



40th Season • 385th Production
SEGERSTROM STAGE / OCTOBER 10 - NOVEMBER 16, 2003

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

TERRA NOVA

by TED TALLY

SCENIC/COSTUME DESIGN
Angela Balogh Calin

LIGHTING DESIGN
John Philip Martin

ORIGINAL MUSIC/SOUND DESIGN
Michael Roth

PRODUCTION MANAGER
Tom Aberger

STAGE MANAGER
*Randall K. Lum

DIRECTED BY
Martin Benson

HONORARY PRODUCERS
Mary and Elizabeth Adderley and American Airlines

Terra Nova by Ted Tally is presented by arrangement with Dramatists Play Service, Inc., in New York.

CAST OF CHARACTERS

(In order of appearance)

Scott	<i>*Don Reilly</i>
Amundsen	<i>*Preston Maybank</i>
Kathleen	<i>*Nina Landey</i>
Bowers	<i>*Chet Grissom</i>
Wilson	<i>*Michael James Reed</i>
Oates	<i>*Robert Curtis Brown</i>
Evans	<i>*Tony Ward</i>

SETTING

The winter of 1911-12, Antarctica.

LENGTH

Approximately two hours and 15 minutes, including one 15-minute intermission.

PRODUCTION STAFF

Assistant Stage Manager	<i>*Vanessa J. Noon</i>
Casting Director	<i>Joanne DeNaut</i>
Dramaturg	<i>Linda Sullivan Baity</i>
Assistant Director	<i>Jay Louden</i>
Dialect Coach	<i>Philip D. Thompson</i>
Fight Consultant	<i>Ken Merckx</i>
Costume Design Assistant	<i>Julie Keen</i>
Stage Management Intern	<i>Tara de Graaf</i>
Navigation Consultant	<i>Richard Barnes</i>
Additional Costume Staff	<i>Bronwen Burton, Catherine Esera, Tracy Gray, Amber Johnson, Alicia Julian, Stacey Nezda, Peggy Oquist</i>

ACKNOWLEDGEMENTS

Scott Polar Research Institute at the University of Cambridge.

*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.*



This production is part of Eclectic Orange Festival 2003, a project of the Philharmonic Society of Orange County.



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The Players in Robert Scott's Drama

"In the winter of 1911-12, five Englishmen and five Norwegians raced each other to the bottom of the earth. Only the five Norwegians returned. This is the story of the Englishmen."

Ted Tally, *Terra Nova*



HENRY "BIRDIE" BOWERS
British Naval Lieutenant



ROALD AMUNDSEN
Leader of the Norwegian Party



LAWRENCE "TITUS" OATES
British Cavalry Officer



ROBERT FALCON SCOTT
Leader of the English Party



EDGAR "TAFFY" EVANS
British Naval Petty Officer



KATHLEEN BRUCE
Scott's Wife



EDWARD "BILL" WILSON
British Zoologist

Glossary

Admiral Robert Peary – he planted the American flag at the North Pole on April 6, 1909

Aurora Australis – Translated as “great glowing of the sky,” the Southern Lights can be seen regularly where the earth’s magnetic field lines converge at the South Magnetic Pole

Beardmore – One of the world’s largest valley glaciers, 260 miles long, it was named by Ernest Shackleton in 1908 after his patron and dubbed “the highway to the south.”

Belgravia – an elegant Regency residential district in London

Boer War – Hostilities broke out in South Africa 1899 between British troops and Dutch immigrant Boers (Dutch for “farmer”) who were fighting to protect their hard-won independence. The Boers were ultimately defeated and the country was annexed back to the British Empire.

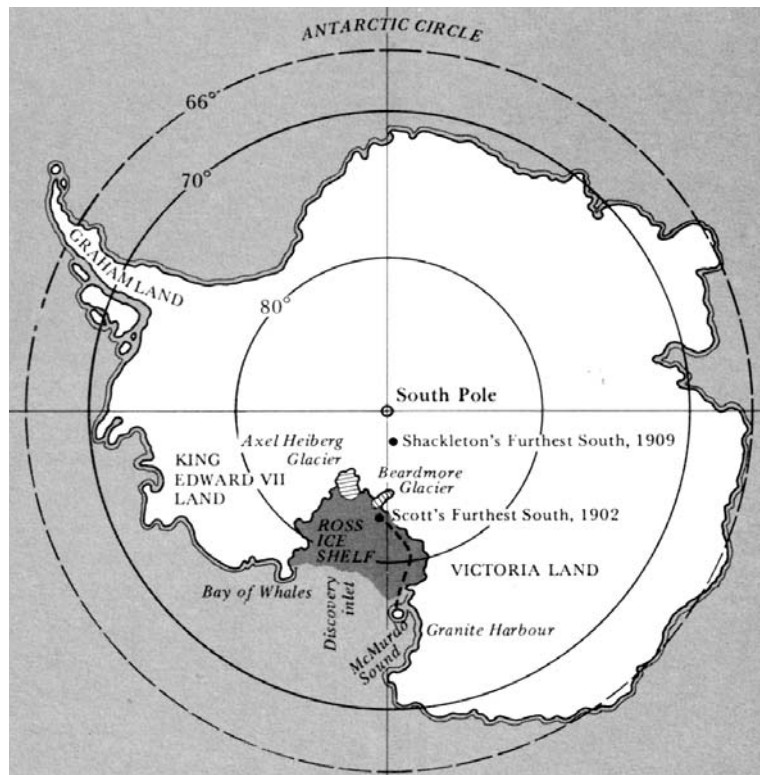
Capetown – legislative capital of Republic of South Africa

Cheltenham – town in the county of Gloucestershire bordering Wales

East Grinstead – English town in West Sussex

Great Ice Shelf (also Great Ice Barrier and Ross Ice Shelf) – the lip of a gigantic glacier several hundred feet tall and hundreds of miles long that rims Ross Bay and is the first obstacle for any Antarctic explorer to overcome

Great War – also “World War I” and “The War To End All Wars,” conflict that ushered in the 20th century, seen



by many as a “great cleansing fire” that would lead to a better world

hoosh – one-pot meals consisting of pemmican (dried meat and melted fat), often mixed with cheese and extras such as oatmeal and “red ration” (pea flour and bacon)

King Haakon VII – first ruler of Norway after separation from Sweden in 1905

knocking shop – British slang for “brothel”

“Men of Harlech” – Every Welshman knows the tune of this military air that has come to symbolize the country’s determination to retain its national identity. The inhabitants of Harlech have famously defended their town’s medieval fortress against foreign invaders for centuries.

One-Ton Depot – the last depot laid by Scott’s party, where they deposited approximately 2,000 pounds of food and oil for use on their way back from the pole

Rhossily – Welsh town in the coastal county of Glamorgan

Man-hauling on the polar plateau.



Royal Geographic Society – Founded in 1830 and dedicated to the advancement of geographical science, it has always been among the most active learned societies in the world.

Serpentine – a lake in London’s Hyde Park popular for boating, sailing, and even swimming

sextant – navigational instrument used for measuring longitude and latitude

Sussex – county at the southeastern tip of Great Britain.

theodolite – surveying instrument dating from the 16th century, early models of which are generally used for measuring horizontal angles

Transvaal – a province of South Africa 1910-1994, founded by Boers in the mid-1850s as South African Republic, annexed by Great Britain in 1877 and renamed Crown Colony of Transvaal (literally “beyond the Vaal River” as seen from the Cape of Good Hope)



The Terra Nova

The Cold, Hard Truth

HYPOTHERMIA

Hypothermia can kill in only 30 minutes. Cold temperatures along with strong winds cause the body to lose heat rapidly. The body starts shivering in order to generate heat from the rapid muscular shaking. If the body temperature drops to 95°F, dizziness and disorientation sets in and the shivering stops. The body now maintains temperature only around the major organs by shutting down blood supply to the arms and legs. At 86°F, the pulse is weak and slow. Blood vessels widen and a feeling of being hot leads to an overwhelming urge to remove one’s clothing prior to slipping into unconsciousness. At 75°F, the heartbeat stops. How fast the body temperature drops will determine how rapidly death will occur—30 minutes in this state is more than enough time.

FROSTBITE

Frostbite occurs when skin tissue and blood vessels are damaged from exposure to temperatures below 32°F. It most commonly affects the toes, fingers, earlobes, chin, cheeks and nose—body parts that are often left uncovered in cold temperatures. The speed with which frostbite progresses depends upon temperature, wind, and duration of exposure.

Frostbite has three stages of progression:

Frostnip – A pins-and-needles sensation causing the skin to turn very white and soft. No blistering and no permanent damage.

Superficial Frostbite – Blistering may occur. The skin feels numb, waxy and frozen. Ice crystals form in the skin cells and the rest of the skin remains flexible.

Deep Frostbite – This is the most serious stage, when blood vessels, muscles, tendons, nerves and bone may freeze, leading to permanent damage, blood clots and gangrene. No feeling is experienced in the affected area and there is usually no blistering. Serious infection and loss of limbs frequently occur after frostbite reaches this stage. However, even with deep frostbite, some frozen limbs can be saved if medical attention is obtained as soon as possible.

Message to the Public

On March 20, 1912, Scott, Wilson, and Bowers awoke to a raging blizzard which prevented them from pushing on any further, despite being only 11 miles from One-Ton Depot. Despite being half-starved and three-quarters frozen, Scott somehow managed to find the strength to write 12 completely legible letters to Kathleen and others close to him, as well as to Wilson's wife and to Oates' and Bowers' mothers. Finally he composed a Message to the Public, in which he attempted to explain the expedition's tragic conclu-

later than I had intended, and obliged the limits of stuff transported to be narrowed.

2. The weather throughout the outward journey, and especially the long gale in 83° S., stopped us.

3. The soft snow in lower reaches of glacier again reduced pace.

We fought these untoward events with a will and conquered, but it cut into our provision reserve. Every detail of our food supplies, clothing and depots made on the interior ice-sheet and over that long

our anxieties.

But all the facts above enumerated were as nothing to the surprise which awaited us on the Barrier. I maintain that our arrangements for returning were quite adequate, and that no one in the world would have expected the temperatures and surfaces which we encountered at this time of the year. On the summer in lat. 85°, 86° we had -20°, -30°. On the Barrier in lat. 82°, 10,000 feet lower, we had -30° in the day, -47° at night pretty regularly, with continuous head wind during our day marches. It is clear that these circumstances came on very suddenly, and our wreck is certainly due to this sudden advent of severe weather, which does not seem to have any satisfactory cause. I do not think human beings ever came through such a month as we have come through.

We are weak, writing is difficult, but for my own sake I do not regret this journey, which has shown that Englishmen can endure hardships, help one another, and meet death with as great a fortitude as ever in the past. We took risks, we knew we took them; things have come out against us, and therefore we have no cause for complaint, but bow to the will of Providence, determined still to do our best to the last.

Had we lived, I should have had a tale to tell of the hardihood, endurance, and courage of my companions which would have stirred the heart of every Englishman. These rough notes and our dead bodies must tell the tale, but surely, surely, a great rich country like ours will see that those who are dependent on us are properly provided for.

—R. Scott



Edge of the ice shelf.

sion.

The causes of the disaster are not due to faulty organization but to misfortune in all risks which had to be undertaken.

1. The loss of pony transport in March 1911 obliged me to start

stretch of 700 miles to the Pole and back, worked out to perfection.

The Beardmore Glacier is not difficult in fine weather, but on our return we did not get a single completely fine day; this with a sick companion enormously increased



ROBERT CURTIS BROWN
Oates



CHET GRISSOM
Bowers



NINA LANDEY
Kathleen

Artist Biographies

***ROBERT CURTIS BROWN** (*Oates*) appeared at SCR most recently in the NewSCRipts reading of *Montezuma*. Other West Coast appearances include *The Beard of Avon*, *How the Other Half Loves*, *Green Icebergs* and *Night and Her Stars* for SCR and *Present Laughter* for the Pasadena Playhouse. At the Doolittle Theatre he was seen as Peter Patrone in *The Heidi Chronicles* for which he received a *Drama-Logue* Award for Best Actor. For the New York Shakespeare Festival he was seen in *Plenty*, *Titus Andronicus* and *Julius Caesar* with Al Pacino and Martin Sheen. Other New York projects include *Hyde in Hollywood* at the American Place Theatre – subsequently filmed for the PBS series “American Playhouse.” He also has been seen as Algernon in *The Importance of Being Earnest* at the Guthrie, Jack in *The Importance of Being Earnest* at

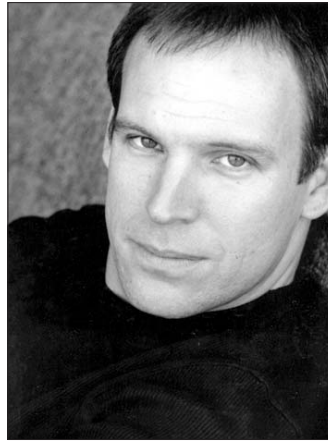
Pasadena Playhouse, and Cecily in *The Importance of Being Earnest* with the Atlantic Theatre Company. Film projects include *Catch Me if You Can*, *Red Dragon*, *Trading Places* and *Bruce Almighty* with Jim Carrey. Mr. Brown has guest-starred in over 75 television programs including “The Practice,” “Without a Trace,” “The West Wing,” “NYPD Blue,” “Crossing Jordan,” and in TV movies such as *The Christmas Box*, *Three Secrets* and as Robert Reed/Mike Brady in Fox’s “Unauthorized: Brady Bunch, The Final Days.” Mr. Brown is thankfully married to a psychotherapist and, without a doubt, considers his children, Eli and Emma, to be his finest productions.

***CHET GRISSOM** (*Bowers*) is very happy to be making his SCR debut. Los Angeles theatre credits include *The Taming of the Shrew* at

the Orpheum Theatre, *After the Fall* (Ovation Award Best Production), *Summer and Smoke* (Ovation Award Best Production), *Central Avenue* and *Night of the Iguana*, all at the Fountain Theatre; *Hamlet* and *Ecstasy* at the Odyssey Theatre; and *Xenogenesis* at the Eclectic Theatre. Chicago theatre credits include *Richard II* at the Goodman Theatre, *Hamlet* at the Chicago Shakespeare Company, *The American Plan* at the National Jewish Theatre and dozens of others. Television and film credits include appearances on “The Practice,” “Buffy the Vampire Slayer,” “Kingpin,” “Robbery Homicide Division,” “MD’s,” “The Guardian,” “CSI,” “Philly,” “Ally McBeal,” “The X-Files,” “The Others,” “Brutally Normal,” “The Untouchables,” “Port Charles” and the Emmy nominated HBO film *Live from Baghdad*. He received a BFA in Acting from The Theatre School/DePaul



PRESTON MAYBANK
Amundsen



MICHAEL JAMES REED
Wilson



DON REILLY
Scott

University founded as the Goodman School of Drama.

***NINA LANDEY** (*Kathleen*) is making her SCR stage debut. She graduated *cum laude* from Barnard College and received an MFA from the Yale School of Drama where she was awarded a Fox Foundation Fellowship upon graduation. She has also studied at LAMDA, with John Barton of the RSC, with Uta Hagen at HB Studio as well as with Stella Adler. Theatre credits include *Death of a Salesman* (Broadway, Ahmanson, Broadway tour), *Merchant of Venice* (Public Theater), *Skyscraper* (Greenwich House), *Dracula* (Old Globe), *Hedda Gabler* (Cast Theatre), *Pentecost* and *As You Like It* (Yale Repertory), *Richard III* (Great Lakes), *Russian Romance* (Cleveland Playhouse) and *Uncle Vanya* and *School of Wives* (Santa Fe Stages). Film and television credits include *Treading Water*, "ER," "24," "Law and Order," "Crossing Jordan," "Law and Order: SVU" and "Third Watch." Kathleen is for Jody.

***PRESTON MAYBANK** (*Amundsen*) returns to SCR after having appeared in *Two Gentlemen of*

Verona and *Much Ado about Nothing*. New York theatre credits include *Liars* (The Joseph Papp Public Theater), *Sour Springs* (Theatre for a New City), *A Marriage Proposal* (Rapp Art Center) and *Romeo and Juliet* (Purchase). His regional theatre appearances include *Family Affairs* (Dorsett Theatre Festival); *Justice* (Padua Hills Playwrights Festival); *The Importance of Being Earnest* (Long Beach Studio Theatre); *The Elephant Man* (Knightsbridge Theatre); *School for Scandal*, *The Three Sisters*, *Major Barbara* and *Tartuffe* (A Noise Within); and the European tour of *Hucksters of the Soul*. Television credits include "Every Knee Shall Bow," "Cybill," "Suddenly Susan," "Pride and Joy," "A.J. Time Travelers," "Matlock," "Tony and Tina's Wedding," "Abductions," "Shades of L.A.," "Days of Our Lives," "One Life to Live" and "Ryan's Hope." Film appearances include *Puddin' Head Wilson*; *Longtime Companion*; *Wedlock* and *Nightmare Weekend*; the HBO feature *War of the Colossal Beast*; and *Novocaine*, with Steve Martin, directed by David Atkins.

***MICHAEL JAMES REED** (*Wilson*) appeared at SCR previously in

Nostalgia. New York theatre credits include *La Bête* (Broadway); *Amphitryon* (Classic Stage Co.); *King Lear* (Roundabout); *A Forest in Arden* (NY Theatre Workshop); and *Twelfth Night*, *The Beaux' Stratagem*, and *The Venetian Twins* (Pearl Theatre Co.). Regional credits include Mark Antony in the recently acclaimed *Julius Caesar* (directed by Daniel Sullivan) at the Old Globe, where he has also appeared in *Twelfth Night*, *The Trojan Women*, and as the title role in *Pericles*. Other regional credits include *Angels in America* (Alley Theatre); *The Life of Galileo* and *The Three Musketeers* (Repertory Theatre St. Louis); *Great Expectations*, *A Tale of Two Cities* and *The Prisoner of Zenda* (Papermill Playhouse); and work at the Asolo Theatre Co., Syracuse Stage, Berkshire Theatre Festival, Great Lakes Theatre Festival, and Shakespeare Santa Cruz. Los Angeles theatre credits include *Uncle Vanya* (Lillian Theatre), *Shopping & Fucking* (LA premiere at the Celebration Theatre) and *The Memorandum* (Odyssey Theatre). In Britain, he appeared in *Richard III* (starring Antony Sher) at the RSC, and in *The Illusion* with Actors Touring Co. He appeared in the



TONY WARD
Evans

films *Love Potion* and *The Dressmaker*; and has been seen on TV in "Six Feet Under," "24," JAG," "Ladies Man," "That 70's Show," "Silk Stalkings" and numerous soap operas. He is a graduate of Guildhall School of Music & Drama in London.

***DON REILLY** (*Scott*) appeared at SCR previously in *Amy's View*. Last year he appeared in *The Molière Comedies* at the Mark Taper Forum. He appeared in New York in *The Heiress* and *Arcadia* at Lincoln Center; and Off-Broadway in *Misalliance* at the Roundabout, *Hamlet* and *Much Ado about Nothing* at the New York Shakespeare Festival, *Candida* and *Macbeth* at the Riverside Shakespeare, Lee Blessing's *Fortinbras* at Signature Theatre Com-

pany and Quincy Long's *The Virgin Molly* at the Atlantic Theatre Company. At the American Repertory Theatre he appeared as Petruchio in Andrei Serban's *Taming of the Shrew* and as Jack Tanner/Don Juan in *Man and Superman* (Boston Theatre Critics Association Best Actor Award). Mr. Reilly also appeared in the premiere of *Fortinbras* at La Jolla Playhouse. Other regional credits include *All's Well That Ends Well* at Hartford Stage, *The Philanthropist* at the Long Wharf Theatre and *Romeo and Juliet* and *Love's Labour's Lost* at the Great Lakes Theatre Festival. He plays a brief Henry V in Penny Marshall's *Renaissance Man*, and has appeared on "That's Life," "Star Trek: The Next Generation," "The Perry Mason Mysteries," "Another World," "As the World Turns" and "General Hospital." As a director, his short film *The Bottom Line* recently premiered at The Dances with Films Festival and will have screened at four other festivals by year's end.

***TONY WARD** (*Evans*) is pleased to be making his SCR debut. Recent New York work includes *Wonder of the World* directed by Chris Ashley at Manhattan Theatre Club, *The Two Orphans* directed by Jayne Atkinson at the New York Shakespeare Festival, *Morphic Resonance* directed by James Naughton at the Westport Country Playhouse and *The Elephant Man*

and *Beyond the Horizon* directed by David Travis at the Connelly Theatre and *Four Summers* at the Lincoln Center Director's Lab. Regional theatre credits include *Edward II* and *As You Like It* (Stan Wojewodski) at Yale Repertory; *The Wilder Plays* and *As You Like It* (Tim Vasen and Irene Lewis) at Baltimore Center Stage; *The Steward of Christendom* (Eddie Gilbert) at the Huntington Theatre; *Arms and the Man* (Mark Rucker), *Othello* (Penny Metropoulos) and *A Doll's House* (Zelda Fichandler) with The Acting Company; and three summers at The O'Neill Center's Playwrights Conference. Film credits include Virginia Woolf's *To the Lighthouse*. Television credits include "Guiding Light." Mr. Ward received his MFA from the Yale School of Drama.

**PLAYWRIGHT,
DIRECTOR & DESIGNERS**

TED TALLY (*Playwright*) whose *Coming Attractions* received its West Coast premiere at SCR in 1982, won the Oscar for Best Adapted Screenplay for *The Silence of the Lambs*, as well as the WGA Screen Award, Chicago Film Critics Award and an Edgar from the Mystery Writers of America. In addition to *Terra Nova*, which won an Obie, and *Coming Attractions*, which won the New York Outer Critics Circle Award, his plays include *Hooters*, *Little Foot-*

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steps and *Silver Linings*. His television scripts include *The Comedy Zone*, *Hooters*, *Terra Nova* (BBC-TV) and *The Father Clements Story* (Christopher Award). Born in North Carolina, Tally was educated at Yale College and the Yale School of Drama, and has also taught at each of them. His other honors include fellowships from the NEA and the Guggenheim Foundation. He lives with his wife and two children in Pennsylvania.

MARTIN BENSON (*Director/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 Strelch'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.

ANGELA BALOGH CALIN (*Scenic/Costume Design*) returns to SCR after having designed *The Carpetbagger's Children* last season.

Her previous SCR credits include set and costume design for *Making It*, *The Lonesome West*, design for *Play Strindberg*, and sets and costumes for SCR's Educational Touring Productions *Power Play*, *Bad Water Blues*, *My Mom's Dad* and *The Day after Evermore*. She is a resident designer at A Noise Within where her designs include costumes for *The Imaginary Invalid*, *The Skin of Our Teeth*, *The Misanthrope*, *Cyrano de Bergerac*, *Another Part of the Forest* (Los Angeles Drama Critics Circle Award and Garland Award), *Little Foxes* (Garland Award), *The Seagull*, *A Winter's Tale*, *The Three Penny Opera* (Drama-Logue Award) and *Twelfth Night* (Drama-Logue Award). Ms. Calin has designed over 40 productions for local theatres and in her native Romania. Some of those productions are *The Last of Mr. Lincoln* at El Portal, *Diablogues* at the Tiffany Theatre, *The Sunshine Boys* and *Harvey* for the La Mirada Center for the Performing Arts, *Cabaret* and *Company* for the West Coast Ensemble, *Ivona*, *Princess of Burgundia* for the Odyssey Theatre, *Blood Poetry* (Drama-Logue Award) for Theatre 40, *How to Teach the History of Communism* for the Open First Theatre and *Ancestral Voices* for the Falcon Theatre. She has worked extensively in film and television in the U.S. and Romania, having 16 credits with I.R.S. Media, Cannon Films, PBS, Full



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Moon Entertainment and Romanian Films. She graduated with an MFA in set and costume design from the Academy of Arts in Bucharest. In her spare time she works at her fine arts career, having now participated in two dozen exhibitions.

JOHN PHILIP MARTIN (*Lighting Design*) designed *The Drawer Boy* and *Nostalgia* for SCR. His designs elsewhere include *Copenhagen* and *Art* at Indiana Rep; *The Tempest* at Alabama Shakespeare Festival; *The Little Mermaid* and *Coppelia* for Inland Pacific Ballet; *The Weir* and *12 Angry Men* at the Geva Theatre; *Chaps!*, *Carousel*, *Cinderella - The Musical*, *The Importance of Being Earnest* and *Greater Tuna* at PCPA/Theatrefest; *Happy Days* (also at Mabou Mines - New York City), *The Swan*, *Flying Karamozov Brothers in Le Petomane* and José Rivera's *Marisol* (Drama-Logue Award) at La Jolla Playhouse; *The Merchant of Venice*, *Shylock*, *Hamlet* (Drama-Logue Award), *A Streetcar Named Desire*, *A Christmas Carol*, *Turbo Tanzi*, *Burning Dreams* and *Death and the Maiden* at San Diego Repertory; *Candida* and *Measure for Measure* at Sacramento Theatre Company; *Leonce and Lena* and *The House Guest* at the Evidence Room; *Much Ado about Nothing*, *Henry VIII*, *Othello*, *Shoemaker's Holiday*, *As You Like It* and *Richard III* at Utah

Shakespearean Festival; *Each Day Dies with Sleep* (Drama-Logue Award) at Wilton Project; Naomi Iizuka's *Carthage* at Theatre E; *Dirigible* at Circle X Theatre Company; and *War to End War* at Sledgehammer. His designs at Universal Studios include sections of environmental lighting at Universal's Islands of Adventure as well as Dr. Doom's Fearfall and The Incredible Hulk Rollercoaster. At Universal Studios Japan he designed ET's Adventure. In 1994 Mr. Martin received a TCG/NEA Young Designer Fellowship.

MICHAEL ROTH (*Composer/Sound Design*) is pleased to be back at SCR, where his work has been heard in over 40 productions and premieres, including *The Last Night of Ballyhoo*, Donald Margulies' *Dinner With Friends* (directed by Daniel Sullivan, also seen Off-Broadway), *Sight Unseen* (also Off-Broadway), and the Culture Clash/John Glore musical adaptation of *The Birds* (also at Berkeley Rep). Other recent projects: in New York, *Talking Heads* (off-Broadway, also at the Tiffany in LA), and *The Persians* (National Actors Theatre); many collaborations with Randy Newman including SCR's *The Education of Randy Newman* (orchestrator, music director, co-conceiver with Jerry Patch, also seen in Seattle), orchestrating his *Faust*, and editing two songbooks for

Warner Bros.; at La Jolla Playhouse, over 35 productions including Tom Donaghy's *Eden Lane* and Lee Blessing's *A Walk in the Woods*, also on Broadway and PBS; with Mac Wellman, their music/theatre piece *The Allegory of Whiteness* (2001 Humana Festival, directed by Lisa Peterson), the premieres of *Bitter Bierce*, *Terminal Hip*, *Bad Penny* and *The Lesser Magoo*, and directing *Albanian Softshoe*; the *Happy Days* musical, with Garry Marshall; Anne Bogart's *The Women*; collaborating with Tom Stoppard and Carey Perloff on the American premieres of *Indian Ink* and *The Invention of Love* at ACT; Des McAnuff's film *Bad Dates*; the independent feature *Holy Days*, directed by Martin Benson; with Quincy Long, *People Be Heard*; and a new opera with Nell Benjamin. The CD of Michael's chamber opera "Their Thought and Back Again," is available through e-mail at Rothmusik@aol.com.

***RANDALL K. LUM** (*Stage Manager*) began his 14th season with *The Last Night of Ballyhoo* and is pleased to be part of SCR's 40th Season. Last season he stage managed *Major Barbara*, *Proof* and *Intimate Apparel*. Two seasons ago he had the pleasure of working on *Getting Frankie Married—and Afterwards*, *The School for Wives*, *The Homecoming* and *The Circle*. During his long asso-

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ciation as one of SCR's resident stage managers he has worked on more than a dozen world premieres and has been associated with over 65 productions. In 1997, Mr. Lum stage managed the AIDS Benefit Help is on the Way III at the Palace of Fine Arts in San Francisco. Other stage management credits include the American Conservatory Theatre in San Francisco, the Old Globe Theatre in San Diego, Berkeley Repertory Theatre, San Jose Civic Light Opera, VITA Shakespeare Festival, Pacific Conservatory of the Performing Arts, Long Beach Ballet, San Francisco Convention Bureau and Kawasaki Motorcycles. He would like everyone to take a moment to remember all those who have lost the battle and all those still suffering and fighting the AIDS epidemic.

***VANESSA J. NOON** (*Assistant Stage Manager*) was the Assistant Stage Manager on *A Christmas Carol*, *Proof*, *Two Gentlemen of Verona*, *Intimate Apparel* and *The Drawer Boy* last season. Also at SCR she stage managed *Making It*, *Nostalgia*, *The Lonesome West* and *The Countess*. Besides working at SCR, she has stage managed for the Mark Taper Forum's New Works Festival and P.L.A.Y. Tour, Shakespeare Santa Cruz, Shakespeare Festival/L.A., A Noise Within, Buena Vista Special Events at The El Capitan Theater and Universal Studios, Hollywood. She has also worked on the Academy Awards, the Primetime Emmy Awards, "America: A Tribute to Heroes" telethon, the *Pearl Harbor* movie premiere onboard the *USS John C. Stennis* in Hawaii and

the Anaheim Angels World Series Victory Celebration at Edison Field.

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 in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premiere of Terry Johnson's *Unsuitable for Adults*; 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, *Six Degrees of Separation* by John Guare, *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. His producing responsibilities involve the overall coordination of SCR's programs and projects. He has served as a consultant to the Orange County Performing Arts Center and as a theatre panelist and onsite evaluator for the National Endowment

for the Arts. He has served 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 California State University, San Francisco, 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 currently serves as President of the Theatre Communications Group (TCG), the national service organization for the professional not-for-profit theater. 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.