



39th Season • 380th Production  
SEGERSTROM STAGE / APRIL 11 - MAY 18, 2003

# South Coast Repertory

David Emmes  
PRODUCING ARTISTIC DIRECTOR

Martin Benson  
ARTISTIC DIRECTOR

presents the World Premiere of

## INTIMATE APPAREL

by LYNN NOTTAGE

Scenic Design  
WALT SPANGLER

Costume Design  
CATHERINE ZUBER

Lighting Design  
SCOTT ZIELINSKI

Sound Design  
LINDSAY JONES

Composer  
REGINALD ROBINSON

Arranger/Piano Coach  
WILLIAM FOSTER MCDANIEL

Dramaturg  
JERRY PATCH

Associate Production Dramaturg  
RHONDA ROBBINS

Production Manager  
TOM ABERGER

Stage Manager  
\*RANDALL K. LUM

Casting  
JOANNE DENAUT/JUDY DENNIS

Directed by

**KATE WHORISKEY**

Honorary Producers

**JEAN AND TIMOTHY WEISS**

*Intimate Apparel* is produced in association with Center Stage  
Irene Lewis, Artistic Director; Michael Ross, Managing Director

Produced in association with **AT&T: OnStage**® administered by Theatre Communications Group



## CAST OF CHARACTERS

(In order of appearance)

Esther .....	<i>*Shané Williams</i>
Mrs. Dickson .....	<i>*Brenda Pressley</i>
George Armstrong .....	<i>*Kevin Jackson</i>
Mrs. Van Buren .....	<i>*Sue Cremin</i>
Mr. Marks .....	<i>*Steven Goldstein</i>
Mayme .....	<i>*Erica Gimpel</i>

## SETTING

*Manhattan, 1905*

## LENGTH

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

## PRODUCTION STAFF

Assistant Stage Manager .....	<i>*Vanessa J. Noon</i>
Dialect Coach .....	<i>Sarah Felder</i>
Assistant to the Set Designer .....	<i>Hector Fernandez</i>
Assistant to the Lighting Designer .....	<i>Heather Gilbert</i>
Costume Design Assistant .....	<i>Julie Keen</i>
Stage Management Intern .....	<i>Amber Thomas</i>
Deck Crew .....	<i>Jeff Ham, Bobby Weeks</i>

*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.

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# The Panama Canal: A Hard Road to an Easy Route

**T**he labor force came from every part of the world—97 countries according to the records—but the unskilled pick-and-shovel workers were nearly all black men, and it was Barbados that supplied the majority....

All workers were given a contract by which they received free passage to Colon, Panama, and were guaranteed free repatriation, if they so chose, after 500 working days (roughly a year and eight months). The total number of men from Barbados was nearly 20,000.

Wages were ten cents an hour, ten hours a day, six days a week. Segregation by color, long an unwritten rule on the railroad as well as in Panamanian society in general, became established policy. There were separate mess halls for blacks. Housing, schools, hospitalization were separate and by no means equal....

Work of any kind was extremely scarce on the vastly overpopulated island of Barbados. The mass of the populace, black and desperately poor, survived primarily on a few months of planting and harvest on the sugar plantations, when an able-bodied man could earn 20 cents a day, the same earned in Panama in two hours. So for every man who was picked to go to Panama there were five or more others eager for the chance.

The comparative inefficiency and technical ignorance of the West Indian workers became a source of aggravation for American engineers and foremen, prone to scoff at any black man who had a singsong British accent.... Still,

one could see a “certain and unjustified cruelty” in forcing “poor half-fed fellows” to work eight to ten hours in such heat, wrote an observer in *Outlook* magazine. “Until you have tried to do a good 15 minutes work with a pick and shovel during the rainy season, you can have no idea of the exhaustion that tropical heat brings even to the laborer who is used to it.”

**The Panama Canal was officially opened on August 15, 1914, by the passing of the SS Ancon. At the time no single effort in American history had exacted such a price in dollars or in human life. The American expenditures from 1904 to 1914 totaled \$352,000,000, far more than the cost of anything built by the U.S. Government to that time.**

**Together the French and American costs totaled \$639,000,000. It took 34 years from the initial effort in 1880 to actually open the Canal. Over 80,000 persons took part in the construction, and over 30,000 lives were lost in both French and American efforts.**

The West Indians did become increasingly proficient with tools and at working in unison and in association with heavy machinery, as many of them would recount afterward with pride. The replacement of their traditional high-starch, low protein diet (chiefly rice and yams) with more nourishing meals improved the output of the West Indians. In time there

would be no difference in the efficiency of one group as compared to another.

“The West Indian, while slow, has learned many of the trades and many of them have developed into first-class construction men,” wrote Robert Wood in his final official report. “The bulk of the building work on the Canal has been done by West Indian carpenters, masons and painters, and toward the end of the construction period the West Indian remained on the job as steadily as... the American.”

For the first ten months of 1906 the actual death rate among white employees was 17 per thousand. But among the black West Indians it was 59 per thousand. Black laborers, those understood to be suited to withstand the poisonous climate, were dying three times as fast as the white workers ... the chief killer among black people was pneumonia. Malaria, the second worst killer, took 186 lives, all but 12 of whom were West Indian Negroes....

Generally, the West Indian worker was soft-spoken, courteous, sober, very religious, as nearly everyone came to appreciate. Records show the crime rate, as well as the incidence of alcoholism and venereal disease among the black employees was abnormally low during the construction years. Approximately 80 percent of the black workers were illiterate.

*This article is taken from David McCullough's The Patch Between the Seas (Simon & Schuster, 1977).*

# Rags to Riches: Black Musicians Improvise a Way to Independence

Ragtime, the first black music of the United States to achieve wide commercial popularity, was a pervasive and profound influence on the shape of American music, changing the concept of the popular song and popular dance styles. It was disseminated and thoroughly appreciated in Europe, directly influencing such giants of modern music as Claude Debussy, Erik Satie,

Igor Stravinsky, Darius Milhaud, and Paul Hin-

and in Europe, through new theater forms by Bertolt Brecht and Kurt Weill, among others.

Ragtime, as a written and published musical form, communicated both black folk styles of playing and black conceptions of art music. Whereas earlier forms of black music—work songs, plantation songs, spirituals, and minstrel tunes—existed essentially in performance, ragtime was conceived and executed as a written piano form.

It was possible, in the ragtime years of 1895-1915, to hear ragtime performed by Scott Joplin, Louis Chauvin or Tom Turpin, and it was also possible to obtain full and accurate scores of classic ragtime. Ragtime effected a total musical revolution, the first great impact of black folk culture on the dominant white middle-class culture of America.

*William J. Schafer and Johannes Riedel, The Art of Ragtime, LSU Press, 1973*

\* \* \*

A rag, strictly speaking, is an instrumental, syncopated march and follows the same formal conventions as the march. Ragtime, however, is a much more eclectic term and could be said to apply to almost any music that is syncopated. To rag a number is to play it in a syncopated style.

The term “to rag” at one time meant “to tease,” and the music does just that—teases the listener. It’s full of surprises—unexpected rhythmic shifts and harmonies through syncopation.

Syncopation is the continuous superimposition of an irregular rhythm overtop of a regular one... Although syncopation is essentially of African origin, its combination with the European musical system accounts for the essential uniqueness of ragtime.

This was the first significant

## An Intimate Glossary

**Appliqué** – a sewing technique in which fabric patches are layered on a foundation fabric, then stitched in place by hand or machine.

**Barbados** – West Indies island nation in the Caribbean, situated about 100 miles east of the Windward Islands. Also known as Bimshire.

**Cambric** – a fine, thin, white linen fabric.

**Chiffon** – a sheer fabric, especially of silk.

**Crepe de Chine** – a soft fine or sheer clothing crêpe, especially of silk.

**Duppy** – a ghost or spirit.

**Flamboyant tree** – a showy tropical tree widely planted for its immense racemes of scarlet and orange flowers.

**Heliotrope** – a variable color of moderate to reddish purple.

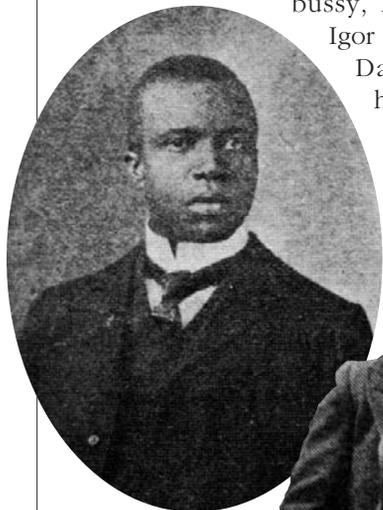
**Mangroves** – tropical maritime trees or shrubs that send out many roots and form dense masses important to coastal land building.

**Mulatto** – half Negro, half white.

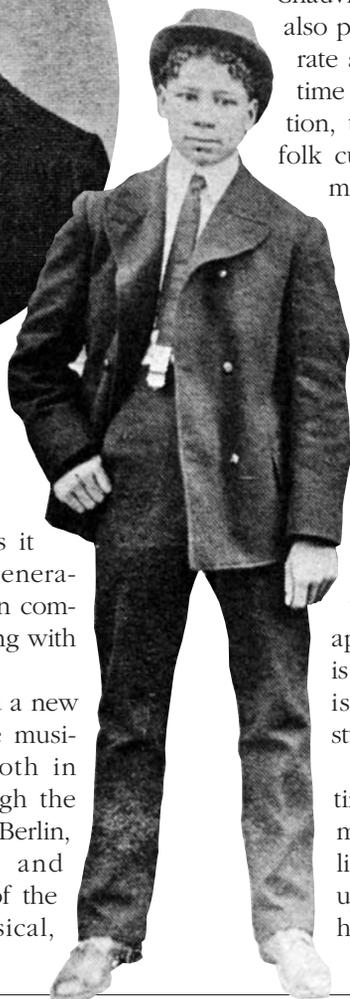
**Nainsook** – a soft, lightweight muslin.

**Tenderloin** – a district of a city largely devoted to vice, depravity or corruption.

**Tulle** – a sheer, often stiffened silk, rayon or nylon net used primarily for veils or ballet costumes.



Above, Scott Joplin about 1904 and Louis Chauvin about 1906.



demith—just as it influenced a generation of American composers, beginning with Charles Ives.

It inspired a new direction in the musical theater, both in America, through the work of Irving Berlin, Cole Porter, and other masters of the Broadway musical,

musical innovation to evolve from the cultural interchange brought about by slavery in the United States. Ragtime is, at least in its inception, Afro-American music. It is composed within the European written framework—a notational system based on measures and divisions of measures stipulating specific notes of specific duration played to a specific time signature (how many beats will be in a measure and what kind of note receives one beat).

African music is based on an entirely different frame of reference. It is not notated. It is transmitted aurally—learned by hearing. Second, it is polyrhythmic, giving emphasis to rhythm over melody and harmony.

*Terry Waldo, This Is Ragtime, Hawthorn Books, 1976*

Ragtime music is written for the piano. The tension in ragtime arises from a polarity between two basic ingredients: a “boom-chick bass” as it is called by jazz musicians in the left hand, and its melodic, syncopated counterpart in the right hand.

*Schafer and Riedel, Ibid.*

\* \* \*

Nocturnal Main Street of Sedalia, Missouri (where Scott Joplin and Louis Chauvin played), in 1896 was the town “sporting belt.” The wooden sidewalks were thronged with jostling gamblers, sports, pimps, hip-swaying girls, and the male citizenry out for a high time. From the doors of open clubs and the discreetly closed ones of the bordellos came laughter that mixed like a cocktail with the rippling, infectious, syncopated strains of ragtime. Ragtime was everywhere.

*Rudi Blesh and Harriet Janis, They All Played Ragtime, Alfred A. Knopf, 1950*

“The argument that ragtime is good-time music that belongs in saloons and brothels is pure rubbish. Ragtime grew up in those places, but Scott Joplin was not writing for those places. He was writing a consciously stylized music for concert performance.”

*--Joshua Rifkin*

# The Northern Migration

The Negro populations of the states of New Jersey, Pennsylvania and Illinois increased some two and a half times between 1890 and 1910, and that of New York almost tripled. In 1910, New York City was the second largest Negro urban center in America (just behind Washington, D.C.).

The majority, like all migrant populations, were young people, generally unskilled and unmarried, the earliest Negro generations born in freedom. W. E. B. DuBois described them as “the Southern freedman’s sons and daughters,” “untrained and poorly educated countrymen, rushing from the hovels of the country or the cottages of the country towns.”

The migration was not so much a flight from racial violence as it was a desire for expanded opportunity—the attempt “to better my condition.” People moved North in search of a better and more fulfilling life.

The majority of those who came to New York City ended in the ranks of the poor and swelled the slum populations of the Tenderloin, San Juan Hill or Harlem. To many northern Negroes who had never known or had since forgotten the restrictive conditions in the South, the life of the typical migrant seemed no great improvement on his former condition.

While the average Negro migrant found life harsh and difficult in New York City, conditions in the North did offer a measure of self-respect and the possibility for future advancement that was generally denied the Negro in the South.

*Gilbert Osofsky, Harlem: The Making of a Ghetto (Negro New York 1890-1930), Harper and Row, NY, 1996*



## IN THE GILDED CITY

On a July day in 1906, Giulia Morosini invited the New York Herald’s society reporter to a private showing of the \$2 million wardrobe she had readied for the upcoming social season.

Morosini was not only “famous for her wonderful gowns” but was also admired for having perfectly achieved the stunning pigeon-breasted and wasp-waisted body shape of the moment.

For the Herald reporter Morosini explicated, one piece at a time, the dresses, lingerie, and coats that her maid silently held up for viewing. The “famous gowns” made to her own designs in silk, chiffon, satin, and lace were both fragile and heavy, hand-embroidered, beaded, ribbed, and encrusted with diamonds. She expected to wear most of the gowns but once.

She put a price on each and every item. “One must pay,” she announced, “for the name of an artist in gowns quite the same as in painting,” and she summed up the overall effect of her bejeweled wardrobe as artistic.

*M. H. Dunlop, Gilded City: Scandal and Sensation in Turn-of-the-Century New York, Harper Collins, NY 2000.*



**SUE CREMIN**  
*Mrs. Van Buren*



**ERICA GIMPEL**  
*Mayme*



**STEVEN GOLDSTEIN**  
*Mr. Marks*

## Artist Biographies

**\*SUE CREMIN** (*Mrs. Van Buren*) New York credits include *A Part of the Story* at Manhattan Class Company, the title role in *The Adventures of Amy Bock* at Ensemble Studio Theatre, *Dinosaur Dreams* and *The Last 60 of 99* at New York Stage & Film, *A Wrinkle in Time* at Lincoln Center Institute and the world premiere of *A Stone Carver* at Belmont Italian American Playhouse. Regionally, she has appeared in *Twelfth Night* at The Globe Theatres, *The Poison Tree* at the Mark Taper Forum, *School for Wives* at South Coast Repertory, *Mrs. Warren's Profession* and *The Marriage of Figaro/Figaro Gets a Divorce* at Yale Repertory Theatre, and the title roles in both *Leocadia* at New Jersey Shakespeare Festival and *Sabina* at Carnegie Mellon's New Play Series. Her television credits include "ER," "Strong Medicine," "Spin City," "Boy Meets World," "Guiding Light" and the pilot, "Dream Hack-

ers." Her film credits include *An Evident Kiss*, *The Tao of Steve*, *Texas '46* with Roy Scheider and *Leave No Trace*. Ms. Cremin is a graduate of the Yale School of Drama.

**\*ERICA GIMPEL** (*Mayme*) makes her South Coast Repertory stage debut after appearing in the 2002 Pacific Playwrights Festival workshop reading of *Intimate Apparel*. Her New York credits include Sam Shephard's *States of Shock* opposite John Malkovich, José Rivera's *Each Day Dies with Sleep* and Ned Eisenberg's *Soulful Scream of a Chosen Son*. Her regional credits include *Dusky Sally*, *Agnes of God* at Crossroads Theater and *June-teenth in May* at the Mark Taper Forum. She has worked extensively in film and television where she is best known for her role of Coco in the international hit series, "Fame." She also played Angel in "The Profiler" and has a recurring

role as Adele Neuman in the Emmy Award-winning series "ER." Her other television credits include "The District," "Touched by an Angel," "Law & Order," "New York Undercover," "Santa and Pete" opposite James Earl Jones and the miniseries "North & South." Her film credits include David Mamet's *Homicide*, Wayne Wang's *Smoke*, Abel Ferrara's *The King of New York*, Hal Hartley's *Amateur*, *Flirt* and *No Such Thing* opposite Helen Mirren, the Oscar-nominated short *Tuesday Morning Ride* and the soon to be released Mark Waters film, *Freaky Friday*. She is currently developing and writing her own projects as well as composing music. Ms. Gimpel is also an active member of the world peace organization, The SGI-USA.

**\*STEVEN GOLDSTEIN** (*Mr. Marks*) makes his South Coast Repertory debut with this production. He has appeared on Broadway in *Our*



**KEVIN JACKSON**  
*George Armstrong*



**BRENDA PRESSLEY**  
*Mrs. Dickson*



**SHANÉ WILLIAMS**  
*Esther*

*Town* and at Lincoln Center in *The Lights, Oh Hell* and *Boys' Life*. He has also appeared in many productions as a founding member of Atlantic Theater Company, including *The Water Engine*, *Shaker Heights*, *Nothing Sacred* and *Three Sisters*. His New York concert appearances include *Sweet Adeline* for City Center Encores! and Gershwin's *Girl Crazy* at Alice Tully Hall. His other Off-Broadway and regional credits include *Glengarry Glen Ross*, *The Sandman*, *Harmony* and *Marathon Dancing*. An accomplished opera singer, he has performed in *Le Nozze di Figaro* (New York City Opera, Vancouver Opera, and Cleveland Opera); *Billy Budd* and *Salome* (Los Angeles Opera and Seattle Opera); *Die Tote Stadt* and *Rigoletto* (New York City Opera); *Die Zauberflöte* (Los Angeles Opera); the world premiere of Eric Hermanson's *Soul* (Opera Omaha); and *Les Mamelles de Terésias*, *Die Entführung aus dem Serail*, *Street Scene*, and *Susannah* (New Israeli Opera, Tel Aviv). Mr. Goldstein's television and film credits include "Law & Order;" "Guiding Light;" *The Untouchables*; *The Night We Never Met*; and four films by David Mamet: *House*

*of Games*, *Homicide*, *Things Change* and *The Spanish Prisoner*.

**\*KEVIN JACKSON** (*George Armstrong*) makes his South Coast Repertory debut with this production. He has appeared on Broadway in *Topdog/Underdog*, *Mule Bone* and *Fences*. Other New York credits include *References to Salvador Dali Make Me Hot*, *Macbeth*, *Dancing on Moonlight*, *The Caucasian Chalk Circle* and *Spunk* (Obie Award) for The Public Theater/NYSF. His regional credits include *The Tempest* and *Joe Turner's Come and Gone* at Center Stage, *The Piano Lesson* at Denver Center Theatre Company, *Playboy of the West Indies* at Yale Repertory Theatre and *Spunk* and *The Cider House Rules* (Garland Award, Ovation nomination) at Mark Taper Forum. His television credits include *The Colored Museum*, "ER," "Will and Grace," "Chicago Hope," "Living Single," "One Life to Live," "Loving" and a recurring role on "Hangin' with Mr. Cooper." Mr. Jackson's film credits include *Hero*, *The Walking Dead*, *Spy Hard*, *Bogus*, *Rosewood*, *Conspiracy Theory*, *A Thin Line Between Love and Hate*, *Brown's Requiem*, *Cement*, *Stanley's Gig*,

*Sin Kitchen*, and the upcoming *MVP* and *Brother to Brother*.

**\*BRENDA PRESSLEY** (*Mrs. Dickson*) makes her South Coast Repertory debut with this production. She appeared on Broadway in the original production of *Dreamgirls*, later playing the role of Michelle Morris, as well as in *Cats* and *The Moony Shapiro Songbook*. Her Off-Broadway credits include *Goodwill*, *Marvin's Room*, *And the World Goes 'Round—The Songs of Kander & Ebb* (Outer Critics Circle Award) and *Blues in the Night*. Her regional credits include *The Old Settler* at McCarter Theatre (world premiere), Freedom Repertory Theatre (Barrymore Award), and Long Wharf Theatre; *Blues for an Alabama Sky* at Cincinnati Playhouse in the Park and The Globe Theatres; *Jar the Floor* at Syracuse Stage and The Globe Theatres; *A Raisin in the Sun* at Ford's Theatre; and *To Be Young Gifted and Black* at the Kennedy Center. Ms. Pressley's film and television credits include Tim Robbins's *Cradle Will Rock*, *Twisted*, *City Hall*, *It Could Happen to You*, *Daddy's Girl*, "Law & Order," "Law & Order: SVU," "Deadline," "New York Undercover," "Educating

Matt Waters," "Harambee," and a co-starring role with Oprah Winfrey on the series "Brewster Place."

**\*SHANÉ WILLIAMS** (*Esther*) makes her South Coast Repertory debut with this production. Most recently, she was seen in the world premiere of Clint Holmes's musical, *Comfortable Shoes* at Royal George Theatre. Her theatrical credits include the world premieres of *Drowning Crow*, *Black Star Line* (Jefferson nomination, Black Theatre Alliance Nomination, Best Actress), and *Ties That Bind* (Jefferson nomination, Black Theatre Alliance Nomination, Best Actress), as well as *The Visit* (Jefferson nomination), *Spunk* and *From the Mississippi Delta* at Goodman Theatre; *The Mystery Cycle*, *Othello*, and *Fuente Ovejuna* at Court Theatre; *Bee-Luther-Hatchee* and the world premiere of *My Other Heart* at Northlight Theatre; and *Good Night Desdemona*, *Good Morning Juliet* and *Hamlet* at San Diego Repertory Theatre among other productions. She is perhaps best known for her four seasons as Marissa on "Early Edition." Her other television credits include "Gabriel's Fire," "Missing Persons," and "Howard Beach: Making a Case for Murder." Her film credits include *Uncle Nino*, *Life Sentence*, *The Croquet Game*, *Hell Cab* and *With Honors*. Ms. Williams is a graduate of The Goodman School of Drama at DePaul University.

## PLAYWRIGHT, DIRECTOR & DESIGNERS

**LYNN NOTTAGE** (*Playwright*) returns to South Coast Repertory, where the West Coast premiere of her *Crumbs from the Table of Joy* earned two NAACP Theatre Awards for performance. Ms. Nottage was at SCR in 2002 for the Pacific Playwrights Festival workshop reading of *Intimate Apparel*. Her plays include the children's musical, *A Walk Through Time*; *Mud, River, Stone* (Blackburn Prize finalist); *Por'knockers*; *Poof!* (Heideman Award); and *Las Meninas*. Her plays have been produced Off Broadway and regionally by The Acting Company, Actors Theatre of Louisville, Alliance Theatre Company, Center Stage in Baltimore (where this world premiere co-production of *Intimate Apparel* opened in February 2003), Crossroads Theatre, Freedom Repertory Theatre, Playwrights Horizons, San Jose Rep, Second Stage, Steppenwolf Theatre Company, Studio Arena Theatre, Vineyard Theatre, Yale Repertory Theatre and many others. She is working on a companion piece to *Intimate Apparel*, set 100 years later, for Playwrights Horizons. She has been awarded playwriting fellowships from Manhattan Theatre Club, New Dramatists, and the New York Foundation for the Arts. She is also the recipient of a Playwrights Horizons Amblin/Dreamworks commission and an NEA/TCG grant for a year-

long residency at Freedom Repertory Theatre in Philadelphia. Ms. Nottage is a member of New Dramatists and a graduate of Brown University and the Yale School of Drama. "This play is dedicated to Tony, my love."

**KATE WHORISKEY** (*Director*) returns to South Coast Repertory, where she directed the Pacific Playwrights workshop reading of *Intimate Apparel* last summer. She has served as Associate Director at La Jolla Playhouse and is currently Artistic Associate at Intiman Theatre through a TCG New Generations Grant. Her regional credits include *The Rose Tattoo* and the world premiere of *Drowning Crow* at Goodman Theatre; *The Master Builder* at American Repertory Theatre; *Lady from the Sea* and *The Chairs* at Intiman Theatre; *Desire Under the Elms* at Perseverance Theatre; and *Stop Kiss* at Geva Theatre. She has worked with writers Regina Taylor and Michael Ondaatje. Upcoming projects include *Heartbreak House* at the Goodman Theatre, *Blue Orange* at the Intiman and *Antigone* at SCR. Ms. Whoriskey is a graduate of NYU-Tisch School of the Arts and ART's Institute for Advanced Theatre Training, has been a recipient of an NEA/TCG Director's Fellowship, and was named one of *Vogue's* "Women to Watch."

**WALT SPANGLER** (*Set Design*) makes his SCR debut with *Intimate*

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*Apparel.* Broadway credits include *Hollywood Arms*. Off-Broadway credits include sets for *Boston Marriage*, *Twelfth Night* and *Blue Surge* (The Public Theater/NYSF); *Dublin Carol*, *The Water Engine*, *The Hothouse*, *Mojo*, and *An Adult Evening of Shel Silverstein* (Atlantic Theater Company) and; *The Wax* (Playwrights Horizons). Regional credits include designs for *The Pajama Game*, *Short Plays by Thornton Wilder* and *for colored girls...* at Center Stage; *Ghosts*, *The Winter's Tale*, *The Duchess of Malfi*, *Hedda Gabler*, and *Coriolanus* for The Shakespeare Theatre, as well as productions at The Goodman Theatre, Long Wharf Theatre, Actors Theatre of Louisville, Yale Repertory Theatre, Dallas Theater Center, Hartford Stage Company, Prince Music Theater, Goodspeed Opera. Mr. Spangler is a graduate of the Yale School of Drama.

**CATHERINE ZUBER** (*Costume Design*) makes her SCR debut with this production. She has designed costumes for the Broadway productions of *The Red Shoes*, *The Rose Tattoo*, *Philadelphia*, *Here I Come!*, *The Sound of Music*, *London Assurance*, *Triumph of Love*, *Ivanov*, *Twelfth Night* (Tony nomination), *Dinner at Eight* and the upcoming *Dracula*, *The Musical*. Her work has been seen at Center Stage, Hartford Stage Company, The Shakespeare Theatre, New York Theatre Workshop, Goodman Theatre, La Jolla Playhouse, Ameri-

can Repertory Theatre, Guthrie Theater, New York Shakespeare Festival, Manhattan Class Company, Playwrights Horizons, Glimmerglass Opera, Houston Grand Opera, and the Canadian Opera Company, among others. She designed 6,000 period costumes for *La Fête des Vignerons* in 1999 in Vevey, Switzerland. Ms. Zuber is the recipient of the 1997 Obie Award for sustained achievement in design and is a graduate of the Yale School of Drama.

**SCOTT ZIELINSKI** (*Lighting Design*) returns to SCR where he designed the world premiere of *On The Jump*. He designed *Topdog/Underdog* for Broadway. Other New York credits include productions at Lincoln Center, Public Theater, Theatre for a New Audience, Manhattan Theatre Club, Playwrights Horizons, New York Theatre Workshop, Ontological-Hysteric Theater (with Richard Foreman), Signature Theatre Company, Classic Stage Company and others. Highlights of his extensive regional credits include Baltimore's Center Stage, Guthrie Theater, Mark Taper Forum, Goodman Theatre, Steppenwolf Theatre Company, Arena Stage, Hartford Stage Company, American Repertory Theatre, The Shakespeare Theatre, Berkeley Repertory Theatre, The Globe Theatres, Seattle Repertory Theatre, Actors Theatre of Louisville, Huntington Theatre Company, Williamstown Theatre Festival, and

many others. Internationally, his designs have been seen at Royal National Theatre of Great Britain, Lyric Theatre Hammersmith (London), Edinburgh Festival (Scotland), Adelaide Festival (Australia), Theatre Neumarkt (Zurich), Sommertheater Festival (Hamburg), INTRANSIT (Berlin), TheatreWorks (Singapore), and Fukuoka (Japan). His designs for dance include the Joyce Theater, Kennedy Center Modern Dance Festival, and American Dance Festival (with Twyla Tharp); American Ballet Theatre; National Ballet of Canada; and the San Francisco, Boston, and Kansas City ballets. Mr. Zielinski's opera credits include Brooklyn Academy of Music, Houston Grand Opera, Minnesota Opera, Pittsburgh Opera, Spoleto Festival USA, and others.

**LINDSAY JONES** (*Sound Design*) is glad to be making his SCR debut. His Off-Broadway credits include *Beautiful Thing* at Cherry Lane Theatre and *Closet Land* at New York Performance Works. Regional credits include productions at Center Stage, The Globe Theatres, Alliance Theatre Company, Steppenwolf Theatre Company, Meadow Brook Theatre, Indiana Repertory Theatre, Milwaukee Repertory Theater, Geva Theatre, Chicago Shakespeare Theater, American Players Theatre, and Human Race Theatre Company. Current and upcoming shows include *Bee-Luther-Hatchee* at Repertory The-

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atre of St. Louis, *O Jerusalem* at the Flea, *The Romance Cycle* at Court Theatre, *Once In A Lifetime* at People's Light and Theatre Company, *Sky Girls* at Northlight Theatre, *Dinner With Friends* at Goodman Theatre, and three shows at the Utah Shakespearean Festival. In the last four years, he has received two Joseph Jefferson Awards and seven nominations for his work in Chicago, and was the first sound designer to win the Michael Maggio Emerging Designer Award. Mr. Jones and his wife, Jamie Pachino, are currently writing their first musical, *Hubbin' It: On the Road with Bob Wills and The Texas Playboys*, which will premiere in Chicago this September; their much more exciting collaboration, however, is the recent birth of their first child, Huck.

**REGINALD ROBINSON** (*Composer*) makes his SCR debut with this production. One of the world's leading performer/composers of contemporary ragtime music, he has recorded three albums for Bob Koester's Delmark Records: *The Strongman*, *Sounds in Silhouette*, and *Euphonic Sounds*; his latest, *Man Out of Time*, will be released later this year. He has composed music for Frank Galati's *Each One As She May* at Goodman Theatre and the independent film, *Compensation* by Zeinabu Irene Davis (which can be seen on Black Stars and The Sundance Channel) and was asked to play alongside Her-

bie Hancock for Vice President Al Gore. The Chicago native learned to play by ear at age 13 after being exposed to ragtime through the Urban Gateways program. In addition to composing, recording, and playing live, Mr. Robinson currently teaches symposia on African rhythms in American music at schools throughout Illinois.

**WILLIAM FOSTER MCDANIEL** (*Arranger/Piano Coach*) makes his SCR debut with this production. He began his musical theater career as conductor/pianist for the original New York production of *The Fantasticks*. Other conducting credits include *Ain't Misbehavin'*, *Timbuktu!*, *Bubblin' Brown Sugar*, *Sophisticated Ladies*, *House of Flowers*, *Once on this Island*, *Big River*, *Stringbean*, *Fiddler on the Roof*, *Nunsense II*, *Lady Day at Emerson's Bar & Grill*, *Guys & Dolls*, *A Funny Thing Happened on the Way to the Forum*, *Hello Dolly*, *Dream Girls*, *Damn Yankees*, *Showboat*, *Dinah Was*, *Will Rogers Follies*, *Crazy for You*, *Storyville*, *Smokey Joe's Café*, *A Wonderful Life*, *Always Patsy Cline*, and *Call the Children Home*. His classical compositions have been performed by the Philharmonia of Greensboro, Savannah Symphony, Harvard Mozart Society Orchestra, and Brooklyn Philharmonic. Mr. McDaniel is a graduate of Capital University and Boston University and was a Fulbright Scholar in Paris.

**JERRY PATCH** (*Dramaturg*) has been affiliated with South Coast Repertory since 1967. He has served as dramaturg on more than 125 new plays seen here since 1980, including the world premieres of *Abundance*, *Freedomland*, *Golden Child*, *Search and Destroy*, *Sight Unseen*, *Three Days of Rain* and *Wit*. His dramatic writing has been produced at SCR and other theatres and on television. Most recently he co-conceived *The Education of Randy Newman* with Michael Roth and Mr. Newman (SCR, 2000). For seven years he was Artistic Director of the theatre program of the Sundance Institute. He now serves as project director of SCR's annual Pacific Playwrights Festival and as consulting dramaturg for the Roundabout Theatre Company in New York.

**RHONDA ROBBINS** (*Associate Production Dramaturg*) has served as Associate Production Dramaturg of *Ain't Misbehavin'* and as Assistant Production Dramaturg of *No Foreigners Beyond This Point* at Center Stage. She has also dramaturged *A Doll House*, *The Misanthrope*, and *for colored girls who have considered suicide/when the rainbow is enuf* at the State University of New York at Stony Brook. She has written a number of plays, including *The Photo Album*, *The Real Deal Coffeehouse*, and *The Fourth of February: A Play?*, which was staged at The

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Staller Center for the Arts. Ms. Robbins received a W. Burghardt Turner Fellowship to pursue her MFA in Dramaturgy from State University of New York at Stony Brook, earned her BA in African American Studies and Comparative Arts and Cultures from University of California at Berkeley, and is Center Stage's Dramaturgy Fellow for the 2002-03 season.

**\*RANDALL K. LUM** (*Stage Manager*) is pleased to be associated with Lynn Nottage on another of her plays. This season he has stage managed *Major Barbara* and *Proof*. Last season 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 60 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 mo-

ment to remember all those who have lost the battle and all those still suffering and fighting the AIDS epidemic.

**\*VANESSA J. NOON** (*Assistant Stage Manager*) has been the Assistant Stage Manager on *A Christmas Carol*, *Proof* and *Two Gentlemen of Verona* this season. Previously at SCR she stage managed *Making It*, *Nostalgia*, *The Lonesome West* and *The Countess*. Besides working at SCR, she has stage managed for the Mark Taper Forum's New Works Festival and P.L.A.Y. Tour, Shakespeare Santa Cruz, Shakespeare Festival/L.A., A Noise Within, Buena Vista Special Events at The El Capitan Theater and Universal Studios Hollywood. She has also worked on the Academy Awards, the Primetime Emmy Awards, "America: A Tribute to Heroes" telethon, the *Pearl Harbor* movie premiere onboard the USS John C. Stennis in Hawaii and the Anaheim Angels World Series Victory Celebration at Edison Field.

**DAVID EMMES** (*Producing Artistic Director*) is co-founder and Producing Artistic Director of SCR, one of the largest professional resident theatres in California. He has received numerous awards for productions he has directed during SCR's 38-year history, including a 1999 Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's

*The Philanderer*. He directed the world premieres of Amy Freed's *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premiere of Terry Johnson's *Unsuitable for Adults*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). 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 1990 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 board of the California Theatre Council, the Executive Committee of the League of Resident Theatres, and as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA

and MA from California State University, San Francisco, and his PhD in theatre and film from USC.

**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 38 years. He has distinguished himself in the staging of contemporary work, most notably Paul Osborn's *Morning's at Seven*, the critically acclaimed California premiere of William Nicholson's *Shadowlands*, Athol Fugard's *Playland*, Brian Friel's *Dancing at Lughnasa*, David Mamet's *Oleana*, Harold Pinter's *The Homecoming*, the West Coast premiere of Peter Hedges' *Good As New* and David Hare's *Skylight*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award winners *Major Barbara*, *Misalliance* and *Heartbreak House*. Among the numerous world premieres he has directed are Jon Bastian's *Noah Johnson Had a Whore...*, 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 *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 produc-

tions, 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 the day-to-day operations of SCR. A member of the staff since 1979, she has served in a number of administrative capacities including Subscriptions Manager, Business Manager and General Manager. She currently serves as President of Theatre Communications Group (TCG), the national service organization for theatre where she also served a two-year term as Treasurer, and has served as the Vice President of the League of Resident Theatres (LORT). In addition, she has been a member of the LORT Negotiating Committee for industry-wide union agreements and represents SCR at national conferences of TCG and LORT; is a theatre panelist and site visitor for the National Endowment for the Arts and the California Arts Council (CAC); served on the Advisory Committee for the Arts Administration Certificate Program at UC Irvine; and has been a guest lecturer in the graduate school of business at Stanford. She graduated from UC Irvine with a degree in Economics and pur-

sued an additional course of study in theatre and dance.

**CENTER STAGE** (*Co-producer*) Baltimore's nationally recognized not-for-profit producing theater, Center Stage is currently celebrating its 40th Anniversary Season. Under the leadership of Artistic Director Irene Lewis and Managing Director Michael Ross, the theater has earned its reputation for artistic excellence, in the process cultivating a diverse and engaged audience. Center Stage's programming includes bold interpretations of the classic world repertory, music theater pieces, and challenging new works for the American stage. Long recognized as an artist-centered theater, Center Stage has nurtured the careers of dozens of actors, directors, designers, and playwrights over its four decades; current Center Stage Associate Artists include director Marion McClinton, Deaf theater artist Willy Conley, and playwright/performer Danny Hoch. The theater's First Look workshop/playreading series provides both a laboratory for new play development and a forum for audiences to share in the creative process. Recently commissioned playwrights include Hoch, Lisa Kron, Warren Leight, and Lynn Nottage. The current season includes World Premieres by both Leight and Nottage. Center Stage's Theater for a New Generation program has been a national model for the cultivation of young audiences, and Shugoll Research recently named Center Stage an industry leader in patron satisfaction. For more information about Center Stage's productions or programs, go to [www.centerstage.org](http://www.centerstage.org).



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.