



42nd Season • 409th Production
SEGERSTROM STAGE / MAY 19 - JUNE 25, 2006

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

THE REAL THING

by Tom Stoppard

Ralph Funicello
SCENIC DESIGN

Angela Balogh Calin
COSTUME DESIGN

Peter Maradudin
LIGHTING DESIGN

Karl Fredrik Lundeberg
COMPOSER/SOUND DESIGN

Nicholas C. Avila
ASSISTANT DIRECTOR

Jeff Gifford
PRODUCTION MANAGER

Jamie A. Tucker*
STAGE MANAGER

DIRECTED BY

Martin Benson

Jean and Tim Weiss
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THE CAST

(in order of appearance)

Max	<i>Martin Kildare*</i>
Charlotte	<i>Pamela J. Gray*</i>
Henry	<i>Bill Brochtrup*</i>
Annie	<i>Natacha Roi*</i>
Billy	<i>David Barry Gray*</i>
Debbie	<i>Amanda Cobb*</i>
Brodie	<i>McCaleb Burnett*</i>

SETTING

London. Mid 1980s.

LENGTH

Approximately two hours and 15 minutes, including one 15-minute intermission.

PRODUCTION STAFF

Assistant Stage Manager	<i>Chrissy Church*</i>
Casting	<i>Joanne DeNaut</i>
Dramaturg	<i>Linda Sullivan Baity</i>
Dialect Coaches	<i>Philip D. Thompson, Cynthia Bassham</i>
Stage Management Intern	<i>Jon Winans</i>
Assistant to the Scenic Designer	<i>Jeff Stander</i>
Deck Crew	<i>E.J. Brown, Andrew Strain, Bobby Weeks</i>
Costume Design Assistant	<i>Peg Oquist</i>

ACKNOWLEDGEMENT

The Old Globe Scenery and Prop Shops.

*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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Finding the Real Real Thing

BY JERRY PATCH

Three confrontational scenes give rise to the action of *The Real Thing*. All three begin the same way: a man sits alone in a room just as his wife arrives home from a journey.

Has anything happened while she was away? Each man has his fears, his suspicions—even his evidence. But how is he to know for sure the character, the nuances, or even the facts about what, if anything, has occurred?

Finding the reality in a given situation has been a primary concern of Tom Stoppard's characters during his many years as a playwright. His first staged play, *Rosencrantz and Guildenstern Are Dead* (produced at SCR in 1970), placed the title characters in an existential dilemma at Hamlet's Elsinore. What, they wondered, was the nature of this world they moved in, and what was their role in it? Stoppard has continued to search for "the real thing" in politics, philosophy, religion and art in his subsequent plays.

Determining truth from illusion is a theme which began to occupy playwrights during the Renaissance. Machiavelli's *The Prince*, a book which pointed out that appearances were often otherwise and people were seldom as they seemed, influenced both Cervantes' *Don Quixote* and Shakespeare. Hamlet has to decide whether to believe his uncle or a ghost; Macbeth, pondering whether or not to believe the prediction of the three witches, dissembles to advance his own duplicity—"False face must hide what the false heart doth know." And Othello, like Max in *The Real Thing*, must assess his wife's fidelity on the circumstantial evidence of a handkerchief.

In his play, Stoppard gives his audience turn after turn of reality-made-illusion, as well as the reverse. His characters all work in the theatre, where illusion is a way of life and Stoppard's intermingling of their work and their "real" lives points out the difficulty in recognizing the genuine. As critic Robert W. Corrigan has noted, Stoppard's theatrical world in *The Real Thing* is a house of self-reflective mirrors using the unreality of performance to reveal the deeper reality which is the basis for all of art. As happens when one looks at the



"Drawing Hands"
(1948) by M.S. Escher

images in mirrors reflecting one another, it is difficult to tell where the original, genuine image lies.

The scenes from the plays within Stoppard's play tend to predict what will happen to the "real" characters Stoppard has created, outlining their circumstances more deftly and purely than do Stoppard's own scenes. In turn, Stoppard's play gets closer to the truths about real life—both knowing what they are and in depicting them—than does real life itself.

This leads one to wonder about the age-old controversy over whether art imitates life or the reverse. Henry the idealist (the "last Romantic" according to Charlotte), wants life to imitate art, especially his own Romantic values. Stoppard agrees with Henry that life ought to strive for the same pure expressions of values found in art. They also know the Pirandellian truth Henry learns at the end of *The Real Thing*: that the task may be impossible because we cannot distinguish reality from illusion.

Contemporary audiences tend towards books and plays which deal with actual events, believing that what happens in life is "real" and what an artist creates is not. In doing so, they fail to recognize how much more valuable than the real thing the unreal thing can be if it tells us the truth about that thing.

(This article is reprinted from the program for SCR's 1987 production of *The Real Thing*. Jerry Patch, who was SCR's Resident Dramaturg for more than 30 years, is now Resident Artistic Director at The Old Globe in San Diego.)

Reflections on Love, Marriage and Other Illusory Realities

Is it an earthquake or simply a shock?
Is it the good turtle soup or merely the mock?
Is it a cocktail, this feeling of joy?
Or is what I feel the real McCoy?

– Cole Porter

I've wrestled with reality for 35 years, Doctor, and
I'm happy to state I finally won out over it.

– Elwood P. Dowd in *Mary Chase's* *Harvey*

I love you in my dreams, but not in real
life.

– Mason Cooley

Him that I love, I
wish to be free—
even from me.

– Anne Morrow
Lindbergh

When someone loves
you, the way they say
your name is different.
You just know that your
name is safe in their
mouth.

– Billy, age 4

Reality is merely an illu-
sion, albeit a very persistent
one.

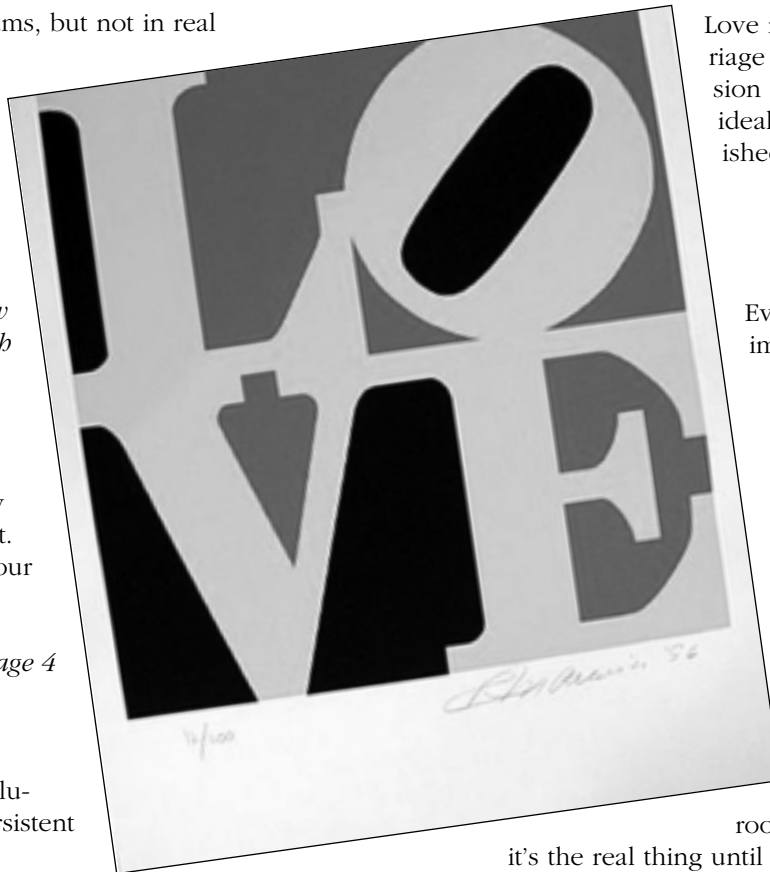
– Albert Einstein

I believe in looking reality straight in the eye and
denying it.

– Garrison Keillor

Reality leaves a lot to the imagination.

– John Lennon



Love is an ideal thing, mar-
riage a real thing; a confu-
sion of the real with the
ideal never goes unpun-
ished.

– Goethe

Everything you can
imagine is real.

– Pablo Picasso

Reality is that which,
when you stop be-
lieving in it, doesn't
go away.

– Phillip K. Dick

Love is like a poi-
soned mush-
room—you don't know if
it's the real thing until it's too late.

– Anonymous



When you love somebody, your eyelashes go up
and down and little stars come out of you.

– Karen, age 7

When two people decide to get a divorce, it isn't a
sign that they "don't understand" one another, but a
sign that they have, at last, begun to.

– Helen Rowland



Love, the quest; marriage, the
conquest; divorce, the in-
quest.

– Helen Rowland

There are four stages in a marriage.

First there's the
affair, then the
marriage, then
children and fi-
nally the fourth
stage, without
which you cannot
know a woman,
the divorce.

– Norman Mailer



Where there's marriage
without love, there will be
love without marriage.

– Benjamin Franklin



A successful marriage re-
quires falling in love
many times, always with
the same person.

– Mignon McLaughlin



I loved you when
you were unfaithful;
what would I have
done if you were true?

– Racine's
Andromache



Love is when a girl
puts on perfume and
a boy puts on shav-
ing cologne and they
go out and smell each other.

– Karl, age 5



You can find women
who have never had an
affair, but it is hard to
find a woman who has
had just one.

– Le Rouchefoucauld



One advantage of marriage, it seems to me, is that
when you fall out of love with him, or he falls out of
love with you, it keeps you together until you maybe
fall in again.

– Judith Viorst



When my husband is late for dinner, I know he's ei-
ther having an affair or is lying dead in the street. I
always hope it's the street.

– Jessica Tandy



It may have been observed that there is no regular
path for getting out of love as there is for getting in.
Some people look upon marriage as a short cut that
way, but it has been known to fail.

– Thomas Hardy



To keep your marriage brimming
With love in the loving cup
Whenever you're wrong, admit it
Whenever you're right, shut up.

– Ogden Nash



Facing page, *Love* by Robert Indiana and above *The Lovers* by Pablo
Picasso.

"Clever Tom" Strikes Again

Unlike many of Stoppard's other plays, *The Real Thing* is not inextricably linked to a single source—or as the playwright puts it, "No coattails." That does not mean, however, that the play owes no debt to outside works or writers. On the contrary, *The Real Thing* pays homage to a vast array of literary texts in ways that are sometimes obvious, sometimes not.

In stark contrast to Einstein's adage that the secret to creativity is "knowing how to hide your sources," Stoppard makes no attempt to disguise his imaginative pilfering, which is most apparent in his repeated use of the "play-within-a-play" technique. While two of the scripts he incorporates in this manner are "fictitious," having been written by characters in *The Real Thing*, two are from "real" plays. The first appears as Henry is somewhat reluctantly helping his wife, Annie, learn her lines for an upcoming production of *Miss Julie*, Strindberg's canonical text that centers upon the sexually frustrated title character's fatal attraction to Jean, her father's lusty valet:

JEAN: You flatter me, Miss Julie.

JULIE: Flatter? I flatter?

JEAN: I'd like to accept the compliment, but modesty forbids. And of course, my modesty entails your insincerity. Hence, you flatter me.

JULIE: Where did you learn to talk like that? Do you spend a lot of time at the theatre?

JEAN: Oh, yes. I get about, you know.

What Stoppard intends to achieve by this reference is not immediately clear, but Henry's dry reading of Jean's dialogue—as well as the emotionless wit of his own play, *House of Cards*—are in marked contrast to the highly-charged circumstances of his real life romance with Annie. It is also interesting to note that Henry's first wife, Charlotte, stars in the premiere of her husband's play just as Strindberg's first wife, Siri von Essen, was the original Miss Julie in 1888.

Another passage from an extant dramatic text is John Ford's salacious 1633 classic, *'Tis Pity She's a Whore*. Annie is traveling by train to Glasgow to work on a regional production of the play in which she takes



François Giroday as Victor Prynne and Lynnda Ferguson as Amanda Prynne in SCR's 1998 production of *Private Lives*.

the role of Annabella opposite Billy, the hunky young actor playing Annabella's brother, Giovanni. Stoppard twice uses dialogue from the scene in Ford's text that immediately precedes the pair's incestuous encounter. In the first case, Billy uses Giovanni's words to plight his own troth, which Annie pretends to resist, while at a later rehearsal, it quickly becomes apparent that Billy/Giovanni's seduction of Annie/Annabella has succeeded:

BILLY: 'And here's my breast; strike home!
Rip up my bosom; there thou shalt behold
A heart in which is writ the truth I speak.'

ANNIE: You daft idiot.

BILLY: 'Yes, most earnest. You cannot love?'

ANNIE: Stop it.

BILLY: 'My tortured soul
Hath felt affliction in the heat of death.
Oh, Annabella, I am quite undone!'

ANNIE: Billy!

Both Charlotte and Annie point out that Annie is almost too old to be playing the role of Annabella. When Annie says to Billy, "I could be your mother," Stoppard gives their relationship the taint of something forbidden. Not only is Annie committing adultery, but she compounds her husband's heartache by taking a much younger man as her lover.

The Real Thing also contains a variety of lesser literary allusions that range from direct quotation to subtle hint. Shakespeare pops up twice in Henry's dia-

logue. In the first case, he loosely paraphrases Romeo's "moon" speech to Juliet while struggling to write a play about love for Annie:

ROMEO: Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief
That thou her maid art far more fair than she.

A second time, Henry bids farewell to his own departing daughter by echoing a famous line from *Hamlet*:

POLONIUS: The wind sits in the shoulder of your sail,
And you are stay'd for. There, my blessing with thee!
And these few precepts in thy memory
See thou character.

Stoppard borrows a key plot device from a third Shakespearean play when Annie's husband, Max, exposes her illicit affair by finding Henry's soiled handkerchief between the seats of Annie's car, à la *Othello*. Not only does Stoppard employ the same prop to condemn Annie that Shakespeare used to seal Desdemona's fate, but for a moment at least, Max's rage seems every bit as brutal as the Moor's:

OTHELLO: By heaven, I saw my handkerchief in's hand!
O perjured woman! thou dost stone my heart,
And mak'st me call what I intend to do
A murder, which I thought a sacrifice.
I saw the handkerchief.

On a lighter note, Stoppard pays homage to Noël Coward's *Private Lives* throughout *The Real Thing*, not only with stretches of similarly snappy patter, but also with more direct references. Henry reminisces with Charlotte about a trip they once took to "someplace like Bournemouth or Deauville," and about the Norfolk "flats," both of which are snatched from *Private Lives*. Henry further recalls an open-air dance floor outside their window and "this bloody orchestra which kept coming back to the same tune every twenty minutes"—sentiments closely echoed by Coward's feuding exes:

ELIOT: Nasty insistent little tune.
AMANDA: Extraordinary how potent cheap music is.
ELIOT: What exactly were you remembering at that moment?
AMANDA: The Palace Hotel Skating Rink in the morning, bright strong sunlight, and everybody whirling round in vivid colours, and you kneeling down to put on my skates for me.

Tom Harrison and Monique Fowler in SCR's *Romeo and Juliet* in 1987.

In a more contemporary vein, it has been suggested that Charlotte and Annie's wearing of Henry's too-large dressing gown is taken from John Osborne's *Look Back in Anger*, in which the two women in Jimmy's life, wife Alison and lover Helena, wear one of his shirts. What's more, Stoppard duplicates Osborne's purposeful use of this device: both wives appear in an article of clothing that clearly belongs to their husbands, then a few scenes later, the women who have replaced them in their husbands' affection do the same thing.

Stoppard turned to a short story by Henry James for both the title of his play and at least partial inspiration for Henry's character. James's hero is a painter rather than a playwright, but like Henry he encounters the deceptive boundaries between reality and illusion when creating his art. When an English lady and gentleman who are down on their luck arrive to model for the artist, he finds that although they are "the real thing" by virtue of breeding and background, they are inadequate representatives of their class, whereas his servants are able to create an illusion of the upper class that seems more real, even though they are simply pretending.

The literary tributes just keep coming. In one way or another, Stoppard ingeniously tips his hat to James Joyce, Karl Marx, Anton Chekhov, Henrik Ibsen, John Webster, P.G. Wodehouse, John Keats, Duke Ellington, Oscar Hammerstein and George Gershwin. How many can you spot?

(Portions of the preceding are used with permission from the Court Theatre.)



Music Makes His World Go Around

When Tom Stoppard was once asked how directly autobiographical *The Real Thing* is, he responded, "It's a kind of game. You write about a parallel world. You write truthfully about a parallel possibility. That's the game. This is how it might be if it would be."

The mere fact that the play's main character, Henry, is an eminent middle-aged playwright who manages his words much more deftly than his women makes it irresistible to view the character as Stoppard's alter ego. Moreover, these two share an eclectic (some might even say plebian) taste in music.

"I don't like artists, I like singles," Henry proclaims, freely admitting that he is moved by pop music "the way people are supposed to be moved by *real* music." When pushed to

defend his own predilection for golden oldies from the 50s and 60s, Stoppard declared, "Of course I'm perfectly aware of how fatuous and inane nearly all the lyrics are. They're beneath contempt. I just like the noise."

The Real Thing is replete with musical references not only in the dialogue but also in the stage directions. Many are general, such as "A radio plays pop music quietly" or "Opera (Verdi) is playing on the record player." However, Stoppard's script identifies six songs that are integral





elements of the onstage action of the play, helping to establish mood, develop characters, and tell the story:

"Skater's Waltz"

("Les Patineurs" Op. 183) by Emil Waldteufel

"I'm Into Something Good"

written by Carole King and Gerry Goffin, recorded by Herman's Hermits in 1964

"You've Lost That Lovin' Feelin'"

written by Barry Mann and Cynthia Weil, recorded by the Righteous Brothers in 1964

"Air for the G String"

from "Orchestral Suite No. 3 in D" by Johann Sebastian Bach

"A Whiter Shade of Pale"

written and recorded by Procol Harum in 1967

"I'm A Believer"

written by Neil Diamond, recorded by the Monkees in 1966

Act One, Scene 3 of *The Real Thing* finds Henry desperately trying to select appropriate music for his upcoming appearance on "Desert Island Discs," an actual BBC radio program that invites celebrity "castaways" to share eight

songs, one book, and one luxury they'd want to take with them. Several years after his play opened, Stoppard's life imitated his art when he was a guest on

"Desert Island Discs" and made the following musical selections: "Careless Love" by Bessie Smith; "Jump for Joyce" by the Avon Cities Jazz Band; "Love Me Do" by the Beatles; "Graceful Ghost," a piano rag by William Bolcom; "America" from *West Side Story* by Leonard Bernstein; André Previn's



score from Stoppard's *Every Good Boy Deserves Favour*; Ralph Vaughan Williams' "Fantasia on a Theme" by Thomas Tallis; and "The Köln Concert" by improvisational pianist Keith Jarrett. Only one "real" pop tune in the bunch ...imagine that!

Pictured on the facing page clockwise from top right are Dame Janet Baker, Johann Sebastian Bach, setting for Act II of the Metropolitan Opera's production of Puccini's *Madame Butterfly*, Giuseppe Verdi and Richard Strauss. On this page from top to bottom are Herman's Hermits, The Righteous Brothers, Elvis Presley, Procol Harum, The Monkees and Pink Floyd.

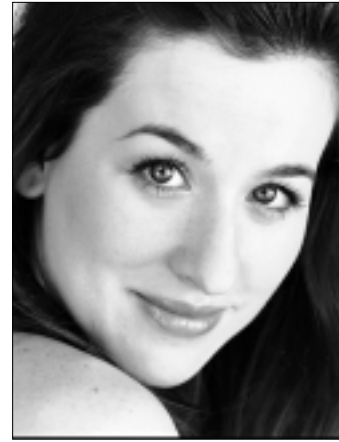




BILL BROCHTRUP
Henry



McCALEB BURNETT
Brodie



AMANDA COBB
Debbie

Artist Biographies

***BILL BROCHTRUP** (*Henry*) is making his SCR debut. Theatre credits include David Marshall Grant's *Snakebit* (Off-Broadway and L.A.), Richard Kramer's *Theater District* (Boston and L.A.), Jonathan Tolin's *If Memory Serves* (Pasadena Playhouse), James Duff's *A Quarrel of Sparrows*, Peter Hunt's production of *Death Takes a Holiday* and Joe Pintau's *Raft of the Medusa*, as well as some Marivaux (*Triumph of Love*), Strindberg (*A Dream Play*) and D.H. Lawrence (*The Fox*), and most recently WordTheatre's *Hearts Aflame* and Sinan Unel's epic *Pera Palas* a co-production of The Theatre @ Boston Court and The Antaeus Company, of which he is a member. He

can be seen in the feature films *Duck*, *Ravenous*, *Man of the Year* and *Space Marines*; the television movies *Betrayed* and *Two Small Voices*; and on television shows as varied as "Without a Trace," "The Wild Thornberrys" and Bravo's "Celebrity Poker Showdown" (where he suffered a humiliating defeat). He is a frequent guest host of the PBS newsmagazine "In the Life" and has been a series regular on three Steven Bochco shows, CBS sitcom "Public Morals," ABC drama "Total Security" and seven seasons as P.A.A. John Irvin on "NYPD Blue."

***McCALEB BURNETT** (*Brodie*) is making his SCR debut. Theatre credits include *The Nor-*

mal Heart at The Public Theatre, *Wintertime* at the McCarter Theatre, *Under the Blue Sky* at the Geffen Playhouse, *The Winter's Tale* at the Dallas Shakespeare Festival, *All's Well that Ends Well* at the Texas Shakespeare Festival and *Henry IV, Part I* and *Henry IV, Part II* at the Colorado Shakespeare Festival. Film and television credits include *If I Had Known I Was a Genius*, *Annapolis*, *Graduation Day*, "Ed," "Presidio Med," "Philly," "Citizen Baines" and "CSI: New York." Mr. Burnett holds an MFA from NYU Tisch School of the Arts and received his BA from Brown University.

***AMANDA COBB** (*Debbie*) is making her SCR debut. The-



DAVID BARRY GRAY

Billy



PAMELA J. GRAY

Charlotte



MARTIN KILDARE

Max

atre credits include *Eurydice* and *The Stonewater Rapture* at the Williamstown Theatre Festival; *Richard II* at Milwaukee Shakespeare; *Cyrano* at the Weston Playhouse; *The Importance of Being Orson* at The Eugene O'Neill Theater Center; *Coat-hanger* at the Long Wharf Theatre; and *The Black Dablia*, *The Lonesome West*, *The Black Monk*, *Medea/Macbeth/Cinderella* and *The Comedy of Errors* at Yale Repertory. Film credits include *The House of Bernarda Alba* and *The Confidant*. Ms. Cobb holds an MFA from the Yale School of Drama.

***DAVID BARRY GRAY** (*Billy*) made his SCR debut last season in *A View from the Bridge*. Theatre credits include *Side Man* and *Fellow Traveler* at Malibu Stage Company, *Observe the Sons of Ulster Marching Towards the Somme* at Lincoln Center Theater, *A View from the Bridge* at the Roundabout Theatre Company, *Absolution* at the Court Theatre, *Finnegan's Funeral Parlor & Ice Cream Shop* at Playwrights Horizons and *Thursday is Tomorrow* at the John Houseman Theatre. Film credits include *Why Do Fools Fall in Love*, *Lawn Dogs*, *Soldier Boyz*, *Nixon*, *Dead Presidents*,

S.F.W., *Cops & Robbersons*, *Mr. Wonderful* and *One Good Cop*. Television appearances include series regular roles on "Crossbow: The Legend of William Tell," "The Client," "21 Jump Street" and "Dream Street"; guest starring roles on "Touched by an Angel," "JAG," "The Division," "The X-Files" and "Chicago Hope"; and starring roles in the mini-series *Blind Faith* and the made for television movie *The Port Chicago Munity*. Mr. Gray is a graduate of NYC's High School of Performing Arts.

***PAMELA J. GRAY** (*Charlotte*) is making her SCR debut. Re-

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NATACHA ROI

Annie

cent: Francy in the Ahman-son's production of *Dead End*, directed by Nicholas Martin; premiere of *Orange Flower Water* by Craig Wright; *Bone Songs* by Andre Gregory; and Simon Gray's *Butley* with Nathan Lane. New York: Second Stage, Manhattan Theatre Club, The National, Women's Project, Theatre for a New Audience and Edge Theatre Company. Regional: The Old Globe, Center Stage, George Street Playhouse, New Jersey Shakespeare, Portland Stage, Dallas Theater Center and five seasons at The Eugene O'Neill Theater Center. Film and television: *Michael Clayton*, *Her Lover*, *Corn*, *I'll Take You There*, *The Devil's Advocate*, *Fish in the Bathtub*, *Commandments*, *The 'M' Word*, *Dogs*, *Sudden Manhattan*, *The Stranger*, *St. Maybe*, "Sex and the City," "Law & Order" and "Law & Order: Criminal Intent."

***MARTIN KILDARE** (*Max*) is making his SCR debut. On

Broadway he appeared in *The Lion King*, *A Raisin in the Sun*, *The Herbal Bed*, *The Government Inspector* and *Timon of Athens* and Off-Broadway in *Pride's Crossing*, *Candida*, *Three More Sleepless Nights*, *Honor and the River* and *Labor Day*. Regional theatre credits include Henry Higgins in *My Fair Lady* at Portland Center Stage and Dallas Theater Center where he also appeared in *The Real Thing*; the world premiere of *The Lake's End* at the Adirondack Theatre Festival; Essex (opposite Michael Learned) in *Elizabeth the Queen* at the Folger Theatre; *Sleuth* at Studio Arena Theatre; *Dancing at Lughnasa* at Missouri Repertory Theatre; *Charley's Aunt* at Indiana Repertory Theatre; *True West* at Nebraska Repertory Theatre; *Betrayal* at Two River Theatre Company; and *Saint Joan* at the American Conservatory Theater. Classical roles include the title role in *Hamlet* and Iago in *Othello* at the Utah Shakespearean Festival, the title role in *Henry V* and Hotspur in *Henry IV, Part I* at the California Shakespeare Festival and Bertram in *All's Well that Ends Well* at the Alabama Shakespeare Festival. Television credits include "CSI: New York," "Without a Trace," "Law & Order," "Ed," "Deadline," "Law & Order: SVU," "Beverly Hills, 90210," "Melrose Place," "All My Children," "One Life to Live" and "As the World Turns." Raised in nearby Seal Beach, he received his BA from Stanford University, MFA from the American Conservatory Theater and has participated

in international fellowships at Theatre des Amandiers in Paris and at Shakespeare's Globe in London.

***NATACHA ROI** (*Annie*) made her SCR debut last season in *Vesuvius*. On Broadway she appeared in *Sixteen Wounded*, *Closer* and *Wait Until Dark*. Her Off-Broadway and regional theatre credits include *Fiction* at Roundabout Theatre Company; *Uncle Vanya* at the McCarter Theatre and La Jolla Playhouse; *Twelfth Night* at Long Wharf Theatre; *Othello* at The Public Theater; *Passion Play* at Minetta Lane Theatre; *Closer* at Berkeley Repertory Theatre; *The Game of Love and Chance* at Seattle Repertory Theatre; *A Doll's House* and *The Notebook of Trigorin* at Cincinnati Playhouse in the Park; *The House of Bernarda Alba* and *Change of Heart* at the McCarter Theatre; *Hamlet* at Huntington Theatre Company; *Six Characters in Search of an Author*, *King Stag* and *The Oresteia* at American Repertory Theatre; *Three Birds Alighting on a Field* at the Manhattan Theatre Club; and *The Merchant of Venice* at Hartford Stage. Film and television credits include *Express*, *Leaving the Post*, "Bones," "The Unit," "Without a Trace," "Hack," "Ed," "Law & Order," "Law & Order: SVU" and the PBS special "Benjamin Franklin."

PLAYWRIGHT, DIRECTOR & DESIGNERS

TOM STOPPARD (*Playwright*), a reporter and free-lance jour-

nalist in England, began his theatrical career writing radio and television plays, but his first international success came with the prize-winning *Rosencrantz and Guildenstern Are Dead* (1966). Stoppard's inventiveness has continued through a long series of plays—including *The Real Inspector Hound* (1968), *Travesties* (1974), *Night and Day* (1979), *The Real Thing* (1982), *In the Native State* (1991), *Arcadia* (1993) and *The Invention of Love* (1997). In addition to his work for the stage, Stoppard has written a number of screenplays including *The Human Factor* (1979), *Empire of the Sun* (1987), and *Billy Bathgate* (1991). His screenplay for *Brazil* (1985), which he coauthored with Terry Gilliam and Charles McKeown, was nominated for an Academy Award in 1985, and in 1999, he won an Oscar for Best Screenplay for *Shakespeare in Love* (1998) which he co-authored with Marc Norman.

MARTIN BENSON (*Director/Artistic Director*), co-founder of SCR with his colleague David Emmes, has directed nearly one third of the plays produced here. He has distin-

guished himself in the staging of contemporary work, including William Nicholson's *The Retreat from Moscow*, Horton Foote's *The Carpetbagger's Children* and the world premiere of *Getting Frankie Married—and Afterwards*, the critically acclaimed California premiere of 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 Strelch'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 *A View from the Bridge*. 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 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 San Francisco State University.

RALPH FUNICELLO (*Scenic Design*) returns for his 22nd season at SCR. He began his 21st last year with *Brooklyn Boy* and finished with *A View from the Bridge*. Among his other SCR credits are the designs for *Safe in Hell*, *Major Barbara*, *The Circle*, *The Education of Randy Newman*, *The Piano Lesson*, *Tartuffe*, *Private Lives*, *Old Times*, *Death of a Salesman*, *Six Degrees of Separation*, *She Stoops to Folly*, *The Misanthrope*, *Dancing at Lughnasa*, *Hedda Gabler*, *The Miser*, *Twelfth Night*, *Happy*

SCR's THEATRE CONSERVATORY presents the Summer Players in



The Summer Players, advanced students in SCR's Theatre Conservatory Youth/Teen Program, take the stage in this lyrical new adaptation of a Norwegian folk tale — reminiscent of *Beauty and the Beast*. Tove is a poor young girl, sold by her evil step-mother to a mysterious white bear and taken away to live in a cave of ice. When Tove overhears a beautiful song, echoing from deep within their cave, she falls in love with the bear, who is really a prince under a terrible troll spell. Now she must search east of the moon and west of the sun for a way to save her beloved prince.

Performances: August 12, 13, 19, 20 at 1:00pm and 4:00pm

End, Kiss of the Spider Woman, Speed-The-Plow, Going for Gold, Misalliance, Highest Standard of Living, Buried Child, Good and Da. His work has been seen On and Off-Broadway, and at many resident theatres including the Lincoln Center Theater, Intiman Theatre, Seattle Repertory Theatre, Denver Center Theatre, Berkeley Repertory Theatre, Guthrie Theater, McCarter Theatre Center, The Oregon Shakespeare Festival, Milwaukee Repertory Theatre, Stratford Shakespearean Festival of Canada and The Old Globe, where he is an Associate Artist. He has had a long association with the Mark Taper Forum and has worked for 34 years with San Francisco's American Conservatory Theater, where he was Director of Design. He has been nominated for N.Y. Drama Desk, Outer Critics Circle, Lucille Lortel and Tony Awards. He has received The Merritt Award for Excellence In Design and Collaboration, and his designs have been recognized by the Area Theatre Critics' Circle, the L.A. Drama Critics Circle, *Drama-Logue Magazine*, *Back Stage West* and the United States Institute for Theatre Technology. He is currently the Powell Chair in Set Design at San Diego State University.

ANGELA BALOGH CALIN (*Costume Design*) designed *Dumb Show, A View from the Bridge, Princess Marjorie, The Retreat from Moscow, Mr. Marmalade, Intimate Exchanges, Terra Nova* and the Theatre for

Young Audiences productions of *The Adventures of Pør Quinly, Bunnacula, The Little Prince, The Hoboken Chicken Emergency, The Wind in the Willows, The Emperor's New Clothes* and *Sideways Stories from Wayside School*. Her previous SCR credits include set and costume design for *The Carpetbagger's Children, Making It* and *The Lonesome West*; set design for *Play Strindberg*; and sets and costumes for SCR's Educational Touring Productions from 1998 to present. She is a resident designer at A Noise Within where her costume designs include *The Matchmaker, The Price, Bus Stop, The Imaginary Invalid, The Skin of Our Teeth, The Misanthrope, Cyrano de Bergerac, Another Part of the Forest* (Los Angeles Drama Critics Circle Award and Garland Award), *Little Foxes* (Garland Award), *The Seagull, A Winter's Tale, The Threepenny Opera* (Drama-Logue Award) and *Twelfth Night* (Drama-Logue Award). Ms. Calin has designed over 50 productions for local theatres and in her native Romania. Some of those productions are: *The Cherry Orchard* at Georgia Shakespeare, *A Midsummer Night's Dream* at The Hollywood Bowl, *The Winter's Tale* at The Old Globe, *The Last of Mr. Lincoln* at El Portal, *Diablogues* at the Tiffany Theatre, *The Sunshine Boys* and *Harvey* for La Mirada Center for the Performing Arts, *Ivona, Princess of Burgundia* for the Odyssey Theatre, *Blood Poetry* (Drama-Logue Award) for Theatre 40 and *Ancestral Voic-*

es for the Falcon Theatre. She has worked extensively in film and television in the U.S. and Romania, having 16 design credits with I.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.

PETER MARADUDIN (*Lighting Design*) is pleased to return to SCR, where he has designed over 30 productions including *The Studio, A Naked Girl on the Appian Way, Princess Marjorie, Safe in Hell, The Piano Lesson, Hurrah at Last, Great Day in the Morning* and *Prelude to a Kiss*. On Broadway he designed the lighting for *Ma Rainey's Black Bottom* and the Pulitzer Prize-winning *The Kentucky Cycle*, and Off-Broadway *Hurrah at Last, Ballad of Yachiyo* and *Bouncers*. Mr. Maradudin has designed over 300 regional theatre productions for such companies as The Kennedy Center, Guthrie Theater, American Conservatory Theater, Berkeley Repertory Theatre, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, The Old Globe, Huntington Theatre Company, Actors Theatre of Louisville, Steppenwolf and the Oregon Shakespeare Festival. He is a Founding Principal of First Circle, a lighting design consultancy for architecture and themed environments, and is the author of the plays *Eugene Onegin, The Woman in White* and *The Blackamoor of Peter the Great*.

KARL FREDRIK LUNDEBERG (*Composer/Sound Design*) composed the music and sound for SCR's productions of *The Studio*, *A View from the Bridge*, *The Retreat from Moscow*, *The Drawer Boy*, *The Dazzle* and *The Company of Heaven*. 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 (*The King Stag* co-composed with Elliot Goldenthal, *Jacques and His Master* and *The Changeling*); the Brooklyn Academy of Music (*Power Project* with Bob Berk); the Seattle Repertory Theatre (*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 Mata-*

dor); 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*, *Sky-light*, *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 (*A 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.

NICHOLAS C. AVILA (*Assistant Director*) is a recent graduate of the Directing Program at the Yale School of Drama. Most recent credits include *Measure for Measure*, *The Real Thing*, *Mirror, Mirror* by Sarah Treem, *Romeo and Juliet* and *Muke the Inquisitive* by Victor Kaufold. A long time admirer of SCR and its mission, Mr. Avila is both thrilled and grateful for this opportu-

nity to work with Martin Benson and a wonderful cast and crew on this magnificent play.

***JAMIE A. TUCKER** (*Stage Manager*) completed his MFA in Dance, specializing in Stage Management, at UCI in 1994. Earlier this season he stage managed *The Caucasian Chalk Circle*, *Bunnicula*, *Hitchcock Blonde* and his fourth season of *La Posada Mágica*. Last season he stage managed *A View from the Bridge*, *The Clean House*, *The Retreat from Moscow* and assisted on *A Naked Girl on the Appian Way*. Previously he stage managed *Anna in the Tropics*, *Lovers and Executioners*, *Intimate Exchanges* and *Mr. Marmalade*. He also stage managed the world premiere of Richard Greenberg's *The Violet Hour*, the West Coast premiere of Horton Foote's *The Carpetbagger's Children*, *Relatively Speaking* and the world premiere of Rolin 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 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 or riding his bike down PCH.

***CHRISSY CHURCH** (*Assistant Stage Manager*) is pleased to be finishing out this season with one of her favorite playwrights, Tom Stoppard. Previous credits at SCR include the world premieres of *Mr. Mar-malade*, *Getting Frankie Married—and Afterwards*, *Making It* and *Nostalgia*, productions of *Hitchcock Blonde*, *A Christmas Carol*, *Born Yesterday*, *Pinocchio*, *The Little Prince*, *Intimate Exchanges*, *La Posa-da Mágica*, *Anna in the Trop-ics* and *Proof* and the Pacific Playwrights Festival workshop of *Tough Titty*. 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 his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The*

Philanderer. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedom-land*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Un-suitable for Adults* and Joe Penhall's *Dumb Show*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kon-doleon'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. 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 San Francisco State University, and his PhD in theatre and film from USC.

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 is the immediate past President of the Theatre Communications Group (TCG), the national service organization for the professional not-for-profit theater and serves as a member of the Board. 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 and University of California, Irvine. She graduated from the University of California, Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.



The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Scenic, Costume, Lighting and Sound Designers in LORT theatres are represented by United Scenic Artists Local USA-829, IATSE.



The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.