



39th Season • 382nd Production
SEGERSTROM STAGE / MAY 23 - JUNE 29, 2003

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

THE DRAWER BOY

by MICHAEL HEALEY

Scenic Design
JAMES YOUMANS

Costume Design
SYLVIA ROGNSTAD

Lighting Design
JOHN PHILIP MARTIN

Sound Design
KARL FREDRIK LUNDEBERG

Dialect Coach
JOEL GOLDES

Production Manager
JEFF GIFFORD

Stage Manager
*SCOTT HARRISON

Directed by
MARTIN BENSON

*The Drawer Boy premiered in February 1999 at Theatre Passe Muraille, Toronto.
This production is produced by agreement with Mirvish Productions, Toronto.*

CAST OF CHARACTERS

(In order of appearance)

Angus **Jimmie Ray Weeks*
Morgan **Hal Landon Jr.*
Miles **J. Todd Adams*

SETTING

A central Ontario farmhouse in the summer of 1972.

LENGTH

Approximately one hour and 50 minutes, including one 15-minute intermission.

PRODUCTION STAFF

Assistant Stage Manager **Vanessa J. Noon*
Casting Director *Joanne DeNaut*
Dramaturg *Linda Sullivan Baity*
Assistant to the Director *T.K. Pond*
Assistant to the Scenic Designer *Jerome Martin*
Costume Design Assistant *Julie Keen*
Stage Management Intern *Heather McClain*

Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance. 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.*

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

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Stories Help Fill in the Blanks

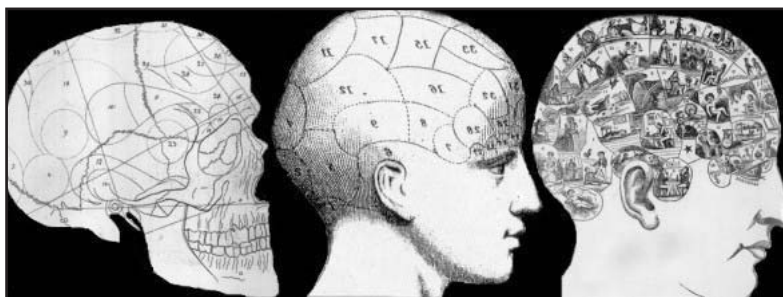
Memories are made deep inside the brain in a structure known as the hippocampus and stored in the outer part of the brain, or cortex. A common medical cause of memory loss is severe head trauma. For example, damage to the hippocampus leads to short-term memory loss, while injury to the cortex leads to amnesia, or loss of long-term memory. In a real-life version of The Drawer Boy's dramatic premise, writer Karen Brennan used storytelling to aid her daughter's recovery from a major brain injury. Their amazing journey is chronicled in Brennan's book, Being with Rachel: A Story of Memory and Survival. Following is an excerpt from Beverly Beyette's interview with Brennan that appeared in the Los Angeles Times.

A professor of creative writing at the University of Utah, fiction writer and poet Karen Brennan deals daily in narratives and, as she sat bedside through her daughter's four-month coma, she would try to break through to Rachel by telling her daughter over and over who she was, from her premature birth to her year as a school track star in Arizona. Inventing what she couldn't remember, Brennan would persist above the beeps and hisses and gurgles of the machines that were keeping Rachel alive.

...As she recovered, "I'd give her little writing assignments, try

to get her to think of narratives," Brennan said. Rachel had lost her short-term memory, and Brennan reasoned, "Maybe narrative generates memory instead of vice versa." Over and over, she answered her daughter's questions: "Where am I? What day is it? What year is it?"

...Brennan knew that the function of the brain cells, or neurons, is to convey information accumulating along a complex cir-



cuitry of other neurons to produce thoughts and actions—and that when either transmitters or receptors are interfered with, memory is incapacitated. She began to see parallels between brain theory and the theories of narrative she taught her graduate students—that an author's style and chosen structure might be a kind of map of the brain and, therefore, a map to the way a person remembers.

Brennan thought encouraging Rachel to write stories might jump-start her memory. The experiment met with limited success. "Tell me a story," Brennan would urge. "Make something up." At first, Rachel's stories were far from being narratives. ...In time, "she did improve, up to a point," Brennan says, but even when she began giving her stories endings,

they were "childlike, really primitive," and when Brennan would praise her effort—"not bad"—Rachel was apt to ask, "What was the story again?"

Brennan persisted and saw the payoff. "As Rachel's narrative sense gets better, her memory gets better. People are always astounded [to see] a person with brain injury who is eloquent and very funny. She did a [bookstore] reading with me the other night, and

she was terrific. Years ago she would have gotten confused halfway through. She's much more sequential now."

...Rachel's loss of short-term memory may be permanent. But

her sense of humor is unaffected. Brennan tells of her daughter recently showing her a new address on a letter from a friend. When Karen asked who the friend was, Rachel replied, "I have no idea. But I think just for the comic value of it I might initiate a correspondence." She recognizes people she knows when she sees them but, Brennan says, "she just doesn't remember where she knows them from."

...Recently, Brennan asked Rachel hypothetically: If there were a surgery that would make you whole again, would you want it? To which Rachel replied, "I don't think I would." Placing her hand over her heart, she said, "I've learned too much that I wouldn't want to let go of, all the stuff this has given me."

The Farm Show

In the summer of 1972, a group of young actors from Toronto descended on the farming community of Clinton, Ontario, and created there one of the landmarks of Canadian theatre history—*The Farm Show*. Guided by director Paul Thompson, co-founder of Theatre Passe Muraille, the actors moved in with local families, interviewed farmers and built a collective creation out of what they saw and heard. Most of the dialogue came directly from the farmers, to whom the play is dedicated and before whom it was first performed. For years following that first production in Ray Bird's barn, no written text of *The Farm Show* existed until the scenes were finally committed to paper by company member Ted Johns, who sums up

sessions. At first the result didn't seem like a play—no lights, no set, a barn for a theatre, hay bales for seats. Simply pure performance. First in those incredible performances in Clinton, and then again in Toronto, in Saskatchewan, in Southern Ontario auction barns, in the palatial art centers of Ottawa, Stratford, and Manitoba,



Original company of *The Farm Show*, including Paul Thompson (left), co-founder of Theatre Passe Muraille; David Fox (second from left), who created the part of Angus in *The Drawer Boy* at Passe Muraille; and Miles Potter (center), director of that first production and Michael Healey's inspiration for the character of Miles.



Jack Merrill, the real farmer whose tranquil life was invaded by big-city actors:

MILES: Look, if there's anything you want to do . . . dig some posts, plant some corn, anything.

JACK: No, we'll have our supper first.

MILES: Oh, you mean like organic vegetables from your garden and all, far out!

JACK: Well, we eat where we scratch. (exit)

MILES: (to audience) What?

the experience in his Introduction:

"Usually a script is the first hint of a play's existence. In this case, it is the last. In the early days of that summer of '72, the actors had no idea what they were doing. The dramatic techniques, and the songs, grew out of the actors' attempts to dramatize their discoveries in daily improvisational

Michael Ondaatje's successful film, a CBC television special, several radio versions, and finally crowds of strangers asking, 'How did you do this?' No one anticipated the delight people would take in hearing their own language and observing their own culture. The people were discovering themselves."



Miles Potter as Man on a Tractor: "Now the thing about a farmer and his tractor is that he's gotta spend so much time on it. If I had a dollar for every hour I've spent on this thing . . . whew! It's like my friend Bill Lobb used to say, sometimes a man gets to taking better care of his tractor than he does his wife. Haw, haw!"

A Drawer Boy Glossary

Donnellys – Canada’s most notorious family, five members of whom were brutally massacred in 1880 by a vigilante committee near London, Ontario.

Ensilage – the process of preserving fodder (such as cornstalks, rye, oats, millet, etc.) by compressing it while green and fresh in a pit or vat called a silo, where it is kept covered from the air.

Freshie – the Canadian equivalent of kool-aid.

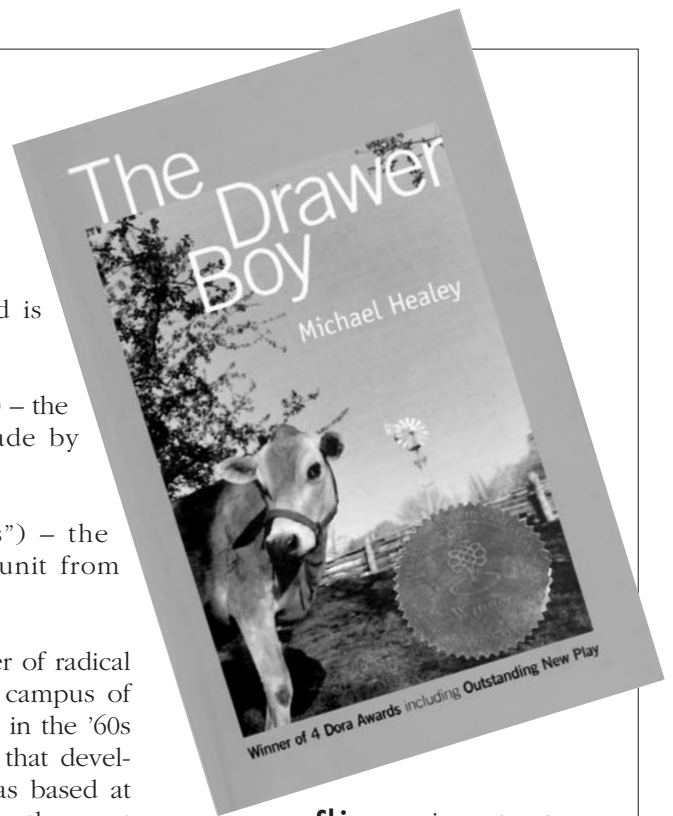
Mow (rhymes with “cow”) – a stack of hay or other feed stored in a barn; also the place in a barn where

hay, grain or other feed is stored.

Low (rhymes with “show”) – the characteristic sound made by cattle.

Prince’s Patricians (“Pats”) – the World War II military unit from south central Ontario.

Rochdale College – the center of radical left-wing activity on the campus of the University of Toronto in the ’60s and ’70s. The company that developed *The Farm Show* was based at Rochdale College before they got their own building and became the Theatre Passe Muraille.



Shinney – ice, street or field hockey played informally with a ball, can or similar object.

Did You Know?

- The capital of Canada is Ottawa, Ontario.
- The two animals on the Canadian coat of arms are a lion and a unicorn.
- Canada’s most densely populated city is Toronto.
- Canada’s most densely populated province is Prince Edward Island.
- The largest national park in the world is Wood Buffalo National Park in North West Territories

- and Alberta (44,807 sq. km.).
- Canada has more land than the U.S. (9,976,100 sq. km. vs. 9,372,600) but 1/10th the population (31,185,815 vs. 287,075,978).
- 89% of Canada’s land is uninhabitable due to extreme climate.
- Canadians have a lower infant mortality and a longer life expectancy than Americans.
- Canada has the cheapest Internet access in the world.
- The Canadian government has turned its small bills into coins commonly called “loonies” (\$1) and “toonies” (\$2).
- Canada has more donut shops per capita than the U.S.
- Canadians consume more Kraft Macaroni and Cheese per capita than any other people on earth.
- Zippers, paint brushes, and chocolate bars were all invented in Canada.
- Canada’s answer to Punxsutawney Phil is an albino groundhog named Wiarton Willy.



The Stolen Poem

The poem Angus recites in Act III is “At the Wedding March” by Gerard Manley Hopkins (1879).

GOD with honour hang your head,
Groom, and grace you, bride, your bed
With lissome scions, sweet scions,
Out of hallowed bodies bred.

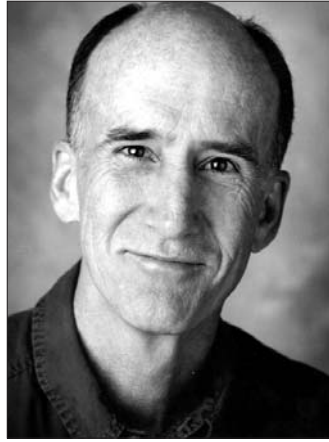
Each be other’s comfort kind:
Déep, déeper than divined,
Divine charity, dear charity,
Fast you ever, fast bind.

Then let the March tread our ears:
I to him turn with tears
Who to wedlock, his wonder wedlock,
Déals triumph and immortal years.

Note: “The Wedding March,” which is actually incidental music from Felix Mendelssohn’s *A Midsummer Night’s Dream*, was first played as a recessional at the wedding of the English Princess Royal in 1858.



J. TODD ADAMS
Miles



HAL LANDON JR.
Morgan



JIMMIE RAY WEEKS
Angus

Artist Biographies

***J. TODD ADAMS** (*Miles*) appeared at SCR previously in *Entertaining Mr. Sloane* and *The Lonesome West*. He recently played Claudio in *Much Ado about Nothing* with the Arizona Theatre Company. He appeared in *Gross Indecency* at the Mark Taper Forum and was an understudy in Sir Peter Hall's *A Midsummer Night's Dream* and *Measure for Measure* at the Ahmanson Theatre. Other theatre credits include *I Pagliacci* at the L.A. and Washington Operas directed by Franco Zeffereilli and filmed for PBS; *Measure for Measure*, *The Misanthrope*, *What the Butler Saw* and *Much Ado about Nothing* at A Noise Within; and *Scapin*, *Dinner at Eight*, *The Duchess of Malfi* and *A Christmas Carol* at the American Conservatory Theatre. He has appeared at many other theatres including the Nevada Shakespeare Festival, the Grove Theatre Center, the Pasadena Shakespeare Compa-

ny, Evidence Room, Aurora Theatre Company, Utah Shakespearean Festival and the San Francisco Theatre Project. His film and television credits include *Fly Boys*, *Warriors of Virtue*, *Pure Race* and "The West Wing." Mr. Adams was trained at the American Conservatory Theatre Advanced Training Program.

***HAL LANDON JR.** (*Morgan*) is an SCR Founding Artist who recently appeared in *Two Gentlemen of Verona*, *Major Barbara*, *Getting Frankie Married—and Afterwards*, *The School for Wives*, *Much Ado about Nothing*, *Entertaining Mr. Sloane*, *The Hollow Lands*, *True West*, *Play Strindberg*, *Tartuffe* and *Ah, Wilderness!* Other credits include *Arcadia*, *Our Town*, *Sidney Bechet Killed a Man*, *BAFO*, *Six Degrees of Separation*, *An Ideal Husband*, *A Mess of Plays by Chris Durang*, *The Things You Don't Know*, *Faith Healer*, *Ghost in the Machine*,

Green Icebergs, *Morning's at Seven*, *Dancing at Lughnasa*, *The Miser*, *Our Country's Good* and *Waiting for Godot*. He created the role of Ebenezer Scrooge in SCR's *A Christmas Carol*, and has performed it in all 23 annual productions. He appeared in *Leander Stillwell* at the Mark Taper Forum and in *Henry V* at the Globe Theatres 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*. Television credits include a recent episode of "Frasier."

***JIMMIE RAY WEEKS** (*Angus*) wants to thank Martin Benson for the opportunity to work with him once again. Weeks' film work includes *Requiem for a Dream*, *Analyze This*, *Buffalo Soldiers*, *Dead Man*, *Hot*

Shots, The Abyss, Midnight Run, Roman Polanski's Frantic, War Party, King Kong Lives, Heaven Help Us and Eyewitness. Television work includes *The Murder of Mary Phagan, Shake, Rattle and Roll, "Homicide," Sins of the Mother, 83 Hours Till Dawn, Kingfish, "Northern Exposure," "Major Dad," "I'll Fly Away," "Law & Order," "Quantum Leap," "Spencer for Hire," "Miami Vice" and Apology.* Broadway credits include Mike Nichol's *Death and the Maiden* in which he understudied Gene Hackman and appeared with Glenn Close and Richard Dreyfuss. Also on Broadway, *My Fat Friend, Devour the Snow and We Interrupt This Program.* Off-Broadway credits include *Serenading Louie* (Second Stage Theatre) and *California Dogfight* (Manhattan Theatre Club). Mr. Weeks has performed extensively at the Circle Repertory Company. Regional credits include *Light Up the Sky* (Hartford Stage Co.), *Santos & Santos* (Dallas Theatre Center), *A Streetcar Named Desire* and *Abundance* (South Coast Repertory), *The Little Foxes* (San Jose Repertory), *Bus Stop* (Pasadena Playhouse), *That Championship Season, The Seaborse* (Arizona Civic Theatre). He is a lifetime member of The Actors Studio.

**PLAYWRIGHT,
DIRECTOR & DESIGNERS**

MICHAEL HEALEY (*Playwright*) trained as an actor at Toronto's Ry-

erson Theatre School in the mid-'80s. He began writing for the stage in the early '90s and his first play, a solo one-act called *Kicked*, was produced at the Fringe of Toronto Festival in 1996. He subsequently toured the play across Canada and internationally, and in 1998 it won a Dora Mavor Moore Award as best new play. He and collaborator Kate Lynch wrote *The Road to Hell*, a pair of one-act comedies, which was produced at the Tarragon Theatre in Toronto in the fall of 1999. *The Drawer Boy* is his first full-length play, and it has won the Dora Award for best new play (1999), a Chalmers Canadian Playwriting Award (2000), the Governor General's Literary Award (1999) and was selected by *Time* Magazine as one of the best plays of 2001. Mr. Healey is currently a writer-in-residence at the Tarragon Theatre, which produced his play *Plan B* in January 2002.

MARTIN BENSON (*Director/Artistic Director*) shares co-founder credit and artistic leadership of SCR with his colleague David Emmes. As one of SCR's chief directors, Mr. Benson has directed nearly one third of the plays produced here in the last 38 years. He has distinguished himself in the staging of contemporary work, including Horton Foote's *The Carpetbagger's Children* and the world premiere of *Getting Frankie Married—and Afterwards*, the critically acclaimed California premiere of

William Nicholson's *Shadowlands*, Athol Fugard's *Playland*, Brian Friel's *Dancing at Lughnasa*, David Mamet's *Oleanna*, Harold Pinter's *The Homecoming*, David Hare's *Skylight* and the West Coast premieres of Peter Hedges' *Good As New* and Martin McDonagh's *The Lonesome West*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award winners *Major Barbara, Misalliance* and *Heartbreak House*. Among the numerous world premieres he has directed are Tom Strellich's *BAFO*, and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ab, Wilderness!, A Streetcar Named Desire, A Delicate Balance* and *All My Sons*. Mr. Benson has been honored with the *Drama-Logue* Award for his direction of 21 productions and received LADCC Distinguished Achievement in Directing awards an unparalleled seven times for the three Shaw productions, John Millington Synge's *Playboy of the Western World*, Arthur Miller's *The Crucible*, Sally Nemeth's *Holy Days* and *Wit*. He also directed the film version of *Holy Days* using the original SCR cast. Along with David Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional

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Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Mr. Benson received his BA in Theatre from California State University, San Francisco.

JAMES YOUMANS (*Scenic Design*) previously designed *The Homecoming*, *Amy's View*, *Ab*, *Wilderness!*, *Arcadia* and *Raised in Captivity* (for which he won *Drama-Logue* and Robby Awards) at SCR. Among his other credits are the Broadway production of *Swinging On A Star*; the Off-Broadway productions of *Gone Home* (Manhattan Theatre Club), *Hold Please* (The Working Theater), *The Fourth Wall* (Primary Stages), *Summer of '42* (Variety Arts Theater), *Down The Garden Paths* (Minetta Lane Theater), *The Country Club* (Greenwich House Theatre), *Hedwig And The Angry Inch* (The Jane Street Theater), *After Play* (Theater Four), *Jeffrey* (The Minetta Lane), *Sight Unseen* (The Orpheum Theater), *Zombie Prom* (The Variety Arts Theater), *The Petrified Prince* (NYSF), *Pterodactyls*, *The Swan*, *Raised In Captivity*, *Bella*, *Belle of Byelorussia* (Drama Desk nomination) and *Nicky Silver's Fit To Be Tied* (Playwrights Horizons). Regionally his work has been seen at the McCarter Theater, Hartford Stage, Goodspeed Opera House, Long Wharf Theater, Seattle Rep, A.C.T., the George Street Playhouse, Denver Center Theater, The Huntington Theatre, the Mark

Taper Forum, The Globe Theatres, and La Jolla Playhouse. Tours include *Cinderella* (National Tour), *Grease* (National Tour), Barry Manilow's *Showstoppers*, and *Hedwig and the Angry Inch*. He has designed television Studio Sets for The Golf Channel, College Sports Television and The Outdoor Life Network. Upcoming work includes *Night of the Iguana* (Guthrie Theater) and Studio sets for CNN and ESPN.

SYLVIA ROGNSTAD (*Costume Design*) is pleased to return to SCR where she was the staff cutter for the 2001-02 Season. Her costume designs have been seen in *Joseph and the Amazing Technicolor Dreamcoat* at Sierra Repertory Theatre; *Charlie and the Chocolate Factory* at the Arvada Center for the Performing Arts; *Dracula*, *Top Girls* and *Cabaret* at the University of Colorado; *Don Juan* and *Hedda Gabler* at Occidental College; *Terra Nova* at El Camino Community College; and numerous productions at The Great American Melodrama and the Odyssey Theatre Ensemble. She is proprietor (designer and manufacturer) of D.E. Designs (www.d-e-designs.com) which makes and sells costumes and clothing for the Gothic subculture and the Middle Eastern dance community. She was an instructor and costume shop supervisor for the Theatre and Dance Department at the University of Colorado from 1990-

1997. Ms. Rognstad currently lives in Boulder, Colorado with her two cats Sparkplug and Ruby Tuesday.

JOHN PHILIP MARTIN (*Lighting Design*) has designed for theatres across the country. His designs include *Copenhagen* and *Art* at Indiana Rep; *The Tempest* at Alabama Shakespeare Festival; *The Little Mermaid* and *Coppelia* for Inland Pacific Ballet; *The Weir* and *12 Angry Men* at the Geva Theatre; *Chaps!*, *Carousel*, *Cinderella - The Musical*, *The Importance of Being Earnest* and *Greater Tuna* at PCPA/Theatrefest; *Happy Days* (also at Mabou Mines - New York City), *The Swan*, *Flying Karamozov Brothers in Le Petomane* and José Rivera's *Marisol* (*Drama-Logue Award*) at La Jolla Playhouse; *The Merchant of Venice*, *Shylock*, *Hamlet* (*Drama-Logue Award*), *A Streetcar Named Desire*, *A Christmas Carol*, *Turbo Tanzi*, *Burning Dreams* and *Death and the Maiden* at San Diego Repertory; *Candida* and *Measure for Measure* at Sacramento Theatre Company; *Leonce and Lena* and *The House Guest* at the Evidence Room; *Much Ado about Nothing*, *Henry VIII*, *Othello*, *Shoemaker's Holiday*, *As You Like It* and *Richard III* at Utah Shakespearean Festival; *Each Day Dies with Sleep* (*Drama-Logue Award*) at Wilton Project; Naomi Iizuka's *Carthage* at Theatre E; *Dirigible* at Circle X Theatre Company; and *War to End War* at Sledgehammer. His designs at Universal Studios in-

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clude sections of environmental lighting at Universal's Islands of Adventure as well as Dr. Doom's Fearfall and The Incredible Hulk Rollercoaster. At Universal Studios Japan he designed ET's Adventure. In 1994 Mr. Martin received a TCG/NEA Young Designer Fellowship.

KARL FREDRIK LUNDEBERG (*Sound Design*) composed the music and sound for SCR's productions of *The Dazzle* and *The Company of Heavens*. He is a CBS/Sony recording artist who has recorded four albums with his jazz/world music group Full Circle. He has performed extensively throughout the United States, Canada, Scandinavia, continental Europe, Japan and Brazil. As a composer of contemporary classical music, his works have been performed by a variety of orchestras, among them the Boston Symphony, Sinfa Nova and the National Radio Orchestra of Sweden. His compositions have been featured at such prestigious international festivals as the Mitsui Festival (Tokyo), the Perugia Festival (Italy), the Biennale Festival (Venice), Teatro Espanol (Spain), the Next Wave Festival (New York), the Castle Hill Festival (Essex) and the San Sebastian Festival (Spain). Theatre and ballet music includes scores for the American Repertory Theatre (*King Stag* co-composed with Elliot Goldenthal, *Jacques and His Master* and *The Changeling*); the Brooklyn

Academy of Music (*Power Project* with Bob Berky); the Seattle Repertory (*A Flaw in the Ointment*); Center Stage (*In a Pig's Valise*); Odyssey Theatre (*Imperceptible Musabilities, Goose Amid the Revolt*); the Arizona Theatre Company (*The Old Matador*); the Colorado Shakespeare Festival (*As You Like It, A Midsummer Night's Dream, A Winter's Tale*); the Pan Asian Repertory Theatre, New York; the Mark Taper Forum (*Death and the Maiden, Skylight, Weights, The Poison Tree, Closer, 10 Unknowns* directed by Robert Egan, *Bandido!* directed by Jose Luis Valenzuela, *Hysteria* directed by Phyllida Lloyd, *Enigma Variations* directed by Daniel Roussel and *The Molière Comedies* directed by Brian Bedford); and the Ahmanson Theatre (*Midsummer Night's Dream, Measure for Measure* and *Romeo and Juliet* directed by Sir Peter Hall). Film and television scores include works for PBS, Chal Productions (Al Pacino, New York), The American Film Institute, NRK Norwegian State Television, Imagine Films Entertainment, CBS/Sony Television, Japan, Paramount Pictures and United Paramount Network. He is composer in residence at the Mark Taper Forum and served as musical director for the Shakespeare repertory directed by Sir Peter Hall at the Ahmanson Theatre.

JOEL GOLDES (*Dialect Coach*) is pleased to return to SCR after

coaching last season's *Nostalgia*. He recently coached the Rubicon's production of *A Streetcar Named Desire* and *O Pioneers!* at A Noise Within. He coached *Mamma Mia!* at the Mandalay Bay Resort in Las Vegas and *Ragged Time* at The Black Dahlia; *Pentecost* at the Evidence Room; *The Cosmonaut's Last Message...*, *Going to St. Ives, When Grace Comes In* and *Sheridan* at La Jolla Playhouse; *Da, The Boswell Sisters* and *Enter the Guardsman* at The Globe Theatres; *The Clearing* and *The Last Night of Ballyboob* at the Colony Theatre; and *A View from the Bridge, Master Harold...and the Boys* and *Black Comedy* at International City Theater. He helped Mike Meyers with his New York accent for the upcoming film *The Cat in the Hat*, taught Tom Arnold to sound like Welshman Sir Howard Stringer for a tribute film, coached Emily Bergl for *Final Draft*, NBC's *War Stories*, and helped a Texan actor sound less Texan for CBS' *Still Standing*. His clients have appeared in *Ali, Finding Nemo*, "The Agency," "CSI: Miami" and "The Shield," among others. Mr. Goldes holds an MFA from UC Irvine and offers dialect tips at www.thedialectcoach.com.

***SCOTT HARRISON** (*Stage Manager*) most recently stage managed *Two Gentlemen of Verona* and *A Christmas Carol* and served as Assistant Stage Manager for *Major Barbara*. He spent last summer's



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hiatus in Laguna Beach working on the stage crew for the *Pageant of the Masters* and stage managed the world premiere of Jon Maran's *Jumping for Joy* at the Laguna Playhouse. He has stage managed over 32 shows on the Mainstage, including Mark Rucker's stagings of *The Taming of the Shrew* and *Much Ado about Nothing*, stage managed the world premiere of *La Posada Mágica*, and has previously served as Assistant Stage Manager on more than 35 additional Mainstage productions. He has also stage managed at Seattle's Intiman Theatre, San Francisco's Palace of Fine Arts, Shakespeare Festival/Los Angeles, La Mirada Theatre for the Performing Arts, Highways Performance Space as well as several other smaller theatres in the Los Angeles area and is a graduate of Pepperdine University. Mr. Harrison would like to take this opportunity to acknowledge and continuously support his friends and colleagues who are battling the fight of AIDS.

***VANESSA J. NOON** (*Assistant Stage Manager*) has been the Assistant Stage Manager on *A Christmas Carol*, *Proof*, *Two Gentlemen of Verona* and *Intimate Apparel* this season. Previously at SCR she stage managed *Making It*, *Nostalgia*, *The Lonesome West* and *The Countess*. Besides working at SCR, she has stage managed for the Mark Taper Forum's New Works Festival and P.L.A.Y. Tour, Shakespeare Santa Cruz, Shakespeare Festival/L.A., A Noise Within, Buena Vista Special Events at The El Capitan Theater and Universal Studios, Hollywood. She has also worked on the Academy Awards, the Primetime Emmy

Awards, "America: A Tribute to Heroes" telethon, the *Pearl Harbor* movie premiere onboard the USS John C. Stennis in Hawaii and the Anaheim Angels World Series Victory Celebration at Edison Field.

DAVID EMMES (*Producing Artistic Director*) is co-founder and Producing Artistic Director of SCR, one of the largest professional resident theatres in California. He has received numerous awards for productions he has directed during SCR's 38-year history, including a 1999 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 *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 premiere of Terry Johnson's *Unsuitable for Adults*; the West Coast premieres of C.P. Taylor's *Good and Harry* and 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, *Six Degrees of Separation* by John Guare, *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 1990 Singapore Festival of Arts. His producing responsibilities involve the overall coordination of SCR's programs and projects. He has served as a consultant to the Orange County

Performing Arts Center and as a theatre panelist and onsite evaluator for the National Endowment for the Arts. He has served on the board of the California Theatre Council, the Executive Committee of the League of Resident Theatres, and as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from California State University, San Francisco, and his PhD in theatre and film from USC.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of the day-to-day operations of SCR. A member of the staff since 1979, she has served in a number of administrative capacities including Subscriptions Manager, Business Manager and General Manager. She currently serves as President of Theatre Communications Group (TCG), the national service organization for theatre where she also served a two-year term as Treasurer, and has served as the Vice President of the League of Resident Theatres (LORT). In addition, she has been a member of the LORT Negotiating Committee for industry-wide union agreements and represents SCR at national conferences of TCG and LORT; is a theatre panelist and site visitor for the National Endowment for the Arts and the California Arts Council (CAC); 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. She graduated from UC 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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