



42nd Season • 406th Production
JULIANNE ARGYROS STAGE / MARCH 12 - APRIL 2, 2006

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents the West Coast premiere of

MAN FROM NEBRASKA

BY Tracy Letts

Christopher Barreca
SCENIC DESIGN

Nephelie Andonyadis
COSTUME DESIGN

Lonnie Rafael Alcaraz
LIGHTING DESIGN

Drew Dalzell
SOUND DESIGN

Craig J. George
ASSISTANT DIRECTOR

Jeff Gifford
PRODUCTION MANAGER

Randall K. Lum*
STAGE MANAGER

DIRECTED BY
William Friedkin

Sue and Ralph Stern
HONORARY PRODUCERS

*Man from Nebraska was presented as a world premiere at Steppenwolf Theatre Company, Chicago;
Martha Lavey, Artistic Director; David Hawkanson, Executive Director.*
Man from Nebraska by Tracy Letts is presented by arrangement with Dramatists Play Service, Inc., in New York.

THE CAST

(in order of appearance)

Ken Carpenter	<i>Brian Kerwin*</i>
Nancy Carpenter	<i>Kathy Baker*</i>
Reverend Todd	<i>Ben Livingston*</i>
Cammie Carpenter	<i>Jane A. Johnston*</i>
Ashley Kohl	<i>Susannah Schulman*</i>
Pat Monday	<i>Laura Niemi*</i>
Tamyra	<i>Susan Dalian*</i>
Harry Brown	<i>Julian Stone*</i>
Bud Todd	<i>Hal Landon Jr.*</i>

SETTING

The outskirts of Lincoln, Nebraska, and London, England. The present.

LENGTH

Approximately two hours and 15 minutes, including one 15-minute intermission.

PRODUCTION STAFF

Casting	<i>Joanne DeNaut</i>
Production Assistant	<i>Jennifer Ellen Butler</i>
Stage Management Intern	<i>Jon Winans</i>
Assistant to the Scenic Designer	<i>David Offner</i>
Assistant to the Lighting Designer	<i>Elisha Griego</i>
Deck Crew	<i>Julie Farris, Geno Franco,</i> <i>Courtney Sprague, Andrew Strain, Bobby Weeks</i>
Costume Design Assistant	<i>Merilee Ford</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.

American Airlines
Official Airline

Snapshots from Nebraska

BY JOHN GLORE

Suburban Street Sounds

The first scene of Tracy Letts' *Man from Nebraska*, in its entirety, reads as follows:

*Suburban street sounds, hum of a car engine.
A luxury sedan.
Ken Carpenter drives.
Nancy, his wife, looks out the window.
Ken drives.
They sit in the car.
Ken drives.*

Nancy: They're finally going to tear down that ugly house.

Ken: Mm.

*They sit in the car.
Ken drives.
Church bells.*

It is a scene most notable for the silence of its two characters; and the five scenes that follow are all similarly reticent and brief. They serve as prologue to the moment when Ken Carpenter's life undergoes a sudden and momentous change. Thereafter, the play's scenes lengthen as Ken begins to contemplate a life that he had previously left unexamined.

Church Bells

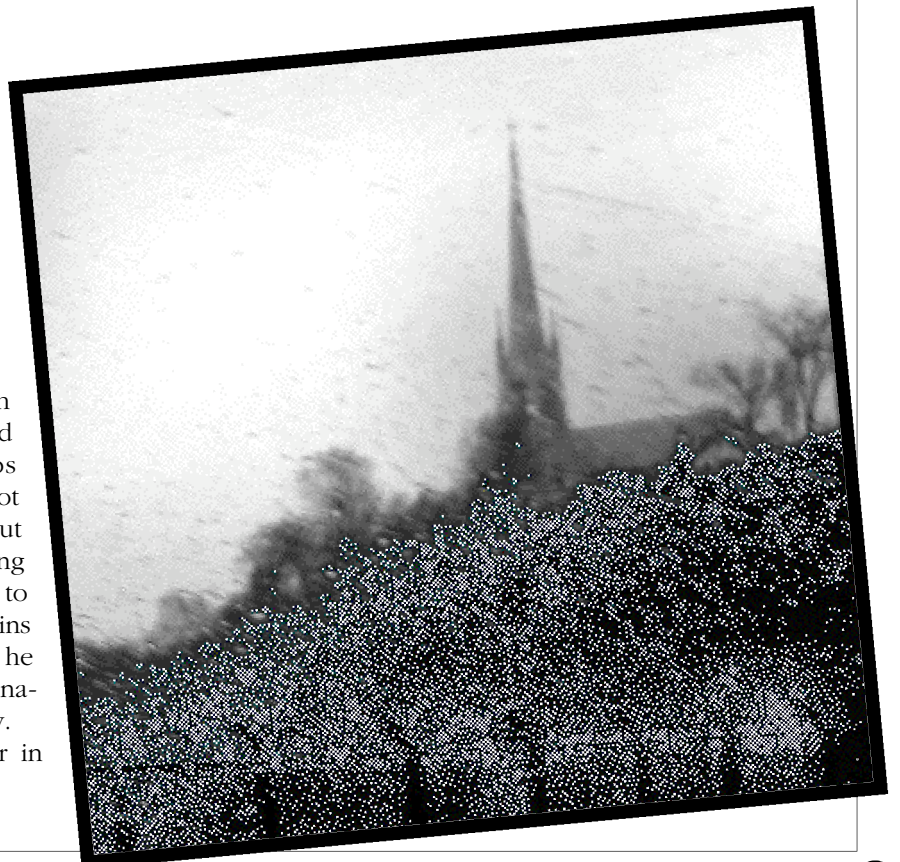
"The unexamined life is not worth living," said Socrates. The philosopher had posed a hypothetical question—"Perhaps someone might say, 'Socrates, can you not go away from us and live quietly, without talking?'"—and then answered it by insisting that to behave in such a way would be to thwart the will of his god. His god ordains that, to live fully, meaningfully, virtuously, he must commit himself to a continuous examination of his own life, and the life of humanity.

Ironically, God is very much a factor in

Ken Carpenter's own unexamined life—the church bells at the end of scene one give us our first clue of that. Later we learn that he has been a conscientious Baptist all his life; he goes to services every Sunday—in fact that's where he's headed on this Sunday—but that in itself is part of his problem: his attention to God and religion is such a matter of routine that it too has become an unexamined feature in his unexamined life. When his wake-up call comes in scene seven, it introduces an existential Doubt that calls everything, including God, into question. But who delivered the call? Where did it come from? What suddenly inspires Ken to examine his life and discover in it so many questions and so few answers?

Ken Drives

The epigraph to *Man from Nebraska* comes from the Bible: "Canst thou by searching find out God?" These words from the book of Job (he of the proverbial patience) suggest that the play will take the form of a quest. The etymological relationship of the words "quest" and "question" is so



obvious we tend not to notice it, but both come from the Latin word meaning to seek.

Ken Carpenter's quest and his questions begin with a sense of sudden emptiness, and a need somehow to fill a void he'd simply never noticed before. It takes him on a literal journey, far from home; and on a figurative one, also far from home's comforts. He can't even put a name to what he seeks. He just knows that he won't find it amidst the numbing familiarity of his unexamined life.



His Wife Looks Out the Window

But Ken has a wife. And she is so deeply embedded in the routines of his life, which is her life, too, that he can't change one without affecting the other.

She isn't looking at him in this first scene. She looks out the window of their luxury sedan. She doesn't talk to him, except to comment on something she sees out there. The disconnect between them is palpable. But they share the ride, and have done so for a long time.

What is she looking at outside the car window?

They're Finally Going to Tear Down That Ugly House

There's something brutal about tearing down a house. It may be old and dilapidated now, but at one time it was new, and through its lifetime it served as home to someone, a family, perhaps many families.



Why not simply repaint it, add a deck, a bay window, a breakfast nook? Let it still be a place to come home to.

But there's only so much a new coat of paint can do to a house that has been left too long uncared for. When a house rots from within, sometimes the only thing for it is to tear it down and start over.

Mm.

But then what?

From Page to Stage with Tracy Letts

As SCR began rehearsals for Tracy Letts' *Man from Nebraska* the playwright was otherwise engaged: he could be found onstage at Chicago's Steppenwolf theatre performing in the world premiere of Richard Greenberg's *The Well-Appointed Room*. Greenberg is of course a fixture at SCR, where eight of his plays have premiered, and has more recently become a favorite at Steppenwolf, where Letts has also appeared in productions of Greenberg's *Three Days of Rain* and *The Dazzle*. In those roles and a half-dozen others Letts has earned acclaim as a member of Steppenwolf's acting ensemble; but he has proven himself an equally potent threat as a playwright for Steppenwolf, where all three of his plays have debuted and a fourth will premiere next season. In the following interview by Ted Thompson, reprinted from *American Theatre* magazine (September 2004), Letts discusses *Man from Nebraska* in the context of his other work, and talks about jumping the fence between acting and writing.

Ted Thompson: *Man from Nebraska* is very different in tone and subject matter from your two previous plays, *Killer Joe* and *Bug*. Was this intentional?

Tracy Letts: I suppose there are pretty big differences between *Man from Nebraska* and those other two shows. For me, though, they're fairly cosmetic differences. *Man from Nebraska* has more sweep; it's more opened up; there are a lot of scenes; it's not contained in the same boiler-room atmosphere as the other two plays.

But the plays all share something thematically. I'm not aware of the similarities while I'm writing, but they're all about characters who are searching, and searching in a kind of vacuum. In the case of *Man from Nebraska*, the main character is a bit more mainstream than the other two plays, and that was intentional. I wanted to write a play that spoke to the audience in the theatre—one that was a little

more difficult for them to distance themselves from and say, "Well that's not me." As I look around me at Steppenwolf, I see middle- to upper-middle-class patrons watching the show. It was a conscious effort to speak to a greater number of them.

***Man from Nebraska* is about a man who's questioning his faith. Did you grow up in the Baptist church?**

I'm from a small town in Oklahoma, right smack dab in the middle of the Bible Belt. I grew up around Baptists, and when I did attend church, I attended a



Tracy Letts

Baptist church. So I wasn't writing about a totally alien landscape.

Was *Man from Nebraska* born from an experience?

I was in London and I saw an older man, obviously from the American Midwest, wearing a sweater that was a little too bright, walking into this fish-and-chips shop, and something about it sparked my imagination. Around the same time, I was driving from California back to Chicago, and I stopped in a

cafeteria in Lincoln, Nebraska, where I saw a couple sitting at a table, not speaking. We've all seen this before: a married couple sitting at a table, and they don't exchange words. It got the wheels spinning. I thought, "Does everybody have a point at which they have to look in the mirror and ask themselves some of the bigger questions? Is it possible to go through life without ever doing that?" Typically I think about a play for a long time before I sit

the show. So sound is just another arrow in the quiver, and if you do it right it can be very effective.

The play was first produced at Steppenwolf, where you're also an ensemble member. How was it going from actor to playwright within the same company?

I switched hats fairly easily, because I know what's expected of me. I don't act in plays that I write, and I don't write plays for me to act in. I intentionally keep things very separate. I don't think I'd be as good at either one if I tried to do both at the same time. It's just easier for me to divide my brain in that way. Even though I learned the craft of acting first, writing is something I've always done. I don't know why. And the longer I work at Steppenwolf, and the better I get to know all the members of the ensemble, the easier it is to work on a play I have written. People there have become pretty well-versed in the kinds of questions that need to be asked when putting up a new play. It's great. I hope to do it again.

Steppenwolf's has been the first and only production so far. Can we expect to see *Man from Nebraska* playing in New York soon?



Kate Arrington and Tracy Letts in the 2006 Steppenwolf production of *The Well-Appointed Room*, by Richard Greenberg. Photo by Michael Brosilow.

down to put it on paper. The writing process itself is actually very fast for me, but I think about the play beforehand for years and years.

Speaking of that couple in Lincoln—something that's very apparent in *Man from Nebraska* is the use of silence. It even comes across on the page. Do you hear your plays before you picture them?

I think so. I'm very conscious of the soundscape of the play. In theatre, we don't get the benefit of cuts or close-ups like in the movies, so we have to use everything that we have at our disposal. Sound's a big part of it, and a big part of sound is silence. For *Man from Nebraska*, it's hard to get a sense of the weight of those first six scenes until you see them on stage. And because they take 15 or 20 minutes to perform, it establishes much of the relationship between Ken and Nancy. After he leaves, we don't see the two of them together until the very end of

Well, I don't live in New York and I don't pretend to understand the way the theatre works there. It seems to be dominated by economics in a way that Chicago is not. When we originally produced *Killer Joe* in Chicago, our total budget for the show was \$1,000. There's just no way to do that in New York. That's why you so rarely see original straight plays on Broadway. Because, I mean, who can blame them? With the money that's required, it's hard to take a chance. I understand that *Killer Joe* and *Bug* are pretty strong cups of coffee and they may scare off a lot of people who are in the business of raising money for a play. It took *Killer Joe* eight years to get to New York from the time of the first production, and it took *Bug* eight years to get to New York. So it would seem you'll see *Man from Nebraska* in New York around 2011.

This article is reprinted by permission from the September 2004 issue of AMERICAN THEATRE magazine, published by Theatre Communications Group.

Quests for Meaning

Western drama has seen many plays that follow their protagonists on some kind of quest. Here is a sampling, including several that have found their way onto SCR's stages. Although the plays cover a wide spectrum of styles and genres, they do have certain themes and story elements in common.

Everyman (Anonymous)

One of the earliest surviving English-language plays (late fifteenth-century) is an allegorical morality play in which a complacent fellow named Everyman is summoned by Death to journey to the throne of God, where he will be expected to account for the life he has led. Everyman seeks companions and advisors for his journey, only to discover that such friends as Fellowship, Goods, Beauty, Strength and Discretion will not go with him all the way to journey's end. Only a character named Good-Deeds (or Virtue), whom he has previously neglected, will accompany him to his destination and help him argue his case before God so as to save him from perdition. Everyman thus learns that what matters in the end is not what we have received during life's journey, only what we have given.

Candide (Voltaire by way of Leonard Bernstein)

The musical theatre adaptation closely follows the plot of Voltaire's 18th-century novella as it chronicles the journey of a wide-eyed naïf through a world that conspires to destroy his innocence. Taught by the geriatric philosopher Pangloss that everything is for the best in this best of all possible worlds, Candide finds that truism continually challenged by his own life experiences once he is cast out of the safe confines of the castle that has been home to him and his ingenuous beloved, Cunegonde. Although his quest is indirect and lacks a specific goal, it finally amounts to a search for home (meaning all that was safe, orderly and pure) and a pursuit of some evidence that will allow him to hold onto Pangloss's optimistic philosophy. After many episodes of violence and upheaval, Candide finally reunites with his beloved Cunegonde, both of them older, disillusioned but wiser, and content to cultivate their garden in their own small corner of a hostile world.



Jeffrey Alan Chandler, Joan McMurtrey, (seated) Richard Doyle and Steve Beazley (standing) in SCR's 1985 production of Craig Lucas' *Reckless*.

Peer Gynt (Henrik Ibsen)

Based on a popular Norwegian folk tale, Ibsen's epic drama relates the life-long journey of Peer, who travels the world (and the underworld) to make his mark and find himself. Without a clear goal in mind, the decidedly unheroic braggart tends to go where the wind blows him, and proves ever changeable in the face of a succession of challenging circumstances. Through it all, his one true love, Solveig, waits in vain for him to come home. Finally, as an old man who has made and lost fortunes and tried on a host of roles and poses in his attempt to define himself, he comes face to face with a figure called the Button Molder, who finds Peer's life and his character wanting and threatens to melt him down for scrap. Only the love of Solveig saves Peer from this fate, and his quest ends when he finds his way back to her and discovers a sense of himself in her love for him.

To Damascus (August Strindberg)

An autobiographical dream play in which Strindberg dramatizes his own quest for God, *To Damascus* takes its title from the journey of the Biblical Saul, during which he experienced the mystical visitation that led him to become Paul. Strindberg's protagonist, called the "Stranger" or "The Unknown One," is a man on a journey to discover his fate. Choosing to leave his wife and children, he undertakes a restless, arduous pilgrimage during which he experiences a series of trials in his search for what he calls the

“light.” After wrestling with problems of God, death, and eternity, he finally approaches the border beyond which eternity stretches in solemn peace, symbolized by a mountain whose peaks reach high above the clouds.

Edmond (David Mamet)

In response to a teasing oracle from a cryptic fortune teller, a white-collar New Yorker named Edmond Burke decides to leave his wife and his comfortable life and embark on an odyssey through the city's seedy underbelly. He visits bars, a bordello, and a peep show in a hapless quest for self-discovery and redemption, but is beaten bloody for his troubles. Increasingly rudderless, he buys a knife from a pawnshop and eventually uses it to kill a woman with whom he has had a brief liaison. Later, when he hears a man at a mission preach that all souls can be redeemed through faith, Edmond wants to confess to the preacher, but he is arrested before he can do so. In prison he is brutalized by his cellmate, but as the play ends the two men seem to find common ground as they consider the uncertainty of life and the role of destiny in human affairs. The play ends as Edmond kisses his cellmate goodnight.

Reckless (Craig Lucas - SCR 1985)

Like *Candide*, this dark comedy takes the form of an inadvertent quest, as it follows the adventures of Rachel, who must flee the safety of hearth and home (abandoning her own son) when her husband takes out a contract on her life. She meets a succession of damaged people who steadily erode her faith that “everything happens for a reason,” and she seeks out a series of therapists of every stripe, in her effort to figure out who she is and why bad things keep happening to her. Her life follows a funny-horrible downward spiral until she ends up catatonic in a home for lost women where she begins her personal recovery in the hands of a healing woman therapist. In the end Rachel chooses to become a therapist herself in snowy Alaska where, in the play's final scene, her grown son appears in her office. Not recognizing his mother, he asks her to help him, and in this way Rachel accidentally finds her way back to something resembling home and self-fulfillment.

Sight Unseen (Donald Margulies - SCR 1991)

Covering less geographical territory than typical quest plays, *Sight Unseen* amounts to a quest backward through time for its protagonist's lost soul. Jonathan Waxman is one of the most successful

artists in America, but he feels that he has lost touch with his inspiration. When a showing of his work takes him to England, he looks up his old flame, Patricia, who served as the muse for his earliest, truest work, but who now lives in a loveless marriage with a hapless Englishman. The play moves backward through Jonathan's relationship with Patricia and ends finally with their first meeting, when she served as a model for him in an art class. It becomes clear that his search for his lost muse has truly been a search for self, for what he believes in, which made his early artwork a true reflection of his soul and which has been lost under the pressures of fame and success.

The Further Adventures of Hedda Gabler (Jeff Whitty - SCR 2006)



Kimberly Scott, Susannah Schulman and Kate A. Mulligan in the 2006 world premiere of *The Further Adventures of Hedda Gabler* by Jeff Whitty.

Hedda Gabler, a creation of the playwright Henrik Ibsen, awakes to find herself trapped in a limbo world peopled by famous fictional characters. She is doomed to perpetually relive her own dramatized life (and self-inflicted death) with no hope of change or happiness—until she decides to flee the “Cul-de-Sac of Tragic Women” and seek some means of changing her character and her fate. Her journey leads her finally into the Furnace, the source of all creativity, where a confrontation with Ibsen himself yields a new ending for her personal drama. But she soon finds that the world has no interest in a happy Hedda, and the only way to prolong her time in our collective imagination is to embrace her original fate and be who she was meant to be.



KATHY BAKER
Nancy Carpenter



SUSAN DALIAN
Tamyra



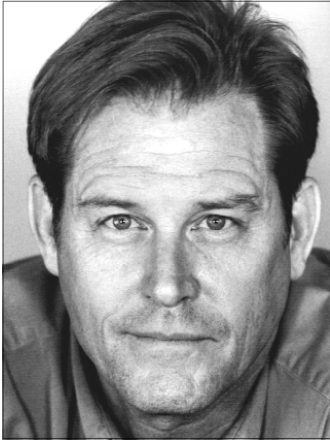
JANE A. JOHNSTON
Cammie Carpenter

Artist Biographies

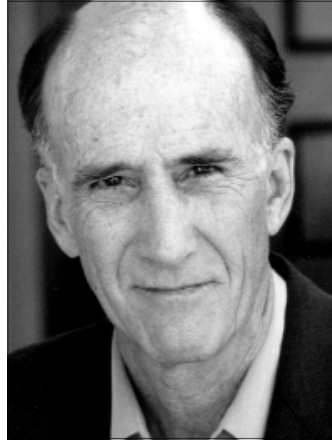
***KATHY BAKER** (*Nancy Carpenter*) is making her SCR debut. She has won three Emmy Awards, a Golden Globe Award and the Screen Actor's Guild Award for her work on the television series "Picket Fences." Baker most recently received a 2003 Emmy nomination for Outstanding Supporting Actress in the TNT feature *Door To Door*, which garnered multiple Emmys and an AFI Creative Ensemble Award. She was also nominated for back-to-back Emmys for guest performances on "Touched by an Angel" and "Boston Public." Having recently wrapped on the remake of *All the King's Men*, Baker can be seen in Rodrigo Garcia's *Nine Lives*, which has been nominated for three Independent Spirit Awards. Other feature credits include the criti-

cally-acclaimed *Cold Mountain*, *13 Going on 30*, *Fathers and Sons*, *Assassination Tango*, *The Glass House*, the Academy Award-winning *The Cider House Rules* (Screen Actor's Guild Nomination for Outstanding Performance by a Cast in a Theatrical Motion Picture), *Inventing the Abbotts*, *To Gillian on Her 37th Birthday*, *Mad Dog and Glory*, *Jennifer Eight*, *Article 99*, *Edward Scissorhands*, *Street Smart* (National Society of Film Critics Best Supporting Actress Award), *Clean and Sober*, *Jacknife*, *Dad*, *Mister Frost*, *A Little Inside* and *The Right Stuff*, in which Baker made her film debut. Baker's television credits include the television series "Boston Public," "Medium" and "Nip/Tuck," and the television movies *Ten Tiny Love Stories*, *Things You Can Tell*

Just by Looking at Her, *Ratz*, *Lush Life*, *Not in This Town*, *A Season for Miracles*, *The Image* and *Picking Up and Dropping Off*, directed by her husband Steven Robman. A veteran of the stage, she originated the role of 'May' in Sam Shepard's *Fool for Love* at the Magic Theatre in San Francisco and, at the playwright's request, took the part to New York along with co-star Ed Harris. This move resulted in the Theatre World Award and the Obie Award for Baker. Other stage productions include *Aunt Dan and Lemon* (first American production, The Public Theater), *Desire Under the Elms* (Roundabout Theatre), and, in San Francisco, *Uncle Vanya*, *The Seagull*, *The Man Who Killed the Buddha*, *Curse of the Starving Class* and *Seduced*. Ms. Baker resides in



BRIAN KERWIN
Ken Carpenter



HAL LANDON JR.
Bud Todd



BEN LIVINGSTON
Reverend Todd

Los Angeles with her husband and two sons.

***SUSAN DALIAN** (*Tamyra*) returns to SCR after appearing in *Lovers and Executioners*, *BAFO* and *Crumbs from the Table of Joy* (NAACP Los Angeles Theater Award Nominee). Other theatre credits include Portia in *The Merchant of Venice* with Los Angeles Women's Shakespeare Company, *Mephisto*, *The Guys* (touring production), *XXX Love Act*, *Dreamplay*, *Private Battle* and *Medea/Macbeth/Cinderella* (LA Weekly and Garland Awards) at The Actors' Gang; *The Echo One Acts* with The Echo Theater Company; *Bitter Women* at the Cast Theatre; *Immortality* at Los Angeles Theater Center; *The Importance of Being Earnest* at the 24th Street Theatre; Juliet in *Romeo and Juliet* at Grove Theater Center; Titania in *A Midsummer Night's Dream* at San Francisco Shakespeare Festival; *On the Razzle* at Indiana Repertory Theatre; *The Rape of Tamar* and Anne Page in *The Merry Wives of Windsor* at Shakespeare Santa Cruz; *Volpone* at Berkeley Repertory; and Ophelia in *Hamlet*, Celia in *As You*

Like It, Lady Macduff in *Macbeth* and Silvia in *The Two Gentlemen of Verona* at California Shakespeare Festival. Film credits include *Room 6*, *Undisputed*, *The Brothers* and Disney's *The Kid*. Television credits include roles on "Love, Inc.," "Courting Alex," "All of Us," "The Bernie Mac Show," "The Parkers," "The Hughleys," "The Practice," "Felicity," "The Pretender" and "Party of Five." Ms. Dalian has a BFA from Boston University and is a proud graduate of The Baltimore School for the Arts.

***JANE A. JOHNSTON** (*Cammie*) is making her seventh appearance at SCR, starting with *The School for Scandal*, followed by *You Can't Take it With You*, *Happy End*, *Great Day in the Morning*, *Sunday in the Park with George* and *Later Life*, in which she had five roles (also at Missouri Repertory Theatre). On Broadway she appeared in *Happy Hunting* (starring Ethel Merman), the national tour of *Chapter Two* (starring Jerry Orbach), and was a replacement for Teri Ralston in *Company* (also national tour). Off-Broadway ap-

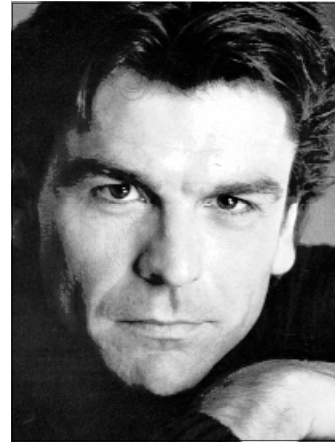
pearances include *The Cradle Will Rock* and *Wonderful Town* (with Nancy Walker) at the New York City Center, *The Billy Barnes Revue*, *Greenwich Village USA* and *The Boys from Syracuse*. She has appeared at La Mirada Playhouse in *The Foreigner*, *Les Liaisons Dangereuses* and *Jake's Women*. Other regional credits include *The Pajama Game* and *Carousel* with John Raitt, nine productions of *The Most Happy Fella*, *Prisoner of Second Avenue* with Sid Caesar and co-starring Van Johnson, *Bitter Sweet* with Shirley Jones in Long Beach (Drama-Logue Award), *Kismet* at Wolf Trap, *Oklahoma!*, *Brigadoon*, *Pal Joey*, *Promises Promises*, *The Unsinkable Molly Brown*, *Funny Girl*, *You Know I Can't Hear You When the Water's Running*, *Mame* in Lake Tahoe with Juliet Prouse, *Bus Stop*, *Tunnel of Love*, *Little Mary Sunshine*, *The Boy Friend*, *I Ought to Be in Pictures* and *Cabaret* in Las Vegas. Television credits include "Jag," "State of Grace" and two appearances on "Seinfeld." Ms. Johnston won the 1998 Backstage Bistro Award in New York City for Best Female Vocalist, as well



LAURA NIEMI
Pat Monday



SUSANNAH SCHULMAN
Ashley Kohl



JULIAN STONE
Harry Brown

as being voted one of the Ten Best Cabaret Acts by *Theatre* magazine for 1998-1999.

***BRIAN KERWIN** (*Ken Carpenter*) is making his SCR debut. His most recent stage appearance was on Broadway last spring in Elaine May's latest comedy *After the Night and the Music*. Other New York credits include *Little Foxes* at Lincoln Center and both *Glimmer*, *Glimmer and Shine* and *Emily* for the Manhattan Theatre Club. Southern California theatre credits at the Mark Taper Forum are Edward Albee's *The Goat, or Who Is Sylvia?* and Paula Vogel's *How I Learned to Drive*. Mr. Kerwin was also in *Who's Afraid of Virginia Woolf?* with Glenda Jackson, John Lithgow and Cynthia Nixon, directed by Mr. Albee at the Los Angeles Music Center. He has also often worked at The Old Globe in San Diego, particularly in plays by Stephen Metcalfe and directed by Jack O'Brien. Mr. Kerwin has worked on a number of films, the most notable of which are *Torch Song Trilogy* (also in the play), *Murphy's Romance* and *Jack* with Robin Williams. His television work in-

cludes the highly acclaimed Showtime series "Beggars and Choosers." He also had recurring roles on "Nip/Tuck," "The West Wing," "Strong Medicine" and "Roseanne." He has guest starred on many shows including various forms of "Law and Order" and most recently "Medium," "Close to Home" and "Grey's Anatomy." Mr. Kerwin lives with his wife Jeanne and three children in New York City.

***HAL LANDON JR.** (*Bud Todd*) is an SCR Founding Artist who recently appeared in *Born Yesterday*, *The Caucasian Chalk Circle*, *A View from the Bridge*, *Habeas Corpus*, *Cyrano de Bergerac*, *Safe in Hell*, *Antigone*, *The Drawer Boy* (LADCC Award nomination), *Two Gentlemen of Verona*, *Major Barbara*, *Getting Frankie Married—and Afterwards*, *The School for Wives*, *Much Ado about Nothing*, *Entertaining Mr. Sloane*, *The Hollow Lands*, *True West*, *Play Strindberg*, *Tartuffe* and *Ah, Wilderness!* Other credits include *Arcadia*, *Our Town*, *Sidney Bechet Killed a Man*, *BAFO*, *Six Degrees of Separation*, *An Ideal Husband*, *A Mess of Plays* by

Chris Durang, *The Things You Don't Know*, *Faith Healer*, *Ghost in the Machine*, *Green Icebergs*, *Morning's at Seven*, *Dancing at Lughnasa*, *The Miser*, *Our Country's Good* and *Waiting for Godot*. He created the role of Ebenezer Scrooge in SCR's *A Christmas Carol*, and has performed it in all 26 annual productions. He appeared in *Leander Stillwell* at the Mark Taper Forum and in *Henry V* at The Old Globe in San Diego. Other resident theatre roles include Salieri in *Amadeus*, Malvolio in *Twelfth Night* and Gordon Miller in *Room Service*. Among his film credits are *Trespass*, *Pacific Heights*, *Almost an Angel*, *Bill and Ted's Excellent Adventure* and *Playing by Heart*.

***BEN LIVINGSTON** (*Reverend Todd*) has appeared at SCR in *Arcadia*, *A Christmas Carol*, *New England*, *Hay Fever*, *Our Country's Good* and *The Man Who Came to Dinner*. Other theatre credits include *Dr. Faustus*, *Love's Labours Lost*, *Macbeth*, *A Winter's Tale* and *Ghosts* at the Utah Shakespeare Festival; *The Homecoming* at A Noise Within; *Noises Off* at Pasadena Playhouse; *Love's*

Labours Lost and *The Merry Wives of Windsor* at The Old Globe; *Measure for Measure* and *A Midsummer Night's Dream* (both directed by Sir Peter Hall) at the Ahmanson; *Gross Indecency* at the Mark Taper Forum; *The Two Gentlemen of Verona* and *Dracula* at Arizona Theatre Company and *Julius Caesar*, *Henry VI* and *The Merchant of Venice* at the Oregon Shakespeare Festival. Mr. Livingston's film credits include *Unrest*, *Bruce Almighty*, *Dead Man's Curve*, *The First Vampire*, *Dracula: Dead and Loving It*, *Demolition Day* and *George Lucas in Love*. He has appeared on television in "Without a Trace," "Jake in Progress," "JAG," "Charlie Lawrence," "Malcolm in the Middle," "ER," "Ally McBeal," "The Agency," "Star Trek: Voyager," "Encore! Encore!," "Spin City," "Frasier," "Freaks and Geeks" and "7th Heaven."

***LAURA NIEMI** (*Pat Monday*) is making her SCR debut. Recent regional theatre credits include Tracy Letts' *Killer Joe* at Gardner Stages (garnishing four LA Ovation Awards), *Ourselves Alone* at Gardner Stages and with the Elephant Theatre Company and *Loose Ends* at the Odyssey Theatre Ensemble. Recent television credits include "The Sopranos," "All My Children," "Joan of Arcadia" and "Firefly." Ms. Niemi is the Artistic Director of Lost Angels Theatre Company.

***SUSANNAH SCHULMAN** (*Ashley Koh*) appeared at SCR earlier this season as Hedda in *The Further Adventures of Hedda Gabler*; last season as Sarah in *On the Mountain*; and previously as Roxane in *Cyrano de Bergerac*, Milly in *The Dazzle*, Buddug in *Nostalgia*, Bianca in *The Taming of the Shrew*, Elizabeth in *Six Degrees of Separation* and Belle in *A Christ-*

mas Carol. Other appearances include the world premiere of David Edgar's *Continental Divide* at the Oregon Shakespeare Festival and the Barbican Theatre in London; *The House of Blue Leaves* at Berkeley Repertory Theatre; and *Nicholas Nickleby*, *The Importance of Being Earnest*, *The Seagull*, *A Midsummer Night's Dream* and *Romeo & 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; *Picnic* at Marin Theatre Company; and the national tour of Steve Martin's *Picasso at the Lapin Agile*.

***JULIAN STONE** (*Harry Brown*) is making his SCR debut. Theatre credits include *Red Star* and *The Body* (The Matrix Theatre), *Medea* (Fiesta Hall), the National Playwrights Conference at the Eugene O'Neill Theater Center, *Three More Sleepless Nights* (McCadden Theatre), *And a Nightingale Sang* (Indiana Repertory), *Hamlet* (West Coast Ensemble), *Treasure Island* (Cincinnati Playhouse), *Les Liaisons Dangereuses* (Princeton Repertory), *Vampire Lesbians of Sodom* (Provincetown Playhouse), *Dark Shadows* (VIA Theatre), *The Caretaker* (Nuffield Theatre), *Under Milk Wood* (Young Vic Studio), *Skinny Alive* (Edinburgh Fringe Festival) and *My Giddy Aunt* (Wimbledon Theatre). Film and television credits include *Black Dawn*, *When in Rome*, *Legalese*, *The Tourist Trap*, *Bram Stoker's Legend of the Mummy*, *Night Eyes II*, *Loser*, *National Lampoon's Cousin Eddie's Xmas Vacation*, a regular role as

Jerry Jacks on "General Hospital," recurring and guest star roles in "Out of Practice," "Blackbird Hall," "Models Inc.," the miniseries "Danielle Steel's Zoya," "ER," "Baywatch Hawaii," "Diagnosis Murder," "Newsradio," "Mad About You," "Lois and Clark: The New Adventures of Superman," "Babylon 5," "Party Girl," "Poltergeist: The Legacy," "Baywatch," "Picket Fences," "P.S. I Luv U" and a *Columbo* movie of the week.

PLAYWRIGHT, DIRECTOR & DESIGNERS

TRACY LETTS (*Playwright*) became a Steppenwolf ensemble member in 2002 and was recently named an artistic associate. Appearances at Steppenwolf include *The Well-Appointed Room*, *Last of the Boys*, *The Pain and the Itch*, *The Dresser*, *Homebody/Kabul*, *The Dazzle*, *Glengarry Glen Ross* (also Dublin and Toronto) and *Three Days of Rain*. He recently appeared at Atlanta's Alliance Theatre Company in *Who's Afraid of Virginia Woolf?*, directed by Steppenwolf ensemble member Amy Morton. Previous Chicago stage credits include *The Caine Mutiny Court-Martial*, *Conquest of the South Pole*, and *Bouncers*. Directing credits include *Great Men of Science Nos. 21 and 22* for the Lookingglass Theatre and *People Annihilation or My Liver is Senseless* for Trap Door Theatre. He is the author of four plays: *Killer Joe*, *Bug*, *Man From Nebraska* (Pulitzer Prize finalist) and *August: Osage County* (premiering at Steppenwolf in the summer of 2007). Mr. Letts also wrote the screenplay for the feature film *Bug* to be released later this year by Lion's Gate Films, directed by William Friedkin and featuring Ashley Judd and Michael Shannon.

WILLIAM FRIEDKIN (*Director*) may be best known for his film *The Exorcist* (1973), one of the most terrifying films of all time. It received ten Academy Award nominations including Best Director and Best Picture. Prior to that, he directed *The French Connection* (1971), for which he received the Director's Guild of America Award and the Academy Award for Best Director. The film also won for Best Actor, Best Editing, Best Screenplay and Best Picture. Other films include *Sorcerer* (1977), *The Brink's Job* (1979), *Cruising* (1981), *To Live and Die in L.A.* (1985) and *Blue Chips* (1994). In 1997, he directed a Showtime/MGM television remake of *Twelve Angry Men* with Jack Lemmon, George C. Scott, Hume Cronyn and Ossie Davis. The DGA nominated him for Outstanding Directorial Achievement for Best Dramatic Special. It was also nominated for six Emmy Awards. He made his operatic debut in 1998 with a widely acclaimed *Wozzeck* in Florence and his Los Angeles Opera debut in 2002 with *Duke Bluebeard's Castle* and *Gianni Schicchi*. He returned to Los Angeles Opera in 2004 to direct *Ariadne auf Naxos*. Recent films include *Rules of Engagement* (2000) and *The Hunted* starring Tommy Lee Jones and Benicio del Toro (2003). In 2005, he directed the operas *Samson & Delilah* in Israel and *Aida* in Italy and the film *Bug* which will be released in the fall of 2006. In 2006, he will be directing the opera *Salome* in Munich, Germany and *Duke Bluebeard's Castle/Gianni Schicchi* at The Kennedy Center in Washington, D.C.

CHRISTOPHER BARRECA (*Set Design*) has designed over 150 productions including the SCR world

premieres of Lucinda Coxon's *Vesuvius*, Rolin Jones' *The Intelligent Design of Jenny Chow* and Richard Greenberg's *The Violet Hour*, which he also 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; an adaptation of *Macbeth* for one actor, Stephen Dallane, in LA and the Almeida Theatre in London; the new musical *Bernarda Alba* at Lincoln Center Theater and a video installation for a 12-part solo piano work performed and composed by David Rosenboom. Other Broadway credits include the premiere of *Search and Destroy*, first produced at SCR (*Drama-Logue Award*); *Our Country's Good* directed by Mark Lamos; the musical *Marie Christine* 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 INTAR theatre. Opera includes Munchener Biennale Germany and Wole Soyinka's *Scourge of Hyacinths* (premiere, BMW Award nomination). Regional theatre designs include the SCR/Berkeley Repertory Theatre co-production of Culture Clash's *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 always delighted to return to SCR, where she has designed costumes for *Vesuvius*, *Safe in Hell*, *The Dazzle* and *Dimly Perceived Threats to the System*; sets and costumes for *Relatively Speaking*; and the set for *The Summer Moon*. She is looking forward to designing the set and costumes for *The Stinky Cheese Man* later this season. Recent projects at other theatres include *The Intelligent Design of Jenny Chow* at Portland Center Stage and San Jose Repertory; *Lily Plants A Garden* for the Taper's P.L.A.Y. tour; *Boda de Luna Nueva* and *Order My Steps*, both collaborations with Cornerstone Theater Company and members of agricultural communities in California's Central Valley and residents of Watts, respectfully. Her regional design work includes productions at the Guthrie Lab, the 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 is a Professor in the Department of Theatre Arts at the University of Redlands. She is a graduate of Yale University School of Drama and Cornell University School of Architecture, and the recipient of an NEA/TCG design fellowship.

LONNIE RAFAEL ALCARAZ (*Lighting Design*) is an Associate Professor at UC Irvine and a professional Lighting Designer. He has designed at various regional theatre houses, such as SCR, Berke-

ley Repertory, Sierra Repertory, Arena Stage in Washington, DC, Laguna Playhouse, Alabama Shakespeare Festival and Utah Shakespearean Festival. In addition to his twelve seasons with *La Posada Mágica*, shows at SCR include *Bunnicula*, *The Hoboken Chicken Emergency*, *Play Strindberg*, *Dimly Perceived Threats to the System*, *Sidney Bechet Killed a Man* (for which he received a Drama-Logue Award), *BAFO*, *Later Life* and *Three Viewings* and he will be designing *Blue Door* later this season. He designed Culture Clash's *The Birds* at both SCR and Berkeley Repertory, along with their national touring show, *Radio Mambo*, which has been seen in Los Angeles, San Diego, San Francisco, Arizona, New York, Seattle and Washington, DC. Recent design experience includes *I Ask You*, *Farewell to Manzanar* and *Waking Up In Lost Hills* with Cornerstone Theater Company; Utah Shakespearean Festival's 2004 summer and 2003 fall seasons of shows; *My Fair Lady*, *Forever Plaid*, *Mornings at Seven*, *Little Shop of Horrors*, *Comedy of Errors* and *The Importance of Being Earnest*. He also was a designer for Universal Studios, Japan, where he designed the live shows Terminator 2 in 3D, and Monster Make-up, the attractions Jurassic Park the Ride and Snoopy Studios, along with exterior architectural facades throughout the park. He is a member of the United Scenic Artist/IATSE - Local 829.

DREW DALZELL (*Sound Design*) is happy to be back at SCR having previously designed *A Christmas Carol*, *Bunnicula*, *The Hoboken Chicken Emergency*, *Intimate Exchanges* and *Sideways Stories from Wayside School*. His recent design work includes *The Laramie Project* at Laguna Play-

house; Julia Sweeney's *Letting Go of God*, *Fen* (Garland Award), *The Mound Builders*, *The Cosmonaut's Last Message to a Woman* *He Once Loved in the Former Soviet Union* and *As I Lay Dying* (Ovation nomination) at Open Fist; *Songs for a New World* (Ovation nomination) and *Tick, Tick...Boom* at Rubicon Theatre; and *Side Show* (Ovation nomination), *Grand Hotel*, *The Laramie Project*, *Indoor/Outdoor*, *Fuddy Meers*, *Around the World in 80 Days* and *The Grand Tour* with The Colony Theatre. The Strassberg Theatre, The Eclectic Company Theatre, the Sacred Fools Theater, The Evidence Room, and The Echo Theater Company are just a few of the many other theatres where his designs have been heard. His work has also been heard at theme parks owned by Disney, Universal Studios and Paramount. He won the 1998 USITT Clear Com Sound Achievement Award and holds an MFA in Sound Design from CCM at the University of Cincinnati.

CRAIG J. GEORGE (*Assistant Director*) made his first SCR appearance in the Brecht-Weill musical *Happy End* and later appeared in the educational touring show *The Right Self*. Directing credits include *The Taming of the Shrew* (Off-Broadway at The Duke on 42nd Street); *Twelfth Night* and *Much Ado About Nothing* (Hamptons Shakespeare Festival); *Macbeth* (Harold Clurman, NY) and *Into The Woods* (Weathervane Theater). Other theatres Mr. George has worked at include George Street Playhouse, Cleveland Public Theatre, Penguin Repertory and Guild Hall (East Hampton). He has taught at Los Angeles Theater Academy, The Acting Studio and The American Academy of Dramatic Arts in New York. Mr. George received

his MFA in Acting from the University of California, Irvine, where he studied with Robert Cohen and Jerzy Grotowski. He lives in New York City and is the proud father of two boys, Nikolas and Alexander.

***RANDALL K. LUM** (*Stage Manager*), now in his 16th season with SCR, stage managed *Born Yesterday* and *The Further Adventures of Hedda Gabler* this season. Last season he worked on *Brooklyn Boy*, *Habeas Corpus*, *Vesuvius*, *Princess Marjorie* and made his Argyros Stage Managing debut with *On the Mountain*. The previous season he stage managed *Safe in Hell*, *Antigone*, *Terra Nova* and *The Last Night of Ballyho*. During his long association as SCR's resident stage manager, he has worked on more than a dozen world premieres and has been associated with over 75 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 Theater 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.

DAVID EMMES (*Producing Artistic Director*) is co-founder of SCR. He has received numerous awards for productions he has directed during his SCR career, including a Los Angeles Drama Critics Circle Award for the dire-

tion of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, on the Executive Committee of the League of Resident Theatres, and as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University, and his PhD in theatre and film from USC.

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 stag-

ing of contemporary work, including William Nicholson's *The Retreat from Moscow*, Horton Foote's *The Carpetbagger's Children* and the world premiere of *Getting Frankie Married—and Afterwards*, the critically acclaimed California premiere of 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 *Ah, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *A View from the Bridge*. 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 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 Out-

standing 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 is the immediate past President of the Theatre Communications Group (TCG), the national service organization for the professional not-for-profit theater and serves as a member of the Board. 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 and University of California, Irvine. 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.