



46th Season • 437th Production  
SEGERSTROM STAGE / September 11 - October 11, 2009

# South Coast Repertory

David Emmes  
PRODUCING ARTISTIC DIRECTOR

Martin Benson  
ARTISTIC DIRECTOR

presents

## PUTTING IT TOGETHER

words and music by **Stephen Sondheim**  
devised by **Stephen Sondheim** and **Julia McKenzie**

Thomas Buderwitz  
SCENIC DESIGN

Soojin Lee  
COSTUME DESIGN

Steven Young  
LIGHTING DESIGN

Drew Dalzell  
SOUND DESIGN

Joshua Marchesi  
PRODUCTION MANAGER

Jamie A. Tucker\*  
STAGE MANAGER

Musical Direction by  
**Dennis Castellano**

Directed by  
**Nick DeGruccio**

**Dr. S.L. and Mrs. Betty Eu Huang**  
**Huang Family Foundation**  
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## THE CAST

(in order of appearance)

*Matt McGrath\**

*Harry Groener\**

*Niki Scalera\**

*Dan Callaway\**

*Mary Gordon Murray\**

## MUSICIANS

Dennis Castellano (*conductor/keyboards*), John Glaudini (*synthesizer*),  
John Reilly (*woodwinds*), Louis Allee (*percussion*)

## SETTING

*A New York penthouse apartment. Now.*

## LENGTH

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

## PRODUCTION STAFF

Casting ..... *Joanne DeNaut, CSA*  
Dramaturg ..... *Linda Sullivan Baity*  
Assistant Stage Manager ..... *Chrissy Church\**  
Stage Management Intern ..... *Katherine McCarthy*  
Assistant Sound Designer..... *Jeff Polunas*  
Assistant Lighting Designer ..... *Adam Levine*  
Additional Costume Staff ..... *Iris Marshall*

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



*Media Partner*



*Segerstrom Stage  
Season Media Partner*



*Media Partner*



Harry Groener, Mary Gordon Murray, Matt McGrath, Dan Callaway, Niki Scalera and director Nick DeGruccio.

## ACKNOWLEDGEMENT

*Yamaha piano provided courtesy of Keyboard Concepts Inc. of Tustin, CA.*

*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.*

# Putting it Together Song List

## ACT I

1. Invocation and Instructions to the Audience . . . . . Matt  
[from *The Frogs*]
2. Putting It Together . . . . . Company  
[from *Sunday in the Park with George*]
3. Rich and Happy #1 . . . . . Company  
[from *Merrily We Roll Along*]
4. Merrily We Roll Along #1 . . . . . Matt  
[from *Merrily We Roll Along*]
- Lovely . . . . . Niki  
[from *A Funny Thing Happened on the Way to the Forum*]
5. Everybody Ought to Have a Maid . . . . . Harry, Dan, Matt, Niki  
[from *A Funny Thing Happened on the Way to the Forum*]
6. Sequence . . . . . Company  
Sooner or Later [from *Dick Tracy*]  
I'm Calm [from *A Funny Thing Happened on the Way to the Forum*]  
Impossible [from *A Funny Thing Happened on the Way to the Forum*]  
Ah, But Underneath [from *Follies, 1987*]
7. Hello, Little Girl. . . . . Dan, Niki  
[from *Into the Woods*]
8. My Husband the Pig: Every Day a Little Death . . . . . Mary, Niki  
[from *A Little Night Music*]
9. Merrily We Roll Along #2 . . . . . Matt  
Have I Got a Girl for You . . . . . Harry, Dan  
[from *Company*]
10. Pretty Women . . . . . Dan, Harry  
[from *Sweeney Todd*]
11. Now . . . . . Matt, Dan  
[from *A Little Night Music*]
12. Bang! . . . . . Dan, Niki  
[cut from *A Little Night Music*]
13. Country House . . . . . Mary, Harry  
[from *Follies, 1987*]
14. Merrily We Roll Along #3 . . . . . Matt  
Could I Leave You? . . . . . Mary  
[from *Follies*]

## ACT II

1. Back in Business . . . . . Company  
[from *Dick Tracy*]
2. Rich and Happy #2 . . . . . Harry, Dan, Niki, Mary
3. Night Waltzes . . . . . Company  
Love Takes Time  
Remember?  
In Praise of Women  
Perpetual Anticipation  
The Sun Won't Set  
[from *A Little Night Music*—stage and film]
4. Game Sequence #1:  
What Would We Do Without You? . . . . . Company  
[from *Company*]  
Gun Song . . . . . Company  
[from *Assassins*]
5. Game Sequence #2:  
A Little Priest . . . . . Company  
[from *Sweeney Todd*]
6. The Miller's Son . . . . . Niki  
[from *A Little Night Music*]
7. Live Alone and Like It . . . . . Dan  
[from *Dick Tracy*]
8. Sorry-Grateful . . . . . Harry  
[from *Company*]
9. Sweet Polly Plunkett . . . . . Mary  
[from *Sweeney Todd*]
10. I Could Drive a Person Crazy . . . . . Matt and Company  
[from *Company*]
11. Getting Married Today . . . . . Mary and Company  
[from *Company*]
12. Marry Me a Little . . . . . Dan  
[from *Company*]
13. Merrily We Roll Along #4 . . . . . Matt  
Being Alive . . . . . Harry, Dan, Niki, Mary  
[from *Company*]
14. Like It Was . . . . . Mary  
[from *Merrily We Roll Along*]
15. Old Friends . . . . . Harry  
[from *Merrily We Roll Along*]  
Merrily We Roll Along #5 . . . . . Company



# Music and Lyrics by Stephen Sondheim

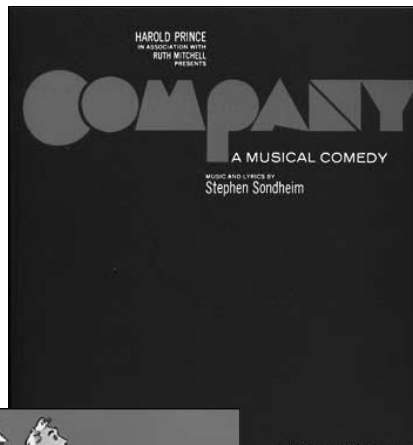
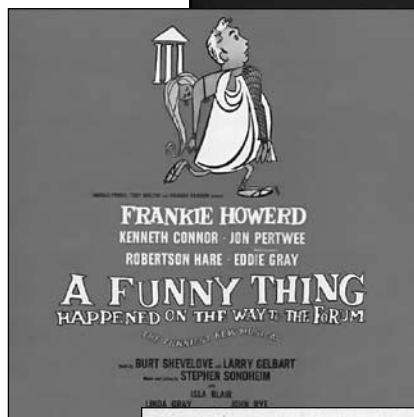
A vast majority of the songs heard in *Putting It Together* were originally composed for these six iconic Sondheim musicals. Here are some facts about each show's original Broadway production, followed by brief synopses and insights from their inimitable composer.

## A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

Book by Burt Shevelove and Larry Gelbart  
Based on three plays by Plautus  
Opened 1962,  
Alvin Theatre, 964  
performances, 6 Tony  
Awards (including Best  
Musical)

Young, brainless Hero has fallen in love at first sight with young, brainless Philia, a courtesan new to the brothels. His family slave Pseudolus offers to secure Hero's virgin for him in exchange for freedom. The problem is that Philia has already been spoken for by Miles Gloriosus, who is returning to claim her.

"I think that the book is vastly underrated. It's brilliantly constructed. We worked on the show over a period of four years. It took Larry and Burt eleven complete and distinct separate drafts, and everybody thinks that it was whipped up over a weekend because it plays so easily. [...] It's almost a foolproof piece—it can be done by any high school cast or a group of vaudevillians and the play holds up."



## COMPANY

Book by George Furth  
Opened 1970, Alvin Theatre,  
690 performances, 6 Tony  
Awards (including Best Musical),  
Sondheim's first two Tonys (Best  
Music and Best Lyrics) and first  
Grammy (Best Score)

What began as a series of unrelated dramatic vignettes morphed into a free-flowing and essentially plotless musical held together by Robert, the unattached outsider who observes and comments on the lives of his coupled friends while confronting his own gloomy ambivalence on the subject of marriage.

"Up until *Company*, I thought musicals had to have very strong plots. One of the things that fascinated me about the challenge of the show was to see if a musical could be done without one. Many of the people who disliked the show disliked it for that reason. [...] The second reason was that people were mistaking our saying that relationships are *difficult* for saying that relationships are *impossible*. What we clearly said [...] was two is difficult but one is impossible. We said it over and over again and yet a lot of people missed it."

## FOLLIES

Book by James Goldman  
Opened 1971, Winter Garden  
Theatre, 522 performances, 7  
Tony Awards (included Best Music  
and Lyrics)

Arriving at a Ziegfeld Follies reunion, two former stage door Johnnies and the chorus girls they married use the occasion to contemplate what has happened to their lives over the last thirty years. Periodically, their younger

selves materialize as silent memories of the way they all were.

**“The reason that Jim chose the Follies as a metaphor was that the Follies represented a state of mind of America between the two world wars. Up until 1945, America was the good guy, everything was idealistic and hopeful and America was going to lead the world. Now [...] the dream has collapsed, everything has turned to rubble underfoot, and that’s what the show was about—the collapse of the dream.”**

### A LITTLE NIGHT MUSIC

Book by Hugh Wheeler  
Suggested by the film “Smiles of a Summer Night” by Ingmar Bergman  
Opened 1973, Shubert Theatre, 601 performances, 5 Tony Awards (including Best Musical)

This light-hearted comedy of sexual musical chairs played by the upper class is set in turn-of-the-20th-century Sweden: a middle-aged actress tries to discard one lover in order to marry the other. The fact that both men are already married complicates matters somewhat, while assorted sons, daughters, wives, and servants add their stories to the elegant yet oh-so-civilized romantic mix.

**“Night Music was a show that gave me pleasure for different reasons than the other musicals I’ve written. I like writing elegant stuff sometimes, although I generally like to write shows that are more openly emotional because they are more satisfying to me personally. I also don’t think the show was as great a departure for me as some have said it was. It’s all of a fabric—just another segment of my work.”**



### SWEENEY TODD

Book by Hugh Wheeler  
Opened 1979, Uris Theatre, 557 performances, 7 Tony Awards (including Best Musical)

Based on one of the most popular melodramas in British theatre history, the story concerns a falsely imprisoned barber who escapes and returns to London with a new identity, determined to exact justice from the judge who wronged him. In partnership with the owner of a floundering pie shop, his bloody revenge quickly escalates into mindless rampant carnage.

**“What I wanted to write was a horror movie. The whole point [...] is that it’s a background score for a horror film, which is what I intended to do and what it is. All those chords and the whole kind of harmonic structure ... the use of**

**electronic sounds and the loud crashing organ had a wonderful Gothic feeling. It had to be unsettling, scary, and very romantic.”**

### MERRILY WE ROLL ALONG

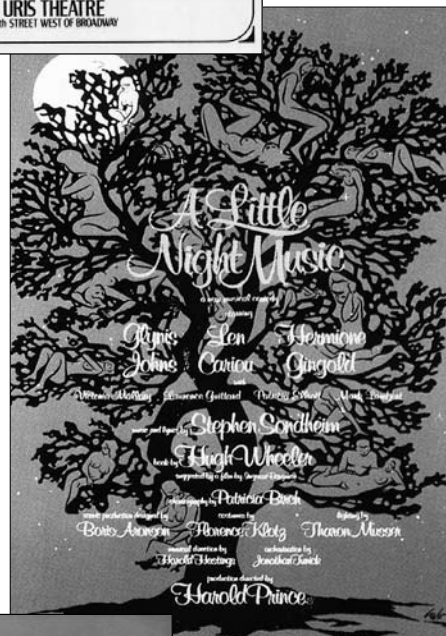
Book by George Furth  
Opened 1981, Alvin Theatre, 16 performances

An episodic tale of artistic corruption that begins in 1980 and works its way backward in time to 1957. The central characters are a songwriting duo and an author whose idealistic, hope-filled dreams of showbiz success come true, but at a terrible cost. The final scene ends with three

high school friends singing of an optimistic future.

**“Since Merrily We Go Along is about friendship, the score concentrates on the friendship of Mary, Frank and Charley by having all their songs interconnected through chunks of melody, rhythm and accompaniment. And since the story moves backwards in time, [...] if the score is listened to in reverse order—although it wasn’t written that way—it develops traditionally.”**

All quotes are excerpted from Craig Zadan’s *Sondheim and Company* (Harper & Row, 1989) and Joanne Gordon’s *Art Isn’t Easy: The Achievement of Stephen Sondheim* (Southern Illinois UP, 1990).





# Putting *Putting it Together* Together

By Cameron Mackintosh

I first met Stephen Sondheim in 1976 over a show which most theatre pundits thought would close during previews — a compilation of his songs called *Side by Side by Sondheim*. The gods of the theatre were kind. *Side by Side* became an overnight smash hit, bringing Stephen's extraordinary talent to a wide London audience for the first time, and subsequently around the world.

While *Side by Side* was being performed everywhere and Stephen continued writing new scores, requests to "update" *Side by Side* with the latest material steadily increased. But it was not until after my production of Stephen's *Follies* opened in London in 1987 that he and I started to talk about fashioning a second compilation.

With Julia McKenzie, one of the original creators of *Side by Side by Sondheim*, on board as director, the idea of characters at a dinner party was born, a framework which would provide continuity for songs from many different shows and still allow their emotional content to be properly realized.

By the autumn of '91 they had put together a fairly comprehensive draft of the new show, which by now I had christened *Putting It Together* — a



Cameron Mackintosh

song from the score of *Sunday in the Park with George*. With a first-rate cast headed by Diana Rigg, we tried the show out in Oxford, England, in January 1992.

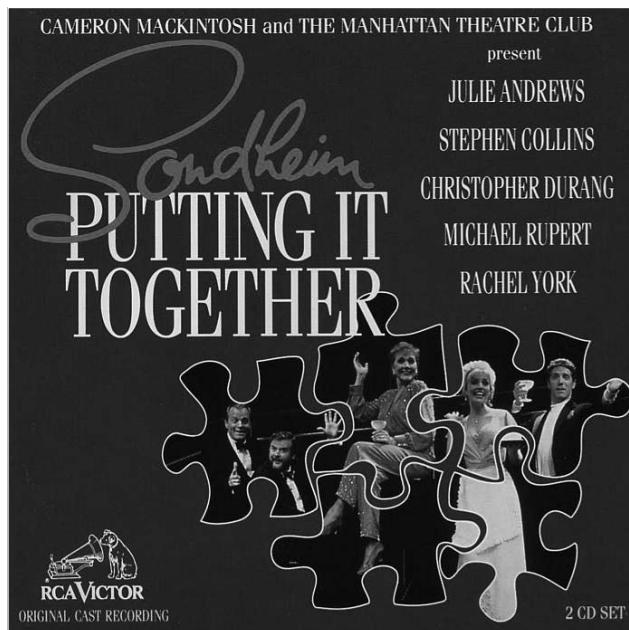
Despite its success, I couldn't find a theatre of the right size in London to transfer to and asked Lynne Meadow (Artistic Director of the Man-

hattan Theatre Club) if she would like to have the American premiere of the show. She was more than happy to, and so we set about assembling the personnel for a production to open in March of 1993.

As we traded fantasies about ideal performers, heading the list was Julie Andrews. An inquiry was made. Yes, she was possibly free and she wasn't saying an immediate "No." Luckily, the combination of Stephen's material and my relentless courting proved irresistible, and she said "Yes."

Meanwhile, we had found a wonderful group of actor/singers to make up our ensemble: Christopher Durang, one of New York's favorite writers and cabaret performers; Tony Award-winner Michael Rupert, who left his leading role in *Falsettos* to join us; the delicious Rachel York, fresh from her Broadway debut in *City of Angels*, and subsequent triumph as Fantine in *Les Misérables*; and making his surprise singing debut, one of television and theatre's most popular leading men, Stephen Collins.

Despite the joy of doing the show at the Manhattan Theatre Club, it entailed the problem that very few tickets were available to the general public, as the regular M.T.C. subscription audience filled the majority of seats. This scarcity led to the







Sondheim working on a score

extraordinary sight, heartening but disheartening, of hundreds of people lining up for tickets the day the box office opened in the middle of a New York winter, with a wind-chill factor of 20 degrees below freezing. Heavily clad audiences slid, skated, and even skied to the box office, rewarding our frozen cast with some of the most ecstatic receptions of the season!

*Putting It Together* is neither a revue nor a dramatic musical but a mixture of the two, a sequence of songs from many different shows and in many different styles. It charts the relationships of five characters during a dinner party which begins lightheartedly enough but eventually reaches an emotional climax. I cannot think of any other songwriters who could rearrange their material the way he has done. Perhaps his much-written-about love of puzzles has enabled him to create such a cohesive piece, pulling songs from so many sources without betraying their origins and yet putting them together in an accessible new form which has its own identity.

None of us who worked on *Putting It Together* will ever forget the experience!

Excerpted from liner notes accompanying the 1993 RCA Victor Original Cast Recording of *Putting It Together*.

**"Putting It Together"**  
**Words and Music by Stephen Sondheim**  
**Originally written for *Sunday in the Park with George* (1984)**

Bit by bit  
 Putting it together. . .  
 Piece by piece—  
 Only way to make a work of art.  
 Every moment makes a contribution.  
 Every little detail plays a part.  
 Having just the vision's no solution.  
 Everything depends on execution:  
 Putting it together—  
 That's what counts.

Ounce by ounce,  
 Putting it together. . .  
 Small amounts,  
 Adding up to make a work of art.  
 First of all, you need a good foundation,  
 Otherwise it's risky from the start.  
 Takes a lot of earnest conversation—  
 But without the proper preparation—  
 Having just the vision's no solution—  
 Everything depends on execution.

Art isn't easy.  
 Every word, every line,  
 Every glance, every movement  
 You improve and refine,  
 Then refine each improvement. . .

The art of making art  
 Is putting it together. . .  
 Bit by bit,  
 Part by part.  
 Fit by fit,  
 Start by start,  
 Stride by stride,  
 Kick by kick,  
 Glide by glide,  
 Shtik by shtik,  
 Side by side  
 By side  
 By side  
 By side  
 By side—

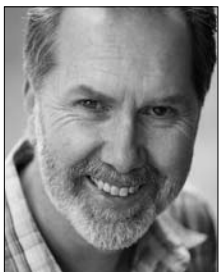
And that is the start of the art!

# Artist Biographies



**DAN CALLAWAY\***

is making his SCR debut. He played Raoul in the Broadway National Tour of *The Phantom of the Opera*, Frederic in *The Pirates of Penzance* at the Guthrie Theater and William in the Broadway-bound musical *The Girl Who Would Be King*, written by Rob Sternin and Pru Fraser (creators of TV's "The Nanny" and "Who's the Boss?"). Other credits include *Jesus Christ Superstar* at the St. Louis MUNY, *Cinderella* at Arkansas Repertory Theatre, *The Caucasian Chalk Circle* at the Hangar Theatre, *My Fair Lady* at Sacramento Music Circus and *Paradise Lost: Shadows and Wings* at the Theatre@Boston Court in Pasadena. He performed in Linda Eder's Broadway Concert at the Gershwin Theatre, televised on the Bravo Network, and he appeared in Kurt Weill's *One Touch of Venus* at the Royal Opera House in London. Most recently, he completed a run of *Pippin* as the Voice of Charlemagne at the Mark Taper Forum in conjunction with Deaf West Theatre. Mr. Callaway teaches musical theatre classes in Los Angeles at Our Learning Spot ([www.ourlearningspot.com](http://www.ourlearningspot.com)). He is also co-founder of Ciao Bella Productions, which he owns and operates with his wife, Tony-nominated producer Heather Provost. As always, this performance is for her.



**HARRY GROENER\***

was last seen at SCR in 1996 as Bluntschli in George Bernard Shaw's *Arms and the Man* and in 1989 as George in *Sunday in the Park with George* by Stephen Sondheim. Mr. Groener's Broadway credits include: *Crazy for You* (Tony nomination), *Oklahoma!* (Theatre World Award, Tony and

Drama Desk Award nominations), *Cats* (Tony Award nomination), *Harrigan and Hart* with Mark Hamill (Drama Desk Award nomination), *Ob Brother!*, *Is there Life After High School*, *Sleight of Hand*, George in *Sunday in the Park with George*, *Imaginary Friends*, and in 2006, King Arthur in *Spamalot*. He appeared at Lincoln Center in *Twelve Dreams* by James Lapine and Off-Broadway in *Picasso at the Lapin Agile* by Steve Martin, and *If Love Were All* with Twiggy. His more than 60 television credits include the Mayor in "Buffy the Vampire Slayer," Ralph in "Dear John," episodes of "Star Trek: The Next Generation" ("Voyager" and "Enterprise"), "Medium," "Bones," "Las Vegas," "CSI," "Mad About You," "Breaking Bad" and "The West Wing." Film credits include *About Schmidt* with Jack Nicholson, *Road to Perdition* with Tom Hanks, *Amistad*, *Dance with Me* with Vanessa Williams, *Patch Adams* with Robin Williams, *Brubaker* with Robert Redford, *Manna from Heaven*, *Role of a Lifetime* with Scott Bakula, and *The Day the World Ended*. He is an Associate Artist of the The Old Globe in San Diego. He is also a proud member of The Antaeus Company in Los Angeles and is happily married to his wife of 31 years, Dawn Didawick.



**MATT MCGRATH\***

appeared previously at SCR in the Pacific Playwrights Festival reading of *Doctor Cerberus*, the NewSCRipts reading of *House to Half* and the productions of *Ridiculous Fraud* and *Raised in Captivity*. He most recently appeared in *Bell, Book and Candle* at Bay Street Theatre Festival and *Caroline in Jersey* at Williamstown Theatre Festival. Mr. McGrath starred in *The Black Rider* at Center Theatre Group's Ahmanson Theatre in Los Angeles; Barbican Theatre in London; American Conservatory Theater in San Francisco and in

Sydney, garnering a Helpmann Award nomination. On Broadway he appeared in *Cabaret* (Emcee) and *A Streetcar Named Desire*. Off-Broadway appearances include *Hedwig and the Angry Inch* and *A Fair Country* at Lincoln Center Theater and *Minutes from the Blue Route*, *The Dadshuttle*, *Fat Men in Skirts*, *The Old Boy*, *Life During Wartime*, *Amulets Against the Dragon Forces* and *Dalton's Back* (Drama Desk Award nomination). Regional theatre credits include *Japes* at Bay Street Theatre Festival; *Mother of Invention* at Williamstown Theatre Festival; *Loot* at Williamstown Theatre Festival and La Jolla Playhouse; *Distant Fires* (LA Weekly Award) and *Snakebit*. Film credits include *Full Grown Men* (Tribeca Film Festival), *The Notorious Bettie Page*, *The Anniversary Party*, *The Broken Hearts Club*, *Boys Don't Cry*, *The Impostors*, *The Substance of Fire*, *Bob Roberts*, *The Dadshuttle* and *Desperate Hours*. On television he appeared in "Law & Order: Criminal Intent," "Little Britain U.S.A." and "Cruel Doubt."

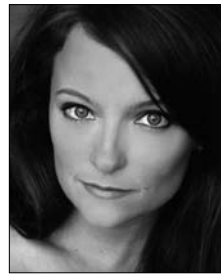


**MARY GORDON MURRAY\***

is making her SCR debut. She most recently appeared as Mrs. Lovett in Stephen Sondheim's *Sweeney Todd* at Sacramento Music Circus. Her Broadway credits include *Into the Woods* as the Baker's Wife,

*Little Me* for which she received a best actress Tony nomination, *Footloose*, *Coastal Disturbances*, *The Robber Bridegroom*, *Grease* and *Play Me a Country Song*. Off-Broadway, Ms. Murray was in the original casts of *A My Name is Alice*, *The Knife*, and *The Spitfire Grill*. She has worked at many regional theatres around the country, including Arena Stage, The Old Globe, La Jolla Playhouse and The Cleveland Play House, as well as playing Gussie in two of Stephen Sondheim's re-worked productions of *Merrily We Roll Along*. She has worked extensively in television, recently starring on "Nip/Tuck," "CSI," "Bones," "Numb3rs" and "Cold Case." She was Laura Bush opposite Timothy Bottoms in the Showtime movie *DC/9-11: Time of Crisis* and spent many years as Becky on ABC's "One Life to Live." Her feature film work includes *Born Yesterday*, *Poison Ivy* and *Junior*. Ms. Murray has won the *Drama-Logue* Award, the Philadelphia Critics Circle Award and

was nominated for the San Francisco Bay Area Theatre Critics Circle Award.



**NIKI SCALERA\***

is a native of Connecticut who began her career at age five starring in national commercials and regional theater. At age eight, she starred in the Emmy-nominated ABC after school

special, "Don't Touch," directed by Beau Bridges, where she played a sexually abused child. Other daytime drama work includes *Loving*, *All My Children* and *Another World*. She made her Broadway debut at age 12 in Neil Simon's *Jake's Women*. Shortly after, she performed Off-Broadway in Richard Greenberg's *Vanishing Act*, at Long Wharf Theatre in *Our Town* with Hal Holbrook and alongside James Naughton and Len Cariou in the industrial musical *The American Dream* at Century City's Shubert Theatre. After receiving her BA from NYU's Tisch School of the Arts, she toured the country as the rebellious preacher's daughter, Ariel, in the Broadway musical *Footloose*. She was also an original company member of Queen's *We Will Rock You* at the Paris, Las Vegas. Her Broadway credits include the original cast of Disney's *Tarzan* as cover for Jane Porter, and, most recently, *Hairspray*'s Penny Lou Pingleton. She is thrilled to be making her SCR debut in *Putting it Together* and thanks her family, friends, and wonderful husband, Fritz! [www.nikiscalera.com](http://www.nikiscalera.com)

**COMPOSER/LYRICIST, DIRECTOR AND DESIGNERS**

**STEPHEN SONDHEIM** (*Composer/Lyricist*), one of the most influential and accomplished composer/lyricists in Broadway history, was born in New York City and raised in New York and Pennsylvania. As a teenager he met Oscar Hammerstein II, who became his mentor. Sondheim graduated from Williams College, where he received the Hutchinson Prize for Music Composition. After graduation he studied music theory and composition with Milton Babbitt. He worked for a short time in the 1950s as a writer for the television show "Topper"; his first professional musical theatre job was as the songwriter for the unproduced musical *Saturday Night*. He wrote the lyrics for

*West Side Story* (1957), *Gypsy* (1959) and *Do I Hear A Waltz?* (1965), as well as additional lyrics for *Candide* (1973). Musicals for which he has written both music and lyrics include *A Funny Thing Happened On The Way To The Forum* (1962), *Anyone Can Whistle* (1964), *Company* (1970 - 1971 Tony Award Music and Best Lyrics), *Follies* (1971 - 1972 Tony Award Score and New York Drama Critics Circle Award; revised in London, 1987), *A Little Night Music* (1973 - Tony Award Score), *The Frogs* (1974), *Pacific Overtures* (1976 - New York Drama Critics' Circle Award), *Sweeney Todd* (1979 - Tony Award Score), *Merrily We Roll Along* (1981), *Sunday In The Park With George* (1984 - New York Drama Critics Circle Award; 1985 Pulitzer Prize for Drama), *Into The Woods* (1987 - Tony Award Score), *Assassins* (1991) and *Passion* (1994 - Tony Award Score). He composed the songs for the television production *Evening Primrose* (1966), co-authored the film *The Last of Sheila* (1973) and provided incidental music for *The Girls of Summer* (1956), *Invitation to a March* (1961) and *Twigs* (1971). *Side By Side By Sondheim* (1976), *Marry Me A Little* (1981), *You're Gonna Love Tomorrow* (1983; originally presented as *A Stephen Sondheim Evening*) and *Putting It Together* (1993) are anthologies of his work. He has written scores for the films *Stavisky* (1974) and *Reds* (1981), and composed songs for the film *Dick Tracy* (1990 - Academy Award for Best Song). He is on the Council of the Dramatists Guild, the national association of playwrights, composers and lyricists, having served as its president from 1973 until 1981, and in 1983 was elected to the American Academy of Arts and Letters. In 1990 he was appointed the first Visiting Professor of Contemporary Theatre at Oxford University. He was also recipient of a Kennedy Center Honor in 1993.

**NICK DEGRUCCIO** (*Director*) is a three-time recipient of the LA Ovation Award for Direction and received the 2008 Los Angeles Drama Critics Circle Joel Hirschhorn Award for Outstanding Achievement in Musical Theatre as well as the 2009 BackStage Garland Award for Direction for an Outstanding Season of Work. He is elated to return to SCR, having directed *A Year With Frog and Toad* last season. He received Ovation Awards for his direction of *The Laramie Project* at the Colony Theatre and Laguna Playhouse, *1776* at Performance Riverside and most recently for *Jekyll & Hyde* at Cabrillo Music Theatre. Recent credits include

the West Coast premiere of *The Andrews Brothers* at Musical Theatre West (LA Ovation Award for Ensemble, nomination for Direction) as well as *Kiss of the Spider Woman* (four LADCC nominations) and the L.A. premieres of *Thrill Me* (two LA Ovation nominations, LADCC nomination) and *Dog Sees God* (two LADCC nominations, three *LA Weekly* nominations, GLAAD Media nomination) for Havok Theatre Company's inaugural season. His other productions and Ovation-nominated works include *Side By Side By Sondheim* for The Rubicon Theatre and Pasadena Playhouse; the L.A. premiere of *Side Show* (Colony Theatre); *The Last Five Years* in rep with *I Do! I Do!* (Pasadena Playhouse); *The Spitfire Grill* (Laguna Playhouse/OC Weekly Award Best Musical); *Guys and Dolls* and *La Cage Aux Folles* (Musical Theatre West); *The Full Monty* (San Diego Music Theatre); *Zanna, Don't!* at West Coast Ensemble (LADCC Award for Direction); *Bad Apples*, a world premiere play for The Rubicon Theatre Company; *Beehive* at the El Portal Theatre; *I Left My Heart...a tribute to Tony Bennett* (Welk Resort); *My Way* (La Mirada PAC); and *Altar Boyz* for The Welk Resort. For Musical Theatre Guild, he directed the L.A. premiere of *A Man Of No Importance* (GLAAD Media Award nomination), Andrew Lipka's *The Wild Party* and *How Now Dow Jones*. Other directing credits include: *Basic Training* (2nd Stage/NAACP nomination for Direction), *The Fantasticks* (Performance Riverside), *Pippin* (BCLO) and *Happily Ever After...After All* with voice overs by Angela Lansbury (9 O'clock Players). Mr. DeGruccio is an alumnus of the Lincoln Center Theatre Director's Lab West. [www.nickdegruccio.com](http://www.nickdegruccio.com)

**DENNIS CASTELLANO** (*Musical Director*) has musically directed the SCR productions of *An Italian Straw Hat*, *A Little Night Music*, *A Christmas Carol*, *Happy End*, *Sunday in the Park with George* and *A Chorus of Disapproval*. Recent credits include *The Full Monty* and the American premiere of *Twice Upon a Time* for Civic Light Opera of South Bay Cities; *Me and My Girl* and *A Chorus Line* for The Music Theatre of Wichita; *My Fair Lady*, *The Unsinkable Molly Brown*, *Guys and Dolls* and *Annie Get Your Gun* for McCoy Rigby Entertainment; *The King and I*, *A Funny Thing Happened On the Way to the Forum* and *Thoroughly Modern Millie* for Musical Theatre West; *Lil Abner* for the Musical Theatre Guild; and just this past summer conducted *Guys and Dolls*

and *Man of La Mancha* for the Sacramento Music Circus, where he has conducted for the past 20 seasons. Mr. Castellano serves as the Head of the Music Theatre Program at UC Irvine and is very proud of his many students performing in New York and around the country.

**THOMAS BUDERWITZ** (*Scenic Design*) previously designed *Collected Stories, The Heiress, Doubt, a parable, Pig Farm, Bach at Leipzig, Proof, A Delicate Balance, A Christmas Carol, But Not for Me*, and the 2007, 2008 and 2009 Galas for SCR. Other Theaters: Geffen Playhouse, Pasadena Playhouse, Laguna Playhouse, Denver Center Theatre Company, Reprise Theatre Company, Arizona Theatre Company, Rubicon Theatre Company, El Portal Theater, Civic Light Opera of South Bay, Theatre@Boston Court, A Noise Within, Riverside Theater (FL), PCPA Theaterfest, San Diego Repertory, Portland Repertory, The Colony Theatre, International City Theatre, Court Theatre, Coast Playhouse, InterAct Theatre Company, Pacific Resident Theatre, West Coast Ensemble, McCoy Rigby/La Mirada Theatre, Odyssey Theatre Ensemble, Havok Theatre, Falcon Theatre, Apollo Theater (Chicago), Queens Playhouse and the Helen Hayes Center in New York. Mr. Buderwitz has received three Los Angeles Stage Alliance Ovation Awards (12 nominations) and three Los Angeles Drama Critics Circle Awards. His television designs include specials and series for HBO, ABC, NBC, CBS, PBS, FoxSports, AMC, National Geographic, Comedy Central, MTV, ESPN, Fox, Disney, USA, UPN, VH1, PAX, A&E and Discovery. He has been honored with three Emmy Award nominations and an Art Directors Guild Award nomination. [www.tombuderwitz.com](http://www.tombuderwitz.com)

**SOOJIN LEE** (*Costume Design*) returns to SCR after designing *A Year with Frog and Toad* last season. Other designs include *Paradise Lost: Shadow and*

*Wings* (Ovation nominee), *Othello* and *God Save Gertrude* at Theatre@Boston Court; *The Taming of the Shrew, Rehearsal, Oliver Twist, Henry IV Part I, The Winter's Tale, Dear Brutus, Man of La Mancha* and *A Touch of the Poet* at A Noise Within; *Touch the Water* at Cornerstone Theater; *Dawn's Light* and *Voice from Okinawa* at East West Players; *Invisible Glass* at REDCAT; *Cabaret* at ICT; *La Ronde* at Zephyr theater and FringeNYC; and others including *Book of Tink, Skin, The Masque of the Red Death, Marriage, Fire Disease, herStory, Back to Heaven, Dusk, King Lear, Faust* and *Believe It*. Education/Training: MFA in theatre design from California Institute of the Arts. [www.soojinlee.com](http://www.soojinlee.com)

**STEVEN YOUNG** (*Lighting Design*). Design credits include *Boulevard of Broken Dreams* at Coconut Grove Playhouse, *A Time for Love* at Studio Arena Theatre, *The Laramie Project* and *Forever Plaid* at Laguna Playhouse, *Side by Side by Sondheim* and *Showtune* for Pasadena Playhouse, *My Way* and *Swing!* for McCoy Rigby Entertainment, plus productions in Long Beach, Vista, Winnipeg and Cincinnati. Other designs include *Thrill Me: The Leopold & Loeb Story* (LADCC Award); *Paradise Lost: Shadows and Wings* (Ovation Award, Garland Award, LA Weekly Award) for Theatre@Boston Court; *JOB: The Hip-Hopera* at the Stella Adler and the New York Musical Theatre Festival 2006; *Jekyll and Hyde* (Ovation Award) at Cabrillo Music Theatre; *Side Show* (Garland Award, Robby Award) for The Colony Theatre; *She Loves Me* and *No Strings* for Reprise!; *Hot Mikado* (Garland Award) for Musical Theatre West; *A Picture of Dorian Gray* and *Summertime* for Theatre@Boston Court; and *Letting Go of God* with Julia Sweeney. Mr. Young was honored in 2004 with the Angstrom Lifetime Achievement Award by the LADCC. For more information visit [www.syoungld.com](http://www.syoungld.com). Mr. Young currently serves as a Senior Project Designer for

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**DREW DALZELL** (*Sound Design*) is happy to be back at SCR, having previously designed *An Italian Straw Hat*, *Imagine*, *A Little Night Music*, *A Christmas Carol*, *Bunnacula*, *The Hoboken Chicken Emergency*, *Intimate Exchanges* and *Sideways Stories from Wayside School*. Other design work includes *Toy Story: The Musical* for Disney Cruise Lines; *The Laramie Project* at Laguna Playhouse; *Los Illegals* with the Cornerstone Theater Company; *Fen* (Garland Award), *The Mound Builders*, *The Cosmonaut's Last Message to a Woman He Once Loved in the Former Soviet Union* and *As I Lay Dying* (Ovation Award nomination) at Open Fist; *A Time for Love*, *Songs for a New World* (Ovation Award) and *Tick, Tick...Boom* at Rubicon Theatre; and *Side Show* (Ovation Award nomination), *Billy Bishop Goes to War* (Ovation Award nomination), *No Way to Treat a Lady*, *Grand Hotel*, *The Laramie Project*, *Fuddy Meers*, *Around the World in 80 Days* and *The Grand Tour* with The Colony Theatre Company. The Lee Strasberg Theatre, Shakespeare Festival/LA, The Sacred Fools Theater Company, and The Evidence Room are just a few of the many theatres where his designs have been heard. He is an Associate Artistic Director for The Echo Theatre Company and has just completed work as the Technical Director for the Nickelodeon Family Cruise. He owns Diablo Sound, a design and production company that works with Disney, Universal Studios, Nickelodeon, The City of Los Angeles and The City of Beverly Hills. He won the 1998 USITT Clear Com Sound Achievement Award and holds an MFA in Sound Design from Cincinnati Conservatory of Music at the University of Cincinnati.

**JAMIE A. TUCKER\*** (*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 over 37 shows in addition to seven seasons of *La Posada Mágica*. 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 *Anna in the Tropics*, *A View from the Bridge* and *Hamlet*. 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.

**CHRISSEY CHURCH\*** (*Assistant Stage Manager*) is excited to be embarking on an adventurous 9th season here at SCR. A proud member of Actors' Equity, previous credits include last season's *Collected Stories*, *Our Mother's Brief Affair*, *Noises Off*, *A Christmas Carol* and *The Heiress*; the world premieres of *Mr. Marmalade*, *Getting Frankie Married* — and *Afterwards*, *Making It* and *Nostalgia*; productions of *Taking Steps*, *What They Have*, *Charlotte's Web*, *Doubt, a parable*, *My Wandering Boy*, *The Real Thing*, *Hitchcock Blonde*, *Born Yesterday*, *Pinocchio*, *The Little Prince*, *Intimate Exchanges*, *La Posada Mágica*, *Anna in the Tropics*, *Proof*, and the Pacific Playwrights Festival workshop of *Tough Titty*.

**DAVID EMMES** (*Producing Artistic Director*) is co-founder of SCR. In May 2008, he and Martin Benson received the Margo Jones Award for their lifetime commitment to theatre excellence and to fostering the art and craft of American playwriting. In addition, 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



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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 *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *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. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, as well as a panelist for the California Arts Council. 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.

**MARTIN BENSON** (*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. He has distinguished himself in the staging of contemporary work, including William Nicholson's *The Retreat from Moscow*, the world premiere of Horton Foote's *Getting Frankie Married — and Afterwards* and the critically acclaimed California premiere of Nicholson's *Shadowlands*. 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

**DR. S.L. AND MRS. BETTY EU HUANG** and **THE HUANG FAMILY FOUNDATION** (*Honorary Producers*) are enjoying their fourth time as underwriters. They were Honorary Producers of *Hamlet* (2007), and *Tom Walker* and *Lovers and Executioners* during the 2001 and 2003 seasons respectively. They belong to SCR's Platinum Circle, subscribe to First Nights on both stages and were donors to the \$50 million Next Stage Campaign. S.L. currently serves as a member of the SCR Board of Trustees; Betty was elected an Emeritus Trustee at the July 2009 Annual Meeting. In 2007, while serving her final year as a Trustee, Betty chaired the Gala "Affair in Shanghai," and previously chaired the Corporate Circle and Audience Development committees. The Huang's children have also participated in SCR's Theatre Conservatory Program. "Underwriting shows at SCR has provided wonderful experiences for us," Betty said. "I encourage everyone to join the ranks of Honorary Producers."

**HASKELL & WHITE LLP** (*Corporate Producer*) has now underwritten eleven SCR productions — from *A Christmas Carol* in 2001 to last season's *An Italian Straw Hat* and now opening the 2009-2010 season with *Putting it Together* — placing them among the Theatre's most dedicated corporate patrons. With offices in Irvine and San Diego, Haskell & White LLP is a leading provider of assurance, tax and consulting services to middle-market private and public companies. The firm is one of Orange County's largest local accounting and consulting firms, and its culture promotes supporting the nonprofit community.



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his numerous world premieres is 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 *A View from the Bridge*. Mr. Benson has received the 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 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 San Francisco State University.

**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 she recently joined 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.

**SOUTH COAST REPERTORY**, founded in 1964 and continuing today under the leadership of Artistic Directors David Emmes and Martin Benson, is widely regarded as one of America's foremost producers of new plays. In its three-stage Folino Theatre Center in Costa Mesa, California, SCR produces a five-play season on its Segerstrom Stage, a four-play season on its Argyros Stage, plus two annual holiday productions. SCR also offers a three-play Theatre for Young Audiences series, and year-round programs in education and outreach. SCR's extensive new play development program consists of commissions, residencies, readings, and workshops, from which up to five world premieres are produced each season. Among the plays commissioned and introduced at SCR are Donald Margulies' *Sight Unseen* and *Brooklyn Boy*; Richard Greenberg's *Three Days of Rain*, *Everett Beekin* and *The Violet Hour*; David Henry Hwang's *Golden Child*, Jose Rivera's *References to Salvador Dali Make Me Hot*, Lynn Nottage's *Intimate Apparel*, Craig Lucas' *Prelude to a Kiss*, Amy Freed's *The Beard of Avon*, Margaret Edson's Pulitzer Prize-winning *Wit* and David Lindsay-Abaire's Pulitzer Prize-winning *Rabbit Hole*. Most of these plays were developed through its Pacific Playwrights Festival, an annual workshop and reading showcase for up to eight new plays. Over forty percent of the plays SCR has produced have been world, American or West Coast premieres. In 1988, SCR received the Regional Theatre Tony Award for Distinguished Achievement, particularly in the area of new play development.

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