



43rd Season • 410th Production
SEGERSTROM STAGE / SEPTEMBER 1 - OCTOBER 8, 2006

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

NOTHING SACRED

by George F. Walker

James Youmans
AND Jerome Martin
SCENIC DESIGN

Angela Balogh Calin
COSTUME DESIGN

York Kennedy
LIGHTING DESIGN

Michael Roth
ORIGINAL MUSIC/MUSIC DIRECTION

Jeff Gifford
PRODUCTION MANAGER

Jamie A. Tucker*
STAGE MANAGER

DIRECTED BY
Martin Benson

Mary Beth Adderley, Richard Wright
and Elizabeth Adderley
HONORARY PRODUCERS

HASKELL
&
WHITE LLP
CERTIFIED PUBLIC ACCOUNTANTS
CORPORATE PRODUCER

Nothing Sacred was originally produced by Canadian Stage Company, Toronto, 1988

THE CAST

(in order of appearance)

Bailiff	<i>Jeremy Peter Johnson*</i>
Gregor	<i>Jeremy Guskin*</i>
Arkady Kirsanov	<i>Daniel Blinkoff*</i>
Yevgeny Bazarov	<i>Eric D. Steinberg*</i>
Nikolai Kirsanov	<i>Richard Doyle*</i>
Piotr	<i>Hal Landon Jr.*</i>
Fenichka	<i>Angela Goethals*</i>
Pavel Kirsanov	<i>John Vickery*</i>
Victor Sitnikov	<i>Jeff Marlow*</i>
Anna Odintsov	<i>Khristyne Haje*</i>
Sergei	<i>Isaac Nippert</i>

SETTING

Russia, 1859. Late spring.

LENGTH

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

PRODUCTION STAFF

Assistant Stage Manager	<i>Randall K. Lum*</i>
Casting	<i>Joanne DeNaut</i>
Dramaturg	<i>Linda Sullivan Baity</i>
Stage Management Intern	<i>Kristin Calhoun</i>
Assistant to the Lighting Designer	<i>Jason Bieber</i>
Deck Crew	<i>Emily Kettler, Mia Osherow, Courtney Sprague</i>
Costume Design Assistant	<i>Valerie Bart</i>
Additional Costume Staff	<i>Catherine Esera, Lisa Kovarik, Peggy Oquist, Swantje Tuobino</i>

Author's Agent - Great North Artists Management, Inc.
350 Dupont Street
Toronto, Ontario, Canada M5R1V9

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



South Coast Repertory celebrates the exciting additions to the Segerstrom Center for the Arts:
Renée and Henry Segerstrom Concert Hall
Samueli Theater

*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.*

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Russia in the Age of Turgenev

BY LINDA SULLIVAN BAITY

A direct descendant of the Romanov dynasty that had reigned since 1613, Nicholas I was “Emperor of all Russia” from 1825-55. During his thirty-year rule, absolutism flourished as the Tsar strove to suppress liberal thought, control the universities, strengthen censorship, and persecute religious and ethnic minorities.

When Alexander II succeeded his father in 1855, the Crimean War had already been raging for a year and tentative peace talks had begun. Following Russia’s humiliating defeat in 1856, the



Alexander II

Treaty of Paris brought not only a loss of territory and military superiority, but also marked the beginning of unprecedented social upheaval. The first item on Alexander’s reform agenda was to abolish that most archaic and disgraceful aspect of Russian society — the survival of serfdom.

Although the practice had long since been disappeared from the rest of civilized Europe, serfdom in Russia was protected by a rigid legal status. Russian serfs were considered the property of their owners, who could buy, sell and trade them at will. It is estimated that by the mid-19th century, as many as 40 million serfs still lived in Russia, most of whom belonged to members of the nobility.

Nihilism comes from the Latin *nihil*, which means literally “nothing.” The word was adopted by a revolutionary movement that took hold in 19th-century Russia. Nihilists believed that the old regime—including the Orthodox Church—must be destroyed before a new society based on principles of freedom and progress could be achieved. By the 1860s, most educated Russian intellectuals were Nihilists, advocating terrorism and propaganda to overthrow the Tsar and everything he represented.

Russian rulers since Catherine the Great had made halting attempts to address the scourge of serfdom with little success. Yet from the moment of his accession to the throne, Alexander II moved rapidly and effectively towards its elimination, despite vigorous objection from landowners. “It is better to abolish serfdom from above,” he warned the outraged gentry, “than to wait for the time when it will begin to abolish itself from below.”

Alexander II issued his Emancipation Manifesto in

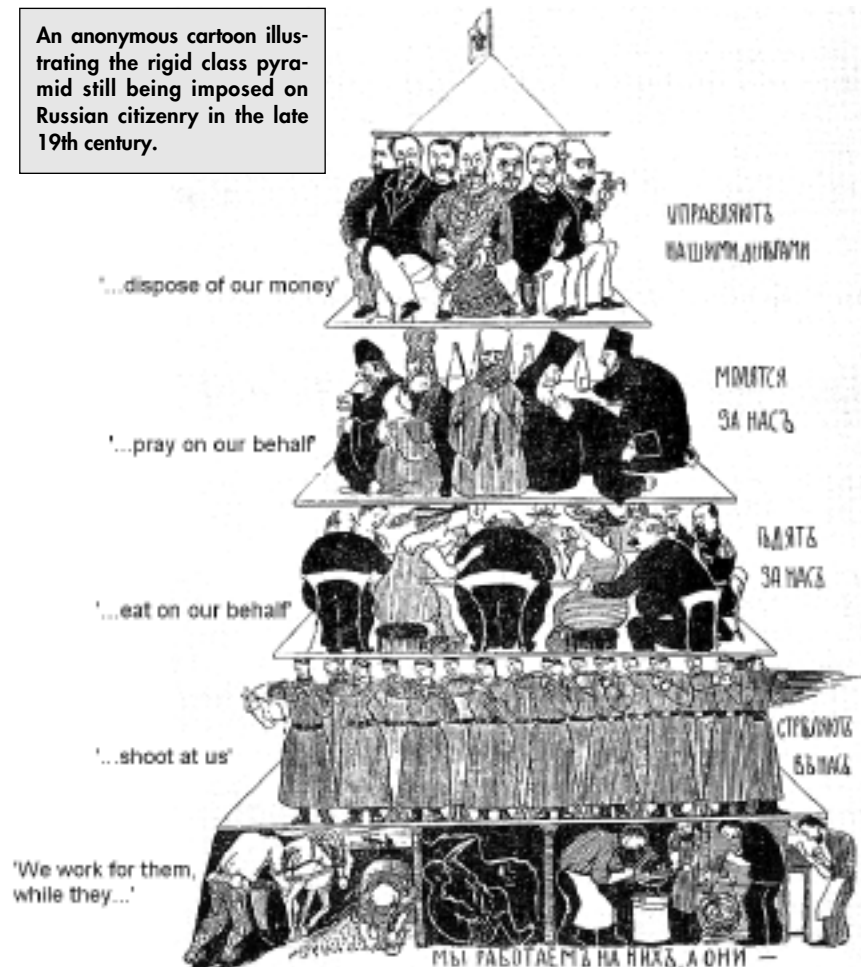
The Russian Federation covers 1/8 of the earth's surface — a total area of 6,592,812 square miles — and has the world's fifth largest population, after China, India, the United States and Indonesia.



1861, which not only gave Russian serfs their personal freedom but also required landlords to provide each family with a plot of land for a fixed rent. In addition, peasants had the right to purchase their plots with government loans to be repaid — with interest — over forty-nine years. Thus millions of emancipated serfs suddenly found themselves either landless or plunged into hopeless debt.

The abolition of serfdom was followed by many other important changes in local government, the law and the army, but the second half of Alexander's reign was characterized by repression and turmoil. Nihilists and other extreme radical factions engaged in acts of increasing terrorism that culminated in the Tsar's assassination in St. Petersburg in 1881, thus replacing Russia's greatest era of peaceful reform with a violent stride toward ultimate revolution.

An anonymous cartoon illustrating the rigid class pyramid still being imposed on Russian citizenry in the late 19th century.



Designing the World of 'Nothing Sacred'

The play takes place in Russia, in late spring, 1859. The periphery of the set should be a kind of minimalist landscape. Mostly open fields with the occasional slope. A suggestion of forests. The rest is a bare dark hardwood floor. The various locations in the play must be suggested simply with as few pieces of furniture as possible."

Playwright George F. Walker was spare with his stage directions for *Nothing Sacred*, which left a great deal of decision-making up to director Martin Benson and his stellar design team. Here's a glimpse into the creative thought processes of two of those talented artists:

SOUNDS

Nothing Sacred is clearly not a musical, so audiences may be somewhat startled to hear singing — and in Russian no less — even before the first line of dialogue has been spoken. Michael Roth's sound design for this play incorporates the actors in a highly imaginative and unique way. First, he asked a scholar-friend to translate Walker's stage directions into Russian, and then to transliterate them back into phonetic English syllables which became lyrics to accompany original music. While the words being

Angela Balogh Calin's designs include from left Arkady, Bazarov, Fenichka and Pavel.

sung may sound foreign, their meaning within the context of the play is never in doubt as Roth's unique vision adds yet another creative dimension to the fascinating onstage world of the play.

SIGHTS

The primary challenge facing Angela Balogh Calin, in addition to accurately portraying both the period and setting of the play, was to visually express the clash between classes that fuels much of the dramatic action. Members of the landed gentry in pre-revolutionary Russia strove to emulate European aristocracy in manner and fashion, in sharp contrast to the traditional rustic garb of the lower-class peasants and serfs. As a native of Romania, Calin grew up in close proximity to both the countryside and culture of Russia, which she studied intently as part of her design training. In preparing to work on *Nothing Sacred*, she returned to some of her favorite Russian painters for inspiration, including the famed portraitist Valentin

Serov (1865-1911) and Ilya Repin (1844-1930), the most celebrated Russian realist of his day.

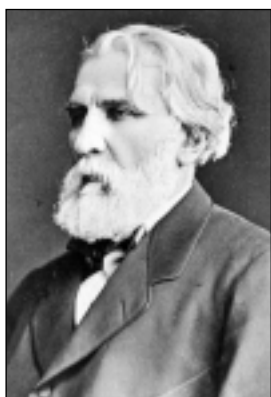
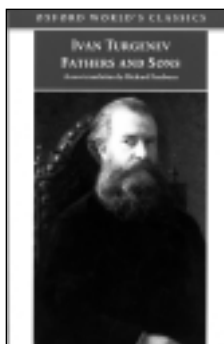


Look What's New in the Theatre Shop

FATHERS AND SONS by Ivan Turgenev.
Translated and Introduced by Richard Freeborn
(Oxford World Classics, 1991).

This contemporary rendering of Turgenev's classic masterpiece makes the age-old conflict between generations seem as fresh, outspoken and exciting as it was to those

readers who first encountered Bazarov, the book's controversial "nihilist" hero, in 1862. Turgenev paints a fascinating portrait of a Russian society teetering precariously between stagnant tradition and radical change — a potent image that continues to resonate today. As the first translator with access to Turgenev's working manuscript, Richard Freeborn also provides the first English translation of some of the great writer's preparatory sketches for the novel.



Fathers and Sons is set during the six-year period of social upheaval, from Russia's defeat in the Crimean War to the Emancipation of the Serfs in 1861. The novel's central character is Bazarov, an arrogant young medical student who has been described as the "first Bolshevik" in Russian literature. Hugely

controversial in Russia for its concern with social and political issues and its sympathetic portrayal of the revolutionary nihilist, Bazarov, the novel found much greater acceptance in France, Germany, and England. Today, *Fathers and Sons* is hailed as Turgenev's greatest achievement and is considered a vital predecessor to the works of such Russian literary giants as Tolstoy and Dostoevsky.

SOMEWHERE ELSE by George Walker
(Talonbooks, 1999).

The writer himself selected these early plays he feels have stood the test of time—four works which represent what he refers to as his "classical veneer." In them Walker honed his considerable and unique dramatic talent along "that fine line between the serious and the comic" in exotic far-flung locales. In addition to *Nothing Sacred* (1988) included are *Beyond Mozambique* (1974), which features a demonic ex-Nazi doctor whose wife thinks she's Olga in Chekhov's *Three Sisters*; *Zastrozzi: The Master of Discipline* (1977), a mocking self-parody Jacobean tragedy; and *Theatre of the Film Noir* (1980), the hit of the 1981 Toronto Theatre Festival, which is set amidst the rubble of wartime Paris.



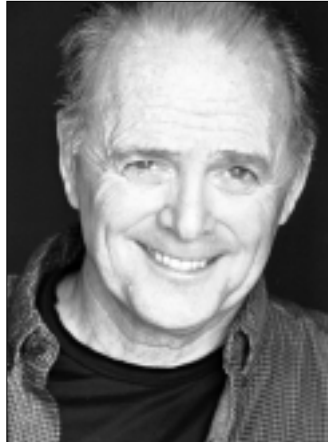
ESSAYS ON GEORGE F. WALKER: PLAYING WITH ANXIETY by Chris Johnson
(Blizzard, 1999)

Here is the first book-length examination of the work of Canada's most produced and internationally recognized playwright, who has created a substantial body of work impressed with his unique "Walker-esque" stamp. Chris Johnson incorporates insights gained from a variety of contexts — interviews with the playwright, personal anecdotes gained as an audience member and director of Walker's plays, plus critical reactions and academic treatments. Every Walker play produced to date is covered in this comprehensive and highly readable introduction to one of the most important writers in the Canadian dramatic canon.

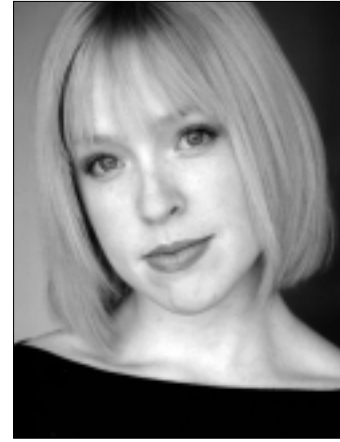




DANIEL BLINKOFF
Arkady Kirsanov



RICHARD DOYLE
Nikolai Kirsanov



ANGELA GOETHALS
Fenichka

Artist Biographies

***DANIEL BLINKOFF** (*Arkady Kirsanov*) previously appeared at SCR in *The Intelligent Design of Jenny Chow*, *Major Barbara*, *The School for Wives*, *Nostalgia*, *Pinocchio* and *A Christmas Carol*. Other Los Angeles theatre credits include *Pera Palas* at The Theatre @ Boston Court, *A Distant Shore* at the Kirk Douglas Theatre and *Road* at Yale Cabaret Blue. Regionally he has appeared in *The Imaginary Invalid* and *A Kiss for Cinderella* at The Cleveland Play House, *Are We There Yet?* and *The Seagull* at the Williamstown Theatre Festival, *Stepping Out with Mr. Markham* at The Ensemble Studio Theatre, *The Summer in Gossensass* at Theatre Row (directed by Maria Irene

Fornes), *Dinosaur Dreams* and *The Last 60 of 99* at New York Stage and Film, *The Beaux Strategem* and *Twelfth Night* at Yale Repertory Theatre, *Leander Stillwell* at Stage Left Theatre (Joseph Jefferson Citation) and *Flesh and Blood* at Chicago's Bailiwick Repertory Theatre (Joseph Jefferson nomination-Best Actor). His film and television credits include *Rockabye*, *With Honors*, *Crossing the Bridge*, *Dandelion*, "Close to Home" (recurring), "Charmed," "NYPD Blue," "Law & Order" and "Missing Persons." Mr. Blinkoff is a member of The Antaeus Company in L.A. as well as The Actors Center in New York. Mr. Blinkoff received his MFA from the Yale School of Drama.

***RICHARD DOYLE** (*Nikolai Kirsanov*) is an SCR Founding Artist. He appeared last season in *The Adventures of Pør Quinly*, *A Christmas Carol*, *Born Yesterday* and *The Caucasian Chalk Circle*; and previously in *Habeas Corpus*, as Eddie in *A View from the Bridge* (Robby Award), *Intimate Exchanges*, *The Last Night of Ballyhoo* and *A Christmas Carol*. Additional appearances include the world premieres of *The Beard of Avon*, *On the Jump* (Robby Award), *But Not for Me*, *BAFO*, *The Interrogation of Nathan Hale*, *She Stoops to Folly*, *Wit*, *Hospitality Suite* and *Highest Standard of Living*. Other credits include *Relatively Speaking*, *Proof*, *Major Barbara*, *Much Ado about Nothing*, *A Delicate*



JEREMY GUSKIN
Gregor

Balance, Of Mice and Men, Ab, Wilderness! and *Intimate Exchanges*, for which he earned a Los Angeles Drama Critics Circle Award nomination. He won an LADCC Award for his role in Sally Nemeth's *Holy Days* and was nominated for his role as Reverend Hale in *The Crucible*. "Cheers" fans will remember him as Woody's snooty father-in-law Walter Gaines. Other film and television credits include *Air Force One*, "NYPD Blue," "Sisters," movies of the week, "The Practice" and guest star appearances on "The Pretender" and "The Lot." He is a voice-over actor in animation, CD ROMs, television, radio commercials and documentaries, including the Emmy-winning series *The Living Edens* and *Impressions of California*. He also narrates the *Green and Green* "Art-in-Architecture" documentary. Mr. Doyle currently plays the villain Enoch and others on Cartoon Network's *Ben 10*.



KHRISTYNE HAJE
Anna Odintsov

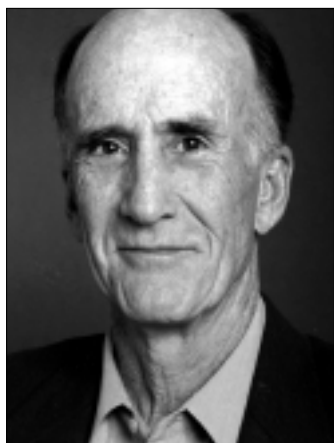
***ANGELA GOETHALS** (*Fenichka*) appeared in the Pacific Playwrights Festival reading of *Bossa Nova* but this marks her debut on the Segerstrom Stage. Theatre credits include *Be Aggressive* (La Jolla Playhouse), *Blur* (Manhattan Theatre Club), *The Mandrake Root* (Long Wharf Theatre), *As You Like It* (The Liar's Club) at The New York International Fringe Festival, *True History & Real Adventures* (Vineyard Theatre), *Romeo & Juliet* (The Present Company), *Servicemen* (New York Stage and Film), *Picnic* (Roundabout Theatre Company), *Four Baboons Adoring the Sun* (Lincoln Center Theater), *The Good Times are Killing Me* and *Approaching Zanzibar* (Second Stage Theatre) and *Coastal Disturbances* (Circle in the Square). Film credits include *Spanglish*, *Changing Lanes*, *Storytelling*, *Jerry Maguire*, *V.I. Warshawski*, *Triple Bogey on a Par Five Hole*, *Home Alone*, *Heartbreak Hotel*, *Rocket Gibraltar* and the



JEREMY PETER JOHNSON
Bailiff

soon-to-be-released *Behind the Mask*. Television appearances include "Grey's Anatomy," "24," "The Brotherhood of Poland, New Hampshire" (created by David E. Kelley), "Do Over," "Boston Public," "Without a Trace," "The Education of Max Bickford," "Phenom," "The Tracey Ullman Show," "H.E.L.P.," "The Equalizer," "Saturday Night Live" and the television movies *Stealing Christmas* (Comedy Central), *Porn N' Chicken* and *Traitor in My House*. She is a proud member of The Antaeus Company.

***JEREMY GUSKIN** (*Gregor*) is making his SCR debut. Theatre credits include *Shakespeare* at the Alex Theatre; *A Midsummer Night's Dream* at The Lost Studio; *Basketball Jones* at The New Victory Theatre; *The Jungle Book* at The Center Theatre; *The Eight* at Improv Olympic; *Macbeth* at Riverside Shakespeare Co.; *The Bear*, *The Wedding*, *Elec-*



HAL LANDON JR.
Piotr



JEFF MARLOW
Viktor Sitnikov



ISAAC NIPPERT
Sergei

tra and *The Lower Depths* at the Moscow Art Theatre; *Charlotte's Web* at TheatreWorks, USA; *The Duchess of Malfi* at the Knightsbridge Theatre; *Murder Mayhem* at The Producers' Club; *Fortinbras* at the 78th Street Theatre Lab; and *Rosencrantz and Guildenstern are Dead* at the Kraine Theater. Film credits include *Pulse*, *Art School Confidential*, *Twisted Path*, *Surviving Eden*, *Admiring Melora*, *Simone*, *Kennedy Space Center*, *Smoke and Mirrors*, *The Son of Sam Greenbaum*, and *Damned*. Television appearances include "Alias," "Love, Inc.," "Navy NCIS," "Rock Me Baby," "NYPD Blue," "Angel," "Strong Medicine," "Six Feet Under," "Do Over," "Septu-plets," "ER," "Even Stevens," "Roswell," "The Geena Davis Show," "Hang Time," "The King of Queens," "JAG" and "Shuffle." Mr. Guskin received his MA from Carnegie Mellon University and The Moscow Art Theatre School.

***KHRYSTYNE HAJE** (*Anna Odintsov*) returns to SCR after making her debut in the world premiere of Noah Haidle's *Princess Marjorie*. Theatre credits include *Profit* at the Eclectic Company Theatre, *Suburban Motel: Featuring Loretta* at Garry Marshall's Falcon Theatre and *Moon Over Buffalo* at the Pasadena Playhouse. A native Californian, Ms. Haje started her Emmy-Award-winning career at age 14 as a fashion model. She quickly progressed to commercials, starring roles in network TV movies and her role as Simone on ABC's five-year hit "Head of the Class." Among her film credits, she was privileged to be cast in *Man of the Year*, John Ritter's final film. She was awarded the Civilian Medal of Honor from the U.S. Department of Defense, for entertaining U.S. troops in the Persian Gulf with Bob Hope during the first Gulf War. Ms. Haje's personal life is spent in New York, Los Angeles, and

the northern California Redwoods, where she maintains a preserve. As a founding member of ECO, the Earth Communications Office, she works consciously to protect our delicate ecosystems.

***JEREMY PETER JOHNSON** (*Bailiff*) is making his SCR debut. Theatre credits include *Shakespeare's R & J* and *Before the Dawn* Off-Broadway, *The Musical Comedy Murders of 1940* at the Hilton Head Arts Center, *For the Love of Tiffany* at The New York International Fringe Festival and *The Time of Your Life* with the Open Fist Theatre Company. Film credits include *My Best Friend's Wedding*, *Into the Fire*, *Prison Song*, *The Homecoming*, *The Surprise* and *The Devil's Film-maker: Bobica*. On television he has appeared on "Las Vegas," "All My Children" and "As the World Turns," in addition to many commercials. Thank you to MBA, AKA and CCN.



ERIC D. STEINBERG
Yevgeny Bazarov



JOHN VICKERY
Pavel Kirsanov

***HAL LANDON JR.** (*Piotr*) is an SCR Founding Artist who recently appeared in *Man from Nebraska*, *Born Yesterday*, *The Caucasian Chalk Circle*, *A View from the Bridge*, *Habeas Corpus*, *Cyrano de Bergerac*, *Safe in Hell*, *Antigone*, *The Drawer Boy* (LADCC Award nomination), *Two Gentlemen of Verona*, *Major Barbara*, *Getting Frankie Married — and Afterwards*, *The School for Wives*, *Much Ado about Nothing*, *Entertaining Mr. Sloane*, *The Hollow Lands*, *True West*, *Play Strindberg*, *Tartuffe* and *Ab, Wilderness!* Other credits include *Arcadia*, *Our Town*, *Sidney Bechet Killed a Man*, *BAFO*, *Six Degrees of Separation*, *An Ideal Husband*, *A Mess of Plays* by Chris Durang, *The Things You Don't Know*, *Faith Healer*, *Ghost in the Machine*, *Green Icebergs*, *Morning's at Seven*, *Dancing at Lughnasa*, *The Miser*, *Our Country's Good* and *Waiting for Godot*. He created the role of Ebenezer Scrooge in SCR's

A Christmas Carol, and has performed it in all 26 annual productions. He appeared in *Leander Stillwell* at the Mark Taper Forum and in *Henry V* at The Old Globe in San Diego. Other resident theatre roles include Salieri in *Amadeus*, Malvolio in *Twelfth Night* and Gordon Miller in *Room Service*. Among his film credits are *Trespass*, *Pacific Heights*, *Almost an Angel*, *Bill and Ted's Excellent Adventure* and *Playing by Heart*.

***JEFF MARLOW** (*Viktor Sitenikov*) is thrilled to be making his SCR debut. Theatre credits include *And the Winner Is* (Laguna Playhouse), *You Can't Take it With You* (Geffen Playhouse), *The Sleeper* (Laguna Playhouse), *The Story* (International City Theatre), *Indoor/Outdoor* (The Colony Theatre), *Medea* (The Theatre @ Boston Court, L.A. Drama Critics Circle Award nomination, Best Featured Performance), *Around the World in 80 Days* (The

Colony Theatre, L.A. Ovation Award nomination, Best Supporting Actor) and *The Adding Machine* (Sacred Fools, LA Weekly Award nomination, Best Supporting Actor). Mr. Marlow's television credits include "Grey's Anatomy," "Without a Trace," "The Bernie Mac Show," "Judging Amy," "Strong Medicine," "Passions" and the pilot "Astronauts." Film credits include the recently-released *Akeelah and the Bee*, *I-See-You.Com* with Beau Bridges and *The Hebrew Hammer* with Adam Goldberg. Brought up in Belgium, he is a graduate of Northwestern University and the London Academy of Performing Arts.

ISAAC NIPPERT (*Sergei*) is making his SCR debut after having recently completed SCR's Professional Intensive Program. He is one of three founding members of Rogue Theatrics, a theatrical production company. Theatre credits include *Barefoot in the Park*,

The Eight: Reindeer Monologues, Marley's Ghost, Frozen Dog, Scenescapes and *The Holiday Princess Show* at Rogue Theatrics; *Bus Stop* at the Curtain Players; *Murder in Green Meadows* at the Worthington Theatre; and *Marley's Christmas* with Jeff Goode Entertainment. His film credits include *Ricky is Famous* and *The Kiss*.

***ERIC D. STEINBERG** (*Yevgeny Bazarov*) appeared at SCR in *Antigone, Ghost in the Machine, Ballad of Yachiyo* and the Pacific Playwrights Festival reading of *99 Histories*. He is an actor and artist originally from Washington, D.C. He has worked in repertory theatre, television and film internationally. Theatre work includes many performances at the Mark Taper Forum, the Ahmanson, Actors Theatre of Louisville, the Intiman and ACT in Seattle among others. Recent film and television credits include the Korean film *Love Talk* (Berlin, New York) and guest appearances on "Daybreak," "24," "Numb3rs," "NCIS" and "Stargate SG-1" among others. He is grateful to SCR for granting another opportunity to work under the best conditions with the best artists on the best material.

***JOHN VICKERY** (*Pavel Kirisanov*) appeared at SCR last in *Princess Marjorie*. He has also appeared in the NewSCRipts reading of *New York is Bleeding*; the Pacific Playwrights Festival readings of *Singing Forest* and *Safe in Hell*; and in the productions of *The Cherry*

Orchard, The Misanthrope and *Heartbreak House*. On Broadway he appeared in *The Lion King, The Sisters Rosensweig, The Real Thing, Eminent Domain, Ned and Jack* and *Macbeth*. Off-Broadway appearances include *The Vampires, The Death of Von Richthofen, Henry IV – Part I, American Days* and *Looking Glass*. Regional theatre credits include *The Lion King* at the Pantages Theatre; *The Black Rider* at the Ahmanson; *Singing Forest* at Long Wharf Theatre; *Arcadia, Richard II, Aristocrats, Made in Bangkok* and *Stuff Happens* at the Mark Taper Forum; *The Royal Family* at the McCarter Theatre; *Richard II* at Yale Repertory Theatre; *I Hate Hamlet* at the Royal George Theatre; *Tartuffe* and *Don Juan* at Huntington Theatre Company; *Romeo & Juliet, The Seagull* and *Macbeth* at La Jolla Playhouse; *The Caretaker* at L.A. Theatre Centre; and *Julius Caesar* at The Old Globe. Film and television credits include *Murder by Numbers, Dr. Giggles, Rapid Fire, Patriot Games, Big Business, "Babylon 5," "Star Trek: Deep Space Nine," "Star Trek: The Next Generation," "Star Trek: Enterprise," "Frasier," "NYPD Blue"* and *"Without a Trace."* For Jen and Alexandria.

PLAYWRIGHT, DIRECTOR & DESIGNERS

GEORGE F. WALKER (*Playwright*) is one of Canada's most prolific and widely produced playwrights. He has received nine Chalmers Awards,

five Dora Awards, and two Governor General's Awards. His plays have met with critical and popular success in hundreds of productions worldwide; they have been translated into German, French, Hebrew, Turkish, Polish, Portugese, Spanish, Hungarian, Mandarin, and Japanese. In 1997, *Suburban Motel* — six plays located in the same motel room — premiered in Canada under Walker's direction at Factory Theatre in Toronto, and in New York at Rattlestick Productions. Since then individual plays from the series have had numerous productions throughout the US and the UK and all six plays were presented at the Schaubühne in Berlin and in Munich at the Bavarian State Theatre. Walker's latest play *Heaven* opened to rave reviews January 2000 at Canadian Stage Company in Toronto and has since had successful US productions at the Woolly Mammoth Theatre and Yale Repertory Theatre. It has also had various productions in Germany including the Theatre Kammerspiele in Magdeburg, Theater Schleswig and the Landestheater Wuerttemberg-Hohenzollern, (LTT), Tuebingen. In addition to his playwriting, he has written extensively for television and radio. Included in his list of credits are Creative Consultant to CBS's "Due South" and to Ken Finkleman's "Newsroom" for CBC. He currently created, wrote and produced three seasons of the CBC series "This is Wonderland" with his writing

partner Dani Romain. He also co-wrote with her the feature *Niagara Motel* for Muse/Indian Grove Productions, based on three of the plays from his *Suburban Motel* cycle. Most of Walker's plays have been published, including *Heaven, Suburban Motel, Nothing Sacred, Criminals in Love, Zastrozzi, Love and Anger, Better Living* and *Escape from Happiness*.

MARTIN BENSON (*Director/Artistic Director*), co-founder of SCR with his colleague David Emmes, has directed nearly one third of the plays produced here. 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 (LADCC) 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 *Ab, 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 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 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.

JAMES YOUMANS (*Co-Scenic Design*) previously designed *Intimate Exchanges, The Drawer Boy, The Homecoming, Amy's View, Ab, Wilderness!, Arcadia* and *Raised in Captivity* (for which he won *Drama-Logue* and *Robby Awards*) at

MARY BETH ADDERLEY, RICHARD WRIGHT and **ELIZABETH ADDERLEY** (*Honorary Producers*) are returning for the fourth time as underwriters. The trio previously underwrote *Terra Nova* in 2003-04. They were also Season Producers in 2004-05, and Honorary Producers last season of *The Caucasian Chalk Circle*. Mary Adderley has the distinction of being the only member of SCR's Board of Trustees who was once an SCR actor, having appeared in many productions during the 1970s.

HASKELL & WHITE LLP (*Corporate Producer*) is underwriting its seventh Segerstrom Stage production. Haskell & White LLP was founded in 1988 by Steven P. Haskell and David R. White and is one of Southern California's largest local accounting firms. Vice President Rick Smetanka said, "As a firm that was born in Orange County and has grown and prospered here, we feel fortunate that we can contribute in a small way to helping make ours a thriving arts community."

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SCR. Among his other credits are the Broadway production of *Swinging on a Star*; and the Off-Broadway productions of *Burley Grimes* (New World Stages); *Rope* (The Zipper); *Almost Maine* (The Daryl Roth Theatre); *Address Unknown* (Promenade Theatre); *Matt and Ben*, *Gone Home* (Manhattan Theatre Club); *Hold Please* (The Working Theater); *Summer of '42* (Variety Arts Theater); *Down the Garden Paths* (Minetta Lane Theatre); *The Country Club* (Greenwich House Theatre); *Hedwig and the Angry Inch* (Jane Street Theatre); *After Play* (Theater Four); *Jeffrey* (Minetta Lane Theatre); *Sight Unseen* (Orpheum Theater); *Zombie Prom* (Variety Arts Theater); *The Petrified Prince* (NYSF); *Pterodactyls*, *The Swan*, *Raised in Captivity*, *Bella*, *Belle of Byelorussia* (Drama Desk nomination) and *Nicky Silver's Fit to be Tied* (Playwrights Horizons). Regionally his work has been seen at Guthrie Theater, McCarter Theatre, Hartford Stage, Goodspeed Opera House, Long Wharf Theatre, Seattle Repertory, A.C.T., George Street Playhouse, Denver Center Theatre, Huntington Theatre Company, Mark Taper Forum, The Old Globe, and La Jolla Playhouse. Tours include Mickey's Magic Show (Disney Live), *Cinderella* (National), *Grease* (National), Barry Manilow's *Showstoppers* and *Hedwig and the Angry Inch*. He has designed television Studio Sets for The Golf Channel, College Sports Television, News 12, HD Net-

works and The Outdoor Life Network. Upcoming is *1776* for the Guthrie Theater.

ANGELA BALOGH CALIN (*Costume Design*) designed last season's *The Real Thing*, *The Studio* and *Dumb Show*, and the Theatre for Young Audiences productions of *The Adventures of Pør Quinly* and *Bunnicula*. Her previous SCR credits include set and costume design for *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 *The Matchmaker*, *The Price*, *Bus Stop*, *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 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 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, *Diablogues* at the Tiffany Theatre, *The Sunshine*

Boys and *Harvey* for La Mirada Center for the Performing Arts, *Ivona, Princess of Burgundia* for the Odyssey 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.

YORK KENNEDY (*Lighting Design*) has designed for theatres across America and Europe including Berkeley Repertory, Seattle Repertory, American Conservatory Theater, The Old Globe, Alley Theatre, Dallas Theater Center, Yale Repertory, Brooklyn Academy of Music and the Whitney Museum in New York. His awards for theatrical lighting design include the *Drama-Logue*, San Diego Drama Critics Circle, *Back Stage West* Garland, Arizona Theatre Award and the Bay Area Theatre Critics Circle Award. In the dance world he has designed and toured with Malashock Dance throughout Eastern Europe and the United States. As an architectural lighting designer, he has designed lighting for numerous themed environments, theme parks and museum projects all over the world, including the Sony Metreon Sendak Playspace (2000 I.E.S. Award) in San Francisco; Warner Bros. Movie World in Madrid; Le

Centre de Loisirs in Morocco; and The LEGO Racers 4D attraction in Germany, Denmark, England and the U.S. His recent theatre projects include The Shakespeare Festival this summer and *A Body Of Water* at The Old Globe, *Born Yesterday* at SCR and *The Master Builder* at Aurora Theatre Company. A graduate of the California Institute for the Arts and the Yale School of Drama, Mr. Kennedy lives in Berkeley, CA.

MICHAEL ROTH (*Original Music and Music Direction*) is a composer, musician, and sound designer whose work encompasses chamber music, theatre, opera, film and dance. He is honored that his work has been heard in over 45 productions and premieres at SCR, including Donald Margulies' *Brooklyn Boy* (also on Broadway, directed by Daniel Sullivan), *Dinner with Friends* and *Sight Unseen* (both also seen Off-Broadway), the Culture Clash/ John Glore musical adaptation of *The Birds* (also at Berkeley Repertory) and many others, from Martin Benson's production of *The Crucible* to the world premiere of Noah Haidle's *Mr. Marmalade*. Other recent projects include: in New York, *The Persians* (National Actors Theatre, also at The Shakespeare Theatre in DC), *People Be Heard* (music/theatre with Quincy Long, Playwrights Horizons), *Talking Heads* (Off-Broadway, also in L.A.), *Going to St. Ives* (Off-Broadway, also La Jolla); many collaborations with

Randy Newman including SCR's *The Education of Randy Newman* (also seen in Seattle), orchestrating *Faust*, and editing three anthology songbooks for Alfred Music/Warner Bros.; for the UN, the music and sound for an interactive DVD about landmine safety; at La Jolla Playhouse, over 35 productions and premieres including Lee Blessing's *A Walk in the Woods* (also Broadway and PBS); with Mac Wellman, many collaborations including *The Allegory of Whiteness* (music/theatre, Humana Festival, 2001), *Bitter Bierce* (New York, L.A.) and *Terminal Hip*; 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 American Conservatory Theater; Des McAnuff's film *Bad Dates*; and, upcoming, a new music/theatre collaboration with Alice Ripley and Matt Wilder's film *Your Name Here*. Mr. Roth's work, including his chamber opera, *Their Thought and Back Again*, is available via iTunes and myspace.com/rothmusik.

***JAMIE A. TUCKER** (*Stage Manager*) completed his MFA in Dance, specializing in Stage Management, at UCI in 1994. Last season he stage managed *The Caucasian Chalk Circle*, *Bunnicula*, *Hitchcock Blonde* *The Real Thing* and his fifth season of *La Posada Mágica*. Previously he stage managed *A View from the Bridge*, *The*

Clean House, *The Retreat from Moscow*, *Anna in the Tropics*, *Lovers and Executioners*, *Intimate Exchanges*, *Mr. Marmalade* and assisted on *A Naked Girl on the Appian Way*. He also 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 workshop production of *Landlocked*. 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 or riding his bike down PCH.

***RANDALL K. LUM** (*Assistant Stage Manager*) begins his 17th season after spending the summer stage managing his good friend Amy Freed's play *Restoration Comedy* for California Shakespeare Theater in Northern California. Last season he stage managed *Blue Door*, *Man From Nebraska*,

Born Yesterday and *The Further Adventures of Hedda Gabler*. Two seasons ago he worked on *Brooklyn Boy*, *Habeas Corpus*, *Vesuvius*, *Princess Marjorie* and made his Argyros Stage Managing debut with *On the Mountain*. During his long association as SCR's resident stage manager, he has worked on more than two dozen world premieres and has been associated with over 80 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 Theater in San Francisco, The Old Globe 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.

DAVID EMMES (*Producing Artistic Director*) is co-founder of SCR. 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 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 and the California Arts Council (CAC), and site visitor for the CAC; 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 and the University of California, Irvine. 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.