



43rd Season • 418th Production  
SEGERSTROM STAGE / MAY 25 - JULY 1, 2007

# South Coast Repertory

David Emmes  
PRODUCING ARTISTIC DIRECTOR

Martin Benson  
ARTISTIC DIRECTOR

presents

## HAMLET

by William Shakespeare

Ralph Funicello  
SCENIC DESIGN

Ilona Somogyi  
COSTUME DESIGN

Pat Collins  
LIGHTING DESIGN

Obadiah Eaves  
COMPOSER/SOUND DESIGN

Robin McFarquhar  
FIGHT DIRECTOR

Cynthia Bassham AND  
Philip Thompson  
VOCAL COACHES

Armando Molina  
ASSISTANT DIRECTOR

Jeff Gifford  
PRODUCTION MANAGER

Jamie A. Tucker\*  
STAGE MANAGER

DIRECTED BY  
**Daniel Sullivan**

Dr. S.L. and Mrs. Betty Eu Huang/  
Huang Family Foundation  
HONORARY PRODUCERS

Private Wealth Management  
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CORPORATE PRODUCER

## THE CAST

(in order of appearance)

Francisco/Player/Messenger .....	<i>Andrew Matthews</i>
Osrice/Reynaldo/Bernardo/Fortinbras' Army .....	<i>Louis Lotorto*</i>
Captain/Marcellus/Lord/Player .....	<i>Matt D'Amico*</i>
Horatio .....	<i>Michael Urie*</i>
Ghost/Doctor/Fortinbras' Army .....	<i>Richard Doyle*</i>
Claudius .....	<i>Robert Foxworth*</i>
Gertrude .....	<i>Linda Gebringer*</i>
Polonius/Fortinbras' Army .....	<i>Dakin Matthews*</i>
Laertes .....	<i>Graham Hamilton*</i>
Voltemand/Lucianus/Gravedigger/Fortinbras' Army .....	<i>Matthew Henerson*</i>
Fortinbras/Cornelius/Player Queen .....	<i>David DeSantos*</i>
Hamlet .....	<i>Hamish Linklater*</i>
Ophelia .....	<i>Brooke Bloom*</i>
Rosencrantz/Fortinbras' Army .....	<i>Henri Lubatti*</i>
Guildenstern/Fortinbras' Army .....	<i>Jeff Marlow*</i>
Player King/Gravedigger/Fortinbras' Army .....	<i>Hal Landon Jr.*</i>
Ensemble .....	<i>Dillon Tucker</i>
Ensemble .....	<i>Carrie Darrow</i>
Ensemble .....	<i>William Landsman</i>

## SETTING

*Elsinore Castle in Denmark.*

## LENGTH

*Approximately three hours including one 15-minute intermission.*

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

**COAST**  
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Tony® Award winner Daniel Sullivan (seated) directs the cast of *Hamlet* (standing l. to r.) Robert Foxworth, Claudius; Hamish Linklater, Hamlet; Michael Urie, Horatio; Brooke Bloom, Ophelia; Dakin Matthews, Polonius; Graham Hamilton, Laertes, and Linda Gehringer, Gertrude.

## PRODUCTION STAFF

Dramaturgs .....	<i>John Glore, Dakin Matthews*</i>
Assistant Stage Manager .....	<i>Nina K. Evans*</i>
Casting .....	<i>Joanne DeNaut</i>
Assistant to the Director .....	<i>Amanda McRaven</i>
Stage Management Intern .....	<i>Jennifer Sherman</i>
Assistant to the Lighting Designer .....	<i>D.M. Wood, Jeff Brewer</i>
Costume Design Assistant .....	<i>Merilee Ford</i>
Additional Costume Staff .....	<i>Valerie Bart, Bronwen Burton, Catherine Esera, Iris Marshall, Peggy Oquist, Ashley Rhodes, Swantje Tuohino, 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.*

# Out of the Dark Ages

W

BY JOHN GLORE

Unless you're well-schooled in Shakespeare's work, you may not be aware that the story of Hamlet has roots in history and legend dating back to the seventh century A.D.

The probable direct source for Shakespeare's tragedy was an earlier play from the 1580s, now referred to by scholars as the *Ur-Hamlet* (*ur* being a German prefix meaning proto- or original). Written accounts from the late sixteenth century refer to productions of this earlier play, but we know very little about it: no copy of the text has survived and even its authorship is unknown. Some scholars have suggested it was an earlier version written by Shakespeare himself. Whoever wrote the play in all likelihood found its source material in François de Belleforest's 1570 book, *Histoires tragiques*, which was in turn a translation and adaptation of a 15th-century Italian work.

But one of the earliest surviving versions of the story of Hamlet comes from a twelfth-century work of Danish history by Saxo Grammaticus, which includes the saga of Amleth, son of Horwendil. As related by Saxo, Horwendil was governor of the Danish territory of Jutland during the seventh century. Upon returning from a Viking expedition during which he had slain the king of Norway, Horwendil married Gerutha, the daughter of the King of Denmark, who bore him a son, Amleth. Years later, Horwendil's jealous brother, Fengo, murdered Horwendil and convinced Gerutha to marry him, arguing that he had saved her from a husband who hated her.

Amleth, fearing for his own life, pretended to be feeble-minded, but Fengo was suspicious and enlisted a beautiful

woman to ensnare Amleth and expose his pretense. Instead the woman, a childhood companion of Amleth's, helped him to escape his uncle's trap. Not to be deterred, Fengo arranged for an advisor to hide in Gerutha's chambers and eavesdrop on a conversation between Amleth and his mother. Amleth discovered the spy and killed him. He berated his mother for her incestuous marriage to his father's murderer, and convinced her to repent.

Fengo, his suspicions sharpened by the murder of his accomplice, dispatched Amleth to England with two escorts who carried a letter enjoining the king to execute Amleth. But Amleth substituted his own letter calling for the death of the escorts, and made his way back to Denmark. He confronted Fengo with his intention to avenge

his father, and then killed the usurper with his own sword. Amleth justified the killing in an oration to the people, who greeted him as their rightful ruler.

Amleth lived on to undertake a series of heroic exploits before finally being slain in battle. One of his two wives repeated Gerutha's transgression by agreeing to marry Amleth's killer.

There's no way to know how much of Saxo's account has a basis in historical fact and how much stems from oft-embellished legend. But it's useful to remember that the troubled protagonist of Shakespeare's tragedy derives from a medieval saga of murderous Vikings and feudal warlords. Amleth's world was very much of the Dark Ages: it had long since lost touch with the civilized values of antiquity, and was many centuries distant from the renaissance of high culture that would characterize Shakespeare's own time.



# Critics on Hamlet



f all poems, *Hamlet* is the most unlimited. As a meditation upon human fragility in confrontation with death, it competes only with the world's scriptures. ... *The Tragical Historie of Hamlet, Prince of Denmarke* stands apart among Shakespeare's thirty-eight plays, quite aside from its universal fame. Its length and variety are matched by its experimentalism. After four centuries, *Hamlet* remains our world's most advanced drama, imitated but scarcely transcended by Ibsen, Chekhov, Pirandello, and Beckett. You cannot get beyond *Hamlet*, which establishes the limits of theatricality, just as *Hamlet* himself is a frontier of consciousness yet to be passed. I think it wise to confront both the play and the prince with awe and wonder, because they know more than we do.

*Hamlet: Poem Unlimited* by Harold Bloom

*Hamlet* is like a sponge. Unless it is produced in a stylized or antiquarian fashion, it immediately absorbs all the problems of our time.

*Shakespeare Our Contemporary* by Jan Kott

Hamlet's world is pre-eminently in the interrogative mood. It reverberates with questions, anguished, meditative, alarmed. There are questions that in this play, to an extent I think unparalleled in any other, mark the phases and even the nuances of the action, helping to establish its peculiar baffled tone. There are other questions whose interrogations, innocent at first glance, are subsequently seen to have reached beyond their contexts and to point towards some pervasive inscrutability in Hamlet's world as a whole. Such is that tense series of challenges with which the tragedy begins: ... "Who's there?" ... "Who is there?" ... "What art thou...?" And then there are the famous questions. In them the interrogations seem to point not only beyond the context but beyond the play, out of Hamlet's predicaments into everyone's: "What a piece of work is a man! ... And yet to me what is this quintessence of dust?" "To be or not to be, that is the question." "Get thee to a nunnery. Why wouldst thou be a breeder of sinners?" ... Thus the mysteriousness of Hamlet's world is of a piece. ... It is built in. It is evidently an important part of what the play wishes to say to us.

"The World of Hamlet" by Maynard Mack

Of the leading Renaissance English playwrights, it is only Shakespeare who fully participates in the popular vogue

for presenting ghosts onstage. Indeed, "participates" is an inadequate term: Shakespeare's celebrated ghost scenes — easily the greatest in all of English drama — are signs of a deep interest that continues through virtually his entire career. He saw that he could draw upon a range of traditions, including not only the classical Hades and the popular Hell but also the banished realm of Catholic Purgatory. ... The richest and most complex exploitation of the theatrical capital Shakespeare found in ghosts is in *Hamlet*. ... With the doctrine of Purgatory and the elaborate practices that grew up around it, the church had provided a powerful method of negotiating with the dead, or, rather, with those who were at once dead and yet, since they could still speak, appeal, and appall, not completely dead. The Protestant attack on the "middle state of souls" and the middle place those souls inhabited destroyed this method for most people in England, but it did not destroy the longings and fears that Catholic doctrine had focused and exploited. Instead, ... the space of Purgatory becomes the space of the stage where old Hamlet's Ghost is doomed for a certain term to walk the night.

*Hamlet in Purgatory* by Stephen Greenblatt

The essential subject of *Hamlet*, suggested by and focused in the old story of a son's revenge, is, then, as I see it, the intermingling of good and evil in all life. The world to which the hero's human destiny commits him is one in which Hyperion [the sun god, identified with Hamlet's father] and the satyr [half-human, half beast, identified with Claudius] are brothers, sprung from the same stock, which also lives in him. Seeing the satyr apparently triumphant, he is possessed by a sense of the all too fertile viciousness of life in which his own life shares. It is a life in which he must yet is reluctant to participate. He longs for death, refuses marriage and procreation, his nature resistant to what nature wills. This, I think, is the fundamental conflict the play exhibits in *Hamlet*; and it is a conflict which accords with his neglect to perform his destined task. ... In the last act, however, there comes a change. We find Hamlet in the churchyard meditating on death. But death is not now something to be longed for as a release from the ills of the flesh, nor something to be shunned from the dread of what comes after. ... For he now perceives in the universe, embracing all its apparent good and evil, a supreme if mysterious design.

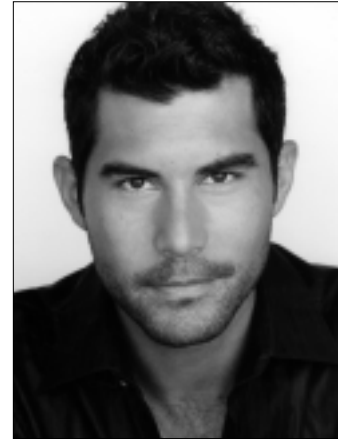
Introduction to the Arden edition of *Hamlet*  
by Harold Jenkins



**BROOKE BLOOM**  
*Ophelia*



**MATT D'AMICO**  
*Captain/Marcellus/Lord/Player*



**DAVID DeSANTOS**  
*Fortinbras/Cornelius/Player Queen*

# Artist Biographies

**\*BROOKE BLOOM** (*Ophelia*) is making her SCR debut. Recent film appearances include *Jake's Closet*, *The Brothers Solomon*, *How I Met My Brother's Dead Financee*, *All the Boys Love Mandy Lane* and *The Key Man*. Recent television guest starring roles include "Til Death," "Wedding Bells," "Without a Trace," "Everwood," "Jack and Bobby" and "Cold Case." She has a recurring role on "CSI: Miami." She is a member of The Antaeus Academy Company. Theatre credits include *A Month in the Country* with The Antaeus Company, *Pera Palas* at The Theatre @ Boston Court with The Antaeus Company, the premiere of *In Vitro* written by Paula Christensen, *A Servant of Two Masters* with Parson's Nose and the premiere of *Robots vs. Zombies* by Jason Bernstein.

**\*MATT D'AMICO** (*Captain/Marcellus/Lord/Player*) appeared at

SCR this season in *Life is a Dream* and last season in *The Caucasian Chalk Circle*. Regional credits include *Camille* (Bard Summer-Scape); *Richard II* (The Shakespeare Theatre of New Jersey); *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.

**\*DAVID DeSANTOS** (*Fortinbras/Cornelius/Player Queen*) is making his SCR debut. Theatre credits include *Anna in the Tropics* at TheatreWorks; *King Lear* and *Lilium* at Kansas City Repertory Theatre; *King Lear*, *The Tempest* and *The Merchant of Venice* at California Shakespeare Festival; *Hamlet* at Ojai Shakespeare Festival; *Dracula* at Allied Artists; *So it is If So it Seems to You* and *Twelfth Night* at A Noise Within; *The Threepenny Opera* and *A Midsummer Night's Dream* at Theatricum Botanicum; and *Romeo and Juliet* and *The Taming of the Shrew* at The Pasadena Shakespeare Company. Film and television credits include *Delta Farce* and *Face Value*; co-starring roles on "Ugly Betty," "CSI," "House," "CSI: Miami," "Crossing Jordan" and *Seven Days*; a guest star appearance "American Family" and recurring roles on "General Hospital" and "Spyder Games."



**RICHARD DOYLE**  
*Ghost/Doctor/Fortinbras' Army*

**\*RICHARD DOYLE** (*Ghost/Doctor/Fortinbras' Army*) is an SCR Founding Artist. He appeared earlier this season in *My Wandering Boy*, *Life is a Dream*, *Nothing Sacred* and *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* and *Intimate Exchanges*, for which he earned a Los Angeles Drama Critics Circle (LADCC) 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.



**ROBERT FOXWORTH**  
*Claudius*

As a voice-actor, Mr. Doyle has become a familiar voice in commercial advertisements, CD-ROM games, documentaries and animated series. Listen for Mr. Doyle as Senator Kelly on "Wolverine," the new X-Men series. If you visit the new Lincoln Library in Springfield, IL, Mr. Doyle is your holographic host in the Union Theatre.

**\*ROBERT FOXWORTH** (*Claudius*) is making his SCR stage debut. He made his Broadway debut in The American Shakespeare Festival's production of *Henry V*. He won the *Theatre World* Award for his portrayal of John Proctor in *The Crucible* at Lincoln Center Theater. His stage work was interrupted for a period of time as he appeared in several television series including "Storefront Lawyers" and "Falcon Crest." He has guest starred on countless series episodes and MOWs over the years. The most recent being a two-year stint on "Six Feet Under" and episodes of "Law and Order" and "Law and Order: SVU." Mr. Foxworth's stage work has most recently included Robert in *12 Angry Men* on



**LINDA GEHRINGER**  
*Gertrude*

Broadway; the national Broadway tour of *Proof*; *Cyrano* at Great Lakes Theater Festival; Iago and Macbeth at Guthrie Theater; George in *Who's Afraid of Virginia Woolf* at Hartford Stage Company; Brecht's *Galileo* at Center Stage in Baltimore; *Uncle Vanya* at Geffen Playhouse; and *Julius Caesar*, *Private Lives* and *Below the Belt* at The Old Globe. On Broadway he was Count Shabyelski in *Ivanov* at Lincoln Center Theater, starred with Jane Alexander in *Honour* at the Belasco Theatre and played the prosecuting attorney Colonel Parker in *Judgement at Nuremberg* at Longacre Theatre. Mr. Foxworth's most recent film was *Syriana* and he will soon be heard in *The Transformers*. He is a graduate of Carnegie Mellon University and a founding member of The Matrix Theatre Company in Los Angeles. He and his wife Stacey make their home there with Max and Mabel.

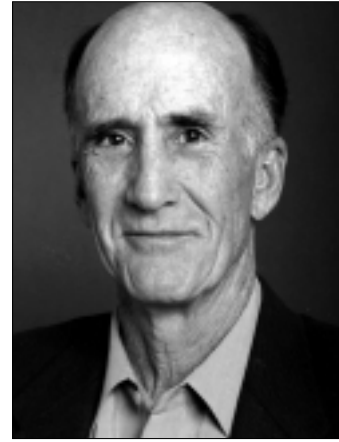
**\*LINDA GEHRINGER** (*Gertrude*) has appeared at SCR in *The Piano Teacher*, *A Naked Girl on the Apian Way*, *The Retreat from Moscow*, *The Last Night of Bally-*



**GRAHAM HAMILTON**  
*Laertes*



**MATTHEW HENERSON**  
*Voltemand/Lucianus/Others*



**HAL LANDON JR.**  
*Player King/Gravedigger/Army*

*boo, A Delicate Balance, Getting Frankie Married — and Afterwards, Relatively Speaking, All My Sons, Hold Please, Arcadia and Good as New, among others. She recently appeared at the Atlantic Theater Company in the New York premiere of The Intelligent Design of Jenny Chow, which had its world premiere at SCR. She has played leading roles in theatres across the country including Arena Stage, Huntington Theatre Company, Center Stage, Berkshire Theatre Festival, New York Stage and Film, Mark Taper Forum, La Jolla Playhouse, Laguna Playhouse, Ojai Playwrights Festival and seven seasons at Dallas Theater Center. She holds an MFA from the University of Minnesota which she attended on a Guthrie Fellowship and has won numerous critical awards. Her television roles include Fontana on “Evening Shade”; guest starring roles on “Without a Trace,” “Gilmore Girls,” “Cold Case,” “The West Wing,” “Frasier,” and “Law & Order: Criminal Intent”; recurring roles on “Ally McBeal,” “The Division” and “Dallas” and the film *As Good as it Gets*.*

**\*GRAHAM HAMILTON** (*Laertes*) is making his SCR debut. He appeared Off-Broadway in *The Two Noble Kinsmen* at The Public Theater and regionally in *Titus Andronicus, Othello, A Midsummer Night’s Dream, Vincent in Brixton, Antony and Cleopatra* and *The Two Noble Kinsmen* at The Old Globe, *Romeo and Juliet* at Folger Shakespeare Library, *Two Gentlemen of Verona* at Shakespeare Festival/LA; and *Mozart’s Birthday* at Disney Concert Hall. Film and television credits include *How I got Lost, The American Dream*, “Cold Case” and “Guiding Light.” Mr. Hamilton received his BFA from The Juilliard School. Proud member of SAG, AEA. Love to the circle.

**\*MATTHEW HENERSON** (*Voltemand/Lucianus/Gravedigger/Fortinbras’ Army*) is making his SCR debut. Theatre credits include *Brooklyn Boy, Romance and Hamlet* at San Diego Repertory Theatre; *Guys and Dolls* at Northern Stage; *King Lear* and *Merchant of Venice* at Marin Shakespeare Company; *A Christmas Carol* at International City Theatre; *M Butterfly* at East

West Players; *Lily Plants a Garden* at Center Theatre Group P.L.A.Y.; *Romeo and Juliet* at the Ahmanson Theatre; *The Good Person of Setzuan* at La Jolla Playhouse; *Cyrano de Bergerac* at San Jose Repertory Theatre; *Indian Ink* at American Conservatory Theater; *Life of Galileo* at Grand Canyon Shakespeare Festival; *Macbeth* at Shakespeare Santa Cruz; *Twelfth Night* at Warehouse Repertory Theatre; *The Three Penny Opera* at A Noise Within; *The Lights* at Intersection for the Arts and *Firebugs* at American CitiZeNs’ TheatRE. Film and television include *The Sit Down, Kardiak, Torn Apart, American 101, Nate and the Colonel, The Rake’s Progress, The Day After Tomorrow, Marching Out of Time, Perfume*, “The Bernie Mac Show” and “The Loner.”

**\*HAL LANDON JR.** (*Player King/Gravedigger/Fortinbras’ Army*) is an SCR Founding Artist who recently appeared in *Nothing Sacred, Man from Nebraska, Born Yesterday, The Caucasian Chalk Circle, A View from the Bridge, Habeas Corpus, Cyrano de Berg-*





**HAMISH LINKLATER**  
*Hamlet*



**LOUIS LOTORTO**  
*Osric/Reynaldo/Bernardo/Army*



**HENRI LUBATTI**  
*Rosencrantz/Fortinbras' Army*

*erac, Safe in Hell, Antigone, The Drawer Boy* (LADCC Award nomination), *Two Gentlemen of Verona, Major Barbara, Getting Frankie Married— and Afterwards* and *The School for Wives*. 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, 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 27 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*.

**\*HAMISH LINKLATER** (*Hamlet*) made his SCR debut in *The Violet*

*Hour* and appeared in the Pacific Playwrights Festival reading of *The Further Adventures of Hedda Gabler* and the NewSCRipts reading of *Princess Marjorie*. He has appeared in New York in *Good Thing* at the New Group; *The Square, Hamlet* and *Love's Fire* at The Public Theater; *The Busy World is Hushed, Recent Tragic Events* and *Chemistry of Change* at Playwrights Horizons; and *Romeo and Juliet* at The New Victory Theater/The Acting Company. Regional theatre credits include *Singing Forest* and *Hamlet* at Long Wharf Theatre; *Good Thing* at Taper, Too; *Measure for Measure* and *A Midsummer Night's Dream* at the Center Theatre Group; *Hydriotaphia* at Berkeley Repertory Theatre; and *Romeo and Juliet* at Portland Stage Company. Film and television credits include *Fantastic Four, Groove, Live from Baghdad, Five Days to Midnight, "Gideon's Crossing," "American Dreams"* and "The New Adventures of Old Christine." He is a Paul Green Foundation Award Recipient. All love to Jessica.

**\*LOUIS LOTORTO** (*Osric/Reynaldo/Bernardo/Fortinbras' Army*)

previously appeared at SCR in *Cyrano de Bergerac* and the Theatre For Young Audiences productions of *James and the Giant Peach, Bunnacula, The Little Prince, Sideways Stories from Wayside School* and *The Emperor's New Clothes*. Other theatre credits include Laertes in *Hamlet* with Odyssey Theatre Ensemble; at Ahmanson Theatre in the Royal National Theatre production of *An Enemy of the People* with Sir Ian McKellen; the L.A. Philharmonic; International City Theatre; Taper, Too; six seasons with A Noise Within, (earning an Ovation Nomination for his portrayal of Camille in *A Flea in Her Ear*) as Berowne in *Love's Labour's Lost*, Pericles in *Pericles, Prince of Tyre*, both Dromios in *The Comedy of Errors* and Vince in *Buried Child* (Garland Award for Best Ensemble), among others. A company member and on the artistic advisory board of The Colony Theatre Company, he has appeared there as Dr. Watson in *Sherlock's Last Case*, Tom in *The Glass Menagerie* and most recently as Simon in *Stage Struck*. Regional credits include two seasons at Oregon Shakespeare Fes-



**JEFF MARLOW**  
*Guilденstern/Fortinbras' Army*



**DAKIN MATTHEWS**  
*Polonius/Fortinbras' Army*



**MICHAEL URIE**  
*Horatio*

tival, The Shakespeare Theatre Company, four seasons at the California Shakespeare Festival, San Jose Repertory Theatre, Berkeley Repertory Theatre, Portland Center Stage, Portland Repertory Theatre (Drama Critics Award for Rodolpho in *A View from the Bridge*), Artists Repertory Theatre (Drama Critics Award for Ned Weeks in *The Normal Heart*), Sierra Repertory Theatre, Contemporary American Theater Festival, A Contemporary Theatre and the Tacoma Actor's Guild. Film and television credits include *Fire in the Sky*, *Nowhere Man*, *Under Suspicion*, *Body Language*, *Fade to Black* and *The Marla Hanson Story*. He can be heard as the voice of Jesus in a new audio version of the King James Bible's New Testament. He has been certified in Stage Combat by the Society of American Fight Directors and has been a proud member of Actors' Equity since 1988.

**\*HENRI LUBATTI** (*Rosencrantz/ Fortinbras' Army*) appeared at SCR previously in *Antigone*. He has appeared at The Old Globe in *The Prince of L.A.* and as the

Dauphin in *Henry V*, at the Los Angeles Philharmonic in *First Nights*, at Mark Taper Forum in *The Talking Cure* at Seattle Repertory Theatre, in *An Ideal Husband* and *An American Daughter* and at Intiman Theatre in *Ghosts*, among others. His film and television work includes *Last Ride*, *Nowheresville* and *Pre-fontaine*, as a series regular on "Sleeper Cell" and as a guest star on "The Unit," "Standoff," "The O.C.," "E-Ring," "The Inside," "Medical Investigation," "House," "CSI," "Providence," "24," "Dark Angel," "Spin City," "The Practice," "ER" and "Strong Medicine."

**\*JEFF MARLOW** (*Guilденstern/ Fortinbras' Army*) made his SCR debut earlier this season as Sitnikov in *Nothing Sacred*. Theatre credits include *Where's Poppa* (Falcon Theatre), *And the Winner Is* (Laguna Playhouse), *You Can't Take it With You* (Geffen Playhouse), *The Sleeper* (Laguna Playhouse), *Indoor/ Outdoor* (The Colony Theatre Company), *Medea* (The Theatre @ Boston Court, L.A. Drama Critics Circle Award nomination, Best Featured Performance) and *Around the*

*World in 80 Days* (The Colony Theatre Company, L.A. Ovation Award nomination, Best Supporting Actor). His television credits include "Grey's Anatomy," "Without a Trace," "The Bernie Mac Show," "Strong Medicine," "Judging Amy" and "Passions." Film credits include *Akeelah and the Bee* with Laurence Fishburne, *I-See-You.Com* with Beau Bridges and *The Hebrew Hammer* with Adam Goldberg. Brought up in Belgium, he is a graduate of Northwestern University and the London Academy of Performing Arts.

**\*DAKIN MATTHEWS** (*Polonius/ Fortinbras' Army/Dramaturg*) appeared at SCR as Hitch in *Hitchcock Blonde*, Andrew Undershaft in *Major Barbara*, Arnolphe in Molière's *The School for Wives*, and as C. S. Lewis in *Shadowlands* with Kandis Chappell, which earned both of them L.A. Drama Critics Circle Awards. He has appeared frequently at The Old Globe, most recently as Casca in *Julius Caesar*, Baptista in *The Taming of the Shrew*, Sir Toby Belch in *Twelfth Night* and Falstaff in *The Merry Wives of*

## ENSEMBLE

### CARRIE DARROW

(Ensemble) is making her SCR debut, after attending the Professional Conservatory program in 2004. Theatre credits include *Time is a Gentleman* at Little Fish Theatre, a staged reading of *The Piaggi Suite* at Long Beach Playhouse and *The Days and Nights of Beebee Fenstermaker* at Camino Real Playhouse. Ms. Darrow appeared in the films *Shades of Blue* and *Ava's Curse*. She was the assistant director on *Lapin/Lapinova* at Greenway Court Theater.



### WILLIAM LANDSMAN

(Ensemble) made his SCR debut during the 25th Anniversary season of *A Christmas*



*Carol*. He is currently a member of the East LA Classic Theater Company; he is also a founding member of an improv troupe known as "Improvopolis." Some of his theatre credits include Mortimer Brewster in *Arsenic and Old Lace* at the Curtis Theater, Stennet in *Rube* at Stages Theatre and Bob Acres in *The Rivals* at The Insurgo Theater Movement.

### ANDREW MATTHEWS

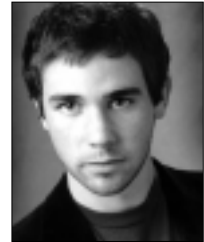
(Francisco/Player/Messenger) is making his SCR debut. Theatre credits include *Food-SexWorkSleepGod* at Open Fist Theatre Company; *Don Juan*, *The Trickster of Seville*, *San Fran Scapin*, *The Prince of L.A.* and *Spite for Spite* at Andak Stage Company; *The Prince of L.A.* at The Old Globe; *Merry Wives of Windsor* at the Kingsmen Shakespeare Festival; *Mother Courage*



at The Antaeus Company; *Nora* and *Twelfth Night* at The Antaeus Academy Company; and *Twelfth Night* at Mount St. Mary's College.

### DILLON TUCKER

(Ensemble) made his SCR debut earlier this season in *A Christmas Carol* after completing SCR's Professional Intensive Program. He graduated from the American Academy of Dramatic Arts with the Charles Jehlenger Award for Acting and is currently a member of their company. At AADA he performed in *Dear Friends*, *Dinner with Friends*, *Chekov in Yalta*, *Macbeth* and *One Flew Over the Cuckoo's Nest*. Other shows include *The Laramie Project* and *Tartuffe* at Saddleback College and *Troilus and Cressida* at the London Academy of Performing Arts.



*Windsor*; and at Center Theatre Group, where he played Dick Cheney in *Stuff Happens*, Capulet in Sir Peter Hall's *Romeo and Juliet*, Brutus in *Julius Caesar* and most recently The Fixer in Culture Clash's *Water and Power*, for which he won an Ovation Award and his second LADCC Award. On Broadway, he recently dramaturged the Denzel Washington *Julius Caesar* and appeared in his own adaptation of the Tony Award-winning production of Shakespeare's *Henry IV*, winning the Bayfield Award for acting and a Drama Desk Award for adapta-

tion. His 20 films include *The Fighting Temptations*, *Thirteen Days*, *The Siege*, *The Muse*, *Nuts*, *And The Band Played On* and *Clean and Sober*. He has also appeared in over 200 television shows, including, most recently, recurring roles on "Desperate Housewives," "The King of Queens" and "Medium." He is currently the Artistic Director of Andak Stage Company, an Associate Artist and resident dramaturg of The Old Globe and an Emeritus Professor of English from Cal State East Bay. He was the Founding Artistic Director of The

Antaeus Company, the Artistic Director of Berkeley Shakespeare Festival and California Actors Theatre, a founding member of John Houseman's Acting Company and a Juilliard Drama Instructor. He is also an award-winning playwright and translator, a stage director and a Shakespeare scholar.

**\*MICHAEL URIE** (*Horatio*) is making his SCR debut. His classical credits include Shakespeare (*Othello*, *Titus Andronicus* and *A Midsummer Night's Dream* at The Old Globe, *Romeo and Juliet* at

Washington, D.C.'s Folger Theatre and *Love's Labour's Lost* at Judith Shakespeare Company), Jacobean drama (*The Revenger's Tragedy* at Red Bull Theater and *The Roaring Girl* at The Foundry) and commedia del arte (*The King Stag* at Seattle Repertory Theatre). He also appeared in the world premiere of *Love and Happiness* at Barrington Stage Company and Off-Broadway in *Phenomenon* at HERE performance space. Mr. Urie is a recipient of the 2002 John Houseman Prize for excellence in classical theatre from The Juilliard School, from which he holds an acting degree, and The Laura Pels award for a career in the theatre. Film and television credits include *WTC View*, *Uptown Girls* and *Kat Plus One*, but he is best known for playing Marc St. James on the ABC series "Ugly Betty."

#### PLAYWRIGHT, DIRECTOR & DESIGNERS

**DANIEL SULLIVAN** (*Director*) has directed in theatres both nationally and abroad. On Broadway, he directed *Prelude to a Kiss*, *Brooklyn Boy*, *Rabbit Hole*, *Julius Caesar*, *Sight Unseen*, *The Retreat from Moscow*, *Proof*, *Major Barbara*, *A Moon for the Misbegotten*, *I'm Not Rappaport*, *Conversations with My Father*, *The Heidi Chronicles* and Lincoln Center's productions of *Ab*, *Wilderness!*, *The Sisters Rosensweig*, *An American Daughter* and *Morning's at Seven*. Off-Broadway credits include *Intimate Apparel*, *Dinner with Friends*, *London Suite*, *The Substance of Fire*, *An American Clock*, *In Real Life*, *Psychopathia Sexualis*; and at Lincoln Center Theater: *Ten Unknowns*, *Far East*, *A Fair Country*, *Spinning Into Butter* and *Ancestral Voices*. Most recent regional credits were *Cymbeline* and *Romeo and Juliet*

at The Old Globe. From 1981 to 1997, Mr. Sullivan served as Artistic Director of Seattle Repertory Theatre, where he directed more than 60 productions. He established Seattle Rep's New Play Program, developing new works by Jon Robin Baitz, Herb Gardner, A. R. Gurney, William Mastrosimone, Arthur Miller, Wendy Wasserstein and Charlayne Woodard, among others. Mr. Sullivan's film and television credits include *The Substance of Fire* and *Far East*. He is the Swanlund Professor of Theatre at the University of Illinois, Champaign-Urbana.

**RALPH FUNICELLO** (*Scenic Design*) returns for his 23rd season at SCR. Among his SCR credits are the designs for *The Real Thing*, *A View from the Bridge*, *Brooklyn Boy*, *Safe in Hell*, *Major Barbara*, *The Circle*, *The Education of Randy Newman*, *The Piano Lesson*, *Tartuffe*, *Private Lives*, *Old Times*, *Death of a Salesman*, *Six Degrees of Separation*, *She Stoops to Folly*, *The Misanthrope*, *Dancing at Lughnasa*, *Hedda Gabler*, *The Miser*, *Twelfth Night*, *Happy End*, *Kiss of the Spider Woman*, *Speed-The-Plow*, *Going for Gold*, *Misalliance*, *Highest Standard of Living*, *Buried Child*, *Good and Da*. His work has been seen on and Off-Broadway, and at many resident theatres including Lincoln Center Theater, Intiman Theatre, Seattle Repertory Theatre, Denver Center Theatre Company, Berkeley Repertory Theatre, Guthrie Theater, McCarter Theatre Center, Oregon Shakespeare Festival, Milwaukee Repertory Theatre, Stratford Shakespearean Festival of Canada, Royal Shakespeare Company and The Old Globe, where he is an Associate Artist. He has had a long association with the Mark Taper Forum and has

worked for 34 years with San Francisco's American Conservatory Theater, where he was Director of Design. He has been nominated for N.Y. Drama Desk, Outer Critics Circle, Lucille Lortel and Tony® Awards. He has received The Merritt Award for Excellence In Design and Collaboration, and his designs have been recognized by the Area Theatre Critics' Circle, the L.A. Drama Critics Circle, *Drama-Logue Magazine*, *Back Stage West* and the United States Institute for Theatre Technology. He is currently the Powell Chair in Set Design at San Diego State University.

**ILONA SOMOGYI** (*Costume Design*) made her SCR debut last season with *The Caucasian Chalk Circle* and returned this season to design *Life is a Dream*. She has worked extensively in New York and regional theatres across the country including Arena Stage in Washington, D.C., 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.

**PAT COLLINS** (*Lighting Design*) designed *Dinner with Friends* for SCR. Other regional theatres include The Public Theater, Lincoln Center Theater, Mark Taper Forum, McCarter Theatre, The Old Globe, Alley Theatre, Berkeley Repertory Theatre, Seattle Repertory Theatre, Hartford Stage Company, Center Stage, Long Wharf Theatre, Guthrie Theater, The Goodman Theatre, Steppenwolf Theatre Company, American Repertory Theatre, Trinity Repertory Company, George Street Playhouse, Pittsburgh Public Theater and Actors Theatre of Louisville. Broadway designs include *Proof* and *A Moon For The Misbegotten* at the Walter Kerr Theatre; *Once Upon a Mattress* at Broadhurst Theatre; *An American Daughter* at Lincoln Center at the Cort Theatre; *A Delicate Balance* at Lincoln Center at the Plymouth; and *Death and the King's Horseman*, *The Three Penny Opera* (Tony® Nomination), *The Floating Lightbulb*, *Ten Unknowns* and *Measure for Measure* at Lincoln Center Theater. Other Broadway credits include *The Sisters Rosensweig*, *Conversations With My Father*, *The Heidi Chronicles*, *I'm Not Rappaport* (Tony® Award), *Execution of Justice*

(Drama Desk Award), *Arsenic and Old Lace*, *Sherlock's Last Case*, *Baby*, *Steaming*, *Stages*, *King of Hearts* and *Ain't Misbehavin'*, both the original and the 1988 revival. Off-Broadway designs include *Doubt*, *Sight Unseen*, *Rose's Dilemma*, *Burn This*, *Occupant*, *Quartermaine's Terms*, *How I Got That Story* and *A Life in the Theater*. She also designed lights for Wagner's *Ring Cycle* at The Royal Opera House, Covent Garden and over 100 productions for other companies including The Metropolitan Opera, Washington Opera, Boston Opera, Houston Opera, L.A. Music Center Opera, Glyndebourne Festival, English National Opera, Scottish Opera, Opera North, The Flemish Opera, Lille Opera, Netherlands Opera and The Bayerische Staatsoper in Munich.

**OBADIAH EAVES** (*Composer/Sound Design*) recently designed sound for Martin McDonagh's *The Lieutenant of Inishmore* and Conor McPherson's *The Shining City* on Broadway, and he has created sound and music for the world premieres of works by such playwrights as David Mamet (*Romance*), Woody Allen (*A Second-Hand Memory*), Suzan-Lori Parks (*F\*\*king A*) and Jon Robin Baitz (*Chinese Friends*). He won the 2005 Lortel Award for Outstanding Sound Design for his work on *Nine Parts of Desire* (Manhattan Ensemble Theater and national tour), and an Audelco Viv Award for *F\*\*king A* (The Public Theater). Other work includes *My Name is Rachel Corrie* (Seattle Repertory Theatre), *The American Pilot*, *Moonlight and Magnolias* (Manhattan Theatre Club), *Mary Rose*, *The Argument*, *Beautiful Child*, *Stopping Traffic* (all at Vineyard Theatre), *Celebration and The Room*, *The Bald Soprano/The Lesson* (Atlantic The-

ater Company), *Hamlet, References to Salvador Dali Make Me Hot* (The Public Theater/NYSF), and *Blues Clues Live* (Radio City and tour). His music for television can be heard on HBO Family, Nickelodeon, Discovery and The Learning Channel, and he has appeared as a session violinist and mandolinist in numerous film and television scores. His band, Big Hair, has released two nationally distributed CDs.

**\*ROBIN MCFARQUHAR** (*Fight Director*). His Broadway credits include *Julius Caesar* with Denzel Washington and *One Flew Over the Cuckoo's Nest* with Gary Sinise. Regional credits include *A Clockwork Orange*, *A Streetcar Named Desire*, *The Time of Your Life*, *The Royal Family* and the premieres of *Lost Land*, *The Libertine*, *Time to Burn*, *The Berlin Circle*, *The Ballad of Little Jo* and *Wendall Greene* all for Steppenwolf Theatre Company; *As You Like It*, *Richard II* and the premieres of *Griller*, *All the Rage* and *Among the Thugs* for The Goodman Theatre; *Hamlet*, *Life's a Dream* and the premieres of *Fair Ladies at a Game of Poem Cards*, and *In the Penal Colony* for the Court Theatre; *Troilus and Cressida*, *The Two Noble Kinsmen*, *Julius Caesar*, *Antony and Cleopatra*, *Romeo and Juliet*, *Othello*, *King Lear*, *Henry IV Parts I and II* (Chicago, and on tour to the Royal Shakespeare Company) and *Pacific Overtures* (Chicago, and the Donmar Warehouse, London) for the Chicago Shakespeare Theatre. Other credits include work at The Old Globe, Long Wharf Theatre, American Players Theatre, the Idaho, Illinois, Utah and Virginia Shakespeare Festivals, the National Tour of *The Color Purple* and International tours to England, Japan, Cyprus and Hungary.

**DR. S.L. AND MRS. BETTY HUANG** and **THE HUANG FAMILY FOUNDATION** (*Honorary Producers*). While the 2006-07 Season ends with SCR's first-ever production of *Hamlet*, it's not S.L. and Betty Huang/The Huang Family Foundation's first time as underwriters. They were Honorary Producers of *Tom Walker* and *Lovers and Executioners* during the 2001 and 2003 seasons respectively. They belong to SCR's Platinum Circle, subscribe to First Nights on both stages and were donors to the \$50 million Next Stage Campaign. A member of the SCR Board of Trustees since 1997, Betty is Chair of the 2007 Gala "Affair in Shanghai," and has chaired the Corporate Circle and Audience Development Committees. "Underwriting shows at SCR has provided wonderful experiences for us," she said. "I encourage everyone to join the ranks of Honorary Producers."

**DEUTSCHE BANK PRIVATE WEALTH MANAGEMENT** (Corporate Producer) was Honorary Producer of last season's *Blue Door*, and in 2000, Honorary Associate Producer of *Amy's View*. Deutsche Bank has been a supporter of the Corporate Circle Education Fund since 1992 and a subscriber since 1996. According to Michael J. Davis, West Coast Regional Market Manager, Deutsche Bank Private Wealth Management and long-time member of SCR's Board of Trustees, "As ardent supporters of the arts worldwide, we share SCR's commitment to a passion to perform."

**CYNTHIA BASSHAM** (*Voice Coach*) is pleased to be working again at South Coast Repertory, where she recently coached the West Coast premiere of Beth Henley's *Ridiculous Fraud*. In addition to coaching professionally, she teaches voice, speech and acting at the University of California, Irvine. She serves as voice/dialect coach for many university productions, most recently working on Charles Mee's *Fetes de la Nuit*. Ms. Bassham is certified as an associate teacher of Fitzmaurice Voicework.

**PHILIP THOMPSON** (*Voice Coach*) teaches voice and speech at the University of California, Irvine and works as a voice and dialect coach for professional and university productions. He is certified as a master teacher of Fitzmaurice Voicework. This is his sixteenth production at SCR. He has served as resident coach for ten seasons at the Utah Shakespearean Festival. He has coached at Madison Repertory Theatre and Weathervane Playhouse among others, including numerous productions at Cincinnati Playhouse in the Park. He is the president of the Voice and Speech Trainers Association.

**ARMANDO MOLINA** (*Assistant Director*). Recent directing credits include *Hippie Mexicana* by Evangeline Ordaz at Borderlands Theater; *Visitors Guide to Arivaca* by Evangeline Ordaz at Denver Center New Play Summit; *Living Out* by Lisa Loomer at TheatreWorks; *Conjunto* by Oliver Mayer at Borderlands Theater and *Anna In The Tropics* by Nilo Cruz at PCPA Theaterfest. Other directing credits include *Magic Tricks*, *Mass Transit* and *Esther and the Exodus* and *Freak: Saint Plays* for Cornerstone Theater Company; American Southwest Theater

Company's production of *Latins Anonymous*; *Confessions of a Cha Cha Feminist* at Highways Performance Space; and *The Case of the Strange Step Brother* by Evangeline Ordaz for California Youth Theater. Mr. Molina is a recipient of the NEA/TCG Career Development Program for Directors. He co-founded *Latins Anonymous*, the critically acclaimed Latino Comedy Group. He also co-founded *The Platform*, a political cabaret that explored post riot Los Angeles as a community in crisis.

**\*JAMIE A. TUCKER** (*Stage Manager*) completed his MFA in Dance, specializing in Stage Management, at UCI in 1994. Since coming to SCR, Mr. Tucker has stage managed or assisted on over 26 shows in addition to six seasons of *La Posada Mágica*. Some of his favorites have been the world premieres of Richard Greenberg's *Three Days of Rain*, *The Violet Hour* and *A Naked Girl on the Appian Way*; Rolin Jones' *The Intelligent Design of Jenny Chow*; and Noah Haidle's *Mr. Marmalade*. Other favorites include *Anna in the Tropics* and *A View from the Bridge*. If you can't find him in the theatre, he is likely to be on the diamond or riding his bike down PCH.

**\*NINA K. EVANS** (*Assistant Stage Manager*) is returning to SCR for her fourth season. She served as the Assistant Stage Manager on *Life is a Dream*, *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 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 re-

ceived 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 *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 Profes-

sional 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.



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