



46th Season • 445th Production  
SEGERSTROM STAGE / MAY 7 - JUNE 6, 2010

# South Coast Repertory

David Emmes  
PRODUCING ARTISTIC DIRECTOR

Martin Benson  
ARTISTIC DIRECTOR

presents

## CRIMES OF THE HEART

by Beth Henley

Thomas Buderwitz  
SCENIC DESIGN

Angela Balogh Calin  
COSTUME DESIGN

Peter Maradudin  
LIGHTING DESIGN

Jim Ragland  
COMPOSER/SOUND DESIGN

Joshua Marchesi  
PRODUCTION MANAGER

Jamie A. Tucker\*  
STAGE MANAGER

Directed by  
**Warner Shook**

**Jean and Tim Weiss**  
HONORARY PRODUCERS

Originally produced by the Actors Theatre of Louisville, Inc., in February 1979. CRIMES OF THE HEART received its New York premiere at the Manhattan Theatre Club in 1980. Produced on the Broadway Stage by Warner Theatre Productions, Inc./Claire Nichtern, Mary Lea Johnson, Martin Richards, Francine Lefrak  
CRIMES OF THE HEART is presented by special arrangement with Dramatists Play Service, Inc., New York.

## CAST OF CHARACTERS

(In order of appearance)

Lenny Magrath ..... *Blair Sams\**  
Chick Boyle ..... *Tessa Auberjonois\**  
Doc Porter ..... *Nathan Baesel\**  
Meg Magrath ..... *Jennifer Lyon\**  
Babe Botrelle ..... *Kate Rylie\**  
Barnette Lloyd ..... *Kasey Mahaffy\**

## SETTING

*Hazlehurst, Mississippi. 1974.*

## LENGTH

*Approximately two hours and 30 minutes with one intermission.*

## PRODUCTION STAFF

Casting ..... *Joanne DeNaut, CSA*  
Dramaturg ..... *Kimberly Colburn*  
Assistant Stage Manager ..... *Chrissy Church\**  
Assistant to the Director ..... *Max Oken*  
Costume Design Assistant ..... *Rachel Stivers*  
Stage Management Intern ..... *Deborah Chesterman*  
Light Board Operator ..... *Aaron Shetland*  
Dresser ..... *Heather Bassett*  
Additional Costume Staff ..... *Andrea Bullock, Iris Marshall, Cecelia Parker*

## ACKNOWLEDGEMENT

*The Copeiah County Courier and Patrick E. Milligan.*

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

*Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.*

*The use of cameras, videotaping or other video or audio recording of this production is strictly prohibited.*

*Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance.*

*Smoking is not permitted anywhere in the theatre.*



*Seegerstrom Stage  
Season Media Partner*



Kate Rylie, Jennifer Lyon and Blair Sams as the three sisters in *Crimes of the Heart*. Photo by Henry DiRocco.

# A History of Henley



Beth Henley

**1974:** While a senior studying theatre at Southern Methodist University, Beth Henley's one-act *Am I Blue?* is produced at the university under the pseudonym "Amy Peach."

**1979:** Henley's first full-length play, *Crimes of the Heart*, is produced at Actors Theatre of Louisville after co-winning the Great American Play contest.

**1980:** *Crimes of the Heart* makes its New York premiere at Manhattan Theatre Club, and subsequently moves to Broadway.

**1981:** Henley becomes the first woman in 28 years to win the Pulitzer Prize for drama for *Crimes of the Heart*. It also wins the New York Drama Critics Circle Award, *Newsday's*



Guggenheim Award, and is nominated for the Tony for Best Play.

*The Miss Firecracker Contest* is the story of Carnelle, who hopes winning a local beauty contest will provide the self-esteem and validation destroyed by her dysfunctional family and her own poor choices.

**1984:** Manhattan Theatre Club opens *The Miss Firecracker Contest*, Henley's second play. It is later made into a movie starring Holly Hunter.



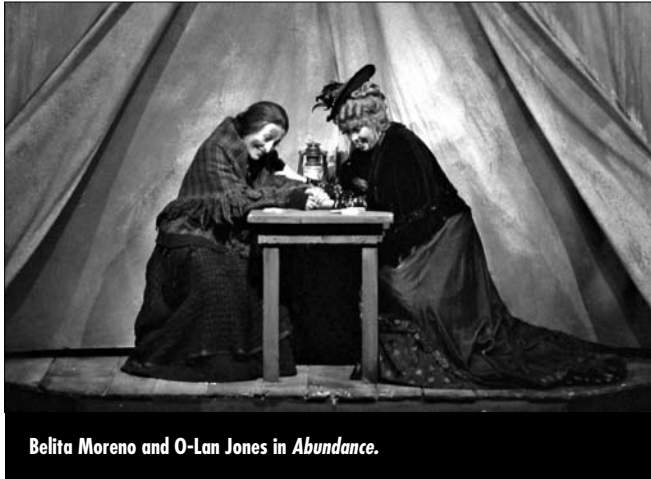
Diane Salinger, Kurtwood Smith and Laurence O'Dwyer in *The Debutante Ball*.

*The Debutante Ball* is the story of Teddy's debut. Their family has been ostracized from polite society ever since Teddy's mother, Jen, was accused and—amidst much speculation and gossip—acquitted of the murder of her wealthy husband. Jen looks to Teddy's coming-out gala to revive her and her family's reputation.



**1985:** SCR produces *The Debutante Ball*, one of the first world premieres on the Segerstrom Stage.

**1986:** Henley adapts *Crimes of the Heart* into a screenplay, which is made into a movie starring Jessica Lange, Diane Keaton and Sissy Spacek. The movie is nominated for three Academy Awards, including Best Adapted Screenplay for Henley.



Belita Moreno and O-Lan Jones in *Abundance*.

*Abundance* is the story of two mail-order brides who meet while waiting for their husbands to pick them up to start life in a small town in the Wyoming Territory in the 1860s.

**1989:** SCR premieres *Abundance*.

**1998:** *Impossible Marriage* premieres at Roundabout Theatre in New York, starring Henley favorite Holly Hunter.

**2001:** For the twentieth anniversary of the Broadway production, Second Stage Theatre remounts *Crimes of the Heart* in New York.

**2006:** SCR produces the West Coast premiere of *Ridiculous Fraud* after its reading in the Pacific Playwrights Festival the year before.

With *Ridiculous Fraud*, Henley returns to the setting of the South with a story of brothers Andrew, Kap and Lafcad in New Orleans. Their father's in jail, and Lafcad just jilted his bride. Love and jealousy run rampant in this affectionately absurd comedy about the "nature" of human nature.

**2007:** Kathleen Turner directs a revival of *Crimes of the Heart* at the Williamstown Theatre Festival. It moves to the Roundabout Theatre in New York the following year.

**2010:** SCR produces *Crimes of the Heart*; MCC in New York produces Henley's play *Family Week*, directed by Jonathan Demme (an earlier version of the play was previously produced off-Broadway in 2000).

In *Family Week*, Claire checks into a recovery center in the desert, trying to cope with the death of her son a year prior. Her mother, daughter and sister arrive to participate in "family week," causing tragedies of the past to collide with the present in surprising ways.



Matt McGrath, Betsy Brandt and Matt Letscher in *Ridiculous Fraud*.

# The Heart of *Crimes*



Anton Chekhov (center) reading his play *The Seagull* to members of the Moscow Arts Theatre, including theatre director and actor Stanislavsky, who is sitting on Chekhov's right.

Playwright Beth Henley became the first woman to win a Pulitzer for drama in 28 years at the tender age of 29 with her first full-length play. An auspicious beginning to her playwriting career, she was soon inundated with interviews. In one of these, she cited the influence of Tennessee Williams, Shakespeare and Chekhov—whom she mentioned twice.

The parallel between Henley and Chekhov has been made many times in the past thirty years. *Crimes of the Heart* is often compared to Chekhov's *Three Sisters*. The main likeness is obvious—both center on the relationship between three sisters who are laughing amid their struggles.

Lenny, Meg and Babe MaGrath do share certain similarities to Chekhov's sisters. Lenny, the eldest sister in *Crimes of the Heart*, resembles Olga. Both have aged prematurely as they subvert their own hopes for love to serve their family. Middle sister Meg has outsized career goals and a history of running from a good man who loved her, similar to Irina. Babe, like Masha, is trapped in her marriage and seeks comfort elsewhere.

Unlike *Three Sisters*, where the sisters are at home longing to travel elsewhere, in *Crimes of the Heart* the sisters are returning to their childhood home. Chekhov's sisters are nostalgic for beautiful bygone days while Henley's MaGrath sisters must face the tragedies in their past before they can find happiness in their present.

In *Mississippi Writers Talking*, Henley spoke of why Chekhov appeals to her. "He doesn't judge people as much as just shows them in the comic and tragic parts of people. Everything's done with such ease, but it hits so deep." Henley's story has a similar mix of laughter and tears. Though both plots are detailed and precisely structured, *Crimes of the Heart* and *Three Sisters* are truly driven by their compelling characters.

Henley's work is unique in the way she infuses her style with the influence and character of the South. When asked if she was conscious of her portrayal of the South, Henley said that she didn't actively set out to write in the vein of Eudora Welty, William Faulkner or Tennessee Williams, all writers who have been called "Southern Gothic" because of their Southern settings, eccentric characters or twisting plots. Instead, she just wrote about things that were interesting to her. Henley said, "I guess maybe that's just inbred in the South. You hear people tell stories, and somehow they are always more vivid and violent than the stories people tell out in Los Angeles."

## Catching Up with Beth

It has been 30 years since *Crimes of the Heart* was first produced. What do you think of when you look back on it? Has your perspective on the play changed?

Now I see *Crimes* as a play that is very much of its time. Themes dealing with spousal abuse, integration, women's rights and women's rage, the legacy of suicide. When I wrote the play I don't remember thinking any of that. I wanted to write a play about sisters getting back together in a tough time. A play about loneliness and secrets. Maybe I was right the first time.

Many of your earliest plays were set in the South. There was then a very long absence of Southern-set plays in your writing, until *Ridiculous Fraud* here at SCR in 2006. What is the draw of the South, and how has it influenced you? Do you return there very often—both literally and in your writing?

The South is my home. It is where I was born and raised. Powerful impressions were made. It is a source of inspiration. My newest play, *The Jacksonian*, takes place in Jackson, Mississippi, in 1963. This is the first time I've written a play that takes place in my hometown.

At the heart of *Crimes of the Heart* is the relationship between the sisters. When you wrote the play, did you see yourself as one of them in particular? Has that changed from then to now?

I felt connected to all of the sisters. They are full of longing, they all tell lies to themselves, they all have reckless courage.

# Mississippi and Hurricane Camille

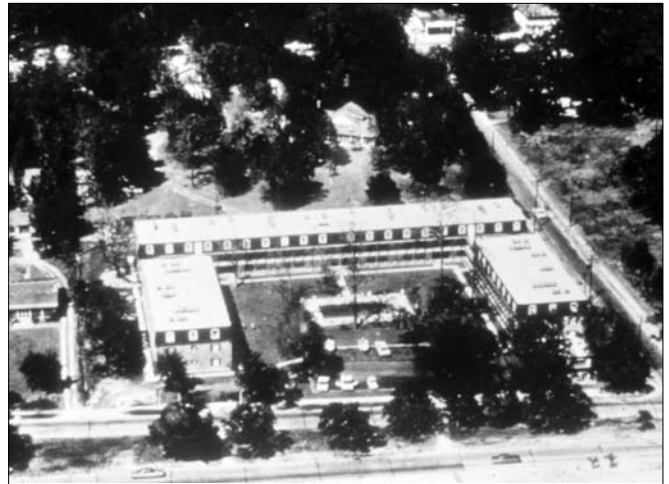
**C***rimes of the Heart* takes place five years after Hurricane Camille, which hit the Mississippi Gulf Coast in August of 1969 and swept northeast to Virginia.

Camille was one of the most intense hurricanes ever to hit the mainland United States, a category 5 (for comparison, Katrina in 2005 was a category 4). In 1969, tracking storms via satellite was still a very new and imperfect technology. Because of the limitations of meteorology at the time, no one perceived Camille as a serious threat to the Gulf Coast of Mississippi until less than 15 hours before the storm hit. Systems for mass evacuation had not yet been developed, so hurricane warnings and calls for evacuation were piecemeal at best, and as many as 25 percent of residents stayed.

At the Richelieu Apartments in Pass Christian near Biloxi, a group of residents decided to ignore evacuation orders and allegedly held a “hurricane party.” The entire building was destroyed in the storm.

The storm was so powerful it flooded the Mississippi river with seawater and reversed its flow for 120 miles of river, and the effects of the backup were documented 295 miles up river. Floodwaters reached record heights of 25-28 feet. Multiple freighters docked in the bay were damaged so severely they were deemed irreparable and had to be cut up for scrap. Whole buildings were destroyed and the wreckage carried away. The entire landscape was changed.

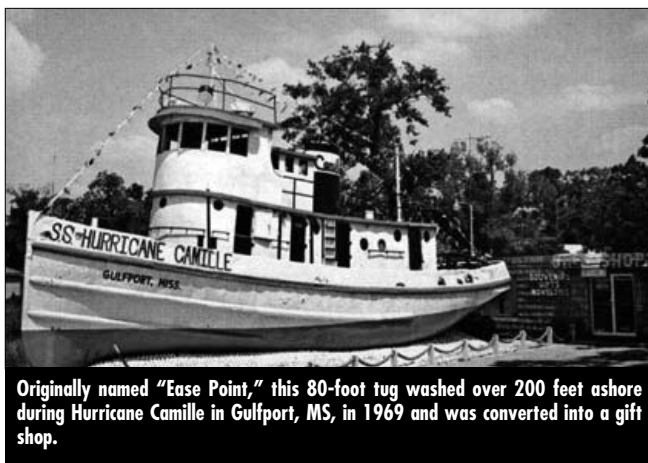
Most of the infrastructure throughout southern



The Richelieu Apartments before Hurricane Camille.



The Richelieu Apartments after Hurricane Camille.



Originally named “Ease Point,” this 80-foot tug washed over 200 feet ashore during Hurricane Camille in Gulfport, MS, in 1969 and was converted into a gift shop.

Mississippi was destroyed, and communications were cut off to much of the coast. (The damage was long lasting, and five years after the hurricane its effects would still be felt by the characters in the play.) Even forty years later, some residents of the Mississippi coast refer to “Before Camille” and “After Camille.”

The spirit of the South was key to their survival and recovery. As with the sisters in *Crimes of the Heart*, amidst the tragedy was plenty of laughter and making the best of an otherwise horrific situation.

# Passport to the South

**B**orn in Jackson, Mississippi, Henley set many of her early plays in the South. The South's cultural attitudes and way of life heavily influenced the young playwright. After seeing the first production of *Crimes of the Heart*, Henley commented, "I was really amazed at how funny it was to people. I just think it's the way your mind works. Coming from the South, people didn't have much patience with you embracing your own pain, groveling in it." In a 1981 interview, Henley said, "Here things are small and Southern and insular, and you get a bird's-eye view of people's emotions...I like to write about the South because you can get away with making things more poetic. The style can just be stronger." In *Crimes of the Heart*, the action is all happening in Hazlehurst, Mississippi, but several other Southern locales are referenced.



**The Mississippi state capitol in Jackson**

**Jackson, Mississippi**—the state capital and Beth Henley's hometown. As a senator from Copiah County, Babe's husband, Zackery, would have to travel here regularly. Henley's newest play, *The Jacksonian*, will be set here.

**Downtown Hazlehurst**



Photo courtesy Sean J. O'Neill



**Nearby Lake Hazle**

**Hazlehurst, Mississippi**—In 1974 it was a small town of about 4,500 people and the county seat of Copiah County, much as it remains today. When railroad engineer George Hazlehurst decided to plot a stop for the Great Northern Railroad in the area, a city quickly grew up around it. Hazlehurst offers great fishing in nearby Lake Hazle and other outdoor sports like hunting and hiking. In 1911, blues guitarist and singer Robert Johnson was born here, and his birthday is celebrated annually with a blues festival.



### National Historical Landmark, Elvis Presley's Graceland Mansion

**Memphis, Tennessee**—known for its historical roots in music, Memphis gave BB King, Elvis Presley and Johnny Cash their starts. Memphis is about 250 miles north of Hazlehurst. Meg and Babe gossip about Lenny's trip to Memphis in the play.

Tennessee

Memphis

Mississippi

Jackson

Hazlehurst

Brookhaven

Hattiesburg

Biloxi

New Orleans

Louisiana

**Brookhaven, Mississippi:**  
Setting of *The Miss Firecracker Contest*

**Hattiesburg, Mississippi:**  
Setting of *The Debutante Ball*

**New Orleans, Louisiana:**  
Setting of *Ridiculous Fraud*



### Biloxi lighthouse

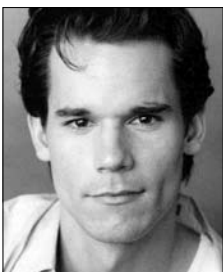
**Biloxi, Mississippi**—a city of about 48,000 people in 1970. Biloxi is known for its great fishing and the famous Biloxi lighthouse (featured on a U.S. stamp in 2009). This is where Meg and Doc were during Hurricane Camille.

# Artist Biographies



**TESSA AUBERJONIS\***  
*Chick Boyle*

appeared at South Coast Repertory previously in *A Wrinkle in Time*, *Lobby Hero*, *Hold Please* and *Everett Beekin*. She has appeared Off-Broadway in *Trainspotting*, *Uncommon Women and Others*, *How to Build a Better Tulip*, *Killers and Other Family* and *The Vortex*. Regionally she has worked at The Shakespeare Theatre Company in Washington D.C., Yale Repertory Theatre, The Wilma Theatre, Westport Country Playhouse, The Empty Space Theatre and Utah Shakesperean Festival. Ms. Auberjonois' film and television roles include the upcoming *Touchback*, *Birth*, *I'm Not Rappaport*, *Stay*, "Numb3rs," "ER," "Boston Legal," "Law & Order: SVU," "Jonny Zero" and "Law & Order." Her voice can be heard in many national commercials and several video games. She is a graduate of the London Academy of Music and Dramatic Arts and the Yale School of Drama. She wishes to thank her husband, Adrian, for all the babysitting.



**NATHAN BAESEL\***  
*Doc Porter*

appeared at SCR in *A Christmas Carol*, *Princess Marjorie*, *On the Mountain* and *The Last Night of Ballyhoo*. He starred in the critically-acclaimed film *Behind the Mask: The Rise Of Leslie Vernon*, and played Lewis Sirk in ABC's "Invasion." Mr. Baesel guest-starred on such programs as "CSI: Miami," "CSI," "Journeyman," "Numb3rs," "Women's Murder Club" and "Without A Trace." A graduate of The Juilliard School, he has his BA in Theatre from UCLA and began his college career at Fullerton College.



**JENNIFER LYON\***  
*Meg Magrath*

returns to SCR after appearing as Brooke Ashton in *Noises Off* (OC Weekly Actress of the Year 2009) and Billie Dawn in *Born Yesterday* (Ovation Award nomination). Ms. Lyon has appeared on Broadway in Tom Stoppard's trilogy, *Coast of Utopia*, which garnered a record-breaking 11 Tony Awards, as well as playing plumb roles in great theatres all over the country including ACT Theatre in Seattle, Alabama Shakespeare Festival in Montgomery and The Wilma Theater in Philadelphia. She can now be seen in a series of Aflac commercials with that incorrigible duck. Much love to Actors' Equity, SCR cast and crew, Warner, and the triple L's.



**KASEY MAHAFFY\***  
*Barnette Lloyd*

appeared at SCR previously in *You, Nero, An Italian Straw Hat: A Vaudeville* and *Taking Steps*. Theatre credits include *You, Nero* at Berkeley Repertory; *Out Late* at The Macha Theatre in Los Angeles; *The Violet Hour* at Ensemble Theatre Company; *Metamorphoses* at Pioneer Theatre Company; *Little Women* at Kansas City Repertory; *The Miracle Worker* and *Assassins* at Berkshire Theatre Festival; *Tartuffe* and *Much Ado About Nothing* at Sonnet Repertory Theatre in New York City; *The Merchant of Venice* at Portland Center Stage; *Life is a Dream* at Oregon Shakespeare Festival; *The Laramie Project*, *The Last Night of Ballyhoo*, *The Winter's Tale* and *The Servant of Two Masters* at Pacific Conservatory of the Performing Arts; *Snow White & the Several Dweebs* and *Something's Afoot* at Oregon Cabaret Theatre; and *Kiss Me Kate*, *Evita*, *South Pacific* and *My Fair Lady* at Rogue Music Theatre. Film and television credits

include *Ocean's Thirteen*, NBC'S new sitcom pilot "Nathan vs. Nurture," "Castle," "Bones," "ER," "Medium," "Girlfriends," "Veronica Mars," "Crossing Jordan," "Joey" and the new series in development "Is This Thing On?"



**KATE RYLIE\***  
*Babe Botrelle*

is pleased to return to SCR after appearing in the world premiere of John Kolvenbach's *Goldfish* and the Theatre for Young Audiences production of *The BFG* (*Big Friendly Giant*). Additional theatre credits include *Equivocation* by Bill Cain at Geffen Playhouse, *The Catskill Sonata* (dir. Paul Mazursky), *Taking Steps* (dir. Allan Miller) at Odyssey Theatre Ensemble and *A Midsummer Night's Dream* (dir. Nicolas Martin) at Williamstown Theatre Festival. She is a graduate of Connecticut College and has studied acting at the British American Drama Academy in London and at The Antaeus Company. Ms. Rylie is a proud member of Actor's Equity.



**BLAIR SAMs\***  
*Lenny Magrath*

appeared at SCR previously as Lala Levy in *The Last Night of Ballyhoo*. Theatre credits include the Broadway production of Neil Simon's *The Dinner Party*; *Mezzulab 1946*, *Hanging Fire* and *The Gulf of Westchester* all at Florida Stage; *Blithe Spirit* at Indiana Repertory Theatre; *Noises Off* at Paper Mill Playhouse; *The Last Night of Ballyhoo* at Intiman Theatre; *The Steward of Christendom* at Huntington Theatre

Company; *Candida* and *The Adventures of Amy Bock* at Yale Repertory Theatre; and *Alice in Bed* at the American Repertory Theater. Television credits include "Ed," "Law & Order: SVU," "Deadline" and "The Guardian." Film credits include *Let Others Suffer*. Ms. Sams is a graduate of the University of Texas at Austin and American Repertory Theater's Institute for Advanced Theatre Training at Harvard University.

#### PLAYWRIGHT, DIRECTOR AND DESIGNERS

**BETH HENLEY** (*Playwright*) was awarded the Pulitzer Prize in Drama and the New York Drama Critics Circle Award for Best American Play for *Crimes of the Heart*. Smith and Kraus published a two-volume collection of 12 of her plays including *The Miss Firecracker Contest*, *The Wake of Jamey Foster*, *The Debutante Ball*, *The Lucky Spot*, *Abundance*, *Signature*, *Control Freaks* and *Impossible Marriage*. Ms. Henley wrote the screenplay for the film version of *Crimes of the Heart*, for which she was nominated for an Academy Award. She also wrote the screenplays for *The Miss Firecracker Contest*, *Nobody's Fool*, *Trying Times* and *True Stories*. Ms. Henley is the Presidential Professor of Theatre Arts at LMU/LA.

**WARNER SHOOK** (*Director*) previously directed the SCR productions of *The Importance of Being Earnest*, *Born Yesterday* (with Jennifer Lyon), *The Last Night of Ballyhoo* (with Blair Sams and Nathan Baesel), *The Circle*, *You Can't Take It With You*, *Frankie and Johnny in the Clair de Lune* and *Beyond Therapy*. For seven years he was Artistic Director of Intiman Theatre, where he directed *Angels in America*, *The Little Foxes*, *Three Tall Women*, *Who's Afraid of Virginia Woolf?*, *Private Lives*, *Love! Valour! Compassion!*, *The Royal Family*, and many others. He also directed Intiman's world premiere of *The*

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Griffin McElroy and Kristen Bush. Photo by Henry J. Piccolo

*Kentucky Cycle*, plus the subsequent productions at the Mark Taper Forum, the Kennedy Center and on Broadway, where it won the Pulitzer Prize and was nominated for the Tony Award. In Los Angeles, he was privileged to direct Angela Lansbury and Dana Ivey in a benefit performance of Peter Shaffer's *Lettice and Lovage* and recently he staged the world premiere of Gore Vidal's *On the March to the Sea* with Chris Noth, Michael Learned, Charles Durning and Richard Easton at Duke University. He was reunited with Ms. Lansbury on Broadway for the benefit performance of *This Is On Me – An Evening of Dorothy Parker* at the Schoenfeld Theatre. He also staged Edward Albee's *The Goat or Who is Sylvia?* at the Mark Taper Forum. Other regional credits include the Long Wharf Theatre (world premiere of *The Mandrake Root*, written by and starring Lynn Redgrave), The Old Globe, Hartford Stage, Oregon Shakespeare Festival, Pasadena Playhouse, Berkeley Repertory Theatre, American Conservatory Theater, Seattle Repertory Theatre (*Doubt* starring Kandis Chappell) and more recently ACT Theatre in Seattle, where his production of Clare Boothe Luce's *The Women* broke the 40-year box office record for the theatre. Last summer, his production of Neil Simon's *The Prisoner of Second Avenue*, with Stephen DeRosa and Veanne Cox, was the runaway hit of the season at the Berkshire Theatre Festival in Stockbridge, MA. Mr. Shook now divides his time between homes in New York City and Upstate New York with his partner, Frank Swim, and their Jack Russell, Lizzie.

**THOMAS BUDERWITZ** (*Scenic Design*) previously designed *Putting It Together*, *Collected Stories*, *The Heiress*, *Doubt, a parable*, *Pig Farm*, *Bach at Leipzig*, *Proof*, *A Delicate Balance*, *A Christmas Carol* (past 8 seasons), *But Not for Me* and the 2007, 2008 and 2009 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, El Portal Theater, Theatre @ Boston Court, A Noise Within, Antaeus Company, Deaf West Theatre, Riverside Theater (FL), PCPA Theaterfest, San Diego Repertory, Portland Repertory, The Colony Theatre, International City Theatre, Civic Light Opera of South Bay, Court Theatre, Coast Playhouse, Inter-Act Theatre Company, Pacific Resident Theatre, West Coast Ensemble, La Mirada Theatre, Odyssey Theatre Ensemble, Havok Theatre, Falcon Theatre, Apollo Theater (Chicago), Queens Playhouse and the Helen Hayes Center in New York. Mr. Buderwitz has received three Los Angeles Stage Alliance Ovation Awards (12 nominations) and three Los Angeles Drama Critics Circle Awards, 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](http://www.tombuderwitz.com).

**ANGELA BALOGH CALIN** (*Costume Design*) designed *The Happy Ones* earlier this season and last season's *Noises Off*, *Dead Man's Cell Phone* and *Tales of a Fourth Grade Nothing*. Additional SCR credits include *Taking Steps*, *Culture Clash in AmericCa*, *Doubt, a parable*, *The BFG* (*Big Friendly Giant*), *Nothing Sacred*, *A View from the Bridge*, *The Real Thing*, *The Studio*, *Princess Marjorie* and *Mr. Marmalade*; set and costume design for *Dumb Show*, *The Retreat from Moscow*, *Terra Nova*, *The Carpetbagger's Children*, *Making It* and *The Lonesome West*; set design for *Play Strindberg*; and sets and costumes for SCR's Educational Touring Productions from 1998 to 2008. She is a resident designer at A Noise Within, where her costume designs include *Waiting for Godot*, *Another Part of the Forest* (Los Angeles Drama Critics Circle Award and Garland Award), *Little Foxes* (Garland



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Award), *The Threepenny Opera* (Drama-Logue Award) and *Twelfth Night* (Drama-Logue Award). Ms. Calin has designed more than 50 productions for local theatres and in her native Romania. Some of those productions are *Absurd Person Singular* and *The Miracle Worker* at Denver Center Theatre, *The Constant Wife* at Pasadena Playhouse, *The Ice-Breaker* at Laguna Playhouse, *The Cherry Orchard* at Georgia Shakespeare, *A Midsummer Night's Dream* at The Hollywood Bowl, *Christmas on Mars* and *The Winter's Tale* at The Old Globe, *The Last of Mr. Lincoln* at El Portal Theatre, *Diablogues* at Tiffany Theatre, *Bloody Poetry* (Drama-Logue Award) for Theatre 40 and *Ancestral Voices* for the Falcon Theatre. She has worked extensively in film and television in the U.S. and Romania, having 16 design credits with I.R.S. Media, Cannon Films, PBS, Full Moon Entertainment and Romanian Films. She graduated with an MFA in set and costume design from the Academy of Arts in Bucharest.

**PETER MARADUDIN** (*Lighting Design*) is pleased to return to SCR, where he has designed more than 40 productions, including *Fences*, *You, Nero*, *A Feminine Ending*, *Ridiculous Fraud*, *The Real Thing*, *The Studio*, *A Naked Girl on the Appian Way*, *Princess Marjorie*, *Safe in Hell*, *The Piano Lesson*, *Hurrah at Last*, *Great Day in the Morning* and *Prelude to a Kiss*. On Broadway he designed the lighting for *Ma Rainey's Black Bottom* and the Pulitzer Prize-winning *The Kentucky Cycle*; and Off-Broadway *Hurrah at Last*, *Ballad of Yachiyo* and *Bouncers*. Mr. Maradudin has designed more than 300 regional theatre productions for such companies as The Kennedy Center, Guthrie Theater, American Conservatory Theater, Berkeley Repertory Theatre, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, The Old Globe, Huntington Theatre Company, Actors Theatre of Louisville, Steppenwolf and the Oregon Shakespeare Festival. He is Studio Director of the

**JEAN AND TIM WEISS** (*Honorary Producers*) are among SCR's most dedicated and generous supporters. The couple has underwritten a play every season since 2000 when Tim joined the Board of Trustees. From world premieres such as *The Education of Randy Newman* and Horton Foote's *Getting Frankie Married – and Afterward*, to modern classics like *The Real Thing* by Tom Stoppard and *Doubt* by John Patrick Shanley, their support has been unwavering and eclectic. They were major donors to the Next Stage and Legacy campaigns, as well as major Gala underwriters. During Tim's nine years on the Board he served two terms as Board President and today chairs SCR's Legacy Campaign. In recognition of his extraordinary leadership and service, he was elected to the Honorary Board in 2009. Jean chaired the hugely successful 2008 Gala, "A Midsummer Night's Dream ... Celebrating 45 years of South Coast Repertory."

new StudioK1, a lighting design consultancy for architecture: [www.studiok1.com](http://www.studiok1.com).

**JIM RAGLAND** (*Composer/Sound Design*) did the same on SCR's recent production of *Fences*, and on *Born Yesterday* in 2005. He spent many years in Seattle, where he worked on hundreds of shows and received Theater Puget Sound's 2005 Gregory Falls Award for Outstanding Contribution to The Theater. He designed the sound and scored and performed the music for the *The Kentucky Cycle* on Broadway. Other credits include *Fences* in a Hartford/Dallas/Portland production, *Angels in America*, *The Kentucky Cycle*, *Hamlet*, *Ghosts*, *Betrayed*, *Molly Sweeny*, *The Royal Family* and *Faith Healer* at Intiman Theatre; *Seven Guitars*, *Julius Caesar*, *Beauty Queen of Leenane* and *The*



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*Cider House Rules* at Seattle Repertory; *Alice in Wonderland* at Seattle Children's Theatre; *Our Country's Good* and *Fuddy Mears* at ACT Theatre; *Marisol* at The Group; *In Perpetuity Throughout The Universe* and *The Rocky Horror Show* at The Empty Space Theatre; *Djinn* and *Sub Rosa* with House of Dames; *The Tooth of Crime* and *The Unseen Hand* at New City Theater, where he was a founding company member. Other credits around the country include Hartford Stage's *Electra*, *Reckless* at Berkeley Repertory and *Jitney* at Houston's Alley Theatre. Mr. Ragland performs as a multi-instrumentalist with a number of Los Angeles musical club acts, including Dustbowl Revival, and records with songwriters and on scoring projects.

**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 42 shows, including seven seasons of *La Posada Mágica* and two years at the helm of *A Christmas Carol*. 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 *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.

**CHRISSY CHURCH\*** (*Assistant Stage Manager*) is in the midst of an adventurous ninth season at SCR and has most recently stage managed the world premiere of Julia Cho's *The Language Archive*. Previous SCR credits include *Fences*, *A Christmas Carol*, *Saturn Returns*, *Putting It Together*, last season's *Collected Stories*, *Our Mother's Brief Affair*, *Noises Off* and *The Heiress*; the world premieres of *Mr. Marmalade*, *Getting Frankie Married* — and *Afterwards*, *Making It*

and *Nostalgia*; productions of *Taking Steps*, *What They Have*, *Charlotte's Web*, *Doubt*, *a parable*, *My Wandering Boy*, *The Real Thing*, *Hitchcock Blonde*, *Born Yesterday*, *Pinocchio*, *The Little Prince*, *Intimate Exchanges*, *La Posada Mágica*, *Anna in the Tropics*, *Proof* and the Pacific Playwrights Festival workshop of *Tough Titty*.

**DAVID EMMES** (*Producing Artistic Director*) is co-founder of SCR. In May 2008, he and Martin Benson received the Margo Jones Award for their lifetime commitment to theatre excellence and to fostering the art and craft of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, as well as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University, and his PhD in theatre and film from USC.

**MARTIN BENSON** (*Artistic Director*), co-founder of SCR, has directed nearly one-fourth of the plays produced here. In May 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and to fostering the art and craft of American playwriting. He has distinguished himself in the staging of contemporary work, including William Nicholson's *The Retreat from Moscow*, the world premiere of Horton Foote's *Getting Frankie Married — and Afterwards* and the critically acclaimed California premiere of Nicholson's *Shadowlands*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award-winners *Major Barbara*, *Misalliance* and *Heartbreak House*. Among 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 *Ah, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *A View from the Bridge*. Mr. Benson has received the LADCC Distinguished Achievement in Directing awards an unparalleled seven times for the three Shaw productions, John Millington Synge's *Playboy of the Western World*, Arthur Miller's *The Crucible*, Sally Nemeth's *Holy Days* and *Wit*. He also directed the film version of *Holy Days* using the original SCR cast. Along with Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Mr. Benson received his BA in Theatre from San Francisco State University.

**PAULA TOMEI** (*Managing Director*) is responsible for the overall administration of South Coast Repertory and has been Managing Director since 1994. A member of the SCR staff since 1979, she has served in a number of administrative capacities, including Subscriptions Manager, Business Manager and General Manager. She served on the board of Theatre Communications Group (TCG), the national service organization for theatre, from 1998- 2006, and was its President for four years. She has also served as Treasurer of TCG, Vice President of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for

industry-wide union agreements. In addition, she represents SCR at national conferences of TCG and LORT, is a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council, and site visitor for the NEA; served on the Advisory Committee for the Arts Administration Certificate Program at UC Irvine; and has been a guest lecturer in the graduate school of business at Stanford and UC Irvine. She is on the board of Arts Orange County, the county wide arts council, and the board of the Nicholas Endowment. Ms. Tomei graduated from UC Irvine with a degree in Economics and pursued an additional course of study in theatre and dance. She also teaches a graduate class in nonprofit management at UC Irvine.

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



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 Stage Directors and Choreographers Society, a national theatrical labor union.

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