



43rd Season • 416th Production
SEGERSTROM STAGE / MARCH 30 - MAY 6, 2007

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents the world premiere of

MY WANDERING BOY

by Julie Marie Myatt

Christopher Acebo
SCENIC DESIGN

Shigeru Yaji
COSTUME DESIGN

Lonnie Rafael Alcaraz
LIGHTING DESIGN

Paul James Prendergast
SOUND DESIGN

Austin Switser
VIDEO COORDINATOR

Dara Weinberg
ASSISTANT DIRECTOR

Megan Monaghan
DRAMATURG

Jeff Gifford
PRODUCTION MANAGER

Randall K. Lum*
STAGE MANAGER

DIRECTED BY
Bill Rauch

The Playwrights Circle - HONORARY PRODUCERS

*Bette & Wylie Aitken • Steve & Toni Berlinger • Edward F. & Susan K. Gotschall
Matthew E. & Bernice L. Massengill • John & Sue Murphy • Roger & Marion Palley
Tom Rogers & Sally Anderson • Nola Schneer • Laurie Smits Staude • Richard P. & Jane Taylor*

THE CAST

(in order of appearance)

John *Brent Hinkley**
Liza Boudin *Elizabeth Ruscio**
Wesley Boudin *Richard Doyle**
Detective Howard *Charlie Robinson**
Sally Wright *Purva Bedi**
Rooster Forbes *John Cabrera**
Miranda Stevens *Veralyn Jones**

SETTING

America. The present.

LENGTH

Approximately two hours including one 15-minute intermission.

PRODUCTION STAFF

Assistant Stage Manager *Chrissy Church**
Casting *Joanne DeNaut*
Stage Management Intern *Kristin Calboun*
Assistants to the Scenic Designer ... *Ken Mackenzie, Shannon Scrofano*
Assistant to the Lighting Designer *Mat Stovall*
Costume Design Assistant *Merilee Ford*

*Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.
The use of cameras and recorders in the theatre is prohibited. Smoking is not permitted anywhere in the theatre.
Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance.*

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

ORANGE COUNTY BUSINESS JOURNAL

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Song of the Open Road

Walt Whitman, published in *Leaves of Grass*, 1900.

1

Afoot and light-hearted, I take to the open road,
Healthy, free, the world before me,
The long brown path before me, leading wherever I
choose.

Henceforth I ask not good-fortune - I myself am good
fortune;
Henceforth I whimper no more, postpone no more,
need nothing,
Strong and content, I travel the open road.

The earth - that is sufficient;
I do not want the constellations any nearer;
I know they are very well where they are;
I know they suffice for those who belong to them.

(Still here I carry my old delicious burdens;
I carry them, men and women - I carry them with me
wherever I go;
I swear it is impossible for me to get rid of them;
I am fill'd with them, and I will fill them in return.)

5

From this hour, freedom!
From this hour I ordain myself loos'd of limits and
imaginary lines,
Going where I list, my own master, total and absolute,
Listening to others, and considering well what they
say,
Pausing, searching, receiving, contemplating,
Gently, but with undeniable will, divesting myself of
the holds that would hold me.

I inhale great draughts of space;
The east and the west are mine, and the north and
the south are mine.

I am larger, better than I thought;
I did not know I held so much goodness.

All seems beautiful to me;
I can repeat over to men and women, You have done
such good to me, I would do the same to you.

I will recruit for myself and you as I go;
I will scatter myself among men and women as I go;
I will toss the new gladness and roughness among
them;
Whoever denies me, it shall not trouble me;
Whoever accepts me, he or she shall be blessed, and
bless me.

11

Listen! I will be honest with you;
I do not offer the old smooth prizes, but offer rough
new prizes;
These are the days that must happen to you:

You shall not heap up what is call'd riches,
You shall scatter with lavish hand all that you earn or
achieve,
You but arrive at the city to which you were destin'd -
you hardly settle yourself to satisfaction, before you
are call'd by an irresistible call to depart,
You shall be treated to the ironical smiles and mock-
ings of those who remain behind you;
What beckonings of love you receive, you shall only
answer with passionate kisses of parting,
You shall not allow the hold of those who spread
their reach'd hands toward you.

Through Emmett's Eyes

There is an adder in the path
which your own feet have
worn. You must make tracks
into the Unknown.


Henry David Thoreau,
in a letter to Harrison Blake



You have completely
dropped away from all who
love and care about you.
Whatever it is – whoever
you're with – do you think this
is right?


Billie McCandless, in a letter to her son
Chris, quoted in *Into the Wild*
by Jon Krakauer

All photos by Julie Marie Myatt, Playwright



Men go to admire the
high mountains and the
great flood of the seas
and the wide-rolling
rivers and the ring of
Ocean and the movements
of the stars; and they abandon themselves!

*The Confessions of
St. Augustine*



It should not be denied...
that being footloose has always
exhilarated us. It is
associated in our minds
with escape from history
and oppression and law and
irksome obligations, with absolute
freedom, and the road
has always led west.

Wallace Stegner, *American West*



The Song Of Wandering Aengus

by William Butler Yeats

I went out to the hazel wood,
Because a fire was in my head,
And cut and peeled a hazel wand,
And hooked a berry to a thread;
And when white moths were on the wing,
And moth-like stars were flickering out,
I dropped the berry in a stream
And caught a little silver trout.
When I had laid it on the floor
I went to blow the fire aflame,
But something rustled on the floor,
And some one called me by my name:
It had become a glimmering girl
With apple blossom in her hair
Who called me by my name and ran
And faded through the brightening air.
Though I am old with wandering
Through hollow lads and hilly lands.
I will find out where she has gone,
And kiss her lips and take her hands;
And walk among long dappled grass,
And pluck till time and times are done
The silver apples of the moon,
The golden apples of the sun.

We shape clay into a pot,
but it is the emptiness inside
that holds whatever we want.

— Tao Te Ching,
ch. 11, tr. Stephen Mitchell

Listening to a Flute in Yellow Crane Pavillion

by Li T'ai-po, translated by Sam Hamil

I came here a wanderer
thinking of home,
remembering my far away Ch'ang-an.
And then, from deep in Yellow Crane Pavillion,
I heard a beautiful bamboo flute
play "Falling Plum Blossoms."
It was late spring in a city by the river.

But now I was three miles into
the industrial jungle of L.A. in
mad sick sniffing smog night and
had to sleep all that night by a
wire fence in a ditch by the tracks
being waked up all night by rackets
of Southern Pacific and Santa Fe
switchers bellyaching around, till
fog and clear of midnight when I
breathed better (thinking and pray-
ing in my sack) but then more fog and
smog again and horrible damp white
cloud of dawn and my bag too hot to
sleep in and outside too raw to stand,
nothing but horror all night long, ex-
cept at dawn a little bird blessed me.

The only thing to do was to get
out of L.A. According to my friend's
instructions I stood on my head, using
the wire fence to prevent me from
falling over. It made my cold feel a
little better. Then I walked to the
bus station (through tracks and side
streets) and caught a cheap bus twen-
ty-five miles to Riverside. Cops kept
looking at me suspiciously with that
big bag on my back. Everything was far
away from the easy purity of being with
Japhy Ryder in that high rock camp
under peaceful singing stars.

— Jack Kerouac, *The Dharma Bums*

You Do Not Come

By Fang Gan

The road is long, and east or west, I have no-one to ask,
The cold has come, but I've no place to send your cold weather clothes.
When you left, we'd just planted the tree before the hall,
The tree already bears a nest, the person's not returned.

Interim

By Edna St. Vincent Millay
(an excerpt)

You are not here. I know that you are gone,
And will not ever enter here again.
And yet it seems to me, if I should speak,
Your silent step must wake across the hall;
If I should turn my head, that your sweet eyes
Would kiss me from the door. — So short a time
To teach my life its transposition to
This difficult and unaccustomed key! —
The room is as you left it; your last touch —
A thoughtless pressure, knowing not itself
As saintly — hallows each simple thing;
Hallows and glorifies, and glows between
The dust's grey fingers like a shielded light.

There is your book, just as you laid it down,
Face to the table, — I cannot believe
That you are gone! — Just then it seemed to me
You must be here. I almost laughed to think
How like reality the dream had been;
Yet knew before I laughed, and so was still.
That book, outspread, just as you laid it down!
Perhaps you thought, "I wonder what comes next,
And whether this or this will be the end";
So rose, and left it, thinking to return.

Perhaps that chair, when you arose and passed
Out of the room, rocked silently a while
Ere it again was still. When you were gone
Forever from the room, perhaps that chair,
Stirred by your movement, rocked a little while,
Silently, to and fro...

And here are the last words your fingers wrote,
Scrawled in broad characters across a page
In this brown book I gave you. Here your hand,
Guiding your rapid pen, moved up and down.
Here with a looping knot you crossed a "t",
And here another like it, just beyond
These two eccentric "e's". You were so small,
And wrote so brave a hand!

"I, too, would fain set down something besides facts. Facts should only be as the frame to my pictures; they should be material to the mythology which I am writing; not facts to assist men to make money, farmers to farm profitably, in any common sense; facts to tell who I am, and where I have been or what I have thought: as now the bell rings for evening meeting, and its volumes of sound, like smoke which rises from where a cannon is fired, make the tent in which I dwell. My facts shall be falsehoods to the common sense. I would so state facts that they shall be significant, shall be myths or mythologic. Facts which the mind perceived, thoughts which the body thought, — with these I deal. I, too, cherish vague and misty forms, vaguest when the cloud at which I gaze is dissipated quite and naught by the skyey depths are seen."

- Henry David Thoreau,
The Journal of Thoreau

A Life

by Everett Ruess

A life Is a mirror
Reflecting the road over which it passes.
Sometimes
When it rains
The mirror itself is reflected in the road.

Wanderers in the Light, and in the Dark

BY MEGAN MONAGHAN

*I've been havin' some hard travelin',
I thought you knewd
I've been havin' some hard travelin',
way down the road*

Who among us has never cherished the fantasy of dropping our daily obligations, the mortgage, the taxes, the job, the knots and troubles we create in our personal lives, and just... walking away? The dream of freedom from worries and cares, of snapping the ties that sometimes seem to hold us down, of wandering the world drinking in new sights and experiences with every passing day, shines its allure on almost everyone at some point in our lives.

There's a key distinction between *traveling*, which presumes an intent to return someday, and is often done in company; *migrating*, which factors into all of human history as populations shifted seeking more arable soil, better water supplies and kinder climates; and *wandering* as the term is used in this play. The solitary Wanderer makes the road his home, and builds her whole lifestyle around the single constant of moving on. Often a Wanderer has many part-time homes, maintained by other people with whom he or she nurtures intense but intermittent relationships. And in the end, a Wanderer can unbind those ties one by one and drop entirely out of sight, making it possible to begin an entirely new life and adopt a new identity — or perhaps to pursue the end.

Many world religions feature stories of Wandering. Siddhartha Gautama Buddha left his palace and his royal life behind to become a monk, and spent the rest of his life moving from place to place as he studied and taught. Jesus of Nazareth disappeared

into the desert for 40 days, carrying no food or water — who can say whether his friends and loved ones expected him ever to return? Both of these figures emerged from their periods of Wandering with new wisdom to share. To this day, religious persons of all descriptions engage in pilgrimage, a ritual form of Wandering intended to put them in touch with that wisdom that can only be acquired on the road.

*I've been walking that Lincoln highway,
I thought you knewd,
I've been bittin' that 66, way down the road*

The vastness and diversity of the North American wilderness made it a heaven for Wanderers through the first couple of centuries of Western colonization, occupation and establishment of statehood. In his book *Pilgrims to the Wild*, author John P. O'Grady describes several major Wanderers who left traces in writing and art, including Everett Ruess, Mary Austin, John Muir, and Henry David Thoreau (who managed to Wander while staying in one place).

To give one example, Ruess (1914-1934) was reared in a bohemian family that made no objection when their teenaged son committed his life to the road — in fact, they encouraged him. Ruess' letters to his family, published in 1983, describe his mounting love affair with Utah's great solitary spaces. Those spaces swallowed him up, and while his two burros were found in good health, Ruess never returned. Rumors of his adopting a new name and making a new life on the Navajo reservation in Arizona were never proven, nor entirely disproven.

Not long before Ruess' disappearance, the newlywed couple Glen and Bessie Hyde vanished during their honeymoon trip through the Grand Canyon. The pair traveled by flat-bottomed boat, hoping to be

*"We like companionship, see,
but we can't stand to be
around people for very long.
So we go get ourselves lost,
come back for a while, then
get the hell out again."*

*- Ken Sleight, investigator of the
disappearance of Everett Ruess,
quoted in Into the Wild
by Jon Krakauer*

the first people to navigate the entire Colorado River in such a craft. But their boat and all their belongings were discovered by the side of the river, with no sign of where their owners had gone. The Hydies were never seen again.

North American history even recounts tales of entire populations disappearing, from the Anasazi peoples of the Southwest, to the Roanoke colonists in 1588. While it is more likely in these group disappearances that violence or disease was involved, the mystery lingers around the artifacts like the haunting fragrance of long-pressed flowers.

*I've been ridin' them fast rattlers, I thought
you knowed
I've been ridin' them flat wheelers, way down
the road*

The Wanderer became a mythic figure, especially in the United States. From our culture we inherit colorful impressions of Woody Guthrie riding the rails, writing the songs and poetry of the Dust Bowl and the Okie migration west. Nearly every American who makes it through adolescence at some point receives Jack Kerouac's seminal influence as played out in *On the Road* and *The Dharma Bums*. Some are attracted to the stories of lesser known but more recent persons such as Chris McCandless, whose tale is told in *Into the Wild* by Jon Krakauer.

*I've been havin' some hard travelin',
hard ramblin', hard gamblin'
I've been havin' some hard travelin', lord*

It must be acknowledged there are also darker tales of Wandering. The shining lure of footloose freedom can draw us into dangerous territory indeed. An article in *The New Yorker* early this year delivered an in-depth profile of Adam Gadahn, who grew up in Riverside County but eventually chose to give up all his ties there and change his name. Gadahn is now known as Azzam the American, an important media spokesman for Al Qaeda whose whereabouts are unknown. Other darker tales remove the element of choice, as in the case of 13-year-old Megumi Yokota who in 1977 was kidnapped from her life in Japan.

Yokota one of many Japanese people abducted to North Korea, a state-sponsored action finally acknowledged by Kim Jong-Il in 2002. In our own nearest neighborhoods

TELL ME, O MUSE, of that ingenious hero who travelled far and wide after he had sacked the famous town of Troy. Many cities did he visit, and many were the nations with whose manners and customs he was acquainted; moreover he suffered much by sea while trying to save his own life and bring his men safely home; but do what he might he could not save his men, for they perished through their own sheer folly in eating the cattle of the Sun-god Hyperion; so the god prevented them from ever reaching home. Tell me, too, about all these things, O daughter of Jove, from whatsoever source you may know them.

-- Opening lines of Homer's *Odyssey*, tr. Samuel Butler

and areas, we see a plague of homelessness that affects men, women and children, those who are healthy and able to work, and those whose illness makes employment impossible for them. Our cities, states and nation struggle to address this problem, and in the meantime we see unwilling Wanderers excluded from the basic comfort and safety that voluntary Wanderers deliberately leave behind.

*I've been ridin' them blind passengers,
dead-enders, kickin' up cinders
I've been havin' some hard travelin', lord*

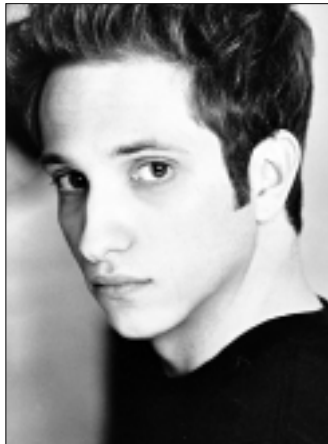
Contemporary technology paradoxically makes Wandering both easier and more difficult. Cellular phones, email, and Global Positioning System (GPS) equipment installed in cars and personal electronics all form new leashes that bind us to our existing lives — leashes that people of Ruess' and Guthrie's generations did not have to fight. But 21st century advances also offer the option to take one's laptop and cell phone and live anywhere, or nowhere — an option that attracts people from many walks of life, including numerous playwrights of this writer's acquaintance.

Perhaps no one reading this essay will truly follow the siren call of the open road ourselves. But perhaps we will be a touch more aware of the parallel world of Wanderers that constantly swirls around us.

(N.B. All italicized quotations are from the song "Hard Travelin'," words and music © 1959 by Woody Guthrie.)



PURVA BEDI
Sally Wright



JOHN CABRERA
Rooster Forbes



RICHARD DOYLE
Wesley Boudin

Artist Biographies

***PURVA BEDI** (*Sally Wright*) is making her SCR debut. On stage, Bedi appeared in *East is East* (Manhattan Theatre Club & The New Group), *Kingdom of Lost Songs* (Lincoln Center Directors Lab), *Rice Boy* (Mark Taper Forum/ Taper Too), *Merchant on Venice* (Mark Taper Forum, East West Players, Cornerstone Theatre Company and The Lark Theatre), *Bad Women* (The Talking Band), *Clothes* (New World Theatre) and numerous productions with Target Margin Theater including *These Very Serious Jokes*, *Sonoma*, *The 5 Hysterical Girls Theorem* and *The Seagull*. Film and television appearances include *American Desi*, *Cosmopolitan*, *Green Card Fever*, *The Emperor's Club*, *Wings of Hope*, *The Arrangement*, "House," "ER," "The Drew Carey Show," "Boston Legal," "Alias," "Law & Order: Criminal Intent," "Strong

Medicine" and "The West Wing." Bedi is the Artistic Director and Founder of Disha Theatre. She is also executive producer and lead actress on Shyam Madiraju's new feature film, *Broken*. www.purvabedi.com

***JOHN CABRERA** (*Rooster Forbes*) appeared at SCR previously in the Theatre for Young Audiences production of *The Stinky Cheese Man*, the NewSCRipts readings of *Incendary* and *House to Half* and the Hispanic Playwrights Project reading of *Cry of the Bronx*. Theatre credits include *Good Thing* (Ovation Award, Best Ensemble) at the Mark Taper Forum, *Refuge* (2001 Joseph Jefferson Award, Best Supporting Actor) at CollaborAction Theatre, *Polaroid Stories* at Trap Door Theatre, *Stupid Kids* with Roadworks Productions and *A Wrin-*

kle in Time with Lifeline Theatre. Film credits include *Nightlight*, *Openminds*, *Role Play* and *Backstage Pass*. Mr. Cabrera has appeared on "American Dreams," "Miracles," "CSI," "NCIS," "Studio 60 on the Sunset Strip" and currently plays the role of Brian on the CW's series "Gilmore Girls."

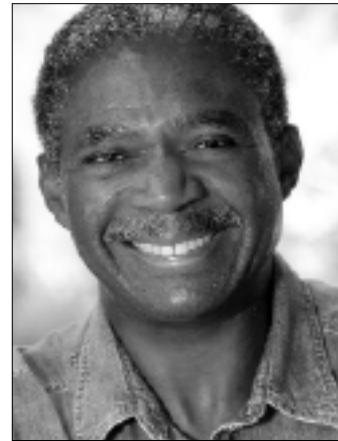
***RICHARD DOYLE** (*Wesley Boudin*) is an SCR Founding Artist. He appeared earlier this season in *Life is a Dream*, *Nothing Sacred* and *A Christmas Carol*; last season in *The Adventures of Pør Quinly*, *Born Yesterday* and *The Caucasian Chalk Circle*; and previously in *Habeas Corpus*, as Eddie in *A View from the Bridge*, *Intimate Exchanges*, *The Last Night of Ballyhoo* and the world premieres of *The Beard of Avon*, *On the Jump*, *But Not for Me*, *BAFO*, *The Interrogation of Nathan Hale*, *She Stoops*



BRENT HINKLEY
John



VERALYN JONES
Miranda Stevens



CHARLIE ROBINSON
Detective Howard

to *Folly*, *Wit*, *Hospitality Suite* and *Highest Standard of Living*. Other credits include *Relatively Speaking*, *Proof*, *Major Barbara*, *Much Ado about Nothing*, *A Delicate Balance*, *Of Mice and Men*, *Ah, Wilderness!* and *Intimate Exchanges*, for which he earned a Los Angeles Drama Critics Circle (LADCC) 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. He has many other film and television credits. As a voice-actor, Mr. Doyle has become a familiar voice in commercial advertisements, CD-ROM games, documentaries and animated series. Listen for Mr. Doyle as Senator Kelly on "Wolverine," the new X-Men series. If you visit the new Lincoln Library in Springfield, IL, Mr. Doyle is your holographic host in the Union Theatre.

***BRENT HINKLEY** (*John*) is making his SCR debut. Previous stage

credits include *1984*, *The Seagull* and *Woyzeck* at Actors' Gang Theatre; *Embedded* and *Carnage* at The Public Theater; *A Soldier's Tale* and *The Guilty Mother* at Long Beach Opera and *Mother Courage* at La Jolla Playhouse. Film and television credits include *Embedded*, *Blood Work*, *Say It Isn't So*, *Ed Wood*, *Jacob's Ladder*, *Silence of the Lambs*, *Falling Down*, "Monk," "The Closer," "Gilmore Girls," "Carnivale," "Buddy Faro," "The West Wing," "Seinfeld," "The Preston Episodes," "ER" and "The X Files."

***VERALYN JONES** (*Miranda Stevens*) is making her SCR debut. Ms. Jones is an award-winning actress who has appeared in numerous theatrical productions. Previous stage credits include *A Selfish Sacrifice* at Denver Center Theatre and *A Perfect Wedding* at Kirk Douglas Theatre. For Mark Taper Forum's New Work Festival she appeared in *Slide Glide the Slippery Slope* and *Black/ White Man*. She also appeared in *The Father* at the August Strindberg Festival

in Stockholm, Sweden. Other theatre includes *The Merchant of Venice*, *The Winter's Tale*, *Twelfth Night*, *A Midsummer Night's Dream* and *Richard III* for L.A. Women's Shakespeare Company; *Hamlet* at Nevada Shakespeare Festival; and *Moon on a Rainbow Shawl* at the Caribbean American Repertory West. Film and television credits include *The Legacy*, *Summoning*, *Silent Colors*, "Strong Medicine," "Threat Matrix," "The District," "ER," "Just Shoot Me," "Movie Stars," "Brooklyn South" and recurring roles on "City of Angels" and "Seinfeld."

CHARLIE ROBINSON (*Detective Howard*) appeared at SCR previously in *The Piano Lesson*. He has acted in over 80 plays, winning an Ovation Award recently for his performance in *Fences*. He has performed at several theatres including the Actors Studio, Mark Taper Forum, Houston's Alley Theatre and the Houston Music Theatre. Mr. Robinson's film credits include *Jackson*, *Molding Clay*, *Antwone Fisher*,



ELIZABETH RUSCIO

Liza Boudin

"I like to dive into a rhythmic stream like a fish into the gulf currents and go where it takes me. I like to be a sun swinging through space with all my seven planets disposed about me, and I like to be the green flush that creeps up and dies rhythmically along the side of Palo Corona. Best of all, I like to flash into the life rhythm of some other human being, and find myself suddenly knowing all about what it was, now and will be."

- Mary Austin, quoted in
Mary Austin: Song of a Maverick,
by Esther Lanigan Stineman

Beowulf, *Set it Off*, *Land of the Free*, *The River*, *Apocalypse Now*, *Gray Lady Down* and the soon to be released *Even Money*. He has appeared in numerous television shows including series regular roles on "Buddy Faro," "Ink," "Love & War," "Night Court" and "Buffalo Bill"; a recurring role on "Home Improvement"; and several television movies including *Secret Santa*, *Miss Lettie and Me*, *Santa Jr.*, *The Last Dance*, *Project: Alf*, *Murder C.O.D.*, *Crash Course*, *Rehearsal for Murder*, *Haywire*, *Buffalo Soldiers*, *Roots: The Next Generation*, *King*, *The Trial of Lee Harvey Oswald* and *A Killing Affair*.

***ELIZABETH RUSCIO** (*Liza Boudin*) returns to SCR having

performed in productions of *A View from the Bridge*, *The Geography of Luck*, *Fool for Love* and in staged readings of *Mimesophobia* and *Anon*, among many others. She is the recipient of a Los Angeles Drama Critics Circle Award, several *LA Weekly* and *Drama-Logue* awards, and Ovation and Robby nominations. She garnered awards at last year's Method Fest for Best Actress/ Short Film for her work in her brother Michael Ruscio's film, *In Order of Appearance*, and at Deep Ellum in Dallas (Best Ensemble). A long-time veteran of the Taper New Works Festivals and A.S.K. Common Ground Festivals, she appeared in premiere stagings of *Cat's Paw*, *American Bullfighter*,

Shiloh Rules, *Looking for Normal*, *Stop Kiss*, *Mr. Xmas* and her husband Leon Martell's *Bea(u)tiful in the Extreme*. Other productions include at *The Dreamcoast*, *The Square*, *Moe's Lucky Seven* at Taper, Too and *Living Out* at Mark Taper Forum, directed by Bill Rauch. Other theatre includes *Slide* (The Wilton Project), *Pot Mom* and *Savage in Limbo* (The Cast), *The Shaper* (The Met and Actors Theatre of Louisville), *Hoss Drawin'* by Leon Martell, and their co-written 1961 *Eldorado* (The Padua Hills Playwrights' Festival). Film appearances include *28 Days*, *Falling Like This*, *Letters from a Killer*, *A Perfect World* and, her favorite, *The Positively*

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True Adventures of the Alleged Texas Cheerleader-Murdering Mom. She's in the upcoming indie feature, *Otis E*. Recent television appearances include "Nip/Tuck" (as Joy Kringle), "Six Feet Under," "The Division," "Judging Amy" and "7th Heaven." Finally, she is a published poet, and has just been named one of six NEWER POETS OF L.A. and will read with them later this year at L.A.'s Central Library.

PLAYWRIGHT, DIRECTOR & DESIGNERS

JULIE MARIE MYATT (*Playwright*) wrote the ten-minute play, *Mr. and Mrs.* that will premiere at the Humana Festival this March. She is currently working on a play about reproductive rights for Cornerstone Theater Company, and her play *Boats On A River* will premiere at the Guthrie Theater in May. Her play *The Sex Habits of American Women* was produced by the Guthrie Theater, Signature Theatre in Arlington, VA, Synchronicity Performance Group, and premiered at the Magic Theatre in San Francisco. Her work has been developed and/or seen at Actors Theatre of Louisville, Seattle Repertory, Cherry Lane, LAByrnth Theater Company and A.S.K Theater Projects, among others. She received a Walt Disney Studios Screenwriting Fel-

lowship, a Jerome Fellowship at the Playwrights' Center, and a McKnight Advancement Grant. Her other plays include *August is a thin girl*, *Alice in the Badlands* and *Welcome Home, Jenny Sutter*.

BILL RAUCH (*Director*) is a proud Associate Artist of SCR, where he staged *The Further Adventures of Hedda Gabler*, *Habeas Corpus*, *Lovers and Executioners* and *Walking Off the Roof* for the inaugural Pacific Playwrights Festival. He co-founded Cornerstone Theater Company, where he served as artistic director for 20 years. For Cornerstone, he directed over 40 of the company's productions, many of them collaborations with diverse communities across the nation. He has also directed at Mark Taper Forum, Oregon Shakespeare Festival, Guthrie Theater, Long Wharf Theatre, Great Lakes Theater Festival, Arena Stage and Yale Repertory Theatre, where he is an Associate Artist. He has won Helen Hayes, Garland, *LA Weekly*, *Drama-Logue* and Connecticut Critics Circle Awards for his direction and was the only artist to win the inaugural Leadership for a Changing World Award. He served on the board of Theatre Communications Group from 1992-1998 and has testified to Congress on behalf of the N.E.A. Mr. Rauch is a Claire Trevor Professor of Drama at UC

Irvine and is the incoming artistic director of the Oregon Shakespeare Festival. He is proud to be one of Liam and Xavier's two dads.

CHRISTOPHER ACEBO (*Scenic Design*) designed the world premiere productions of *The Further Adventures of Hedda Gabler*, *The Beard of Avon*, *Hold Please* and *California Scenarios*; the West Coast premiere of *The Countess*; and the annual production of *La Posada Mágica* at SCR. Recent productions include the world premieres of *The Clean House* at Yale Repertory and at Lincoln Center Theater; *Electricidad* at The Goodman Theatre (and CTG); and *Water and Power*, *Living Out* and *Chavez Ravine* for Center Theatre Group. Other regional design work includes productions for Guthrie Theater, Berkeley Repertory, La Jolla Playhouse, Oregon Shakespeare Festival, The Goodman Theatre, Denver Center Theatre Company, The Children's Theatre Company in Minneapolis, Hartford Stage and Portland Center Stage, among others. Mr. Acebo is an ensemble member of Cornerstone Theater Company in Los Angeles. He received his MFA in design at the University of California, San Diego and is a past recipient of the NEA/TCG fellowship for designers. This summer he will become the Associate

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SHIGERU YAJI (*Costume Design*) has designed costumes for over 50 SCR productions including most recently *The Further Adventures of Hedda Gabler*, *Habeas Corpus*, *Cyrano de Bergerac*, *Lovers and Executioners* and the annual production of *La Posada Mágica*. His other recent work has been seen at Lincoln Center Theater, Yale Repertory Theatre, Oregon Shakespeare Festival, Cornerstone Theater Company and San Jose Repertory Theatre, as well as at Nashville Ballet. He is the recipient of numerous awards and recognitions, including six Los Angeles Drama Critics Circle Awards and a Bay Area Theatre Critics Circle Award, as well as an Emmy Award nomination for Cathy Rigby's *Peter Pan*. Mr. Yaji is a member of the United Scenic Artists Local 829 and the UC Irvine Drama Department faculty.

LONNIE RAFAEL ALCARAZ (*Lighting Design*) is an Associate Professor at UC Irvine and a professional lighting designer. He has designed at various regional theatre houses, such as SCR, Berkeley Repertory Theatre, Sierra Repertory Theatre, Arena Stage, Laguna Playhouse, Alabama Shakespeare Festival and Utah Shakespearean Festival. In addition to his twelve seasons with *La Posada Mágica*, productions at SCR include *The Prince and the Pauper*, *Blue Door*, *Man from Nebraska*, *Bunnacula*, *The Hoboken Chicken Emergency*, *Play Strindberg*, *Dimly Perceived Threats to the System*, *Sidney Bechet Killed a Man* (for which he received a *Drama-Logue Award*), *BAFO*, *Later Life* and

Three Viewings. He designed Culture Clash's *The Birds* at both SCR and Berkeley Repertory, along with their national touring show, *Radio Mambo*, which has been seen in Los Angeles, San Diego, San Francisco, Arizona, New York, Seattle and Washington, DC. Recent design experience includes *Warriors Don't Cry*, *Lethe*, *I Ask You*, *Farewell to Manzanar* and *Waking Up In Lost Hills* with Cornerstone Theater Company; and Utah Shakespearean Festival's 2006 summer season of shows: *Hamlet*, *The Merry Wives of Windsor* and *Antony & Cleopatra*. He was also a designer for Universal Studios, Japan, where he designed the live shows *Terminator 2* in 3D, and *Monster Makeup*, the attractions *Jurassic Park the Ride* and *Snoopy Studios*, along with exterior architectural facades throughout the park. He is a member of the United Scenic Artist/IATSE - Local 829.

PAUL JAMES PRENDERGAST (*Composer/Sound Design*) is very pleased to be back at SCR and among old friends. Previous SCR productions include *The Further Adventures of Hedda Gabler*, *Lovers and Executioners*, *Habeas Corpus* and *The Little Prince*. Other theatre credits include productions at the Mark Taper Forum, Long Wharf Theatre, Hartford Stage, Great Lakes Theater Festival, Florida Stage, Geffen Playhouse, Oregon Shakespeare Festival, East West Players, dozens of 99 seaters and 20 productions with Cornerstone Theater Company. His work has been featured at theme parks, in feature films, on recordings and in music venues nationwide. He also works as a vocalist, actor, director, and is knee deep in the world of alternative (natural)

house building. He lives in Los Angeles and Joshua Tree.

AUSTIN SWITSER (*Video Coordinator*) has worked with many performance groups around the country, creating original video projections for live performance, including a previous design at South Coast Repertory for *Vesuvius*. In the past months he has designed projections for *Defiance* at Pasadena Playhouse; *Gilgamesh* at The Theatre @ Boston Court; *Hippolytos* at the Getty Villa; *¡El Conquistador!* at New York Theatre Workshop; *WET*, a new opera performed at REDCAT; *Way of Light*, an original piece commissioned for the International Trumpet Guild; *Diva* and *Open Window* at Pasadena Playhouse; *APOLLO: Lebensraum* at Kirk Douglas Theatre and the Ivy Substation; and *Bell Solaris* at REDCAT. He has also collaborated on the recent shows *13* and *Distracted* at Mark Taper Forum. Mr. Switzer graduated in 2004 from CalArts with a degree in Video for Performance.

www.austinswitzer.com

DARA WEINBERG (*Assistant Director*) is honored to be working at SCR for the first time. She directed *The Marriage of Heaven and Hell*, an improvised dance play based on William Blake's poetry, at the Met Theatre Company. Other Los Angeles directing credits include *A Vast Wreck* and *Brandohead* at Theatre of NOTE, where she is an associate member. She directed the premiere of Helma Fries' anti-war play *Human Bombing* for the Berliner Compagnie, a political theatre ensemble in Kreuzberg. The production has toured Germany every year since 2003. She choreographed *Don Giovan-*

ni and *The Threepenny Opera* for West Bay Opera Company, and *AC/DC: A Dance Spectacular for Serial Killers* at Sacred Fools Theatre Company. She was the dramaturg for *Assassins* at Sight Unseen. She has directed numerous readings and workshops, and continues to devise methods of working on the free radical chorus, an experiment in improvised choral theater. She holds a BA from Stanford University.

MEGAN MONAGHAN (*Dramaturg*) is the Literary Manager of SCR, where she serves as co-director of the Pacific Playwrights Festival. She was the dramaturg of SCR's productions of *Bach at Leipzig*, *The Studio*, *The Further Adventures of Hedda Gabler* and *Dumb Show*. Before coming to SCR, she was the Literary Director of the Alliance Theatre in Atlanta, GA, the Director of Playwright Services at The Playwrights' Center in Minneapolis, MN, and the Director of New Play Development at Frontera @ Hyde Park Theatre in Austin, TX. Her freelance dramaturgy work has included The O'Neill's National Playwrights Conference, the New Harmony Project, and the Bay Area Playwrights Festival. She has been a panelist for the Fulton County Arts Council, Atlanta's Bureau of Cultural Affairs, TCG, The O'Neill's National Playwrights Conference, NAMT,

and Austin ScriptWorks, and a guest dramaturg and teacher at Iowa Writers' Workshop, Yale School of Drama graduate programs, Brown University, UCSD, and the Kennedy Center - American College Theatre Festival. She has directed recent productions at Actor's Express, Horizon Theatre, and Theater Emory. Ms. Monaghan earned an MFA in directing from the University of Texas at Austin and a BA from Emory University.

***RANDALL K. LUM** (*Stage Manager*), now in his 17th season, worked on *Pig Farm*, *Ridiculous Fraud*, and *Nothing Sacred*. Last summer he stage managed 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*. 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.

***CHRISSEY CHURCH** (*Assistant Stage Manager*) is a proud member of Actors' Equity. Previous credits at SCR include the world premieres of *Mr. Marmalade*, *Getting Frankie Married* — and *Afterwards*, *Making It* and *Nostalgia*, productions of *The Real Thing*, *Hitchcock Blonde*, three glorious seasons of *A Christmas Carol*, *Born Yesterday*, *Pinocchio*, *The Little Prince*, *Intimate Exchanges*, *La Posada Mágica*, *Anna in the Tropics*, *Proof* and the Pacific Playwrights Festival workshop of *Tough Titty*.

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*

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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.

MARTIN BENSON (*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 *Get-*

ting 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.

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.