



43rd Season • 414th Production  
SEGERSTROM STAGE / FEBRUARY 2 - MARCH 11, 2007

# South Coast Repertory

David Emmes  
PRODUCING ARTISTIC DIRECTOR

Martin Benson  
ARTISTIC DIRECTOR

presents

Pedro Calderón de la Barca's

## LIFE IS A DREAM

translated and adapted by Nilo Cruz

original music by Rob Milburn and Michael Bodeen

Walt Spangler  
SCENIC DESIGN

Ilona Somogyi  
COSTUME DESIGN

Scott Zielinski  
LIGHTING DESIGN

Rob Milburn and  
Michael Bodeen  
SOUND DESIGN

Warren Adams  
CHOREOGRAPHY

John Glore  
DRAMATURG

Jeff Gifford  
PRODUCTION MANAGER

Erin Nelson\*  
STAGE MANAGER

DIRECTED BY

Kate Whoriskey

Jean and Tim Weiss  
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This adaptation was commissioned by South Coast Repertory.

## THE CAST

(in order of appearance)

Rosaura, noble lady .....	<i>Lucia Brawley*</i>
Clarín, servant .....	<i>Matt D'Amico*</i>
Segismundo, Prince .....	<i>Daniel Breaker*</i>
Clotaldo, jailer .....	<i>Richard Doyle*</i>
Basilio, King .....	<i>John de Lancie*</i>
Astolfo, Duke .....	<i>Jason Manuel Olazábal*</i>
Estrella, Princess .....	<i>Jennifer Chu*</i>
Revolutionary Leader/Lead Servant .....	<i>Luis Vega*</i>
Ensemble .....	<i>Michael Irish, Ary Katz, Ceilidh Lamont, Lovelie Liquigan, Tara Louise, Andrew Scott, Luis Vega*</i>

## LENGTH

*Approximately two hours, including one 15-minute intermission.*

## PRODUCTION STAFF

Assistant Stage Manager .....	<i>Nina K. Evans*</i>
Casting .....	<i>Joanne DeNaut</i>
Assistant to the Director .....	<i>Benjamin Pohlmeier</i>
Production Assistant .....	<i>Jennifer Ellen Butler</i>
Fight Consultant .....	<i>Martin Noyes</i>
Stage Management Intern .....	<i>Jason Landers</i>
Music Chart Preparation .....	<i>Gregory Nicolet</i>
Deck Crew .....	<i>Brian Coil, Emily Kettler, Andrew Strain</i>
Additional Costume Staff .....	<i>Valerie Bart, Bronwen Burton Swantje Tuobino, Bich Vu, Katie Wilson</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.



*Media Partner*



# A Superpower in Decline

When Calderón was born in 1600, Spain was the most powerful country in the world, but the seeds had already been planted of a decline that would take it, by the time of his death in 1681, to the humiliating status of a second-tier power. The story of Spain's rise and fall is the sobering tale of a country that collapsed under the burden of its own achievements.... I will begin with three salient general features of early modern Spanish society: religious intensity, inequality before the law, and a deep sense of national pride that suffered serious blows throughout the seventeenth century....

"In most people's minds, the year 1492 is associated with Columbus's maiden voyage to the Indies. Although Columbus... died insisting he had reached India, it soon became apparent that he had come upon two great continents previously unknown to Europeans. Spain's primary claim to those continents and to whatever riches and natural resources they contained catapulted it almost immediately from its traditional, Mediterranean sphere of influence onto the center stage of European politics, forever changing the course of its history.... Columbus's voyage, together with other momentous events of 1492 and several that soon followed, cemented in Spaniards' identity a proud nationalism bound

to a profound sense of manifest destiny. By the seventeenth century, however, national pride was coming under increasing strain. An ominous portent was the catastrophic defeat of the Invincible Armada by the English Navy in 1588. More important, the shiploads of gold and silver that flooded into the country from the New World, much to the envy of Spain's European enemies.... were not nearly enough to finance the staggering military expenditures of the Spanish crown against those same European enemies on the continent....

"By Calderón's time, Spanish literature had assumed a set of characteristics that later critics, borrowing from art history, termed Baroque. Formally speaking, the Spanish Baroque in all literary genres employed elaborate or highly

stylized syntax... and a heavy dependence on greatly exaggerated metaphors and wordplay.... Thematically, Baroque writers came to terms with their disappointment over Spain's political decline by emphasizing the deception and uncertainty of earthly existence, harking back to the biblical view of life as a walk through 'the valley of the shadow of death'; such a life was a mere illusion that could be shattered only through the liberating embrace of death. To emphasize the illusory nature of this existence, the Spanish Baroque relied on three central metaphors: life as art, life as theatre, and, most important for Calderón, life as a dream."

— Michael Kidd,  
Hispanic Studies,  
Macalester College



# The Light of Reason

## Critics Comment on 'Life is a Dream'

*Life Is a Dream* is not so much the story of a prince who recovers his throne as of a man who discovers both himself and the true nature of life, who emerged from the darkness of ignorance and animal-passion into the light of reason and understanding. In doing so, moreover, he embodies one of the play's central themes that man's will is free and that his destiny lies ultimately in his own hands, not in the hands of others or the caprices of fate. And he learns too, in the process of discovering and mastering himself, that those things in life which are the objects of men's desire — power, wealth, pleasure — are fleeting and insubstantial in comparison to the permanence of spiritual values.

— Gwynne Edwards

**T**he ambiguous creature wearing animal pelts and lying chained in the tower is the prince of mankind. This is how Segismundo begins. Thereafter we are obliged to judge the moral and psychological distance he traverses in the course of the play in order to become consciously human. He must go from the lowest form of human life, the equivalent of the cave man, to the highest — the human being who learns to be civilized by responding to everything around him while doubting it all and believing in nothing.... Oth-

ers may say life is a dream; Segismundo must find out whether this is true or not by living his own life.

— Edwin Honig

*Life Is a Dream* is Calderón's best known play, and also the most universally celebrated in the history of the Spanish theatre. Its main theme, the transience of human life, ancient as man himself, is still proverbial in the schoolchildren's round which ends, "Life is but a dream." Fascinated scholars have traced the theme to earliest Oriental philosophy and religion, to the Taoist ethic and Buddhist thought, to appropriate passages in Job, Isaiah, and Ecclesiastes, to Heraclitus, Plato, and Roman Stoicism, and finally to Christian ethics and apologetics — the tradition closest to Calderón's thinking as a deeply religious seventeenth-century man in a militant Catholic country whose empire had begun to dissolve.

— Edwin Honig

**L**ove, dishonor, vengeance. Kingship, loyalty, rebellion. Knowledge, control, choice. Dreams, illusion, reality. These are the themes that haunt *Life Is a Dream* and make it the peer of such plays as *Oedipus* and *Hamlet*.

— Michael Kidd

**T**he detestable play *Life is a Dream*, so unjustly esteemed by some, is written in such a bombastic style that from its first line it turned my stomach. The subject and plan are the most improbable absurdity that can be imagined. There are no characters, no cus-

toms, no passions or tragic dignity, no comic charm. The doctrine of fate which it represents is that of Moslems and a few gentiles. In short this detestable play is a monstrosity.

— Cándido María Trigueros (1788)

**W**hat is the role of the stars in this picture? Far from being an arcane theological matter, the thrust of this question is one that, in slightly different terms, continues to spark fierce debate today and whose definitive answer continues to elude us — at least as of yet. Simply put, the issue is this: to what extent is human choice mediated — by genetics, by environmental factors, or, yes, even by the stars (the widespread existence of astrology columns in the twenty-first century necessitates inclusion of the latter term)? In short, to what extent is free will free?

— Michael Kidd

**A**s seen at work in Spanish drama, the honor code represents certain prepossessions and obligations. First, there is pride in one's class, family, good name, blood, or heritage. Secondly there is the safeguarding against sexual assault of female members of the family — wife, sister, and daughter. There is the articulation and defense of the principle of the freedom of individual conscience. Then there is the obligation to redress an offense of insult, usually involving a woman, by secretly murdering the wrongdoer and dispatching the implicated woman to a convent for the rest of her life or killing her on the spot. Finally

there is the need to be vindicated for such actions by the highest prevailing authority, usually the paternalistic king.

— Edwin Honig

When we have a dream, we just accept it at the time. Amazing things happen, and we just let ourselves be amazed. It's only afterwards that, if we choose, we can think about what happened in our dream and sometimes find ways of relating it to what is happening in our lives.

It is the same with this play: the weirdest things happen. There's a father so afraid of the power of his son that he locks him up in a tower the minute he is born. There's a man who falls asleep in a prison and wakes up in a palace. He doesn't know whether he's awake or still dreaming and throws someone out of a window to try to find out. There's a woman who's so angry with her lover for cheating on her that she dresses as a man and rides [from one country to another] just to try to get even with him....

And all these extraordinary events add up to something that's funny, exciting, moving and strange... and when we think about them afterwards maybe we'll find that they have something to say about the way parents treat their children, or the way men and women relate together, or the extent to which we are really able to control the events of our lives....

Basilio is a king who tries to foretell and influence events. As I write, presidents and prime ministers gather for yet another world summit: with their bodyguards and their limousines they present an imposing spectacle. But the spectacle of power is an illusion, a dream.

— John Clifford

## Top Scientist Asks: Is Life All Just A Dream?

Professor Sir Martin Rees is to suggest that "life, the universe and everything" may be no more than a giant computer simulation with humans reduced to bits of software.

Rees, Royal Society professor of astronomy at Cambridge University, will say that it is now possible to conceive of computers so powerful that they could build an entire virtual universe....

In a television documentary, "What We Still Don't Know," to be screened on Channel 4 next month, [Rees] will say: "Over a few decades, computers have evolved from being able to simulate only very simple patterns to being able to create virtual worlds with a lot of detail.

"If that trend were to continue, then we can imagine computers which will be able to simulate worlds perhaps even as complicated as the one we think we're living in.

"This raises the philosophical question: could we ourselves be in such a simulation and could what we think is the universe be some sort of vault of heaven rather than the real thing. In a sense we could be

ourselves the creations within this simulation."

The idea that life, the universe and everything in it could be an illusion dates back more than 2,000 years. Chuang Tzu, the Chinese philosopher, who died in 295BC, wondered whether his entire life might be no more than a dream.

René Descartes, the 17th century French philosopher, raised similar questions. But he famously came down in favour of existence, saying: "I think, therefore I am."

The idea was resurrected last century, notably by Bertrand Russell, who suggested that humans could simply be "brains in a jar" being stimulated by chemicals or electrical currents — an idea that was quickly taken up and developed by science fiction writers such as Isaac Asimov.

However, some academics pour cold water on the notion of a machine-created universe. Seth Lloyd, professor of quantum mechanical engineering at the Massachusetts Institute of Technology, said such a computer would have to be unimaginably large...

Excerpted from an article by Jonathan Leake, *The Sunday Times of London*, November 14, 2004



# Verities and Realities

*H*ow can you prove whether at this moment we are sleeping, and all our thoughts are a dream; or whether we are awake, and talking to one another in the waking state?

— Plato

Your vision will become clear only when you look into your heart. Who looks outside, dreams. Who looks inside, awakens.

— Carl Jung

Obviously one must hold oneself responsible for the evil impulses of one's dreams. In what other way can one deal with them? Unless the content of the dream rightly understood is inspired by alien spirits, it is part of my own being.

— Sigmund Freud

Listen to the Exhortation of the Dawn!

Look to this Day!

For it is Life, the very Life of Life.

In its brief course lie all the Verities and Realities of your Existence.

The Bliss of Growth,  
The Glory of Action,  
The Splendor of Beauty;  
For Yesterday is but a Dream,  
And Tomorrow is only a Vision;  
But Today well lived makes  
Every Yesterday a Dream of Happiness,

And every Tomorrow a Vision of Hope.

Look well therefore to this Day!

Such is the Salutation of the Dawn!

— Kalidasa

Judge of your natural character by what you do in your dreams.

— Ralph Waldo Emerson

Yet it is in our idleness, in our dreams, that the submerged truth sometimes comes to the top.

— Virginia Woolf

I've dreamt in my life dreams that have stayed with me ever after, and changed my ideas: they've gone through and through me, like wine through water, and altered the color of my mind.

— Emily Brontë

For once you have tasted flight you will walk the earth with your eyes turned skywards, for there you have been and there you will long to return.

— Leonardo da Vinci

We are not hypocrites in our sleep.

— William Hazlitt

People's dreams are made out of what they do all day. The same way a dog that runs after rabbits will dream of rabbits. It's what you do that makes your soul, not the other way around.

— Barbara Kingsolver

Those who have compared our life to a dream were perhaps more right than they thought. When we dream, our soul lives, acts, exercises all her faculties, neither more nor less than when she is awake ...

Sleeping we are awake, and waking asleep ... Since our reason and our soul accept the fancies and opinions which arise in it while sleeping, and authorize the actions of our dreams with the same approbation as they do those of the day, why do we not consider the possibility that our thinking, our acting, may be another sort of dreaming, and our waking another kind of sleep?

— Michel de Montaigne,  
*Essays*, 1580

What if nothing exists and we're all in somebody's dream? Or what's worse, what if only that fat guy in the third row exists?

— Woody Allen



Ah, love, let us be true  
 To one another! For the world,  
     which seems  
 To lie before us like a land of  
     dreams,  
 So various, so beautiful, so new,  
 Hath really neither joy, nor love,  
     nor light,  
 Nor certitude, nor peace, nor help  
     for pain;  
 And we are here as on a darkling  
     plain  
 Swept with confused alarms of  
     struggle and flight,  
 Where ignorant armies clash by  
     night.

— Mathew Arnold,  
*Dover Beach*

The world, indeed, is like a  
 dream and the treasures of  
 the world are an alluring  
 mirage! Like the apparent  
 distances in a picture,  
 things have no reality in  
 themselves, but they are  
 like heat haze.

— Buddha

He was part of my dream,  
 of course — but then I was  
 part of his dream too.

— Lewis Carroll

If a man could pass  
 through Paradise in a  
 dream, and have a flower  
 presented to him as a  
 pledge that his soul had re-  
 ally been there, and if he  
 found that flower in his  
 hand when he awake — Aye,  
 what then?

— Samuel Taylor Coleridge

If an artisan were sure to dream  
 every night for twelve hours' dura-  
 tion that he was a king, I believe  
 he would be almost as happy as a  
 king, who should dream every  
 night for twelve hours on end that  
 he was an artisan.

— Pascal

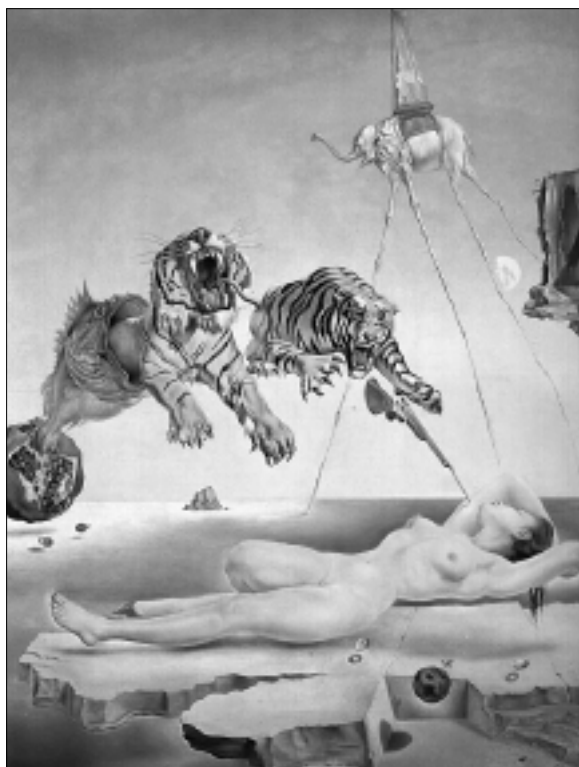
I had a dream that I was awake  
 and I woke up to find myself  
 asleep.

— Stan Laurel

All that we see or seem is but a  
 dream within a dream.

— Edgar Allan Poe

When the reasoning and human  
 and ruling power is asleep; then  
 the wild beast within us, gorged  
 with meat or drink, starts up and  
 having shaken off sleep, goes forth  
 to satisfy his desires... The point  
 which I desire to note is that in all



of us, even in good men, there is a  
 lawless wild-beast nature, which  
 peers out in sleep.

— Plato

Our revels now are ended. These  
     our actors  
 As I foretold you, were all spirits  
     and  
 Are melted into air, into thin air,  
 And, like the baseless fabric of this  
     vision,  
 The cloud-capp'd towers, the gor-

geous palaces,  
 The solemn temples, that great  
     globe itself,  
 Yea, all which it inherit, shall dis-  
     solve  
 And, like this insubstantial pageant  
     faded,  
 Leave not a rack behind. We are  
     such stuff  
 As dreams are made on, and our  
     little life  
 Is rounded with a sleep.

— Shakespeare's *Tempest*

Our life is twofold: Sleep hath its  
 own world,

A boundary between the  
 things misnamed  
 Death and existence: Sleep  
     hath its own world,  
 And a wide realm of wild re-  
     ality.

— Byron

We are placed in this world,  
 as in a great theatre, where  
 the true springs and causes of  
 every event are entirely con-  
 cealed from us; nor have we  
 either sufficient wisdom to  
 foresee, or power to prevent,  
 those ills with which we are  
 continually threatened. We  
 hang in perpetual suspense  
 between life and death,  
 health and sickness, plenty  
 and want, which are distribut-  
 ed amongst the human  
 species by secret and un-  
 known causes, whose opera-  
 tion is oft unexpected, and al-  
 ways unaccountable.

— Hume

Row, row, row your boat,  
 Gently down the stream  
 Merrily, merrily, merrily, merrily  
 Life is but a dream.

— Traditional

**Pictured on previous page, Pablo Picasso's  
*The Dream* (1932). This page, Salvador  
 Dalí's *Dream Caused by the Flight of a Bum-  
 blebee around a Pomegranate a Second Be-  
 fore Awakening* (1944).**

# Translating Calderón

Although *Life Is a Dream* is acknowledged as one of the crowning achievements of the Spanish Golden Age, it isn't often produced in the contemporary American theatre. One reason is the difficulty of finding a translation that remains true to the spirit of the original without unduly taxing the patience of today's theatre-goers.

Conventions of the theatre in Calderón's day (1600-1681) were vastly different from our own. Partly influenced by film and television, we like our dialogue quick-paced, and snappy. Calderón (and presumably his audiences) favored long speeches overflowing with complicated imagery, and seemed to believe that anything worth saying once was worth repeating several times with variations. "Tellingly," writes critic Michael Kidd, "playwrights of Calderón's period were known as poets rather than dramatists; consequently, all poetic figures, including many of the excesses of Baroque poetry, were incorporated into drama ... Furthermore, audiences were accomplished listeners and spoke

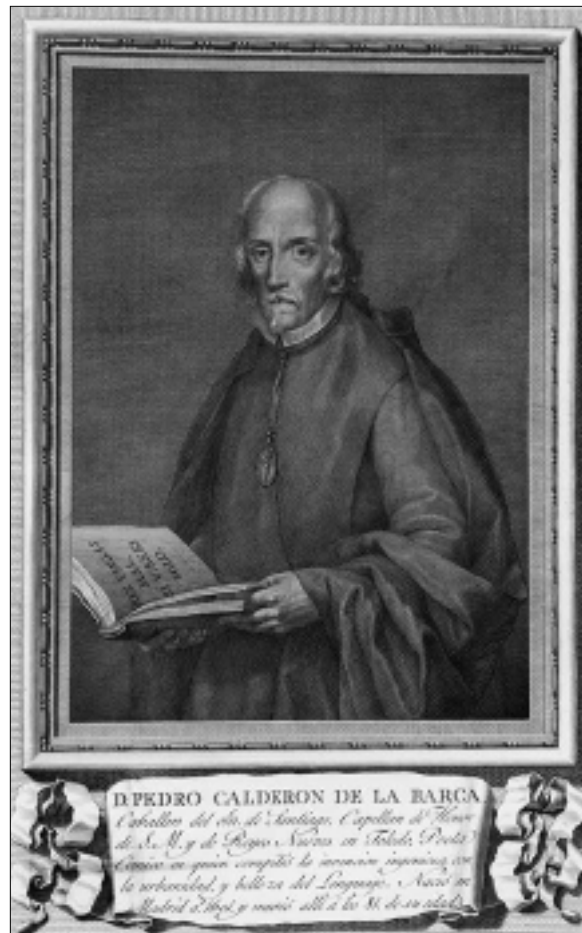
of going to 'hear a play' rather than to see it, demonstrating the great gulf that separates them from present-day patrons of theater."

Here's how one of Rosaura's speeches begins, as rendered in a more-or-less literal translation: "Generous Segismundo, whose heroic majesty rises from a night of shadows into a day of deeds and dawns like the sun which, in the arms of Aurora, returns shining to plants and roses, over mountains and seas. Crowned with flashing rays

of light, it shines forth, bathing the hilltops with brilliance, painting the edges of the foam. So may you, O radiant sun of Poland, dawn on the world as on this unhappy woman, who today throws herself at your feet." Following that opening salvo, Rosaura's speech goes on uninterrupted for a full three-and-a-half densely packed pages.

Fortunately for SCR audiences, Nilo Cruz begins the same speech with much greater economy but still mindful of its poetry: "Noble Prince Segismundo, who emerges from his dark night like the sun, and in the arms of dawn restores light upon hills, trees and roses: May you protect an unhappy woman who kneels before you." His version of the rest of the speech dispatches its purpose with similar concision and eloquence.

Nowadays we like our dramas to begin dramatically — that is to say, without a lot of set-up and with something exciting already in progress (the technical term is *in media res* — "in the middle of things"). Calderón, on the other hand, knew that his audiences expected to be given a long preamble consisting of information about the characters and their past lives prior to the beginning of the conflict. Cruz has set out to handle all necessary exposition as concisely as possible, moving





each scene quickly to the onset of its action.

The art of translation might seem a simple matter of finding word-for-word equivalents between two languages and untangling the occasional idiomatic expression. But a good translation must inevitably become an act of creative adaptation, making comprehensible a story, characters and ideas from one culture for another whose politics, religion and social mores may be radically different. For example, the word “honor” is the same in both Spanish and English; but the concept of honor in Calderón’s Spain was precisely circumscribed and enormously important in a way that most contemporary Americans simply could not appreciate. To translate a cultural precept so that it becomes graspable for audiences of an altogether different culture is part of the translator’s challenge.

Complicating the task faced by a translator of this particular play is the fact that it was originally rendered in a compli-



cated pattern of rhyming verse (see accompanying box). Even if a translator were able to find an English equivalent to that rhyme scheme, it simply wouldn’t have the same effect on our ears — it would inevitably lose its intended musicality. Cruz has chosen to abandon any attempt at rhyme, opting instead for a kind of free verse that has an easy, active flow while retaining imagistic richness. The goal is to make the verse speakable (and actable) by the performers and pleasing to listeners.

The result in this case is a play that has taken the stage for centuries but that SCR theatre-goers will be hearing for the first time on any stage in this particular form — a form that we believe Calderón, were he around today, would have found satisfying.

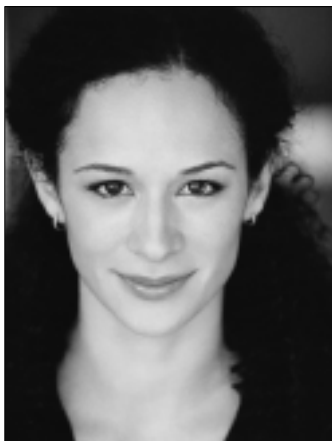
— John Glore

Pictured on previous page, engraving of Pedro Calderón de la Barca by Mariano Brandi (1791). This page, playwright Nilo Cruz.

**I**n *Life Is a Dream* Calderón employs six typical measures: silva, decima, romance, quintilla, redondilla, octava. The silva is made up of rhymed couplets with alternating lines of seven and eleven syllables; the tone is lyric and the measure can be used for dialogue... The decima, as the term implies, is a ten-line stanzaic form in irregularly rhymed patterns; it is reserved for speeches involving complaints or arguments, and is used here only for significant soliloquies by Segismundo. Romance, the commonest measure, used mainly for narration,

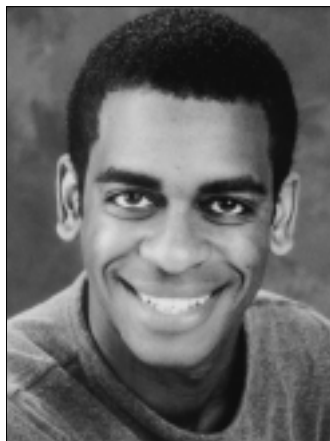
is based on an eight-syllable line with assonantal rhymes of alternating vowels.... The quintilla, like the decima, is framed on set line-units; its five lines are octosyllabic but only two lines may rhyme, and no three consecutively. The measure is used for complementary dialogues. The redondilla is a quatrain form of octosyllabic lines rhyming abba and employed to incorporate fast-moving dramatic action. Octavas are eight-line octosyllabic units, used to mark off portentous events or speeches; the lines rhyme abababcc, like a little sonnet.

— Edwin Honig



**LUCIA BRAWLEY**

*Rosaura*



**DANIEL BREAKER**

*Segismundo*



**JENNIFER CHU**

*Estrella*

# Artist Biographies

**\*LUCIA BRAWLEY** (*Rosaura*) is making her SCR debut. Theatre credits include *Fuente* at Barrington Stage Company, *Private Fittings* at La Jolla Playhouse, *Boise* at Rattlestick Playwrights Theater, *Notebooks of Leonardo da Vinci* at Second Stage Theatre, *Buicks* at The Underwood Theater, *The Winter's Tale* at New York Shakespeare Festival, *The Foundling* at La Mama E.T.C., *And Then went Down the Ships* at Lincoln Center Theater Director's Lab and *The Tempest* at Shakespeare & Co. Film and television credits include *Lora*, *World Trade Center*, *Sweet Home*, *Grand Opening*, "The Bedford Diaries," "The Jury," "Law & Order," "Law & Order: SVU" "Guiding Light" and "Brush up Your Shakespeare."

**\*DANIEL BREAKER** (*Segismundo*) made his SCR debut in *The Cau-*

*casian Chalk Circle* last season. Theatre credits include the Broadway production of *Well; Fabulation* at Playwrights Horizons; *The Comedy of Errors* (Helen Hayes Nomination), *The Tempest* (Helen Hayes Nomination), *A Midsummer Night's Dream*, *Silent Woman* and *The Rivals* at The Shakespeare Theatre; *H.M.S. Pinafore* at Berkshire Theatre Festival; *Black-sheep* at Barrington Stage Company; and *Pericles* at Culture Project. Other productions include *How to Act Around Cops* at the Edinburgh Fringe Festival and SoHo Theatre in London and *Blue Door* and *Passing Strange* at Sundance Theatre Institute. Upcoming productions include *Passing Strange* at The Public Theater and *Oroonoko* at Theatre for a New Audience. On television he appeared in "Law & Order: Criminal Intent." Mr.

Breaker is a graduate of The Juilliard School BFA program.

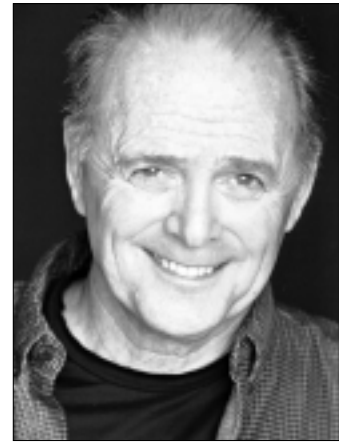
**\*JENNIFER CHU** (*Estrella*) is delighted to return to SCR, where she was most recently seen as Belle in *A Christmas Carol*. Other SCR appearances include the NewSCRipts reading of *Happy Valley* and the TYA production of *The Stinky Cheese Man and Other Fairly Stupid Tales* — adapted by SCR's own John Glore. Other theatre includes *Nuevo California* (world premiere, San Diego Repertory Theatre), *The Triumph of Isabella* (Geffen Playhouse), *Rashomon* (Sierra Repertory Theatre), *Medea* (The Theatre @ Boston Court), *Gretty Good Time* (Falcon Theatre), Model Citizen (National Repertory Theatre), *The Merchant of Venice* (LAWS @ the Ivy Substation), *The Conquest of the South Pole* (Odyssey



**MATT D'AMICO**  
*Clarín*



**JOHN DE LANCIE**  
*Basilio*



**RICHARD DOYLE**  
*Clotaldo*

Theatre) and *A Little Night Music* (Edison Theatre, St. Louis, MO). Film and television include "Heartland," "E-Ring," "Six Feet Under," "The Late, Late Show with Craig Kilborn," *The Astronaut Farmer*, *The Terminal*, *The Shift* (LA Film Festival), *Beyond the Ring*, *The Gene Generation*. Originally from Boston, Ms. Chu received her MFA in acting from UCLA and is currently working on her first full-length play. She would like to thank everyone at SCR for another wonderful artistic opportunity.

**\*MATT D'AMICO** (*Clarín*) is happy to return to SCR after playing The Fat Prince, Yussup and many other characters in *The Caucasian Chalk Circle* last season. Regional credits include *Camille* (Bard Summerscape); *Richard II* (The Shakespeare Theatre of NJ); *As You Like It* (Indiana Repertory Theatre); *Inherit the Wind* and *Death of a Salesman* (Geva Theatre Center); *Dive*, *Thief of Man* and *Zealot* (Guthrie Theater); *Othello*, *Dracula* and *Acorn* (Actors Theatre of Louisville); and *The Tempest*

(Colorado Shakespeare Festival). Other credits include *Fizz* (The Ohio Theatre), *The Duchess of Malfi* and *Hamlet* (Kings County Shakespeare Company), and *Macbeth* and *The Last Days of Don Juan* (as a guest artist at The Juilliard School). He is currently on the artistic board of the multi-disciplinary ensemble \*Some Assembly Required. Television appearances include "Law & Order." Training: The Juilliard School. For Sarah and Addy.

**\*JOHN DE LANCIE** (*Basilio*) appeared at SCR previously in *A Naked Girl on the Appian Way*, *Art*, *Childe Byron*, *Man and Superman* and *Going for Gold*. He has been a member of the American Shakespeare Festival, Seattle Repertory Company and Mark Taper Forum. His film credits include *The Hand that Rocks the Cradle*, *The Fisher King*, *Bad Influence*, *The Onion Field*, *Taking Care of Business*, *Fearless*, *Multiplicity*, *Woman on Top*, *Good Advice*, *Nicholas*, *The Big Time*, *Patient 14*, *Teenius* and the soon to be released *Reign Over Me*

with Adam Sandler. He has appeared in numerous television shows and mini-series including "The West Wing," "Sports Night," "Hill Street Blues," "The Closer," "Star Trek," "Legend," "LA Law," "Picket Fences," "Civil Wars," "The Practice," *The Thornbirds*, *Little Women* and "Touched by an Angel." In the world of music Mr. de Lancie has performed with a number of major orchestras including: Kurt Masur, Sir Colin Davis and the New York Philharmonic; Esa Pekka Salonen and the Los Angeles Philharmonic; Charles Dutoit and the Philadelphia Orchestra and The Montreal Symphony. His repertoire includes *Peer Gynt*, *King David*, *The Bourgeois Gentleman*, *The Lincoln Portrait*, *St. Joan*, *Midsummer Night's Dream*, *Oedipus Rex*, *Young People's Guide to the Orchestra*, *The Soldier's Tale*, *The Nightingale* and, of course, *Peter and the Wolf*. Mr. de Lancie was the host of the L.A. Philharmonic "Symphonies for Youth" for four years. In addition, he's written and directed ten Symphonic Plays: these ninety-minute pro-



**JASON MANUEL OLAZÁBAL**  
*Astolfo*



**LUIS VEGA**  
*Revolutionary Leader/Servant*

grams are fully-staged productions with orchestra; titles include: *Romeo and Juliet*, *Midsummer Night's Dream* (Korn-gold score), *Bourgeois Gentleman* and *The Abduction from the Seraglio*. He was also the writer/director/ host of "First Nights," an adult concert series at Disney Hall with the L.A. Philharmonic which explored the life and music of Stravinsky, Beethoven, Mahler, Schumann and Prokofiev. Mr. de Lancie has performed and directed for L.A. Theatre Works, the producing arm of KCRW-FM and National Public Radio, where the series, "The Plays the Thing," originates. He recently returned from a national tour of the "Scopes Monkey Trial." He was co-owner, with Leonard Nimoy, of Alien Voices; a production company devoted to the dramatization of classic science fiction for both audio and TV. Mr. de Lancie has recently entered the world of opera direction: *La Cenerentola*, *Tosca* with The Atlanta Opera Company with *La Traviata* and *Cold Sassy Tree* coming up. He is a graduate of

The Juilliard School and Kent State University.

**\*RICHARD DOYLE** (*Clotaldo*) is an SCR Founding Artist. He appeared earlier this season as Nikolai in *Nothing Sacred* and in *A Christmas Carol*; last season in *The Adventures of Pør Quinly*, *Born Yesterday* and *The Caucasian Chalk Circle*; and previously in *Habeas Corpus*, as Eddie in *A View from the Bridge*, *Intimate Exchanges*, *The Last Night of Ballyhoo* and the world premieres of *The Beard of Avon*, *On the Jump*, *But Not for Me*, *BAFO*, *The Interrogation of Nathan Hale*, *She Stoops to Folly*, *Wit*, *Hospitality Suite* and *Highest Standard of Living*. Other credits include *Relatively Speaking*, *Proof*, *Major Barbara*, *Much Ado about Nothing*, *A Delicate Balance*, *Of Mice and Men*, *Ah, Wilderness!* and *Intimate Exchanges*, for which he earned a Los Angeles Drama Critics Circle Award nomination. He won an LADCC Award for his role in Sally Nemeth's *Holy Days* and was nominated for his role as Reverend Hale in *The Crucible*.

"Cheers" fans will remember him as Woody's snooty father-in-law Walter Gaines. He has many other film and television credits. As a voice-actor, Mr. Doyle has become a familiar voice in commercial advertisements, CD-Rom games, documentaries and animated series. He can be heard on two series for the Cartoon Network, "Ben Ten" and the soon to be seen "Wolverine." Visit the new Lincoln Library in Springfield, IL and Mr. Doyle is your holographic host in the Union Theatre.

**\*JASON MANUEL OLAZABAL** (*Astolfo*) is making his SCR debut. Broadway credits include *Julius Caesar* and *Anna in the Tropics*. Off-Broadway credits include *Massacre: Sing to your Children* and *Guinea Pig Solo* (LAByrinth Theater Company/The Public Theater), *El Paso Blue* (Kirk Theatre), *The Phantom Lady* (The Pearl Theatre Company) and *Where's My Money* (Manhattan Theatre Club). Film and television appearances include *Inside Man* (Universal), *Bad Boys II*

(Columbia), the upcoming independent film *This is Not a Test*, "Numb3rs" (CBS), "Charmed" (WB), "Law & Order" (NBC), "Law & Order: Criminal Intent" (NBC), "Law & Order: SVU" (NBC) and "The Education of Max Bickford" (CBS). He is a member of New York City's LAByrinth Theatre Company. Mr. Olazábal dedicates this performance to Soraya.

**\*LUIS VEGA** (*Revolutionary Leader/Lead Servant/Ensemble*) is making his SCR debut. Theatre credits include *Cloud Tectonics* at Culture Project, *The Crease Question* at Michael Chekhov Theatre Company, *Fuente Ovejuna* (reading) at Epic Theatre Company, and *Romeo and Juliet*, *Action*, *The Maids*, *The Tempest* and *Baal* at Columbia University.

#### PLAYWRIGHT, DIRECTOR & DESIGNERS

**NILO CRUZ** (*Translator and Adapter*) was born in Cuba and lives in New York. He returns to SCR following the West Coast premieres of *Anna in the Tropics* and *Two Sisters and a Piano* and readings of *Hortensia and the Museum of Dreams* and *The Beauty of the Father*. His other plays include *A Park in Our House*, *Night Train to Bolina*, *A Bicycle Country* and *Dancing on her Knees*. Some of the theatres that have developed and performed his works include The Public Theater, New York Theatre Workshop, McCarter Theatre, Oregon Shakespeare Festival, Florida Stage, Alliance Theatre Company, The Studio Theatre, New Theatre, Coconut Grove Playhouse and The Children's Theatre Company of Minneapolis. His play *Anna in the*

*Tropics* received the Pulitzer Prize and the American Theatre Critics/Steinberg Award. He is a New Dramatists alum.

**KATE WHORISKEY** (*Director*) returns to SCR, where she directed *The Caucasian Chalk Circle*, *The Clean House*, *Antigone* and the world premiere of *Intimate Apparel*. She is an SCR Associate Artist and has served as an Artistic Associate at Intiman Theatre through a TCG New Generations Grant. Her credits include *Fabulation* at Playwrights Horizons; *Vigils*, *Heartbreak House*, *The Rose Tattoo* and the world premiere of *Drowning Crow* at The Goodman Theatre; *The Master Builder* at American Repertory Theatre; *The Tempest* at The Shakespeare Theatre in Washington, DC; *Lady from the Sea* and *The Chairs* at Intiman Theatre; and *Desire Under the Elms* at Perseverance Theatre. She has worked with writers Regina Taylor, Sara Ruhl, Lynn Nottage and Michael Ondaatje. At the Sundance Theatre Institute she workshopped *New York is Bleeding*. Ms. Whoriskey is a graduate of NYU-Tisch School of the Arts and American Repertory Theatre's Institute for Advanced Theatre Training. A recipient of an NEA/TCG Director's Fellowship, she has also acted as a visiting professor at UC Davis, and is currently a visiting lecturer at Princeton University. Upcoming projects include *The Piano Teacher* by Julia Cho at SCR.

**WALT SPANGLER** (*Set Design*) returns to SCR, having previously designed *The Caucasian Chalk Circle*, *Antigone* and *Intimate Apparel*, directed by Kate Whoriskey. Broadway credits include *Hollywood Arms*, directed

by Harold Prince. Off-Broadway: *My Life As a Fairytale*, directed by Chen Shi-Zheng (Lincoln Center Theater Festival); *Twelfth Night* in Central Park directed by Brian Kulick and *Blue Surge* directed by Robert Falls (The Public Theater/NYSF); and *Addicted*, directed by Bob Balaban, *Night Heron*, *Dublin Carol*, *The Water Engine*, *The Hothouse*, *Mojo* and *An Adult Evening of Shel Silverstein* (Atlantic Theater Company). Regional credits include designs for Center Stage, The Shakespeare Theatre, The Goodman Theatre, Long Wharf Theatre, Actors Theatre of Louisville, Ahmanson Theatre, Yale Repertory Theatre, Dallas Theater Center, Hartford Stage Company, Prince Music Theater and Goodspeed Opera, Boston Ballet and others. Mr. Spangler is a graduate of the Yale School of Drama.

**ILONA SOMOGYI** (*Costume Design*) made her SCR debut last season with *The Caucasian Chalk Circle*. She has worked extensively in New York and regional theatres across the country including Arena Stage in Washington DC, Dallas Theater Center, Long Wharf Theatre, Williamstown Theatre Festival, Westport County Playhouse, Bay Street Theatre, Center Stage in Baltimore and Weston Playhouse in Vermont. Her New York credits include *The American Pilot* at Manhattan Theatre Club, *The Controversy at Vallalodid* and *F\*\*king A* at The Public Theater, *Hot n' Throbbin'* at Signature Theatre, *Cavedweller* at New York Theatre Workshop, *Tabletop* at The American Place Theatre, *Savannah Bay* at Classic Stage Company, *The World Over* at Playwrights Horizons,

*Swimming with Watermelons*, *Unwrap Your Candy* and *Brutal Imagination* at Vineyard Theatre, *Innocents* and *The Secret of Steep Ravines* with Ripe Time Productions and *Wit*, which also played at Geffen Playhouse. She just designed the touring Disney on Ice production of *Princes Wishes*. She served as Associate Designer for the current Broadway hit *Spamalot*. She has also served as Associate on the Broadway productions of *The Crucible*, *Vincent in Brixton*, *Closer* and *Art*, which also toured the West Coast as well as the Ringling Brothers, Barnum and Bailey Circus for Colleen Atwood. In Europe, she designed costumes at the Norwegian National Ballet and for the Dutch production of *Saturday Night Fever*. Ms. Somogyi earned her MFA in design at the Yale School of Drama and currently serves as a lecturer there.

**SCOTT ZIELINSKI** (*Lighting Design*) returns to SCR where he has designed *The Clean House*, *Mr. Marmalade* and *Antigone* and the world premieres of *Intimate Apparel* and *On the Jump*. In New York he has designed the Broadway production of *Topdog/Underdog* as well as for productions at Lincoln Center Theater, The Public Theater, Theatre for a New Audience, Manhattan Theatre Club, Playwrights Horizons, New York Theatre Workshop, Signature Theatre and Classic Stage Company, among others. He has also designed extensively at most regional theatres throughout the U.S. Internationally his work includes productions in London, Paris, Edinburgh, Rotterdam, Hamburg, Berlin, Stuttgart, Zurich, Vienna, Stock-

holm, Oslo, Goteborg, Adelaide, Tokyo, Hong Kong, Singapore, Luang Prabang, Fukuoka, Toronto and Ottawa. For dance his designs have been seen at The Joyce Theater, Kennedy Center, American Dance Festival (all with Twyla Tharp), American Ballet Theatre, National Ballet of Canada, Centre National de la Danse, San Francisco Ballet, Boston Ballet and Kansas City Ballet. His opera designs include work for New York City Opera, The English National Opera, Houston Grand Opera, Minnesota Opera, Toronto Opera, Pittsburgh Opera, Arizona Opera, Gotham Opera, Berkshire Opera, Opera Colorado, Spoleto USA, and BAM.

**ROB MILBURN and MICHAEL BODEEN** (Music Composition/Music Direction/Sound Design) return to SCR where they composed music and sound for *The Caucasian Chalk Circle*, *The Clean House* and *Antigone*, directed by Kate Whoriskey. Broadway credits include music compositions and sound for *One Flew Over the Cuckoo's Nest*, *My Thing of Love*, *The Speed of Darkness* and sound designs for *A Year with Frog and Toad*, *Ma Rainey's Black Bottom*, *King Hedley II*, *Buried Child*, *The Rise and Fall of Little Voice*, *The Song of Jacob Zulu* and *The Grapes of Wrath*. Off-Broadway includes music composition and sound for *Space*, *Boy Gets Girl* and *Marvin's Room* and its productions in Chicago, Boston, L.A., D.C. and London's West End. Regionally, they have composed music or designed sound at the Kennedy Center and Arena Stage in Washington, DC; Guthrie Theater and The Children's Theatre Company in Minneapolis; Hunt-

ington Theatre Company in Boston; Manhattan Theatre Club, The Public Theater, Circle in the Square, Second Stage Theatre, Union Square Theatre, The New Victory Theater, Minetta Lane Theatre and Playwrights Horizons in New York; Brooklyn Academy of Music; Alley Theatre in Houston; The Old Globe in San Diego; Alliance Theatre Company in Atlanta; McCarter Theatre in Princeton; Center Stage in Baltimore; Dallas Theater Center; Hartford Stage Company; La Jolla Playhouse; Rhode Island's Trinity Repertory Company; Berkeley Repertory Theatre; Seattle Repertory Theatre; Arizona Repertory Theatre; Milwaukee Repertory Theater; Missouri Repertory Theatre; Repertory Theatre of St. Louis; Long Wharf Theatre in New Haven; Pittsburgh Public Theater; Philadelphia Theatre Company; American Conservatory Theatre in San Francisco; Mark Taper Forum and Ahmanson Theatre in L.A.; Comedy Theatre in London's West End; The Barbican Centre; Royal National Theatre; Cameri Theatre in Tel Aviv; Subaru Acting Company in Japan; and festivals in Toronto, Canada, Dublin and Galway, Ireland, and Sydney and Perth, Australia. Recent projects include original music and sound for *The Pillowman* at Steppenwolf Theatre Company, *Vigils* at The Goodman Theatre, *Mrs. Warren's Profession* at Alliance Theatre Company, *Camille* for Bard Summerstage in Avondale on Hudson, N.Y., *King Lear* at Milwaukee Repertory Theater, sound for *The Unmentionables* at Steppenwolf Theatre Company, *The Pain and the Itch* at Playwrights Horizons, *The Birthday Party* at McCarter Theatre, the national tour of

Maurice Sendak and Tony Kushner's *Comedy on the Bridge & Brundibar* and the national tour of *The Importance of Being Earnest* directed by Sir Peter Hall.

**WARREN ADAMS** (*Choreographer*) was born and raised in South Africa. He won the Linbury/Mandela scholarship to study at the Rambert Ballet in London. A graduate of Brunel University, London. Nominated for the FNB Vita Award for Best Choreographer. Mr. Adams has twice received the Rudolf Nureyev Award. Theatre credits include *Camille* (Richard Fisher Center), *World Drummers* (Hong Kong Disney), *Dreaming White City* (Salomon Arts/Tribeca), *Festival of the Lion King* (Associate, Hong Kong Disney) *Deep Song* (Associate, Intar), *Flight of the Lawnchair Man* (Assistant Director NYMF) and *The Man in My Head* (Assistant Director NYMF). Television and film credits include "Windrush Gala" (BBC), "Top Billing" (SABC), Sportsbank Documentary (BBC) and *Bewitched* starring Nicole Kidman (Assistant Choreographer). Ballet and modern works include *Worlds Apart*, *A Bit of BACH* (Ballet Theatre Afrikan), *Nervous Energy* (International Arts Festival), *Cornered* (Phoenix Dance Co.), *Organized Chaos*, *The Deer*, *Sextet* (Rambert Ballet School) and *Prayers from the Edge* (Assistant Choreographer Alvin Ailey).

**JOHN GLORE** (*Dramaturg*) returned to SCR as Associate Artistic Director in 2005, after five years as the resident dramaturg for the Mark Taper Forum, where projects included Luis Alfaró's *Electricidad*, Culture

Clash's *Chavez Ravine*, Lisa Loomer's *Living Out* and Jessica Goldberg's *Sex Parasite*. Prior to his time at the Taper, he was literary manager for 16 years at SCR, where he served as dramaturg on dozens of productions, workshops and readings. From 1981-84 he was literary manager at Washington D.C.'s Arena Stage, and he has also served as a dramaturg for Midwest PlayLabs in Minneapolis. His own plays have been produced at SCR, Actors Theatre of Louisville, Berkeley Repertory Theatre and other theatres across the country and internationally. In 1997-98 he teamed with Culture Clash to write a new adaptation of Aristophanes' *The Birds*, which was co-produced by SCR and Berkeley Repertory Theatre. His adaptation of *The Stinky Cheese Man*, by Jon Scieszka and Lane Smith, was seen on the Argiros Stage last June, as part of SCR's 2005-06 TYA season. He has taught playwriting and related subjects at Pomona College and UCLA and has contributed articles to such publications as *Theater* and *American Theatre*. He received his MFA degree in dramaturgy from the Yale School of Drama.

**\*ERIN NELSON** (*Stage Manager*) is delighted to be part of this innovative production. Other SCR credits include *A Christmas Carol*, *Bach at Leipzig*, *The Studio*, *The Caucasian Chalk Circle*, *A View from the Bridge* and Theatre for Young Audiences productions of *The Stinky Cheese Man*, *The Adventures of Pør Quinly*, *Bunnacula*, *The Little Prince*, *The Hoboken Chicken Emergency*, *The Wind in the Willows*, *Sideways Stories from Wayside School* and *The Emper-*

**AMERICAN AIRLINES** (*Honorary Producer*) has partnered with SCR through the years and has been an underwriter since 1992 with its support of *Odd Jobs*, followed by *Green Icebergs*, *New England* and *The Triumph of Love*. In recent seasons, AA has helped produce classic theatre, including *The Circle*, *All My Sons*, *Our Town*, *Of Mice and Men* and *A View from the Bridge*. Last year American Airlines was Honorary Producer of *The Studio*, the world premiere by Christopher d'Amboise. American Airlines is the world's largest airline, servicing over 250 cities in 40 countries. According to Debbie Pattillo, Manager, Sales Promotion and Community Relations, "American Airlines is proud to support SCR and our longstanding relationship with the theatre."

*or's New Clothes*. Previous credits include La Jolla Playhouse, The Old Globe, Idaho Shakespeare Festival, National Playwrights Conference and Theatre IV.

**\*NINA K. EVANS** (*Assistant Stage Manager*) is returning to SCR for her fourth season. She served as the Assistant Stage Manager on *Ridiculous Fraud*, *The Studio*, *Bunnacula* and *The Adventures of Pør Quinly*. In addition, she was the Production Assistant on *Dumb Show*, *Vesuvius*, *On the Mountain* and *The Retreat from Moscow*. Ms. Evans also served as Company Manager and Audience Services Director for the Colorado Shakespeare Festival. She has a BFA in Technical Theatre from the University of Colorado at Boulder.



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

his PhD in theatre and film from USC.

**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 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 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 and the California Arts Council (CAC), and site visitor for the CAC; served on the Advisory Committee for the Arts Administration Certificate Program at the University of California, Irvine; and has been a guest lecturer in the graduate school of business at Stanford and the University of California, Irvine. She 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.