



48th Season • 457th Production
SEGERSTROM STAGE / OCTOBER 21 - NOVEMBER 20, 2011

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents

The Trip to Bountiful

by Horton Foote

Thomas Buderwitz
SCENIC DESIGN

Angela Balogh Calin
COSTUME DESIGN

Donna & Tom Ruzika
LIGHTING DESIGN

Cricket S. Myers
SOUND DESIGN

Joshua Marchesi
PRODUCTION MANAGER

Chrissy Church*
STAGE MANAGER

Directed by

Martin Benson

Mary Beth Adderley, Elizabeth and Ryan Williams

Honorary Producers

HASKELL
&
WHITE^{LLP}
CERTIFIED PUBLIC ACCOUNTANTS

Corporate Producer

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Presented by special arrangement with Sunday Rock Corp., and International Creative Management

CAST OF CHARACTERS

(In order of appearance)

Carrie Watts	<i>Lynn Milgrim*</i>
Ludie Watts	<i>Daniel Reichert*</i>
Jessie Mae Watts	<i>Jennifer Lyon*</i>
First Ticket Agent (Houston)	<i>Tom Shelton*</i>
Thelma	<i>Lily Holleman*</i>
Second Ticket Agent (Houston)	<i>Mark Coyan*</i>
Roy (Harrison Ticket Agent)	<i>Richard Doyle*</i>
Sheriff	<i>Hal Landon Jr.*</i>
Ensemble	<i>Sam Carter, Sharyn Case, Debbie Fry, Greg Ungar</i>

SETTING

Texas, 1953.

LENGTH

Approximately two hours including one intermission.

PRODUCTION STAFF

Casting	<i>Joanne DeNaut, CSA</i>
Dramaturg	<i>Kimberly Colburn</i>
Assistant Stage Manager	<i>Jamie A. Tucker*</i>
Assistant Director	<i>Sharyn Case</i>
Dialect Coach	<i>Philip D. Thompson</i>
Assistant to the Costume Designer	<i>Melody Brocious</i>
Stage Management Intern	<i>Amanda Corbet</i>
Light Board Operator	<i>Aaron Shetland</i>
Sound Board Operator	<i>GW Rodriguez</i>
Automation Operator	<i>Victor Mouldedoux</i>
Wardrobe Supervisor/Dresser	<i>Bert Henert</i>
Wig and Makeup Technician	<i>Gieselle Blair</i>
Additional Costume Staff	<i>Pauline Good, Iris Marshall</i>

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

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



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THE CAST: Sam Carter, Greg Ungar, Sharyn Case, Tom Shelton, Debbie Fry, Daniel Reichert, Lynn Milgrim, Richard Doyle, Lily Holleman, Jennifer Lyon and Hal Landon Jr. Not pictured: Mark Coyan.

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There's No Place Like Home

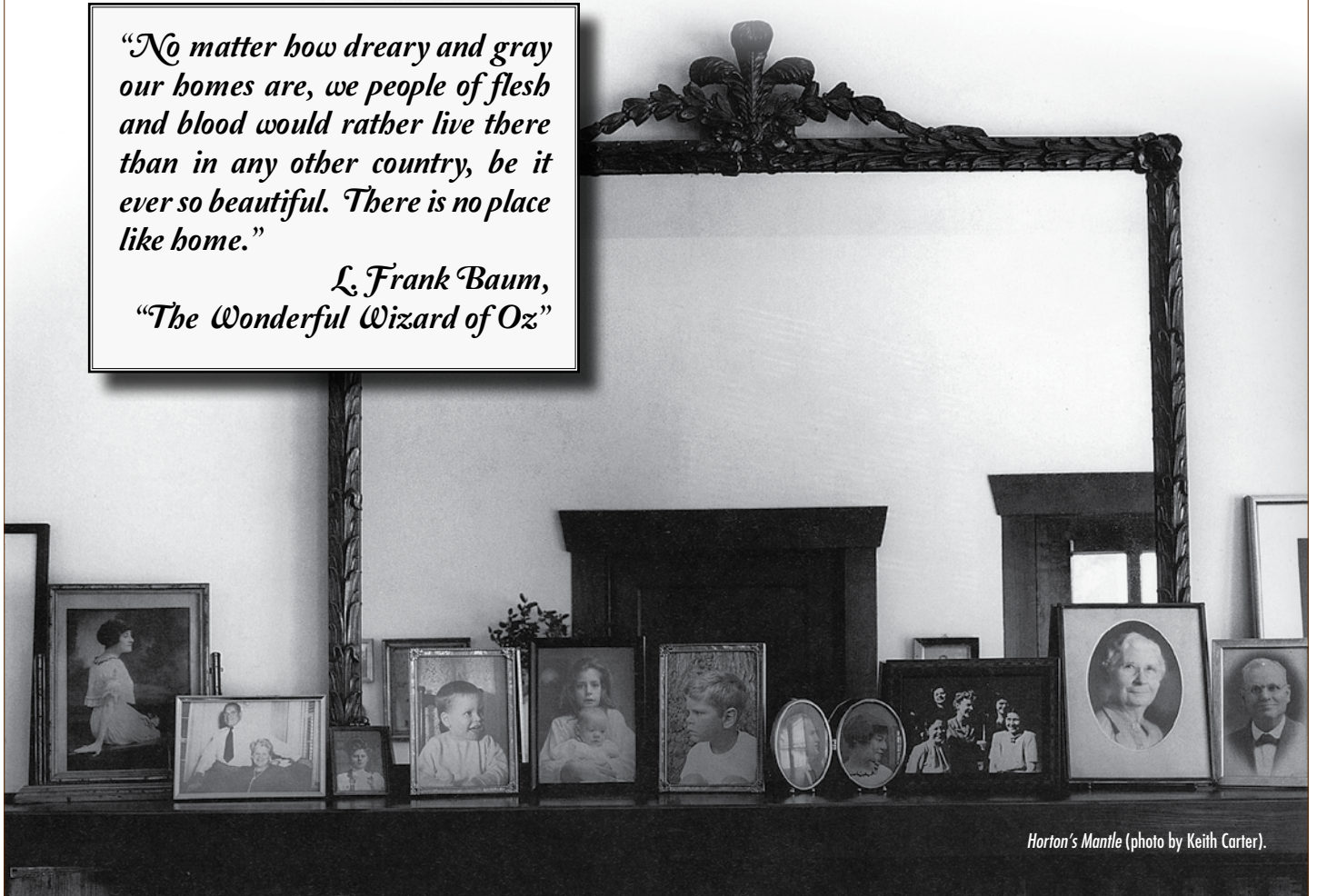
The notion of what defines the concept of home is important to Carrie Watts in *The Trip to Bountiful*. Merriam-Webster's dictionary has no less than six definitions of the word. It could be "one's place of residence" or "the social unit formed by a family living together." It is also defined as "a place of origin." Throughout history and literature, "home" has had significant emotional connotations. "Home is a name, a word, it is a strong one; stronger than any magician ever spoke, or spirit ever answered to, in the strongest conjuration," wrote Charles Dickens. "Swing low, sweet chariot, coming for to carry me home," the lyrics to an old Southern spiritual, refer to a spiritual or celestial home. A disillusioned Ralph Waldo Emerson also cited the draw of a spiritual home in his poem *Goodbye*: "Good-bye, proud world! I'm going home; Thou aren't my friend and I'm not thine."

Many schools across America celebrate Homecoming, invoking home to call people who have passed through their halls to return. If home can have so many meanings, is it that easy to find our way home once we've left? Thomas Wolfe's novel argues *You Can't Go Home Again*: "You can't go back home to your family, back home to your childhood...back home to places in the country, back home to the old forms and systems of things which once seemed everlasting but which are changing all the time—back home to the escapes of Time and Memory."

The colloquial expression "home is where the heart is" elegantly captures the spirit of the importance of origin, and why so many people feel a need to return to the place of their childhood. As Oliver Wendell Holmes wrote, "Where we love is home—home that our feet may leave, but not our hearts."

"No matter how dreary and gray our homes are, we people of flesh and blood would rather live there than in any other country, be it ever so beautiful. There is no place like home."

*L. Frank Baum,
"The Wonderful Wizard of Oz"*



Horton's Mantle (photo by Keith Carter).

Southeast Texas Inspirations

Bountiful, Texas, is a fictional town, as are several other of the towns that are referenced in the play. However, Horton Foote drew deeply from his own life in coastal southeast Texas and often wove the region and its people into his work. The following is excerpted from an essay written by Horton Foote scholar Marion D. Castleberry, published in Horton Foote: A Casebook.

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...

...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...His homeplace 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.

Left, *African Methodist Episcopal Church*, and above, *Spotted Hound* (photos by Keith Carter).

Remembering Horton Foote

Frank Rich, the chief theatre critic of *The New York Times* through the 1980s, once called him “one of America’s living literary wonders.” He described him as “a major American dramatist whose epic body of work recalls Chekhov in its quotidian comedy and heartbreak, and Faulkner in its ability to make his own corner of America stand for the whole.”

Horton Foote was born in 1916 in the small Texas gulf town of Wharton. When he was only 16, he convinced his parents to let him attend acting school at the Pasadena Playhouse. He subsequently moved to New York, and it was the legendary choreographer Agnes DeMille who suggested he try writing. The young Foote asked her what he should write about, and she replied, “Write what you know.”

As a writer, Foote made his Broadway debut in 1944 with his play *Only the Heart*. He continued to write for the stage as he expanded his pen into Hollywood, writing teleplays and films. Foote won the 1962 Oscar for Best Adapted Screenplay for Harper Lee’s *To Kill a Mockingbird*, which

also marked actor Robert Duvall’s screen debut.

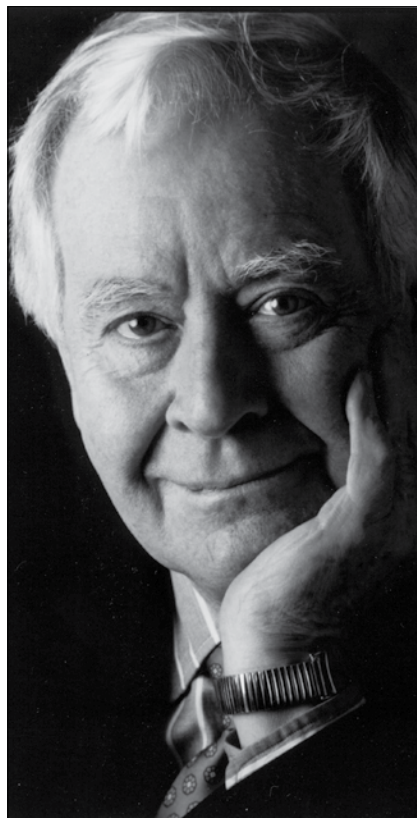
Early in his television career, he was contracted by NBC to write nine one-hour dramas for television. The third of those, he told them, “is about an old lady who wants to go home,” and in 1953 NBC produced *The Trip to Bountiful*, starring Lillian Gish as Carrie Watts. Later that same year, it opened on Broadway. Over the years, *The Trip to Bountiful* has been produced countless times. In 1985, it was revived as a film; Geraldine Page won the Academy Award for best actress and Foote was nominated for the screenplay.

“Horton was the great American voice. His work was native to his own region, but it was also universal.”
- Robert Duvall



Foote wrote more than 60 plays and films, most set in the fictional town of Harrison, Texas. In 1986, in an interview with *The New York Times Magazine*, Horton Foote described the themes of his work by saying, “I believe very deeply in the human spirit and I have a sense of awe about it because I don’t know how people carry on.” He added: “I’ve known people that the world has thrown everything at to discourage them, to kill them, to break their spirit. And yet something about them retains a dignity. They face life and they don’t ask questions.”

Left to right, Gregory Peck as Atticus Finch in *To Kill a Mockingbird*; Horton Foote; Geraldine Page as Carrie Watts in *The Trip to Bountiful*. Above, Robert Duvall as Boo Radley in *To Kill a Mockingbird*.





Horton and his daughter Hallie in 2006.

Hallie Foote: Preserving her Father's Legacy

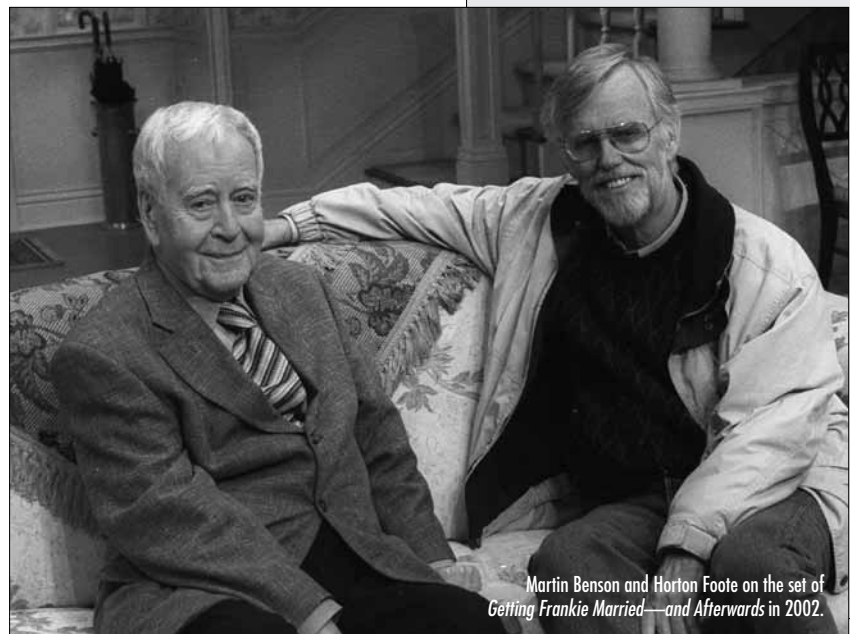
Hallie Foote, an actress, has appeared in many of her father's plays and is widely considered the foremost interpreter of her father's work. She received a Tony nomination for her performance in the 2008 Broadway production of *Dividing the Estate*.

Horton Foote compressed nine of his plays into the three-part *Orphans' Home Cycle*. Hallie played Mrs. Vaughn (based on her own great-grandmother), as well as three other relatives in the production at Signature Theatre in 2010. Horton passed away just before the third part opened, and final cuts and trims to the play were made by the producers and his daughter based on his notes.

"In a weird way, you spend your life protecting the person so he can write, but when he passed away, I was mindful of still trying to protect him as much as I can," Ms. Foote said. "Dad always trusted my instincts, I think, because we just started collaborating more and more closely. People identify me with his work, and I'm very grateful that happened. But now I'm working to make sure that people identify Dad with how deeply good his work is."



Hallie Foote in *Dividing the Estate*.



Martin Benson and Horton Foote on the set of *Getting Frankie Married—and Afterwards* in 2002.

Martin and Horton in Wharton

In advance of directing SCR's 2002 production *Getting Frankie Married—and Afterwards*, Martin Benson took a trip to Wharton, Texas, to visit playwright Horton Foote. The pair spent a couple of days touring the area, including a drive out to Egypt, Texas—a tiny town that isn't much more than a single gas station and a couple of buildings, similar to the fictional Bountiful. "He writes about people that he knows," Benson said, "and it all came from his own experiences." Benson fondly recalls that while they were in Wharton together, Foote organized a dinner party and invited the people on whom his characters in *Getting Frankie Married* were based. These people "didn't even know that Foote had written a play about them. After meeting them and having dinner with them, I found his perceptions and observations about them compassionate and brilliant."

Snapshot of 1953

The *Trip to Bountiful* takes place in southeast Texas in 1953. In the early 1950s, today's age of technology was science fiction. JFK's declaration to go to the moon was still a decade away. The jet engine was just beginning to be adapted for commercial use, and air travel was still rare and expensive.

Television was in its infancy, and few families could afford a TV set in their home. Elvis Presley cut his very first demo in 1953, and his first hit song was still three years



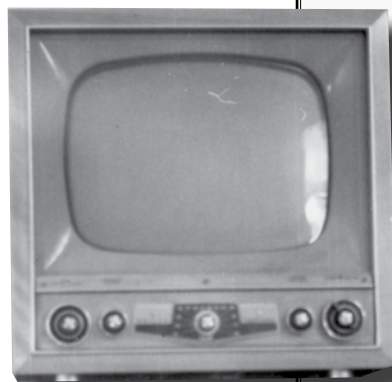
A Texas soda fountain in 1953.



away. Popular films from the early 1950s included *High Noon*, *Singin' in the Rain*, *An American in Paris*, *A Streetcar Named Desire* and *Roman Holiday*.

A loaf of bread cost 14 cents, and the average yearly salary in the U.S. was \$2,992. Segregation was still part of life—it wasn't until 1954 that the U.S. Supreme Court ruled segregation in public schools unconstitutional.

The interstate highway system—which gave rise to fast food chains and drive-thrus—didn't begin construction until 1956. Milkmen were still commonplace. Instead of hanging out at Starbucks, people gathered at places like soda fountains that served up Coca-Cola, egg creams and phosphates.



In his biography, *Beginnings: A Memoir*, Horton Foote described the importance of the drugstore to social life in his first play, *Texas Town*.

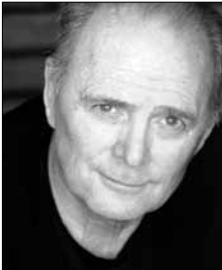
“Texas Town is set in a small-town drugstore in the late 1930s. These drugstores were often the center of the town’s social life. They opened early in the morning, seven or seven thirty, and stayed open until eleven at night. Doctors had their offices over the drugstores. In between patients, the doctor would come downstairs to visit with the idlers that invariably sat in the chairs in front, or inside on the counter stools. The drugstore in my play was modeled on three I knew in Wharton, and the characters were composites of people I had so often observed growing up.”

Artist Biographies



MARK COYAN*
Second Ticket Agent

is a graduate of American Conservatory Theatre, and has previously appeared at SCR in *The Prince and the Pauper*, *Power Play*, *Much Ado About Nothing*, *The Beard of Avon*, *The Hollow Lands* and *A Christmas Carol*. Other local credits include *The Merchant of Venice* at Shakespeare Orange County and *A Midsummer Night's Dream* at Laguna Playhouse.



RICHARD DOYLE*
Roy

is an SCR Founding Artist who has appeared in nearly 200 productions, playing hundreds of characters. He appeared recently as Jack in *The Weir*, Lord Summerhays in *Misalliance* and the tailor in *A Midsummer Night's Dream*. He also appeared in *Intimate Exchanges* (2004), for which he earned a Los Angeles Drama Critics Circle (LADCC) Award nomination. He won an LADCC Award for his role in Sally Nemeth's

Holy Days and was nominated for his role as Reverend Hale in *The Crucible*. He was a guest artist at Pasadena Playhouse in the world premiere of *Matter of Honor*, playing Gen. John M. Schofield. He has made many film and television appearances and is a voice actor in animation, advertising, documentaries, CD-ROM games and motion capture. He plays the wizened cowboy Old Bill in the upcoming feature *Heathens and Thieves*. He is the holographic host at the Union Theater at the Lincoln Library in Springfield, IL. Mr. Doyle is a recipient of The Helena Modjeska Cultural Legacy Award and was recently the voice of Pageant of the Masters.



LILY HOLLEMAN*
Thelma

appeared at SCR previously in *Circle Mirror Transformation*. Theatre credits include Los Angeles appearances in *Bleed Rail* (The Theatre @ Boston Court; Ovation and LA Weekly Award nominee), *God Save Gertrude* (Boston Court), *Shorts and Sweets* (Rogue Machine Theatre), *Doomsday Kiss* (Bootleg Theater), *Crumble: Lay Me Down Justin Timberlake*

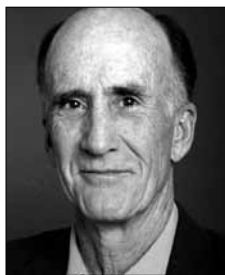
Honorary Producers

MARY BETH ADDERLEY WITH ELIZABETH AND RYAN WILLIAMS (*Honorary Producers*). Mary Beth Adderley is delighted to step into the spotlight for the seventh time as an SCR Honorary Producer. Previously, she underwrote *Misalliance* (2010), *The Happy Ones* (2009), *A Feminine Ending* (2008), *Nothing Sacred* (2006), *The Caucasian Chalk Circle* (2005) and *Terra Nova* (2004). She also acted as an Honorary Producer for SCR's 2009 Pacific Playwrights Festival. Mary Beth holds the unique distinction of being the only member of SCR's Board of Trustees who is also a former SCR actor, appearing in many memorable productions in the 1970s. She is a passionate theatre-goer and major donor who has generously supported SCR through the "Next Stage" campaign

and is a Gala table underwriter as well as a member of our Platinum Circle. Joining her as Honorary Producers for the second consecutive year are Mary Beth's daughter and son-in-law, Elizabeth and Ryan Williams.

HASKELL & WHITE LLP (Corporate Producer) adds *The Trip to Bountiful* as its 13th production underwritten at SCR. From *A Christmas Carol* in 2001 to last season's *Becky Shaw*, Haskell & White LLP is among SCR's most dedicated corporate patrons. Haskell & White LLP is a leading provider of assurance, tax and consulting services to middle-market private and public companies and one of Orange County's largest local accounting and consulting firms. The firm has recognized expertise in the real estate, SEC and mergers & acquisitions marketplace and is an active participant in the non-profit community.

(Moving Arts), *All About Walken* (The Improv), *A New War* (Theater 68), *The Knights of Mary Phagan* (Theatre 68) and New York appearances in *Dream in New York* (Columbia University). Film credits include *@ur-FRENZ* (Winner: Method Fest and Flagstaff Film Festival Best Actress Award, available now on iTunes and Video on Demand), *Tenure*, *How I Got Lost*, *Hy-Phen* and *Sons of Liberty*. Television appearances include “Southland,” “Tracey Ullman’s State of the Union,” “Queen Sized,” “Sonny with a Chance,” “Lewis Black’s Root of All Evil” and “Campus Ladies.”



HAL LANDON JR.*
Sheriff

is an SCR Founding Artist who recently appeared in *A Midsummer Night’s Dream*, *You, Nero, Hamlet*, *Nothing Sacred*, *Man from Nebraska*, *Born Yesterday*, *The Caucasian Chalk Circle*, *A View from the Bridge*, *Habeas Corpus*, *Cyrano de Bergerac*, *Safe in Hell*, *Antigone*, *The Drawer Boy* (Los Angeles Drama Critics Circle Award nomination), *Major Barbara* and *Tartuffe*. 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, *Play Strindberg*, *Faith Healer*, *Ghost in the Machine*, *Green Icebergs*, *Morning’s at Seven*, *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 31 past productions. He appeared in *Leander Stillwell* at the Mark Taper Forum and in *Henry V* at The Old Globe in San Diego. Other resident theatre roles include Salieri in *Amadeus*, Malvolio in *Twelfth Night* and Gordon Miller in *Room Service*. Among his television and film credits are “The Closer,” “My Name is Earl,” “CSI: NY,” “Mad Men,” *Trespass*, *Pacific Heights*, *Almost an Angel*, *Bill & Ted’s Excellent Adventure* and *Playing by Heart*.



JENNIFER LYON*
Jessie Mae Watts

returns to SCR after appearing as Meg Magrath in *Crimes of the Heart*, Brooke Ashton in *Noises Off* (*OC Weekly* Actress of the Year 2009) and Billie Dawn in *Born Yesterday* (Ovation Award nomination). Ms. Lyon has appeared on Broadway in Tom Stoppard’s trilogy, *Coast of Utopia*, which garnered a record-breaking 11 Tony Awards, and has played plumb roles in great theatres all over the country, including ACT, Alabama Shakespeare Festival and The Wilma Theater. She recently played opposite F. Murray Abraham in the season finale of the Emmy-nominated comedy “Louie” and can be seen in the upcoming HBO movie *Wall of Sound*, written and directed by David Mamet and starring Al Pacino. Much love to AEA, SCR admin/cast/crew and her me-maw.



LYNN MILGRIM*
Carrie Watts

appeared at SCR previously in *The Heiress*, *The Caucasian Chalk Circle*, *Bosoms and Neglect*, *The Countess*, *Death of a Salesman* and *Pygmalion*. On Broadway she was seen in *Otherwise Engaged*, directed by Harold Pinter; *Bedroom Farce*, directed by Sir Peter Hall; *Charley’s Aunt*; and in the international tour of *Brighton Beach Memoirs*, directed by Gene Saks. Off-Broadway appearances include *Win/Lose/Draw*, *Echoes*, *Macbeth*, *Crimes of Passion*, *City Scene*, *Talking With* and *Ribcage* at Manhattan Theatre Club; and *Close of Play* and *Museum* at New York Shakespeare Festival. Ms. Milgrim has played leading roles in regional theatres nationwide, including Arena Stage, Hartford Stage Company, Long Wharf Theatre, Syracuse Stage and Actors

Theatre of Louisville. She appeared in *The Last Night of Ballyboon* (Cincinnati Entertainment Award for Best Visiting Actress) and in Sarah Ruhl's *The Clean House* at Cincinnati Playhouse in the Park. Los Angeles credits include *The Marriage of Bette and Boo*, *Harvey*, *Eastern Standard* (Robby Award), *Treasure Hunt* (Robby nomination), *Accelerando* and *Brush Strokes*. She has guest-starred on numerous episodic television shows, most recently "Franklin and Bash," and has been a series regular in pilots for CBS and ABC. Her most recent film credit is *Employee of the Month* with Matt Dillon. She is a member of The Antaeus Company, where she recently appeared in *The Malcontent*, (StageScene LA Award for outstanding performance by a featured actress).



DANIEL REICHERT*
Ludie Watts

appeared at SCR previously in *The Weir* and *Arms and the Man*. Other theatrical productions include *Bus Stop*, *Side Man* and *Enchanted April* at the Pasadena Playhouse; *Cat on a Hot Tin Roof*, *Burn This*, *Tale of Two Cities*, *Saint Joan*, *King Lear* and *Twelfth Night*, among others, at the American Conservatory Theater; *The Cherry Orchard*, *Great Expectations* and *Awake and Sing!* at A Noise Within; *Macbeth* and *The Importance of Being Earnest* at Intiman Theater; *Arms and the Man* and *The Rivals* at Portland Center Stage; *The Misanthrope*, *Betrayal* and *The Elephant Man* at Andak Stage Company; *King Lear*, *Oedipus Rex* and *A Midsummer Night's Dream* at American Players Theater; *Much Ado About Nothing* at The San Francisco Shakespeare Festival; *The Rivals* at Denver Center Theatre Company; and *Orpheus Descending* at New York Stage & Film. His film and television appearances include *Batman Forever*, "Judging Amy," "Charmed," "Get Real," *Prophet of Evil*, *Dead in the Water* and NBC's "Days of Our Lives." He received his BA from Vassar

College and his MFA from the American Conservatory Theater.



TOM SHELTON*
First Ticket Agent

appeared at SCR previously in *In the Next Room or the vibrator play*, *A Christmas Carol*, *An Italian Straw Hat*, *The Wind in the Willows*, *The Only Child*, *Galileo* and *Hotel Paradiso*. He appeared earlier this season in *South Street* at the Pasadena Playhouse. Other Southern California stage appearances include Musical Theatre West (*1776*); International City Theatre (*The Threepenny Opera*, *Twentieth Century*, *Loot*); La Mirada Theatre (*All My Sons*); Laguna Playhouse (*Red Herring*, *The Constant Wife*, *The Woman In Black*, *Company*, *Bedroom Farce*, *Travels with My Aunt*, *The Underpants*, *Inspecting Carol* and more). At Los Angeles' Hillside Repertory he was a company member for 11 seasons, appearing in *Shadowlands*, *Harvey*, *Travesties*, *As You Like It*, *The Devil's Disciple*, *HMS Pinafore* and many more. He appeared Off-Broadway in *The Man Who Shot The Man Who Shot Jesse James*. Mr. Shelton is on the faculty of SCR's Adult Conservatory, and he is an accomplished playwright and composer. He co-authored the musical *Caddie Woodlawn*, published by Samuel French.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

HORTON FOOTE (*Playwright*), one of America's most celebrated dramatists, known for his distinctive literary grace (chronicling the wistful side of the American odyssey), began writing his final screenplay, *Main Street*, in 2004 and completed it in late 2008. In a career that spanned seven decades and encompassed film, theatre and television during its golden age, Foote drew his inspiration primarily from ordinary people coping with

what he called life's "vicissitudes," those who's outward calm and stoicism belie their inner-turbulence. In more than 60 plays and films, Foote's work became part of America's great literary legacy, and his triumphs included his Pulitzer Prize-winning play, *The Young Man from Atlanta* (1995), as well as his films *The Trip to Bountiful* (1985) and his Oscar-winning adapted screenplay of Harper Lee's classic *To Kill a Mockingbird* (1962) and his Oscar-winning screenplay of *Tender Mercies*. Foote created emotionally rich, complex characters, particularly for women, as exemplified by Carrie Watts in *The Trip to Bountiful*, originally played on television by Lillian Gish and later in the 1985 film by Geraldine Page in an Oscar-winning performance. Georgiana, one of the five pivotal characters in *Main Street* (played by Ellen Burstyn), is her kindred spirit. Another highlight of Foote's film career was *Tender Mercies*, for which Robert Duvall won an Oscar for Best Actor portraying a washed-up alcoholic country western singer. Frank Rich, the chief theatre critic of the *New York Times*, called Foote "one of America's living literary wonders" and "a major American dramatist whose epic body of work recalls Chekhov in its quotidian comedy and heartbreak, and Faulkner in its ability to make his own corner of America stand for the whole." Charles McNulty of the *Los Angeles Times* is quoted as saying, "The truth is that every time an actor steps into one of Foote's characters, something wonderful has the potential to occur. Behind this remarkable longevity is a reverence for the interior life, that fortress of consciousness in an inexplicable wilderness, and a compassion for all of those courageous enough to confront the confounding reality of their being." 2009 saw Horton Foote's landmark nine-play cycle, *The Orphans' Home*, which many believe to be his theatrical masterpiece, produced by the Hartford Stage in Connecticut and the Signature Theatre Company in New York.

MARTIN BENSON (*Director/Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of the plays produced here. In May 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and to fostering the art and craft of American playwriting. Along with Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre L.A. Ovation Award for Lifetime Achievement. Mr. Benson has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in

Houston. He has directed American classics including *Ab, Wilderness!*, *A Streetcar Named Desire* and *A View from the Bridge*. He has distinguished himself in the staging of contemporary work, including the world premiere of Horton Foote's *Getting Frankie Married—and Afterwards* and the critically acclaimed California premiere of William Nicholson's *Shadowlands*. Mr. Benson received his BA in Theatre from San Francisco State University.

THOMAS BUDERWITZ (*Scenic Design*) previously designed *Three Days of Rain*, *The Weir*, *Crimes of the Heart*, *Putting It Together*, *Collected Stories*, *The Heiress*, *Doubt*, a parable, *Pig Farm*, *Bach at Leipzig*, *Proof*, *A Delicate Balance*, *A Christmas Carol* (9 seasons), *But Not for Me* and the 2007 through 2011 Galas for SCR. Other theatres: Intiman Theatre, Geffen Playhouse, Pasadena Playhouse, Laguna Playhouse, Denver Center Theatre Company, Reprise Theatre Company, Arizona Theatre Company, Rubicon Theatre Company, Theatre @ Boston Court, A Noise Within, The Antaeus Company, Deaf West Theatre, Riverside Theater (FL), PCPA Theaterfest, San Diego Repertory, Portland Repertory, Queens Playhouse and the Helen Hayes Center in New York, among many others. Mr. Buderwitz has received three Los Angeles Stage Alliance Ovation Awards and three Los Angeles Drama Critics Circle Awards, including the 2005 career achievement award for Scenic Design. His television designs include specials and series for every major broadcast and cable network. He has been honored with three Emmy Award nominations and an Art Directors Guild Award nomination. www.tombuderwitz.com.

ANGELA BALOGH CALIN (*Costume Design*) returns to SCR where she has designed costumes and/or sets for more than 40 productions, including *The Weir*, *Circle Mirror Transformation*, *Crimes of the Heart*, *Ordinary Days* and *The Happy Ones*. Ms. Calin has designed more than 60 productions for Denver Center Theatre Company, The Old Globe, Pasadena Playhouse, Georgia Shakespeare, A Noise Within and many local theatres. She has worked extensively in film and television in the U.S. and Romania, having design credits with I.R.S. Media, Cannon Films, PBS, Full Moon Entertainment and Romanian Films. Ms. Calin is a resident artist at ANW Theatre. She graduated with an MFA in set and costume design from the Academy of Arts in Bucharest, Romania.

DONNA AND TOM RUZIKA (*Lighting Design*) have designed dozens of productions together, including 31 years of *A Christmas Carol* and 38 years of marriage. They have also enjoyed collaborating on productions at the Hollywood Bowl and other regional theatres. Ms. Ruzika has designed productions at Utah Shakespearean Festival, Alabama Shakespeare Festival, Laguna Playhouse, The Colony

Theatre, Fullerton Civic Light Opera, Pasadena Playhouse and Long Beach's International City Theatre. Her award-winning work has also been seen in Cairo, Egypt, Bogotá, Colombia and Barcelona, Spain. Mr. Ruzika's designs have been seen on Broadway, in national tours, at major regional theatres, and for many national and international dance and opera companies. His entertainment lighting can be seen at theme parks in six different countries and his architectural lighting can be seen in prestigious hotels, casinos, restaurants, retail centers and performing arts centers across the nation and in Europe and Asia. Mr. Ruzika has received numerous awards for his contributions to the art and craft of lighting design.

CRICKET S. MYERS (*Sound Design*) is thrilled to return to SCR after designing *Three Days of Rain* and *Lucky Duck*. On Broadway, she earned a Tony nomination and a Drama Desk Award for her design of *Bengal Tiger at the Baghdad Zoo*. Her designs Off-Broadway include the 16-month run of *The Marvelous Wonderettes* (Westside Arts, Upstairs). She has also designed regionally at The Mark Taper Forum (*Vigil, Bengal Tiger at the Baghdad Zoo, Lieutenant of Inishmore, Burn This, The Subject was Roses*), Berkeley Repertory Theatre (*In the Wake*), Arena Stage (*Book Club Play*), The Kirk Douglas Theater (*The Little Dog Laughed, Come Back Little Sheba*), Pasadena Playhouse (*Crowns, Orson's Shadow*) and Geffen

Playhouse (*Wrecks, Some Girls, Emergency*). Other selected L.A. designs include The Colony Theatre Company (*Shooting Star, Grace & Glorie, Mary's Wedding, Trying, Master Harold...and the boys*) The Antaeus Company (*Cousin Bette*), The Celebration Theater (*Bacchae, Stupid Kids, What's Wrong with Angry*), Ford Amphitheater (*Norman's Ark*) and Circle X Theatre (*Battle Hymn*). Ms. Myers has earned 13 Ovation nominations, as well as winning an LADCC and a Garland Award in Los Angeles. www.cricketsmyers.com.

CHRISSEY CHURCH* (*Stage Manager*) is excited to be embarking on this adventure to Bountiful with such a wonderful company of folks. Previously this season, she got in touch with her inner "Janeite" as Assistant Stage Manager for *Pride and Prejudice*. Last season, she had the pleasure of working on *Three Days of Rain, Silent Sky, A Midsummer Night's Dream*, her seventh year of *A Christmas Carol, Becky Shaw* and *Misalliance*. Previous SCR credits include the world premieres of *The Language Archive, Saturn Returns, Our Mother's Brief Affair, What They Have, My Wandering Boy, Hitchcock Blonde, Mr. Marmalade, Getting Frankie Married—and Afterwards, Making It* and productions of *Crimes of the Heart, Fences, Putting it Together, Collected Stories, Noises Off, The Heiress, Taking Steps, Charlotte's Web, Doubt, a parable, The Real Thing, Born Yesterday, Pinocchio, The Little*

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Hal Landon Jr. in *A Christmas Carol*.

Prince, Intimate Exchanges, La Posada Mágica, Anna in the Tropics, Proof and the Pacific Playwrights Festival workshop of *Tough Titty*.

JAMIE A. TUCKER* (*Assistant Stage Manager*) completed his MFA in dance, specializing in stage management, at UC Irvine in 1994. Since coming to SCR, Mr. Tucker has stage managed or assisted on 50 productions at South Coast Repertory. Some of his favorites have been the world premieres of Richard Greenberg's *Three Days of Rain*, *The Violet Hour* and *The Dazzle*; Rolin Jones' *The Intelligent Design of Jenny Chow*; and Noah Haidle's *Mr. Marmalade*. Other favorites include *A Midsummer Night's Dream*, *Crimes of the Heart*, *Fences*, *Anna in the Tropics*, *A View from the Bridge* and *Hamlet*. He has had the pleasure of working seven seasons on *La Posada Mágica* and three seasons at the helm of *A Christmas Carol*. If you can't find him in the theatre, he is likely to be riding his bike down PCH. Mr. Tucker is a proud member of Actors' Equity.

MARC MASTERSON (*Artistic Director*) is pleased to be taking the reins for a new era of leadership for SCR. In eleven seasons as Artistic Director of Actors Theatre of Louisville, he produced more than 200 plays, expanded and deepened arts education programs and spearheaded community-based projects. Recent directing credits include *The Kite Runner*, *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding*, *The Crucible*, *Betrayal*, *As You Like It*, *The Importance of Being Earnest* and *Macbeth*. World premieres directed in the Humana Festival of New American Plays include *Ground*, *Wild Blessings: A Celebration of Wendell Berry*, *The Unseen*, *Natural Selection*, *The Shaker Chair*, *After Ashley*, *Tallgrass Gothic*, *Limonade Tous les Jours* and *Wonderful World*. He served as Artistic Director of City Theatre in Pittsburgh for 20 years. He was founder and chairman of the Greater Pittsburgh Arts Alliance and a board member of the Citizens for the Arts in Pennsylvania and of Leadership Pittsburgh. He has served as a theatre advisory panel member for the National Endowment for the Arts as well as numerous foundations. He won the Man of the Year Vectors Award in 1998, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival. He is married to Patricia Melvin, and they have two daughters—Laura and Alex.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of South Coast Repertory and

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

DAVID EMMES (*Founding Artistic Director*) is co-founder of SCR, and directed last season's successful revival of *Three Days of Rain* by Richard Greenberg. He has received numerous awards for productions he has directed during his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *The Secret Rapture* by David Hare and *New England* by Richard Nelson as well as *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. After attending Orange Coast College, he received his BA and MA from San Francisco State University, and his PhD in theatre and film from USC.



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.

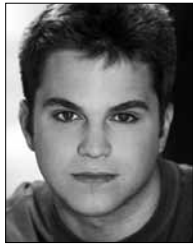


The Scenic, Costume, Lighting and Sound Designers in LORT theatres are represented by United Scenic Artists Local USA-829, IATSE.



The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

Ensemble



SAM CARTER
Ensemble

is very excited to be making his professional debut. He recently completed SCR's Professional Actor Training Program. Love to Mom, Dad and Henry and thanks to Karen and Joanne.



SHARYN CASE
Assistant Director/Ensemble

returns for a second time assistant directing for Martin Benson, the first being for *A View From the Bridge*. Among the shows she has directed are *Tracers*, *The Violet Hour*, *Our Town* and *Night Must Fall* (Long Beach Playhouse), *The Miracle Worker* (Curtis Theater), *How I Learned to Drive* and *BAFO* (Hunger Artists), *Search and Destroy*, *Terra Nova*, *Taking Sides* and *Orange Flower Water* (Rude Guerrilla Theater Company) and *Lonely Planet* (Vanguard Theatre Ensemble). As an actress, her favorite roles include Auntie Mame, The Woman in *Veronica's Room*, Sister Mary in *Sister Mary Ignatius Explains It All For You* and Eleanor of Aquitaine in *The Lion in Winter*.



DEBBIE FRY
Ensemble

is making her debut in professional theatre. She is a graduate of the American Academy of Dramatic Arts, and was a member of their 2010-2011 company. She is proud to have been chosen for SCR's Professional Actor Training Program this past summer. www.debbiefry.com.



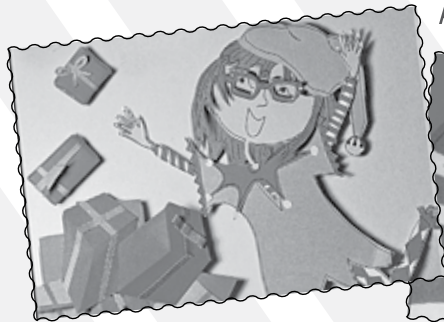
GREG UNGAR
Ensemble

is thrilled to be making his SCR debut. Theatre credits include *Measure for Measure* and *Richard II* at Colorado Shakespeare Festival. He has spent four seasons with Shakespeare Orange County where he appeared in *Henry V*, *As You Like It* (Touchstone), *The Merchant of Venice* (Gratiano), *King Lear* (Cornwall) and *Julius Caesar* (Casca). He has toured with Theatre of War as Odysseus and Philoctetes, directed at the Comedy Central Workspace and written for MADtv. Other credits include *Waiting for Godot* (Vladimir), *Oleanna* (John), *Arcadia* (Chater), *Measure for Measure* (Duke) and *Dancing at Lughnasa* (Jack). Mr. Ungar has an MFA from UC Irvine and gratefully teaches acting to exceptional students at SCR.

Theatre for Young Audiences

2011/12 Season

Tony Award-winning theatre at its best, brought to life by America's leading directors and most talented professional actors.



Junie B. in Jingle Bells, Batman Smells!

by Allison Gregory
adapted from the books by Barbara Park

Junie B. is back! She's in the first grade now, but so is Tattletale May. And guess whose name Junie B. draws for the Secret Santa gift party?

Nov 4 - 20, 2011



The Borrowers

by Mary Norton
adapted for the stage by Charles Way

Arietty lives a quiet life with her parents, but she longs for the big wide world—which is really big for her, because she's only four inches tall!

Feb 10 - 26, 2012



Jane of the Jungle

book and lyrics by Karen Zacarias
music by Deborah Wicks La Puma

Imagine this: Twelve-year-old Janie wakes up one morning with spots, furry ears and a tail—and her neighborhood seems to be turning into a musical jungle!

May 25 - Jun 10, 2012

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Open House

On Monday, Oct. 3, we threw open our doors for an Open House to welcome new Artistic Director Marc Masterson. More than 250 folks turned out for a fun evening that included backstage tours, an insider's look at the 2011-2012 season, and a chance to mingle with the artistic staff and other theatre lovers. One lucky couple—Joanne and Terence O'Heany of Corona del Mar—won lunch with Marc and our Managing Director, Paula Tomei.

Looking for more opportunities to go behind the scenes? Try our free SCR Seminars, which take place on certain Thursday evenings, or our Saturday morning Inside the Season discussions. Go to www.scr.org for more information on these exciting and informative events.



Clockwise from top left: Marc Masterson, Martin Benson and David Emmes; the audience during the presentation; guests enjoy snacks; Marc Masterson and Paula Tomei; Costume Shop Manager Amy Hutto speaks to tour participants; visitors in the scene shop; Marc's welcome cake.