



38th Season • 368th Production
SECOND STAGE / OCTOBER 30 THROUGH DECEMBER 2, 2001

South Coast Repertory

David Emmes
Producing Artistic Director

Martin Benson
Artistic Director

presents the World Premiere of

Nostalgia

by LUCINDA COXON

Scenic Design
MYUNGHEE CHO

Costume Design
ALEX JAEGER

Lighting Design
JOHN MARTIN

Sound Design
CHRISTOPHER WEBB

Dramaturg
JENNIFER KIGER

Stage Manager
*VANESSA J. NOON

Production Manager
JEFF GIFFORD

Dialect Coach
JOEL GOLDES

Directed by
JULIETTE CARRILLO

*Nostalgia was commissioned by South Coast Repertory and received
a workshop production as part of SCR's 2001 Pacific Playwrights Festival.*

CAST OF CHARACTERS

(in order of appearance)

Buddug **Susannah Schulman*
Tom **Daniel Blinkoff*
Will **Michael James Reed*
Arthur **Larry Drake*

SETTING:

The play is set in South Wales, early Winter 1919.

LENGTH:

Approximately two hours, including one 10-minute intermission

PRODUCTION STAFF

Casting Director *Joanne DeNaut*
Production Assistant *Deanna Keefe*
Assistants to the Set Designer *Melissa Ficociello, Jerry M. Sonnenberg*
Stage Management Intern *Chrissy Church*

ACKNOWLEDGEMENT:

*Special thanks to Cliff Faulkner for his assistance with research,
and to Shishir Kurup for providing musical instruments used in the sound design.*

*Cellular phones, beepers and watch alarms should be turned off or set to non-audible
mode during the performance. Please refrain from unwrapping candy or making
other noises that may disturb surrounding patrons.*

*The use of cameras and recorders in the theatre is prohibited.
Smoking is not permitted anywhere in the theatre.*

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

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The Search for the Truth

BY JENNIFER KIGER

Although the events of *Nostalgia* are entirely fictional, playwright Lucinda Coxon was inspired by history as she wove together the rich tapestry of her play. In particular, Coxon was intrigued by Sir Arthur Conan Doyle and his search for spiritual truth. In 1919 the renowned author and creator of Sherlock Holmes visited a medium in South Wales seeking a message from his dead son, Kingsley. Like thousands of young men, Kingsley was killed in World War I. For decades Doyle had investigated psychic phenomena and by this time he had even publicly declared that he possessed positive knowledge of life after death. After the death of his son, Doyle became the leading spokesman for Spiritualism. Like many, he was drawn to the religion because of its seemingly scientific approach to obtaining evidence of an afterlife.

THE RISE OF SPIRITUALISM

Modern Spiritualism began in 1848, although its roots can be traced back to ancient writings. Traditional religions promised eternal life, but in an era of emerging science that demanded verifiable physical evidence, many persons wished for tangible proof of the claims of religion, particularly of the claim of an afterlife.

Such apparent evidence appeared in Hydesville, N.Y. in a small wooden cottage that had reportedly been haunted. Soon after moving into the house in December 1848, the teenage daughters of the Fox family began to hear rapping noises. The girls began to devise a game—a way of speaking to the mysterious presence—asking for a specified number of raps in response to their questions. The reply was immediate.

The Fox girls were instant celebrities. A Committee of Investigation was formed which verified the information that had been received through the Fox sisters. Three important facts emerged from the investigation: organized communication was possible, certain people were naturally mediumistic (e.g., the Fox sisters), and communication could be facilitated by means of a code.

Soon, investigators began to form circles in their own homes, in hopes of accomplishing spirit communication. Mediums began communicating with the dead (and some charged for

their services). Seances were conducted in semi-dark rooms with participants seated around a table. Sometimes the table would lean and tilt, participants might feel a cold breeze on their faces, or musical instruments might play mysteriously. The medium sometimes spoke, under control of a spirit, relaying messages from the dear departed. Other methods of communication included spirit photography—impressing large images onto photographic plates which had been kept in sealed enclosures.

Belief in the ability to communicate with the dead grew rapidly and became the organized religion known as Spiritualism. Skeptics suspected this was nothing but clever deception and fraud. Nonetheless, Spiritualism flourished well into the 20th Century and still exists today.

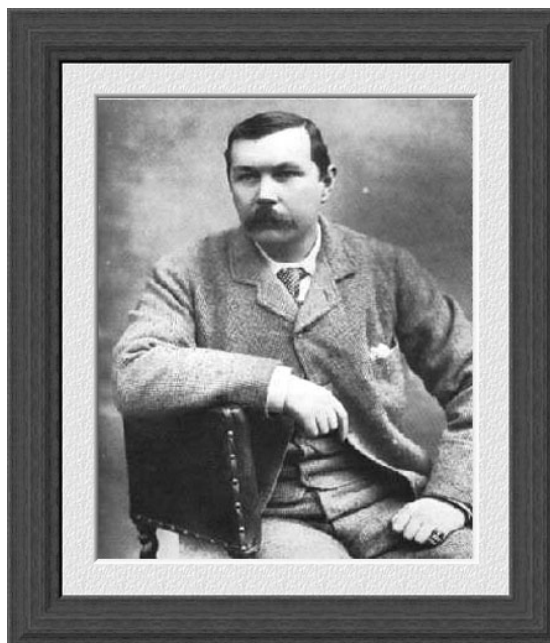
THE TRUE BELIEVER

Although many tried to persuade Doyle that his belief in Spiritualism was foolish (including his friend Harry Houdini), his faith remained strong. He lectured extensively throughout Great Britain and traveled to Australia, New Zealand, and the United States to bring scientific evidence of an afterlife to the public. Doyle drew large crowds who were probably first attracted by his name, but stayed to be won over by his sincerity. He illustrated his lectures

with slides of spirit photographs he had taken and developed himself.

Doyle never denied the existence of some fraud among mediums and psychic practitioners but asserted it was far less common than was supposed. He always felt the issue of fraud was clouded by mediums who, suffering from a temporary failure of real psychic power, would then cheat a little.

In a recorded talk shortly before his death, Conan Doyle said: "People ask, 'What do you get from Spiritualism?' The first thing you get is that it absolutely removes all fear of death. Secondly, it bridges death for those dear ones whom we may love. We need have no fear that we are calling them back, for all we do is to make such conditions as experience has taught us will enable them to come if they wish, and the initiative lies always with them. They have many times told us that they would not come back if it were not God's will, and it makes them intensely happy to help comfort us, to tell us about their happy life in that world to which we are in our turn destined to come."



Sir Arthur Conan Doyle

Now and At the Hour of Our Death

Playwright Lucinda Coxon has long been fascinated with the Welsh folklore surrounding a ritual known as sin-eating. Her exploration of sin-eating began several years ago and has found its way into several of her plays and screenplays.

Once a widespread tradition, a Sin Eater would be attached to a village but would live outside it, as a recluse. He was only brought into the village when a person died, at which time the body was laid out with bread and salt on its chest and coins on its eyes. The bread and salt absorbed the person's sins and the job of the Sin Eater was to eat these items, to take on the person's sins and to absolve him or her. The Sin Eater's payment was to take the coins, whereupon he was hounded out of the village, like a scapegoat. Only the Sin Eater's son could absolve him from both his own sins and those of the people he had taken on. It must have been a terrible thing for a Sin Eater to die without a son.

—The Legends and Archaeology of the Gwenlais Valley, 1900

THE SIN EATER by Ruth Comfort Mitchell

I Hark ye! Hush ye! Margot's dead!
Hush! Have done wi' your brawling tune!
Danced she did, till the stars grew pale;
Mother o' God, an' she's gone at noon!
Sh-h...d'ye hear me?—Margot's dead!
Sickened an' drooped an' died in an hour!
(Bring me th' milk an' th' meat an' bread.)
Drooped, she did, like a wilted flower.
Come an' look at her, how she lies,
Little an' lone, and like she's scared...
(She lost her beads last Friday week,
Tore her Book, an' she never cared.)...
Eh, my lass, but it's winter now—
You that ever was meant for June,
Your laughing mouth an' your dancing feet—
An' now you're done, like an ended tune.
Where's that woman? Ah, give it me quick,
Food at her head an' her poor, still feet...
There's plenty, fool! D'ye think the wench
Had so many sins for himself to eat?
Take up your cloak an' hand me mine...
Are we fetchin' him? Eh, for sure!
An' you'll come with me for all your quakes,
Clear to his cave across the moor!

—Margot dearie, don't look so scared,
It's no long while till your peace begins!
What if you tore your Book, poor lamb?
I'm bringing you one will eat your sins!

II It's a blood-red sun that's sinkin'...
Ohooo, but the marshland's drear!
Woman, for why will you be shrinkin'
I'm telling you there's nought to fear.
What if the twilight's gloomish
An' the shadows creep an' crawl?
Woman, woman, here'll be the cave!
Stand by me close till I call!

"Sin Eater! Devil Cheater!"

(Eh, it echoes hollowly!)

"Margot's dead at Willow Farm!
Shroud your face and follow me!"

III One o' the clock...two o' the clock...
This night's a week in span!
Still he crouches by her side...
Devil...ghost...or man?...

IV Woman, never cock's crow sounded so sweet before!
Set the casement wide jar, fasten back the door!
Eh, but I be cold an' stiff, waiting for the dawn;
Fetch me flowers—jessamine—see the food is gone...
Light enough to see her now...Mary! How her face
Shines on us like altar fires, now she's sure o' grace!
Never mind your Book, my lamb, never mind your
beads,
There's th' Glean before you now, follow where it leads.

V Tearful peace and gentle grief
Brood on Willow Farm:
Margot, sleeping in her flowers,
Smiles, secure from harm:
In a cave across the moor,
Dank and dark within,
Moans the trafficker in souls,
Freshly bowed with sin.

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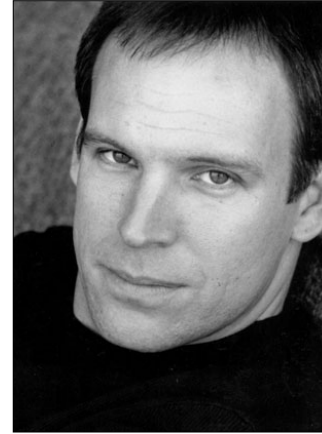
Alan T. Beimfohr
John G. Prichard, CFA
John Rozenbergs, Ph.D
Dominique Merz, Ph.D
Karen R. Lloyd
Gene E. Phillips



DANIEL BLINKOFF
Tom



LARRY DRAKE
Arthur



MICHAEL JAMES REED
Will

Artist Biographies

***DANIEL BLINKOFF** (*Tom*) made his SCR debut this summer in the Pacific Playwrights Festival workshop of *Nostalgia*. His theatre credits include *The Imaginary Invalid* and *A Kiss for Cinderella* at the Cleveland Playhouse, *Are We There Yet?* at Williamstown Theatre Festival, *Stepping Out with Mr. Markham* at Ensemble Studio Theatre's Octoberfest, *A Christmas Carol* at the McCarter Theatre, *The Summer in Gossensass* directed by Maria Irene Fornes at Theatre Row, *Beyond the Horizon* at Chain Lightning Theatre, *Dinosaur Dreams* and *The Last 60 of 99* at New York Stage and Film, *The Beaux Strategem* and *Twelfth Night* at Yale Repertory Theatre, *Flesh and Blood* at Chicago's Bailiwick Theatre (Joseph Jefferson Nomination – Best Actor), as well as the title role in *Leander Stillwell* at Chicago's Stage Left (Joseph Jefferson Award – Best Ensemble). His film and television credits include *With Honors*,

Crossing the Bridge, *Rockabye*, "NYPD Blue," "Law and Order" and "Missing Persons." Mr. Blinkoff received his MFA from the Yale School of Drama and is a founding member of Yale Cabaret Blue in Los Angeles.

***LARRY DRAKE** (*Arthur*) returns to SCR after having appeared in the Pacific Playwrights Festival workshop of *Nostalgia* and the previous productions of *As You Like It* and *Saint Joan* for which he won a *Drama-Logue* Award. Other theatre credits include *The Hostage*, *Greater Tuna* (*Drama-Logue* Award), *Richard III*, *Of Mice and Men*, *Kiss Me, Kate*, *Arsenic and Old Lace*, *Henry IV, Part I* and *Terra Nova* at The Globe Theatres and *The Stick Wife* at LATC. His film work includes *Inferno*, *The Time of Her Time*, *Overnight Delivery*, *Bean*, *Paranoia*, *The Journey of August King*, *Darkman Durant Returns*, *Dr. Giggles* and *Darkman*. His extensive

television appearances include numerous mini-series and movies of the week, a regular role on "L.A. Law" for which he won Emmy Awards in 1988 and 1989, and guest starring roles on "Star Trek Voyager," "Fantasy Island," "The Naked Truth," HBO's "Tales from the Crypt" and Showtime's "Outer Limits," for which he received a Cable Ace nomination.

***MICHAEL JAMES REED** (*Will*) is making his SCR debut. On Broadway he appeared in *La Bête* at the Eugene O'Neill Theatre. Off-Broadway credits include *Amphitryon* at the Classic Stage Company, *King Lear* at the Roundabout Theatre, *A Forest in Arden* at the New York Theatre Workshop and *Twelfth Night*, *The Beaux Strategem* and *The Venetian Twins* at the Pearl Theatre. His regional theatre credits include *Twelfth Night* and *The Trojan Women* at The Globe Theatres; *Angels in America* at the Alley The-



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SUSANNAH SCHULMAN
Buddug

atre; *The Life of Galileo* and *The Three Musketeers* at Repertory Theatre St. Louis; *Great Expectations*, *A Tale of Two Cities* and *The Prisoner of Zenda* at the Papermill Playhouse; and work at the Asolo Theatre Co., Syracuse Stage, Berkshire Theatre Festival, Great Lakes Theatre Festival and Shakespeare Santa Cruz. His Los Angeles theatre credits include *Shopping & Fucking* at the Celebration Theatre, *The Memorandum* at the Odyssey Theatre, *Crooks* at the Tiffany Theatre and *Labor Pains* at the Victory Theatre. In Britain he appeared in *Richard III* at the Royal Shakespeare Company and *The Illusion* with the Actors Touring Company. His film and television credits include *The Dressmaker*, *Love Potion*, "Jag," "Ladies Man," "Silk Stalkings," "That 70s Show," "One Life to Live," "The City," "Another World," "Someone Had to Be Benny" and "Alfred Hitchcock Presents."

***SUSANNAH SCHULMAN** (*Buddug*) appeared previously at SCR as Bianca in *The Taming of the Shrew*, Elizabeth in *Six*

Degrees of Separation and Belle in *A Christmas Carol*. She appeared most recently in *Romeo and Juliet* at the California Shakespeare Festival. Her Shakespeare Santa Cruz credits include *Cymbeline*, *Love's Labour's Lost*, *King Lear*, *The Tempest*, *The Merchant of Venice*, *All's Well that Ends Well*, *Damn Yankees* and *Macbeth*. Other productions include *The Two Gentlemen of Verona* at Geva Theatre, *The Comedy of Errors* at the Aurora Theatre, *The Last Hairdresser* at the Zephyr Theatre, *Picnic* at Marin Theatre Company and the National Tour of Steve Martin's *Picasso at the Lapin Agile*.

PLAYWRIGHT, DIRECTOR & DESIGNERS

LUCINDA COXON (*Playwright*) lives in England. Her plays include *Waiting at the Water's Edge*, *Wishbones*, *Three Graces*, *I am Angela Brazil* by *Angela Brazil*, and an adaptation of the Tarjei Vesaas novella, *The Ice Palace*. They have been performed to critical acclaim across Britain and the United States. Dominic Dromgoole's *The Full Room: an A-Z of Contemporary Playwriting* describes Coxon's work as possessing "a lightness of touch that Jane Austen would be proud of; a febrile, sensitized poetry that recalls Virginia Woolf and a sense of magic that reminds you of Isabel Allende." Ms. Coxon works extensively in film. Her screen adaptation of Rosamund Lehmann's *The Echoing Grove* is currently shooting in the UK, starring Helena Bonham Carter; and her original screenplay *Lily and the Secret Planting*, starring Winona Ryder and Gael Garcia Bernal, will resume shooting Spring 2002. She is currently working on a play commission for the Royal Court Theatre and an original screenplay, *Call Me Mum*, for Arena Films.

JULIETTE CARRILLO (*Director*) is an SCR Artistic Associate. Last summer, she directed SCR's *California Scenarios* for the Pacific Playwrights Festival, and last season she directed the West Coast premiere of Gregory Murphy's *The Countess*. In previous seasons she directed the world premiere of José Rivera's *References to Salvador Dali Make Me Hot* and the West Coast premiere of Stuart Flack's *Sidney Bechet Killed a Man*, a production that earned ten *Drama-Logue* Awards. She has directed regionally at the Williamstown Theatre Festival, the Actors Theatre of Louisville, the New Jersey Shakespeare Festival, the Cornerstone Theater Company in Los Angeles, the Alliance Theatre Company in Atlanta and the West Coast premiere of Sam Shepard's *Eyes for Consuela* at the Magic Theatre in San Francisco. In New York, she directed projects for the New York Theatre Workshop, The Women's Project, The Joseph Papp Public Theater and the Dance Theatre Workshop. She is currently working on her first short film, entitled *Spiral*, to premiere this winter.

MYUNGHEE CHO (*Scenic Designer*) has designed for theatre, opera and dance. She recently designed costumes for *36 Views* at Berkeley Repertory Theatre and is happy to be back at SCR after last season's *Entertaining Mr Sloane*. Her work has been seen at the Union Square Theatre N.Y., where she designed *Wit* (previously presented at Long Wharf Theatre and Manhattan Class Company). She also designed the North American tour, as well as the Los Angeles, London, Israeli and Brazilian productions. Other designs include *Red* at East West Players and Singapore Repertory; *Lackawanna Blues*, *The Gypsy and the Yellow Canary* and *A Language of Their Own* at The Public Theater/NYSF; *Swimming with Watermelons*, *The Running Man* (Jazz



*Ranked #1 in Orange County
for six consecutive years.*

opera) and *Conviction* with Music Theatre Group; *Gum* (directed by Loretta Greco) for Women's Project & Productions; *Gertrude and Alice* for the Foundry Theatre; *Gum* and *An Almost Holy Picture* at Center Stage; *The Lion, the Witch and the Wardrobe* and *Once on This Island* at the Children's Theatre Company in Minneapolis; *Crumbs from the Table of Joy* at Second Stage N.Y.; *Calligraphy II* for the Nai-Ni Chen Dance Company; *Jocasta* (modern opera) and *Fire Dance* for Voice & Vision; *The Wedding Dance* at Crossroads Theatre; *Mortal Sins* at the Theatre Works in Singapore; *Dear* at Syracuse Stage; and *Mirrors Remembered* for New York Stage & Film, among many others. She received an award from the Connecticut Critics Circle for her design of Liz Diamond's 1994 production of *School for Wives* at Yale Repertory Theatre. Ms. Cho is a graduate of Cooper Union and the Yale School of Drama. She was the recipient of the 1995 Princess Grace Award and a 1995/96 resident artist at The Public Theater/NYSF. Ms. Cho recently served as production designer of *V-Day/The Vagina Monologues 2001* at Madison Square Garden.

ALEX JAEGER (*Costume Designer*) designed SCR's productions of *All My Sons*, *Two Sisters and a Piano*, *Play Strindberg*, *Skylight*, *True West* and *But Not For Me*. He has designed costumes for opera, ballet, theatre, film and television across the country. Locally, he has received an L.A. Drama Critics Circle Award, three *Drama-Logue* Awards and four Garland Awards for his work at A Noise Within, where he is a resident designer. In addition, he designed *Two Sisters and a Piano* for The Public Theater in New York and *Stop Kiss*, *Fuddy Meers* and *Handlers* for the Oregon Shakespeare Festival. In 1996 Mr. Jaeger received the prestigious TCG/National

Endowment for the Arts Designer Fellowship. He has an MFA in costume design from UCLA.

JOHN PHILIP MARTIN (*Lighting Designer*) has designed for theatres across the country. His designs include *The Weir* and *12 Angry Men* at the Geva Theatre; *Carousel*, *Cinderella - The Musical*, *The Importance of Being Earnest* at PCPA/TheatreFest; *Happy Days* (also at Mabou Mines - New York City), *The Swan*, *Flying Karamozov Brothers* in *Le Petomane* and José Rivera's *Marisol* (*Drama-Logue* Award) at La Jolla Playhouse; *Hamlet* (*Drama-Logue* Award), *Streetcar Named Desire*, *A Christmas Carol*, *Turbo Tanzi*, *Burning Dreams* and *Death and the Maiden* at San Diego Repertory; *Candida* and *Measure for Measure* at Sacramento Theatre Company; *Leonce and Lena* and *The House Guest* at the Evidence Room; *Much Ado about Nothing*, *Henry VIII*, *Othello*, *Shoemaker's Holiday*, *As You Like It* and *Richard III* at Utah Shakespearean Festival; *The Lady from the Sea* (co-designed with Peter Maradudin) at the Huntington Theatre; *Each Day Dies with Sleep* (*Drama-Logue* Award) at Wilton Project; Naomi Iizuka's *Carthage* at Theatre E; *Dirigible* at Circle X Theatre Company; and *War to End War* at Sledgehammer. His designs at Universal Studios include Universal's Islands of Adventure, sections of environmental lighting, Dr. Doom's Fearfall and The Incredible Hulk Rollercoaster. At Universal Studios Japan he designed ET's Adventure. In 1994 Mr. Martin received a TCG/NEA Young Designer Fellowship.

CHRISTOPHER WEBB (*Sound Designer*) is pleased to return to SCR where he designed last season's productions of *Art*, directed by Mark Rucker, and *The Countess*, directed by Juliette Carrillo. He recently composed an original score for

Chance in a Million at The Manhattan Theater Source for the Estrogenius Festival. He has also composed and designed original scores for productions in New York at The Directors Lab at Lincoln Center, HERE, INTAR, and the Currican Theater; and in San Francisco at The Magic Theatre, ACT, Yerba Buena Center for the Arts, the Lorraine Hansberry Theatre, the Exit Theatre and Intersection for the Arts. Past credits also include *Eyes for Consuela* by Sam Shepard, *On Caring for the Beast* by Shishir Kurup, *Fur* by Migdalia Cruz and *Joyride* by Greg Sarris.

JENNIFER KIGER (*Dramaturg*) joined the SCR staff in 1999 and became Literary Manager in 2000. In that capacity she screens scripts for development and production and serves as dramaturg on half SCR's workshops and productions each season. Recent projects include W. Somerset Maugham's *The Circle*, Amy Freed's *The Beard of Avon*, and the site-specific Pacific Playwrights Festival project, *California Scenarios*, directed by Juliette Carrillo. Previously, she worked as dramaturg at the American Repertory Theatre in Cambridge, MA for several productions, including *In the Jungle of Cities* directed by Robert Woodruff, *Phaedra* directed by Liz Diamond, the world premieres of Robert Coover's *Charlie in the House of Rue* and Mac Wellman's *Hypatia* directed by Bob McGrath, and Robert Brustein's adaptation of *The Master Builder* directed by Kate Whoriskey. She completed her professional training as a dramaturg at the ART Institute at Harvard and taught acting and dramatic arts at Harvard University.

***VANESSA J. NOON** (*Stage Manager*) returns after having stage managed *The Lonesome West* and *The Countess* last season. Besides working at SCR, she has stage managed for the Mark Taper



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Forum's New Works Festival & P.L.A.Y. Tour, Shakespeare Santa Cruz, Shakespeare Festival/L.A. and A Noise Within. She has been a production assistant on the Academy Awards, the Primetime Emmy Awards, the Democratic National Convention at The Staples Center and "America: A Tribute to Heroes" telethon. Earlier this year she was a stage manager onboard the John C. Stennis in Hawaii for the *Pearl Harbor* movie premiere. Ms. Noon has a BFA in Stage Management from USC.

JOEL GOLDES (*Dialect Coach*) recently coached the world premiere of *Dracula*, *The Musical* at La Jolla Playhouse; *Da*, *The Boswell Sisters* and *Enter the Guardsman* at The Globe Theatres; and *The Clearing* at the Colony Theatre Company. Other credits include *The Cosmonaut's Last Message to the Woman He Once Loved in the Former Soviet Union*, *Sheridan* and *Going to St. Ives* at La Jolla Playhouse; *A View from the Bridge* at International City Theater; and *The Last Night of Ballyhoo* at The Colony. Also, PCPA TheaterFest, Miranda Theater Company, Chain Lightning Theatre, Westside Repertory and Fordham University. Corporate clients include Reuters International Television, the Japanese Consulate, Ernst & Young, Oakwood Worldwide and California Lutheran University. He has taught for UC Irvine, Pacific Conservatory of the Performing Arts, Theater for a New Audience, Weist-Barron Studios and East West Players. Mr. Goldes holds a Master of Fine Arts degree from UC Irvine and is pleased to return to SCR, where he served internships (on *Prelude to a Kiss* and *Beyond Therapy*) and worked (on *Abundance* and *Emerald City*) while in graduate school. For Vivian and Claire.

DAVID EMMES (*Producing Artistic Director*) is co-founder and Producing Artistic Director of SCR, one of the largest professional resident theatres in California. He has received numerous awards for productions he has directed during SCR's 37-year history, including a 1999 Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *The Beard of Avon* and *Freedomland*, Thomas

Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premiere of Terry Johnson's *Unsuitable for Adults*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Recent productions include the West Coast premieres of *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *Arcadia* by Tom Stoppard, *Six Degrees of Separation* by John Guare, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the 1990 Singapore Festival of Arts. His producing responsibilities involve the overall coordination of SCR's programs and projects. He has served as a consultant to the Orange County Performing Arts Center and as a theatre panelist and onsite evaluator for the National Endowment for the Arts. He has served on the board of the California Theatre Council, the Executive Committee of the League of Resident Theatres, and as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from California State University, San Francisco, and his PhD in theatre and film from USC.

MARTIN BENSON (*Artistic Director*) shares co-founder credit and artistic leadership of SCR with his colleague David Emmes. As one of SCR's chief directors, Mr. Benson has directed nearly one third of the plays produced here in the last 37 years. He has distinguished himself in the staging of contemporary work, most notably Paul Osborn's *Morning's at Seven*, the critically acclaimed California premiere of William Nicholson's *Shadowlands*, Athol Fugard's *Playland*, Brian Friel's *Dancing at Lughnasa*, David Mamet's *Oleanna*, the West Coast premiere of Peter Hedges' *Good As New* and David Hare's *Skylight*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award-winners *Misalliance* and *Heartbreak House*. Among the numerous

world premieres he has directed are Jon Bastian's *Noah Johnson Had a Whore...*, Tom Strellich's *BAFO*, and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ah, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *All My Sons*. Mr. Benson has been honored with the *Drama-Logue* Award for his direction of 21 productions and received LADCC Distinguished Achievement in Directing awards an unparalleled six times for the two 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 David Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Mr. Benson received his BA in Theatre from California State University, San Francisco.

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