



49th Season • 464th Production  
SEGERSTROM STAGE / SEPTEMBER 7 - OCTOBER 7, 2012

# South Coast Repertory

Marc Masterson  
ARTISTIC DIRECTOR

Paula Tomei  
MANAGING DIRECTOR

David Emmes & Martin Benson  
FOUNDING ARTISTIC DIRECTORS

presents

# Absurd Person Singular

by Alan Ayckbourn

Sara Ryung Clement  
SCENIC DESIGN

Nephelie Andonyadis  
COSTUME DESIGN

Lonnie Rafael Alcaraz  
LIGHTING DESIGN

Sam Lerner  
SOUND DESIGN

Jackie S. Hill  
PRODUCTION MANAGER

Jamie A. Tucker\*  
STAGE MANAGER

Directed by

David Emmes

Richard P. and Jane Taylor

Honorary Producers



Corporate Producer

ABSURD PERSON SINGULAR is presented by special arrangement with SAMUEL FRENCH, INC.

## CAST OF CHARACTERS

(In order of appearance)

Jane .....	<i>Kathleen Early*</i>
Sidney .....	<i>JD Cullum*</i>
Ronald .....	<i>Robert Curtis Brown*</i>
Marion .....	<i>Colette Kilroy*</i>
Eva .....	<i>Tessa Auberjonois*</i>
Geoffrey .....	<i>Alan Smyth*</i>

## SETTING

**ACT I:** *Last Christmas. Sidney and Jane's kitchen.*

**ACT II:** *This Christmas. Geoffrey and Eva's kitchen.*

**ACT III:** *Next Christmas. Ronald and Marion's kitchen.*

## LENGTH

*Approximately two hours including one intermission.*

## PRODUCTION STAFF

Casting .....	<i>Joanne DeNaut, CSA</i>
Dramaturg .....	<i>John Glore</i>
Assistant Stage Manager .....	<i>Kathryn Davies*</i>
Dialect Coach .....	<i>Andrea Caban</i>
Dance Consultant .....	<i>Kelly Todd</i>
Assistant to the Scenic Designer .....	<i>Kaitlyn Pictras</i>
Assistant to the Costume Designer .....	<i>Kate Poppen</i>
Assistant to the Lighting Designer .....	<i>Ashley Casias</i>
Stage Management Intern .....	<i>Ari Wartell</i>
Light Board Operator .....	<i>Aaron Shetland</i>
Sound Board Operator .....	<i>GW Rodriguez</i>
Automation Operator .....	<i>Victor Mouledoux</i>
Wardrobe Supervisor/Dresser .....	<i>Bert Henert</i>
Wig and Makeup Technician .....	<i>Gieselle Blair</i>
Additional Costume Staff .....	<i>Peg Oquist, Patric Sullivan, Swantje Tuohino</i>
Costume Shop Interns .....	<i>Gweneth Bennison, Adriana Lambarri, Virginia Thorne, Sarah Timm</i>

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

*Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.*

*The video and/or recording of this performance by any means whatsoever are strictly prohibited.*

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

*Smoking is not permitted anywhere in the theatre.*



*Segerstrom Stage Season Media Partner*



*Media Partner*

# Ayckbourn on *Absurd Person Singular*

“*Absurd Person Singular*—the title was originally intended for a play I didn’t write and subsequently, because I rather cared for it, given to the play I did write—was first produced in Scarborough in 1972. At that time, I remember, I was becoming increasingly fascinated by the dramatic possibilities of offstage action. Not a new device, granted, but one with plenty of comic potential still waiting to be tapped. Very early on in my career as a dramatist I discovered that, given the chance, an audience’s imagination can do far better work than any number of playwright’s words.”

“I like to have a problem, because I think it takes care of one aspect of the play. Take *Absurd Person Singular*. I had the theme of the ascendancy of one couple and the decline of the other two, set it in the sitting room, started off as normal, and I think in terms of content it was quite interesting—you know, I’d got the couples sketched rather well. But there was an edge missing off it, and by transferring it into the kitchens—setting it backstage, as it were—one got an additional angle on it, which made it much more interesting. I think it lifted it from being a reasonable play into a better play. I do like to charge things.”

“I also liked the idea, following our glimpse of Jane’s shiny, new-pin culinary unit in Act 1, of setting all the acts in various kitchens. It appealed to my sense of symmetry, besides supplying further dramatic unity. In addition, it was an ideal way to indicate the different social level that each of the three couples inhabited. Nowhere in the house says more about a person’s habit and background, the nature of their day-to-day existence, than their kitchen.”

“I rather revel in my character’s defects! In a play like *Absurd Person Singular*, they all have horrendous flaws. It’s a rather cynical statement which says that if you’re a person who so lacks imagination, and any feeling for your fellow men, and concentrate purely on the profit motive, then you’ll probably fin-

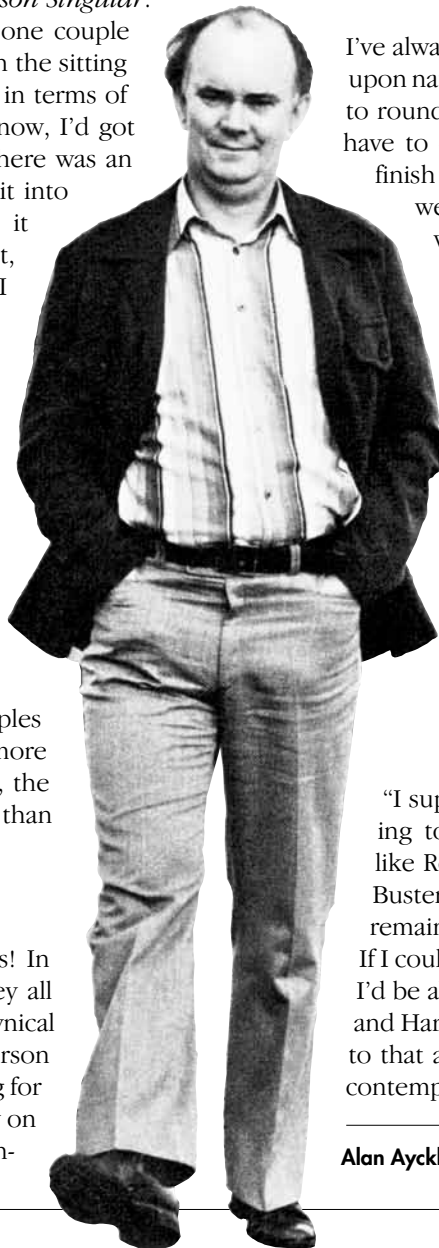
ish up a very rich worldly success, but also be a very awful person. And if you’re at all vulnerable or feeling, or at all weak in your relationships with people, you won’t finish up very successful, although you’ll be a nice person. What I’m saying is ‘cursed are the meek.’”

“The play also contains two of my own personal favourite offstage characters, Dick and Lottie Potter. I always feel that whatever criticisms may be levelled at me now and in years to come, in my defence I can say that at least I left the Potters in the wings.”

I’ve always had an aversion to comedies that rely upon natty, superimposed denouements in order to round off the evening. Why comedies should have to do this whereas dramas are allowed to finish as they like is beyond me. As a nation, we show a marked preference for comedy when it comes to play-going, as any theatre manager will tell you. At the same time, over a large area of the stalls one can detect a faint sense of guilt that there is something called enjoyment going on. Should we, people seem to be asking, be sitting here laughing like this? It’s to do with the mistaken belief that because it’s funny, it can’t be serious—which of course isn’t true at all. Heavy, no; serious, yes. It would therefore seem unwise to compound this guilt feeling by artificially resolving the play. In other words, it can be funny, but let’s make it truthful.”

“I suppose a lot that influenced me has nothing to do with the theatre at all ... people like Rene Clair and Renoir, and going back to Buster Keaton and Laurel and Hardy, who still remain, I suppose, my major comic influence. If I could write a latterday Laurel and Hardy film, I’d be absolutely delighted; or a latterday Laurel and Hardy play. A lot of my stuff is actually closer to that and to Keaton than I suspect it is to my contemporary comic dramatists.”

Alan Ayckbourn



# A British Town in the 1970s

**A**lan Ayckbourn's stage directions indicate that *Absurd Person Singular* takes place in a suburban area in an unspecified part of England. For South Coast Repertory's production, director David Emmes has thought in terms of a small town in the Midlands region.

A town, perhaps, like Kidderminster. Located in the West Midlands, 17 miles southwest of Birmingham (the most populous city in England after London), Kidderminster currently has a population of around 56,000. Since the 18th century, the carpet industry has been a primary economic engine for Kidderminster, which is why the local newspaper is called *The Shuttle*, after the shuttles used in carpet looms. A local company furnished the carpets used in the Eiffel Tower.

Accessible by rail, bus or waterway (the Staffordshire and Worcestershire Canal passes through the town), Kidderminster is an unparished area whose politics lean toward the conservative end of the spectrum. The town has its own professional football club, the Kidderminster Harriers, a fifth-tier team in the English football league, whose chief rivals are Worcester City and the Bromsgrove Rovers. For residents inclined toward the arts, the town boasts the Kidderminster Arts Festival, featuring a variety of art,




theatre, dance, film and music events. Kidderminster also has its own theatre, The Rose, whose resident company, "The Nonentities," will perform Alan Ayckbourn's *Season's Greetings* in December. The Carpet Trades Musical Theatre Company also performs at The Rose.

Life in Kidderminster in the 1970s (when *Absurd Person Singular* takes place) would have conformed to patterns across the British nation. In 1970, about half of all British people owned their own homes, and by the mid-1970s most English homes had televisions (color broadcasts began in the late '60s), and two-thirds had washing machines. About one-third of all homes had central heat-

## Seriously Funny

**M**ichael Billington, one of England's leading theatre critics, has championed the works of Alan Ayckbourn since early in the playwright's career. In a book about Ayckbourn, Billington wrote:

"Alan Ayckbourn is popular. He is prolific. And he writes comedies. For all those reasons he is still, I believe, seriously underrated. He is constantly written about as if he were a boulevard lightweight whereas he shows an increasing capacity to handle the darker side of human nature while retaining his technical adventurousness. Studying his plays in detail, one notices the recurrence of certain themes (disillusionment with marriage, horror at masculine insensitivity towards women, dislike of do-gooders and bullish opportunists, sympathy with the feckless and incompetent) within a constantly varying comic format. Emotionally, he has staked out his own particular territory: technically, he is always trying to push the frontiers outwards."

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"*Absurd Person Singular* ... shows the separate strands of his talent intermeshing. This is the Big One. The one that shows his fascination with the desperation behind English social rituals interlocking with his well-oiled comic craft. Most dramatists seem to start with a set of ideas they wish to convey and gradually master theatrical technique as they go along ... Because he started so young, Ayckbourn never seemed to have any problem with the clock-making aspect of playwriting. But, as his vision of life has matured, so his plays have got richer. In this one, form and content meet in perfect harmony."

ing. The first few years of the decade featured rapid economic growth, including rising wages and a sharp upsurge in real estate prices. By 1973, inflation was accelerating to 20%, in part because of a 70% increase in oil prices. It was also a decade of strikes—postal workers, miners and dustmen—and the government imposed a three-day week during February 1972 to save on electricity at the start of the miners strike. Economic and political forces gathering throughout the decade would lead to the election of the Conservative Margaret Thatcher as prime minister in 1979.

# Artist Biographies



## TESSA AUBERJONOIS\*

*Eva*

previously appeared at SCR in *Becky Shaw*, *Crimes of the Heart*, *A Wrinkle in Time*, *Lobby Hero*, *Hold Please*, *Everett Beekin*, the Pacific Playwrights Festival and several NewSCRipts readings. Favorite roles include Lady Macbeth at The Antaeus Company, Lydia Languish in *The Rivals*,

title roles in *Lady Windermere's Fan* and *The Country Wife* (The Shakespeare Theatre Company), Myra in *Hay Fever* (Westport Country Playhouse), Viola in *Twelfth Night* (Utah Shakespearean Festival), Leah in *Bones* (Kirk Douglas Theatre), Allison in *Trainspotting* (The Players Theatre and off-Broadway) and numerous other off-Broadway and regional appearances. She can be seen and heard regularly on television, film, radio and video games. Auberjonois is a graduate of the London Academy of Music and Dramatic Arts and the Yale School of Drama and is a member of The Antaeus Company.



## ROBERT CURTIS BROWN\*

*Ronald*

is thrilled to be back at SCR, having previously appeared in the Pacific Playwrights Festival workshop of *Sunlight* and productions of *Terra Nova*, *The Beard of Avon*, *How the Other Half Loves* and *Night and Her Stars*. In Los Angeles he was Peter Patrone in *The Heidi Chronicles*, for which he received the *Drama-Logue's* Best Actor award. New York theatre credits include *Plenty*, *Titus Andronicus* and *Julius Caesar* with Al Pacino at the New York Shakespeare Festival. He appeared in multiple roles in *The Importance of Being Earnest*—as Algernon, Jack and Cecily—in productions at the Guthrie Theater, Pasadena Playhouse and Atlantic Theater Company. His first movie role was as Todd in *Trading Places* with Eddie Murphy and Dan Aykroyd. Other film credits include *It's Complicated*, *The Men Who Stare At Goats*, *Dreamgirls*, *Spider-Man 3*, *Bruce Almighty*, *Catch Me If You Can*, *Guess Who* and *The Guilt Trip* with Barbara Streisand, due out in November. On television, Brown created the role of Vance Evans in *High School Musical 2*, and reprised the part in *High School Musical 3* and in *Sharpay's Fabulous Adventure*. Television movie credits include *Cinema Verite*, *Pandemic* and *Citizen Jane*. Brown has appeared in over 75 television series including recent roles on "NCIS," "Castle" and "Big Love." He was Dan the Weatherman in the Showtime series "Look." Brown is married to a psychotherapist and, without a

doubt, considers their children, Eli and Emma, to be his finest productions.

**RICHARD P. AND JANE TAYLOR** (*Honorary Producers*) are thrilled to be serving as individual Honorary Producers for the first time. They've thoroughly enjoyed their four earlier outings as members of The Playwrights Circle, each year underwriting a world premiere such as last season's *Cloudlands*, *Silent Sky* in 2011, *What They Have* in 2008 and *My Wandering Boy* in 2007. Jane joined the Board of Trustees last year and has served on the Gala Committee since 2008. She also serves on the Platinum Circle Committee. In addition to underwriting plays, the Taylors are members of Platinum Circle, Gala underwriters and donors to the Emmes/Benson Founders Endowment. The Taylors are passionate theatre lovers and have subscribed to both stages since the early 1980s. Richard summed up their sentiments for SCR, "It is really wonderful to have one of the 'Top 5' regional theatres in America just 10 minutes from our front door!"

**U.S. BANK** (*Corporate Producer*) adds *Absurd Person Singular* to its history of underwriting for SCR, which includes the 30th anniversary production of *A Christmas Carol*, along with Jane Austen's *Pride and Prejudice*, George Bernard Shaw's *Misalliance*, the Stephen Sondheim classic *A Little Night Music*, Beth Henley's *Ridiculous Fraud* and the Theatre for Young Audiences production of *The Stinky Cheese Man*. "U.S. Bank is thrilled to once again be an integral part of SCR's season as corporate producer of the season-opening play," says Bill Cave, Market President. "We are proud and delighted to have this opportunity to support SCR and to enrich our community through the arts." U.S. Bank is the fifth-largest commercial bank in the United States, with 3,087 banking offices located in 25 states, 668 of which are in California. U.S. Bank and its employees are dedicated to improving the communities they serve, for which the company earned the 2011 Spirit of America Award, the highest honor bestowed on a company by United Way.

doubt, considers their children, Eli and Emma, to be his finest productions.



## JD CULLUM\*

*Sidney*

previously appeared at SCR in *Misalliance*, *Pig Farm*, *The Intelligent Design of Jenny Chow*, *Major Barbara*, *The Dazzle* and *Making It*. A veteran of Southern California stages (and free-ways), Cullum was most recently seen in Molière's *The Bungler* at A Noise Within. Notable productions include *Stones in His Pockets* (Mark Taper Forum), *Side Man* (Pasadena Playhouse), *Of Equal Measure* (Kirk Douglas Theatre), *The Malcontent* (The Antaeus Company),

*The Foreigner* (Odyssey Theatre Ensemble), *Much Ado About Nothing* (A Noise Within), *The Cripple of Inishmaan* (Geffen Playhouse) and *Waiting for Godot* (The Matrix Theatre Company). He is especially proud to have acted with his father, John Cullum, in *The Dresser* at Tennessee's Clarence Brown Theatre Company. He recently completed work on *The Lone Ranger*, starring Johnny Depp. Television appearances include "The Newsroom," "The Event," "Madmen," "The Closer," "Lie to Me," "Weeds" and "Wizards of Waverly Place." His voice can be heard on many video games, radio commercials and as the character Mini for Kellogg's Frosted Mini Wheats.



**KATHLEEN EARLY\***

*Jane*

previously appeared at SCR in *In the Next Room or the vibrator play* and *A Midsummer Night's Dream*. Broadway credits include the national tour of *Who's Afraid of Virginia Woolf?* with Kathleen Turner and Bill Irwin (The Kennedy Center, Ahmanson Theatre) and *Steel Magnolias* (Shelby standby). Off-Broadway, she appeared in Edward Albee's *The Play About the Baby* (Paul Green Foundation Award) with Marian Seldes and Brian Murray (Century Center Theatre), the one-woman show *Hysteria* (Culture Project), *Treason* (Perry Street Theatre), *Outward Bound* (Keen Company) and as Peg in the musical *Peg O' My Heart* (Irish Repertory Theatre). Regionally she appeared as Maggie in *Cat on a Hot Tin Roof* (Neighborhood Playhouse), *The Blue Room* (Hangar Theatre), *Broadway* (Pittsburgh Public Theater), *Much Ado About Nothing* (The Shakespeare Theatre Company and Hartford Stage), *Pera Palas* (Long Wharf Theatre) and *Only a Bird in a Gilded Cage* (Actors Theatre of Louisville). Film and television credits include *Across the Universe*, *Trip in a Summer Dress* (Beverly Hills Film Festival, Outstanding Female Performance), *The Assistants*, *Immaculate Misconception*, recurring roles on "Grey's Anatomy" and "Miami Medical" and appearances on "Medium," "Guiding Light" and "All My Children." She also narrates audiobooks.



**COLETTE KILROY\***

*Marion*

previously has been seen at SCR in *Silent Sky*, *The Homecoming*, *Safe In Hell*, *Tom Walker*, *Dimly Perceived Threats to the System*, *The Triumph of Love* and *Night and Her Stars*. Other West Coast credits include *Nighthawks* (Kirk Douglas Theatre), *Christmas on Mars* (The Old Globe), *Quills* (Geffen Playhouse), *The Real Thing* (Pasadena Playhouse), *The Scene* and *The Clean House* (Ensemble Theatre Company), *Two-Headed* (John Anson Ford Theatre), *Life During Wartime* (La Jolla Playhouse) and *Life is a Dream* (Los Angeles Theatre Center). East Coast credits include *Julius Cae-*

*sar* (The Public Theater), *Neddy* (American Place Theatre), *The Cherry Orchard* (CenterStage), *Measure for Measure* and *The Winter's Tale* (New Jersey Shakespeare Festival) and *The Miser* and *Sarcophagus* (Yale Repertory Theatre). Film and television credits include *Finding Amanda*, *Me and You and Everyone We Know*, *David and Fatima*, *The Ice Storm*, "CSI: Miami," "Numb3rs," "Without a Trace," "Medium," "Judging Amy," "The Profiler" (recurring), "Ally McBeal" and "Shannons' Deal." Kilroy received her MFA from the Yale School of Drama.



**ALAN SMYTH\***

*Geoffrey*

is delighted to be making his SCR debut. He is from Ireland where he trained at The Oscar School of Acting. Theatre credits include *The Importance of Being Earnest*, *Lady Windermere's Fan*, *Salome*, *Pride and Prejudice*, *A Christmas Carol*, *The Sunshine Boys* (Gate Theatre); *The Freedom of the City*, *The Importance of Being Earnest* (Abbey Theatre); *The Plough & the Stars*, *Hamlet*, *Macbeth*, *King Lear* (Second Age Theatre Company); *Cinderella*, *Mother Goose*, *Aladdin*, *Jack & the Beanstalk*, *Snow White & the Seven Dwarves*, *Sleeping Beauty* (Gaiety Theatre); *The Merchant of Venice*, *How the Other Half Loves* (Andrews Lane Theatre); and *Normal* and *Trios* (Meridian Theatre Company). He produced the Irish premieres of *Burn This* by Lanford Wilson, *Dinner with Friends* by Donald Margulies and *The Real Thing* by Tom Stoppard. Television credits include "Ballykissangel" and "Career Opportunities" (BBC); guest-starring roles on "CSI: NY," "NCIS," "Criminal Minds: Suspect Behavior" (CBS), "Leverage" (TNT), "Grimm" (NBC) and "Children's Hospital" (Adult Swim); and recurring on "The Middleman" (ABC Family), "The Bold & the Beautiful" (CBS) and "Person's Unknown" (NBC). He was also a series regular on Ireland's number one show, "Fair City," for five years. Film credits include *Bobbie's Girl* (Showtime), *Becoming Jane* (JA Films), *The Fallen Faithful* (Other Side of the River Prod.), *Botched* (Madigan Pictures) and *The Crooked Mile* (Tribeca 'First View' Award). Follow him on Twitter @AlanGSmyth.

**PLAYWRIGHT, DIRECTOR AND DESIGNERS**

**ALAN AYCKBOURN** (*Playwright*) is one of Britain's most-performed playwrights and has, to date, written 75 plays. Almost all received their first performance at the Stephen Joseph Theatre, with more than 35 of his works being subsequently staged in the West End, at the National Theatre or by the Royal Shakespeare Company. Major successes include *Relatively Speaking*, *How the Other Half Loves*, *Absurd Person Singular*, *Bedroom Farce*, *A Chorus of Disapproval*, *A Small Family Business*, *Henceforward...*, *Comic Potential*, *Things We Do For Love* and *House & Garden*. In 2009, Matthew Warchus' hit in-the-round production of *The Norman Conquests*—first seen at the Old Vic—transferred to Broadway, earning a Tony for Best Revival

of a Play. Christmas 2010 saw the National Theatre's staging of his 1980 play *Season's Greetings* open to great acclaim and in January this year, a revival of *Absent Friends* began at the West End's Harold Pinter Theatre. Although he stepped down as artistic director of the Stephen Joseph Theatre in 2009, after 37 years, he continues to guest direct there; last year saw *Dear Uncle* (his adaptation of *Uncle Vanya*) and *Neighbourhood Watch*, and he will be directing yet again this summer. His plays have been translated into 35 languages, won numerous awards nationally and internationally, and have been performed worldwide on stage and television. He has been inducted into American Theatre's Hall of Fame, received the 2010 Critics' Circle Award for Services to the Arts and became the first British playwright to receive both Olivier and Tony Special Lifetime Achievement Awards. He was knighted in 1997 for services to the theatre.

**DAVID EMMES** (*Director/Founding Artistic Director*) is co-founder of SCR, and directed last season's successful revival of *Sight Unseen* by Donald Margulies. 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 *The Secret Rapture* by David Hare and *New England* by Richard Nelson, as well as *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. 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.

**SARA RYUNG CLEMENT** (*Scenic Design*) has designed sets and costumes at SCR for the world premiere of Catherine Trischmann's *How the World Began*, as well as costumes for Itamar Moses' *Completeness* and Gina Gionfriddo's *Becky Shaw*. Regional and local design credits include Rogue Machine Theatre, TheatreWorks, Cornerstone Theater Company, Denver Center Theatre Company, Yale Repertory Theatre, CenterStage, A Noise Within, Marin Theatre Company, SPF, Elephant Theatre Company and Deaf West Theatre. Clement holds a MFA in Design from the Yale School of Drama and received her AB from Princeton University. She is the visiting assistant professor in design at Loyola Marymount University for 2012-13.

**NEPHELIE ANDONYADIS** (*Costume Design*) previously designed costumes for the SCR productions of *A Midsummer Night's Dream*, *Sideways Stories from Wayside School*, *Saturn*

*Returns*, *Emilie*, *The Importance of Being Earnest*, *Safe in Hell* and *The Dazzle*, as well as set and costumes for *Relatively Speaking* and *The Stinky Cheese Man* and the settings for *The Summer Moon* and *The BFG (Big Friendly Giant)*. Andonyadis is a member of the ensemble of Cornerstone Theater Company, where some of her recent projects include scenic designs for *Café Vida*, *Flor*, *The Unrequited (Between Two Worlds)*, *Three Truths*, *Jason in Eureka* and *Los Illegals*. Her work in other regional theatres includes designs at Oregon Shakespeare Festival, Portland Center Stage, Center Theatre Group, Guthrie Lab, Court Theatre, Chicago Children's Theatre, Great Lakes Theatre Festival, The Acting Company, Bloomsburg Theatre Ensemble, Shakespeare Santa Cruz, Idaho Shakespeare Festival, Berkshire Theatre Festival and Yale Repertory Theatre. Andonyadis is a professor in the Theatre Arts Department at the University of Redlands. She is a graduate of the Yale University School of Drama and Cornell University School of Architecture and is the recipient of an NEA/TCG design fellowship.

**LONNIE RAFAEL ALCARAZ** (*Lighting Design*) is a professor at the University of California, Irvine, and a professional lighting designer. He has designed for various regional theatres, such as the Oregon Shakespeare Festival, Syracuse Stage, Arizona Theatre Company, Pasadena Playhouse, Great River Shakespeare Festival and Utah Shakespearean Festival. Selected productions at SCR include *Three Days of Rain*, *La Posada Mágica*, *Ordinary Days*, *Saturn Returns*, *Goldfish*, *An Italian Straw Hat*, *Culture Clash in AmeriCCa*, *Doubt*, *My Wandering Boy* and *Blue Door*. Recent designs include *The Unrequited* for Cornerstone Theater Company, where he is an associate artist; *The Miracle Worker* at Syracuse Stage; *The Glass Menagerie* at Arizona Theatre Company; *Dead Man's Cell Phone* at Oregon Shakespeare Festival; *King Lear* and *Two Gentlemen of Verona* at Great River Shakespeare Festival; and *The Great American Trailer Park Musical* at San Diego Repertory Theatre. He also was a designer for Universal Studios Japan. He is a member of the United Scenic Artist/IATSE - Local 829. His complete design portfolio can be found at [lradesigns.com](http://lradesigns.com)

**SAM LERNER** (*Sound Design*) is audio engineer for SCR, and oversees the sound needs of more than 16 productions each season. Most recent design credits at SCR include *Seussical*, *Jane of the Jungle*, *Topdog/Underdog*, *Into The Woods* (Argyros Stage) and *Mansfield Park* (Nicholas Studio). Designs elsewhere include *Bed & Sofa* (Cygnet Theatre), *The Dresser* (North Coast Repertory) and *Salsalandia!* (La Jolla Playhouse). Lerner completed his theatrical training in London, having attended both the Royal Academy of Dramatic Art and the Central School of Speech and Drama.

**JAMIE A. TUCKER\*** (*Stage Manager*) is excited to begin his 11th season at SCR. Tucker completed his MFA in dance, specializing in stage management, at the University of California, Irvine in 1994. Since coming to SCR, he has stage managed or assisted on 55 productions. Some of his favorites have been the world premieres of Richard Greenberg's *Three Days of Rain*,

*The Violet Hour* and *The Dazzle*; Rolin Jones' *The Intelligent Design of Jenny Chow*; and Noah Haidle's *Mr. Marmalade*. Other favorites include *Elemeno Pea*, *Jitney*, *A Midsummer Night's Dream*, *Crimes of the Heart*, *Fences*, *Anna in the Tropics*, *The Trip to Bountiful*, *A View from the Bridge* and *Hamlet*. He has had the pleasure of working seven seasons on *La Posada Mágica* and four seasons at the helm of *A Christmas Carol*. If you can't find him in the theatre, he is likely to be riding his bike down PCH. Tucker is a proud member of Actors' Equity.

**KATHRYN DAVIES\*** (*Assistant Stage Manager*) previously stage managed *Sight Unseen*, *Topdog/Underdog*, *Sideways*, *Stories from Wayside School*, *In the Next Room or the vibrator play*, *Doctor Cerberus*, *Ordinary Days*, *Our Mother's Brief Affair*, *The Injured Party*, *The Brand New Kid* and *Imagine* at SCR. Favorite credits include *God of Carnage* and *Dividing the Estate* at Dallas Theater Center; *La Bohème* and *Rigoletto* at Tulsa Opera; *The Mystery of Irma Vep* at The Old Globe; *Daddy Long Legs* and *The Marvelous Wonderettes* at Laguna Playhouse; *Tosca*, *La Traviata* and *La Fille du Régiment* at Opera Ontario; *Of Mice and Men* at Theatre Calgary/CanStage/Nephtune Theatre; *The Dresser* at Manitoba Theatre Centre; *Skylight* and *Emphysema* at Tarragon Theatre; *To Kill a Mockingbird* at Citadel Theatre/Manitoba Theatre Centre/Theatre Calgary; *Phèdre* at Souleppper Theatre Co.; *Closer* at CanStage; and *The Designated Mourner* at Tarragon Theatre and the Edinburgh Fringe Festival. Davies also has worked as head theatre representative at the Toronto International Film Festival, AFI Fest and LAFF; team leader at Sundance; and as international consultant and head theatre rep for the Dubai International Film Festival.

**MARC MASTERSON** (*Artistic Director*) is pleased to be taking the reins for a new era of leadership for SCR. In 11 seasons as artistic director of Actors Theatre of Louisville, he produced more than 200 plays, expanded and deepened arts education programs and spearheaded community-based projects. Recent directing credits include *Elemeno Pea*, *The Kite Runner*, *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding*, *The Crucible*, *Betrayal*, *As You Like It*, *The Importance of Being Earnest* and *Macbeth*. World premieres directed at the Humana Festival of New American Plays include *Ground*, *Wild Blessings: A Celebration of Wendell Berry*, *The Unseen*, *Natural Selection*, *The Shaker Chair*, *After Ashley*, *Tallgrass Gothic*, *Limonade Tous les Jours* and *Wonderful World*. He served as artistic director of City Theatre in Pittsburgh for 20 years. He was founder and chairman of the Greater Pittsburgh Arts Alliance, a board member of the Citizens for the Arts in Pennsylvania, and for Leadership Pittsburgh. He has served as a theatre advisory panel member for the National Endowment for the Arts as well as numerous foundations. He won the Man of the Year Vectors Award in

1998, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival. He is married to Patricia Melvin, and they have two daughters—Laura and Alex.

**PAULA TOMEI** (*Managing Director*) is responsible for the overall administration of SCR and has been managing director since 1994. A member of the SCR staff since 1979, she has served in a number of administrative capacities, including subscriptions manager, business manager and general manager. She served on the board of Theatre Communications Group (TCG), the national service organization for theatre, from 1998 to 2006, and was its president for four years. She has also served as treasurer of TCG, vice president of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. In addition, she represents SCR at national conferences of TCG and LORT; is a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council; site visitor for the NEA; 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 UC Irvine. She is on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. Tomei graduated from UC Irvine with a degree in economics and pursued an additional course of study in theatre and dance. She also teaches a graduate class in nonprofit management at UC Irvine.

**MARTIN BENSON** (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of SCR's productions. In 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and fostering the art and craft of American playwriting. They also accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre L.A. Ovation Award for Lifetime Achievement. Benson has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and Houston's Alley Theatre. He has directed American classics such as *Ab*, *Wilderness!* and *A Streetcar Named Desire* and has distinguished himself in staging contemporary work, including the world premiere of Horton Foote's *Getting Frankie Married—and Afterwards* and the critically acclaimed California premiere of William Nicholson's *Shadowlands*. Most recently, he directed the world premiere of Julie Marie Myatt's *The Happy Ones*, a revival of *Misalliance*, and Horton Foote's, *The Trip to Bountiful*. Benson received his BA in Theatre from San Francisco State University.



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.