



41st Season • 394th Production
SEGERSTROM STAGE / OCTOBER 15 - NOVEMBER 21, 2004

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

HABEAS CORPUS

BY Alan Bennett

SCENIC DESIGN
Christopher Acebo

COSTUME DESIGN
Shigeru Yaji

LIGHTING DESIGN
Geoff Korf

COMPOSER/SOUND DESIGN/MUSICAL DIRECTOR
Paul James Prendergast

DIALECT COACH
Philip D. Thompson

CHOREOGRAPHER
Ken Roht

PRODUCTION MANAGER
Jeff Gifford

STAGE MANAGER
*Randall K. Lum

DIRECTED BY
Bill Rauch

HONORARY PRODUCERS
Haskell & White LLP

Presented by special arrangement with Samuel French, Inc.

CAST OF CHARACTERS

(In order of appearance)

Arthur Wicksteed	<i>Hal Landon Jr.*</i>
Mrs. Swabb	<i>Jane Carr*</i>
Muriel Wicksteed	<i>Caitlin O'Connell*</i>
Dennis Wicksteed	<i>Christopher Liam Moore*</i>
Constance Wicksteed	<i>Kate A. Mulligan*</i>
Canon Throbbing	<i>Daniel T. Parker*</i>
Sir Percy Shorter	<i>Patrick Kerr*</i>
Lady Rumpers	<i>Lynnda Ferguson*</i>
Felicity Rumpers	<i>Lynsey McLeod*</i>
Mr. Shanks	<i>Richard Doyle*</i>
Mr. Purdue	<i>Phillip C. Vaden</i>

SETTING

The action takes place in and around the Wicksteeds' house in Hove.

LENGTH

Approximately two hours, including one 15-minute intermission.

PRODUCTION STAFF

Assistant Stage Manager	<i>Chrissy Church*</i>
Casting	<i>Joanne DeNaut</i>
Dramaturg	<i>Jennifer Kiger</i>
Fight Coach	<i>Daniel C. Forcey</i>
Production Assistant	<i>Deanna Keefe</i>
Assistant to the Set Designer	<i>Kis Knekt, Celeste Thompson</i>
Assistant Lighting Designer	<i>Celeste Thompson</i>
Costume Design Assistant	<i>Julie Keen</i>
Assistant to the Director	<i>Vanessa Watson</i>
Additional Costume Staff	<i>Catherine Esera, Tracy Gray</i> <i>Amber Johnson, Peggy Oquist, Swantje Tuohino</i>

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

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

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Presenting the Comedy

Rehearsing the Body Bawdy



ESPRIT D' 'CORPUS'.

In rehearsals for 'Habeas Corpus,' director Bill Rauch, above right, oversees a process that is some work, some fun, and all play. Testing the laugh potential of the play's first encounters – above, left to right – are Jane Carr as Mrs. Swabb, Daniel T. Parker as Canon Throbbing, and Hal Landon Jr. as Arthur Wicksteed. At left, Christopher Liam Moore, as Dennis, and Kate A. Mulligan, as Constance, rehearse an encounter of the comical kind.

A Farce by any Other Name...

Alan Bennett Presents His Case for 'Habeas Corpus'

Habeas Corpus was written in 1973. It was an attempt to write a farce without the paraphernalia of a farce, hiding places, multiple exits and umpteen doors. Trousers fall, it is true, but in an instantaneous way as if by divine intervention.



I wrote it without any idea of how it could be staged and rehearsals began with just four bentwood chairs. The big revolution occurred after two weeks in rehearsal when the director, Ronald Eyre, decided we could manage with three.

I had worked hard on the text beforehand and together we cut it to the bone before rehearsals started. The bare stage specified in the stage directions is essential to the bare text. Re-introduce the stock-in-trade of farce (as the Broadway production tried to) and the play doesn't work. There is just enough text to carry the performers on and off, provided they don't dawdle. If they have to negotiate doors or stairs or potted plants or go anywhere except into the wings, then they will be left stranded halfway across the stage, with no line left with which to haul themselves off.

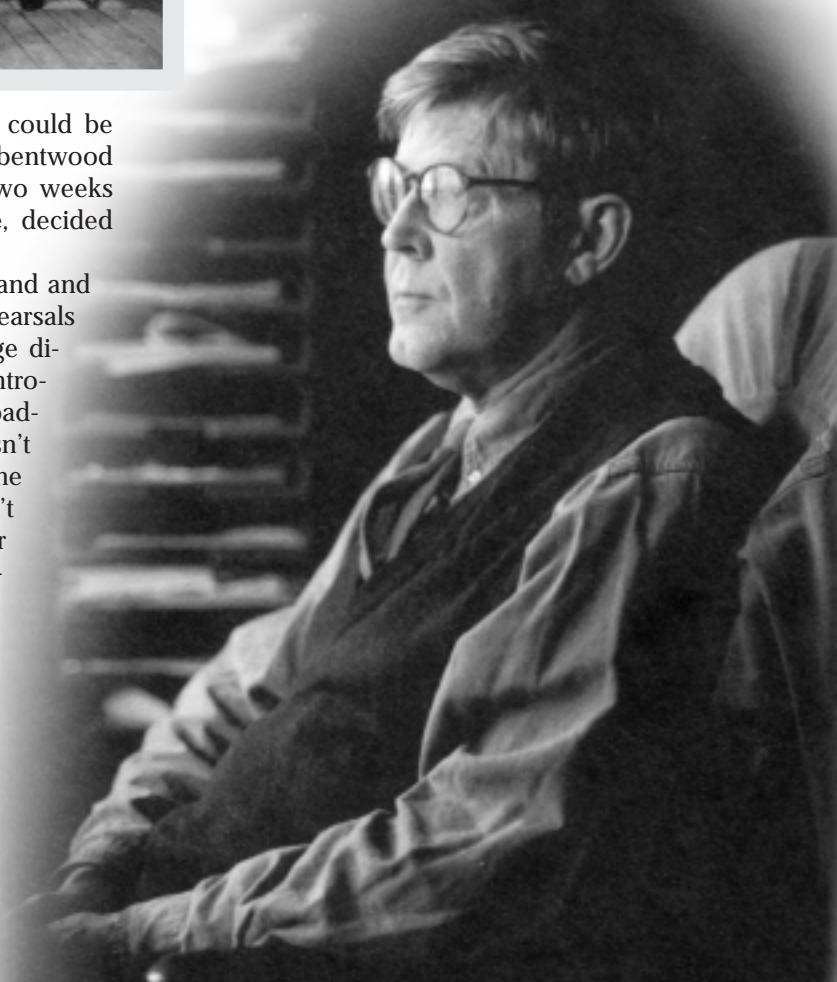
Neither *Getting On* (1971) nor *Habeas Corpus* is what Geoffrey Grigson called "weeded of impermanence," a necessary condition if a play or poem is to outlast its time. Topical references are out. Of

course plays don't become timeless simply by weeding them of timely references any more than plays become serious by weeding them of all jokes. The jokes in *Habeas Corpus* about the Permissive Society do date it. But it's not altogether farce....

Death doesn't quite lay down his book and poor Dennis ends up doomed....

Still *Habeas Corpus* is a favorite of mine if only because it's one of the few times I've managed not to write a naturalistic play.

Freely excerpted from Alan Bennett's Introduction to *Forty Years On and Other Plays*, Faber and Faber Limited (London: 1984).



Above, the cast of 'Habeas Corpus,' London's Lyric Theatre, May 1973. Right, Alan Bennett in 1994.

Sex, Please . . . We're British

The Flowering Power of the Sexual Revolution

Sexual intercourse began
In nineteen sixty-three
(which was rather late for me)—
Between the end of the "Chatterly" ban
And the Beatles' first LP.

Up to then there'd only been
A sort of bargaining,
A wrangle for the ring,
A shame that started at sixteen
And spread to everything.

Then all at once the quarrel sank:
Everyone felt the same,
And every life became
A brilliant breaking of the bank,
A quite unlosable game.

So life was never better than
In nineteen sixty-three
(Though just too late for me)—
Between the end of the "Chatterly" ban
And the Beatles' first LP
—Philip Larkin, "Annus Mirabilis"

Say nobody saw and nobody heard
Say no-one at all would breathe a word
Say nobody knew the you that was you
And your secret dreams could all come true,
Picture the scene, figurez-vous,
You could have whoever you wanted to:
Felicity Rumpers, Omar Sharif,
Julie Andrews, Mr. Heath.
Orgies of swapping, five in a bed.
You me and Omar, Julie and Ted.
Don't tell me you wouldn't, given the choice
Old men with schoolgirls, ladies with boys
If she's what I fancy you really can't quarrel,
'Cos given the chance you'd be just as immoral.
Nobody's perfect: I'm fifty-three.
And the tide's going out, Arthur Wicksteed, M.D.
—Habeas Corpus (Arthur Wicksteed, Act One)

The body's an empty vessel,
The flesh an awful cheat,
The world is just an abattoir,
For our rotting lumps of meat.
So if you get your heart's desire,
Your longings come to pass,
Remember in each other's beds
It isn't going to last.
The smoothest cheek will wrinkle
The proudest breast will fall.
Some sooner go, some later
But death will claim us all.

—Habeas Corpus
(Mrs. Swabb, Act Two)

When I throw back my head and howl
People (women mostly) say
But you've always done what you want,
You always get your own way
—A perfectly vile and fowl
Inversion of all that's been.
What the old ratbags mean
Is that I've never done what I don't.

—Philip Larkin,
"The Life With The Whole In It"

everybody shake it
time to be free amongst yourselves
your mama told you to be discreet
and keep your freak to yourself
but your mama lied to you all this time
she knows as well as you and I
you've got to express what is taboo in you
and share your freak with the rest of us
cause it's a beautiful thang

this is my sexual revolution

everybody break it
every rule every constriction
my papa told me to be home by now
but my party has just begun
maybe he'll understand
that I got to be
to be the freak that god made me
so many thangz I want to try
got to do them before I die

sexual revolution

got to do them before I die
got to do them before I die

—Macy Gray,
"Sexual Revolution"

'Habeas Corpus' from A to Zed

Addis Ababa: Capital and largest city of Ethiopia. Lady Rumpers and her husband, General Sir Frederick Rumpers, were stationed in Addis Ababa for many years while the General served as right-hand man to **Haile Selassie**, the last Emperor of Ethiopia.

Brett's Palsy: Fictional disease which afflicts Dennis Wicksteed in the play. Although there are several forms of palsy, it appears Bennett created this form specifically for Arthur Wicksteed's hypochondriac son.

Brighton's silk stocking district of Hove: Brighton is a seaside resort in the Southeast of England, the archetypal equivalent of Atlantic City in its heyday. A Brighton weekend hints at a bit of fun. It's been said that Brighton's Pavilion, which looks like a small concrete Taj Mahal, was created for the pre-marital/ extramarital affairs of the king. Far enough away from London to keep the press away from the scandals, the upper class crept in thinking "if the king can do it, so can we," and bed and breakfasts sprang up to accommodate.

It is only in recent years that Hove has been officially linked with Brighton. Hove grew up from a number of small villages, and by the late 19th century it became an affluent and independently run Victorian town. Built in 1928, Brunswick Square provides an elegant reminder of its regency past and much of Hove

today remains a desirable middle-class residential location. Many Hove residents still feel fiercely independent. On meeting new people there are still many who will state they are from "Brighton...well, Hove actually."

Cairngorms: A group of mountains forming part of the Grampian Mountains in central Scotland.



"Could I crave a boon?": "Could I ask a favor?"

Dame Anna Neagle: Famous British film actress of the '30s, '40s and '50s.

Decree nisi: The document that notifies the parties that a divorce is almost complete.

Forever Amber: A romance novel by Kathleen Winsor, which tells the story of orphaned Amber St. Clair, who makes

her way through 16th century English society by sleeping with more and more important men. The book was roundly condemned by decency watchdogs, which helped make it popular. One critic went so far as to number each of the passages to which he objected.

F.R.C.S. and F.R.C.P.: Fellow of the Royal College of Surgeons and Fellow of the Royal College of Physicians.

Gimcrack: a cheap and showy object of no use.

Habeas Corpus: Latin, meaning: "you should have the body." A legal term which demands the presence of someone in court, but literally means "bring forth the body."

(Ralph) Hammond Innes: Highly successful British novelist, known for writing action adventure novels and travel books; also refers to a trench coat one often wears while traveling.



Pop exports of the late 60's and early 70's, including the micromini skirt and the Union Jack as cheap souvenir.

Mr. Heath: Ted Heath, a British jazz musician, who died in 1969.

Humbug: A mint candy, hard with white and brown stripes, and very tasty.

Inside leg: Inseam.

K.C.B.: British orders and decorations, refers to the Order of the Bath.

Kenneth Clark: An English Art Historian who wrote several books, including *Civilisation* (1970).

Lancet: A groundbreaking medical journal, established in Britain in 1823.

Locum: A person, especially a physician or cleric, who substitutes temporarily for another.

Lucozade: An energy drink first produced in 1927 by a Newcastle chemist who experimented for several years to provide a source of energy which was acceptable to those who were sick. Still being sold today.

NAAFI: the Navy, Army and Air Force Institutes, created by the British Government to run recreational establishments needed by the Armed Forces.

National Health Service: The publicly-funded healthcare system of the United Kingdom. It was created in 1948 by **Clement Atlee's** Labour government. The NHS was and largely remains a system of medicine intended to be "free at the point of delivery" and paid for by taxes. Private medical care remains available in the UK.

Nosey Parker: A person who meddles in the affairs of another.

Piles: Hemorrhoids.

St. Michael's panties: A name brand of lingerie sold by British Department store Marks & Spencers.

Woggle: a neckerchief slide used primarily with Boy Scout uniforms.

Vanilla blancmange: A flavored and sweetened milk pudding thickened with cornstarch.

Zambia: A territory in South Africa.

The Permissive Society

"This is what they must mean by the Permissive Society."
(Mrs. Wicksteed, Act One)

"Permissive Society" is the label given to a society where social norms become increasingly liberal. This usually accompanies a change in what is considered deviant. A permissive society is one that has few moral codes beyond "do not harm others." Sexual freedom increases. Freedom to view violent and sexual material including



But would you wish your wife or servants to read it...? The unexpurgated 'Chatterly,' finally on sale.

movies, art and literature increases.

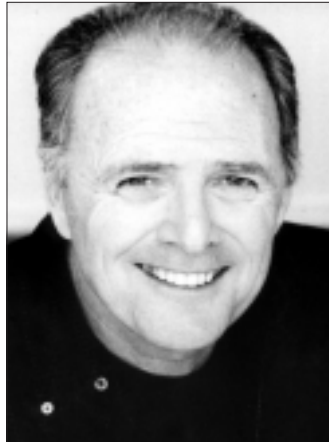
The first inkling of changing attitudes and the arrival of the sexual revolution in the UK came in 1960, when the government tried unsuccessfully to prosecute Penguin Books for obscenity, for publishing the D.H. Lawrence novel *Lady Chatterly's Lover* which had been banned since the 1920s, for its racy (for the time) content.

Censorship of the arts in England dated back centuries. By law, the Lord Chamberlain's power of censorship was entirely discretionary and could be enforced to prevent any profanity, lewd or improper language, indecency of dress or action, and anything else which in the Chamberlain's opinion might tend to induce riot or the breach of peace. The law remained unchanged until the revised Theatres Act of 1968 finally abolished the Lord Chamberlain's power of censorship.

Writing in *Backing into the Limelight: The Biography of Alan Bennett*, Alexander Games argues, "*Habeas Corpus* is Bennett's *Oh! Calcutta*, a play that commemorates the demise of the Lord Chamberlain and his blue pencil and dances a prolonged conga on his grave."



JANE CARR
Mrs. Swabb



RICHARD DOYLE
Mr. Shanks



LYNNDA FERGUSON
Lady Rumpers

Artist Biographies

*JANE CARR (*Mrs. Swabb*) came to America in 1986 with the Royal Shakespeare Company in *Nicholas Nickleby*. She has just visited Britain to play Madam Arcati in *Blithe Spirit*, directed by the former artistic director of The Royal Shakespeare Company, Terry Hands. During her years with the R.S.C. she appeared in many productions, including *Poppy*, *Peter Pan*, *A Midsummer Night's Dream*, *Much Ado about Nothing*, *The Twin Rivals*, *Money*, *The Caucasian Chalk Circle* and *As You Like It*. She has appeared at The Royal National Theatre in *The Tempest*, *Spring Awakening* and *The Ticket of Leave Man* and in the West End in *What the Butler Saw*, *Once a Catholic*, *Lovers Dancing*, *The Prime of Miss Jean Brodie* and others. She did three productions at The Chichester Festival Theatre, *Oh Kay*, *The*

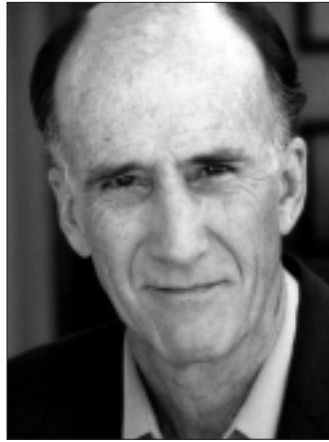
Merchant of Venice with Sir Alec Guinness and *The Way of the World* with Dame Maggie Smith, working with her again after playing Mary McGregor in the film of *The Prime of Miss Jean Brodie*. Among her other film work are the cult hits *Something for Everyone* and *Austin Powers II*. Ms. Carr played Louise Mercer for four seasons on NBC's "Dear John" and followed with a stint on Broadway in Alan Ayckbourn's *A Small Family Business*. She performed at Carnegie Hall with the Boston Symphony Orchestra (conducted by Seiji Ozawa) in a concert of Mendelssohn's "Dream," playing Hermia, Titania and Puck. In California her appearances include *Entertaining Mr. Sloane* and *She Stoops to Folly* at SCR, *Sylvia* and *The Merry Wives of Windsor* at The Old Globe in San Diego, *Lettice and*

Lovage and *Noises Off* at the Pasadena Playhouse (which also played in San Jose and San Francisco) and *The Cider House Rules* at the Mark Taper Forum. Television appearances include "Judging Amy," "Enterprise," "Monk," "Curb Your Enthusiasm," "Friends," "Yes, Dear," "Dharma and Greg," "Caroline in the City," "Boy Meets World," "Babylon 5," "Murphy Brown," "Ellen," "Beverly Hills 90210," "George and Leo," "Sabrina the Teenage Witch," "You Lucky Dog," "London Suite" and "An American Daughter." You can hear her voice playing Mama Cosma on the "Fairly Odd Parents" and Pud'n on "The Grim Adventures of Billy and Mandy." She has one son, Dashiell, aged 15, who is magnificent.

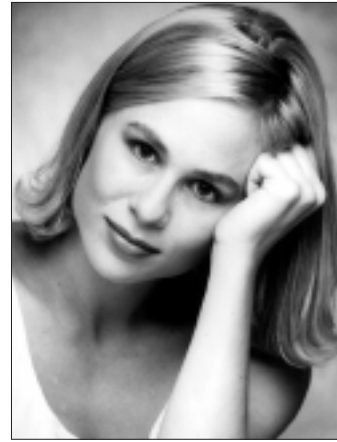
*RICHARD DOYLE (*Mr. Shanks*) is an SCR Founding Artist. He ap-



PATRICK KERR
Sir Percy Shorter



HAL LANDON JR.
Arthur Wicksteed



LYNSEY MCLEOD
Felicity Rumpers

peared last season in *Cyrano de Bergerac*, *Intimate Exchanges*, *The Last Night of Ballyhoo* and *A Christmas Carol* and the previous season in *Relatively Speaking*, *Proof* and *Major Barbara*. Additional appearances include the world premieres of *The Beard of Avon*, *On the Jump* (Robby Award), *But Not for Me*, *BAFO*, *The Interrogation of Nathan Hale*, *She Stoops to Folly*, *Wit*, *Hospitality Suite* and *Highest Standard of Living*. Other credits include *Much Ado About Nothing*, *A Delicate Balance*, *Of Mice and Men*, *Ah, Wilderness!*, *What the Butler Saw*, *Pygmalion*, *Six Degrees of Separation*, *Arms and the Man*, *The Cherry Orchard*, *Waiting for Godot*, *Our Country's Good* and *Intimate Exchanges*, for which he earned a Los Angeles Drama Critics Circle Award nomination. He won LADCC Awards for his roles in Sally Nemeth's *Holy Days* and as Reverend Hale in *The Crucible*. "Cheers" fans will remember him as Woody's snooty father-in-law Walter Gaines. Other film and television credits include *Air Force One*, "NYPD Blue," "Sisters," movies of the week, "The Practice" and guest star appear-

ances on "The Pretender" and "The Lot." He is a voice-over actor in animation, CD ROMS, television, radio commercials, books on tape and documentaries, including the Emmy-winning series *The Living Edens*, *Impressions of California* and the recently released *Green and Green* "Art-in-Architecture" documentary.

***LYNNDA FERGUSON** (*Lady Rumpers*) appeared at SCR previously in *Hedda Gabler*, *Private Lives*, *The Misanthrope*, *The Philadelphia Story*, *Tartuffe*, *Misalliance*, *Twelfth Night*, *The Miser* and *Round and Round the Garden*. On Broadway she appeared in *Rumors* and *Bring Back Birdie* and Off-Broadway in *Mrs. Feuerstein* and *Romeo and Juliet*. Other credits include *Continental Divide* at La Jolla Playhouse, *G-Nome* at Padua Playwrights; *The Homecoming*, *Dangerous Corner* and *Mad Forest* at the Matrix Theatre Co.; *The Duchess of Malfi* at A Noise Within; *Private Lives*, *The Misanthrope*, *Major Barbara* and *Heartbreak House* at Berkeley Repertory; *Les Liaisons Dangereuse* at the Pasadena Play-

house; *Sideman* and *South Pacific* at Denver Center; *Coriolanus* and *Love's Labour's Lost* at The Old Globe; *The Marriage of Figaro* and *The Guardsman* at ACT; *The Misanthrope*, *Midsummer Night's Dream* and *Bliethe Spirit* at Baltimore Center Stage; *Hot N' Throbbing* at Arena Stage; and *Antony & Cleopatra* and *Macbeth* at Colorado Shakespeare Festival. Recent film and television credits include *Alex in Wonder*, *Making Contact*, "Law & Order," "Judging Amy" and "Frasier."

***PATRICK KERR** (*Sir Percy Shorter*) previously appeared at SCR in *The Triumph of Love* and *A Christmas Carol*. Other local stage work includes Steve Martin's *The Underpants* at the Geffen Playhouse; *Dealers Choice* at the Mark Taper Forum and *Light Up the Sky* at the Pasadena Playhouse. New York appearances include *The Devils* at New York Theatre Workshop, Mabou Mines' *The Warrior Ant* at the Brooklyn Academy of Music and *Jeffrey* at the Minetta Lane Theatre. Regional credits include productions at the Guthrie, Yale Repertory, Baltimore Center Stage and



CHRISTOPHER LIAM MOORE
Dennis Wicksteed



KATE A. MULLIGAN
Constance Wicksteed



CAITLIN O'CONNELL
Muriel Wicksteed

Berkeley Repertory. On television he is best known for his recurring role as Noel Shemsky on "Frasier" and as the blind guy on "Curb Your Enthusiasm."

***HAL LANDON JR.** (*Arthur Wicksteed*) is an SCR Founding Artist who recently appeared in *Cyrano de Bergerac*, *Safe in Hell*, *Antigone*, *The Drawer Boy* (LADCC Award nomination), *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 24 annual productions. He ap-

peared in *Leander Stillwell* at the Mark Taper Forum and in *Henry V* at The Old Globe in San Diego. Other resident theatre roles include Salieri in *Amadeus*, Malvolio in *Twelfth Night* and Gordon Miller in *Room Service*. Among his film credits are *Trespass*, *Pacific Heights*, *Almost an Angel*, *Bill and Ted's Excellent Adventure* and *Playing by Heart*.

***LYNSEY MCLEOD** (*Felicity Rumpers*) has appeared at SCR in *The Beard of Avon*, *The Philanderer*, *Oleanna* and *Six Degrees of Separation*. She is a graduate of the LACC Theatre Academy and has studied at the American Conservatory Theatre. She appeared in *Private Battle* at the Mark Taper Lab and *Jake's Women* at the Doolittle Theatre. She currently hosts a kid's show for Disney and has happily launched into screenplay writing and voice acting for Japanese Animax.

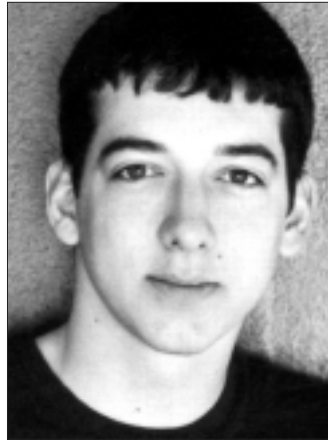
***CHRISTOPHER LIAM MOORE** (*Dennis Wicksteed*) made his SCR debut last season in *Lovers and Executioners*. New York theatre credits include *The Video Store Owner's Significant Other*, *A Cali-*

fornia Seagull and *Too Noble Brothers*. Regional theatre credits include *Nickel and Dime*d at the Guthrie Theater, *Medea/MacBeth/Cinderella* at Yale Repertory Theatre (CT Drama Critics Circle Nomination), *The Good Person of New Haven* at Long Wharf Theatre, *As You Like It* at The Old Globe, *Twelfth Night* at Taper, Too (Ovation Award), *A Community Carol* at Arena Stage and *The King Stage* at the American Repertory Theatre. He is also a founding member of Cornerstone Theatre Company. On television he was a series regular on "Murder in Small Town X" and plays the recurring role of Ian Jankowski on "Judging Amy." Other film and television credits include "Friends," "3rd Rock from the Sun," "Star Trek: Voyager," *Memron*, *The Cherokee Kid* and *Simone*.

***KATE A. MULLIGAN** (*Constance Wicksteed*) is making her SCR debut. Theatre credits include *Embedded* at The Joseph Papp Public Theater in New York, *Living Out* at the Mark Taper Forum; *M/M/C* at Yale Repertory; *Mephisto*, *Four Roses*, *Inspector General*,



DANIEL T. PARKER
Canon Throbbing



PHILLIP C. VADEN
Mr. Purdue

The Dressing Room, Imaginary Invalid, Dorian Gray, Euphoria and *Hysteria* at the Actors Gang; *Fall* at Taper Too; *Bunny Bunny* at the New York Shakespeare Stage and Film; and *Good Woman of Setzuan* at the Odyssey Theatre. Film credits include *Embedded*, written and directed by Tim Robbins, *The Zeros*, *Camera Obscura*, *Being John Malkovich*, *Dead Presidents* and *Harmony Lane*. On television she had recurring roles on "It's Gary Shandling's Show" and "The Boys" and guest starred on "NYPD Blue," "Strong Medicine," "The Practice," "E.R.," "Seinfeld," "Life and Stuff" and "Good Sports."

***CAITLIN O'CONNELL** (*Muriel Wicksteed*) is making her SCR debut. Theatre credits include *Boy* at Primary Stages; *Julius Caesar* at The Old Globe; *Mrs. Warren's Profession* and *Playboy of the Western World* at the Guthrie Theater; *Give Me Your Answer, Do!* at the Roundabout Theatre; *Much Ado about Nothing*, *Twelfth Night*, *Henry IV Part 1 & 2*, *The Merry Wives of Windsor*, *The Comedy of Errors*, *Macbeth* and

Measure for Measure at the Shakespeare Theatre; *Winter's Tale*, *Othello*, *Romeo & Juliet*, *Slavs!*, *How I Learned to Drive*, *A Doll's House*, *Oh, Pioneers!*, *The Film Society* and *There's One in Every Marriage* at Center Stage; *Dinner with Friends*, *The Little Foxes*, *Pierre*, *The Cherry Orchard*, *Playboy of the Western World*, *The Front Page*, *Arms and the Man*, *Quilters* and *The Importance of Being Earnest* at Denver Center Theatre; *Hamlet* and *An Experiment with an Air Pump* at the Dallas Theatre Center; *The Road to Mecca* and *Electra* at the Intiman Theatre; and *On the Verge* and *The 9/11 Project* at the Chautauqua Theatre. Film and television credits include *The Stepchild*, "Whoopi," "Law and Order," "Homicide," "Perry Mason" and "Another World."

***DANIEL T. PARKER** (*Canon Throbbing*) appeared previously at SCR in *Two Gentlemen of Verona*. He has appeared in numerous productions at The Actor's Gang in L.A. including *A Fairy Tale* (Garland Award), *Euphoria*, *The Imaginary Invalid* (Ovation Award), *Hysteria* and

Titus Andronicus. His Off-Broadway credits include *Hedda Gabler* at Manhattan Theatre Club, *Street Dreams* at La Mama, *Father Anonymous* at the Ensemble Studio Theatre and *Gun Play* at Naked Angels. Regionally he has been in *Hay Fever* directed by Anne Bogart with the Siti, Co. at the Actors Theatre of Louisville, *A Fairy Tale* at the Huntington Theatre, *Medea/Macbeth/Cinderella* at Yale Repertory, *Picnic* at Baltimore Center Stage, *The Taming of the Shrew*, *She Stoops to Conquer* and *A Midsummer Night's Dream* at Shakespeare Santa Cruz and five seasons at the Williamstown Theatre Festival in *Wild Oats*, *Henry IV, Part I and II*, *A Funny Thing Happened on the Way to the Forum* and *1776*. He appeared in the films *Two Days*, *Never Get Outta the Boat*, *Galaxy Quest*, *The Out-of-Towners*, and *Working Girl*, and on television in "E.R.," "Spenser for Hire," "Tracy Takes On..." (recurring) and the movies-of-the-week *Thin Air*, *Crossfire Trail* and *Small Vices*.

PHILLIP C. VADEN (*Mr. Purdue*) appeared previously at SCR in *Two Gentlemen of Verona* and *A Christmas Carol*. Theatre credits include *Caught in the Net*, *A Midsummer Night's Dream*, *Scenes and Revelations*, *Love Letters* and *Waiting for Godot*. He is a graduate of SCR's Professional Conservatory. He recently completed his film debut in *Pope Dreams* with Julie Hagerty and Stephen Tobolowsky.

**PLAYWRIGHT,
DIRECTOR & DESIGNERS**

ALAN BENNETT (*Playwright*) was born in Leeds, England, studied history at Oxford University and received a B.A. degree in 1957. He first came to public attention in the revue *Beyond the Fringe*,

which opened at the Edinburgh Festival in Scotland in 1960 and played before enthusiastic audiences in London and New York City in the early 1960s. Bennett co-authored and performed in the revue along with director Jonathan Miller, satirist Peter Cook, and actor Dudley Moore. Bennett's first stage play was *Forty Years On* (1968), an allegory about the decline of Britain set in an imaginary boys' school called Albion House. Several stage plays followed, each stamped with Bennett's idiosyncratic brand of gentle, self-mocking satire. They include *Getting On* (1971), *Habeas Corpus* (1973), *The Old Country* (1977), and *The Madness of George III* (1991), on which he based his Academy Award nominated screenplay for the motion picture *The Madness of King George* (1994). He returned to the boys' school setting with *The History Boys* (2004), a play that raises questions about the meaning of education. Bennett has also written plays for television, including *An Englishman Abroad* (1983) about Guy Burgess, a British diplomat and spy who fled to the Soviet Union. It was later staged as a double bill titled *Single Spies* (1988), along with *A Question of Attribution* about another spy, British art historian Anthony Blunt. With *Talking Heads* (1988) and *Talking Heads 2* (1998), Bennett created two series of tragicomic monologues in which the characters reveal their self-deceptions. Maggie Smith starred as an alcoholic vicar's wife in the *Talking Heads* monologue "Bed Among the Lentils." *Writing Home* (1994), a witty collection of extracts from Bennett's diaries, reached British bestseller lists soon after publication. At its core is "The Lady in the Van," the story of an eccentric homeless woman who took up temporary

residence in Bennett's driveway and stayed there for 15 years. Bennett turned the story into a play titled *The Lady in the Van*, also starring Maggie Smith, in 1997. His satirical novel *The Laying on of Hands*, about the death of a celebrity masseur, was published in 2001.

BILL RAUCH (*Director*) is co-founder and artistic director of the Los Angeles-based Cornerstone Theater Company, and has directed over 40 of the company's productions, many of them collaborations with diverse communities across the nation. He has also directed at the Mark Taper Forum, the Oregon Shakespeare Festival, the Guthrie, Long Wharf, Great Lakes Theater Festival, Arena Stage, and Yale Repertory where he is an Associate Artist. For SCR, he staged Anthony Clavoe's *Walking Off the Roof* for the inaugural Pacific Playwrights Festival and last season's *Lovers and Executioners*. Mr. Rauch has won Helen Hayes, Garland, *LA Weekly*, *Drama-Logue*, and Connecticut Critics Circle Awards for his direction, and was the only artist to win the inaugural Leadership for a Changing World Award. He served on the board of Theatre Communications Group from 1992-1998 and has testified to Congress on behalf of the N.E.A. He is proud to be one of Liam's two dads.

CHRISTOPHER ACEBO (*Scenic Design*) designed the world premieres of *The Beard of Avon*, *Hold Please* and *California Scenarios* and the West Coast premiere of *The Countess* and the current production of *La Posada Mágica* at SCR. Recent productions include the world premieres of *The Clean House* at Yale Repertory, *Electricidad* at the Goodman Theatre and *Living Out* and

Chavez Ravine at the Mark Taper Forum. Other regional design work includes productions for the Guthrie Theater, Portland Center Stage, La Jolla Playhouse, Pasadena Playhouse, the Goodman Theatre, Children's Theatre Company of Minneapolis, Cornerstone Theater Company, Missouri Repertory, Great Lakes Theatre Festival, The Kennedy Center, San Diego Repertory Theatre, The Magic Theatre and Sledgehammer Theatre, among others. Mr. Acebo is an ensemble member of the nationally acclaimed Cornerstone Theater Company in Los Angeles. He received his MFA in design at the University of California, San Diego and is a past recipient of the prestigious NEA/TCG fellowship for designers. He is on the faculty at Cal State University, Los Angeles.

SHIGERU YAJI (*Costume Design*) is very pleased to begin his 23rd season at SCR with more than 45 productions including most recently *Cyrano de Bergerac*, *Lovers and Executioners*, *Major Barbara* and *The School for Wives*. For more than 20 years he has designed for 25 theatres on the West Coast, creating costumes for more than 120 productions. He is the recipient of numerous awards and recognitions, including six Los Angeles Drama Critics Circle Awards and a Bay Area Theatre Critics Circle Award. His most recent entertainment designs have been for a spectacle show, *Mystic Rhythms*, at Tokyo Disney Sea in Japan, and the A&E broadcast of Cathy Rigby's *Peter Pan*, for which he received a 2000-01 Emmy Award nomination following the production's Broadway engagement and national tour. Mr. Yaji is a member of the United Scenic Artists Local 829 and the UC Irvine Drama Department faculty.

GEOFF KORF (*Lighting Design*) designed lighting for the SCR productions of *Lovers and Executioners*, *Two Gentlemen of Verona*, *The Dazzle*, *Making It*, *Hold Please*, *Art*, *Entertaining Mr. Sloane*, *Amy's View*, *The Summer Moon*, *References to Salvador Dali Make Me Hot* and *Two Sisters and a Piano*. Most recently he designed the lights for Sarah Ruhl's *The Clean House* at Yale Repertory Theatre. Mr. Korf is also a member of the ensemble of Cornerstone Theater Company where he has designed more than 20 productions in the past 11 years. His designs have also appeared in productions at the Mark Taper Forum, La Jolla Playhouse, The Old Globe Theatre, Seattle Repertory Theatre, ACT Theatre in Seattle, Long Beach Opera, San Francisco Opera, Goodman Theatre, Trinity Repertory, Yale Repertory Theatre, Huntington Theatre, Actors Theatre of Louisville, The Children's Theatre Company of Minneapolis, Stage One in Louisville, and on Broadway. Mr. Korf is a graduate of California State University, Chico and the Yale School of Drama. He is also a member of the faculty at the University of Washington in Seattle.

PAUL JAMES PRENDERGAST (*Composer/Sound Design/Musical Director*) made his SCR debut last season with *Lovers and Executioners*. Theatre credits include productions at the Mark Taper (Forum, Ivy, P.L.A.Y.), Long Wharf Theatre, Great Lakes Theater Festival, Florida Stage, the Geffen, East West Players, dozens of 99 seaters and 20 productions with Cornerstone Theater Company. His work has been featured at theme parks, in feature films, on recordings and in music venues nationwide. He also works as a vocalist, actor, direc-

tor, production designer, and is knee deep in the world of alternative (natural) house building. He lives in Los Angeles and Joshua Tree.

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

KEN ROHT (*Choreography*) is a recent recipient of the \$45,000 Audrey Skirball-Kenis TIME grant, awarded to only five other theatre artists/companies in the country. His original song and dance works have been granted, performed at and/or commissioned by REDCAT, Mark Taper Forum (mainstage), A.S.K. Common Ground, Rockefeller Foundation, Dance Theater Workshop, Flintridge, California Arts Council, and many L.A. theaters and institutions. He has choreographed for En Garde Arts and Gale Gates et al. in New York, Cleveland's Great Lakes Theater, Lookingglass in Chicago, Long Beach Opera, Disney, Cal Arts and was a long-time collaborator with Reza Abdoh's Dar-a-Luz through out L.A., New York and Europe. He is a producing member of the Evidence Room theater company. He also works in film, internet, cable, radio and recording projects, and was seen at the Getty Museum as part of Bill Viola's video installation, *Passions*.

***RANDALL K. LUM** (*Stage Manager*) began his 15th year with the company with *Brooklyn Boy*. Last season he worked on *Safe in Hell*, *Antigone*, *Terra Nova* and *The Last Night of Ballyhoo*. The previous season he stage managed *Major Barbara*, *Proof* and *Intimate Apparel*. During his long association as one of SCR's resident stage managers he has worked on more than a dozen world premieres and has been associated with over 65 productions. In 1997, Mr. Lum stage managed the AIDS Benefit *Help is on the Way III* at the Palace of Fine Arts in San Francisco. Other stage management credits include the American Conservatory Theatre in San Francisco, The Old Globe in San Diego, Berkeley Repertory Theatre, San Jose Civic Light Opera, VITA Shakespeare Festival, Pacific Conservatory of the Performing Arts, Long Beach Ballet, San Francisco Convention Bureau and Kawasaki Motorcycles. He would like everyone to take a moment to remember all those who have lost the battle and all those still suffering and fighting the AIDS epidemic.

***CHRISSEY CHURCH** (*Assistant Stage Manager*) is pleased to be returning to SCR for the 04-05 season. Previous credits at SCR include the world premieres of *Mr. Marmalade*, *Getting Frankie Married—and Afterwards*, *Making It* and *Nostalgia* and productions of *Intimate Exchanges*, *La Posada Mágica*, *Anna in the Tropics* and *Proof*. She has also had the pleasure of working on *Clutter: The True Story of the Collyer Brothers* (world premiere) at the Colony Theatre, *La Perichole* and *Seven Small Operas* at Long Beach Opera, *The Spitfire Grill* at Laguna Playhouse and *The King and I*, *Chicago*, *Ragtime* and *She Loves Me* at Maine State Music Theatre.

DAVID EMMES (*Producing Artistic Director*) is co-founder of SCR. He has received numerous awards for productions he has directed during SCR's 40-year history, 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 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, *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. His producing responsibilities involve the overall coordination of SCR's programs and projects. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, on the Executive Committee of the League of Resident Theatres, and as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from California State University, San Francisco, and his PhD in theatre and film from USC.

MARTIN BENSON (*Artistic Director*), co-founder of SCR with his colleague David Emmes, has directed nearly one third of the plays produced here. He has distinguished himself in the staging of contemporary work, including 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*, the Southern California premiere of Michael Healey's *The Drawer Boy*; 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 *Ah, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *All My Sons*. Mr. Benson has been honored with the *Dramatologue* 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 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.



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.