



45th Season • 430th Production
SEGERSTROM STAGE / OCTOBER 17 - NOVEMBER 16, 2008

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

THE HEIRESS

BY Ruth Goetz AND Augustus Goetz

Thomas Buderwitz
SCENIC DESIGN

Maggie Morgan
COSTUME DESIGN

Tom Ruzika
LIGHTING DESIGN

Vincent Olivieri
SOUND DESIGN/COMPOSER

Joshua Marchesi
PRODUCTION MANAGER

Chrissy Church*
STAGE MANAGER

DIRECTED BY

Martin Benson

Barbara and Bill Roberts
HONORARY PRODUCERS



CORPORATE PRODUCER

The Heiress by Ruth Goetz and Augustus Goetz is presented by arrangement with Dramatists Play Service, Inc. in New York.

CAST OF CHARACTERS

(In order of appearance)

| | |
|-------------------------|-----------------------------|
| Maria | <i>Jennifer Parsons*</i> |
| Dr. Austin Sloper | <i>Tony Amendola*</i> |
| Lavinia Penniman | <i>Lynn Milgrim*</i> |
| Catherine Sloper | <i>Kirsten Potter*</i> |
| Elizabeth Almond | <i>Amelia White*</i> |
| Arthur Townsend | <i>Branden McDonald</i> |
| Marian Almond | <i>Rebecca Mozo*</i> |
| Morris Townsend | <i>Michael A. Newcomer*</i> |
| Mrs. Montgomery | <i>Karen Hensel*</i> |

SETTING

The entire action of the play takes place in the front parlor of Doctor Sloper's house in Washington Square. The year is 1850.

LENGTH

Approximately 2 hours and 30 minutes with one intermission.

PRODUCTION STAFF

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| Dramaturg | <i>Linda Sullivan Baity</i> |
| Casting | <i>Joanne DeNaut</i> |
| Assistant Stage Manager | <i>Jamie A. Tucker*</i> |
| Production Assistants | <i>Leia Crawford, Jennifer Sherman</i> |
| Stage Management Intern | <i>Carla Neuss</i> |
| Costume Design Assistant | <i>Merilee Ford</i> |
| Additional Costume Staff | <i>Mary Bergot, Gay Crusius, Star Davenport Catherine Esera, Tina Frank, Pauline Good, Amber Johnson Michelle Mareks, Cecelia Parker, Tiffany Reagan</i> |

*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.



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Where It All Began

When Henry James visited New York in 1904-05 after an absence of twenty years, he wrote that coming upon lower Fifth Avenue and Washington Square was “as if the wine of life had been poured for you, in advance, into some pleasant old punch-bowl.” James was born in 1843 in a house on Washington Place, just a few doors from the Square. His maternal grandmother, Elizabeth Walsh, lived at No. 18 Washington Square North, where his parents were also married. In this excerpt from Chapter 3 of his 1880 novella *Washington Square*, James describes the Square of his youth in words that are quoted in nearly every book or guide book about the area because they evoke such a vivid image of this still-extraordinary neighborhood.

“[...] The ideal of quiet and genteel retirement, in 1835, was found in Washington Square, where the Doctor built himself a handsome, modern, wide-fronted house, with a big balcony before the drawing-room windows, and a flight of marble steps ascending to a portal which was also faced with white marble. This structure, and many of its neighbours, which it exactly resembled, were supposed, forty years ago, to embody the last results of architectural science, and they remain to this day very solid and honourable dwellings. In front of them was the Square, containing a considerable quantity of inexpensive vegetation, enclosed by a wooden paling, which increased its rural and accessible appearance; and round the corner was the more august precinct of the Fifth Avenue, taking its origin at this point with a spacious and confident air which already marked it for high destinies. I know not whether it is owing to the tenderness of early associations,

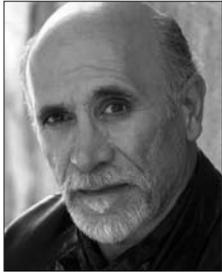


but this portion of New York appears to many persons the most delectable. It has a kind of established repose which is not of frequent occurrence in other quarters of the long, shrill city; it has a riper, richer, more honourable look than any of the upper ramifications of the great longitudinal thoroughfare—the look of having had something of a social history. It was here, as you might have been informed on good authority, that you had come into a world which appeared to offer a variety of sources of interest; it was here that your grandmother lived, in venerable solitude, and dispensed a hospitality which commended itself alike to the infant imagination and the infant palate; it was here that you took your first walks abroad, following the nursery-maid with unequal step and sniffing up the strange odour of the ailantus-trees which at that time formed the principal umbrage of the Square, and diffused an aroma that you were not yet critical enough to dislike as it deserved; it was here, finally, that your first school, kept by a broad-bosomed, broad-based old lady with a ferule, who was always having tea in a blue cup, with a saucer that didn't match, enlarged the circle both of your observations and your sensations. It was here, at any rate, that my heroine spent many years of her life; which is my excuse for this topographical parenthesis.”



Above, Washington Square North, west side of Fifth Avenue, in 1922. The third building from center is #16 — the fictional setting of both novella and play. James's grandmother actually lived two doors down in #18. (Collection of the New York Historical Society.) Left, The earliest known photograph of Washington Square, taken c. 1855 by Silas A. Holmes from a glass negative. To the east beyond the bare trees rise the towers of NYU on the left and the Dutch Reformed Church on the right. (J. Paul Getty Museum, Los Angeles.)

Artist Biographies



TONY AMENDOLA*
Dr. Austin Sloper

has appeared at many leading theatres throughout the country. He was a resident actor, director and associate artist at Berkeley Repertory Theatre from 1980-1990. His credits there include *Pillowman*, *American Buffalo*, *Belly of the Beast*, *A View from the Bridge* and *Twelfth Night*. Other theatre credits include *Uncle Vanya*, *Glengarry Glen Ross* and *Othello* at American Conservatory Theater; *Lewis and Clark* and *Our Country's Good* at Mark Taper Forum; *Cymbeline* and *Timon of Athens* at The Old Globe; *Triumph of Love* at La Jolla Playhouse; *Filumena* at Williamstown Theatre Festival (which later went on to New York); *Waiting for Godot* and *Mad Forest* at Matrix Theatre Company, *The Rite of Spring* at Disney Hall and the theatre event *Tamara*. Film and television credits include *Blow*, *The Legend of Zorro*, *The Mask of Zorro*, *Lone Star*, *The Perfect Sleep*, *Read You Like a Book*, "Dexter," "Terminator: The Sarah Connor Chronicles," "The West Wing," "Alias," "CSI," "Seinfeld," "26 Miles," "Dollhouse" and a longtime role on "Stargate SG-1" as the Jaffa Warrior Bra'Tac. Proud member of AEA, SAG, AFTRA and The Antaeus Company.



KAREN HENSEL*
Mrs. Montgomery

has been associated with SCR since her debut in *Spokesong* in 1979. Her performances at SCR have included *Cold Sweat*, *Hotel Paradiso*, *Bosoms and Neglect*, *Unsuitable for Adults* and *Frankie and Johnny in the Clair de Lune*, a production that was also presented at the Singapore Theatre Festival. She also appeared in *Cloud Nine*, *Our Country's Good*, *Hay Fever* and, memorably, Caryl Churchill's *Top Girls*, which was also presented by SCR at the Westwood Playhouse and for which she was awarded the Los Angeles Drama Critics Circle Award. She has also performed at Mark Taper Forum, Pasadena Playhouse and American Conservatory Theater in San Francisco. A member of the Broadway cast of *Zoot Suit*, she might be recognized by television viewers as Doris on "The Young and the Restless" (12 years), or for her many guest spots on nighttime dramas. She is currently the Director of the Adult Program and the Professional Intensive Program at SCR.



BRANDEN McDONALD
Arthur Townsend

appeared in last season's *A Little Night Music* and *A Christmas Carol*. Mr. McDonald is a graduate of SCR's Professional Intensive Program. Theatre credits include *Godspell*, *And Miss Reardon Drinks a Little*, *Holy Ghosts*, *How the Other Half Loves* and *The Dining Room* at the American Academy of Dramatic Arts and *Romeo and Juliet* and *1902: Century Project* at Cuesta College. Film credits include *Road to Nowhere* and *All is NOT Quiet on the Western Front*.



LYNN MILGRIM*
Lavinia Penniman

appeared at SCR previously in *The Caucasian Chalk Circle*, *Bosoms and Neglect*, *The Countess*, *Death of a Salesman* and *Pygmalion*. On Broadway she was seen with Tom Courtenay in *Otherwise Engaged*, directed by Harold Pinter; *Bedroom Farce*, directed by Sir Peter Hall; *Charley's Aunt* with Louis Nye; and in the international tour of *Brighton Beach Memoirs*, directed by Gene Saks. Her many Off-Broadway appearances include *Win/Lose/Draw*; *Echoes*; *Macbeth*; *Crimes of Passion*; *City Scene*; *Talking With* and *Ribcage* at Manhattan Theatre Club; and *Close of Play* and *Museum* at New York Shakespeare Festival. Ms. Milgrim has played leading roles in regional theatres nationwide, including Boston's Charles Playhouse, Arena Stage, Hartford Stage Company, Long Wharf Theatre, Syracuse Stage, Actors Theatre of Louisville and Repertory Theatre of St. Louis. She played Reba in *The Last Night of Ballyhoo* at Cincinnati Playhouse in the Park for which she won the Cincinnati Entertainment Award for Best Visiting Actress and most recently appeared there in Sarah Ruhl's *The Clean House*. In Los Angeles she was seen in *The Marriage of Bette and Boo* at Los Angeles Theatre Center, *Harvey* at La Mirada Civic Playhouse, *Eastern Standard* (Robby Award), *Treasure Hunt* (Robby nomination), *Accelerando* and *Brush Strokes*. She has guest-starred on numerous movies-of-the-week and episodic television shows and has been a series regular in pilots for CBS and ABC. Her most recent film credit is *Employee of the Month* with Matt Dillon. She is a member of The Antaeus Company, where she recently appeared in *Tonight at 8:30* and *Classics Fest '08*.



REBECCA MOZO*
Marian Almond

appeared at SCR previously in *Doubt, a parable*. Other theatre credits include *Educating Rita* and *Trying* (Ovation Award nomination for Best Actress) at The Colony Theatre; *The Cherry Orchard* opposite Annette Bening and Alfred Molina at Center Theatre Group; and *Pera Palas*, *Classicests' A Month in the Country* and *The Dresser* at The Antaeus Company. She also appeared in the Hollywood Food Chain production of *I Capture the Castle* (Ovation Award nomination for Best Actress). Film and television credits include *Zerophilia*, *Headless Horseman*, *The Water Hole*, "Cold Case" and "Medium." She earned her BFA from Rutgers University and studied at The Globe in London. Proud member of AEA and The Antaeus Company.



MICHAEL A. NEWCOMER*
Morris Townsend

is making his SCR debut. Theatre credits include *Titus Andronicus*, *Othello*, *A Midsummer Night's Dream*, *Macbeth*, *The Comedy of Errors* and *The Winter's Tale* at The Old Globe; *The Merchant of Venice*, *The Seagull*, *Flesh and Blood*, *Antigone* and *The Devils* at Portland Center Stage; *Love! Valour! Compassion!* and *The Devils* at Actor's Express; *Tallgrass Gothic* and *A Bone Close to my Brain* at Actors Theatre of Louisville's Humana Festival; *The Importance of Being Earnest* at Dallas Theater Center; *Romeo and Juliet* at Alliance Theatre; *Loot* at Intiman Theatre; *Wintertime* at A Contemporary Theatre and *The Glass Menagerie* at Virginia Stage Company. Film and television credits include *Pants on Fire*, *Unforgivable*, *In the Flesh*, "All My Children" and "A Father's Revenge." Visit www.michaelanewcomer.com.



JENNIFER PARSONS*
Maria

most recently appeared at SCR in *A Christmas Carol*. She also appeared in *The BFG (Big Friendly Giant)*, *James and the Giant Peach*, *The Only Child*, *Bunnlicula*, *Cyrano de Bergerac*, *Getting Frankie Married* — and *Afterwards*, *Our Town*, *She Stoops to Folly*, *The Importance of Being Earnest* and *Buried Child*. Other stage credits include *How I Learned to Drive* at San Diego Repertory Theatre and *Talley's Folly* at International City Theatre. In New York she appeared on Broadway and Off-Broadway in *Quilters*, *Steel Magnolias*, *Smoke on the Mountain*, *Native*

Speech and *Unchanging Love*. Regional theatre credits include Mark Taper Forum, Denver Center Theatre Company, Kennedy Center, Chicago's Royal George and The Abbey (Ireland). As a company member at Theatre 40 she has performed leading roles in *Holy Days*, *Heartbreak House*, *Little Murders*, *A Midsummer Night's Dream*, *The Yiddish Trojan Women*, *Chapter 2* and many others. Among her most current television appearances are guest starring roles on "Without a Trace," "Boston Legal," "The O.C.," "Judging Amy," "JAG," "The West Wing," "For the People," "Philly" (recurring), "NYPD Blue," "The X Files," "Star Trek: Deep Space Nine," "Star Trek: Voyager" and "The Jersey" (recurring). Film credits include *American Girl*, *Dragonfly*, *Never Been Kissed*, *Box Boarders!* and *Self Medicated*.



KIRSTEN POTTER*
Catherine Sloper

appeared at SCR in last season's *Taking Steps*. Other theatre credits include *As You Like It* at A Noise Within; *Cat on a Hot Tin Roof* at Geffen Playhouse; *Honour* (Drama Critics Circle Award nomination) and *Bold Girls* (Garland Award honorable mention) at Matrix Theatre Company; *Sex Parasite* at Mark Taper Forum; *Red Herring* and *The Constant Wife* at Laguna Playhouse; *Major Barbara*, *The Living Room*, *Top Girls* and *Ride Down Mount Morgan* at L.A. TheatreWorks; and *The Voyage Inheritance* and *Tonight at 8:30* at The Antaeus Company. While a company member with Milwaukee Repertory Theater, Ms. Potter premiered *Work Song* by Jeffrey Hatcher and Eric Simonson, Steven Dietz' *Paragon Springs* and *Force of Nature*, and performed in over 20 productions including *Twelfth Night*, *Amadeus*, *The Mai*, *An Ideal Husband*, *Inventing Van Gogh*, *Collected Stories*, *The Weir*, *The Glass Menagerie*, *Rocket Man*, *Dracula* and *Mill on the Floss*. Ms. Potter has performed at theatres across the country including Seattle Repertory Theatre, Arizona Theatre Company, Huntington Theatre Company, Arena Stage, Geva Theatre Center, American Contemporary Theatre, American Conservatory Theater; and The Utah, California, Nebraska and Santa Fe Shakespeare Festivals. Film and television credits include "Medium," "Judging Amy," "Bones" and *The Eyes Have It*. All love to Charlie and Wyatt. kirstenpotter.com



AMELIA WHITE*
Elizabeth Almond

appeared at SCR last season in *The Importance of Being Earnest*. On Broadway she appeared in *Crazy for You* and *The Heiress* and Off-Broadway in *The Butter and Egg Man* at Atlantic Theater Company and *The Accrington Pals* at Hudson Guild Theatre. Los Angeles

appearances include *Penny for a Song* at The Antaeus Company, *Bold Girls* at Matrix Theatre Company, *Ernest in Love* at Fremont Centre Theatre, *Heathen Valley* at Stella Adler Theatre and *Mirror, Mirror* at Cast Theatre. Other regional theatre credits include *Chicago* at Weston Playhouse Theatre, *A Small Family Business* at The Cleveland Play House, *The Mask of Moriarty* and *Loot* at The Old Globe, *A Penny for the Guy* at Studio Arena Theatre, *Pericles* at Hartford Stage Company, *Angel Street* at Caldwell Theatre Company, *On the Verge* and *Top Girls* at Cincinnati Playhouse in the Park, *A Christmas Carol* at Guthrie Theater, *And a Nightingale Sang* at Geva Theatre Center and *Under Milkwood* and *Wings* at Denver Center Theatre Company. Film and television include *The Tulse Luper Suitcases*, *The Bastard*, *The Siege of Golden Hill*, *Three Ways to the Sea*, “Judging Amy” and “The Young and the Restless.” She is happily married to actor Geoffrey Wade.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

RUTH GOETZ AND AUGUSTUS GOETZ (*Playwrights*) collaborated on many Broadway plays, such as *Franklin Street* (1940); *One Man Show* (1945); *The Heiress* (1947), which was loosely suggested by Henry James’ novel *Washington Square*; *The Immoralist* (1954), an adaptation from the novel by Andre Gide; and *The Hidden River* (1957), an adaptation of a novel by Storm Jameson. The Goetzes also collaborated on the following films: *The Heiress* (Academy Award, 1949); *Sister Carrie* (1950); *Rhapsody*; *Trapeze*; and *Stagestruck*. Mrs. Goetz is the sole author of two plays: *Sweet Love Remembered* (1959), written after her husband’s death in 1957 and *Madly in Love* (1963). The daughter of theatrical producer Philip Goodman, her early training was in costume and set design. The Goetzes were active members of the Dramatists Guild.

MARTIN BENSON (*Director/Artistic Director*), co-founder of SCR, has directed nearly one third 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 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*. 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. Benson received his BA in Theatre from San Francisco State University.

THOMAS BUDERWITZ (*Scenic Design*) previously designed *Doubt*, a parable, *Pig Farm*, *Bach at Leipzig*, *Proof*, *A Delicate Balance*, *A Christmas Carol*, *But Not for Me*, the 2007 Gala “Affair in Shanghai” and the 2008 Gala “A Midsummer Night’s Dream” for SCR. Mr. Buderwitz recently designed the world premiere of Alex Dinelaris’ *Red Dog Howls* at the El Portal Theatre and the world premiere of David Rambo’s *The Spin Cycle* for Rubicon Theatre Company. His regional and L.A. designs include productions for Geffen Playhouse, Laguna Playhouse, Pasadena Playhouse, PCPA Theaterfest, Denver Center Theatre Company, Arizona Theatre Company, Riverside Theatre (Florida), San Diego Repertory Theatre, Portland Repertory, A Noise Within, The Colony Theatre, International City Theatre, Court Theatre, The Coast Playhouse, InterAct Theatre Company, Pacific Resident Theatre, West Coast Ensemble, McCoy-Rigby/La Mirada Theatre, Apollo Theater (Chicago), Queens Playhouse and the Helen Hayes Center in New York. Mr. Buderwitz’ set design for *Equinox* (Odyssey Theatre) received the 2006 Los Angeles Drama Critics Circle Award (LADCC). His design for *Pera Palas* (Theatre @ Boston Court/The Antaeus Company) received the 2005 LADCC, Los Angeles Stage Alliance Ovation Award, *LA Weekly* Award and *Back Stage West* Garland Award. In 2005, he received the LADCC Career Achievement Award for Scenic Design. His Television designs include Fox Sports’ “Sport Science” (2008 Emmy nomination); AMC’s “Sunday Morning Shootout,” National Geographic’s “Fight Science,” “Mr. Show,” “Def Comedy Jam,” “HBO Comedy Hour” and “Sketch Pad” for HBO; “Battlebots” for Comedy Central; and specials and series for ABC, NBC, CBS, PBS, MTV, ESPN, Fox, Disney, USA, UPN, VH1, PAX, A&E and Discovery.

MAGGIE MORGAN (*Costume Design*) has designed costumes for numerous productions at SCR, including *Bach at Leipzig* (Los Angeles Drama Critics Circle Award [LADCC] nomination), *Proof*, *Getting Frankie Married — and Afterwards*, *The Homecoming* and *The Countess*. Recent designs include *Enchanted April* at Arizona Theatre Company, *Mask: A New Musical* for Pasadena Playhouse, *Sleeping Beauty Wakes* (LADCC nomination)

for Deaf West Theatre at the Kirk Douglas Theatre, the national tour of *The Caine Mutiny Court Martial* for L.A. TheatreWorks, *Sunset Boulevard* at the Hollywood Bowl, as well as designs for The Magic Theatre, San Jose Repertory Theatre, TheatreWorks, Sacramento Theatre Company, New Jersey Shakespeare Festival and Yale Repertory Theatre. Ms. Morgan has designed many shows at the Pasadena Playhouse including *Matter of Honor*, *Defiance*, *Vincent in Brixton* and the Actor's Fund benefit performances of *Casablanca* and *Sunset Boulevard* at the Pantages Theater, *Waiting for Godot* (Ovation Award nomination) at the Matrix Theatre Company and *Demonology* and *The Joy of Going Somewhere Definite* (Drama Logue Award) at Mark Taper Forum. Her film designs include *Sex and A Girl* and *Breathing Hard*. Ms. Morgan worked as an Assistant Costume Designer on *Mona Lisa Smile*, *Wag The Dog*, *The Grinch*, *Casino*, *Men In Black* and *A Bronx Tale*. She is a graduate of the Yale School of Drama and is on the faculty at University of California, Davis.

TOM RUZIKA (*Lighting Design*). *The Heiress* marks the start of Mr. Ruzika's 34th season with SCR, designing over 85 productions including co-designing with Donna Ruzika every production of *A Christmas Carol*. His lighting designs have been seen on Broadway, in national tours, at major regional theatres and for many national and international dance and opera companies. His entertainment lighting can be seen at theme parks in six different countries and his architectural lighting can be seen in prestigious hotels, casinos, restaurants, retail centers and performing arts centers across the nation and in Europe and Asia. Mr. Ruzika has received numerous awards for his contributions to the art and craft of lighting design.

VINCENT OLIVIERI (*Sound Design/Composer*) is pleased to return to SCR for *The Heiress*, having scored Sarah Treem's *A Feminine Ending* last season. Off-Broadway design credits include *The Water's Edge*, *Omnium-Gatherum*, *The God Bothers* and *Fatal Attraction: A Greek Tragedy*. New York and regional theatre credits include CENTERSTAGE (Baltimore), Barrington Stage Company, Gorilla Theatre Productions, The Juilliard School, Syracuse Stage, Ensemble Theatre of Cincinnati (CEA Award), Virginia Stage Company and Berkshire Theatre Festival. Mr. Olivieri has created designs for world premiere productions by Roberto Aguirre-Sacasa, Kirsten Greenidge, Charles L. Mee, Adam Rapp, Theresa Rebeck and August Wilson. In December, Mr. Olivieri scored and designed *Clownzilla: A Holiday Extravaganza* at Rude Guerrilla Theater Company in Santa Ana. For three years, Mr. Olivieri was the Resident Sound Designer at Actors Theatre of Louisville and the Humana Festival of New American Plays. He is a graduate of the Yale School of Drama and serves on the faculty at University of California, Irvine. www.soundandstage.net/sound

CHRISSE CHURCH* (*Stage Manager*) is a proud member of Actors' Equity. Previous credits at SCR include 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*, four glorious seasons of *A Christmas Carol*, *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*.

JAMIE A. TUCKER* (*Assistant Stage Manager*) completed his MFA in Dance, specializing in Stage Management, at UCI in 1994. Since coming to SCR, Mr. Tucker has stage managed or assisted on over 30 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 *A Naked Girl on the Appian Way*; 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 on the diamond or riding his bike down PCH. Mr. Tucker is a proud member of Actors' Equity.

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 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, on the Executive Committee of the League of Resident Theatres, and as a panelist for the California Arts Council.

After attending Orange Coast College, he received his BA and MA from San Francisco State University, and his PhD in theatre and film from USC.

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 the University of California, Irvine; and has been a guest lecturer in the graduate school of business at Stanford and the University of California, Irvine. She recently joined the board of Arts Orange County, the county wide arts council. Ms. Tomei graduated from the University of California, Irvine with a degree in Economics and pursued an additional course of study in theatre and dance

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 Pulit-

BARBARA AND BILL ROBERTS (*Honorary Producers*). One of SCR's most generous couples, the Roberts have underwritten eight classic plays over the past 15 years (including *A Little Night Music*, *The Philadelphia Story*, *Hedda Gabler*, *The Homecoming*, *Major Barbara*, *Cyrano de Bergerac* and *A View from the Bridge*). "It's important for SCR to have strong underwriting support to bring to life shows like *The Heiress*" said Producing Artistic Director David Emmes, "and we are terribly excited that Barbara and Bill have chosen to help support this great classic." For nearly 25 years, the Roberts have supported SCR as major campaign donors, subscribers to both stages and members of the Platinum Circle. Barbara is an Emeritus Trustee and a former Gala Chair.

AMERICAN AIRLINES (*Corporate Producer*) is a longstanding SCR supporter. Now in its 17th consecutive season of underwriting productions at SCR, American Airlines has helped bring classic theatre as well as new work to Orange County audiences, beginning with the world premiere of *Odd Jobs* in 1992. "We are thrilled to be a part of SCR's 45th season as Honorary Corporate Producer of a play directed by SCR co-founder and acclaimed director, Martin Benson," said Debbie Pattillo, Sales Promotions and Community Relations Manager for American Airlines. American Airlines is the world's largest airline, servicing over 250 cities in 40 countries.

zer 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.



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.