



38th Season • 371st Production
MAINSTAGE / FEBRUARY 15 THROUGH MARCH 24, 2002

South Coast Repertory

David Emmes
Producing Artistic Director

Martin Benson
Artistic Director

presents the West Coast Premiere of

LOBBY HERO

by KENNETH LONERGAN

Scenic Designer
TONY FANNING

Costume Designer
AMY L. HUTTO

Lighting Designer
TAMMY OWENS SLAUSON

Composer/Sound Designer
ARAM ARSLANIAN

Production Manager
JEFF GIFFORD

Stage Manager
*SCOTT HARRISON

Directed by
OLIVIA HONEGGER

THE PLAYWRIGHTS CIRCLE, *Honorary Producers*

Lobby Hero by Kenneth Lonergan is presented by arrangement with Dramatists Play Service, Inc. in New York. Playwrights Horizons, Inc., New York City, produced the World Premiere of *Lobby Hero* in 2000-2001. The Playwrights Horizons production was presented Off-Broadway by Jenny Weiner, Jon Steingart and Hal Luftig.

CAST OF CHARACTERS

(in order of appearance)

Jeff *Kevin Corrigan
William *T.E. Russell
Dawn *Tessa Auberjonois
Bill *Simon Billig

SETTING: *The spacious lobby of a middle-income high-rise apartment building in Manhattan and the street outside, over the course of four consecutive nights.*

LENGTH: *Approximately two hours and 30 minutes including one 15-minute intermission.*

PRODUCTION STAFF

Assistant Stage Manager *Dara Crane
Casting Director Joanne DeNaut
Dramaturg Jerry Patch
Assistant to the Scenic Designer Joe Celli
Stage Management Intern Collin Morrison

ACKNOWLEDGEMENT

A special thank you to the police officers of the Rampart Division of the Los Angeles Police Department for their assistance.

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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Some Moral Dilemmas

BY JERRY PATCH

Lobby Hero presents a set of four characters, each of whom is involved in at least one moral dilemma or crisis of conscience.

The following were adapted from *Moral Reasoning*, by Victor Grassian (Prentice Hall, 1981, 1992).

In the novel *Sophie's Choice*, by William Styron, Sophie, a Polish woman, is arrested by the Nazis and sent to Auschwitz. Once there, she is allowed a choice because she is not a Jew: one of her two children will be spared execution in accord with her choice. She agonizes, and, as both children are being taken away, she does choose: she gives up her daughter, believing the son, older and stronger, will more likely survive.

Sophie never learns his fate. Years later, haunted by guilt, she commits suicide. Should she have felt guilty? Did she do the right thing?

◆◆◆
An underwater tunnel is under construction despite almost certain loss of life in the attempt. The danger is accepted as a cost of con-

narrow window of time, the workman will be crushed. If the fitting is withdrawn to rescue the workman, the tunnel will have to be abandoned, and the project begun anew. Two workmen have already died in the project. What should be done? Should the tunnel have been built?

(Note: 112 men were killed constructing Hoover Dam. The first was a surveyor, J. G. Tierney, and the last was his son, Patrick. Both men drowned on the same day, December 20, 13 years apart.)



Jim's friend Tom has applied for a job for which he is qualified and that Jim will hire. There is another applicant who is better qualified. Jim believes he should be impartial, but would like to give Tom the job. Jim decides that even though

morality might dictate giving the job to the best qualified, friendship has a moral importance that might require partiality in this case. He gives the job to Tom. Was he right?

Moral Dilemma Defined

A moral dilemma involves a situation in which the Agent has only two courses of action available, and each requires performing a morally impermissible action.

Plato presents the classic example:

A man borrows a weapon from his neighbor promising to return it at his neighbor's request. One day the neighbor, in a fit of rage, asks for the weapon back apparently with the intention to kill someone. The man is faced with a dilemma: if he keeps his promise, then he will be an accessory to a murder; if he refuses to hand over the weapon, he violates his promise.

A moral dilemma, then, is a situation involving a choice between two opposing courses of action, where there are moral considerations in support of each course of action.

—from *The Encyclopedia of Philosophy*

structing the tunnel. On a day involving a race against time when a critical fitting is lowered into place, a workman is trapped beneath the fitting. If the fitting is installed in the

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Alan T. Beimfohr
John G. Prichard, CFA
John Rozenbergs, Ph.D.
Dominique Merz, Ph.D.
Karen R. Lloyd
Gene E. Phillips

The Moral Dilemma that Created American Literature

In chapter thirty-one of *Huckleberry Finn*, *Mark Twain* gave his title character a crisis of conscience that ultimately brought about American literature's first break from Puritan tradition. Adrift on a raft on the Mississippi River with Jim, the runaway slave, Huck pondered which course of action—turning Jim in or to keep on running with him—was the greater evil:

“Once I said to myself it would be a thousand times better for Jim to be a slave at home where his family was, as long as he'd got to be a slave, and so I'd better write a letter to Tom Sawyer and tell him to tell Miss Watson where he was. But I soon give up that notion, for two things: she'd be mad and disgusted at his rascality and ungratefulness for leaving her, and so she'd sell him straight down the river again; and if she didn't everybody naturally despises an ungrateful nigger, and they'd make Jim feel it all the time, and so he'd feel ornery and disgraced.

“And then think of me! It would get all around, that Huck Finn helped a nigger to get his freedom; and if I was to ever see anybody from that town again, I'd be ready to get down and lick his boots for shame...

“Well, I tried the best I could to kinder soften it up somehow for myself, by saying I was brung up wicked, and so I warn't so much to blame; but something inside of me kept saying, “There was the Sunday school, you could a gone to it; and if you'd a done it they'd a learnt you, there, that people that acts as I'd been acting about the nigger goes to everlasting fire...”

“But somehow I couldn't seem to

strike no places to harden me against him, but only the other kind. I'd see him standing my watch on top of his'n, stead of calling me, so I could go on sleeping; and see him how glad

and then says to myself:

“All right, then, I'll go to hell.”

“...I shoved the whole thing out of my head; and said I would take up wickedness again, which was in my



he was when I come back out of the fog; and when I come to him again in the swamp. . .and how good he always was...

“I was a trembling, because I'd got to decide, forever, betwixt two things, and I knowed it. I studied a minute, sort of holding my breath,

line, being brung up to it, and the other warn't. And for a starter, I would go and steal Jim out of slavery again; and if I could think up anything worse, I would do that, too; because as long as I was in, and in for good, I might as well go the whole hog.”



TESSA AUBERJONOIS
Dawn



SIMON BILLIG
Bill



KEVIN CORRIGAN
Jeff

Artist Biographies

***TESSA AUBERJONOIS** (*Dawn*) appeared earlier this season in *Hold Please* and made her SCR debut in last season's opener *Everett Beekin*. She has appeared Off-Broadway in *Trainspotting* at the Players Theatre, *Killers and Other Family* at the Rattlestick and *Uncommon Women & Others* at the Lucille Lortel. Her regional theatre credits include *The Country Wife* and *Camino Real* at the Shakespeare Theatre in Washington D.C., *Hay Fever* and *A Midsummer Night's Dream* at Yale Repertory Theatre, *The Cripple of Inishmaan* at The Wilma Theatre and *Twelfth Night* and *Pericles* at the Utah Shakespearean Festival. Ms. Auberjonois' film and television roles include *I'm Not Rappaport*, "Law and Order" and "Another World." She is a graduate of the Yale School of Drama.

***SIMON BILLIG** (*Bill*) appeared at SCR in last season's *Entertaining Mr. Sloane* and *Tom Walker*. Prior to that he appeared here in *All My Sons* and the world premieres of Howard Korder's *The Hollow Lands* and Amy Freed's *Freedomland*. He made his SCR debut in *Death of a Salesman*. His

other theatre credits include *Arms and the Man* at the Alley Theatre, Shakespeare Festival L.A.'s production of *Othello*, *Love's Labour's Lost* at the New Jersey Shakespeare Festival, *Forty Four Sycamore* and *King Lear* at the Asolo Theatre and the Public Theater/New York Shakespeare Festival's *The Comedy of Errors*. He is a member of The Actor's Company Theatre in New York, with whom he has appeared in numerous productions, most recently as Luke in *Look Homeward Angel*. Mr. Billig's film credits include *The Thin Red Line*, *Tripwire*, *Bad City Blues* and *Dean Quixote*. His television credits include the role of Hogan on "Star Trek: Voyager"; recurring roles on "Babylon 5" and "Silk Stalkings"; and guest appearances on "Dark Skies," "Cybill," "JAG," "Time Cop," "Seven Days," "VIP," "All My Children," television specials with Jason Alexander and the cast of "Frasier" and the movie-of-the-week *The Elian Gonzales Story*. Mr. Billig has a BA from Duke University and was trained at The Juilliard School.

***KEVIN CORRIGAN** (*Jeff*) was trained at the Lee Strasberg Theatre

Institute in NYC from 1984-88 but has gone on to work mostly in films and television. One of the first directors to hire him was Martin Scorsese who let him play Ray Liotta's crippled younger brother Michael in *Goodfellas*. Since then Corrigan has appeared in more than 40 films, mostly independent such as *Living in Oblivion*, *Walking and Talking*, *Buffalo 66*, *Slums of Beverly Hills*, *Henry Fool*, *Steal This Movie*, and the upcoming *Scotland P.A.* He also plays the weird uncle on the Fox show "Grounded for Life."

***T.E. RUSSELL** (*William*) is making his SCR debut. Theatre credits include *A Christmas Carol* at the Goodman Theatre, *The Ultimate Experience* at Fine Arts, *The Crate Dweller* at the Prop Theatre, *Red Carnations* at Theatre 14, and *Readin' Ritin' Rithmatic* at the Organic Lab Theatre. Film credits include *30 Years to Life*, *Bellyfruit*, *Trespass*, *Swinging with Sharks*, *Gladiators* and *Toy Soldiers*. On television he was a series regular on "City of Angels," "704 Hauser Street," "Muscle," and "Over Seventeen Not Admitted." Films for television include leading



T.E. RUSSELL
William

roles in *Intimate Betrayal*, *Linda*, *Jailbirds*, *Heatwave* and *The Howard Beach Story: Making the Case for Murder*.

PLAYWRIGHT,
DIRECTOR
& DESIGNERS

KENNETH LONERGAN (Playwright) has been represented in New York by *Lobby Hero* (Playwrights Horizons, John Houseman Theatre, Drama Desk Best Play nominee, Outer Critics Circle Best Play and John Gassner Playwrighting nominee, and included in the 2000-2001 Best Plays annual), *The Waverly Gallery* (Williamstown Theatre Festival, Promenade) and *This is Our Youth* (Drama Desk Best Play nominee, *Encore Magazine* Taking Off Award). His work has been performed in New York at Naked Angels, The New Group, The Atlantic Theatre Company, and H.B. Playwrights Foundation; in Los Angeles

at The Coast Theatre and the Act 1 One Act Play Festival; and in London at The Royal Court Theatre and The Battersea Playhouse. Screenwriting credits include *Analyze This* and *Rocky and Bullwinkle*. His film *You Can Count on Me*, which he wrote and directed, shared the Sundance 2000 Grand Jury prize and won the Waldo Salt Screenwriting Award, as well as the NY Film Critics Circle, L.A. Film Critics Circle, Writers Guild of America and National Board of Review awards for Best Screenplay of 2001, two AFI awards for Best Film and Best New Writer, as well as The Sutherland Trophy at the London Film Festival. He is a member of Naked Angels.

OLIVIA HONEGGER (Director) first directed the staged reading of Stuart Spencer's *In the Western Garden* at SCR and returned last summer to direct the Pacific Playwrights Festival reading of *Scab*. She assisted Marion McClinton on August Wilson's *King Hedley II* at the Mark Taper Forum, the Goodman Theatre, The Kennedy Center and the Virginia Theatre. Ms. Honegger is the Artistic Director of the Relentless Theatre Company where she directed Paula Vogel's *And Baby Makes Seven*, Christopher Kyle's *The Monogamist*, Naomi Iizuka's *Skin* and Judith Thompson's *The Crackwalker* for which she won best director from *Entertainment Today*. She directed the world premiere of Neal Bell's *A Time Piece* and Daniel O'Brien's *Guernica* for The Open Fist Theatre Company and staged a reading of Luigi Pirandello's *To Clothe the Naked* for The Wilton Project. She was resident director for The Theatre for the Open Eye in New York City where she directed *Measure for Mea-*

sure and *The Little Trick*, which she adapted from a Chekhov short story. She is a member of Lincoln Center Theatre Director's Lab and Chairman of the Steering Committee for Lincoln Center Theatre Directors Lab West, which she initiated. She was the Executive Producer of *Fiesta de artista de la Los Angeles*, and an honorary advisor to the California African American Roundtable.

TONY FANNING (Scenic Designer) designed last season's *Art* and before that *All My Sons*, Peter Hedges' *Good as New*, *An Ideal Husband* and *Three Viewings*. He designed the sets for August Wilson's *Two Trains Running* on Broadway and for the national tour of *The Who's Tommy*. His regional theatre work includes *Vita and Virginia* and *A Midsummer Night's Dream* at the Globe Theatres and *Don Pasquale* for San Diego Opera, as well as designs for the Geffen Playhouse, Goodman Theatre, Yale Repertory Theatre, Great Lakes Theatre Festival, Virginia Opera, Chautauqua Opera, Canadian Opera Company and Piedmont Opera. His film and television work includes the upcoming *Spider-Man* in addition to *What Women Want*, *October Sky*, *What Lies Beneath*, *Amistad*, *Jingle All the Way*, *The Indian in the Cupboard*, *Nell*, *Forrest Gump*, *Quiz Show*, *The Hudsoner Proxy*, "The West Wing" (for which he won an Emmy Award for Art Direction), "Melrose Place," "Tales from the Crypt," "Keep the Change," and commercials for British Airways, Nike, Intel and HBO.

AMY L. HUTTO (Costume Designer) is pleased to be working as a designer



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for this Mainstage production. Ms. Hutto designed the Second Stage production of *Oleanna* during the 1997-98 season. Other design credits include *Hamlet*, *Taming of the Shrew*, and *Love's Labour's Lost* for Sacramento Shakespeare in the Park; *To Kill a Mockingbird* and *Man of La Mancha* for Foothill Theatre Company; *Mr. Rickety Calls a Meeting*, *Uncle Ben's: A Home Grown Negro Narrative*, and the 1993 production of *A Christmas Carol* for Sacramento Theatre Company; *Steel Magnolias*, *Born Yesterday*, *The Awakening*, *Much Ado about Nothing* for Horse Cave Regional Theatre. Her usual role at South Coast Repertory has been to manage the Costume Shop for the last five seasons. Ms. Hutto received her MA in Theatre from University of Michigan and an MFA in Design and Technical Production from University of North Carolina-Greensboro.

TAMMY OWENS SLAUSON (*Lighting Designer*) designed *The Wheels Keep Turning* and *The Weather Started Getting Rough* at SCR last season. Her lighting has been seen at the Orange County Performing Arts Center *Candlelight 2000*, *Candlelight 2001* and *Dance Festival 2002*. Previous design credits include *Pound of Flesh*, *The Trojan Women* and the world premiere of *Starr's Last Tape* as well as *Coyote on a Fence* for the Berkshire Theatre Festival; *The Clouds*, *The Three Sisters*, *Long Day's Journey into Night* and the upcoming production of *Medea* for Stage First Cincinnati; *South Pacific* for Baton Rouge Music Theatre; *Gumbo Ya Ya* for Swine Palace Productions; *The Bacchae* for Cincinnati Public Theatre; *The Marriage of Figaro* at Opera The-

atre of Louisville; *The Power of Seven* at the Kentucky Institute of Dance; the touring production of *Live On Stage Uncensored* at the Kentucky Arts Council; and *Dream The Future* for the International Girl Scout Festival of the Arts.

ARAM ARSLANIAN (*Composer/Sound Designer*) is pleased to return to SCR where he designed *Hold Please* earlier this season. As a founding member of the Relentless Theatre Company in Los Angeles he composed and designed sound for *And Baby Makes Seven*, *Skin*, *Hit and Run*, *The Crackwalker*, a staged reading of *Sonnets for an Old Century* as well as the Lillian Theatre's *Contentious Minds*, the Open Fist Theatre's *A Time Piece and Guernica*, the Gascon Center Theatre's *Sun Dialogues* and the Attic Theatre's *Just Society*. He composed original themes for ESPN's Century's Greatest Athletes series and has scored numerous independent films. Also a songwriter and recording artist, he has released two CDs on the Surprise Truck Records label (www.surprisetruck.com) and has performed extensively across the country. As a record producer, his credits include jazz harpist Stella Castellucci's *Lights and Shadows*, Volumes I, II & III, the Hyperions' *Howl* and the Ethers self-titled debut.

***SCOTT HARRISON** (*Stage Manager*) began his 12th season with SCR stage managing *The Circle* and was Assistant Stage Manager on *The Homecoming*. He has most recently worked on his 11th *A Christmas Carol*, making that the seventh time he has been Stage Manager. He has stage managed an additional 30 shows on the Main-

stage, as well as the world premiere of *La Posada Mágica* on the Second Stage. He has previously served as Assistant Stage Manager on more than 34 Mainstage productions. Mr. Harrison is a graduate of Pepperdine University, where he received his BA in Theatre Arts. He has also stage managed at Seattle's Intiman Theatre, San Francisco's Palace of Fine Arts, Shakespeare Festival/Los Angeles, La Mirada Theatre for the Performing Arts, Highways Performance Space and the St. Genesius Theatre. Mr. Harrison would like to take this opportunity to acknowledge and continuously support his family, friends and colleagues who are battling the fights of AIDS and cancer.

***DARA CRANE** (*Assistant Stage Manager*) is honored to be chosen as the Assistant Stage Manager this year on the Mainstage. She completed her MFA in Stage Management at the University of California-Irvine in June of 2001 where she stage managed theatre, dance and opera. She managed shows such as *Pirates of Penzance*, *Scenes from an Execution*, *In the Boom Boom Room*, *The Miser of Mexico*, *Dance Visions*, *Bare Bones*, and *Così fan tutte* to name a few. While in school she was selected to intern on the world premiere of *The Hollow Lands* at SCR and then was asked to return the following season as the Production Assistant for *Art*. She recently stage managed *Grease* for Musical Theatre West in Long Beach and has also stage managed at Lambs Players Theatre in San Diego, where she managed *Smoke on the Mountain* and the world premiere of *Til We Have Faces*.



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DAVID EMMES (*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.

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 also served 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.



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