney, USA, UPN, VH1, PAX, A&E and Discovery. www.tombuderwitz.com

ANGELA BALOGH CALIN (Costume Design) designed this season’s Noises Off, Dead Man’s Cell Phone and Tales of a Fourth Grade Nothing. Additional SCR credits include Taking Steps, Culture Clash in AmericCa, Doubt, a parable, The BFG (Big Friendly Giant), Nothing Sacred, A View from the Bridge, The Real Thing, The Studio, Princess Marjorie and Mr. Marmalade; set and costume design for Dumb Show, The Retreat from Moscow, Terra Nova, The Carpetbagger’s Children, Making It and The Lonesome West; set design for Play Strindberg; and sets and costumes for SCR’s Educational Touring Productions from 1998 to present. 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 over 50 productions for local theatres and in her native Romania. Some of those productions are The Miracle Worker at Denver Center Theatre, The Constant Wife at Pasadena Playhouse, The Ice-Breaker at Laguna Playhouse, The Cherry Orchard at Georgia Shakespeare, A Midsummer Night’s Dream at The Hollywood Bowl, Christmas on Mars and The Winter’s Tale at The Old Globe, The Last of Mr. Lincoln at El Portal Theatre, Diabologues at Tiffany Theatre, Blood Poetry (Drama-Logue Award) for Theatre 40 and Ancestral Voices for the Falcon Theatre. She has worked extensively in film and television in the U.S. and Romania, having 16 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.

TOM AND DONNA RUZIKA (Lighting Design) celebrate their 34th year of designing at SCR and 37 years of marriage. They have enjoyed collaborating on productions at the Hollywood Bowl and other regional theatres. Ms. Ruzika has designed at Utah Shakespearean Festival, Alabama Shakespeare Festival, Laguna
Playhouse, Fullerton Civic Light Opera, The Colony Theatre and Long Beach’s International City Theatre. Her award-winning work has also been seen in Bogotá, Colombia; Barcelona, Spain; and most recently Cairo, Egypt. Mr. Ruzika has had the honor of lighting over 85 productions at SCR. His designs have been seen on Broadway, in national tours, at major regional theatres, and for many national and international dance and opera companies. His entertainment lighting can be seen at theme parks in six different countries and his architectural lighting can be seen in prestigious hotels, casinos, restaurants, retail centers and performing arts centers across the nation and in Europe and Asia. Mr. Ruzika has received numerous awards for his contributions to the art and craft of lighting design.

**Mark Johnson** (Sound Design) is in his third season with SCR and his first as Audio Engineer. He designed the Theatre for Young Audience’s production of *A Year with Frog and Toad, Gold in the Bones* for the Theatre Conservatory’s Junior Players and *Peter Pan* for the Summer Players. He was Assistant Sound Designer for *You, Nero*. Other recent work includes *The Taming of the Shrew* at Shakespeare Festival LA (Sound Design); *Fences* at Pasadena Playhouse (Assistant Sound Design); *The Last 5 Years* at Pasadena Playhouse (A2); *Rock of Ages* at Vanguard/Ren Mar Studios (Assistant Sound Design/A2) now on Broadway; and *Souvenir* at Berkshire Theatre Company (A1), now on Broadway. Mr. Johnson also works regularly with the OC Pavilion and Diablo Sound including working at Universal Studios Halloween Horror Nights, Beverly Hills Holiday Install and more. He holds a BFA in Sound Design from California Institute of the Arts.

**Jamie A. Tucker** (Stage Manager) completed his MFA in Dance, specializing in Stage Management, at UC Irvine in 1994. Since coming to SCR, Mr. Tucker has stage managed or assisted on over 36 shows in addition to seven seasons of *La Posada Mágica*. 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 *Anna in the Tropics*, *A View from the Bridge* and *Hamlet*. If you can’t find him in the theatre, he is likely to be riding his bike down PCH. Mr. Tucker is a proud member of Actors’ Equity.

**Chrssy Church** (Assistant Stage Manager) is a proud member of Actors’ Equity. Previous credits at SCR include this season’s *Our Mother’s Brief Affair, Noises Off, A Christmas Carol* and *The Heiress*, the world premieres of *Mr. Marmalade, Getting Frankie Married — and Afterwards. Making It* and *Nostalgia*, productions of *Taking Steps, What They Have, Charlotte’s Web, Doubt, a parable, My Wandering Boy, The Real Thing, Hitchcock Blonde, Born Yesterday, Pinocchio, The Little Prince, Intimate Exchanges, La Posada Mágica, Anna in the Tropics, Proof* and the Pacific Playwrights Festival workshop of *Tough Titty*.

**David Emmes** (Producing Artistic Director) is co-founder of SCR. In May 2008, he and Martin Benson received the Margo Jones Award for their 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; 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 Three Viewings by Jeffrey Hatcher, The Secret Rapture by David Hare and New England by Richard Nelson; and 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. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, on the Executive Committee of the League of Resident Theatres, and 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.

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 she recently joined 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 in Costa Mesa, California, SCR produces a five-play season on its Segerstrom Stage, a four-play season on its Argyros Stage, plus two annual holiday productions. 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, from which up to five world premieres are produced each season. Among the plays commissioned and introduced at SCR are Donald Margulies’ Sight Unseen and Brooklyn Boy; Richard Greenberg’s Three Days of Rain, Everett Beekin 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 Edison’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 for up to eight new plays. Over 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, particularly in the area of new play development.
The following donors have contributed $150 to $299 to the Annual Fund this season.

We gratefully recognize the vital role they play in supporting the highest quality of artistic production at SCR.