



40th Season • 384th Production
JULIANNE ARGYROS STAGE / SEPTEMBER 28 - OCTOBER 19, 2003

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

ANNA IN THE TROPICS

by NILO CRUZ

SCENIC DESIGN
Christine Jones

COSTUME DESIGN
Joyce Kim Lee

LIGHTING DESIGN
Christopher Akerlind

ORIGINAL MUSIC/SOUND DESIGN
Christopher Webb

PRODUCTION MANAGER
Jeff Gifford

STAGE MANAGER
*Jamie A. Tucker

DIRECTED BY
Juliette Carrillo

HONORARY PRODUCERS
Sue and Ralph Stern

Anna in the Tropics was commissioned and originally produced by New Theatre, Miami, Florida, Rafael del Acha, Artistic Director, Eileen Suarez, Managing Director, in 2002 with support from the NEA/TCG Theatre Residency Program for Playwrights.

CAST OF CHARACTERS

(In order of appearance)

Eliades/Palomo	<i>*Jonathan Nichols</i>
Santiago	<i>*Tony Plana</i>
Cheché	<i>*Geoffrey Rivas</i>
Marela	<i>*Onahoua Rodriguez</i>
Conchita	<i>*Adriana Sevan</i>
Ofelia	<i>*Karmín Murcelo</i>
Juan Julian	<i>*Julian Acosta</i>

SETTING

1929 Tampa, Florida. A small town called Ybor City.

LENGTH

Approximately two hours, including one 15-minute intermission.

PRODUCTION STAFF

Casting Director	<i>Joanne DeNaut</i>
Dramaturg	<i>Jennifer Kiger</i>
Assistant Director	<i>Michael Baez</i>
Production Assistant	<i>Chrissy Church</i>
Assistant Set Designers	<i>Ed Coco, Jennifer Zeyl</i>
Costume Design Assistant	<i>Julie Keen</i>
Assistant Lighting Designer	<i>Tony Mulanix</i>
Stage Management Intern	<i>Nina Evans</i>
Additional Costume Staff	<i>Denitsa Bliznakova, Bronwen Burton, Catherine Esera, Tracy Gray, Yen Trang Le, Stacey Nezda</i>

ACKNOWLEDGEMENTS

Willie García, Judge Emiliano Salcines, Paul Vincent, Gus Jimenez, Patrick Manteiga, Julio Cordero, Rodriguez and Menendez Cigar Factory, Sally Zarate, Rene Zarate, Vincent and Tampa Cigar Company, University of South Florida Special Collections, J.C. Newman Cigar Company, Mursuli Cigars, especially Oscar Mursuli, Oscar Mursuli, Jr., Cindy Mursuli, Angel Gonzalez, Omar Madruga, Juan Muñoz and Eileen Galindo. Sandy Rosenbaum at LACMA Research Center. Umberto Accardi with Artistic Costumes.

*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.*



This production is part of Eclectic Orange Festival 2003,
a project of the Philharmonic Society of Orange County.



El Lector

Years before Nilo Cruz set out to write *Anna in the Tropics*, he became fascinated with the tradition of the *lectores*, well dressed men who were paid to read to cigar workers as they rolled. The tradition arrived in the United States with the Cuban cigar workers and remained until the 1930s, when the rollers and the readers were replaced by mechanization. Eventually, the tradition found its way into the heart of Cruz's drama about a family of cigar workers whose lives are forever altered by the arrival of a new lector from Cuba.

The *lectores* were educated men with beautiful voices.

In those days, loudspeaker systems were not popular, so the *lectores* had to read loud enough to be heard by the hundreds of workers in the factory. The workers con-



THE TOBACCO LEAF for December 19, 1931

70 Percent Of Striking Cigarmakers Back At Work

Red Leaders Excepted, Tampa Manufacturers Take Back Large Portion of Workers Under Specific Rulings—Speeches, Collections and Readers Barred—No Wage Reduction Mentioned—Industry Again On Sound Basis and in Good Spirits

A mass meeting of Tampa cigar workers on November 28, 1931, protesting the removal of readers from the factories.

tributed a portion of their salaries to pay for the services of the *lectores*. They demanded precision and passion from the *lectores*, and they took the literature seriously. The workers were largely illiterate, but they could recite passages from *Don Quixote* and Shakespeare.

Days in the cigar factories were divided into four periods. In the first, the *lectores* read from newspapers; in the second they read news from labor organizations. The third and fourth periods were reserved for culture, entertainment and novels. The finest *lectores* were more than readers. They were performers who brought life to the world's great literature and teachers who informed the workers about labor and political movements.

Wilfredo Rodriguez recalled his days as a lector in a 1981 interview in the *Tampa Tribune*: "In those days we didn't have any microphones...You had to have a very strong voice and very clear pronun-

ciation so the workers [would] understand every word you read....It was exactly like theater. When we were reading a novel we were to make ourselves as though we were the character talking—whether it was a woman or a child, an old man or an old lady. Not everybody could do that."

The tradition of the *lectores* in Tampa came to an end following the Depression. The introduction of machines into the factories interfered with the workers' ability to listen. Meanwhile, the factory owners became increasingly hostile toward the *lectores* for reading the labor press to the workers.

In the fall of 1931 thousands of cigar workers went on strike to protest the removal of readers from the factories. In support of the protest, nearly every business in Ybor City and West Tampa closed its doors. Eventually, the cigar workers returned to the factories, but the *lectores* were no longer welcome. It was the end of an era.

—Jennifer Kiger



A lector at the Perfecto-García factory (1930), following the return of readers in 1926.

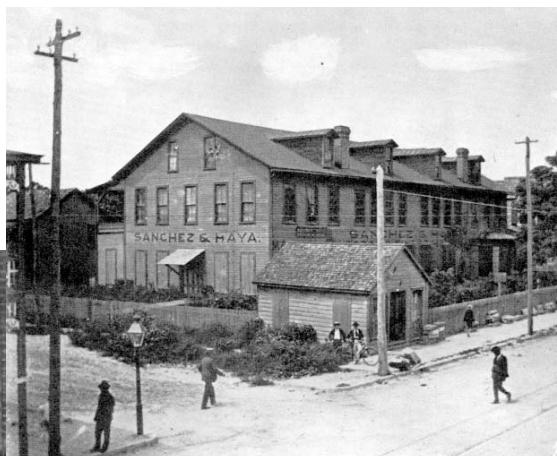
The Capital of Cigars

Set in 1929 in a section of Tampa, Florida known as Ybor City, Anna in the Tropics paints an evocative portrait of the lost world of Cuban cigar factories. Ybor City, the “Cigar Capital of the World,” was the manufacturing center of Havana hand-rolled cigars until the industry hit hard times in the 1930s. The entire nation was reeling from the Great Depression. Increased cigarette consumption led to a decreased demand for cigars, and the introduction of machinery into the cigar factories emphasized mass production over individual workmanship. The following excerpts are taken from Tampa Cigar Workers: A Pictorial History by Robert P. Ingalls and Louis A. Perez, Jr. (University Press of Florida, 2003), a fascinating account of the world of the Tampa cigar workers.

Florida’s cigar industry began at Key West in 1831, when W. H. Hall chose the island city as a site for a factory because of its climate and its proximity to Cuban tobacco fields. In 1868, with open revolution and business demoralization in Havana, many cigar makers migrated to Key West, where established



A cigar brand created to honor Vicente Martínez Ybor, one of the Spanish cigar manufacturers who founded Ybor City.



factories offered employment. When fire swept the city in 1886, destroying the larger factories, and labor disputes further disrupted production, the majority of the manufacturers moved their

Ybor City is like stepping from one country into another....It is a revelation to many to pass through the atmosphere in that section, truly Latin, with habits and customs almost identical to those of Cuba. The main business district of Ybor City is stretched along Seventh Avenue, lined on either side with a white way, supported by merchants, equal to anything in Tampa....The streets of Ybor City are

usually lined with people from five o’clock in the afternoon until late at night. The restaurants are always open as well as many of the stores.

—*Tampa Daily Times*,
February 17, 1917

Tampa-made Havana cigars did not need advertising. They were known throughout the country by smokers of fine cigars. They were constantly in demand, and every dealer stocked them. Tampa manufacturers simply filled the orders with quality cigars as they came in.

—A. Stuart Campbell,
The Cigar Industry of Tampa, Florida, (1939)

plants to a district east of Tampa, which they named Ybor City for Vincent Martínez Ybor, one of their leaders.

—Federal Writer’s Project, 1939



Above, Tampa Cigar makers during the 1920s. Above right, the Sánchez y Haya factory, the first to produce cigars in Ybor City, was located on the corner of Seventh Avenue and Fifteenth Street.

Cigar workers usually and generally wear good working clothes and are prone to appear after working hours neatly and freshly dressed. To the Latin workmen, especially those of the younger state, the daily afternoon or evening change is a necessity, and the women workers also follow that practice with a fidelity that becomes a fixed habit. Evidences of this love of good clothes is found in Tampa's well stocked and modern shops.

—*Tampa Daily Times*,
December 20, 1922

The Latin cigar worker considers himself more of an artist than a worker. This feeling has caused him to resent plant rules and restrictions and oppose measures which are a part of the standard discipline in American plants....He has a tendency to take things pertaining to his work or his art, as he thinks of it, very seriously....Once an issue is before him, he will fight desperately for it, which helps explain some of the controversies between the workers and employers in the industry. Many of the employers, for their part, are just as stubborn about compromising an issue.

—A. Stuart Campbell,
*The Cigar Industry of
Tampa, Florida*, 1939

A respectable fraction of the workmen in tobacco are women—dark-eyed, olive skinned and Castilian señoras and señoritas—who until four short years ago lived their tropic lives in the patios and plazas of Havana.

—New York Herald,
quoted in *Tampa Tribune*,
February 14, 1890

Cigar makers (1930) using molds, which are stacked in the presses that appear in the left and right foreground.

In many cases entire families of Latins have worked together for years in the cigar factories. Father, mother, sons and daughters worked side by side. Boys and girls of thirteen and fourteen were employed as apprentices. In some instances members of three generations are employed together. In prosperous times, with all members of the family employed except the younger children, the combined income of the family would frequently exceed \$100 per week.

—Federal Writers Project, 1937



Above, a bunch maker working with a mold and below left a label for a Tampa-made cigar, emphasizing its quality and connection to Cuba.



To my manner of thinking, the cigar-making machines are at the root of all the evil in Ybor City. They have gradually displaced the cigar makers. As an example, the factory of Santaella installed five machines, and threw out thirty cigar makers.

—Fernando Lemos
in an interview with the
Federal Writer's Project, 1936



'Anna' in the Tropics

For playwright Nilo Cruz, Leo Tolstoy's *Anna Karenina* opened a window into the soul of his play. "Once I discovered the book that was being read by the lector, the whole play came to me. I started to read *Anna Karenina* through the eyes of the characters." (Read Nilo Cruz's entire interview in the SCR's *SubSCRiber* newsletter at www.scr.org)

As its title suggests, the spirit of Leo Tolstoy's masterpiece echoes throughout *Anna in the Tropics*. Life and art collide as Juan Julian, the new lector, reads the classic tale of love and adultery set against the backdrop of high society in late 19th Century Russia.

A young, elite woman married to a powerful government minister, Anna falls in love with the elegant Count Vronsky. She becomes pregnant by Vronsky and leaves her husband and son to live with her lover.

Unable to obtain a divorce, Anna lives isolated from the society that once valued her. She descends into fits of jealousy, and Vronsky's love for her fades. Finally, unable to bear her plight, Anna throws herself on the tracks beneath an oncoming train, and dies.

Meanwhile, the journey of another love affair unfolds. A thoughtful young man named Levin hopes to marry the Princess Catherine, affectionately known as Kitty. At first she rejects Levin's proposal because she believes that Vronsky, who flirted with her before he met Anna, intends to marry her.

Devastated, Levin withdraws to his country estate to work in seclusion. In time, the couple reunites and discovers that they are deeply in love. Kitty happily accepts Levin's second proposal. They marry, live happily in the country and have a son.

Considered by some to be one of the greatest novels ever written, *Anna Karenina* shocked the world with its powerful portrayal of the human need for love and happiness weighed against the rigid demands of society.

—J.K.

Literary Disagreement

In 1903 the *Tampa Tribune* told of a fascinating turn of events. In all of my research and reading on the role of lectors, I had never run across such an unusual example of literature's impact on the masses.

Two cigar makers worked side by side in a factory for years and were fast friends. One was a Mexican, the other a Spaniard....

When the time came for the lector to announce his selection for the month's reading, the workers stopped their work to listen. He announced that he would be reading Emile Zola's *Germinal*.

The Mexican objected immediately. He would not have filth read to his wife, who would have to sit in mixed company and bear the obscenities of that French novel.

(Zola's novels were known to go into the kind of graphic detail that should not be heard in public.)

The Spaniard disagreed. Why should the men be deprived of hearing the work of a great novelist because he described the acts that each adult there performed? The other married men present reacted violently, and an argument started which sputtered and flickered during the tense week.

"Tell the women to leave the room when the lector reads the Zola novel," the bachelors said with what they felt was reason.

"What, and miss an hour of work?" the married men answered.

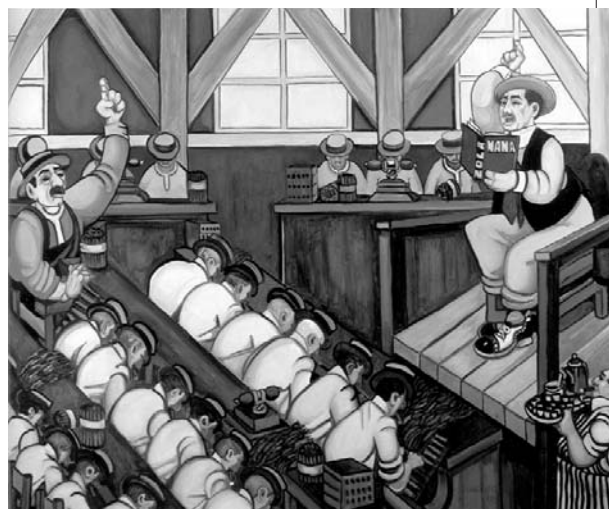
The Spaniard and the Mexican had eaten supper together at the Fourth of July Café since they were bachelors, and they continued to do so after the Mexican took his bride. But on this night, both men appeared at the café in an agitated state, and both were armed. The argument at the factory had reached a climax. Harsh words had been exchanged.

According to the *Tampa Tribune*, violence broke out as soon as the two men spotted each other. The Spaniard was armed with two revolvers, and the Mexican carried one six-shooter Colt.

When the smoke cleared, the Mexican lay on the floor with four holes in his chest. The Spaniard was down with one bullet in his.

—Ferdie Pacheco,

Pacheco's Art of Ybor City
University Press of Florida, 1997)



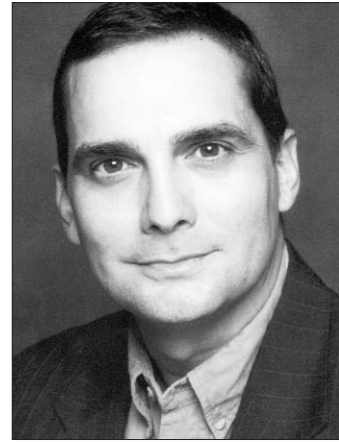
"Literary Disagreement," painted by Ferdie Pacheco, 1995.



JULIAN ACOSTA
Juan Julian



KARMÍN MURCELO
Ofelia



JONATHAN NICHOLS
Palomo

Artist Biographies

***JULIAN ACOSTA** (*Juan Julian*) appeared in *Loose Ends*, *Stags and Hens* at the Guthrie Theater and in Anna Deveare Smith's *Piano* at IACD/American Repertory Theatre in Cambridge. He was a series regular on ABC's "The Job," and a recurring character on Lifetime's "Strong Medicine." Other television credits include "Kingpin" (pilot), "Law and Order," and "One Life to Live."

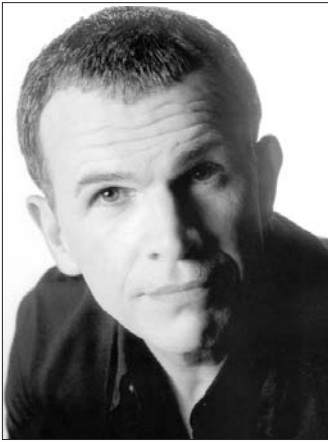
***KARMÍN MURCELO** (*Ofelia*) appeared at SCR in *California Scenarios*. Other regional theatre appearances include *Death and Life of Jesse James*, *The Maids* and *Red Cross* at the Mark Taper Forum; *Once Removed* at Long Wharf Theater; *Roosters* at New Mexico Repertory and *The Boiler Room* at the Old Globe in San Diego. Her most recent television guest appearances are "The Division," "Six Feet

Under," "Diagnosis Murder" and "Air America" (in the recurring role of Alma). In Spanish television, she has had leading roles in Televisa Mexico's daytime serials "Infamia" and "Shadows" and most recently in Univision's "Te Amare En Silencio." In films, she is best remembered for her performances in *Right to Kill*, *Borderline* and *Blood In, Blood Out*.

***JONATHAN NICHOLS** (*Eliades/Palomo*) appeared at SCR in the 2003 Pacific Playwrights Festival reading of *Anna in the Tropics* and the 2002 Hispanic Playwrights Project reading of Nilo Cruz's *The Beauty of the Father*. Theatre credits include *Measure for Measure* at Lincoln Center; *Othello* at the Classic Stage Company; *Julius Caesar* at Hartford Stage; *La Fiaca*, *Necessities*, *Hamlet* and *As You Like It* at the Old Globe; *Talk to Me Like the*

Rain, *The Long Goodbye* and *Much Ado About Nothing* at The Acting Company; and *Once in a Lifetime*, *Caucasian Chalk Circle*, *The Lower Depths* and *Troilus and Cressida* at the Juilliard Theatre Center. He is a member of the Antaeus Theatre Company where he has performed in *Of Mice and Men* directed by Frank Dwyer and *Mercadet* directed by Dakin Matthews. Television credits include guest starring roles on "Judging Amy," "Roswell," "Becker," "Family Law," "NYPD Blue," "Friends" and "The West Wing." Film credits include *Pay It Forward* and *Desert Saints*. Mr. Nichols would like to thank the Mursuli family for their cigar expertise and kind generosity. For my Father, "Para ti papi, te quiero mucho."

***TONY PLANA** (*Santiago*) was born in Cuba, raised in Miami and Los



TONY PLANA
Santiago



GEOFFREY RIVAS
Cheché



ONAHOUA RODRIGUEZ
Marela

Angeles and trained at London's Royal Academy of Dramatic Art. He first garnered notices for his portrayal of Rudy in the musical *Zoot Suit*, a role he reclaimed in the subsequent Broadway and feature film productions. Other notable stage roles have included the SCR productions of *Rum and Coke* and *Charley Bacon and His Family*; the sergeant in the Broadway production of *The Boys of Winter*; *Richard III*, *Widows* and *The Reader* at Mark Taper Forum; *Figaro Gets a Divorce* at La Jolla Playhouse; *Rum and Coke* and *Bang Bang Blues* at the New York Public Theater; and *The Wonderful Ice Cream Suit (the musical)* at the Pasadena Playhouse. He is also the co-founder and executive artistic director of the East L.A. Classic Theatre which is dedicated to improving the academic performance of disadvantaged students through its award-winning Beyond Borders: Performing Arts Literary Intervention Program. Plana currently stars as widowed patriarch Roberto Santiago in Showtime's *Resurrection Boulevard* for which he received 2001 and 2002 ALMA award nominations for best actor. He also recently starred in the Showtime Original Miniseries, *Fidel*, as well

as Showtime's *Noriega: God's Favorite*. Other leading roles include the series "Veronica Claire," "Bakersfield P.D.," "Total Security" and "City of Angels." He has also appeared in several Emmy Award-winning programs such as *Sweet Fifteen*, *Drug Wars: The Camarena Story*, *The Burning Season: The Life and Death of Chico Mendes* and a special episode of *L.A. Law*, which received an IMAGEN Award. Plana currently portrays a recurring role in "John Doe" and on the award-winning drama "The West Wing" as the U.S. Secretary of State. He has starred in more than 60 films including *JFK*, *Nixon*, *Salvador*, *An Officer and a Gentleman*, *Lone Star*, *Three Amigos*, *Born in East L.A.*, *El Norte*, *187*, *Primal Fear*, *Romero*, *One Good Cop*, *Havana*, *The Rookie*, *Silver Strand* and *Picking Up the Pieces* with Woody Allen. He recently appeared in the action thriller *Half Past Dead* with Steven Segal, Morris Chestnut and JaRul. He is the recipient of two Nosotros Golden Eagle awards for outstanding work in film and television, as well as five Los Angeles Drama-Logue Awards for Theatre. He has directed two feature films, *A Million to Juan* and *The Princess and the*

Barrio Boy which received two ALMA award nominations and an IMAGEN award for best television movie. On television he has directed several episodes of "The Brothers Garcia" for Nickelodeon and won an IMAGEN award for the third season finale. He has also directed several episodes of *Resurrection Boulevard* receiving a GLAAD award and a SHINE award nomination. He has just completed directing an episode of "Greetings From Tucson," a half-hour comedy for the Warner Bros. network. Plana is the proud father of Alejandro and Isabel and has been happily married for 15 years to the actress Ada Maris.

***GEOFFREY RIVAS** (*Cheché*) is a native Californian who graduated from UCLA with a Master of Fine Arts Degree with a concentration on acting. He received a 1999 Ovation nomination for the role of Martin in Sam Shepard's *Fool for Love* at the newly opened Madrid Theatre in Canoga Park. He has performed at Los Angeles Theatre Center in *Luminarias* (now out on DVD and VHS), *I Don't Have to Show You No Stinking Badges* for Luis Valdez and *Piano* by Anna Deavere Smith; at SCR in the 2003



ADRIANA SEVAN
Conchita

Pacific Playwrights Festival reading of *Anna in the Tropics*, and previously in *Man of the Flesh* and *La Posada Mágica*, both by Octavio Solis; and at New Mexico Repertory in *Once Removed* by Eduardo Machado. Film credits include *La Bamba*, *Born in East L.A.*, *Pow Wow Highway*, *Bound by Honor*, *Above Suspicion*, *Notes From Underground*, *Eye for an Eye*, *The Right to Remain Silent* and *Foto Novelas* for PBS (for which he won an ALMA Award in 1998). Numerous television credits include movies of the week *Little Assassin*, *Drug Wars: The Camarena Story*, *Overkill*, *Blind Side*, *Ambush at Waco*, *Trial by Fire*, *The Lake*; and the television shows "Jake and the Fat Man," "L.A. Law," "E.R.," "Relativity," "Chicago Hope," "Brooklyn South," "Alright Already," "Early

Edition," "Pensacola," "Air America" and "Promised Land." Currently he has a recurring role as Det. Vega on the CBS show "C.S.I." He is a member of the Latino Theatre Co. created by Jose Luis Valenzuela at LATC, whose recent play by Evelina Fernandez, *Dementia*, just won the GLAAD award. He derives great pleasure from his work with the Virginia Ave. Project, an organization that uses the performing arts to encourage children growing up under difficult circumstances to achieve their full potential.

***ONAHOUA RODRIGUEZ** (*Marela*) appeared at SCR in the 2003 Pacific Playwrights Festival reading of *Anna in the Tropics*. She is grateful to be a part of this production and thanks everyone involved. Theatre credits include *Blood Wedding* at La Jolla Playhouse, *One Step from Death* at the MCC Theatre, *Fools Journey* at Intar, *The Next Stop* at Repertorio Espanol, *Home Girls on the Prowl* at the La Tea Theatre, *Aphrodite's Dungeon* at the Looking Glass Theatre and Greenfeld's "Shakespeare's Haunted House" at the Belvedere Castle. Film and television credits include *The Rhythm of the Saints* (official selection of the 2003 Sundance Film Festival), the Allison Anders project *In the Echo*, "ER," "For the People," "Judging Amy," "Boston Public," "Cover Me" and "Third Watch." She dedicates this performance to her parents, their journey

for a better life, hard work and never ending love and support. She is a better person through the love of Andy, her family and friends. God bless.

***ADRIANA SEVAN** (*Conchita*) is delighted to return to SCR where she was last seen in the 2003 Pacific Playwrights Festival reading of *Anna in the Tropics* and previously as Maria Celia in Nilo Cruz's *Two Sisters and a Piano* and at the 1999 Pacific Playwrights Festival in *Illuminating Veronica*. Past credits include Derek Walcott's *The Odyssey* at Willow Cabin Theatre, *Another Part of the House* at Classic Stage, *Two Sisters and a Piano* and *Indian Ink* at The Public Theatre, *A Royal Affair* at Intar, *Macbeth* at HERE and *Sodom and Gomorrah* at the O'Neill Festival. Her recent guest starring appearances on television include "Law and Order: Criminal Intent," "Sex and the City," "Law and Order" and "Deadline." She is a founding member of Kristen Linkater's all female Shakespeare company, The Company of Women, with whom she performed *Henry V* and *King Lear*. Last year, her first solo performance piece was produced at Intar. She is currently at work on her second piece, *Shut Up and Dance* which was just workshopped at the Lark Theatre. Ms. Sevan dedicates her performance with love and thanks to her husband Dennis. Love to Mom, Dad, Peter and Olga.



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

PLAYWRIGHT, DIRECTOR & DESIGNERS

NILO CRUZ (*Playwright*) was born in Cuba and lives in New York. He returns to SCR following the west coast premiere of *Two Sisters and a Piano* and readings of *Hortensia and the Museum of Dreams* and *The Beauty of the Father*. His other plays include *A Park in Our House*, *Night Train to Bolina*, *A Bicycle Country*, and *Dancing on her Knees*. Some of the theatres that have developed and performed his works include New York's Public Theater, New York Theatre Workshop, McCarter Theatre, Oregon Shakespeare, Florida Stage, The Alliance, The Studio Theatre, New Theatre, Coconut Grove Playhouse and the Children's Theatre of Minneapolis. His play *Anna in the Tropics* received the Pulitzer Prize and the American Theatre Critics/Steinberg Award. He teaches playwriting at Yale University and is a New Dramatists alum.

JULIETTE CARRILLO (*Director*) is an Artistic Associate at SCR where she directs regularly in the season and is the Director of the Hispanic Playwrights Project. Favorite productions at SCR include the world premieres of the site-specific *California Scenarios* by various Latin writers and José Rivera's *References to Salvador Dali Make Me Hot*. Other projects for SCR include the world premiere of Lucinda Coxon's *Nostalgia*, the West Coast premieres of

Gregory Murphy's *The Countess* and Stuart Flack's *Sidney Bechet Killed a Man*. She has directed regionally at the Williamstown Theatre Festival, the Actors Theatre of Louisville, the New Jersey Shakespeare Festival, Cornerstone Theatre Company in Los Angeles, the Alliance Theatre Company in Atlanta and the West Coast premiere of Sam Shepard's *Eyes for Consuela* at the Magic Theatre in San Francisco. In New York, she directed projects for the New York Theatre Workshop, The Women's Project, The Joseph Papp Public Theater and the Dance Theatre Workshop. She is a winner of many awards and grants, including the NEA/TCG Directing Fellowship, and is a graduate of the Yale School of Drama. She recently completed her first short film, *Spiral*.

CHRISTINE JONES (*Set Design*) returns to SCR where she designed the sets for *Much Ado about Nothing*. On Broadway she designed sets for *The Green Bird* directed by Julie Taymor (Drama Desk and Outer Critic Circle Award nominations when the show was originally staged at The New Victory Theatre). She has been designing Off-Broadway and across the country since graduating from New York University where she received her MFA. Highlights include: *Flesh and Blood* and *Nocturne* at New York Theatre Workshop; *True Love* at The Zipper; *Silver River* at The Spoleto and Lincoln Center Festivals; *The Impor-*

tance of Being Earnest at The McCarter Theatre in Princeton, N.J.; *Twelfth Night* at The Shakespeare Theatre in Washington, D.C.; *The Chairs* at The Intiman in Seattle; *Resurrection Blues* at The Guthrie Lab; and *Texts for Nothing* at New York Shakespeare Festival. Opera includes *Lucia di Lammermoor* and *Giulio Cesare* at the Houston Grand Opera. She has also designed costumes and a music video for Ben Folds Five. Currently she is a Lecturer at Princeton University.

JOYCE KIM LEE (*Costume Design*) is pleased to return to SCR, where she and director Juliette Carrillo last collaborated on *Sidney Bechet Killed a Man*. Other SCR credits include *The Two Gentlemen of Verona*, *Hold Please, Art*, *The Summer Moon* directed by Mark Rucker and *Entertaining Mr. Sloane* directed by Martin Benson. Recent credits include *The Country* at La Jolla Playhouse, *Ten Unknowns* and *The House of Bernarda Alba* (LA Ovation Nomination) at the Mark Taper Forum and *Under the Blue Sky* at the Gefen Playhouse. She has also designed costumes for the Los Angeles Opera, Berkeley Repertory Theatre, East West Players, the Indiana Repertory Theatre, Chicago's Court Theatre, Santa Fe Chamber Music Festival, Arena Stage, the Berkshire Theatre Festival Children's Theatre, the Latino Theatre Company and the Singapore Repertory Theatre. Ms. Lee is a recipient of an NEA/TCG Grant for Designers.

Orange County's two great holiday traditions are back!

Bring your family and friends, and join the SCR family for the most festive events of the Christmas season!



November 29 - December 27

"Sumptuous!"
Orange County Register

"Heartwarming!"
Los Angeles Times

Call (714) 708-5555
or buy online at www.scr.org



LA POSADA
MAGICA

December 9 - 24

CHRISTOPHER AKERLIND (Lighting Design) returns to SCR where he designed *Much Ado about Nothing*, *The Beginning of August* and *California Scenarios*. Recent work includes the world premiere of Deborah Drattell's *Nicholas and Alexandra* at the LA Opera, Tony Kushner's *Homebody/Kabul* for the Mark Taper Forum and Adam Guettel and Craig Lucas' new musical *The Light in the Piazza* at the Intiman Theater in Seattle. New York credits include the American premieres of Caryl Churchill's *The Skriker* and *Mad Forest*, the world premieres of Craig Lucas' *The Dying Gaul* and the New York premieres of Tony Kushner's *Slavs!*, Ellen McLaughlin's *Iphigenia and Other Daughters*, Charles Busch's *The Tale of the Allergist's Wife*, Claudia Shear's *Blown Sideways Through Life* and August Wilson's *Seven Guitars*, for which he received a Tony nomination. His work has been seen at Hartford Stage, La Jolla Playhouse, the McCarter Theatre, the Goodman Theatre, the Guthrie Theater, ACT, ART, Seattle Repertory and Berkeley Repertory Theater. His extensive credits in opera include more than 30 productions, four world premieres and two American premieres at Opera Theatre of St. Louis, as well as productions at the Glimmerglass, Santa Fe, Dallas, Houston Grand, Tulsa, Boston Lyric, Nissei and Hamburg Operas. He has received the Obie Award for Sustained Excellence, the Michael Merritt Award for Excel-

lence in Design and Collaboration, three Drama-Logue Awards, and numerous nominations for Outer Critics Circle, Bay Area Critics, Drama Desk and Lucile Lortel Awards.

CHRISTOPHER WEBB (*Original Music/Sound Design*) is pleased to return to SCR where he scored and designed productions of *Nostalgia* and *The Countess*, directed by Juliette Carrillo, and *Art*, directed by Mark Rucker. Mr. Webb composes original scores for film, theater, dance and animation. Theater credits include the West Coast Premiere of Sam Shepard's *Eyes for Consuela* at the Magic Theater, Greg Sarris' *Joyride* and Migdalia Cruz's *Fur* at the Intersection for the Arts (San Francisco); *Barriers* by Rehana Mirza at Stages Theatre Center (Los Angeles); *Green Eyes Dreaming* and *Righteous Acts Like Filthy Rags* by Jason Sinclair Long for the Lincoln Center's Director's Lab, and Shishir Kurup's *On Caring For The Beast* at the Currican Theater (New York). Film credits include *Spiral* by Juliette Carrillo and *These Are Our Kids* for the Annie E. Casey Foundation. His original scores for dance have been performed at the University of Texas, Austin and the ArtWallah Festival in LA and New York. Mr. Webb would like to dedicate this performance to his parents.

***JAMIE A. TUCKER** (*Stage Manager*) completed his MFA in Dance, spe-

cializing in Stage Management, at UCI in 1994. Last year he had the pleasure of stage managing the world premiere of Richard Greenberg's *The Violet Hour*, the West Coast premiere of Horton Foote's *The Carpetbagger's Children*, *Relatively Speaking* and Rolin Jones' *The Intelligent Design of Jenny Chow*. He worked as SCR's stage manager for the Second Stage productions of *The Dazzle*, *True West*, *Play Strindberg*, the world premiere of *But Not for Me* and the Pacific Playwrights Festival production of *Landlocked*. He also was stage manager of *La Posada Mágica* for two seasons and SCR's Festival Latino '97 production of Rick Najera's *Latinologues*. He has worked as assistant stage manager on the Mainstage productions of *New England*, *Our Town* and *Arcadia*, and the Second Stage productions of *BAFO* and *Three Days of Rain*. Mr. Tucker has worked at the Long Beach Civic Light Opera on *No, No, Nanette*, *Can Can*, *A Chorus Line*, *The King and I* and *Man of La Mancha*. If you can't find him in the theatre, he is likely to be on the diamond.

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 Phi-*



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**

landerer. 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). 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 Strelch'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 *Ab, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *All My Sons*. Mr. Benson has been honored with the *Dramatologue* 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 Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Mr. Benson received his BA in Theatre from California State University, San Francisco.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of 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.