



38th Season • 370th Production  
SECOND STAGE / JANUARY 22 THROUGH FEBRUARY 24, 2002

# South Coast Repertory

David Emmes  
*Producing Artistic Director*

Martin Benson  
*Artistic Director*

*presents the World Premiere of*

# MAKING IT

*by* JOE HORTUA

*Scenic and Costume Design*  
ANGELA BALOGH CALIN

*Lighting Design*  
GEOFF KORF

*Dramaturg*  
JERRY PATCH

*Stage Manager*  
\*VANESSA J. NOON

*Production Manager*  
JEFF GIFFORD

*Directed by*  
DAVID EMMES

*This play was developed in part with the support of the 2001 Sundance Theatre Lab.*

## CAST OF CHARACTERS

*(in order of appearance)*

Dora ..... \* *Jennifer Griffin*  
Jack ..... \* *Heath Freeman*  
Paolo ..... \* *JD Cullum*  
Claire ..... \* *Laura Hinsberger*  
Mo ..... \* *Dileep Rao*  
Haji ..... \* *Assaf Cohen*  
Leonard ..... \* *Nicholas Hormann*

### SETTING:

*A restaurant. New York City.*

### LENGTH:

*Approximately two hours, including one 15-minute intermission*

### PRODUCTION STAFF

Casting Director ..... *Joanne DeNaut*  
Production Assistant ..... *Karen Cecilio*  
Assistant to the Lighting Designer ..... *Celeste Thompson*  
Stage Management Intern ..... *Chrissy Church*

*Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance. 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.*

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

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# Half Empty . . .

“Success is man’s god.” –Aeschylus, 460 BC



“I think the American Dream for most people is just survival.”  
–Sandy Scholl, cleaning service owner,  
quoted in *The Great Divide*, by Studs Terkel (1988)



“The American Dream, the idea of the happy ending, is an avoidance of responsibility and commitment. The American Dream is really money.”

–Jill Robinson, *American Dreams, Part I*, by Studs Terkel (1980)



“Ambition often puts Men upon doing the meanest offices; so climbing is performed in the same position with creeping.”  
–Jonathan Swift, *Thoughts on Various Subjects*



“Every man of ambition has to fight his century with its own weapons. What this century worships is wealth. The God of this century is wealth. To succeed one must have wealth. At all costs one must have wealth.”

–Oscar Wilde, *An Ideal Husband*



“The most costly of all follies is to believe passionately in the palpably not true. It is the chief occupation of mankind.”

–H.L. Mencken

## From ‘American Tune’

...I don't know a soul who's not been battered  
I don't have a friend who feels at ease  
I don't know a dream that's not been shattered  
Or driven to its knees  
Oh, but it's alright, it's alright  
We've lived so well so long  
Still, when I think of the road we're travelling on  
I wonder what's gone wrong,  
I can't help it, I wonder what's gone wrong

And I dreamed I was dying  
I dreamed that my soul rose unexpectedly  
Looking back down at me, smiling assuredly  
And I dreamed I was flying  
And high up above my eyes could clearly see  
The Statue of Liberty  
Sailing away to sea  
And I dreamed I was flying

We come on the ship we call the Mayflower  
We come on the ship that sailed the moon  
We come in the age's most uncertain hour  
And sing an American tune...

– Paul Simon, *Charing Cross Music*, BMI  
There Goes Rhymin' Simon,  
Warner Bros. Records



Success is counted sweetest  
By those who ne'er succeed.  
To comprehend a nectar  
Requires sorest need.

–Emily Dickenson, 1859



“These days are dangerous;  
Virtue is choked with foul ambition,  
And charity chased hence by rancor's hand.”

–William Shakespeare, *Henry VI, Part II*



# . . . Half Full

“... Come, my friends,  
‘Tis not too late to seek a newer world.”  
–Alfred Lord Tennyson, *Ulysses*



“The daily diary of the American dream.”  
–advertisement for The Wall Street Journal



“It is a grand thing to rise in the world. The ambition to do so is the very salt of the earth. It is the parent of all enterprise, and the cause of all improvement.”  
– Anthony Trollope, *Is He Popinjoy?*



“Ambition is an uncomfortable companion many times. He creates a discontent with present surroundings and achievements; he is never satisfied but always pressing forward to better things in the future. Restless, energetic, purposeful, it is ambition that makes of the creature a real man.”  
–Lyndon B. Johnson



“Success is a great deodorant. It takes away all your past smells.”  
–Elizabeth Taylor

## From ‘New York, New York’

Start spreadin’ the news  
I’m leavin’ today  
I want to be a part of it  
New York, New York...

I want to wake up in a city that doesn’t sleep  
And find I’m king of the hill  
Top of the heap

These little town blues  
Are melting away  
I’ll make a brand new start of it  
In old New York

If I can make it there  
I’ll make it anywhere  
It’s up to you  
New York, New York

–John Kander/Fred Ebb  
EMI-Capitol



“There’s no country I’ve been to where people... so often ask you, ‘What do you do?’ And, being American, many’s the time I’ve almost asked that question, then realized it’s good for my soul not to know, not to rank everybody every minute of the day.”

–Arthur Miller



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Karen R. Lloyd  
Gene E. Phillips



ASSAF COHEN  
*Haji*



JD CULLUM  
*Paolo*



HEATH FREEMAN  
*Jack*

## Artist Biographies

**\*ASSAF COHEN** (*Haji*) is making his SCR debut. His regional theatre credits include *Macbeth* and *Tell the Tales of Shakespeare* at San Francisco Shakespeare Festival; *Becket* and *Shorts Festival* at Marin Theatre Company; *A Question of Mercy* at the Magic Theatre; *The Man Who Came to Dinner* at TheatreWorks; *A Midsummer Night's Dream*, *The Taming of the Shrew* and *Robin Hood* at Marin Shakespeare Festival; *Love's Labour's Lost* and *Man of La Mancha* at PCPA TheatreFest; and the title role in *Picasso at the Lapin Agile* at Holmdel Theatre Festival in New Jersey. Cohen has appeared in the film *Scream* and on television in "Party of Five." He holds an MFA from Rutgers University and wish-

es to thank his family and friends for the love and support.

**\*JD CULLUM** (*Paolo*) is making his SCR debut. Originally from New York City, he has performed on and Off-Broadway alongside distinguished performers such as Geraldine Page, Uta Hagen, Amanda Plummer, Philip Bosco, Victor Garber, as well as his father, actor John Cullum. Recent L.A. appearances include *Joe Louis Blues* (Tiffany Theatre), *The Lady's Not For Burning* (Malibu Stage) and *Side Man* (Pasadena Playhouse). Other notable productions include *Waiting for Godot* (Matrix Theatre), *Affliction of Glory* (Getty Center), *The Liar* (Secret Rose Theatre) and *The Cripple of Inish-*

*maan* (Geffen Playhouse). Recent on camera work includes "Judging Amy," "NYPD Blue," *Dead Last* and *\*61*.

**\*HEATH FREEMAN** (*Jack*) is making his SCR debut. His theatre credits include *The Winter's Tale*, *Never in My Lifetime*, *Road's End*, *Love and Manipulation* and *Altamont Now!* at the University of Texas and *The Lines*, *The Corn is Green* and *Rivers and Ravines* at NYU Tisch School. Film and television credits include *The Painting*, *Sophie*, *Running the Gambit*, *Perfection in a Wall*, *I Like to Eat Jam*, *The Grim Vaguery*, "E.R." and "Rhonda's Lament."

**\*JENNIFER GRIFFIN** (*Dora*) is pleased to return to SCR where she



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JENNIFER GRIFFIN  
*Dora*



LAURA HINSBERGER  
*Claire*



NICHOLAS HORMANN  
*Leonard*

made her debut as Lily in *Ah! Wilderness*. Her regional theatre credits include Medea in *Sexual Mythology* at the Baltimore Theatre Project, Kate in *Taming of the Shrew* and Titania in *A Midsummer Night's Dream* at the San Antonio Shakespeare Festival, Desdemona in *Othello* at the Fort Worth Shakespeare Festival, Mrs. Linde in *A Doll's House* and Peggy in the premiere of Octavio Solis' *Santos and Santos* at the Dallas Theatre Center, and Fran in the premiere of James McClure's *Fran and Brian* at the Arkansas Repertory Theatre. An oft seen company member of the award-winning LA theatre troupe Bottom's Dream, she was nominated for an LA Ovation Award for her portrayal of Clytemnestra in *Elektra Fugues*. Her film credits include *Vanilla Sky*, *A Perfect World*, *JFK*, *The Stars Fell on Henrietta* and two recent indies *Hotel Lobby* and *Would I Lie to You?* Television credits include "Six Feet Under," "The X-Files," "Angel," "Judging Amy,"

"Snoops," "Profiler," "Time of Your Life," "Nothing Sacred," "Cybill" and "Foxworthy"; the made-for-television movies *Only in America: The Life and Crimes of Don King*, *Murder in the Heartland* and *Margaret Bourke-White*.

**\*LAURA HINSBERGER** (*Claire*) made her Equity debut at SCR in Shaw's *Pygmalion*. A graduate of SCR's Professional Conservatory, she has also appeared in SCR's productions of *All My Sons*, *Death of a Salesman* and the staged reading of *Drink Me*. Some of her other regional credits include: *Rocket to the Moon* with the Hunger Artists, *Very Truly Yours* at the Tiffany Theater and *Under Milk Wood* at the Hudson Theater. Ms. Hinsberger received her MFA from the American Conservatory Theater in San Francisco, where she appeared in productions of *Three Sisters*, *Romeo and Juliet*, *The Kentucky Cycle*, *The Caucasian Chalk Circle* and *Company*.

**\*NICHOLAS HORMANN** (*Leonard*) last appeared at SCR as Teddy in *The Homecoming* and Tobias in *A Delicate Balance*. Before that he played Laurence Olivier in *Orson's Shadow* at the Globe Theatres (San Diego). Other SCR credits include Henry Higgins in *Pygmalion*, Charles Condomine in *Blithe Spirit*, Tesman in *Hedda Gabler*, John in *Lips Together, Teeth Apart*, Beverly Carlton in *The Man Who Came to Dinner*, Prosper Blondlot in *The Company of Heaven* and Spindlequick in *Boundary Waters*. He appeared on Broadway in *Execution of Justice*, *Saint Joan*, *The Visit*, *A Member of the Wedding* and *Moose Murders*. His Off-Broadway appearances include new plays at the Public Theater, Playwrights Horizons, the Manhattan Theater Club, Second Stage and Chelsea Theater Center. Elsewhere, he has performed at ACT (San Francisco), La Jolla Playhouse, Mark Taper Forum, Ahmanson, McCarter Theater (Princeton), Huntington Theater (Boston), Williamstown Theater Festi-



*Ranked #1 in Orange County  
for six consecutive years.*





DILEEP RAO  
*Mo*

val, Kennedy Center, the O'Neill Center, Sundance Institute, Milwaukee Repertory and the Edinburgh Festival Fringe. He most recently performed in *1776* for the Reprise! Broadway series in Los Angeles. He has appeared in numerous television movies and series. Mr. Hornmann has received grants from the NEA and the Sears Foundation to serve as an Affiliate Artist and has taught at the American Academy of Dramatic Arts and the SCR Professional Conservatory. He studied Asian history and piano at Oberlin and has an MFA from the Yale School of Drama.

\*DILEEP RAO (*Mo*) is making his SCR debut. Theatre credits include *Indian Ink*, *The Lover*, *Tartuffe*, *Purple Dust*, *Three Sisters*, *Escape from Happiness* and *Sure Thing* at the American Conservatory Theatre, *Sturm and Durang* at the Secret Rose Theatre. Film and television credits include "Heroes Always Die," *A Promise Broken* and *Catfish Blues*.

## PLAYWRIGHT, DIRECTOR & DESIGNERS

JOE HORTUA (*Playwright*) is a writer whose work has been read and staged in New York City at Playwrights Horizons, MCC Theatre, the Actors Studio, Second Stage Theatre Company, Rattlestick Theatre Productions, Rising Phoenix Repertory and the LABrynth Company. In London and abroad: the Royal Court Theatre and the American Theatre Company of Brussels. Regional: The Geva Theatre in Rochester, the Chicago Dramatists Workshop and the Sundance Institute. *Sick*, a short screenplay he wrote, was produced by Film Forge Productions and directed in the Summer of 2000 by the theatre director Ron Daniels. He was Playwright-in-Residence at the 2001 Chautauqua Summer Festival. *Making It* was selected by the Sundance Theatre Laboratory last summer, where it was developed for three weeks in Utah. His next play has been commissioned by SCR.

DAVID EMMES (*Director/Producing Artistic Director*) is co-founder and Producing Artistic Director of SCR, one of the largest professional resident theatres in California. He has received numerous awards for productions he has directed during SCR's 37-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). Recent 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 1990 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 board of the California Theatre Council, 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.

ANGELA BALOGH CALIN (*Scenic/Costume Designer*) is excited to be back at SCR collaborating for the first time with David Emmes. Her previous SCR credits include set and costume design for *The Lonesome West*, the set design for *Play Strindberg* as well as the 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 Misan-*



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*thrope, Cyrano de Bergerac, The Other 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 country 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 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.

**GEOFF KORF** (*Lighting Designer*) has designed lighting for the SCR productions of *Hold Please, Art, Entertaining Mr. Sloane, Amy's View, The Summer Moon, References to Salvador Dali Make Me Hot* and *Two Sisters and a Piano*. Recently at the Mark Taper Forum, he designed the lighting for the *The Body of Bourne*, directed by Lisa Peterson. On Broadway, he designed the lighting for August Wilson's *Two Trains Running*, directed by Lloyd Richards. For Cornerstone Theater, he designed Shishir Kurup's *An Antigone Story, Los Biom-bos/The Screens*, directed by Peter Sellars and *Medea/Macbeth/Cinderella*, directed by Bill Rauch and Tracy Young. Regionally, his designs have appeared in productions at La Jolla Playhouse, Old Globe Theatre, Geffen Playhouse, Seattle Repertory Theatre, Goodman Theatre, Trinity Repertory, Yale Repertory Theatre, The Kennedy Center, Huntington

Theatre, Actors Theatre of Louisville, The Guthrie Lab, The Children's Theatre Company of Minneapolis, Chicago Children's Theatre and Stage One in Louisville. Mr. Korf is a member of the ensemble of Cornerstone Theater, and he is a graduate of California State University, Chico and the Yale School of Drama.

**\*VANESSA J. NOON** (*Stage Manager*) returns to SCR having previously stage managed *Nostalgia, The Lonesome West* and *The Countess*. Besides working at SCR, she has stage managed for the Mark Taper Forum's New Works Festival & P.L.A.Y. Tour, Shakespeare Santa Cruz, Shakespeare Festival/L.A. and A Noise Within. She has been a production assistant on the Academy Awards, the Primetime Emmy Awards, the Democratic National Convention at The Staples Center and "America: A Tribute to Heroes" telethon. Last year she was a stage manager on-board the John C. Stennis in Hawaii for the *Pearl Harbor* movie premiere. Ms. Noon has a BFA in Stage Management from USC.

**MARTIN BENSON** (*Artistic Director*) shares co-founder credit and artistic leadership of SCR with his colleague David Emmes. As one of SCR's chief directors, Mr. Benson has directed nearly one third of the plays produced here in the last 37 years. He has distinguished himself in the staging of contemporary work, most notably Paul Osborn's *Morning's at Seven*, 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*, the West Coast premiere of Peter Hedges' *Good As New* and David Hare's *Skylight*. 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 *Misalliance* and *Heartbreak House*. Among the numerous world premieres he has directed are Jon Bastian's *Noah Johnson Had a Whore...*, Tom Strellich's *BAFO*, and Margaret Edson's Pulitzer

Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ah, 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 six times for the two Shaw productions, John Millington Synge's *Playboy of the Western World*, Arthur Miller's *The Crucible*, Sally Nemeth's *Holy Days* and *Wit*. He also directed the film version of *Holy Days* using the original SCR cast. Along with David Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Mr. Benson received his BA in Theatre from California State University, San Francisco.

**PAULA TOMEI** (*Managing Director*) is responsible for the overall administration of the day-to-day operations of SCR. A member of the 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 Theatre Communications Group (TCG), the national service organization for theatre where she just completed a two-year term as Treasurer, and has served as the Vice President of the League of Resident Theatres (LORT). In addition, she has been a member of the LORT Negotiating Committee for industry-wide union agreements and 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 UC Irvine; and has been a guest lecturer in the graduate school of business at Stanford. She graduated from UC Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.