



41st Season • 399th Production
JULIANNE ARGYROS STAGE / APRIL 24 - MAY 15, 2005

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents the world premiere of

VESUVIUS

BY Lucinda Coxon

SCENIC DESIGN
Christopher Barreca

COSTUME DESIGN
Nephelie Andonyadis

LIGHTING DESIGN
Tom Ruzika

SOUND DESIGN
Lindsay Jones

VIDEO/PROJECTION DESIGN
Austin Switzer

ASSISTANT DIRECTOR
Shelley Butler

DRAMATURG
Jennifer Kiger

PRODUCTION MANAGER
David Leavenworth

STAGE MANAGER
*Randall K. Lum

DIRECTED BY
David Emmes

This project is supported in part by a grant from the National Endowment for the Arts.

CAST OF CHARACTERS

(In order of appearance)

The Woman	<i>Natacha Roi*</i>
The Man	<i>Tony Ward*</i>
Miguel	<i>Bobby Plasencia*</i>
Dr. Paul	<i>David Paul Francis*</i>
The Girl	<i>Jennifer Hinds</i>

SETTING

London and Naples. The present and the past.

PRODUCTION STAFF

Casting	<i>Joanne DeNaut</i>
Dialect Coach	<i>Philip D. Thompson</i>
Assistant to the Set Designer	<i>Ken Yashiro</i>
Assistant to the Lighting Designer	<i>John E. D. Bass</i>
Production Assistant	<i>Nina K. Evans</i>
Stage Management Intern	<i>Michelle Rios</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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For the Seekers of the Silvery Threads

In Lucinda Coxon's *Vesuvius, the Woman* is a successful forensic anthropologist whose career has taken her to Rwanda, Bosnia and Iraq. During a sabbatical in Naples, Italy she travels to Pompeii to study the bones of the victims of the 79 AD eruption of Mt. Vesuvius. The following excerpt is taken from *The Bone Woman* (Random House, New York: 2004), the memoirs of Clea Koff, a forensic anthropologist who has worked on UN International Criminal Tribunals in Rwanda and Kosovo.

A few months after coming home from the Kosovo mission, I was invited to give a talk to University of California extension students taking a course called "Inside the Crime Lab," taught by Barry Fisher, the director of the Los Angeles County Sheriff's Crime Laboratory. As I reviewed my slides from former presentations, I thought how I might add details from Kosovo. ...

The presentation took about an hour and a half, only interrupted occasionally by pertinent and curious questions from Barry's students. It was during my concluding remarks after the Kosovo section that I became more self-aware. I was noticing that when I was talking about Kosovo, I was talking about Rwanda, and when I was talking about the dead, I was talking about the living, and when I was talking about me, I was talking about the people in that room. The connections and similarities—and what was revealed by their differences—almost overwhelmed me.

I was realizing that ten years had passed since I had been inspired...to "help reduce oppression by making the bones talk." And here I was, telling the stories of the bones that had talked to me. At this point, if I looked back on

my life, I would see a curve I had been rounding for a decade, a curve so steady and natural I had barely been aware of it. Barry's class was receiving more than a firsthand account of forensic work, because I had essentially been telling them about the curve: how it held both desire and disappointment, and not just inspiration but fulfillment as well. ...

...The medical anthropologist Linda Green once wrote that anthropologists "go to the field in an attempt to render intelligible the contradictions and complexities of people's lives. In doing so, we become at least temporarily both witnesses of and participants in those very lives." You mightn't think that forensic anthropologists participate in the lives of the living, but by interacting with the dead, we affect the living: we alter their memory and understanding of past events.

Up until the mid-eighteenth century, the legacy of the Roman city of Pompeii was unknown. Wiped from the Italian countryside by the cataclysmic eruption of Vesuvius in 79 AD, the exact location of the city was lost for

centuries. It remained lost until excavations ordered by King Charles III of Naples a millennium and a half later revealed an entire city frozen in its final moments. From the earliest excavations, the eerie impressions left by the victims in the fine ash that smothered the city fascinated visitors to the ruins. However, it was not until 1860 that a scientific breakthrough revealed the true nature of the imprints. Giuseppe Fiorelli invented a method of injecting plaster into the spaces left vacant by decomposition, enabling him to recover the shapes of the bodies exactly as they had fallen. The above image is one of Fiorelli's pioneering casts from Pompeii.



Mt. Vesuvius, 1944

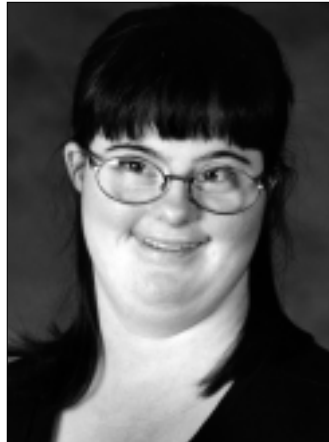
"By now it was dawn, but the light was still dim and faint. The buildings round us were already tottering, and the open space we were in was too small for us not to be in real and imminent danger if the house collapsed. ...Once beyond the buildings we stopped, and there we had some extraordinary experiences which thoroughly alarmed us. The carriages we had ordered to be brought out began to run in different directions though the ground was quite level, and would not remain stationary even when wedged with stones. We also saw the sea sucked away

and apparently forced back by the earthquake: at any rate it receded from the shore so that quantities of sea creatures were left stranded on dry sand. On the landward side a fearful black cloud was rent by forked and quivering bursts of flame, and parted to reveal great tongues of fire, like flashes of lightning magnified in size."

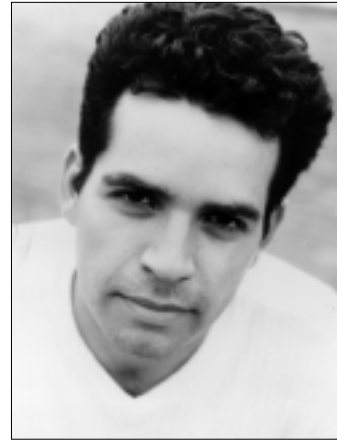
—Excerpt of a letter from Pliny the Younger to Tacitus, describing the 79 AD eruption of Mt. Vesuvius.



DAVID PAUL FRANCIS
Dr. Paul



JENNIFER HINDS
The Girl



BOBBY PLASENCIA
Miguel

Artist Biographies

***DAVID PAUL FRANCIS** (*Dr. Paul*) appeared at SCR previously in the Pacific Playwrights Festival reading of *Vesuvius* and the production of *A Christmas Carol*. Theatre credits include *Medea/Macbeth/Cinderella* at Yale Repertory; *Misjudgment in Paris* at The Old Globe; *The Alchemist* at Berkeley Repertory; *A Perfect Ganesh* at the Arizona Theatre Company; *The Tempest*, *The Taming of the Shrew*, *Comedy of Errors* and *Twelfth Night* at Shakespeare Festival L.A.; and *Oklahoma!* and *West Side Story* at PCPA Theatrefest. Film and television credits include *The Second Jungle Book*, “The Shield,” “Crossing Jordan,” “Martial Law,” “Becker,” *R.U.S.H.*, *American Soap*, “The Norm Show,” “Normal Joe” and “Wire.”

JENNIFER HINDS (*The Girl*) made her first appearance at SCR in the Pacific Playwrights Festival reading of *Vesuvius*. She is a high functioning young lady with Down syndrome. Theatre credits include the *Peter Pan Players* at Iglesia Park and *Play for the Very Special Arts* at Laguna Playhouse. Her television and film appearances include “Quincy,” “Any Day Now,” “Life Goes On,” “7th Heaven” and an independent film, *Heartland*.

***BOBBY PLASENCIA** (*Miguel*) appeared at SCR previously in the Pacific Playwrights Festival readings of *Welcome to Arroyo’s* and *Sweaty Palms*. His theatre credits include *Blood Wedding* at La Jolla Playhouse; *Shakespeare in the Boroughs* at The

Public Theater; and *Awake and Sing!*, *Thunderking!*, *Reluctant Doctor of Love*, *Uncle Vanya*, *Andorra* and *The Changeling* at NYU/Tisch School of the Arts. He has appeared in many staged readings including *Hortensia and the Museum of Dreams* and *The Day of Kings* at The Public Theater and *Cuchifrito* at the Cherry Lane Theatre. His film work includes *Fidel*, *For Love of the Game*, *Summer of My Dreams* and *Maria Full of Grace*. Mr. Plasencia received his MFA in Acting at NYU Tisch School of the Arts. He recently moved to the L.A. area.

***NATACHA ROI** (*The Woman*) is making her SCR debut. On Broadway she appeared in *Sixteen Wounded*, *Closer* and *Wait*



NATACHA ROI
The Woman



TONY WARD
The Man

Until Dark. Her Off-Broadway and regional theatre credits include *Fiction* at Roundabout Theatre; *Twelfth Night* at Long Wharf Theatre; *Othello* at The Public Theater; *Passion Play* at Minetta Lane Theatre; *Closer* at Berkeley Repertory Theatre; *The Game of Love and Chance* at Seattle Repertory Theatre; *A Doll's House* and *The Notebook of Trigorin* at Cincinnati Playhouse in the Park; *The House of Bernarda Alba* and *Change of Heart* at the McCarter Theatre; *Hamlet* at Huntington Theatre Company; *Six Characters in Search of an Author*; *King Stag* and *The Oresteia* at American Repertory Theatre; *Three Birds Alighting on a Field* at the Manhattan Theatre Club; and *The Merchant of Venice* at Hartford Stage. Film and television credits include *Express*, *Leaving the Post*, "Without a Trace," "Hack," "Ed," "Guiding Light," "Law & Order," "The \$treet," "Law & Order: SVU," "Another World," "One Life to Live" and "Benjamin Franklin."

***TONY WARD** (*The Man*) made his SCR debut last season in

Terra Nova. Recent New York work includes *Wonder of the World* directed by Chris Ashley at Manhattan Theatre Club, *The Two Orphans* directed by Jayne Atkinson at the New York Shakespeare Festival, *Morphic Resonance* directed by James Naughton at the Westport Country Playhouse, *The Elephant Man* and *Beyond the Horizon* directed by David Travis at the Connelly Theatre and four summers at the Lincoln Center Director's Lab. Regional theatre credits include *Edward II* and *As You Like It* (Stan Wojewodski) at Yale Repertory; *The Wilder Plays* and *As You Like It* (Tim Vasen and Irene Lewis) at Baltimore Center Stage; *The Steward of Christendom* (Eddie Gilbert) at the Huntington Theatre Company; *Arms and the Man* (Mark Rucker), *Othello* (Penny Metropulos) and *A Doll's House* (Zelda Fichandler) with The Acting Company; and three summers at The O'Neill Center's Playwrights Conference. Film credits include Virginia Woolf's *To the Lighthouse*. Television credits include "Guiding Light."

Mr. Ward received his MFA from the Yale School of Drama.

**PLAYWRIGHT,
DIRECTOR & DESIGNERS**

LUCINDA COXON (*Playwright*) lives in England. Her plays include *Nostalgia*, which premiered at SCR, *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. *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 also works extensively in film.

DAVID EMMES (*Director/Producing Artistic Director*) is co-founder of SCR. He has received numerous awards for productions he has directed during SCR's 40-year history, 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 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 Play-

house). 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, Alan Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. His producing responsibilities involve the overall coordination of SCR's programs and projects. 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 (LORT), 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.

CHRISTOPHER BARRECA (*Set Design*) has designed over 150 productions including the SCR world premieres of Rolin Jones' *The Intelligent Design of Jenny Chow* and Richard Greenberg's *The Violet Hour* which he designed for Broadway. Recent designs include *Peach Blossom Fan*, a new opera composed by Stephin Merritt and directed by Chen Shi-Zheng; *King Lear* in an abandoned military base in Dijon France; in Los Angeles, an adaptation of *Macbeth* for one actor, Stephen Dallane, which is scheduled to tour internationally; the revival of the musical *Two Gentlemen of Verona*; the opera *The Bartered Bride*; and a video installation for a 12 part solo piano work performed and composed by David Rosenboom in L.A. and

Paris this spring. Other Broadway credits include the premiere of *Search and Destroy*, first produced at SCR (Dramatologue Award); *Our Country's Good* directed by Mark Lamos; and the premiere of Gabriel Garcia Marquez's *Chronicle of a Death Foretold* directed by Graciela Daniele (American Theatre Wing Award). Off-Broadway credits include the premiere of *Three Days of Rain*, first produced at SCR; the premiere of *Everett Beekin* at Lincoln Center, first produced at SCR; the American premiere of Bernard-Marie Koltes' *Roberto Zucco* directed by Travis Preston; and the premiere of Skarmela's *Burning Patience* at the INTAR Theatre. Opera includes Munchener Biennale Germany, Wole Soyinka's *Scourge of Hyacinths* (premiere, BMW Award nomination). Regional theatre designs include the SCR/Berkeley Repertory Theatre co-production of *The Birds*. Dance designs include the Ballet Hispanico premiere of Susan Marshall's *Solo*, Roman Oller's *Good Night Paradise* and *Tears for Violeta*. He was awarded an NEA Arts in America Grant to collaborate with theatre artists in Calcutta, India. Mr.Barreca is the Head of Design at California Institute for the Arts.

NEPHELIE ANDONYADIS (*Costume Design*) is delighted to return to SCR, where she has designed the costumes for *Safe in Hell*, sets and costumes for *Relatively Speaking*, costumes for *The Dazzle* and *Dimly Perceived Threats to the System*, scenery for *The Summer Moon* and costumes for the first two seasons of the Pacific Playwrights Festival. Recent de-

signs in Southern California include costumes for *Lily Plants A Garden* for the Taper's P.L.A.Y. tour, costumes for Cornerstone Theater's *Order My Steps* and the set for *Sid Arthur*, a collaboration of Cornerstone Theater Company and the community of Watts. Regionally, she has designed scenery and/or costumes for many theatres including the Guthrie Lab in Minneapolis, Court Theatre, Chicago Children's Theatre, Great Lakes Theater Festival, The Acting Company, Bloomsburg Theatre Ensemble, Shakespeare Santa Cruz, Idaho Shakespeare Festival, Berkshire Theatre Festival and Yale Repertory Theatre. Ms. Andonyadis teaches design in the theatre department at the University of Redlands. She is a graduate of the Yale School of Drama and Cornell University and the recipient of an NEA/TCG design fellowship.

TOM RUZIKA (*Lighting Design*), in 31 seasons with SCR, has created lighting designs for more than 85 productions including 25 years of *A Christmas Carol* with his wife Donna Ruzika. His 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, and retail centers across the nation. Tom has received numerous awards for his contributions to the art and craft of lighting design. Mr. Ruzika also serves as the head of the Graduate Lighting Design Program at U.C. Irvine.

LINDSAY JONES (*Sound Design*) is based in Los Angeles, Chicago and New York and is a composer/ sound designer for theatre and film who's glad to be returning to SCR, where he previously designed *Intimate Apparel*. Off-Broadway: the world premiere of Sam Shepard's *The God of Hell*, *String of Pearls*, *Boy*, *O Jerusalem*, *Beautiful Thing* and *Closet Land*. Regional credits include: Center Stage, Alliance Theatre, Ford's Theatre, The Goodman Theatre, Actor's Theatre of Louisville, Missouri Repertory Theatre, The Old Globe, Chicago Shakespeare Theatre, The People's Light and Theatre Company, Steppenwolf Theatre, Utah Shakespearean Festival, Court Theatre, Geva Theatre Center, Indiana Repertory Theatre, Meadow Brook Theatre, Milwaukee Repertory Theatre, American Players Theatre, Madison Repertory Theatre, Lookingglass Theatre and The Human Race Theatre Company as well as many others. Mr. Jones has received two Joseph Jefferson Awards and seven nominations, two ASCAP Plus Awards, a Barrymore Award nomination and a NAACP Theatre Award nomination, and was the first sound designer to win the Michael Maggio Emerging Designer Award.

AUSTIN SWITSER (*Video/Projection Design*) works professionally in the performance world creating video projection designs for dance, theatre and music productions as well as site-specific installations. He just finished designing *Bell Solaris*, an extrasensory exploration of piano theater through multi-channel live video at REDCAT as part of MOCA's Vi-

sual music performance series. He has also designed video elements for recent Center for New Theater productions of *Peach Blossom Fan*, directed by Chen Shi-Zheng and *Macbeth: a modern ecstasy*, directed by Travis Preston, at REDCAT. Other projects include *Apollo: Lebensraum* with the Taper Too Next Step Series written and directed by Nancy Keystone, *Machinal* with Blank the Dog Productions, and several upcoming site-specific projects with Collage Dance Theater. He graduated from CalArts with a degree in Video Design for Performance

SHELLEY BUTLER (*Assistant Director*) is thrilled to be working with David Emmes and everyone at SCR. Her directing credits include the New York premiere of Adam Rapp's *Mistral* (Drama League), Eric Coble's *Strait On 'Til Morning* (Great Lakes Theater Festival), remounting Gerald Freedman's *A Christmas Carol* (Great Lakes Theater Festival), Karen Hartman's *Gum* (Red Hen Productions), *Romeo and Juliet* (Beck Center), *Steel Magnolias* (Porthouse Theater), *The Normal Heart* (Cleveland Artists' Group) and concert readings of *The Savages of Hartford* and *Gizmo Love* (Hartford Stage Brand: NEW.) Ms. Butler spent two seasons as the artistic associate for Hartford Stage overseeing new play development, three seasons as artistic associate for Great Lakes Theater Festival and one season as readings and workshops coordinator for New York Stage and Film. Directors assisted include John Rando, Bart Sher, Lisa Peterson, Mark Lamos, Bill Rauch, Tazewell Thompson and Michael Wilson. She is a

member of The Lincoln Center Director's Lab, Women's Project's 2005 Directors Forum, NYU's First Look Director's Company and a Drama League Fall 2004 Directing Fellow. Upcoming: *Much Ado about Nothing* for Vassar's Powerhouse Theater.

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 approximately half of SCR's workshops and productions each season. She is also the Co-Director of the Pacific Playwrights Festival. Recent projects include Sarah Ruhl's *The Clean House*, Nilo Cruz's *Anna in the Tropics* and the world premieres of *The Intelligent Design of Jenny Chow* by Rolin Jones, Lucinda Coxon's *Nostalgia* and Amy Freed's *Safe in Hell* and *The Beard of Avon*. Previously, she served 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 University, where she taught acting and dramatic arts. In June, she will leave SCR to serve as Associate Artistic Director of Yale Repertory.

***RANDALL K. LUM** (*Stage Man-*

ager), now in his 15th year with the company, recently stage managed *Princess Margorie* and made his Argyros Stage Managing debut with *On the Mountain*. Also this season, he worked on *Brooklyn Boy* and *Habeas Corpus*. Last season he worked on *Safe in Hell*, *Antigone*, *Terra Nova* and *The Last Night of Ballyhoo*. The previous season he stage managed *Major Barbara*, *Proof* and *Intimate Apparel*. During his long association as one of SCR's resident stage managers he has worked on more than a dozen world premieres and has been associated with over 70 productions. In 1997, Mr. Lum stage managed the AIDS Benefit *Help is on the Way III* at the Palace of Fine Arts in San Francisco. Other stage management credits include the American Conservatory Theatre in San Francisco, The Old Globe in San Diego, Berkeley Repertory Theatre, San Jose Civic Light Opera, VITA Shakespeare Festival, Pacific Conservatory of the Performing Arts, Long Beach Ballet, San Francisco Convention Bureau and Kawasaki Motorcycles. He would like everyone to take a moment to remember all those who have lost the battle and all those still suffering and fighting the AIDS epidemic.

MARTIN BENSON (*Artistic Director*), co-founder of SCR with his colleague David Emmes, has directed nearly one third of the plays produced here. He has distinguished himself in the staging of contemporary work,

including Horton Foote's *The Carpetbagger's Children* and the world premiere of *Getting Frankie Married—and Afterwards*, the critically acclaimed California premiere of William Nicholson's *Shadowlands*, the Southern California premiere of Michael Healey's *The Drawer Boy*; and the West Coast premieres of Peter Hedges' *Good As New* and Martin McDonagh's *The Lonesome West*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award-winners *Major Barbara*, *Misalliance* and *Heartbreak House*. Among the numerous world premieres he has directed are 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 *Ab*, *Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *All My Sons*. Mr. Benson has been honored with the *Dramatologue* Award for his direction of 21 productions and received 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 Outstand-

ing 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 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 currently serves as President of the Theatre Communications Group (TCG), the national service organization for the professional not-for-profit theatre. In addition, she has 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. She represents SCR at national conferences of TCG and LORT; is a theatre panelist and site visitor for the National Endowment for the Arts and the California Arts Council; 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. She graduated from the University of California, Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.



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.