



49th Season • 465th Production
JULIANNE ARGYROS STAGE / SEPTEMBER 23 – OCTOBER 14, 2012

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents

EURYDICE

by Sarah Ruhl

Gerard Howland
SCENIC DESIGN

Soojin Lee
COSTUME DESIGN

Anne Militello
LIGHTING DESIGN

Bruno Louchouarn
SOUND DESIGN

John Crawford
MULTIMEDIA DESIGN

Joshua Marchesi
PRODUCTION MANAGER

Jennifer Ellen Butler*
STAGE MANAGER

Directed by
Marc Masterson

Tom and Marilyn Sutton
Honorary Producers

This play originally was produced by Madison Repertory Theatre, Madison, Wisconsin, August 29, 2003.
Richard Corley, Artistic Director, Tony Forman, Managing Director.
And subsequently produced by Berkeley Repertory Theatre in 2004. Tony Taccone, Artistic Director, Susan Medak, Managing Director.
And Yale Repertory Theatre, James Bundy, Artistic Director, Victoria Nolan, Managing Director.

Produced by Second Stage Theatre, New York, 2007, Carole Rothman, Artistic Director.

EURYDICE is presented by special arrangement with SAMUEL FRENCH, INC.

CAST OF CHARACTERS

(In order of appearance)

Eurydice	<i>Carmela Corbett*</i>
Orpheus	<i>Alex Knox*</i>
Her Father	<i>Timothy Landfield*</i>
A Nasty Interesting Man/The Lord of the Underworld	<i>Tim Cummings*</i>
Little Stone	<i>Patrick Kerr*</i>
Big Stone	<i>Michael Manuel*</i>
Loud Stone	<i>Babni Turpin*</i>

SETTING

Time: Timeless.

Place: The world and the Underworld.

LENGTH

Approximately one hour and 15 minutes with no intermission.

PRODUCTION STAFF

Casting	<i>Joanne DeNaut, CSA</i>
Dramaturg	<i>Kimberly Colburn</i>
Production Assistant	<i>Deb Chesterman</i>
Assistant to the Costume Designer	<i>Anthony Tran</i>
Costume Design Intern	<i>Gweneth Conaway Bennison</i>
Stage Management Intern	<i>Stephanie Hawkins</i>
Light Board Operator	<i>Sumner Ellsworth</i>
Sound Board Operator	<i>Bryan Williams</i>
Automation Operator	<i>Victor Mouledoux</i>
Dresser	<i>Deona Lopez</i>
Additional Costume Staff	<i>Mary Bergot, Adriana Lambarri, Iris Marshall</i>
.....	<i>Patric Sullivan, Swantje Tuobino</i>
Costume Shop Interns	<i>Gweneth Bennison, Virginia Thorne, Sarah Timm</i>

EURYDICE is produced by special arrangement with Bruce Ostler,
BRET ADAMS, LTD., 448 West 44th Street, New York, NY 10036.



CAST: Timothy Landfield, Bahni Turpin, Tim Cummings, Carmela Corbett, Alex Knox, Michael Manuel and Patrick Kerr.

*Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.
The use of cameras, videotaping or other video or audio recording of this production is strictly prohibited.
Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance.
Smoking is not permitted anywhere in the theatre.*

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

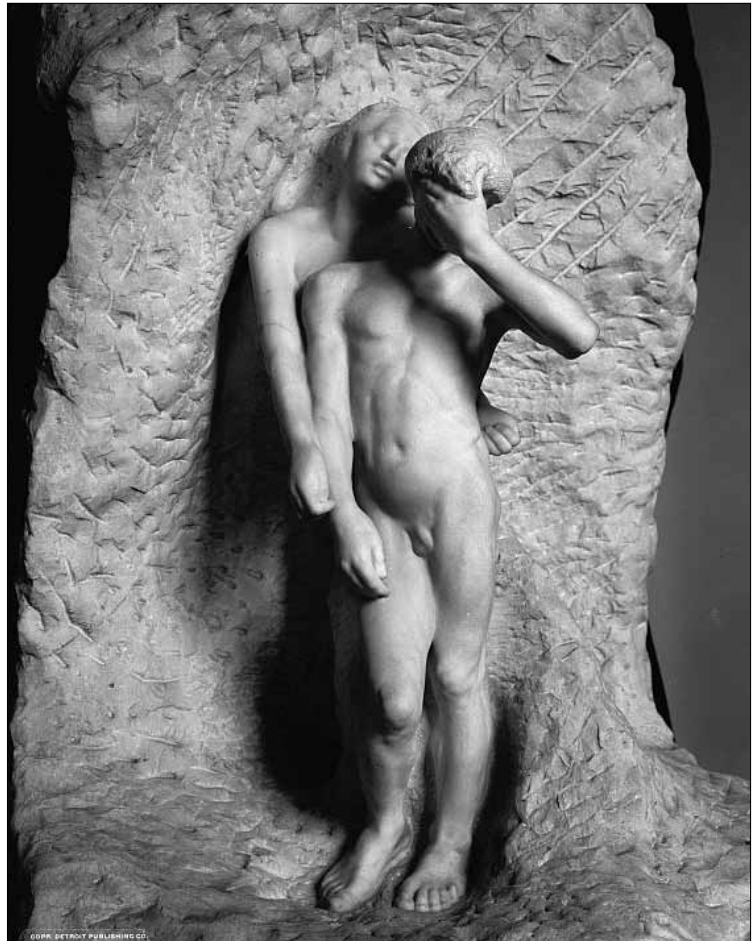
KPCC 89.3
Southern California Public Radio
Media Partner

OrangeCoast
Media Partner

The Myth

A charming and talented musician, Orpheus is the son of a Thracian king and the muse Calliope. When Orpheus plays, every animate and inanimate thing follows him, and his music can divert the course of rivers. He meets and marries the maiden Eurydice—thought perhaps to be a nymph (minor Greek deity related to nature), or maybe a daughter of Apollo. Their joy is brief; on their wedding day Eurydice travels through a meadow with her bridesmaids (in some versions, she's running to escape the sexual advances of a shepherd) and steps into a pit of vipers. She is bitten by a snake and dies.

Overcome with grief, Orpheus strikes a sad note on his lyre and travels to the Underworld. A normal mortal would perish, but Orpheus uses his music to charm the spirits and more importantly, Hades, Lord of the Underworld. Hades agrees to let Eurydice return to the world of the living on one condition: she must follow Orpheus, and he cannot look back at her until they reach the outer world. The young couple sets off as prescribed. Whether his faith is not able to withstand the test or whether he is tricked by the gods, Orpheus fatefully turns and looks back at Eurydice. She is wrenched back to the Underworld. Heartbroken, Orpheus returns alone to the land of the living, wandering alone for years with his lyre.



Clockwise from top left: *Orpheus and Eurydice with Hades and Persephone* by Peter Paul Rubens; *Orpheus and Eurydice* marble sculpture by Auguste Rodin, 1893; Carmela Corbett and Alex Knox as SCR's Eurydice and Orpheus.

Water, Memory and the Underworld

“All water has a perfect memory and is forever trying to get back to where it was.”

~Toni Morrison

The Underworld in Greek mythology is a realm of the god or goddess of the dead, where the spirits of the deceased stay. The Underworld includes the pit of Tartarus, the prison of the first Titan gods and other evildoers; the Elysian Fields, where great heroes reside after death; and Hades, the land of the dead. The Underworld is generally referred to as Hades, which also is the name of the God of the Underworld. Charon, the ferryman, carries the souls of the newly dead across the rivers.

Hades is the ruler of the Underworld. He kidnapped and then tricked his bride, Persephone, into staying. (It is thought to be winter when she is in the Underworld with Hades.) Cerberus, a three-headed dog, guards the entrance. Hades also is the god of wealth, and always wants to increase the number of his subjects due to his famed greed.

The five rivers surrounding the Underworld serve as a physical barrier between it and the mortal realm. Their presence ensures no one can enter or escape unharmed. Each river has a specific purpose.

- Acheron: the river of lamentation.
- Cocytus: the river of woe.
- Phlegethon: the river of fire.
- Styx: the river of hate and the unbreakable oath, fatal to the living.
- Lethe: the river of forgetfulness.

Orpheus and his Lyre

In Greek mythology, Orpheus plays a lyre, a stringed instrument. It is strummed like a guitar, although it often looks like a U-shaped harp. The legend goes that young Orpheus was given the lyre by Apollo who taught him not only how to play it, but also how to produce magical effects and charm anyone or anything that heard him play.

Orpheus tuning his lyre, with the subdued Cerberus at his feet, from *Musurgia universalis*, book 3, frontispiece.

What's in a Name?

EURYDICE: From the Greek (Eurydike), means “wide justice.” It is derived from (eurys) “wide” and (dike) “justice.”

ORPHEUS: Doesn't have a clear etymology, but several theories have been proposed. It could be related to the Greek cognate (orphne) meaning “the darkness of night;” orphanos, which means fatherless; or related to the root word orbhao-, which means “deprived.”

Sarah Ruhl's *Eurydice* focuses on the river Lethe. In Greek mythology, the dead were required to drink the water, which would cause them to forget their earthly life. The ancient Greek word “lethe” meant “forgetfulness” or “concealment.” The river Lethe features prominently throughout history, appearing in poetry, literature, music and pop culture.



Orpheus and Eurydice: Timeless Inspiration

Sarah Ruhl didn't use a specific interpretation of the myth before writing her play, but while rewriting it, she began to realize how often it appears in literature, films and music. "So many major authors felt the need to grapple with it," she notes. "Orpheus became a metaphor for themselves." Lovers Eurydice and Orpheus are iconic, appearing in major artworks throughout time, up to and including the present day.



EPIC POEM, about 29 BCE: *Georgics* by Virgil. Primarily a poem about agriculture, it's split into four books and the fourth book contains the story of Orpheus and Eurydice.

OPERA, 1600: *Euridice* (also *Erudice* or *Eurydice*) by Jacopo Peri. The first opera score to have survived to the present day.

OPERA, 1791: *Orfeo ed Euridice* by Franz Joseph Haydn

PAINTING, 1861: *Orpheus Leading Eurydice from the Underworld* by Jean-Baptiste-Camille Corot. Oil on canvas.

EPIC POEM, about 1 CE: *Metamorphoses* by Ovid is a single poem in 15 books using characters and stories from Greek mythology. Book 10 contains "The Death of Eurydice."

ENGRAVING, ca. 1505–6: *Orpheus and Eurydice* by Italian Marcantonio Raimondi.

OPERA, 1858: *Orphée aux enfers* (*Orpheus in the Underworld*) by Jacques Offenbach.

PAINTING, 1864: *Orpheus and Eurydice* by Frederic Leighton. Oil on canvas.

POETRY, 1904: *The Sonnets to Orpheus* by Rainer Maria Rilke.





CANTATA,
1927:
“Der neue
Orpheus” by
Kurt Weill.

**FILM &
PLAY,** 1949:
Orphee
by Jean
Cocteau.

FILM, 1959:
*Black
Orpheus*
by Marcel
Camus.

PLAY,
1941:
*Eur-
ydice*
by Jean
Anouilh.

BALLET, 1948:
George
Balanchine
creates the ballet
Orpheus to music
by longtime
collaborator Igor
Stravinsky.

PLAY,
1957:
*Orpheus
Descend-
ing* by
Tennessee
Williams.

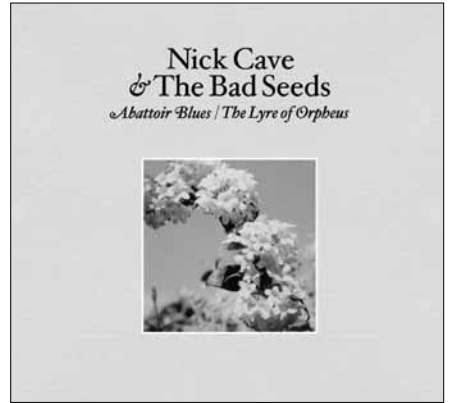


FILM, 1959:
*The Fugi-
tive Kind* by
Tennessee
Williams,
directed by
Sidney Lumet
(based in part
on William’s
play, *Orpheus
Descending*).

SCULPTURE,
1983: *Orpheus
and Eurydice*
by Timothy
Woodman
Painted Aluminum.

POETRY, 1984:
“Orpheus and
Eurydice” by
Margaret Atwood.

DANCE, 1975: Famed German
choreographer Pina Bausch uses
Gluck’s 1762 baroque opera
Orpheus and Eurydice to cre-
ate an austere portrait of grief.
The modern ballet is revived,
most recently in July 2012 at New
York’s Lincoln Center.

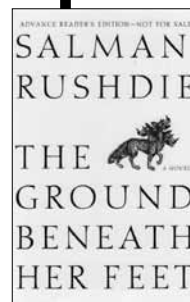


TELEVISION,
1988: Jim
Henson’s
*The Story-
teller* series
tells the
story of Or-
pheus and
Eurydice.

MUSIC, 2004: Nick
Cave and the Bad
Seeds put out the
pop double album
“Abattoir Blues/The
Lyre of Orpheus”
that imagines
Orpheus’ music as
punk rock.

NOVEL, 2000: Salman
Rushdie publishes
*The Ground Beneath
Her Feet*, transporting
the Orpheus myth
into Bombay in the
'50s and beyond to
tell of the love be-
tween pop star Vina
Apsara and the ex-
traordinary musician
Ormus Cama.

MUSIC, 2010:
Anais Mitch-
ell advertises
her concept
album “Ha-
destown” as
a folk opera
that follows
a variation of
the Orpheus
and Eurydice
myth.



Sarah Ruhl's Theatrical Universe

"Ms. Ruhl's signature style blends a vibrant emotionalism with quirky comedy in theatrically adventurous ways."

~The New York Times

Sarah Ruhl didn't start out as a playwright, although she always knew she wanted to be a writer. "Since before I could write I wanted to be a writer," she says. She majored in creative writing at Brown University, where she met her future mentor, playwright Paula Vogel. "Before I met Paula Vogel I thought I would be a poet and some kind of scholar to support my poetry habit. It was Paula's belief in me that made it seem possible to make a life as a playwright."

Ruhl's roots in poetry come as no surprise to people familiar with her work. Her plays are rich in imagery and inventive in their use of language. Actors and audiences alike are drawn to her characters and the worlds she creates. Even her stage directions are often laid out like poems: evocative and open to interpretation. In the published version of *Eurydice*, before the text of the play begins, Ruhl describes the setting:

*The set contains a raining elevator,
a water pump,
some rusty exposed pipes,
an abstracted River of Forgetfulness,
an old-fashioned glow-in-the-dark globe.*

She further notes that "the Underworld should resemble the world of *Alice in Wonderland* more than it resembles Hades." As her description of the setting indicates, she also incorporates a sense of whimsy into her work. Ruhl maintains that "if you transform space and atmosphere, you don't have to connect the dots psychologically in a linear way."

Although thematically Ruhl deals in weighty issues like love, death and grief, she maintains a light touch, deftly mixing in levity. "Lightness isn't stupidity," she explains. "It's actually a philosophical and aesthetic viewpoint, deeply serious, and has a kind of wisdom—stepping back to be able to laugh at horrible things even as you're experiencing them." As in life, humor and sadness follow each other so fast you sometimes can't tell which is which. In *The Clean House*, the depressed Matilde recounts her comedic roots. Her mother, the funniest woman in Portugal,



died from laughter and as a result her father shot himself. "I like plays that have revelations in the moment," she told *The New Yorker*, "where emotions transform almost inexplicably." Her work eschews the traditional narrative form and realism. She embraces the irrational and the invisible—in *The Melancholy Play*, characters are so sad they turn into almonds.

In 2006, she received a MacArthur Foundation "genius grant" for her "vivid and adventurous theatrical works that poignantly juxtapose the mundane aspects of daily life with mythic themes of love and war." *Eurydice*, which premiered in 2003, is one of Ruhl's earlier works, and another great example of her playful imagination and epic theatrical scope.

SCR has produced three of Ruhl's other plays: *The Clean House* in 2005, *Dead Man's Cell Phone* in 2008, and *In the Next Room, or the vibrator play* in 2010 (see next page).

Highlights of Ruhl's Other Work

Melancholy Play (2001)

- A woman's journey with lovers and melancholy.
- Adapted into a chamber musical with composer Todd Almond in 2012.

Passion Play (2003)

- The story of three communities (Queen Elizabeth I's England, Adolf Hitler's Germany and Ronald Reagan's America) attempting to stage the death and resurrection of Christ.

Orlando (2003)

- An adaptation of Virginia Woolf's novel *Orlando*.

Late: a cowboy song (2003)

- The story of Mary's search for love and understanding during her relationship with her husband and a cowgirl named Red.

The Clean House (2004)

- Produced at South Coast Repertory in 2005
- Finalist for the Pulitzer Prize.

- Instead of cleaning for the doctor she works for, Brazilian maid Matilde is trying to come up with the perfect joke.

Demeter in the City (2006)

- A modern adaptation of the Greek myth of Demeter.

Dead Man's Cell Phone (2007)

- Produced at South Coast Repertory in 2008.
- A woman answers a dead man's cell phone and finds her life turned upside down.

In the Next Room, or the vibrator play (2009)

- Produced at South Coast Repertory in 2010.
- Finalist for the Pulitzer Prize, nominated for the Tony Award for Best Play.
- A 19th-century doctor treats women for "hysteria" by using a vibrator—while in the next room, his wife's curiosity mounts.

Photos clockwise from top left: Mary Beth Fisher, Ivonne Coll, Mary Lou Rosato and Adriana Sevan in *The Clean House*; Ron Menzel and Kathleen Early in *In the Next Room, or the vibrator play*; Shannon Holt, Andrew Borba, Margaret Welsh and Christina Pickles in *Dead Man's Cell Phone*.



Artist Biographies



CARMELA CORBETT*
Eurydice

is a recent graduate of the Juilliard drama division and is thrilled to be making her theatrical debut at South Coast Repertory! Some of her roles at Juilliard include Sorel in *Hayfever*, Helena in *All's*

Well that Ends Well, Lisetta in *World of the Moon*, Isabella Bird and Nell in *Top Girls*, Miss Leighton in *Once in a Lifetime* and Amy in *Mine* by Laura Marks. Originally from London, she moved to New York at 19 to study at the Lee Strasberg Institute during which time she auditioned for Juilliard. She narrates for audible books and is a member of the Misrule Theatre Company in the UK. She also has performed with the National Youth Theatre and National Youth Music Theatre of Great Britain, most notably at Queen Elizabeth's private 80th birthday celebration.



TIM CUMMINGS*
*A Nasty Interesting Man/
The Lord of the Underworld*

is making his SCR debut. He recently closed the 14-week run of Enda Walsh's *The New Electric Ballroom* at Rogue Machine Theatre, directed by John Perrin

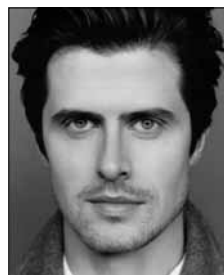
Flynn. He also starred in Walsh's *The Walworth Farce* and in Roddy Doyle's *War* at Theatre Banshee. He has worked with director Jessica Kubzansky on *Camino Real* at The Theatre@Boston Court and *The Winter's Tale* and *Hamlet*, both at Theatre 150 in Ojai. At Boston Court, he also played Orgon and Tartuffe in a wickedly subversive *Tartuffe*. Other Los Angeles stage credits include *Slasher* by Allison Moore and *The Last Schwartz* by Deborah Zoe Laufer, both at the Zephyr Theatre and both directed by Lee Sankowich; *The Pursuit of Happiness* at Laguna Playhouse, directed by Andrew Barnicle; *Burn This* at Stages Theatre Center; and *Closer* with Hollywood Food Chain. In New York City, he was a company member of The Flea Theater, where he performed in *The Guys* opposite Sigourney Weaver and Susan Sarandon, and in several of Mac Wellman's plays. He was a member of Big Dance Theatre and The

Builders Association. On Broadway, he was Stanley Tucci's standby in *Frankie and Johnny in the Clair de Lune* with Edie Falco, directed by Joe Mantello. He is currently co-literary manager at EST/LA, and associate director of the Ojai Playwrights Conference Youth Workshop. Awards, nominations, film and television: yes. Cummings is a native New Yorker and graduate of NYU.



PATRICK KERR*
Little Stone

appeared at SCR previously in *A Midsummer Night's Dream*, *An Italian Straw Hat: A Vaudeville*, *The Further Adventures of Hedda Gabler*, *Habeas Corpus* and *The Triumph of Love*. He recently returned to Los Angeles after a long stint in the Las Vegas production of *The Lion King*. New York appearances include a Broadway revival of *The Ritz* at the Roundabout Theatre Company and *Jeffrey* at the Minnetta Lane Theatre. He has guest-starred in many television programs and may be best known for recurring roles on "Frasier" and "Curb Your Enthusiasm."



ALEX KNOX*
Orpheus

is delighted to return to SCR, having made his debut as a child alongside Hal Landon Jr. and Fran Bennett in *The Things You Don't Know* (directed by Martin Benson), and as Peter Cratchit in *A Christmas Carol*, both in 1995. His more recent credits include *Macbeth* and *The Malcontent* at The Antaeus Company, *Twelfth Night* at Lake Tahoe Shakespeare Festival, the rock opera *The Last Days of Mary Stuart* at Son of Semele Ensemble, *Richard II* at Yale Repertory, and performances at Ars Nova and The Flea Theater in New York. Knox is the creator of the wordless mask play *EYE*, which has been lauded by audiences and critics for its imagination and surreal humor. Recent television appearances include "Conan." In addition to acting, Knox is an award-winning screenwriter, musician and teacher. He is a

graduate of UC Santa Barbara and the Yale School of Drama, and a proud company member of Tilted Field. alexknox.net



TIMOTHY LANDFIELD*
Her Father

has appeared in the SCR productions of *A Christmas Carol*, *Noises Off*, *Bach at Leipzig*, *Pinocchio*, *The Clean House*, *The Norman Conquests: Round and Round the Garden* and *Hay Fever*. Broadway credits include *Company*, *The Sound of Music*, *Rumors*, *Arsenic and Old Lace*, *Wild Honey*, *The Crucifer of Blood* and *Tartuffe*. Off-Broadway, he was in the original production of *Sister Mary Ignatius Explains It All for You* and *The Actor's Nightmare*. He has played major roles in regional theatres across the country, including Phileas Fogg in *80 Days* at La Jolla Playhouse. Television and film credits include "Bones," "Numbers," "Six Feet Under," "Without a Trace," "Monk," "Frasier," "CSI," "Law & Order" and *The Cooler* with William H. Macy. He is on the faculty at The American Academy of Dramatic Arts, where he teaches and directs. Landfield recently directed outdoor productions of Shakespeare's *Twelfth Night* and *Much Ado About Nothing* in Los Angeles. He is so proud to be a part of SCR's family.



MICHAEL MANUEL*
Big Stone

is happy to be returning to SCR where he appeared as Francis Flute/Thisbe in *A Midsummer's Nights Dream* and participated in the Hispanic Playwright's Project and Pacific Playwright's Project, 1994-2004. He has worked in regional theatres across the country from the The Empty Space Theatre, Seattle Repertory and Group Theater in Seattle to Yale Repertory, New Jersey Shakespeare Festival and Theatre For a New Audience on the East Coast. In Los Angeles, he has worked with the Mark Taper Forum, Cornerstone Theater Company, A Noise Within (*Drama-Logue* and Los Angeles Drama Critics Circle awards), Geffen Playhouse, Interact Theatre Company (*LA Weekly*), Pasadena Playhouse, Main Street Players, About Productions and Parson's Nose Productions. He has appeared in numerous television programs and films. He can also be seen in Impro Theatre's *Unscripted Chekov* at the Odyssey Theatre Ensemble through November. Manuel is a graduate of the Yale School of Drama.

TOM AND MARILYN SUTTON (*Honorary Producers*) are delighted to return as Honorary Producers for their fourth time. Previously, they've underwritten such works as last season's adaptation of Jane Austen's *Pride and Prejudice*, the world premiere of Howard Korder's *In a Garden* (2010), and Alan Ayckbourn's *Taking Steps* (2008). The Suttons' involvement with SCR spans more than two decades, and during that time, they've supported the theatre's mission to test the bounds of artistic possibilities. "Just when you think SCR has reached a peak, it moves to new territory, setting the community off on fresh discovery," Marilyn says. Tom is a past president of the SCR Board of Trustees (1992-94). Together, Tom and Marilyn have done it all as Gala underwriters, First Nights subscribers to both stages, members of every Circle of donors (Silver, Golden, Platinum and Producers) and major donors to all of SCR's fundraising campaigns, including the Legacy Campaign.



BAHNI TURPIN*
Loud Stone

is happy to be back at SCR where she had so much fun playing nine roles in *The Further Adventures of Hedda Gabbler* (2005). Since then she has been busy working with Cornerstone Theater Company in numerous productions, including *Demeter in the City*, also by Sarah Ruhl, in which she played the title role. She has appeared at the Mark Taper Forum in *Mules* and *House Arrest*; at the Taper, Too in *Slide Glide The Slippery Slope*; and at Kirk Douglas Theatre in *Eclipsed*. She has numerous television guest-starring roles to her credit including "Pretty Little Liars," "Without a Trace," "Cold Case," "Lincoln Heights," and films including the art classic *Daughters Of The Dust*. In addition to acting, Turpin is an avid practitioner and teacher of yoga, and is organizing a natural foods co-op in south Los Angeles where she now resides. You can learn more about the co-op at solafoodcoop.com

PLAYWRIGHT, DIRECTOR AND DESIGNERS

SARAH RUHL (*Playwright*) is the author *Stage Kiss* (recently premiered at the Goodman Theatre), *In the Next Room, or the vibrator play* (Broadway, Lincoln Center Theater, Pulitzer Play finalist, premiered at Berkeley Repertory Theatre, subsequently at Victory Gardens


Theater) *The Clean House* (Lincoln Center Theater, Pulitzer Prize Finalist, 2005; The Susan Smith Blackburn Prize, 2004, premiered at Yale Repertory Theatre, also done at the Goodman Theatre); *Passion Play, a cycle* (Pen American Award, The Fourth Freedom Forum Playwriting Award from The Kennedy Center, a Helen Hayes Awards nomination for Best New Play, premiered at Arena Stage, also produced by the Goodman Theatre, Yale Repertory Theatre and Epic Theater in New York); *Dead Man's Cell Phone* (Playwrights' Horizons, Steppenwolf Theater, premiered at Woolly Mammoth Theater); *Melancholy Play* (premiered at the Piven Theater Workshop); *Eurydice* (premiered at Madison Repertory Theater, then at Berkeley Repertory Theater, Yale Repertory Theater, Second Stage, Victory Gardens); *Orlando* (premiered at Piven Theater Workshop, subsequently at Classic Stage Company and Court Theater); and *Late: a cowboy song* (Piven Theater Workshop). Her plays have been produced across the country as well as internationally, and have been translated into Polish, Russian, Spanish, Norwegian, Korean, German, French, Swedish and Arabic. Originally from Chicago, Ruhl received her MFA from Brown University where she studied with Paula Vogel. In 2003, she was the recipient of the Helen Merrill Emerging Playwrights Award and the Whiting Writers' Award. She is a member of 13P and New Dramatists and won the MacArthur Fellowship in 2006. She was a recent recipient of the PEN center award for a mid-career playwright in 2010. She lives in Brooklyn with her family.

MARC MASTERSON (*Director/Artistic Director*) is pleased to be taking the reins for a new era of leadership for SCR. In 11 seasons as artistic director of Actors Theatre of Louisville, he produced more than 200 plays, expanded and deepened arts education programs and spearheaded community-based projects. Recent directing credits include *Elemeno Pea*, *The Kite Runner*, *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding*, *The Crucible*, *Betrayal*, *As You Like It*, *The*

Importance of Being Earnest and *Macbeth*. World premieres directed at the Humana Festival of New American Plays include *Ground*, *Wild Blessings: A Celebration of Wendell Berry*, *The Unseen*, *Natural Selection*, *The Shaker Chair*, *After Ashley*, *Tallgrass Gothic*, *Limonade*, *Tous les Jours* and *Wonderful World*. He served as artistic director of City Theatre in Pittsburgh for 20 years. He was founder and chairman of the Greater Pittsburgh Arts Alliance, a board member of the Citizens for the Arts in Pennsylvania, and for Leadership Pittsburgh. He has served as a theatre advisory panel member for the National Endowment for the Arts as well as numerous foundations. He won the Man of the Year Vectors Award in 1998, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival. He is married to Patricia Melvin, and they have two daughters—Laura and Alex.

GERARD HOWLAND (*Scenic Design*). The multiple award-winning stage designer returns to SCR, where he previously designed *Our Country's Good*, *Great Day in the Morning* and *Ghost in the Machine*. Howland was the Director of Design at the San Francisco Opera and has designed for companies worldwide, including the Royal Shakespeare Company, National Theatre, ACT, English National Opera, Munich Opera, LA Opera, Houston Opera, Dallas Opera and St. Louis Opera. In addition to his opera and theatre credits he has created attractions for The Walt Disney Company, Universal Studios, Warner Brothers, Paul Allen's EMP, The World's Fair, The Olympics, The Rolling Stones and U2. He most recently designed the HBO film *Hemingway & Gellhorn*.

SOOJIN LEE (*Costume Design*) returns to SCR, where she designed *Topdog/Underdog*, *The Emperor's New Clothes*, *Putting It Together* and *A Year with Frog and Toad*. Other credits include *God Save Gertrude*, *Paradise Lost: shadow and wings* (2007 Ovation nominee) and *Othello* at the Theatre@Boston Court; *Touch the Water* at Cornerstone Theater; *Much Ado About Nothing*, *Playboy of the Western World*, *Noises Off*, *The*



A GRAND AND GLORIOUS HOLIDAY TRADITION!

CHARLES DICKENS'

A CHRISTMAS CAROL

ADAPTED BY JERRY PATCH
NOV 24 - DEC 24

DIRECTED BY JOHN-DAVID KELLER

Honorary Producers: **GEORGE & JULIANNE ARGYROS**
A Christmas Carol Media Partner: **ORANGE COUNTY REGISTER**

Coming soon to the Segerstrom Stage

Visit scr.org or call (714) 708-5555

South Coast Repertory

Rehearsal (Ovation nominee), *Oliver Twist* (Ovation nominee), *The Taming of the Shrew*, *Henry IV, Part I*, *The Winter's Tale*, *Dear Brutus*, *Man of La Mancha* and *A Touch of the Poet* at A Noise Within; *Dawn's Light* and *Voice from Okinawa* at East West Players; *Invisible Glass* at REDCAT, *Cabaret* at ICT, *La Ronde* at Zephyr Theatre and FringeNYC; and others, including *Book of Tink*, *Skin*, *The Masque of the Red Death*, *Marriage*, *Fire Disease*, *herStory*, *Back to Heaven*, *Dusk*, *King Lear*, *Faust* and *Believe It*. Education/Training: Wimbledon School of Arts (UK), MFA in theatre design from California Institute of the Arts. soojinlee.com.

ANNE MILITELLO (*Lighting Design*) returns to SCR where she previously designed *Our Town*, *An Ideal Husband* and *The Interrogation of Nathan Hale*. Recent designs include *Back to Bacharach and David* at The Music Box @ Fonda, *Louis and Keely Live at the Sahara* at Geffen Playhouse, *The Flying Dutchman* for the Canadian Opera, *The Enchanted Forest* for the LA Opera at The Colburn, and associate designer on *Los Otros* at the Mark Taper Forum. Upcoming designs include work for the Chicago Shakespeare Theater, Opera Montreal and the LA Opera. Concert designs include the current tour of k.d. lang and the Siss Boom Bang, Leonard Cohen, Tom Waits, Lou Reed, Josh Groban, Pearl Jam and others. She is the president of Vortex Lighting, Inc. in Hollywood, CA, designing luxury resorts, rides for Disney Imagineering and Universal Studios, permanent lighting art installations for the exteriors of various noteworthy buildings in Manhattan including an upcoming large scale light sculpture for the World Financial Center in New York. Awards include an Obie Award for Sustained Excellence in the Off-Broadway Theatre, Lighting Designer of the Year from Lighting Dimensions International and the Waterbury Award of Distinction from the IESNA. She is currently a professor and head of lighting programs at the California Institute of the Arts.

BRUNO LOUCHOUARN (*Sound Design*) has had his music and multimedia works performed internationally.

Designs include *A Weekend with Pablo Picasso*, with Culture Clash's Herb Siguenza (San Diego Repertory, Alley Theatre, Los Angeles Theatre Center, Centre Repertory Company, upcoming at Denver Center Theatre); *Surf Orpheus*, a musical (UC San Deigo and Getty Villa); *Agamemnon*, with Tyne Daly (Getty Villa); *Shekinah* (La MaMa E.T.C.); the 12-hour film *Day For Night*, (GLOW 2010, Santa Monica and Transatlantyk International Film Festival, Poland); *Little Sisters*, choreographed by Rosanna Gamson (REDCAT); *Rain After Ash*, immersive multimedia work (Pacific Asia Museum, commissioned by AxS Festival, Pasadena); *The Language Archive* (East West Players); *Night Falls* (ODC, San Francisco); *A Hammer, a Bell, and a Song to Sing*, (San Diego Repertory Theatre); *Drive-Through*, a piano and video commission; *Pianospheres* (Zipper Hall, Los Angeles); original music, sound design, musical direction for *Café Vida*, directed by Michael John Garcés (Cornerstone Theater with Homeboy and Homegirl Industries, LATC); *Sound Art* for Suzanne Lacy's Three Weeks in January (Getty's Pacific Standard Time and Liverpool Biennial). Upcoming designs include *Voices in the Dust*, a chamber opera about the 1985 Mexico City earthquake, libretto by Juan Felipe Herrera, 2012 poet laureate of California, Boston Court Music Series, November 10, 2012. He teaches at Occidental College. brunolouchouarn.com

JOHN CRAWFORD (*Multimedia Design*) is an intermedia artist, interactive performance director, technology developer and projection designer. Intersecting software with digital media and theatrical performance, he uses computers and video to create painterly animations and motion graphics for dance, theatre and music. He originated the Active Space concept in 1994 to describe his interactive performance systems that produce visuals and music in response to movement. He is associate professor of dance and media arts at University of California, Irvine, where he is a frequent participant in transdisciplinary research projects connecting performing arts and digital media practices with engineering and computer science. His work has been performed



This family matriarch has her own commandments Coming soon to the Segerstrom Stage

How to **WRITE A NEW BOOK** for the **BIBLE**

by Bill Cain directed by Kent Nicholson

Every family has a story, but this one is so appealing you'll want to pull up a chair and join in as their timeless tale unfolds in evocative flashbacks. They squabble, yes, but even the arguments are beguiling.

Oct 19 - Nov 18

Linda Gehringer. Honorary Producers: RICHARD P. & JANE TAYLOR • Corporate Honorary Producers: U.S. BANK Segerstrom Stage Media Partner: PBS SOCAL • Media Partner: OC JEWISH LIFE

Visit scr.org or call (714) 708-5555 **South Coast Repertory**

and exhibited across North America and in Asia, Europe and South America. He currently is directing *The Sacre Project*, a dance/media installation and performance celebrating the centenary of Stravinsky's "Rite of Spring." embodied.net.

JENNIFER ELLEN BUTLER* (*Stage Manager*) has been a part of the stage management team at SCR for 10 seasons and more than 30 productions. Other theatre credits include Laguna Playhouse, Utah Shakespearean Festival, California Shakespeare Theatre, TheatreWorks, Perseverance Theatre, Spoleto Festival USA and Shakespeare Santa Cruz. She has also stage managed operas for Long Beach Opera and Pacific Repertory Opera. Butler has a BA in theatre arts from UC Santa Cruz and has been a member of Actors' Equity since 2007.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of SCR and has been managing director since 1994. A member of the SCR staff since 1979, she has served in a number of administrative capacities, including subscriptions manager, business manager and general manager. She served on the board of Theatre Communications Group (TCG), the national service organization for theatre, from 1998 to 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; site visitor for the NEA; 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 UC Irvine. She is on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. 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.

MARTIN BENSON (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of SCR's productions. In 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and fostering the art and craft of

American playwriting. They also accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre L.A. Ovation Award for Lifetime Achievement. Benson has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and Houston's Alley Theatre. He has directed American classics such as *Ab, Wilderness!* and *A Streetcar Named Desire* and has distinguished himself in staging contemporary work, including the world premiere of Horton Foote's *Getting Frankie Married—and Afterwards* and the critically acclaimed California premiere of William Nicholson's *Shadowlands*. Most recently, he directed the world premiere of Julie Marie Myatt's *The Happy Ones*, a revival of *Misalliance*, and Horton Foote's, *The Trip to Bountiful*. Benson received his BA in theatre from San Francisco State University.

DAVID EMMES (*Founding Artistic Director*) is co-founder of SCR, and directed last season's successful revival of *Sight Unseen* by Donald Margulies. 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 *The Secret Rapture* by David Hare and *New England* by Richard Nelson, as well as *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. 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.



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.

The Theatrical Village

“I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being.”

~Oscar Wilde

They say it takes a village to raise a child. In a sense, theatrical productions are “born” through the dedicated, gifted and talented contributions of many behind-the-scenes heroes. That’s our version of the “village.”

Backstage at South Coast Repertory, everything from props to set construction to lighting and audio design to costumes and more comes together with plan-

ning, precision and passion. Countless demitasse cups, penknives, chairs, tables and cupboards. Miles of thread and yards of fabric. Wigs. Gallons of paint. Hundreds of pounds of lighting and sound equipment. Here are the artisans and professionals of SCR at work, creating the parts that make up the whole of each beautifully done production in the Segerstrom and Julianne Argyros stages.



