



47th Season • 454th Production
SEGERSTROM STAGE / MAY 13 - JUNE 12, 2011

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents

THREE DAYS OF RAIN

BY **Richard Greenberg**

Thomas Buderwitz
SCENIC DESIGN

Holly Poe Durbin
COSTUME DESIGN

Lonnie Rafael Alcaraz
LIGHTING DESIGN

Cricket S. Myers
SOUND DESIGN

Joshua Marchesi
PRODUCTION MANAGER

Jamie A. Tucker*
STAGE MANAGER

DIRECTED BY
David Emmes

S.L. and Betty Huang/Huang Family Foundation
HONORARY PRODUCERS

THREE DAYS OF RAIN was commissioned and first produced by South Coast Repertory,
and was produced in New York City by the Manhattan Theatre Club on October 21, 1997.

CAST OF CHARACTERS

(In order of appearance)

Walker/Ned *Kevin Rahm**
Nan/Lina *Susannah Schulman**
Pip/Theo *Brendan Hines**

SETTING

*An unoccupied loft space in downtown Manhattan. 1995.
The same space, only tenanted and happier. 1960.*

LENGTH

Approximately two hours and 10 minutes with one 15-minute intermission.

PRODUCTION STAFF

Casting *Joanne DeNaut, CSA*
Assistant Stage Manager *Chrissy Church**
Dramaturg *Kimberly Colburn*
Assistant Director *Beth Lopes*
Speech Consultant *Philip D. Thompson*
Assistant to the Costume Designer *Melody Brocious*
Stage Management Intern *Sarah Chanis*
Light Board Operator *Aaron Shetland*
Dresser *Bert Henert*
Wig and Makeup Technician *Gieselle Blair*
Additional Costume Staff *Jessica Champagne Hansen*

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

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



Segerstrom Stage Season Media Partner



Media Partner

The Architecture of Greenberg

I think architecture and marriage have something in common. They're both things born of a moment's inspiration—I mean it might be a long moment, but still—a moment's inspiration that leads to a structure capable of weathering time.

~ Richard Greenberg

In the final analysis, all architecture reveals the application of human ingenuity to the satisfaction of human needs. And among these needs are not only shelter, warmth and accommodation, but also the needs, felt at every moment in every part of the world in endlessly different ways, for something more profound, evocative and universal, for beauty, for permanence, for immortality.

~ Patrick Nuttgen,
The Nature of Architecture, 1993

The world is full of people whose notion of a satisfactory future is, in fact, a return to the idealized past.

~ Robertson Davies, *A Voice From The Attic*, 1960

We all grow up with the weight of history on us. Our ancestors dwell in the attics of our brains as they do in the spiraling chains of knowledge hidden in every cell of our bodies.

~ Shirley Abbott, *Womenfolk*, 1983

Family quarrels have a total bitterness unmatched by others. Yet it sometimes happens that they also have a kind of tang, a pleasantness beneath the unpleasantness, based on the tacit understanding that this is not for keeps; that any limb you climb out on will still be there later for you to climb back.

~ Mignon McLaughlin,
The Neurotic's Notebook, 1960

It is not flesh and blood but the heart which makes us fathers and sons.

~ Johann Schiller

Few things are impracticable in themselves; and it is for want of application, rather than of means, that men fail to succeed.

~ Francois De La Rochefoucauld

GREENWICH VILLAGE IN THE 1960s: Sheridan Square; Bob Dylan and Suze Rotolo at the *Freewheelin'* album artwork shoot in 1963; Cafe Figaro at the corner of Macdougall and Bleecker Streets.



Artist Biographies



BRENDAN HINES*

Pip/Theo

is making his SCR debut. In New York he was seen in *The Wheat and the Moon* with Ripple Productions, *More Bitch Than a Bitch* at The East Lobby, *Box* at The Present Company/FringeNYC and *Twelfth Night* at Bakerloo Theatre Company, among others. Los Angeles theatre credits include *Dealing with Clair* at The Matrix Theatre Company. Film credits include *Deep in the Valley* and *Heavy Petting*, among others. On television, he has spent the last three years as Eli Loker on Fox's "Lie to Me." Other recurring television roles include "Terminator: The Sarah Connor Chronicles" and "The Middleman," as well as guest-starring roles on "Castle" and "Angel." He is also a singer/songwriter whose album "Good for You Know Who" features 10 original songs; one of which, "Miss New York," was recently featured in the film *Happythankyoumoreplease*.



KEVIN RAHM*

Walker/Ned

appeared at SCR previously in *What They Have*, the New-SCRipts readings of *Spirit Control* and *Unrequited* and the Pacific Playwrights Festival reading of *Scab*. His theatre credits include *Wild Boy*, *Everyday Life*, *A Question of Mercy* and *All My Sons* at Pacific Resident Theatre; *Prisoner* at the Kennedy Center; and *Blind Dates*, *Waiting for Godot*, *Macbeth*, *Of Mice and Men*, *Inherit the Wind* and *The Importance of Being Earnest* at Brigham Young University. His film and television credits include *Route 30*, *Alfie*, *Nurse Betty*, *Valerie Flake*, *Same River Twice*, "Scrubs," "CSI: NY," "Grey's Anatomy," "CSI," "Crumbs," "Friends," "Joan of Arcadia," "Ally McBeal," "Jesse," "Everything's Relative," three years as Kyle McCarty on "Judging Amy" and currently as Lee McDermott on "Desperate Housewives" and Ted Chough on "Mad Men."



SUSANNAH SCHULMAN*

Nan/Lina

appeared previously at SCR as Hippolyta/Titania in *A Midsummer Night's Dream*, Ashley in *Man from Nebraska*, Hedda in *The Further Adventures of Hedda Gabler*, Sarah in *On the Mountain*, Roxane in *Cyrano de Bergerac*, Milly in *The Dazzle*, Buddug in *Nostalgia*, Bianca in *The Taming of the Shrew*, Elizabeth in *Six Degrees of Separation* and Belle in *A Christmas Carol*, as well as several Pacific Playwrights Festival readings. Other theatre credits include Yale Repertory Theatre, Arena Stage, Roundabout Theatre, Hudson Stage Company, Huntington Theatre Company, Geva Theatre Center, Syracuse Stage, Berkeley Repertory Theatre, California Shakespeare Theater, Oregon Shakespeare Festival, Shakespeare Santa Cruz, Marin Theatre Company, Magic Theatre, Aurora Theatre Company, Zephyr Theatre, Barbican Theatre and the national tour of Steve Martin's *Picasso at the Lapin Agile*.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

RICHARD GREENBERG (*Playwright*) is the author of nine previous SCR world premieres: *The Violet Hour*, *Everett Beekin*, *Hurrah at Last*, *Three Days of Rain* (Los Angeles Drama Critics Circle Award; Pulitzer Prize finalist; Olivier, Drama Desk and Hull-Warriner nominations), *Night and Her Stars*, *A Naked Girl on the Appian Way*, *The Extra Man*, *The Injured Party* and *Our Mother's Brief Affair*. His play *Take Me Out* won the Tony, New York Drama Critics, Drama Desk, Outer Critics Circle and Lortel awards for Best Play. He was recently represented on Broadway by *The American Plan* and the revival of *Pal Joey*, for which he wrote a new book. Other plays include *The Dazzle*, *The House in Town*, *Life Under Water* and *The Author's Voice*. He is a winner of the Oppenheimer Award and the first winner of the PEN/Laura Pels Award for a playwright in mid-career.

DAVID EMMES (*Director/Founding Artistic Director*) is co-founder of SCR. 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.

THOMAS BUDERWITZ (*Scenic Design*) previously designed *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 2010 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.

HOLLY POE DURBIN (*Costume Design*) is pleased to be designing for the first time with SCR. She designed Chekhov's *The Wood Demon* on London's West End, the UK tour of *Miss Evers' Boys* and the world tour of a new opera, *Don Juan Flamenco*, premiering at the Flamenco Biennale in Seville. She is the resident designer for *Simply Shakespeare*, an annual special

DR. S.L. AND MRS. BETTY EU HUANG and **THE HUANG FAMILY FOUNDATION** (*Honorary Producers*) *Three Days of Rain* is the fifth play underwritten by Dr. S.L. and Mrs. Betty Huang and The Huang Family Foundation. Their choices have been diverse, beginning in 2001 with the comic fable *Tom Walker*, followed by a swashbuckling adventure, *Lovers and Executioners*, the Shakespearean classic, *Hamlet*, last season's musical review *Putting It Together* and now a major revival of Richard Greenberg's modern masterpiece, *Three Days of Rain*. According to Betty, there is a reason for this diversity. "S.L. and I have always been impressed by the wide range of work produced by SCR, and as Honorary Producers, we wanted to bring variety to our selection as well—from classics to comedies—and a musical, too!" The Huangs are members of SCR's Platinum Circle, subscribe to First Nights on both stages and were donors to the Next Stage and Legacy campaigns. S.L. currently serves on SCR's Board of Trustees, where Betty has been an Emeritus Trustee since 2009. In 2007, while serving her final year as a Trustee, Betty chaired the highly successful Gala, "Affair in Shanghai," and previously chaired the Corporate Circle and Audience Development committees. The Huangs' children have 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."

event hosted by Rita Wilson and Tom Hanks. Recent work includes *Opus*, currently playing at Portland Center Stage, *Much Ado About Nothing* starring Helen Hunt, Tom Irwin and Lyle Lovett; and *Top Secret* for the New York Theater Workshop, featured on NPR's "All Things Considered." Ms. Durbin has designed costumes for regional theaters such as the Mark Taper Forum, Huntington Theatre Company in Boston, Pasadena Playhouse, Cincinnati Playhouse in the Park, Missouri Repertory Theatre, The Old Globe and Geffen Playhouse. Themed entertainment designs include Universal Studios Japan and Legend of the Ice Princess in San Diego. Independent film work includes the Emmy Award winning historical docu-drama *Coronado: Building the Dream*. You can follow her work on her blog pomo2k.wordpress.com.

LONNIE RAFAEL ALCARAZ (*Lighting Design*) is an Associate Professor at UC Irvine and a professional

lighting designer. He has designed at various regional theatres, such as the Oregon Shakespeare Festival, Syracuse Stage, Arizona Theatre Company, Pasadena Playhouse, Great River Shakespeare Festival and the Utah Shakespearean Festival. Selected productions at SCR include *La Posada Mágica*, *Saturn Returns*, *Goldfish*, *An Italian Straw Hat*, *Culture Clash in AmeriCCa*, *Doubt*, *My Wandering Boy* and *Blue Door*. Recent designs include *The Unrequited* for Cornerstone Theater Company (where he is an associate artist), *The Miracle Worker* at Syracuse Stage, *The Glass Menagerie* at Arizona Theatre Company, *Dead Man's Cell Phone* at Oregon Shakespeare Festival and *Water & Power* at San Diego Repertory Theatre. He was also a designer for Universal Studios Japan. He is a member of the United Scenic Artist/IATSE - Local 829. His complete design portfolio can be found at www.lradesigns.com.

CRICKET S. MYERS (*Sound Design*) previously designed *Lucky Duck* at SCR. Other designs include *Bengal Tiger at the Baghdad Zoo* on Broadway and *Marvelous Wonderettes* Off-Broadway. Regional theatre designs include *Burn This*, *The Lieutenant of Inishmore* (Ovation nomination), *Bengal Tiger at the Baghdad Zoo*, *The Subject Was Roses*, *The School of Night*, *Nightingale* (Mark Taper Forum); *The Wake*, *Bengal Tiger at the Baghdad Zoo* (Ovation nomination), *The Little Dog Laughed* (Ovation nomination), *Two Unrelated Plays*, *Come Back*, *Little Sheba* (Kirk Douglas Theatre); *In the Wake* (Berkeley Repertory Company); *Wrecks*, *Some Girl(s)*, *Emergency* (Ovation, NAACP nomination, Gefen Playhouse); *Crowns*, *Orson's Shadow* (Pasadena Playhouse); and *Life Could Be a Dream*, *Marvelous Wonderettes*, *Winter Wonderettes* (Laguna Playhouse). Selected L.A. designs include *Grace & Glorie*, *Mary's Wedding*, *Trying* (Ovation nominations), *Master Harold and the boys* (NAACP nomination, The Colony Theatre Company); *Picasso at the Lapin Agile* (Ovation nomination), *Fascinating Rhythms* (Rubicon Theatre Company); *Cousin Bette* (Ovation nomination, The Antaeus Company); *Norman's Ark* (Ovation nomination, Ford Amphitheatre); *Battle Hymn* (Ovation nomination, Circle X Theatre Co.). www.cricketsmyers.com.

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 more than 48 shows, including seven seasons of *La Posada Mágica* and three seasons at the helm of *A Christmas Carol*. After working on the original production of *Three Days of Rain* 14 years ago, Mr. Tucker is excited to be stage managing this revival. 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*. 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 in the midst of an adventurous tenth season at SCR that has so far included *Misalliance*, *Becky Shaw*, her seventh season of *A Christmas Carol*, *A Midsummer Night's Dream*, and most recently, *Silent Sky*. Previous SCR credits include last season's *Crimes of the Heart*, *The Language Archive*, *Fences*, *Saturn Returns* and *Putting It Together*; and previously the world premieres of *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 *Collected Stories*, *Noises Off*, *The Heiress*, *Taking Steps*, *Charlotte's Web*, *Doubt*, *a parable*, *The Real Thing*, *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*.

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.

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, a board member of the Citizens for the Arts in Pennsylvania, and for 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.

MARTIN BENSON (*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 LA 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.

SOUTH COAST REPERTORY, founded in 1964 by 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, SCR produces a five-play season on its Segerstrom Stage, a four-play season on its Argyros Stage, plus an annual holiday production. 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. Among the plays commissioned and/or premiered and introduced at SCR are Donald Margulies' *Sight Unseen* and *Brooklyn Boy*; Richard Greenberg's *Three Days of Rain* 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. More than 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.



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.

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We gratefully recognize the vital role they play in supporting the highest quality of artistic production at SCR.*

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