



38th Season • 373rd Production  
MAINSTAGE / MARCH 29 THROUGH MAY 5, 2002

# South Coast Repertory

David Emmes  
*Producing Artistic Director*

Martin Benson  
*Artistic Director*

*presents the World Premiere of*

## Getting Frankie Married — and afterwards

by HORTON FOOTE

*Scenic Design*  
MICHAEL DEVINE

*Costume Design*  
MAGGIE MORGAN

*Lighting Design*  
TOM RUZIKA

*Composer*  
DENNIS McCARTHY

*Dramaturgs*  
JENNIFER KIGER/LINDA S. BAITY

*Production Manager*  
TOM ABERGER

*Stage Manager*  
\*RANDALL K. LUM

*Directed by*  
MARTIN BENSON

*Honorary Producers*  
JEAN AND TIM WEISS,

AT&T: ONSTAGE

ADMINISTERED BY THEATRE COMMUNICATIONS GROUP

## CAST OF CHARACTERS

*(In order of appearance)*

Constance .....	*Annie LaRussa
Laverne .....	*Jennifer Parsons
Mae .....	*Barbara Roberts
Frankie .....	*Juliana Donald
Fred .....	*Joel Anderson
Georgia Dale .....	*Linda Gehringer
S.P. ....	*Hal Landon Jr.
Mrs. Willis .....	*Nan Martin
Isabel .....	*Kristen Lowman
Helen Vaught .....	*Sarah Rafferty
Bill Simmons .....	Jason Guess
Carlton Gleason .....	*Randy Oglesby

## SETTING

*The living room of the Willis house.*

### Act 1

*Scene 1: Late spring/early summer, 1985*

*Scene 2: The next day.*

*Scene 3: A day later.*

### Act 2

*Scene 1: Three months later.*

*Scene 2: Four months later.*

*Scene 3: One year later.*

## LENGTH

*Approximately two hours and 20 minutes, including one 15-minute intermission.*

*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.

**AmericanAirlines<sup>®</sup>**

*Official Airline*



**PRODUCTION STAFF**

Assistant Stage Manager ..... \**Scott Harrison*  
 Casting Director ..... *Joanne DeNaut*  
 Production Assistant ..... *Karen Cecilio*  
 Dialect Coach ..... *Phil Thompson*  
 Assistant to the Set Designer ..... *Yu Ming Chien*  
 Assistant to the Costume Designer ..... *Julie Keen*  
 Assistant to the Lighting Designer ..... *Shawn Fidler*  
 Stage Management Intern ..... *Chrissy Church*  
 Additional Costume Staff ..... *Tracy Gray, Leslie Kharma, Kelly Marshall,  
 Stacy Nezda, Peggy Oquist, Jennifer Rogers*

# Horton Foote: A Legendary Life

## March 14, 1916

- ★ Born in Wharton, Texas, the first of three boys, to Albert Horton and Hallie Brooks Foote.

## 1933-35

- ★ Studied acting at Pasadena Playhouse in California.

## 1936-44

- ★ Worked as an actor in New York, trained at Tamara Daykarhanova school.
- ★ First plays written for American Actors Company under direction of Mary Hunter, including *Wharton Dance*, *Texas Town*, and *Only the Heart*.

## June 4, 1945

- ★ Married Lillian Vallish.

## 1945-49

- ★ Moved to Washington DC, where he wrote and directed *Homecoming*, *People in the Show*, *Themes and Variations*, and *Goodbye in Richmond*.
- ★ Returned to New York City in 1949.

## 1951-54

- ★ Wrote for television, including "The Gabby Hayes Show."
- ★ Wrote ballet-with-words for Jerome Robbins musical *Two's Company*.
- ★ Wrote for stage: *The Chase*, *The Trip to Bountiful*, *The Traveling Lady*.

## 1955-65

- ★ Continued working in television, mostly commissioned projects.
- ★ Moved to Nyack, New York, in 1956.
- ★ First screenplay: *Storm Fear*.
- ★ Academy Award and Writers Guild of America Award for his adaptation of Harper Lee's novel *To Kill A Mockingbird*.
- ★ Screenplay for *Baby*, *The Rain Must Fall* from his play *The Traveling Lady*.
- ★ Moved to New Hampshire in 1966.

## 1966-76

- ★ Commissioned work in film adaptation: *Hurry Sundown*, *The Chase*, revisions for Lillian Hellman's screenplay, *The Stalking Moon*.
- ★ HB Playwrights Foundation production of *Tomorrow*, adapted from a short story by William Faulkner.
- ★ Adaptation of *Gone with the Wind* as stage musical.
- ★ Film production of *Tomorrow*.
- ★ Wrote *The Orphans' Home Cycle*.
- ★ HB Playwrights Foundation production of *A Young Lady of Property*.

## 1977-89

- ★ Adaptations for PBS of Flannery O'Connor's short story "The Displaced Person" and Faulkner's short story "Barn Burning."
- ★ Worked with Herbert Berghof at HB Playwrights Foundation.



*Horton Foote at three and fourteen. The latter taken in front of a house his father sold in order to send him to drama school.*



*Courtship*. These films re-edited for PBS as *The Story of a Marriage*.

- ★ Taught acting at HB Studio.
- ★ Academy Award, Writers Guild of America Award and Christopher Award for original screenplay of *Tender Mercies*.
- ★ Ensemble Studio Theatre Founders Award.
- ★ Academy Award nomination for screenplay of *The Trip to Bountiful*.
- ★ Independent Film Award.
- ★ Luminas Award.
- ★ Beginning of independent film production: *1918, On Valentine's Day*, *Courtship*.
- ★ Compostela Award.
- ★ William Inge Achievement Award.
- ★ Evelyn Burkey Award, Writers Guild East.

### 1990-1999

- ★ *Convicts*, the film of *Orphans' Home Cycle* play, released starring Robert Duvall and James Earl Jones.
- ★ Great Lakes Theater Festival of Foote works for theatre, film and television, including production of *Dividing the Estate*.
- ★ *Of Mice and Men*, film adaptation of John Steinbeck novel, starring Gary Sinise and John Malkovich.
- ★ *Habitation of Dragons* (TNT teleplay for Steven Spielberg Productions).
- ★ ACT Theatre (San Francisco) productions of *Convicts*, *Courtship* and *1918*.
- ★ Death of Lillian Vallish Foote, August 1992.
- ★ Laurel Award, Writers Guild West.

### 1994-99

- ★ Signature Theatre Series: *Talking Pictures*, *Night Seasons*, *Young Man from Atlanta* and *Laura Dennis*.
- ★ Brigham Young University Festival of films and plays.
- ★ Lucille Lortel Award.
- ★ Pulitzer Prize for Drama.
- ★ Outer Critics Circle—Special Achievement Award.
- ★ *Lily Dale*, film version of play from *Orphans' Home Cycle*, on Showtime, starring Mary Stuart Masterson, Sam Shepard and Stockard Channing.
- ★ Induction into Theatre Hall of Fame.
- ★ *Young Man from Atlanta* restaged: Alley Theatre, Houston; Goodman Theatre, Chicago; Longacre Theatre, New York.
- ★ *Death of Papa*, Playmakers Repertory Theatre, Chapel Hill, North Carolina, starring Ellen Burstyn, Matthew Broderick and Hallie Foote.
- ★ *Alone*, original teleplay for Showtime, starring Hume Cronyn, James Earl Jones and Piper Laurie.
- ★ Emmy Award for Hallmark Hall of Fame dramatization of Faulkner's *Old Man*.
- ★ Elected to membership in the American Academy of Arts and Letters, from which he received the Gold Medal in Drama for his life's work.
- ★ *Farewell: A Memoir of a Texas Childhood*, a chronicle of Foote's early life, published by Scribner in May 1999.
- ★ *Death of Papa*, Hartford Stage, Connecticut.



*Horton Foote receiving his Pulitzer Prize from Columbia University President George Rupp; and in front of Radio City Music Hall in 1962.*



- ★ Ian Hunter McLellan Award for Lifetime Achievement from Writers Guild East.

### 2000 to present

- ★ Master American Dramatist Award of the PEN American Center.
- ★ *The Last of the Thorntons*, New York's Signature Theatre Company.
- ★ National Medal of the Arts Award conferred by President Clinton for the entire body of his dramatic work.
- ★ *Carpetbagger's Children*, Alley Theatre, Houston; Guthrie Theater, Minneapolis; Hartford Stage, Connecticut.
- ★ *Beginnings: A Memoir*, an autobiographical chronicle of his early writing life, published by Scribner in October 2001.

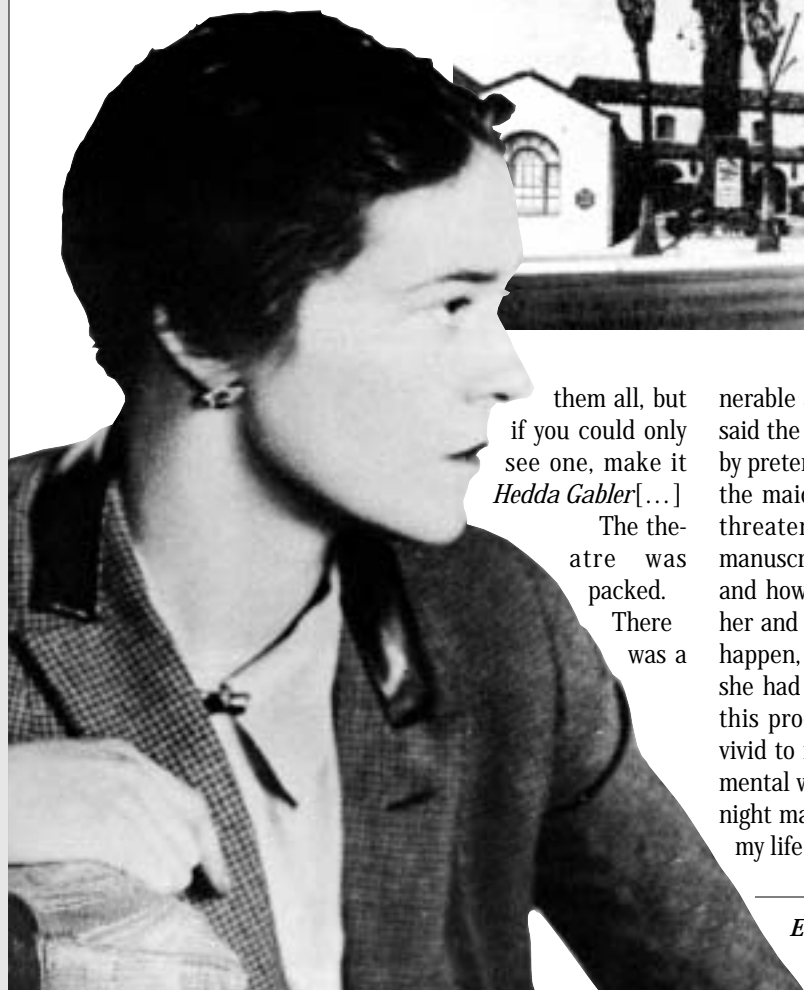
- ★ American Press Association Award for Best Play for *Carpetbagger's Children*.
- ★ *Carpetbagger's Children* currently onstage at Lincoln Center, directed by Michael Wilson, starring Jean Stapleton, Roberta Maxwell and Hallie Foote.

Adapted from the chronology prepared by Gerald C. Wood for his book, *Horton Foote: A Casebook* (New York: Garland, 1998)

# Beginnings: A Memoir

*The second volume of Horton Foote's memoirs, entitled Beginnings, was published late last year by Scribner. It is a treasury of homespun recollections about his life after leaving home at the tender age of 17 to study acting at the Pasadena Playhouse. Although Foote's literary style is frequently described as Chekhovian, the young writer's emerging dramatic aesthetic was profoundly influenced by three Ibsen plays performed by Eva La Gallienne's repertory company at the Biltmore Theatre in Los Angeles in March 1933. These plays affected him more deeply than any he had ever seen or read before. "Most plays," he realized after seeing Ibsen, "were thin gruel, of little substance."*

Jody Schwartzberg announced in early March that Eva Le Gallienne was coming to the Biltmore Theater in Los Angeles to do three Ibsen plays. She advised everyone to go and see



string trio in the orchestra pit that played when the lights in the auditorium were lowered and before the curtain was raised. The orchestra played, as I remember, "Valse Triste." When they quit playing, the audience applauded and the musicians left and there was silence. I had never seen or read an Ibsen play before. I didn't know what to expect, and I was in no way prepared for the reaction I had. The curtain was raised and there was a living room and Tessman's Aunt Julia, and a maid telling us about the newly married Tessmans. Then Hedda Tessman, Miss Le Gallienne, appeared. She was wearing a short skirt, smoking, as I remember, her hair in a short bob and the audience applauded as she entered.

I watched no one else from then on whenever she was on the stage. It was impossible, it seemed to me, not to watch her. She was compelling and brought a kind of restless energy to the part that at times could be frighteningly cruel and at other times she seemed so vul-

nerable and frightened. I have never forgotten the way she said the word *bored*, or how she insulted her husband's aunt by pretending she thought the aunt's new bonnet belonged to the maid, how she manipulated her friend Thea, how she threatened to burn her hair, how she destroyed Eilert's manuscript, how she reacted to the news of Eilert's death, and how she took the threats of Judge Brock to blackmail her and use her. How I felt, not knowing what was going to happen, when I heard the pistol shot offstage and learned she had killed herself. Mind you it is 67 years since I saw this production, and yet parts of her performance are as vivid to me now as when I first saw them. In a very fundamental way it changed my life. What I saw on the stage that night made me determined from then on to somehow spend my life in the theatre.

them all, but if you could only see one, make it *Hedda Gabler*[...]

The theatre was packed. There was a

nerable and frightened. I have never forgotten the way she said the word *bored*, or how she insulted her husband's aunt by pretending she thought the aunt's new bonnet belonged to the maid, how she manipulated her friend Thea, how she threatened to burn her hair, how she destroyed Eilert's manuscript, how she reacted to the news of Eilert's death, and how she took the threats of Judge Brock to blackmail her and use her. How I felt, not knowing what was going to happen, when I heard the pistol shot offstage and learned she had killed herself. Mind you it is 67 years since I saw this production, and yet parts of her performance are as vivid to me now as when I first saw them. In a very fundamental way it changed my life. What I saw on the stage that night made me determined from then on to somehow spend my life in the theatre.

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*Eva Le Gallienne and the Pasadena Playhouse*

# Remembering Wharton, Texas

*The following is excerpted from an essay written by Horton Foote scholar Marion D. Castleberry, in which he explores the playwright's uncanny ability to "fashion the history and stories of the region—coastal southeast Texas—into plays with both personal and universal resonance." Castleberry's essay is published in Horton Foote: A Casebook, edited by Gerald C. Wood (Garland, 1998).*

**T**he first-born son of Albert Horton Foote, Sr., and Harriet Gautier (Brooks) Foote, Albert Horton Foote is descended from two of the oldest and best-known families in Texas.

His maternal great-grandfather was John Brooks, whose aristocratic ancestors immigrated to America from Gloucester, England, in the 1600s, where they had been affluent merchants, doctors, and lawyers. His maternal great-grandmother was Harriet Gautier Brooks, whose parents (Peter William and Elizabeth Gautier) were among the first settlers of the Texas Gulf Coast as well as the region's most prominent land-owning family. Although John Brooks, a businessman and community leader, prospered until the Civil War, the post-war drop in cotton prices threw him into bankruptcy. He died on October 4, 1870, leaving his wife and five children alone and penniless. Fortunately, Harriet Brooks was a strong matriarch who kept her children fed and instilled in them a deep respect for their familial heritage. Her courage and resourcefulness became legend in the family stories passed down to Horton Foote. . .

From his father as well as the other members of his extended family in Wharton, Texas, Foote inherited his homeplace's greatest resource: storytelling. A quiet and polite child, he intently observed everything around him, especially narratives about the past: "My father loved to speculate about the past, what might have happened if this had happened or why did this happen this way. I know that's where I got my own curiosity and speculative nature." No truth or speculation, he remembers, was withheld from him: "I was never told to leave the room no matter how gruesome or unhappy the tale and so early on I learned to accept the tragic events as part of life. I heard in lurid detail of feuds, hurt feelings, suicide, jealousies, passions, scoundrels of all kinds and descriptions." Beyond the stories themselves, Foote was fascinated with how the

events of the past were constantly being reorganized and shaped by the storyteller's imagination: "I've learned that you can hear the same story told by six or seven people, and even though they think it's the same story, it's not. Every version is personal, subjective, and all of them are telling the truth as they see it." In such multiple narratives Foote discovered a way to reveal the inner lives of his characters and the drama between speakers. . .

At the end of the war, Horton Foote had been a playwright for more than five years. He had seen his dreams of becoming a Broadway actor give way to the truth that his genius came from writing, not acting. He had written a half dozen plays, most of them produced in Off-Broadway theatres, and he had begun experimentation with various theatrical forms. Over the years, he had learned his craft from varied and unexpected sources—from his Russian acting teachers, from Mary Hunter and the American Actors Company, from great choreographers like Agnes De Mille, Martha Graham, and Valerie Bettis, from other writers, and from productions of his own plays. Each of his experiences played an important part in his early career and influenced all his subsequent writing.

Yet no matter how diverse his writing has become, the source of his creativity has always been Wharton, Texas. Foote was fascinated at an early age by the people around him—living and dead—how they lived and died, loved and lost, prevailed and endured. The dramatic tension between their inner lives and their appearance of decorum and calm made profound impressions on him. Today, his homeplace still inspires his writing. The cotton fields, the pecan trees, the front porch swings, the cemeteries, the dwindling towns—images of his youth—move poignantly through his plays. They testify to the brutality, beauty, and mystery of life, to the universals discovered in the particular reality of a small Texas town and its people.

*Horton Foote's birthplace*



# Linda's Luscious Lone Star Gumbo

Should you find yourself coming away from *Getting Frankie Married—and Afterwards* with an urge to sample some authentic seafood gumbo that's also delicious (unlike the dubious concoction served up by Georgia Dale Ratliff in the play), here's a version guaranteed to please even the pickiest palate.



1 1/2 cups lard or vegetable oil  
1 1/2 cups all-purpose flour  
1 large onion, chopped  
1 medium green bell pepper, chopped  
1/2 cup chopped celery  
4 medium garlic cloves, finely minced  
4 qts. seafood stock\*  
2 lbs. uncooked heads-on shrimp, peeled,  
heads and shells reserved  
2 bay leaves  
1/2 medium lemon, seeds removed  
1 Tbsp. minced flat-leaf parsley

1 tsp. dried leaf thyme  
1 tsp. freshly ground black pepper  
1/2 tsp. cayenne pepper  
Salt to taste  
1 1/2 lbs. lump crabmeat  
1 lb. skinned white-fleshed fish  
fillets, cut into bite-sized chunks  
1/2 lb. tiny bay scallops  
5 cups hot cooked rice  
3 1/2 tsp. filé powder  
Chopped green onions  
Minced parsley

Melt lard or oil in heavy Dutch oven or 12" skillet over medium heat. When fat is hot, add flour all at once; stir or whisk quickly to combine. If necessary, use back of wooden spoon to smooth out any lumps of flour. Reduce heat to low. Cook, stirring or whisking constantly, until roux is a dark mahogany color, about 55 minutes. (Don't rush this step. Scorched roux has a bitter flavor and should be discarded.)

Add onion, bell pepper, celery and garlic to skillet; cook for about 5 minutes until onion is transparent. Meanwhile, bring stock (or clam juice and water, if you insist) to a rolling boil in a large saucepan or stockpot. Tie reserved shrimp heads and shells and bay leaves in a cheesecloth bag. Add bag and lemon half to boiling stock. Slowly whisk roux into boiling stock until all has been added. Add parsley, thyme, black pepper, cayenne, and salt. Reduce heat; simmer 1 hour. Remove and discard cheesecloth bag and lemon half. Add shrimp, crabmeat, fish, and scallops. Cook over medium heat 15 minutes. Taste and adjust seasoning as needed. To serve, spoon gumbo over 1/2 cup cooked rice. Add about 1/4 tsp. filé powder to each serving and sprinkle with chopped green onions and parsley. Makes 8-10 servings.

\*There is nothing comparable to the flavor of real, honest-to-goodness seafood stock, which is made by slowly simmering 5 lbs. of mixed fish bones and carcasses with onions, cloves, celery, garlic, lemon, peppercorns, and a box of shrimp and crab boil for several hours. If you don't think you can handle that, try substituting 8 (8-oz.) bottles of clam juice and 2 qts. water.





SOUTH COAST REPERTORY  
PRESENTS

# PACIFIC PLAYWRIGHTS FESTIVAL

5<sup>TH</sup> ANNUAL

April 26 - 28, 2002

BE HERE WHEN THEATRICAL HISTORY IS MADE!

## STAGED READINGS

Tickets:  
\$8

Playwrights will be in residence for one week  
of rehearsal for these script-in-hand readings.

**99 HISTORIES** by Julia Cho  
April 26 at 1 pm • directed by Chay Yew

A box of photos and a book of poetry entangle a young woman in the past,  
where memory and fantasy converge.

**EXPOSED** by Beth Henley  
April 26 at 3 pm • directed by Mark Rucker

It's the winter solstice, a silvery night in L.A., and from the streets of  
Hollywood to Pacific Palisades, lives connect, unravel and change forever.

**INTIMATE APPAREL** by Lynn Nottage  
April 27 at 10:30 am • directed by Kate Whoriskey

Esther creates lingerie for other women and falls in love through the mail  
with a man who is far away, lonely—and big trouble.

**TRUTH AND BEAUTY** by Steven Drukman  
April 27 at 2 pm • directed by Douglas C. Wager

When one of their group falls in love, four friends are forced to sort out past  
events that bound them irrevocably to each other.

**OUR BOY** by Julia Jordan  
April 28 at 11 am • directed by Lisa Peterson

One summer, when he thinks life can't get any better, tragedy catapults a  
young man out of his world forever.

### MAINSTAGE • WORLD PREMIERE

## GETTING FRANKIE MARRIED — AND AFTERWARDS

by Horton Foote  
directed by Martin Benson  
March 29 - May 5, 2002

Just because an elderly Southern matriarch is on her death  
bed doesn't mean she's going to die—not when her only son  
is still a bachelor!

### SECOND STAGE • WEST COAST PREMIERE

## THE DAZZLE

by Richard Greenberg  
directed by Mark Rucker  
March 26 - April 28, 2002

America's most famous eccentrics live in relative obscurity  
among the clutter in their New York mansion until a beautiful  
young socialite disrupts their lives.

## save the dates

### HISPANIC PLAYWRIGHTS PROJECT • August 2 & 3

Four staged readings of new works  
by emerging Latino writers

### CALIFORNIA SCENARIOS • July 25 - August 4

Five short plays by Latino writers  
performed under the stars at Noguchi Garden

#### Playwrights:

Luis Alfaro, Richard Coca, Joann Farías,  
Anne García-Romero and José Cruz González  
Directed by Juliette Carrillo

Tickets \$10 - \$15

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The Pacific Playwrights Festival is made possible by a generous  
grant from The Andrew W. Mellon Foundation with additional  
support from The James Irvine Foundation, The Shubert  
Foundation, and Mellon Private Wealth Management.



## South Coast Repertory

For tickets and information call (714) 708-5555  
Visit our website at [www.scr.org](http://www.scr.org)



JOEL ANDERSON  
*Fred*



JULIANA DONALD  
*Frankie*



LINDA GEHRINGER  
*Georgia Dale*

## Artist Biographies

\***JOEL ANDERSON** (*Fred*) is a member of the late, great Circle Repertory Company and The Actor's Studio in New York City. He is a member of the Interact Theatre Company in Los Angeles, where he won a *Drama-Logue* Award for *The Root*, and played Lopakhin in *The Cherry Orchard*, which won the LA Drama Critics Circle Award for Best Production of 1999. Most recently, he appeared as Charlie Now in *Da* at the Globe Theatres in San Diego, as Gene in *Side Man* at the Arizona Theatre Company and in *The Deal* at ITC in Long Beach. For Circle Rep he played Eddie in Sam Shepard's *Fool for Love*, as well as the premiere of John Bishop's *Empty Hearts* and *Florida Crackers*. For the Globe Theatres he performed in *Dancing at Lughnasa* and the premiere of Jim Geoghan's *Light Sensitive*; and for the Alley Theatre in Houston, *Cyrano de Bergerac*. Mr. Anderson played Pale in Lanford Wilson's *Burn This* at New Mexico Rep. Other shows include the original production of Horton Foote's *The Widow Claire* at New York's Circle in the Square, the premieres of *The Engagement* and *Taking Care of Business* at the

George Street Playhouse and Pennsylvania Stage Company, respectively. He was seen at the Pioneer Theatre in Utah in *The Taming of the Shrew* and *Scapino* at the Actors Studio as Yasha in *The Cherry Orchard* and on Broadway in *The Best Little Whorehouse in Texas*. Some of Mr. Anderson's television and film credits include "Judging Amy," "NYPD Blue," "Boston Public," "All About Us," "Desperate Measures," "The Client," "Dr. Quinn, Medicine Woman," "Charmed," "7th Heaven," "Family Matters," "Frasier," "Cheers," *Curse of the Starving Class*, *Angus, Blood Red*, *Night Game* and *The Return of Hunter*.

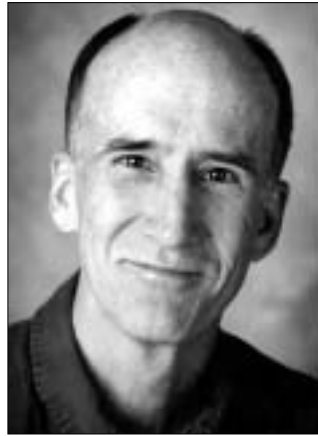
\***JULIANA DONALD** (*Frankie*) is delighted to return to SCR, reuniting with Martin Benson, having previously performed under his direction in the Second Stage production of David French's two-person play *Salt-Water Moon*. Ms. Donald's other theatre credits include numerous Off-Broadway productions and many starring roles as a member of the V.E.T. Company in New York. A native of McLean, Virginia, she is a graduate of

Catholic University and began her professional life as a ballet dancer, studying with New York's School of American Ballet and performing with the Washington Ballet. After moving to Los Angeles, Ms. Donald worked extensively in both television and film. In film, she starred in *The Muppets Take Manhattan* and *Brain Donors* with John Turturro, and had roles in Woody Allen's *Purple Rose of Cairo*, *Dragnet*, *For Love of the Game*, *The General's Daughter* and many others. Among her many television appearances are roles on "Family Law," "The X-Files," "Chicago Hope," "Murder One" and "Touched by an Angel." Television audiences know Ms. Donald most recently as Dennis Franz's love interest on "NYPD Blue," where she has recurred for the past three seasons.

\***LINDA GEHRINGER** (*Georgia Dale*) appeared at SCR in *Hold Please, A Delicate Balance*, *All My Sons*, *Arcadia*, *Good As New* and as Helen Gahagan Douglas in *But Not for Me*. She was recently seen in the world premiere of Annie Weisman's *Be Aggressive* at La Jolla Playhouse where she also performed in *Light Up the Sky*.



JASON GUESS  
*Bill Simmons*



HAL LANDON JR.  
*S.P.*



ANNIE LARUSSA  
*Constance*

Ms. Gehringer has worked at the Mark Taper Forum, The Arena, Boston's Huntington Theatre, The Guthrie Theater, the Berkshire Theatre Festival, New York Stage and Film and spent seven seasons as a company member at the Dallas Theatre Center. Roles include Blanche in *A Streetcar Named Desire*, Regina in *The Little Foxes*, Wanda in *The Waiting Room*, Merteuil in *Les Liaisons Dangereuses*, Bette in *The Marriage of Bette and Boo*, Olga in *The Three Sisters*, Catherine in *The Heiress*, Edward/Betty in *Cloud 9* and Ann Stanton in *All the King's Men*. She holds an MFA from the University of Minnesota and has received numerous critical awards. Her television roles include four seasons as Fontana on "Evening Shade." Among her guest appearances are "The West Wing," "The Practice," "Ally McBeal," "Providence," "Touched by An Angel," "The Larry Sanders Show," "Dallas," and "Law and Order, Criminal Intent." She also appeared in the film *As Good as It Gets*.

**JASON GUESS** (*Bill Simmons*) is making his SCR debut. Theatre credits include *The Last of Mrs. Lincoln* and *A Thurbur Carnival* at the El Portal Theatre; *Dogg's Hamlet/Cahoots Macbeth* at Knightsbridge Theatre; *Beyond Therapy*, *The Sea Gull* and *The Baby Dance* at AADA and *The Hotel Room Trilogy* at Theatre 3. Film and television credits include *Invisible Enemies* and "Wishbone." He would like to thank Art Manke for this opportunity.

**\*HAL LANDON JR.** (*S.P.*) is an SCR Founding Artist who recently appeared in *The School for Wives*, *Much Ado about Nothing*, *Entertaining Mr. Sloane*, *The Hollow Lands*, *True West*, *Play Strindberg*, *Tartuffe* and *Ah, Wilderness!* Other credits include *Arcadia*, *Our Town*, *Sidney Bechet Killed a Man*, *BAFO*, *Six Degrees of Separation*, *An Ideal Husband*, *A Mess of Plays by Chris Durang*, *The Things You Don't Know*, *Faith Healer*, *Ghost in the Machine*, *Green Icebergs*,

*Morning's at Seven*, *Dancing at Lughnasa*, *The Miser*, *Our Country's Good* and *Waiting for Godot*. He created the role of Ebenezer Scrooge in SCR's *A Christmas Carol*, and has performed it in all 22 annual productions. He appeared in *Leander Stillwell* at the Mark Taper Forum and in *Henry V* at the Globe Theatres in San Diego. Other resident theatre roles include Salieri in *Amadeus*, Malvolio in *Twelfth Night* and Gordon Miller in *Room Service*. Among his film credits are *Trepass*, *Pacific Heights*, *Almost an Angel*, *Bill and Ted's Excellent Adventure* and *Playing by Heart*. Television credits include a recent episode of "Frasier."

**\*ANNIE LARUSSA** (*Constance*) appeared at SCR last summer in the Pacific Playwrights Festival reading of *Getting Frankie Married—and Afterwards*. She also appeared as Polly in *Freedomland*, Beth in *Green Icebergs*, Ginette in *Odd Jobs* and Gloria in *At Long Last Leo*. Other theatrical credits include *Jar the*

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KRISTEN LOWMAN  
*Isabel*

*Floor* at the Oregon Shakespeare Festival; *The Wedding, Tongue of the Bird* and *Nothing Sacred* at the Mark Taper Forum; *Cinders* at the New York Shakespeare Festival; *Spring Awakening, Romeo and Juliet* and *Here Lies Lucy Clough* at the Kenyon Festival Theatre; *Welcome Signs* and *Coyote Ugly* for the Canyon Theatre Ensemble; and *Dusa, Fish, Stas and Vi* at the New Vic Theatre. Her film credits include *For the Love of May, Nuts, The Changeling*, and *The Road to Las Vegas*. Ms. LaRussa recently played Arlene in the "Arlene's Choice" episode of "Family Law." Her other television credits include "Indictment" and "Smooth Operator" (movies of the week), "Judging Amy," "Any Day Now," "Frasier," "Pacific Palisades," "Life's Work," "High Incident," "thirtysomething," "Murphy Brown," and the pilot "Just in Time." She graduated from NYU Tisch School of the Arts.

\***KRISTEN LOWMAN** (*Isabel*) last performed on the SCR stage in *Morning's at Seven*. Other SCR appearances include *All in Favour Said No, Boy Meets Girl, The Imaginary Invalid, Major Barbara, The Show-Off, Life and Limb* and *As You Like It*. Some of her favorites of the many shows she has done on the West Coast are *A Mad World, My Masters* at the La Jolla Playhouse, *Taking Steps* at the Globe Theatres, *Noises Off* at La Mirada, *The Boys Next Door* at the Pasadena Playhouse, and



NAN MARTIN  
*Mrs. Willis*

the productions of *Battery, Heartstopper, Better Days* and Martin Caslla's *Beautiful Dreamer*. Back East, Ms Lowman began her career as a member of John Houseman's The Acting Company. Other East Coast credits include *Hay Fever* at the GeVa, *Dracula* on Broadway, the national tour of *Daisy Mayme* and a season at The Barter. On television she has been seen in "Frasier," "Picket Fences," "Murphy Brown," "Designing Women" and "Hearts Afire." Ms. Lowman created The Children's Acting Workshop in Sherman Oaks, which is now in its third year. Recently she had the pleasure of seeing her play *Time Will Tell* produced as part of the Newburyport Theatrefest in Massachusetts.

\***NAN MARTIN** (*Mrs. Willis*) returns to SCR having previously appeared in *Road to Mecca, Aunt Dan and Lemon, Once in Arden, The Show-Off, Buried Child* and *Odd Jobs*. Other California appearances include *All My Sons, Sarcophagus, The Sea Gull* and *Lady of the House* at LATC, *Marriage of Mr. Mississippi* and *Grown Ups* at the Mark Taper Forum, Jules Feiffer's *Hold Me* at the Westwood Playhouse, *Thursday's Girls* at the Coronet, *Design for Living* at the Ahmanson, *The Man Who Came to Dinner* at the Long Beach Theatre and *Hamlet* with Nicol Williamson at the Doolittle. Ms. Martin also appeared in *The Old Boy* by A.R. Gur-



RANDY OGLESBY  
*Carlton Gleason*

ney in New York City and *Dividing the Estate* by Horton Foote at the Great Lakes Festival. She began her career in New York with *JB, Great God Brown, The Constant Wife, Lysistrata, Henry IV, Under the Yum-Yum Tree, The Slave, Camino Real, Summer Brave, Taming of the Shrew* and *Eccentricities of a Nightingale*. She and George C. Scott opened the Shakespeare Theatre in Central Park in *Merchant of Venice* followed by *Much Ado about Nothing, Hamlet* and *Richard III*. She has appeared in numerous regional theatre productions including *Uncle Vanya, Sparks Fly Upward, The Visit, 'night Mother, Macbeth, Queen and the Rebels, Orpheus Descending* and *The Subject Was Roses*. In London, she starred in *Hughie and Others* and *Three Sisters*. Ms. Martin's film credits include *Shallow Hal, Big Eden, Cast Away, Goodbye Columbus, Other Side of the Mountain* and *All of Me* to name a few. Her extensive television credits include a recurring role on "The Drew Carey Show," as well as appearances on "Crossing Jordan," "The Michael Richards Show," "Tucker," "Invisible Man," "Curb Your Enthusiasm," "Gideon's Crossing," "The Practice," "Chicago Hope," "Six Feet Under" and "The Agency."

\***RANDY OGLESBY** (*Carlton Gleason*) studied theatre at the University of Virginia in Charlottesville and at The Ameri-



JENNIFER PARSONS  
*Laverne*



SARAH RAFFERTY  
*Helen Vaught*



BARBARA ROBERTS  
*Mae*

can Conservatory Theatre in San Francisco where he also spent six years in the acting company performing such roles as Belyaev in *A Month in the Country* and Orin in *Mourning Becomes Electra*. He has performed at the Globe Theatres in San Diego, the Denver Theatre Center for the Performing Arts, the Westport Playhouse, the PaperMill Playhouse, the Pacific Conservatory for the Performing Arts and seven shows at the Mark Taper Forum, most recently *The Poison Tree*. He was a cast member of *The Kentucky Cycle* from its workshop beginning at the Mark Taper Forum through its run at the Intiman, the Kennedy Center and the Royal Theatre on Broadway. At SCR he has appeared as CC Showers in *The Diviners*, Jerry in *Betrayal*, Jay in *All the Way Home* and Nick in *Sight Unseen*. His numerous film and television appearances include *Pearl Harbor*, *We Were Soldiers*, *Independence Day*, *Liar Liar*, a recurring role on "Boston Public," and guest appearances on "Ally McBeal," "The Practice"

and "The X-Files." He will soon be seen as Senator John Stennis in the HBO film *Path to War* directed by John Frankenheimer.

\***JENNIFER PARSONS** (*Laverne*) appeared at SCR last summer in the Pacific Playwrights Festival reading of *Getting Frankie Married—and Afterwards*. She also appeared in *Our Town*, *She Stoops to Folly*, *The Importance of Being Earnest*, *Buried Child* and *A Christmas Carol*. Recent stage credits include *How I Learned to Drive* at San Diego Repertory and *Talley's Folly* at the Long Beach Civic Center. In New York she appeared on Broadway and Off-Broadway in several productions including *Quilters*, *Steel Magnolias*, *Smoke on the Mountain*, *Native Speech* and *Unchanging Love*. Other regional theatre credits span from the Mark Taper Forum to Ireland's Abbey Theatre. Among her most current television credits are guest-star roles on "Philly" (recurring), "The X-Files," "NYPD Blue" and "The Jer-

sey" (recurring). Recent film credits include *Never Been Kissed* and *Dragonfly*.

\***SARAH RAFFERTY** (*Helen Vaught*) is making her SCR debut. Off-Broadway credits include *Gemini* at Second Stage and *You Never Can Tell* at the Roundabout Theatre Company. She has appeared in numerous regional theatre productions including *Collected Stories*, Globe Theatres; *A Midsummer Night's Dream*, Huntington Theatre Company; *It Pays to Advertise* and *The Beaux Strategem*, Yale Repertory Theatre; *Sylvia*, Philadelphia Theatre Company and Delaware Theatre Company; *A Woman in Mind*, Berkshire Theatre Festival; and *The Moonstone*, Williamstown Theatre Festival. Her television credits include "Law and Order," "Trinity," and "Walker, Texas Ranger." She is a graduate of the Yale School of Drama.

\***BARBARA ROBERTS** (*Mae*) is making her SCR debut. She appeared in the na-



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tional tour of *The Goodbye Girl* and co-wrote and starred in two one woman cabaret shows, *Ain't Nobody's Blues But Mine: The Life and Times of Bessie Smith* and *Juke Joint Jammin'*. Other theatrical credits include *To Kill a Mockingbird*, *Shakin the Mess Outa Misery*, *Raisin*, *Endgame*, *A Bright Room Called Day*, *Romeo and Juliet*, *Othello*, *The Winter's Tale*, *The Colored Museum*, *Ain't Misbehavin'* and *Wedding Band*. Television and film credits include *Sacred is the Flesh*, *Commitments*, *When Billie Beat Bobby*, *Runningmates*, *Gridlocked*, *Dear God*, *The 60s*, "ER," "The Practice," "NYPD Blue," "Anyday Now," "General Hospital," "Cracker" and "Son of a Beach." Ms Roberts is the founder and director of Real Images an organization that develops and nurtures the voices of African American women writers. Ms. Roberts has an MFA in acting from California Institute of the Arts and is a member of The Company Rep Theatre. She is thrilled to be a part of the world premiere of Mr. Foote's newest play – "one of life's wondrous joys."

PLAYWRIGHT,  
TRANSLATOR, DIRECTOR  
& DESIGNERS

**HORTON FOOTE** (*Playwright*) is an award-winning writer for the stage, film and television whose career spans six decades. His most recent plays include *The Last of the Thorntons*, which had a highly acclaimed run at New York's Signature Theatre, and *The Carpetbagger's Children*, which opened at Houston's Alley Theatre and is currently onstage at Lincoln Center. He has won Academy Awards for his adaptation of *To Kill A Mockingbird* and his screenplay *Tender Mercies* and the Pulitzer Prize for Drama for *The Young Man from Atlanta*. He received the William Inge Lifetime Achievement Award and was presented with both the Evelyn Burkey Award and the Screen Laurel Award from the Writers Guild of America. He was awarded the Lucille Lortel Award for Outstanding Achievement Off-Broadway, the Outer Critics Circle Special Achievement Award for the Signature Theatre's Series of his plays

and an Academy Award in Literature from the American Academy of Arts and Letters. In 1996 he was elected to the Theatre Hall of Fame. In 2000, he received the New York State Governor's Arts Award and was presented with the National Medal of Arts Award by President Clinton in a ceremony at the White House.

**MARTIN BENSON** (*Director/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 Achieve-

ment. Mr. Benson received his BA in Theatre from California State University, San Francisco.

**MICHAEL DEVINE** (*Scenic Designer*) is one of SCR's five Associate Artists. His designs include the settings for *The Beauty Queen of Leenane*, *The Norman Conquests*, *A Streetcar Named Desire*, *Lettice & Lovage*, *Morning's at Seven*, *Waiting for Godot*, *Boundary Waters*, *A Chorus of Disapproval*, *Emerald City* and *The Road to Mecca*. He has received numerous design awards including a Los Angeles Drama Critics Circle Award for *The Road to Mecca*. He designed SCR's world premiere of *Dog Logic* and *She Also Dances*, the American premieres of *Unsuitable for Adults* and *Salt-Water Moon*, the West Coast premiere of Allan Havis' *Morocco*, as well as *Amadeus*. He worked in Paris as a company member of Theatre du Soleil and has designed for the Mark Taper Forum, Huntington Hartford, Milwaukee Repertory Theatre, Cincinnati Playhouse in the Park and Broadway. Mr. Devine has art directed for PBS, CBS and NBC, and has served as production designer for 15 feature films. He has designed concert staging for artists as diverse as the Rolling Stones and the late Miles Davis. He has served as design consultant for various companies, including Walt Disney Imagineering, Dick Clark Productions, MCA/Universal and Fox Studios, Australia. He was chosen to design the new venue for "Top of the World" at the World Trade Center in New York, the Artists Journey exhibit within the new Frank Gehry-designed Experience Music Project in Seattle, the Sears Tower Sky Deck in Chicago and has been honored with a Thea Award for his design work on the New Jersey State Aquarium. He currently is creative director at the Museum of Science and Industry in Chicago.

**MAGGIE MORGAN** (*Costume Designer*) is pleased to be returning to SCR where she designed the costumes for *The Homecoming* earlier this season. Last season she designed *The Countess*, directed by Juliette Carrillo. Her recent designs include *The Birthday Party* and *Waiting for Godot* (Ovation Nomination)

both at the Matrix Theatre, *The Blue Room*, *Side Man*, *Visiting Mr. Green* and *The Presentment* at the Pasadena Playhouse and *Demonology* and *The Joy of Going Somewhere Definite* (Drama-Logue Award) at the Mark Taper Forum. She has designed shows in New York at SOHO Rep, HB Playwrights, and NADA and also at New Jersey Shakespeare Festival and Yale Repertory. Film projects include the independent features *Sex and a Girl* and *Breathing Hard*. Ms. Morgan has worked as an assistant costume designer on many feature films including *A Bronx Tale*, *Apollo 13*, *Casino*, *Wag the Dog*, *Men in Black*, *Life*, *The Grinch* and the upcoming *Murder by Numbers*. She is a graduate of the Yale School of Drama and is teaches costume design at FIDM in Los Angeles, Columbia College of Chicago "Semester in L.A.," and UC Davis.

**TOM RUZIKA** (*Lighting Designer*), in his 27 seasons with SCR, has created award winning lighting designs for over 75 productions including *A Delicate Balance*, *Six Degrees of Separation*, *Holy Days*, *The Crucible*, *Sunday in the Park with George*, *Amadeus*, *Jumpers*, and 22 years of *A Christmas Carol*. He recently designed the acclaimed production of *Six Dance Lessons in Six Weeks* at the Geffen Playhouse. Other noted productions include fifteen musicals for Reprise! including the 20th anniversary production of *Sweeney Todd* at the Ahmanson Theatre and the Los Angeles revival of *Hair* at the Wadsworth. At the Mark Taper Forum his designs include *Children of a Lesser God*, *Julius Caesar*, and *A Christmas Carol*. His lighting can be seen at theme parks in Japan, Korea, Australia, Spain, and Germany, including Universal Studios Hollywood, Orlando, and Japan. His lighting can also be seen at Disneyland, Knott's

Berry Farm, and Las Vegas casino hotels. His architectural lighting can be viewed at Santa Monica Place, South Coast Plaza, Orange County Performing Arts Center, the Los Angeles Music Center and many other shopping malls, restaurants, churches, and residences. Other professional associations include the Buenos Aires Metropolitan Theatre, Opera Santa Barbara, Berkeley Repertory Theatre, and Sacramento Music Theatre. Mr. Ruzika also serves as the head of the Graduate Lighting Design Program at UC Irvine.

**DENNIS MCCARTHY** (*Composer*) has been writing music for television for more than 20 years. His career began as a conductor/arranger for Glen Campbell, whose concert tours took him to every state in the nation and overseas. Once based back in Los Angeles, he worked as musical director on several television variety productions such as "The Barbara Mandrell Show." He then became an orchestrator for film composer Alex North and began composing for episodic television. Over the years he has written music for numerous television films and many series: "V," the long-running "MacGyver," "Parker Lewis Can't Lose," "Star Trek: The Next Generation," "Deep Space Nine" and "Voyager," among others. Most recently, Mr. McCarthy has written music for "Star Trek: Enterprise" "Project Green Light," the movie-of-the-week *Having Our Say* and "Dawson's Creek." He has won two Emmy Awards for his work on "Star Trek: The Next Generation" and composed the music for the series' first feature, *Generations*. He is a 12-time winner of ASCAP's Most Performed Composer Award. He is a Southern California native, the father of three and proud grandfather of three beautiful grandchildren with another on the way.

**JENNIFER KIGER** (*Dramaturg*) joined the SCR staff in 1999 and became Literary Manager in 2000. In that capacity she screens scripts for development and production and serves as dramaturg on half SCR's workshops and productions each season. Recent projects include Lucinda Coxon's *Nostalgia*, *The School for Wives*, Amy Freed's *The Beard of Avon* and the site-specific Pacific Playwrights Festival project, *California Scenarios*, directed by Juliette Carrillo. Previously, she worked as dramaturg at the American Repertory Theatre in Cambridge, MA for several productions, including *In the Jungle of Cities* directed by Robert Woodruff, *Phaedra* directed by Liz Diamond, the world premieres of Robert Coover's *Charlie in the House of Rue* and Mac Wellman's *Hypatia* directed by Bob McGrath, and Robert Brustein's adaptation of *The Master Builder* directed by Kate Whoriskey. She completed her professional training as a dramaturg at the ART Institute at Harvard and taught acting and dramatic arts at Harvard University.

**LINDA S. BAITY** (*Dramaturg*) received her PhD in Humanities-Aesthetic Studies from the University of Texas at Dallas, with concentrations in dramatic literature, literary translation, and creative writing. Her dissertation on translating French drama for American actors includes her own adaptation of Jean Cocteau's *Les Parents terribles*. While at UT Dallas, she was the primary research assistant in the Center for Translation Studies and was an editor for *Translation Review*. Previous theatre training includes a BFA in Acting from UT Austin and an MA in Drama from the University of North Texas. In addition to many years of teaching, acting, directing, and writing for the stage, she created and managed a



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series of professional performing arts events for young audiences that is now in its 17th year of operation.

**\*RANDALL K. LUM** (*Stage Manager*) began his 12th season at SCR with *The Circle*, and most recently stage managed *The Homecoming* and *The School for Wives*. During his long association as one of SCR's resident stage managers he has had the pleasure of working on over a dozen world premieres and has been associated with over 50 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 managing credits include the American Conservatory Theatre in San Francisco, the Globe Theatres 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.

**\*SCOTT HARRISON** (*Assistant Stage Manager*) has most recently worked on *Lobby Hero* and earlier this season he stage managed *The Circle* and *A Christmas Carol* and was Assistant Stage Manager on *The Homecoming*. He 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 Mainstage, as well as the world premiere of *La Posada Mágica* on the Second Stage. He previously served as Assistant Stage Manager on more than 34 Mainstage productions. Mr. Harrison is a graduate of Pep-

perdine University, where he received his BA in Theatre Arts. He 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.

**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 pro-

ducing 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.

**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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