



46th Season • 444th Production  
JULIANNE ARGYROS STAGE / APRIL 11 - MAY 2, 2010

# South Coast Repertory

David Emmes  
PRODUCING ARTISTIC DIRECTOR

Martin Benson  
ARTISTIC DIRECTOR

presents the world premiere of

## DOCTOR CERBERUS

BY Roberto Aguirre-Sacasa

Keith Mitchell  
SCENIC DESIGN

Shigeru Yaji  
COSTUME DESIGN

Rand Ryan  
LIGHTING DESIGN

Steven Cahill  
ORIGINAL MUSIC/SOUND DESIGN

Christopher Ash  
PROJECTION/VIDEO DESIGN

Kelly L. Miller  
DRAMATURG

Jackie S. Hill  
PRODUCTION MANAGER

Kathryn Davies\*  
STAGE MANAGER

DIRECTED BY

Bart DeLorenzo

Laurie Smits Staude  
HONORARY PRODUCER

This production was also made possible by a grant from  
The Blanche and Irving Laurie Foundation

DOCTOR CERBERUS was commissioned by South Coast Repertory and received a workshop reading in the 2009 Pacific Playwrights Festival.

## CAST OF CHARACTERS

(In order of appearance)

Doctor Cerberus and others .....	<i>Jamison Jones*</i>
Franklin Robertson .....	<i>Brett Ryback*</i>
Lydia Robertson .....	<i>Candy Buckley*</i>
Lawrence Robertson .....	<i>Steven Culp*</i>
Rodney Robertson .....	<i>Jarrett Sleeper*</i>

## SETTING

*Suburban Silver Spring, Maryland. The 1980s.*

## LENGTH

*Approximately two hours with one 15-minute intermission.*

## PRODUCTION STAFF

Casting .....	<i>Joanne DeNaut, CSA</i>
Assistant to the Director .....	<i>Rob Salas</i>
Assistant to the Costume Designer .....	<i>Ashley Rhodes</i>
Assistant to the Lighting Designer .....	<i>Christopher Kuhl</i>
Production Assistant .....	<i>Jennifer Sherman</i>
Stage Management Intern .....	<i>Kathryn Wernsman</i>
Light Board Operator .....	<i>Lois Bryan</i>
Dresser .....	<i>Heather Bassett</i>
Automation .....	<i>Victor Mouledoux</i>
Wig Technician .....	<i>Gieselle Blair</i>
Sound Operator .....	<i>Fernando Vasquez</i>
Additional Costume Staff .....	<i>Iris Marshall</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*

# Television Terror

## Hosts of Late Night Horror

We make up horrors to help us cope with the real ones.

— Stephen King

The first TV horror hosts appeared in the 1950s, when stations realized they could boost ratings by having local “ghost hosts” introduce their late-night horror and sci-fi films. More hosts appeared after 1957, when Universal Studios released their first *Shock!* package of classic pre-1948 horror films for sale to TV stations. Many hosts quickly became regional celebrities, playing vampires, mad scientists and other creatures of fright. In the spirit of *Doctor Cerberus*, here are a few of our favorite hosts:



**VAMPIRA** – Los Angeles: Actress Maila Nurmi played TV’s first horror hostess on KABC in Los Angeles from spring 1954 until fall 1955. She wore a costume famously inspired by the character of Morticia in Charles Addams’ *New Yorker* cartoons. Nurmi also appeared in Ed Wood’s cult classic *Plan 9 from Outer Space*.



**ZACHERLEY** (aka “The Cool Ghoul” or “Roland”) – Philadelphia, New York: Considered by many to be *the* quintessential horror host of all time. As Roland, writer John Zacherle hosted Philadelphia’s popular “Shock Theater” (WCAU-TV, 1957), before moving to New York’s WABC-TV in 1958, where he became Zacherley. He launched a “Zacherley for President” campaign at WOR-TV in 1960. (He lost to John F. Kennedy.)



**COUNT GORE DE VOL** (also known as M.T. Graves) – Washington, D.C.: Dick Dyszel played Count Gore De Vol, the Transylvanian vampire host (and inspiration for Doctor Cerberus) of “Creature Feature” for Washington, D.C.’s WDCA-TV-20 from 1973 to 1987. He continues to host “Creature Feature” as a weekly web program at countgore.com.



**SVENGOOLIE** – Chicago: The character of Svengoolie (a play on Svengali), played originally by Jerry G. Bishop, debuted on “Screaming Yellow Theater” (WFLD-32 in Chicago) from 1970 to 1973. Writer Rich Koz appeared in the new series, “Son of Svengoolie,” from 1979 to 1986. The series returned to the air in 1994

and continues to play in parts of Chicago, Milwaukee and Indiana.

**ELVIRA** – Los Angeles: The most popular horror hostess of the 1980s and 90s, Elvira, Mistress of the Dark (played by Cassandra Peterson and inspired by Vampira), hosted the weekly “Movie Macabre” show on L.A.’s KHJ-TV from 1981 to 1984. Her show went on to be syndicated nationally, and she appeared in many other commercials, TV shows and the feature film *Elvira, Mistress of the Dark* in 1988.



## Roberto’s Favorite Films of Fright

We asked playwright Roberto Aguirre-Sacasa—our resident horror expert—to name his top ten horror movies of all time. Here they are in no particular order:

1. **Rosemary’s Baby.** Utterly believable and amazingly creepy, as funny as it is scary. With Rosemary taking a research trip to the Strand bookstore, it’s a great New York movie, too.

2. **The Exorcist.** Simply the most terrifying movie ever made. (It didn’t help that I went to Georgetown and, as an undergraduate, walked by those darn stairs three times a day.)

3. **Alien.** Somewhere between horror and science-fiction lies...Ridley Scott’s masterpiece. Brilliantly the first (and last) thirty minutes barely have any dialogue.

4. **An American Werewolf in London.** Best. Werewolf. Movie. Ever. A near-perfect mix of horror and comedy. Great, painful-to-watch transformation scene.

5. **The Birds.** It was between this one and *Psycho*. Both favorites, but Tippi Hedren in

that green dress trumps Anthony Perkins in *bis* dress.

6. **The Shining.** Stephen King had problems with Stanley Kubrik’s adaptation, but as a movie taken on its own merits...it chills the blood.

7. **The Others.** Nicole Kidman is brilliant (and looks terrific) in this period haunted house thriller, with a twist as satisfying as the one in *The Sixth Sense*.

8. **Night of the Demon.** Starring Dana Andrews, directed by mood-master Jacques Tourneur, based on a short-story by the woefully under-known ghost story writer M. R. James. A classic flick that inspired the recent *Drag Me to Hell*.

9. Speaking of Sam Raimi’s *Drag Me to Hell*, the best horror movie to watch with your buddies in eighth grade: **The Evil Dead.** (Did he really make that when he was 21?)

10. **Eyes Without a Face.** Director Georges Franju’s phantasmagoria is a waking nightmare. Bizarre, surreal, haunting, theatrical, and with an operation scene that’s so gruesome it’s nearly unwatchable—except that you can’t take your eyes off the screen.

# Artist Biographies



## CANDY BUCKLEY\*

Lydia Robertson

is making her SCR debut. Broadway credits include *Cabaret*, *After the Fall*, *Thoroughly Modern Millie* and *Ring Round the Moon*. She appeared Off-Broadway in *Shockheaded Peter*, *Valhalla*, *Defying Gravity*, *The Petrified Prince* (Drama Desk nomination), *Bernarda Alba*, *Communicating Doors*, *Make Me, Knives and Other Sharp Objects*, *Two Noble Kinsmen*, *Funny House of a Negro*, *Mimi le Duck*, *View of the Dome* and *Wise Guys*. Regionally she has appeared in *A Delicate Balance* (Guthrie Theater), *The Little Dog Laughed* (TheaterWorks), *Scramble* (Westport Country Playhouse), *Travesties* (Williamstown Theatre Festival), *Tales of the City* (The O'Neill), *The Lady in Question* (Bay St. Theater), *Much Ado About Nothing* (Alliance Theatre), *Sweeney Todd* (Casa Mañana), *Silence Cunning Exile* (Seattle Repertory Theatre) and *All the King's Men* at both Trinity Repertory Company and Arena Stage (Helen Hayes nomination). She was a company member at American Repertory Theatre in Cambridge, MA, for four years, where work included *Hedda Gabler*, *Macbeth*, *Misalliance*, *King Lear*, *Hamlet*, *The Seagull* and *Once in a Lifetime*, among others. She was a company member at the Dallas Theater Center for 11 years, where work included *The Cherry Orchard*, *The Three Sisters*, *Uncle Vanya*, *Lady Audley's Secret* and *Cloud 9*, among others. She is a recipient of the Princess Grace Statuette for excellence in theater. Recent television and film includes "Gossip Girl" and *Home* (with Marcia Gay Harden).



## STEVEN CULP\*

Lawrence Robertson

returns to SCR after appearing in *Raised in Captivity* (Drama-Logue Award for Outstanding Ensemble) and *Art*. Additional theatre credits include the premieres of Tony Kushner's *Slavs!* and Phyllis Nagy's *Trip's Cinch* at Actors Theatre of Louisville's Humana Festival; *Angels in America* (Drama-Logue Award for Outstanding Performance), *Blackbird* and *The Quality of Life* at American Conservatory Theater; *If Memory Serves* at Pasadena Playhouse; *Light Up the Sky* at Center Theatre Group's

Ahmanson Theatre; *The White Rose* at The Old Globe in San Diego; *Highest Standard of Living* at Playwrights Horizons; the premiere of A.R. Gurney, Jr.'s *Sweet Sue* at Williamstown Theatre Festival; *Coastal Disturbances* at Circle in the Square; the premiere of Terrence McNally's *The Lisbon Traviata* at Theatre Off-Park; and *Richard III* at New York Shakespeare Festival. Film credits include *Thirteen Days* (as Bobby Kennedy), *The Emperor's Club*, *Spartan*, *Firehouse Dog*, *From Within*, *Leaving Barstow*, *The Sisters*, *Nurse Betty*, *James and the Giant Peach* and the recently completed *The Chicago 8*. Television credits include series regular roles on "Desperate Housewives" (two SAG awards for Outstanding Ensemble in a Comedy Series) and "Traveler"; recurring roles on "Saving Grace," "The West Wing," "JAG," "ER," "Star Trek: Enterprise" and "Privileged"; the miniseries "Gore Vidal's Lincoln" and "Impact"; and many guest appearances, most recently on "The Mentalist," "Ghost Whisperer," "CSI: Miami," "Cold Case," "NCIS," "Medium," "Boston Legal," "The Closer" and "Eli Stone."

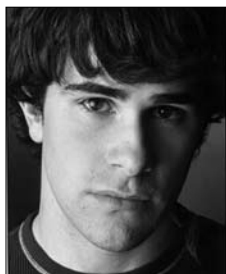


## JAMISON JONES\*

Doctor Cerberus and others

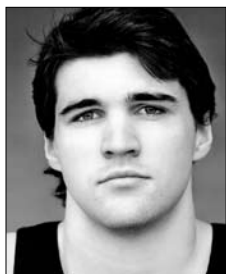
is making his SCR debut. Theatre credits include *Rosencrantz and Guildenstern are Dead* and *Angels in America* at the American Conservatory Theater, *How the Other Half Loves* at Pasadena Playhouse, *The Foreigner* with Tony-nominated McCoy/Rigby Entertainment at La Mirada Theater, where he also starred in *The Lion in Winter* with Mariette Hartley, *All My Sons*, *Dancing at Lughnasa* and *The Rainmaker*; *Fool for Love* with Geoffrey Lewis; the critically acclaimed *Théresè Raquin* at Ensemble Theatre Company; *Dracula*, *Bent*, *Timon of Athens* and *Cyrano de Bergerac* at A Noise Within; and the European premieres of *Tennessee in the Summer* and *Purple Hearts* in Scotland. Film credits include *The Lodger*, *Born to Ride* with William Forsythe (2010 release), *He Was a Quiet Man* with Christian Slater and William H. Macy, *Dark Blue* with Kurt Russell, *Hollywood Homicide* with Harrison Ford and actor and producer credits for *West of Brooklyn* with Joe Mantegna. Television credits include "24," "General Hospital," "Kamen Rider," "Brothers & Sisters," "Days of Our Lives," "Terminator: The Sarah Connor Chronicles," "CSI: NY," "N.C.I.S.," "Crossing Jordan," "Alias," "JAG," "That '70's Show," "Beverly

Hills 90210” and “Will and Grace.” Mr. Jones holds a Master of Fine Arts degree from the American Conservatory Theater.



**BRETT RYBACK\***  
*Franklin Robertson*

is very pleased to be back playing Franklin, a role he created at last year’s Pacific Playwrights Festival. Also at SCR, Mr. Ryback appeared as the imaginary friend T-Rex in the world premiere of *Imagine*. Additional theatre credits include Scripps in *The History Boys* (Ahmanson Theatre); Leaf Coneybear in *Spelling Bee* (La Mirada Theatre); James in *Red Herring*, Ro’i in *The Master of the House* and Mikey in *Shear Madness* (Laguna Playhouse); Sidney Cohn in *On Your Toes* (Reprise!); Charlie in *Mary’s Wedding* (The Colony Theatre); Georgie in *Over the Tavern* and Luther in *Inspecting Carol* (Milwaukee Repertory); and Barnaby Tucker in *Hello, Dolly!* and Ynoild in *Pelleas and Melisande* (Skylight Opera Theatre). Television appearances include “House,” “How I Met Your Mother” and “Cupid.” Mr. Ryback won the 2007 Tennessee Williams Award for his play *Weird*. Other works by Mr. Ryback include *A Roz By Any Other Name* (Winner, 2007 Henrico Theatre Company), *Quit India*, (Finalist, 2007 Richard Rodgers Award), *Darling* (2009 Pace New Musicals), *I, Abraham* (UCLA commission, Dir. John Rubinstein) and *Liberty Inn*, which is currently running at Andak Stage Company in North Hollywood.



**JARRETT SLEEPER\***  
*Rodney Robertson*

is making his SCR debut. He has worked on the stage extensively in and around Chicago, with groups such as A Red Orchid Theatre, Defiant Theatre, Apple Tree Theatre, Dog & Pony Theatre Co. and Lookingglass Theatre Co. On the West Coast he has worked with needtheater in Los Angeles and The Victory Theatre Center in Burbank. Television and film credits include “Eli Stone,” “The Suite Life on Deck,” “The Secret Life of the American Teenager,” “Days of our Lives” and *Foreign Exchange*.

#### PLAYWRIGHT, DIRECTOR AND DESIGNERS

**ROBERTO AGUIRRE-SACASA** (*Playwright*) is an award-winning playwright and a graduate of the Yale School of Drama. He has written many plays, including an adaptation of *The Picture of Dorian Gray* (Round House Theatre), *Good Boys and True* (Steppenwolf Theatre, 2econd Stage Theatre), *Based on a Totally True Story* (Manhattan

Theatre Club), *The Mystery Plays* (2econd Stage Theatre), *The Velvet Sky* (Woolly Mammoth Theatre Co), *The Muckle Man* (Source Theatre), *Dark Matters* (Rattlestick Playwrights Theatre), *Rough Magic* (Hangar Theatre) and *The Weird* (an evening of short pulpy plays at Dad’s Garage Theatre). His comedies *Golden Age* and *Say You Love Satan* were both nominated for GLAAD Media Awards and have been produced around the country. In June, his revision of the classic Charles Strouse/Lee Adams musical *It’s a Bird, It’s a Plane, It’s SUPERMAN!* will premiere at Dallas Theater Center. Currently, he is working on commissions for Arena Stage, CTG and a musical adaptation of Brett Easton Ellis’ *American Psycho* with Duncan Sheik. For Marvel Comics, he is the Harvey Award-winning author of “The Stand.”

**BART DELORENZO** (*Director*) returns to SCR, where he directed Sarah Ruhl’s *Dead Man’s Cell Phone* and the world premiere of Donald Margulies’ *Shipwrecked! An Entertainment*, as well as readings of plays by Jordan Harrison, Roberto Aguirre-Sacasa, Anthony Clarvoe and Donald Margulies. He is the founding artistic director of the Evidence Room theater in Los Angeles, where he has directed many local and world premieres over the last 15 years, including plays by David Greenspan, Naomi Wallace, Martin Crimp, Philip K. Dick, Gordon Dahlquist, Kelly Stuart, David Edgar and Edward Bond. He is a graduate of Yale University and American Repertory Theatre’s Institute for Advanced Theatre Training at Harvard. Recent credits include an Evidence Room co-production of Adam Bock’s *The Receptionist* at the Odyssey Theatre, Charles Mee’s *bobrauschenbergamerica* at Inside the Ford, Caryl Churchill’s *A Number* at the Odyssey Theatre, the world premiere of Justin Tanner’s *Voice Lessons* at Zephyr Theatre, the world premiere of Michael Sargent’s *The Projectionist* at the Kirk Douglas Theatre, Mark Brown’s adaptation of *Around the World in 80 Days* at The Cleveland Play House, the world premiere of *Joan Rivers: A Work in Progress by a Life in Progress* at the Geffen Playhouse, John Rafter Lee’s adaptation of Jean Racine’s *Britannicus* at Cal Rep and the return of *Shipwrecked! An Entertainment* at the Geffen Playhouse.

**KEITH MITCHELL** (*Scenic Design*) is delighted to return to SCR after working on *Shipwrecked! An Entertainment*, *Dead Man’s Cell Phone* and *Junie B. Jones and a Little Monkey Business*. He is also an Emmy Award-winning art director; (’92 Barcelona Olympics Coverage on NBC) and works on a variety of television, film and live theatre projects. He was the principal developing artist for the Childsplay production *Rock, Scissors, Paper*, which was awarded a prestigious MAP Fund Grant. Recent work includes his seventh, sold-out season as Scenic Consultant for Los Angeles Philharmonic’s Summer Sounds, Music and Art for Kids at the Hollywood Bowl. Other work includes *Lilly Plants a Garden*, *The Very Persistent Gappers of Frip*, *Animal Logic* for Taper’s PLAY/Center Theatre

Group; the Ovation Award-winning production of *Hedwig and The Angry Inch* at Celebration Theater; and four of Ken Roht's *99 Cent Only Bargain Extravaganzas for Orphean Circus* at the Evidence Room; over a dozen shows for Garry Marshall's Falcon Theatre, including *Wrong Turn at Lungfish* with Hector Elizondo, *Golf with Alan Shepard* with Charles Durning, *Johnnyboy*, *Darwin in Malibu*, *Happy Days the Musical* and *The Value of Names*, starring Jack Klugman and Dan Lauria, for which he won a 2007 Ovation Award. He is a member of the Rogue Artists Ensemble, <http://www.rogueartists.org/>.

**SHIGERU YAJI** (*Costume Design*) has designed costumes for more than 50 SCR productions, including most recently, *An Italian Straw Hat: A Vaudeville*, *A Little Night Music*, *My Wandering Boy*, *The Further Adventures of Hedda Gabler*, *Habeas Corpus* and *Cyrano de Bergerac*. His other recent work has been seen at Oregon Shakespeare Festival, Getty Villa, Cornerstone Theater Company, San Jose Repertory Theatre, Lincoln Center Theater and Yale Repertory Theatre, as well as Nashville Ballet. He is the recipient of numerous awards and recognitions, including seven Los Angeles Drama Critics Circle Awards and a Bay Area Theatre Critics Circle Award, as well as an Emmy Award nomination for Cathy Rigby's *Peter Pan*. Mr. Yaji is a member of the United Scenic Artists Local 829 and the UC Irvine Drama Department faculty.

**RAND RYAN** (*Lighting Design*) returns to SCR after having designed *Shipwrecked! An Entertainment* and *On the Mountain*. At Geffen Playhouse he lit Bart DeLorenzo's productions of *Joan Rivers* and *Shipwrecked!*. He lit *Nighthawks* at the Kirk Douglas Theatre, *Stones in His Pocket* at Mark Taper Forum, and numerous Taper, Too, Next Step and New Works Festival shows. He has been designing lights for theatrical concerts for the Los Angeles Philharmonic at Walt Disney Concert Hall since it opened, and has done similar work at the Dorothy Chandler Pavilion and the Pasadena Symphony. He is a member of the Evidence Room, where he has designed a dozen productions, including *Dog Mouth* (*LA Weekly* Award) and Chuck Mee's *Berlin Circle*. His collaboration with other local companies includes productions for the East West Players, The Actors' Gang, International City Theatre, Long Beach

Opera, Deaf West Theatre, Padua Playwrights, A Noise Within and a dozen musicals for the Cabrillo Music Theatre. He designed four local/touring shows for the late director Reza Abdoh, including *Bogeyman* at The Los Angeles Theatre Center. Elsewhere, he has designed for Seattle Opera, City Theatre, Madison Repertory Theatre, Seattle Repertory Theatre, Opera Omaha and productions in New York, Montreal, San Francisco and throughout Europe. He is a recipient of a TCG/NEA Design Fellowship and lives in Eagle Rock.

**STEVEN CAHILL** (*Original Music/Sound Design*) returns for his sixth production and fourth world premiere at SCR. Mr. Cahill has the distinction of having two plays now running concurrently at SCR (with *The Language Archive*). Previously at SCR: *Shipwrecked! An Entertainment*, *A Naked Girl on the Appian Way*, *Cyrano de Bergerac* and *Taking Steps*. He has designed at many of the top regional theatres, including Denver Center Theatre, The Old Globe, Geffen Playhouse, Pasadena Playhouse, Laguna Playhouse and Chautauqua Theater Company. He is the recipient of three L.A. Ovation Award nominations for *Driving Miss Daisy*, *A Streetcar Named Desire* and *Defying Gravity* at Rubicon Theatre Company. Television and film credits include "Til Death," "Party of Five," "Six Feet Under," "Desperate Housewives," "Guiding Light," "Touched by an Angel," *East Side Story*, "Situation Comedy," "The 5 Mrs. Buchanans" and numerous national commercials for everything from cat food to video games. Music producer for *Stars on Ice* (2004 - 2010). [www.stevencahill.com](http://www.stevencahill.com).

**CHRISTOPHER ASH** (*Projection/Video Design*) is a scenic, lighting, and projection designer based in Los Angeles. In 2008 his design career went international with the design of the *Troia* world tour for Anadolu Atesi in Istanbul, Turkey. He received the 2006 Chicago After Dark award in lighting design for *The Sweet Smell of Success* for Circle Theatre. In 2008 he was Jeff nominated for his lighting design for *Wedding Play* for About Face. In 2009 he was a nominee for the Michael Maggio emerging artist award, and was Jeff nominated for the scenic design of *Pump Boys and the Dinettes* for Drury Lane Oakbrook. In 2010 he was a nominee for a Garland award for the projection design of *Solitude* at the LATC. Recent projects include touring

internationally with River North Chicago Dance Co., the national production of *GIMP* with Heidi Latsky, *Beethoven* and *Nine Hours on Tenth* with Hershey Felder, and *Love Person* at Victory Gardens Biograph. You can see more of his work at [www.ChristopherAsh.com](http://www.ChristopherAsh.com).

**KELLY L. MILLER** (*Dramaturg*) is the literary manager of SCR and the co-director of the Pacific Playwrights Festival. Regionally, she has worked at Actors Theatre of Louisville, Williamstown Theatre Festival, and as the Literary Manager of Long Wharf Theatre and Playscripts, Inc. In 2008, she co-founded Creative Destruction, a company dedicated to producing politically immediate, culturally diverse theatre. Favorite dramaturgy includes *Fences*, *Saturn Returns*, *Collected Stories* and *Emilie* (SCR); *Obama Drama* (Creative Destruction); *Big Love*, *War of the Worlds*, *Hair* and *Creditors* (Actors Theatre of Louisville); and *Arms and the Man*, *Hearts* and *Wintertime* (Long Wharf Theatre). Ms. Miller has worked as a freelance writer and script consultant for The Public Theater, Huntington Theatre Company, New Dramatists, NEA/Arena Stage, Actors Theatre of Louisville, Berkeley Repertory Theatre, PlayPenn and the Kennedy Center Fund for New American Plays.

**KATHRYN DAVIES\*** (*Stage Manager*) previously stage managed *Ordinary Days*, *Our Mother's Brief Affair*, *The Injured Party*, *The Brand New Kid* and *Imagine* at SCR. Favorite credits include *La Bobème* and *Lucia di Lammermoor* at Tulsa Opera; *The Mystery of Irma Vep* at The Old Globe; *The Marvellous Wonderettes* at Laguna Playhouse; *Tosca*, *La Traviata*, *Roméo et Juliette*, *Don Pasquale*, *Otello* and *La Fille du Régiment* at Opera Ontario; *Of Mice and Men* at Theatre Calgary/CanStage/Neptune Theatre; *The Dresser* at Manitoba Theatre Centre; *Vinci* at CanStage/ Manitoba Theatre Centre/National Arts Centre; *Skylight*, *Anything That Moves*, *The Four Lives of Marie*, *Motel Hélène* and *Emphysema* at Tarragon Theatre; *To Kill A Mockingbird* at Citadel Theatre/Manitoba Theatre Centre; *Pbèdre* at Souleppper Theatre Co.; *Closer* and *Romeo and Juliet* at CanStage; *The Wizard of Oz* at The Grand Theatre; *Random Acts*, *One Flea Spare* at Nightwood Theatre; *The Miracle Worker* and *Charley's Aunt* at Atlantic Theatre Festival; *Still The Night* at Theatre Passe Muraille; and *The Designated Mourner* at Tarragon Theatre and the Edinburgh Fringe Festival. Ms. Davies has also worked as Head Theatre Representative at the Toronto International Film Festival and AFI Fest, Team Leader at Sundance and as International Consultant and Head Theatre Rep for the Dubai International Film Festival.

**DAVID EMMES** (*Producing Artistic Director*) is co-founder of SCR. In May 2008, he and Martin Benson received the Margo Jones Award for their lifetime commitment to theatre excellence and to fostering the art and craft of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR

**LAURIE SMITS STAUDE** (*Honorary Producer*) one of SCR's most enthusiastic supporters, is a self-described "theatre-holic." She has attended SCR since the late '70s and began her support of new plays through three years of membership in The Playwrights Circle, which underwrites a world premiere each season. She was Honorary Producer of Donald Margulies' *Shipwrecked! An Entertainment* after seeing a staged reading during the 2007 Pacific Playwrights Festival (PPF). Similarly, after seeing the staged PPF reading of *Goldfish* in 2008 she decided to help underwrite its world premiere production last season. Most recently, she was inspired by the staged reading of *Doctor Cerberus* at the 2009 PPF. "I love SCR because of the excellence of our productions, because of the support we give to living playwrights, and because of the new plays we send into the canon of American drama." Ms. Staude, a First Nights subscriber to both stages and the NewSCRipts series of play readings, is on the SCR Board of Trustees, the chair of the Education & Outreach Committee and a member of the Gala Committee.

#### **THE BLANCHE AND IRVING LAURIE FOUNDATION**

(*Honorary Producer*) was established in 1983 by New Brunswick philanthropist Irving Laurie. This year, the Foundation has named *Doctor Cerberus* the winner of its annual Theatre Vision Program grant. The \$50,000, nationally recognized grant goes to just one production a year. This is the second time the Laurie Foundation has honored SCR with its Theatre Vision Program—the first was in 1999 for *On the Jump*. In 2009-2010, the Foundation's generous support of the performing arts has also helped fund the Kennedy Center's revival of *A Streetcar Named Desire*, the Signature Theatre Company's presentation of Horton Foote's *The Orphan's Home Cycle*, the Vineyard Theatre's *The Scottsboro Boys*, the Roundabout Theatre Company's revival of *Bye Bye Birdie*, the Manhattan Theatre Club's revival of *The Royal Family*, and many other notable theatrical productions throughout the nation. Over the last sixteen years, the Foundation has donated more than \$52 million in grants to nonprofits, supporting programs in the arts, education, health care and social services.

career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; the West Coast

premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, as well as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University, and his PhD in theatre and film from USC.

**MARTIN BENSON** (*Artistic Director*), co-founder of SCR, has directed nearly one fourth of the plays produced here. In May 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and to fostering the art and craft of American playwriting. He has distinguished himself in the staging of contemporary work, including William Nicholson's *The Retreat from Moscow*, the world premiere of Horton Foote's *Getting Frankie Married — and Afterwards* and the critically acclaimed California premiere of Nicholson's *Shadowlands*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award-winners *Major Barbara*, *Misalliance* and *Heartbreak House*. Among his numerous world premieres is Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ab, 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 administra-

tive capacities, including Subscriptions Manager, Business Manager and General Manager. She served on the board of Theatre Communications Group (TCG), the national service organization for theatre, from 1998- 2006, and was its President for four years. She has also served as Treasurer of TCG, Vice President of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. In addition, she represents SCR at national conferences of TCG and LORT, is a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council, and site visitor for the NEA; served on the Advisory Committee for the Arts Administration Certificate Program at UC Irvine; and has been a guest lecturer in the graduate school of business at Stanford and UC Irvine. She is on the board of Arts Orange County, the county wide arts council, and the board of the Nicholas Endowment. Ms. Tomei graduated from UC Irvine with a degree in Economics and pursued an additional course of study in theatre and dance. She also teaches a graduate class in nonprofit management at UC Irvine.

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



The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Scenic, Costume, Lighting and Sound Designers in LORT theatres are represented by United Scenic Artists Local USA-829, IATSE.



The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.