



40th Season • 383rd Production  
SEGERSTROM STAGE / AUGUST 29 - OCTOBER 5, 2003

# South Coast Repertory

David Emmes  
PRODUCING ARTISTIC DIRECTOR

Martin Benson  
ARTISTIC DIRECTOR

presents

## THE LAST NIGHT OF BALLYHOO

by Alfred Uhry

SCENIC DESIGN  
Michael Olich

COSTUME DESIGN  
Frances Kenny

LIGHTING DESIGN  
Tom Ruzika

COMPOSER/SOUND DESIGN  
Michael Roth

PRODUCTION MANAGER  
Tom Aberger

STAGE MANAGER  
\*Scott Harrison

DIRECTED BY  
Warner Shook

HONORARY PRODUCERS  
Mr. and Mrs. Roger B. Palley

*Originally produced on Broadway by Jane Harmon, Nina Keneally and Liz Oliver. This play was commissioned by the Alliance Theatre Company and presented by the Atlanta Committee for the Olympic Games, Cultural Olympiad for the 1996 Olympic Arts Festival. The Last Night of Ballyhoo by Alfred Uhry is presented by arrangement with Dramatists Play Service, Inc., in New York.*

## CAST OF CHARACTERS

(In order of appearance)

Lala .....	*Blair Sams
Reba .....	*Linda Gebringer
Boo .....	*Kandis Chappell
Adolph .....	*Richard Doyle
Joe .....	*Nathan Baesel
Sunny .....	*Debra Funkhouser
Peachy .....	*Guilford Adams

## SETTING

*December 1939, Atlanta, Georgia.*

*The action takes place in Adolph Freitag's house, except for two scenes,  
one in a compartment aboard the 'Crescent Limited'  
and one in the Standard Club.*

## LENGTH

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

## PRODUCTION STAFF

Assistant Stage Manager .....	*Randall K. Lum
Casting Director .....	Joanne DeNaut
Dramaturg .....	Linda Sullivan Baity
Assistant to the Director .....	Vince Campbell
Costume Design Assistant .....	Julie Keen
Stage Management Intern .....	Heather McClain

*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.

**k-Mozart**  
**105.1**

*Media Partner*

**AmericanAirlines**<sup>®</sup>  
*Official Airline*

**OCMETRO**

*Media Partner*

# Dixie Jews: Living Large in the Land of Cotton

Atlanta's upwardly mobile Reform Jews enjoyed a delightful and fulfilling and busy life on the narrow neck of land between Protestant exclusivity and Jewish orthodoxy. They lived almost like gypsies on the fringe of society, within their own circle of wagons. But they lived handsomely, with rounds of fund-raisers, opera performances, bridge parties, golf games, tennis sets, and Christmas parties at the Standard Club.

They owned their own companies and employed their sons-in-law and their cousins (for success was not possible in gentile-owned firms). The Jewish-owned clothing and department stores, like Rich's, Leon Frohsin's, and Regensteins, were Atlanta's finest, so the people traveled to town and did their shopping (the store clerks greeted them by name) without leaving the magic circle. So great a success was Rich's that descendants of the Jewish founder would mingle with the best Christians and die Episcopalian.

"Our social life was Jewish," said Aline Uhry, a descendant of founders of Atlanta and mother of playwright Alfred. "We were a very tight little German-Jewish community revolving around the Temple and the Standard Club. It was an old colonial house and it had a ballroom and people ate there. It was the center of social life. The young people had dancing class there, and do you know who taught the dancing class? Arthur Murray!

"We had a Saturday night bridge-playing group for over 45 years. At the height of it, we had 23

people. Five of us went to Wellesley. We'd come to each other's houses for dinner. We'd get all dressed—cocktail dresses. You'd have drinks with hors d'oeuvres and candy and nuts in little silver dishes. And we'd always get together on New Year's Eve. I think the Jewish

hearts, so they did not believe God would turn His face away simply because they were not huddled like their brethren over thin soup and yellowish candles. And even if the WASPs shuddered at their sudden ubiquity in civic life and retreated to their exclusive sanctums, these Jews still created skyscrapers, designed stadiums, and laid out a modern city. And after business hours they pulled back, returned to their circle of wagons on the fringe of accepted society, and enjoyed one another's lively company.

The members kept up the appearance of perfect contentment (and were, by and large, perfectly content) by insulating themselves against the petty insults, glass ceilings, and restrictive clauses of the outside world. Like ants in an underground kingdom whose scouts lug home a crumb of cupcake, leading to wild rejoicing up and down the tunnels, the Reform Jews of the South drew into their secret worlds bits of WASP culture—Christmas parties, golf courses, New Year's Eve balls—and covered them with their own interpretations and designs. "Even though my husband's father was president at the Temple and all this stuff, they had a Christmas tree," one woman recalled. "His mother told me that one time the rabbi came over, and she wouldn't let him in the front door. She yelled for her maid, and they pulled the tree back into another room before they'd let him in."

(Excerpted from Melissa Fay Greene's book, *The Temple Bombing*, published by Addison-Wesley in 1996.)



**Costume Charade: young Ballyhoo ball-goers posing amidst the festivities.**

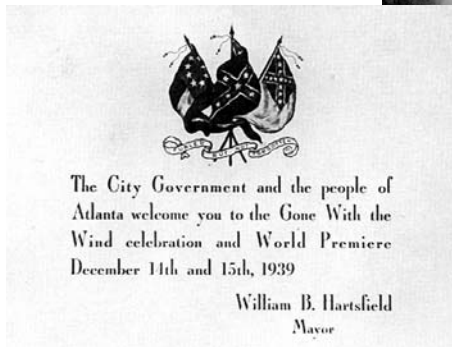
lifestyle tried to copy the WASP style, in their own way. People say the Jewish clubs are exclusive, and they sprang up as a result of not being in the other."

The Temple Jews were handsome, urbane, ambitious, and energetic. They founded and funded orphanages, hospitals, museums, schools, and university centers, and they went out of the Jewish community into the Atlanta community as they became prosperous. Pious Jews would, from time to time, revile their secularism, but the Temple members, bare-headed, in modern suits, unbound by ancient restrictions, felt themselves to be like young giants, with wealth and talent and new ideas at their disposal. They did good works, with good

# Three Days in Atlanta

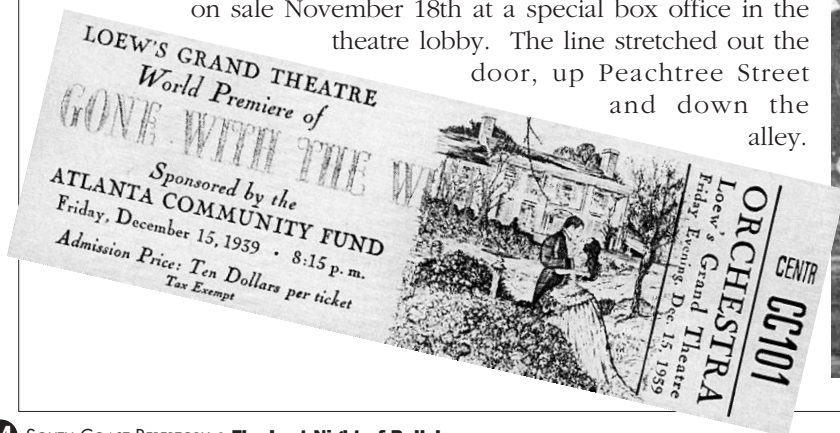
*"Atlanta is the center of the world tonight!" Lala's exclamation in the opening scene of The Last Night of Ballyhoo is an accurate reflection of the jubilant madness that seized the city of Atlanta for three historic days in mid-December 1939 during the star-studded world premiere of David O. Selznick's Gone With the Wind at Loew's Grand Theatre.*

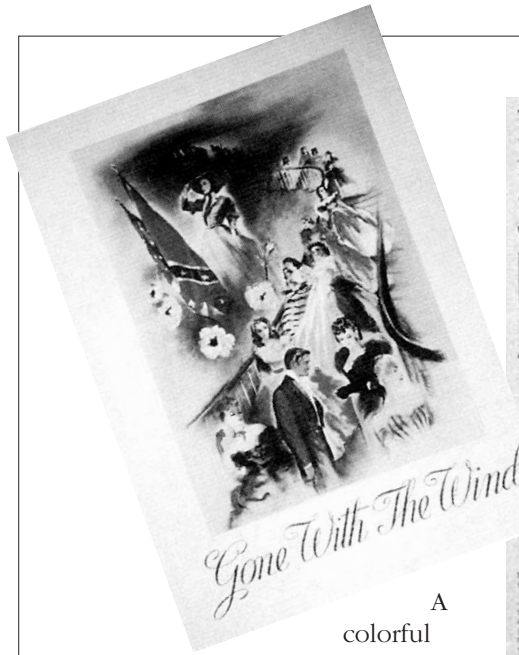
Atlanta Mayor William R. Hartsfield sent a special engraved invitation to dignitaries and celebrities throughout the country and Georgia Governor E.S. Rivers invited the governors of five southern states to be his special guest for all the premiere activities.



**LALA:** *I was looking at the pictures they had over in the corner. Scenes from the movie. And it looked like they were in frames. But they weren't. They were just slid in slots that looked like frames. So I slid one out!... It's Scarlett in her barbecue dress! It's magnificent!*

Tickets for the regular run went on sale November 18th at a special box office in the theatre lobby. The line stretched out the door, up Peachtree Street and down the alley.





A colorful 18-page *Gone With the Wind* movie program was given to every guest as they entered the lobby of Loew's Grand. The program featured watercolor drawings of the four main players in the film by Dan Sayre Groesbeck, plus scenes from the movie.



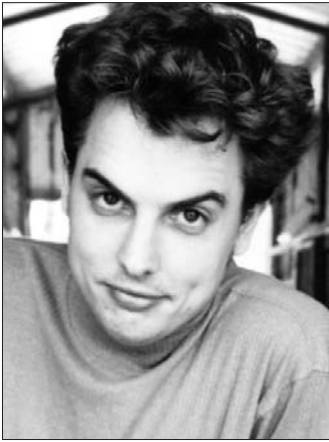
**LALA:** *My God, Mama! Clark Gable is less than five miles from this house right this very second!*

So great was the crush of fans waiting to see Clark Gable and his bride, Carole Lombard, that state troopers had to form a human barricade to protect them from the pushing throng.

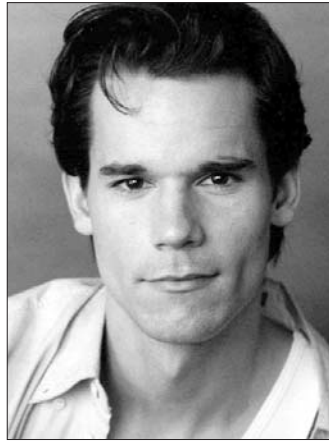
Police estimated the downtown crowd at over 300,000, of whom about 200,000 were jammed into the intersection of Peachtree Street and Ponce de Leon Avenue in front of the Georgian Terrace hotel, where celebrities were introduced to the crowd on a Confederate flag-draped platform.



**BOO:** *You mean you're planning to go down there and stand out in the street?*  
**LALA:** *Yes!*  
**BOO:** *Are you crazy?*  
**LALA:** *I want to feel the excitement of the crowd! To taste it! To smell it!*



**GUILFORD ADAMS**  
*Peachy*



**NATHAN BAESEL**  
*Joe*



**KANDIS CHAPPELL**  
*Boo*

## Artist Biographies

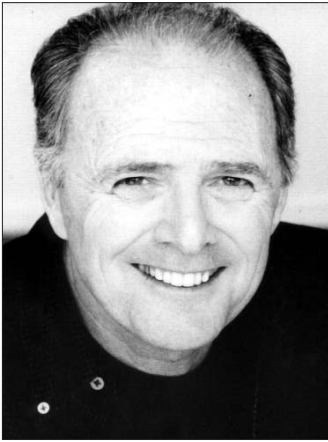
**\*GUILFORD ADAMS** (*Peachy*) made his SCR debut last season in *Two Gentlemen of Verona*. Theatre credits include *Amadeus* at Theatrical Arts International; *Fleetwood MacBeth*, *A Christmas Carol King*, *All's Kool that Ends Kool*, *Funky Punks w/Junk in Trunks* at the Troubadour Theatre Company; *Love's Labour's Lost* and *Bus Stop* at A Noise Within; *Romeo & Juliet* at Will & Company; *A Midsummer Night's Dream* at Grand Canyon Shakespeare; *The Taming of the Shrew* and *Taming of Pantalone* at the Kentucky Shakespeare Festival; and *Twelfth Night* at The Globe Theatres. Film credits include *Boys Don't Cry*, *Shooting LA*, *Equinox Knocks*, *Mouth Garden*, *Distinct Smell of Red* and *Natural Selection*. Recent com-

mercials include Sprint, Microsoft, Orbit Gum and Mercedes Benz.

**\*NATHAN BAESEL** (*Joe*) is making his SCR debut. He appeared in *The Countess Coluby* at Poland's Gombrowicz Festival, *The Mahabharata* at Theatre Mitu at The McCarter, and in a Classic Stage Company workshop of *Monster*. He guest starred on "The District" on CBS. A graduate of The Juilliard School, he has his BA in Theatre from UCLA and began his college career at Fullerton College. He is a proud husband, father and member of Group 31.

**\*KANDIS CHAPPELL** (*Boo*) appeared at SCR most recently in *Major Barbara*, *A Delicate Balance* and *Everett Beekin*. Previ-

ously she appeared in *How the Other Half Loves*, *Collected Stories* (L.A. Drama Critics Circle Award), *A Streetcar Named Desire*, *Lettice & Lovage*, *Dancing at Lughnasa*, *Hay Fever*, *Woman in Mind* (LADCC Award), *Intimate Exchanges*, *The Extra Man*, *Heartbreak House*, *The Crucible* and *Shadowlands* (the last two also garnering her LADCC Awards). Ms. Chappell is an Associate Artist of the Old Globe Theatre in San Diego, where her credits include *Collected Stories*, *Private Lives*, *King Lear*, *The Merchant of Venice*, *The Snow Ball*, *And a Nightingale Sang*, *The Dining Room*, *Julius Caesar* and *Intimate Exchanges* (for which she won a San Diego Theatre Critics Circle Award). She appeared on Broadway in Neil Simon's



**RICHARD DOYLE**  
*Adolph*



**DEBRA FUNKHOUSER**  
*Sunny*



**LINDA GEHRINGER**  
*Reba*

*Rumors, Getting Away with Murder* by Stephen Sondheim and George Furth, and at Lincoln Center in *Pride's Crossing*. She has also performed at the Intiman Theatre in Seattle, Milwaukee Repertory, Pasadena Playhouse, Berkeley Repertory Theatre, The Huntington in Boston, San Jose Repertory and Hartford Stage. Ms. Chappell has appeared in the feature film *Another You* and television's "L.A. Law" and "Frasier." She is a member of the Antaeus Company in Los Angeles.

**\*RICHARD DOYLE** (*Adolph*) is an SCR Founding Artist. He appeared last season in *Relatively Speaking, Proof, Major Barbara* and *A Christmas Carol* and the previous season in *The School*

*for Wives* and *The Homecoming*. Additional appearances include the world premieres of *The Beard of Avon, On the Jump* (Robby Award), *But Not for Me, BAFO, The Interrogation of Nathan Hale, She Stoops to Folly, Wit, Hospitality Suite* and *Highest Standard of Living*. Other credits include *Much Ado About Nothing, A Delicate Balance, Of Mice and Men, Ah, Wilderness!, What the Butler Saw, Pygmalion, Six Degrees of Separation, Arms and the Man, The Cherry Orchard, Waiting for Godot, Our Country's Good* and *Intimate Exchanges*, for which he earned a Los Angeles Drama Critics Circle Award nomination. He won LADCC Awards for his roles in Sally Nemeth's *Holy Days* and as Rev-

erend Hale in *The Crucible*. "Cheers" fans will remember him as Woody's snooty father-in-law Walter Gaines. Other film and television credits include *Air Force One, "NYPD Blue," "Sisters,"* movies of the week, "The Practice" and guest star appearances on "The Pretender" and "The Lot." He is a voice-over actor in animation, CD ROMS, television, radio commercials, books on tape and documentaries, including the Emmy-winning series *The Living Edens, Impressions of California* and the recent documentary reenactment *The Bismark* and the soon to be released *Green and Green*, an architectural documentary on the creation of the craftsman design movement.



**LIVE THEATRE**

*Don't miss the rest of SCR's exciting 40th Season!*

Subscriptions are still available for  
*great plays and great seats at great savings!*

Call (714) 708-5555 *Be here when the magic begins!*



**BLAIR SAMS**  
*Lala*

**\*DEBRA FUNKHOUSER** (*Sunny*) makes her SCR debut after appearing as Catherine in *Proof* at the Florida Studio Theatre. She appeared in *The Last Night of Ballyhoo* and *Ambition Facing West* at the Intiman Theatre under the direction of Warner Shook. She has spent two seasons at the Oregon Shakespeare Festival. At the Alabama Shakespeare Festival she originated the role of Silvancy in *Fair and Tender Ladies*, played Juliet in *Romeo and Juliet* and Anne in *The Diary of Anne Frank*. Ms. Funkhouser has worked at the George Street Playhouse, the Cincinnati Playhouse, GEVA Theatre, the Sacramento Theatre Company, Two Rivers Theatre Company and the Idaho Shakespeare Festival. She and her

husband are the proud owners of the new bike line, NYCbikes.

**\*LINDA GEHRINGER** (*Reba*) appeared at SCR in *The Intelligent Design of Jenny Chow*, *Relatively Speaking*, *The Carpetbagger's Children*, *Getting Frankie Married—and Afterwards*, *Hold Please*, *A Delicate Balance*, *All My Sons*, *Arcadia*, *Good As New* and as Helen Gahagan Douglas in *But Not for Me*. Appearances at other Southern California theatres include *Be Aggressive* and *Light Up the Sky* at the La Jolla Playhouse, *The Poison Tree* at the Mark Taper Forum and *Strange Snow* at the Laguna Playhouse. Ms. Gehringer has worked at Washington's Arena Stage, Boston's Huntington Theatre, The Guthrie Theater, the Berkshire Theatre Festival, The Ojai Playwrights Conference, 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 numer-

ous critical awards. Her television roles include four seasons as Fontana on "Evening Shade" and guest appearances on "The West Wing," "The Practice," "Ally McBeal," "Providence," "Touched by an Angel," "The Larry Sanders Show," "Law and Order, Criminal Intent," "Boombtown," and a recurring role on "The Division." She also appeared in the film *As Good as It Gets*.

**\*BLAIR SAMS** (*Lala*) is making her SCR debut. Theatre credits include the Broadway production of Neil Simon's *The Dinner Party*, *Blithe Spirit* at the Indiana Repertory Theatre, *Noises Off* at the Paper Mill Playhouse, *The Last Night of Ballyhoo* at the Intiman Theatre, *The Steward of Christendom* at the Huntington Theatre Company, *Candida* and *The Adventures of Amy Bock* at Yale Repertory, *Alice in Bed* and *The Island of Anyplace* at the American Repertory Theatre, *London Assurance* at Theatre Three, *A Christmas Carol* at Ft. Worth Shakespeare and *Twelfth Night* at Austin Shakespeare. She has also appeared in numerous productions at the A.R.T. Institute including *Richard III*, *Measure for Measure*, *Overboard*, *Faith, Hope and Charity*, *The Balcony*, *Blood Wedding*, *Tales From the Vienna Woods*, *'Tis Pity She's a*

**Experience all that is exciting and cutting edge in American theatre!**

2003-2004 Season  
**NewSCRipts**

SCR's Monday evening play reading series provides a forum for talented writers and a great opportunity for audiences to participate in the play development process.

**READING DATES**

November 10, January 12,  
February 23, April 5

7:30 p.m.

Tickets **\$8**

**(714) 708-5555**

2003 PPF reading of *Safe in Hell*, with JD Cullum and John Vickery.





*Whore* and *Leonce and Lena*. Television credits include “Ed,” “Law and Order SVU,” “Deadline” and “The Guardian.”

### PLAYWRIGHT, DIRECTOR & DESIGNERS

**ALFRED UHRY** (*Playwright*) is the only playwright to win the “triple crown” - the Oscar, the Tony and the Pulitzer Prize. He received a Tony nomination for his book for *The Robber Bridegroom* in 1976. His play *Driving Miss Daisy* won the 1988 Pulitzer Prize, as well as the Outer Critics Circle Award. His screenplay for *Driving Miss Daisy* won the 1989 Academy Award as well as the Writers Guild Award, and the film was chosen best picture the same year. Other films include *Mystic Pizza* and *Rich In Love*. His next play, *The Last Night of Ballyhoo*, won the 1997 Tony Award, as well as the Outer Critics Circle Award and the American Theatre Critics Award. His book for the musical *Parade* (music and lyrics by Jason Robert Brown, directed by Harold Prince) won the 1999 Tony Award, the Drama Desk Award and the New York Critics Association Award. Two new plays had world premieres in 2002—*Without Walls* at the Williamstown Theatre Festival and *Edgardo Mine* at the Hart-

ford Stage Company. Mr Uhry serves on the council of the Dramatists Guild and is Board President of Young Playwrights Inc, an organization founded by Stephen Sondheim to discover playwrights 18 years old and under.

**WARNER SHOOK** (*Director*) directed SCR's productions of *The Circle*, *You Can't Take It with You*, *Frankie and Johnny in the Clair de Lune* and *Beyond Therapy*. He directed the premiere of the Pulitzer Prize-winning *The Kentucky Cycle* on Broadway, the Mark Taper Forum and the Kennedy Center. He served as Artistic Director of the Intiman Theatre in Seattle from 1992 to 1999. While there he directed *Angels in America*, *The Little Foxes*, *The Royal Family*, *Who's Afraid of Virginia Woolf?*, *Faith Healer*, *Three Tall Women* and *Molly Sweeney* among others. Other regional theatre credits include the world premiere of *The Mandrake Root* written by and starring Lynn Redgrave at the Long Wharf; *The Man Who Came to Dinner* at Oregon Shakespeare Festival; *Love! Valour! Compassion!* at Berkeley Repertory; *Cat on a Hot Tin Roof* at American Conservatory Theatre; *Sister Mary Ignatius Explains It All For You* and Brian Friel's *Translations* at LA Stage Company; *Mrs. Cali-*

*fornia* at the Mark Taper Forum, the American premiere of *Breaking the Silence* and *Bus Stop* starring Lea Thompson at the Pasadena Playhouse. He has been honored with a Bay Area Theatre Critics Best Director Award for *Love! Valour! Compassion!* and a nomination for a Helen Hayes Best Director Award for *The Kentucky Cycle*. Most recently Mr. Shook was chosen by Edward Albee to direct the West Coast premiere of his Tony Award-winning *The Goat or Who is Sylvia?* at ACT Theatre in Seattle with Brian Kerwin and Cynthia Mace in the leading roles.

**MICHAEL OLICH** (*Scenic Design*) is making his design debut at South Coast Repertory. Mr. Olich has collaborated as a freelance designer and director with organizations and artists from coast to coast, among them the American Conservatory Theatre in San Francisco, Houston's Alley Theatre, The Guthrie Theatre, Berkeley Repertory Theatre, Intiman Theatre, Hartford Stage Company, Seattle Repertory Theatre, Pacific Northwest Ballet, Milwaukee Repertory Theatre, Seattle Opera, the Empty Space and A Contemporary Theatre of Seattle, New Haven's Long Wharf Theatre, the Alliance Theatre Company, Children's Theatre Company of



West Coast Premiere

by **Nilo Cruz**

**September 28 - October 19**

Exuberant humor and love of life give way to seduction, danger and betrayal among Cuban-American cigar makers in this 2003 Pulitzer Prize winner.



Call (714) 708-5555

or buy online at [www.scr.org](http://www.scr.org)

Minneapolis, the San Jose Repertory Theatre, Pittsburgh's City Theatre and the Oregon Shakespeare Festival. In 1991, he originated the scenic installation for the Pulitzer Prize-winning *The Kentucky Cycle* at the Intiman, a design that garnered the 1992 Los Angeles Critics Circle Award at the Mark Taper Forum, and was produced at the Kennedy Center and on Broadway in 1993. A past resident of Seattle, in 1999 he moved his home to Pittsburgh and a new career as Associate Professor of Design with Carnegie Mellon's School of Drama. He now serves on the City Theatre's Board of Directors.

**FRANCES KENNY** (*Costume Design*) makes her design debut at South Coast Repertory, but her umpteenth collaboration with director Warner Shook. Some of her favorite shows include the Pulitzer Prize-winning *The Kentucky Cycle* which had productions on Broadway, the Mark Taper Forum and the Kennedy Center; the West Coast premiere of Edward Albee's *The Goat* at ACT in Seattle; *The Mandrake Root* written by and starring Lynn Redgrave, which premiered at the Long Wharf Theatre and San Jose Repertory; and the amazing *Angels in America* at the Intimate Theatre

in Seattle. Other credits include La Jolla Playhouse, Seattle Repertory Theatre, The Oregon Shakespeare Festival, The Denver Center, Actors Theatre of Louisville, Honolulu Theatre for Youth, Seattle Children's Theatre and the Arizona Theatre Company. She is also the resident costume designer for the Pat Graney Dance Company. When not doing theatre, Ms. Kenney styles wardrobe for commercials, still shoots and related media.

**TOM RUZIKA** (*Lighting Design*), in 29 seasons with SCR, has created award-winning lighting designs for many of his more than 75 productions including *A Delicate Balance*, *The Beauty Queen of Leenane*, *The Philanderer*, *Of Mice and Men*, *Arcadia*, *Six Degrees of Separation*, *Holy Days*, *The Crucible*, *Sunday in the Park with George*, *Amadeus*, *Jumpers*, and 23 years of *A Christmas Carol* (with Donna Ruzika). He has designed 18 musical productions for Reprise, and shows for the Mark Taper Forum, the Geffen Playhouse, Ford's Theatre, the Coconut Grove Playhouse, Laguna Playhouse, Berkeley Repertory Theatre, Sacramento Music Theatre, South Bay and Fullerton CLO's, McCoy Rigby, and International City Theatre. His designs can be seen at

theme parks in six different countries including Universal Studios Hollywood, Japan, and Orlando; Warner Bros. Movie World Australia, Germany, and Spain; Knott's Berry Farm; and Disneyland. His architectural lighting can be seen at SCR's new Folino Theatre Center, Hard Rock Hotels and Casinos, South Coast Plaza, Orange County Performing Arts Center, the Los Angeles Music Center, Santa Monica Place, and many other retail centers, restaurants, churches, residences, and libraries. Mr. Ruzika also serves as the head of the Graduate Lighting Design Program at U.C. Irvine.

**MICHAEL ROTH** (*Composer/Sound Design*), is pleased to be back at SCR, where his work has been heard in over 40 productions and premieres, including Donald Margulies' *Dinner With Friends* (directed by Dan Sullivan, also seen Off-Broadway), *Sight Unseen* (also Off-Broadway), and the Culture Clash/John Gore musical adaptation of *The Birds* (also at Berkeley Rep). Other recent projects: in New York, *Talking Heads*, currently Off-Broadway; and *The Persians* (National Actors Theatre); many collaborations with Randy Newman including SCR's *The Education of Randy Newman* (orchestrator,



## Yuletide Theatre Trips with SCR!

New York | Dec. 28 - Jan. 3

London | Dec. 28 - Jan. 4



Each trip includes: {

- Round-trip Airfare
- First Class Hotel
- Three Hit Shows
- Special Guided Tours
- Insider Theatre Forums
- And much more!

**Ring in the New Year with fellow theatre lovers.**

**For a brochure, Call (714) 708-5574**

music director, co-conceiver with Jerry Patch, also seen in Seattle), orchestrating his *Faust*, and editing two songbooks for Warner Bros.; at La Jolla Playhouse, over 35 productions including Tom Donaghy's *Eden Land* and Lee Blessing's *A Walk in the Woods*, also on Broadway and PBS; with Mac Wellman, their music/theatre piece *The Allegory of Whiteness* (2001 Humana Festival, directed by Lisa Peterson), the premieres of *Bitter Bierce*, *Terminal Hip*, *Bad Penny*, and *The Lesser Magoo*, and directing *Albanian Softshoe*; the *Happy Days* musical, with Garry Marshall; Anne Bogart's *The Women*; collaborating with Tom Stoppard and Carey Perloff on the American premieres of *Indian Ink* and *The Invention of Love* at ACT; Des McAnuff's film *Bad Dates*; the independent feature *Holy Days*, directed by Martin Benson; with Quincy Long, *People Be Heard*, upcoming at Playwrights Horizons; and a new opera with Nell Benjamin. The CD of Roth's chamber opera *Their Thought and Back Again*, is available through e-mail at Rothmusik@aol.com.

**\*SCOTT HARRISON** (*Stage Manager*) returns for his 14th season having most recently stage managed *The Drawer Boy*. He has stage managed more than 35 shows on the Mainstage, stage

managed the world premiere of *La Posada Mágica*, and previously served as Assistant Stage Manager on more than 36 additional Mainstage productions. He has also stage managed at The Laguna Playhouse, 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 as well as several other smaller theatres in the Los Angeles area and is a graduate of Pepperdine University. Mr. Harrison would like to take this opportunity to acknowledge and continuously support his friends and colleagues who are battling the fight of AIDS.

**\*RANDALL K. LUM** (*Assistant Stage Manager*) is pleased to be part of SCR's 40th Season. Last season he stage managed *Major Barbara*, *Proof* and *Intimate Apparel*. Two seasons ago he had the pleasure of working on *Getting Frankie Married—and Afterwards*, *The School for Wives*, *The Homecoming* and *The Circle*. During his long association as one of SCR's resident stage managers he has worked on more than a dozen world premieres and has been associated with over 65 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 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.

**DAVID EMMES** (*Producing Artistic Director*) is co-founder of SCR, one of the largest professional resident theatres in California. He has received numerous awards for productions he has directed during SCR's 39-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*



by **Ted Tally**

**October 10 - November 16**

Robert Falcon Scott races to the South Pole—toward a destiny that is doomed and yet, ultimately, life affirming.



**Call (714) 708-5555**  
or buy online at [www.scr.org](http://www.scr.org)

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, *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 Singapore Festival of Arts. His producing responsibilities involve the overall coordination of SCR's programs and projects. He has served as a consultant to the Orange County Performing Arts Center and as a theatre panelist and onsite evaluator for the National Endowment for the Arts. He has served on the Executive Committee of the League of Resident Theatres, and as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from California State University, San Francisco, and his PhD in theatre and film from USC.

**MARTIN BENSON** (*Artistic Director*) shares co-founder credit and artistic leadership of SCR with his colleague David Emmes. As one of SCR's chief directors, Mr. Benson has directed nearly one third of the plays produced here in the last 39 years. He has distinguished himself in the staging of contemporary work, including Horton Foote's *The Carpetbagger's*

*Children* and the world premiere of his *Getting Frankie Married—and Afterwards*, 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*, David Hare's *Skylight* and the West Coast premieres of Peter Hedges' *Good As New* and Martin McDonagh's *The Lonesome West*. 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 the numerous world premieres he has directed are 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 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 David Emmes, he accepted SCR's 1988 Tony Award for Out-

standing Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Mr. Benson received his BA in Theatre from California State University, San Francisco.

**PAULA TOMEI** (*Managing Director*) is responsible for the overall administration of 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 currently serves as President of the Theatre Communications Group (TCG), the national service organization for the professional not-for-profit theater. In addition, she has 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. She represents SCR at national conferences of TCG and LORT; is a theatre panelist and site visitor for the National Endowment for the Arts and the California Arts Council; 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. 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.