South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents the world premiere of

MR. MARMALADE

by Noah Haidle

SCENIC DESIGN
Rachel Hauck

COSTUME DESIGN
Angela Balogh Calin

LIGHTING DESIGN
Scott Zielinski

SOUND DESIGN
Michael Roth

ASSISTANT DIRECTOR
Joshua N. Hsu

DRAMATURG
Jerry Patch

PRODUCTION MANAGER
Tom Aberger

STAGE MANAGER
*Jamie A. Tucker

DIRECTED BY
Ethan McSweeny

HONORARY PRODUCERS: The Playwrights Circle
CAST OF CHARACTERS
(In order of appearance)

Lucy, 4 years old ................................................................. *Eliza Pryor Nagel
Mr. Marmalade, her imaginary friend ................................. *Glenn Flesher
Sookie, Lucy’s Mom ............................................................... *Heidi Dippold
Bradley, Mr. Marmalade’s personal assistant ...................... *Marc Vietor
Emily, the babysitter ........................................................... *Heidi Dippold
George, Emily’s boyfriend .................................................. *Larry Bates
Larry, 5 years old ................................................................. *Guilford Adams
Cactus .................................................................................. *Larry Bates
Sunflower .............................................................................. *Heidi Dippold
A Man ..................................................................................... *Larry Bates

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

PRODUCTION STAFF
Casting Director ................................................................. Joanne DeNaut
Production Assistant .......................................................... Chrissy Church
Assistant Set Designers ......................... Matthew Anderson, Rachel Nemec,
Roger Hanna
Costume Design Assistant ................................................. Julie Keen
Stage Management Intern ................................................ Jennifer Matthews

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

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

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The Inner Grown-Up

Adults Find their Id through the Eyes of a Child... and Others

In children's stories, imaginary companions disappear when the child character finally acquires some real friends and the imaginary companion is no longer required for companionship...

This sort of ending also characterizes the reports of parents, who link the fading of the imaginary companion with the beginning of school and its opportunities to socialize with real children. In (one) sample, only three percent of 700 7-year-olds were identified by their parents as having an imaginary companion as compared with 22 percent of these children at age 4...

Normally developing children start to show clear evidence of their growing imaginations when they begin to pretend in the second year of life. For some, pretend play becomes one of the dominant activities of their waking hours. This capacity helps children process life events, achieve mastery of their emotions, enrich their social understanding, and develop their communication abilities...

Although children are the ones who come to mind when we think of pretenders, the imagination is a powerful tool that is available to all of us throughout life...With our imaginations, we can relive (even improve) the past, process and come to terms with issues in our present, and anticipate the future.

As Jean-Paul Sartre said, freedom to act in the world is a function of the ability to perceive things not only as they are, but as they are not.


Once upon a time, I, Chuang-tzu, dreamed I was a butterfly, fluttering hither and thither.... Suddenly I was awakened.... Now I do not know whether I was a man dreaming I was a butterfly, or whether I am a butterfly now dreaming I am a man.

– Chuang-tzu, ancient Chinese sage

One day, a visitor came into Edgar Bergen's room and found him talking—not rehearsing—with his dummy, Charlie McCarthy. Bergen was asking Charlie a number of philosophical questions about the nature of life, virtue and love. Charlie was responding with brilliant Socratic answers.

When Bergen noticed he had a visitor, he turned red and said he was talking with Charlie, the wisest person he knew. The visitor pointed out it was Bergen's own mind and voice coming through the wooden dummy.

"I guess it is," Bergen replied, "but I ask Charlie these questions and he answers, and I haven't the faintest idea of what he's going to say and I'm astonished by his brilliance—so much more than I know."


Real isn't how you are made,” said the Skin Horse. “It's a thing that happens to you. When a child loves you for a long, long time, not just to play with, but really loves you, then you become Real.”

– Margery Williams, The Velveteen Rabbit

One gray night it happened, Jackie Paper came no more.

And Puff, that mighty dragon, He ceased his fearless roar. His head was bent in sorrow, Green scales fell like rain. Puff no longer went to play Along the cherry lane. Without his lifelong friend Puff could not be brave, So Puff that mighty dragon Sadly slipped into his cave.

– Peter Yarrow and Lenny Lipton, “Puff the Magic Dragon,” 1963, Silver Dawn Music
**Artists Biographies**

*Guilford Adams* (Larry) appeared at SCR earlier this season in *The Last Night of Ballyhoo* and last season in *Two Gentlemen of Verona*. Theatre credits include *Amadeus* at Theatrical Arts International; *Fleetwood Macbeth, It’s a Stevie Wonderful Life, A Christmas Carol King, All’s Kool that Ends Kool and Funky Punks w/Junk in Trunks* with the Troubadour Theatre Company; *Love’s Labour’s Lost* and *Bus Stop* at A Noise Within; *Romeo & Juliet* at Will & Company; *A Midsummer Night’s Dream* at Grand Canyon Shakespeare; *The Taming of the Shrew* and *Taming of Pantalone* at the Kentucky Shakespeare Festival; and *Twelfth Night* at The Old Globe. Film and television credits include *Boys Don’t Cry, Shooting LA, Equinox Knocks, Mouth Garden, Distinct Smell of Red, Natural Selection,* “The Bernie Mac Show” and “Beck and Call.” Recent commercials include Sprint, Microsoft, Orbit Gum and Mercedes Benz.

*Larry Bates* (George/A Man/Cactus) appeared previously in the Hispanic Playwrights Project reading of *Welcome to Arroyo’s* and the Pacific Playwrights Festival reading of *Eye to Eye*. His theatre credits include three seasons of *A Christmas Carol* at Cincinnati Playhouse; *A Raisin in the Sun, Roosters, Richard III, A Midsummer Night’s Dream, Hay Fever and Rimers of Eldritch* at The Theatre School; and *Glass Menagerie, Six Degrees of Separation, Sleep Deprivation Chamber, Our Town* and *Macbeth* at the Merle Reskin Theatre. Television credits include “The District,” “NYPD Blue,” “Boston Public,” “JAG” and “18 Weeks of Justice.”

*Heidi Dippold* (Sookie/Emily/Sunflower) made her first appearance at SCR earlier this season in the NewSCRipts reading of *Lincolnesque*. Theatre credits include *Fifth of July* at the Signature Theatre, *Ghosts* at the Century Center for the Performing Arts, *Self Torture and Strenuous Exercise* at the Drama League Directors Project, *Homebody/Kabul* at Berkeley Repertory, *I Hate Hamlet* at the Cleveland Playhouse, *The Bungler* at the Long Wharf Theatre, *The Rape of Lucrece* at the Shakespeare Theatre Classical Acting Workshop and *Private Eyes* at the Centennial Theatre. Film and television credits include *Stardom, Alias, Angel, Law and Order, NYPD Blue, Navy NCIS, The Sopranos, All My Children, Guiding Light* and “As the World Turns.” Ms Dippold is an MFA graduate of Rutgers University Mason Gross School of the Arts.

*Glenn Fleshler* (Mr. Marmalade) is making his SCR debut. Off-Broadway appearances include *Measure for Measure* at the New York Shakespeare Festival; *Pericles, King John* and *The Changeling* at the Theatre for a New Audience; *The Adjustment* at Jewish Repertory; and *The New Bonanza* at the Cherry Lane. Regional theatre credits include *Much Ado about Nothing* at The Shakespeare Theatre; *Much Ado about Nothing, Macbeth* and *Doll House* at Hartford Stage; *Fool for Love* and *The Cherry Orchard* at the McCarter Theatre; *Pera Palas* and *Abstract Expression* at the Long Wharf Theatre; *House Arrest* at the Mark Taper Forum; and *Keely and Du,* Four Assistant Biographies
**Dogs and a Bone** and **The Illusion** at the Berkshire Theatre Festival. Film and television credits include *A Price above Rubies, 30 Days, Garmento, Welcome to Purgatory, Astronomy of Errors, “Third Watch,” “Sex and the City,” “Law and Order,” “Law and Order: SVU” and “The Job.” Mr. Fleshler holds an MFA from NYU.

**ELIZA PRYOR NAGEL** (*Lucy*) is making her SCR debut. She recently moved to Los Angeles from New York City where she appeared as Violet in Tennessee Williams’ *Small Craft Warnings* with The Worth Street Theatre, as Christina in *Christina* at the Soho Repertory Theatre and as Agethe in *Nothing* at Richard Foreman’s Ontological Theatre. Film credits include *Red Is the Color Of and 13 Conversations About One Thing*, as well as festival award winners *City of Thieves, Weeki Wachee Girls* and *Mad About Harry*. Television credits include guest starring appearances on “The Lyon’s Den,” “Angel,” “Third Watch,” “The Job,” “Madigan Men” and “Sex and the City.” She studied in New York, Montreal and Paris.


**GRACE FLESHLER**

*Mr. Marmalade*

**NOAH HAIDLE** (*Playwright*) is currently a Lila Acheson Wallace playwright-in-residence at The Juilliard School in New York City and graduated from Princeton University in the spring of 2001. Born and raised in Grand Rapids, MI, he intends to never visit the Midwest again. Not even on layovers during plane rides. He is working on a commission from the McCarter Theatre and on a samurai movie.

**ETHAN MCSWEENY** (*Director*) is making his SCR debut. He made his Broadway debut with the critically acclaimed revival of Gore Vidal’s *The Best Man* (2001 Tony Award nomination, New York Outer Critics Circle Award and Drama Desk Award for Best Revival) and his Off-Broadway debut with John Logan’s *Never the Sinner* (1998 Outer Critics Circle Award for Best Off-Broadway Play, and 12 additional Outer Critics and Drama Desk nominations including Best Play and Best Director). In the last year he has directed Aeschylus’ *The Persians* in a new translation by Ellen McLaughlin for the National Actors Theatre, *Romeo and Juliet* at the Guthrie Theatre, Lee Blessing’s *A Walk in the Woods* at the George Street Playhouse and Mr. Blessing’s *Cobb* at the Chautauqua Conservatory Theatre. Other notable recent work includes John Guare’s *Six Degrees of Separation* at the Guthrie (2003 Best Production and Best Director, *Minneapolis Star Tribune*); Anthony Clavoe’s *Ctrl+Alt+ Delete* at the George Street Playhouse (Best of 2002, *New Jersey Star Ledger*); and Margaret Edson’s *Wit* with Lisa Harrow at the Pittsburgh Public Theater (2001 Best Play, *Pittsburgh Post-Gazette*). His directing has been seen around the country at (among others) the Wilma Theatre, San Jose Rep, the Alley Theatre, Berkeley Rep, the Signature Theatre, the Washington Shakespeare Company, the Folger Theatre and The Shakespeare Theatre of Washington, DC, where he served as Associate Di-
ector from 1993-1997. Mr. McSweeny has workedshopped new plays and musicals at Manhattan Theatre Club, the O'Neill Playwrights Conference, the Kennedy Center, the Cape Cod Theatre Project, the Pacific Playwrights Festival, HB, EST and New Dramatists, where he was Resident Director for the 2001-02 Season. He is currently Associate Director at the George Street Playhouse, Artistic Consultant for the National Actors Theatre and on the Artistic Advisory Board of the Cape Cod Theatre Project. Mr. McSweeny received the first ever undergraduate degree in Theater and Dramatic Arts at Columbia University.

**Angela Balogh Calin** (Costume Design) previously designed *Sidney Bechet Killed a Man* at SCR. Her work on the West Coast includes *Chavez Ravine*, *The House of Bernarda Alba* (Ovation nomination), *Tongue of a Bird* and *The Body of Bourne* for the Mark Taper Forum; *Hedda Gabler* for the Oregon Shakespeare Festival; the Los Angeles and New York productions of *Talking Heads*, *The Country*, *Be Aggressive* and *Wonderland* at La Jolla Playhouse; and many projects at the Actors’ Gang including *Dream Play*, *Euphoria*, *Medea/Macbeth/Cinderella* and *Sprawl*. She is an Associate Artist at Cornerstone Theater where she recently designed *Center of the Star* and *Body of Faith*. Off-Broadway in New York, she has designed for The Public Theater, the Minetta Lane, the Vineyard Theatre, EST and Ma-Yi Theater Company. Regional work includes designs for Yale Rep, the Intiman Theatre, Trinity Rep, Portland Center Stage, Berkeley Rep, Perseverance Theatre and The Children’s Theatre Company of Minneapolis. Ms. Hauck received the Princess Grace Award for Theater and was an NEA/TCG Design Fellow. Her design for the *House of Bernarda Alba* was recently honored by being displayed at the prestigious Prague Quadrennial. She is an alumna of University High School in Irvine.

**Scott Zielinski** (Lighting Design) returns to SCR where he designed *Antigone* this season and the world premieres of *Intimate Apparel* and *On the Jump* in previous seasons. He designed *Topdog/Underdog* for Broadway. Other New York credits include productions at Lincoln Center, The Public Theater, Theatre for a New Audience, Manhattan Theatre Club, The Actors’ Gang, Williamstown Theatre Festival, and The Shakespeare Theatre, Berkeley Repertory Theatre, The Old Globe, Seattle Repertory Theatre, Actors Theatre of Louisville, Huntington Theatre Company, Williamstown Theatre Festival, and for the La Mirada Center for the Performing Arts, *Cabaret* and *Company* for the West Coast Ensemble, *Ivona, Princess of Burgundia* for the Odyssey Theatre, *Blood Poetry* (Drama-Logue Award) for Theatre 40, *How to Teach the History of Communism* for the Open First Theatre and *Ancestral Voices* for the Falcon Theatre. She has worked extensively in film and television in the U.S. and Romania, having 16 credits with J.R.S. Media, Cannon Films, PBS, Full Moon Entertainment and Romanian Films. She graduated with an MFA in set and costume design from the Academy of Arts in Bucharest.
many others. Internationally, his designs have been seen at Royal National Theatre of Great Britain, Royal Court Theatre, and Lyric Theatre Hamersmith (London), Edinburgh Festival (Scotland), Adelaide Festival (Australia), Theatre Spektakel Zürcher, Theatre Neumarkt (Zurich), Rotterdamse Schouwburg (Rotterdam), Sommertheater Festival (Hamburg), INTRANSIT (Berlin), Schauspielhaus (Vienna), TheatreWorks (Singapore) and Fukuoka (Japan). His designs for dance include the Joyce Theater; Kennedy Center Modern Dance Festival; American Dance Festival (with Twyla Tharp); American Ballet Theatre; National Ballet of Canada; and the San Francisco, Pittsburgh, Berkshire Operas; Opera Grand Opera; New York, Minnesota, Brooklyn Academy of Music; Houston, Edinburgh Festival (Japan). His designs for dance include the Joyce Theater; Kennedy Center Modern Dance Festival; American Dance Festival (with Twyla Tharp); American Ballet Theatre; National Ballet of Canada; and the San Francisco, Pittsburgh, Berkshire Operas; Opera Grand Opera; New York, Minnesota, Brooklyn Academy of Music; Houston, Edinburgh Festival (Japan).

MICHAEL ROTH (Composer/Sound Design) is pleased to be back at SCR, where his work has been heard in more than 40 productions and premieres, including Terra Nova, Donald Margulies’ Dinner with Friends (directed by Daniel Sullivan, also seen Off-Broadway), Sight Unseen (also Off-Broadway), and the Culture Clash/John Glorre musical adaptation of The Birds (also at Berkeley Rep). Other recent projects: in New York, Talking Heads (Off-Broadway, also in LA) and The Persians (National Actors Theatre, Ethan McSweeney, director); many collaborations with Randy Newman including SCR’s The Education of Randy Newman (also seen in Seattle), orchestrating his Faust, and editing two songbooks for Warner Bros.; at La Jolla Playhouse, more than 35 productions including Tom Donaghy’s Eden Lane and Lee Blessing’s A Walk in the Woods (also Broadway and PBS); with Mac Wellman, many collaborations including The Allegory of Whiteness (Humana Festival, music/theatre, directed by Lisa Peterson), Bitter Bierce and Terminal Hip, the Happy Days musical, with Garry Marshall; Anne Bogart’s The Women; collaborating with Tom Stoppard and Carey Perloff on the American premieres of Indian Ink and The Invention of Love at ACT; Des McAnuff’s film Bad Dates, Donut Hole, a new independent film by Peter Paige; with Quincy Long, People Be Heard (upcoming at Playwright’s Horizons); and a new opera with Nell Benjamin. The CD of Roth’s chamber opera Their Thought and Back Again is available through e-mail at Roth-musik@aol.com.

JOSHUA N. HSU (Assistant Director) is currently finishing his MFA in directing at University of California, Irvine. Previous SCR credits include assistant direction on Major Barbara as well as serving as a casting and literary intern for the Pacific Playwrights Festival 2003. Previous directing credits include Medea, The Caucasian Chalk Circle, Stop Kiss, Some Explicit Polaroids, Talk Radio, W.A.S.P., and the West Coast premiere of How to Survive an Atomic Bomb. Mr. Hsu also is a professional composer and pianist. Most recently, he co-wrote a musical, Spare Parts & Cynic, which debuted at the Edge of the World Festival 2003 in Los Angeles.

JERRY PATCH (Dramaturg) has been affiliated with South Coast Repertory since 1967. He has served as dramaturg on nearly 150 new plays seen here since 1980, including the world premieres of Abundance, Freedomland, Golden Child, Search and Destroy, Sight Unseen, Three Days of Rain and Wit. His dramatic writing has been produced at SCR and other theatres and on television. He co-conceived The Education of Randy Newman with Michael Roth and Mr. Newman (SCR, 2000). For seven years he was Artistic Director of the theatre program of the Sundance Institute. He serves as consulting dramaturg for the Roundabout Theatre Company in New York.

*JAMIE A. TUCKER (Stage Manager) completed his MFA in Dance, specializing in Stage Management, at UCI in 1994. This season he has stage managed Anna in the Tropics, Lovers and Executioners and Intimate Exchanges and last year stage managed the world premiere of Richard Greenberg’s The Violet Hour, the West Coast premiere of Horton Foote’s The Carpetbaggers Children, Relatively Speaking and the world premiere of Robin Jones’ The Intelligent Design of Jenny Chow. He worked as SCR’s stage manager for the Second Stage productions of The Dazzle, True West, Play Strindberg, the world premiere of But Not for Me and the Pacific Playwrights Festival workshop production of Landlocked. He also was stage manager of La Posada Mágica for two seasons and SCR’s Festival Latino ’97 production of Rick Najera’s Latinologues. He has worked as assistant stage manager on the Mainstage productions of New England.
Our Town and Arcadia, and the Second Stage productions of BAFO and Three Days of Rain. Mr. Tucker has worked at the Long Beach Civic Light Opera on No, No, Nanette, Can Can, A Chorus Line, The King and I and Man of La Mancha. If you can’t find him in the theatre, he is likely to be on the diamond. This summer he, along with Scott Harrison, will be participating in the Paradise Ride Hawaii, fundraising bike tour of the islands to help battle HIV/AIDS.

DAVID EMMES (Producing Artistic Director) is co-founder of SCR, one of the largest professional resident theatres in California. He has received numerous awards for productions he has directed during SCR’s 39-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 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 Relatively Speaking and You Never Can Tell by George Bernard Shaw, which he restaged for the 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 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.

MARTIN BENSON (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 39 years. He has distinguished himself in the staging of contemporary work, including Horton Foote’s The Carpetbagger’s Children and the world premiere of Foote’s 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 Strelich’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 Ah, Wilderness!, A Streetcar Named Desire, A Delicate Balance and All My Sons. Mr. Benson has been honored with the Drama-Loge 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 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.

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 currently serves as President of the Theatre Communications Group (TCG), the national service organization for the professional not-for-profit theatre. In addition, she has 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. She 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; 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. She graduated from the University of California, Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.