



42nd Season • 403rd Production
SEGERSTROM STAGE / OCTOBER 14 - NOVEMBER 20, 2005

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

BORN YESTERDAY

BY Garson Kanin

SCENIC DESIGN
Michael Ganio

COSTUME DESIGN
Frances Kenny

LIGHTING DESIGN
York Kennedy

COMPOSER/SOUND DESIGN
Jim Ragland

PRODUCTION MANAGER
Jeff Gifford

STAGE MANAGER
Randall K. Lum*

DIRECTED BY
Warner Shook

HONORARY PRODUCERS
Larry and Dee Higby

CORPORATE PRODUCER
Haskell & White LLP

Presented by special arrangement with Samuel French, Inc.

CAST OF CHARACTERS

Billie Dawn	Jennifer Lyon*
Harry Brock	Richard Ziman*
Paul Verrall	Paul Morgan Stetler*
Ed Devery	Richard Doyle*
Senator Hedges/Assistant Hotel Manager	Hal Landon Jr.*
Mrs. Hedges/Helen	Jane Macfie*
Eddie Brock	Alan Blumenfeld*
Bellhop/Barber	Dale Jones*
Bellhop/Bootblack/Waiter	Derek Armstrong
Manicurist	Kacie Brown
Herself	Bella Luna

SETTING: *The scene is Washington D.C.*

Time: *1946*

Act I: *September*

Act II: *About two months later*

Act III: *Later that night*

LENGTH

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

PRODUCTION STAFF

Assistant Stage Manager	Chrissy Church*
Casting	Joanne DeNaut
Dramaturg	Linda Sullivan Baity
Fight Choreographer	Ken Merckx
Stage Management Intern	Andrew Metzroth
Assistant Lighting Designer	Michael Schrupp
Costume Design Assistant	Merilee Ford
Additional Costume Staff	Bronwen Burton, Catherine Esera Stacey Nezda, Peg Oquist, Swantjie Tuobino

ACKNOWLEDGEMENT

ACT Theatre for their assistance with props and costumes.

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 MAGAZINE OF ORANGE COUNTY
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Hooray for Garson Kanin's 'Hollywood'

In 1974, playwright Garson Kanin published a tantalizing personal chronicle of the glamour guys and gals who populated Tinsel Town in its heyday. The book's title says it all—*Hollywood: Stars and Starlets, Tycoons and Flesh-Peddlers, Moviemakers and Money-makers, Frauds and Geniuses, Hopefuls and Has-Beens, Great Lovers and Sex Symbols*.

Kanin arrived in Los Angeles in 1937 as an "odd-looking, 24-year-old bundle of nerves who had been a high school dropout, a mediocre musician, a burlesque stooge, a stock clerk at Macy's, a drama student, a mildly successful actor, and the director of a Broadway flop." One of the first people he encountered in Hollywood was the legendary Sam Goldwyn, who promised him a weekly paycheck and a chance to learn the movie business at the foot of the master.

Many years later, after having established himself as a talented and highly sought-after independent writer and director, Kanin was summoned for an audience with Goldwyn. "He still thinks I work for him!" Kanin marveled, recalling Lillian Hellman's famous pronouncement: "To understand Sam, you must realize that he regards himself as a *nation!*"

According to Kanin's account in *Hollywood*, Goldwyn began their meeting with, "I hear at Columbia they're making *Born Yesterday*. You know. *Your* play. I want to tell you something." He paused, looking grave.

"Oh Christ," thought Kanin. "How am I going to handle this?"

"I like that play. I saw it. I am very, very proud of you. It's a fine piece of work. Very strong. And very *American*. Yes, you turned out to be some kid." There were tears in his eyes. "I'm really proud of you. I mean it."

And Kanin knew he did.

"Who directed it?" Goldwyn asked.

"Why, I did," Kanin answered.

"You directed it *yourself*?" asked Goldwyn again, astonished.

"Yes."

"I don't think you should do that. It doesn't work out. Every director needs a writer and every writer needs a director. And they both need a *producer!*"

"Well," Kanin huffed, "it worked out pretty well this time."

"Never mind this time," Goldwyn said scornfully. "I'm talking about a *lifetime*."

"Okay," Kanin said, remembering that argument with this man was fruitless.

"I love the theatre. If there's one thing I love in New York it's the theatre in New York. I always loved the theatre. Even as a kid I would go. The peanut gallery. Sarah Bernhardt, once. And Richard Mansfield. What a star. Modjeska. She was Polish. And Nazimova. She wasn't Polish. The theatre is great when it's good. Now about your play. I'm sorry to say this, but I don't think it will ever make a picture."

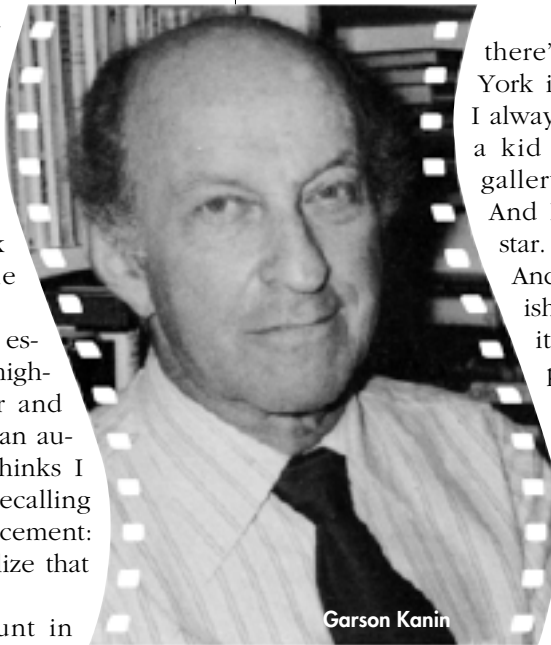
"You don't?" Kanin asked.

"No," said the great man, shaking his head with genuine distress. "In the first place, it's dirty. I mean censorable. This man

living with this girl not married. And you can't have a crooked Senator in a movie, f'Chrissake! Your ending is no good, either. You've got your two stars and in the end you split them up. Audiences *bate* that. No, I know I'm right. It's no picture. Are you sore? Because I express my views? Why is it people can't stand the truth?"

"The fact that it's your opinion, Mr. Goldwyn, doesn't make it the truth."

Momentarily stunned, Goldwyn quickly changed the subject and never mentioned *Born Yesterday* again. One can only imagine his reaction when the movie version of the play that was "no picture" went on to win accolades for Garson Kanin and his collaborators, eventually taking its place among the classic film comedies of all time.



Garson Kanin

Giving Birth to a Classic

Garson Kanin's *Born Yesterday* is an all-American comedy that was conceived abroad. While stationed in London during World War II, Kanin began writing a play for his friend, movie star Jean Arthur, that combined elements of Shaw's *Pygmalion* with a comical exposé of governmental corruption. The premise of the piece was to show that any one person has the power to facilitate change, and in order to illustrate this point dramatically, Kanin created a protagonist, Billie Dawn, who is unpolished, uneducated, and unaccomplished.

Returning to New York after the war, Kanin found a likely producer in Max Gordon, who was suffering through a dry spell despite having a number of Broadway hits under his belt, including *The Band Wagon*, *The Women*, and *My Sister Eileen*. Gordon thought Kanin's script had potential, but he was leery of working with Jean Arthur, whose reputation as a difficult Hollywood diva preceded her. Coincidentally, Arthur herself was less than thrilled at the prospect of playing Billie Dawn, but at Kanin's insistence, she agreed to take the part with the following demands: \$2,500 per week plus a percentage of the gross, a personal hairdresser, a chauffeured limousine, and final approval over advertising and the hiring of key personnel.

The play's leading male character was a gruff and uncouth junk tycoon named Harry Brock, whose abrasive personality was modeled on the tough-talking president of Columbia Pictures, Harry Cohn. Kanin had offered the part of Harry Brock to Broderick Crawford, who declined (although he would end up playing the part in the 1950 film). All other attempts to secure an established actor at a reasonable price had also fallen short. Running out of options, Gordon and Kanin decided to take a chance on Paul Douglas, who at the time was better known as a sportscaster than an actor. Although he was light on experience, Douglas auditioned well and his comparatively meager salary demands helped to offset the huge expense associated

with hiring Jean Arthur.

Like many plays, *Born Yesterday* was still very much a work in progress when the production opened in New Haven for its first week of previews, with similar engagements slated to follow in Boston and Philadelphia. Local critics gave the play mixed reviews, noting that the comedy was uneven and the story fell apart halfway through the second act. While Arthur's performance drew a rather tepid response, newcomer Douglas was praised as a revelation.

Trouble was also brewing behind the scenes as Arthur's list of demands and complaints grew daily. She particularly hated the fact that her co-star (whom

she clearly detested) was getting better notices, plus she was insisting on major script changes to accommodate her "acting style." After only a few performances, Kanin received a note from his former friend asking him to permanently replace her.

At this point, the chances of *Born Yesterday* ever reaching Broadway seemed remote at best and gossip columnists picked up the scent of desperation as the show headed for Boston. Somehow Max Gordon managed to convince Arthur to remain in the cast and Kanin began to surreptitiously search for another actress. Among the front-runners were June Havoc and Kanin's wife,

Ruth Gordon, neither of whom were available. Five others were approached about taking the role, but all turned it down.

The week-long Boston run had its peaks and valleys as Kanin reworked the script. With each performance, Paul Douglas gained confidence and became more dynamic. Jean Arthur opened the run, but fell ill mid-week and her understudy, Mary Laslo, was forced to take over. With the Philadelphia engagement fast approaching and Arthur's health in jeopardy, finding a permanent replacement for her was Kanin's top priority.

The name Judy Holliday was first suggested to Kanin back in New Haven by the show's wardrobe de-



Jean Arthur

signer, Mainbocher, who spoke glowingly of Holliday's supporting turn in the Broadway production of *Kiss Them For Me*. Kanin had seen her perform with Adolph Green and Betty Comden in their nightclub act, The Revuers, but had dismissed the notion of casting her in his play. By this time, however, he was getting desperate, and he set up a meeting with her in New York. Holliday was desperate, too, having been out of work for six months, so Kanin returned to Philadelphia with a possible "Plan B."

The next morning, Jean Arthur failed to appear at rehearsal, and before long, Kanin and Gordon received word that she was leaving the show immediately due to "nervous exhaustion." Without a leading lady, the show couldn't open. Gordon had begun making plans to close the production for good

when Kanin suggested at least playing out the Philadelphia engagement with Judy Holliday in the lead.

"That fat Jewish girl from The Revuers?" asked Gordon.

"But she's funny and a helluva good actress," Kanin argued.

An SOS went out to Holliday, who arrived later that afternoon. She was met at her

hotel by Kanin, who handed her a script and told her to read it through once before deciding whether or not she thought she could handle the role. Two hours later, Holliday agreed. Her only question was "When do I start?"

"Whenever you're ready," said Kanin.

"Saturday night," said Gordon.

Looking thunderstruck, she shook her head in terror and cried, "I couldn't!" This meant that she would have to learn the entire part in four days instead of the customary four weeks—a daunting task for even a veteran actress, let alone one attempting her first major stage role. Although she pleaded with Gordon for more time, word had gotten out that Arthur was out of the show and folks were already lining up at the box office demanding refunds. There was no other choice.

On Saturday, January 12, 1946, the curtain went up on *Born Yesterday* at Philadelphia's Locust Street Theater. Those who braved the harsh winter weather to see a troubled play starring three relative unknowns were justly rewarded for their trouble. By all accounts, Judy Holliday gave a nearly flawless first performance, and although she managed to hold her herself together while onstage, she would burst into tears between each scene. The enthusiastic response of both audience and critics confirmed that Kanin and Gordon had found their new Billie Dawn.

Born Yesterday had its Broadway premiere at the Lyceum Theatre on February 4, 1946, where it played to sold-out houses for almost four years. Judy Holliday (who rarely missed a show during that time) took her final stage turn as Billie Dawn on May 24, 1949, and headed for Hollywood to reprise the role on film. Ticket sales fell off sharply following Holliday's departure from the cast, and after a history-making run of 1,642 performances, *Born Yesterday* closed on New Year's Eve 1949.

This article is largely excerpted, with the author's kind permission, from Glenn McMahon's essay on the Judy Holliday Resource Center website [www.judyhollidayrc.com]. McMahon's sources include *Hollywood* by Garson Kanin (Viking, 1974), *Judy Holliday* by Will Holtzman (Putman's, 1982), and *Judy Holliday: An Intimate Life Story* by Gary Carey (Seaview, 1982).

Paul Douglas and Judy Holliday in *Born Yesterday*.



Educating Billie

In the stage directions for her entrance in Act One of *Born Yesterday*, Garson Kanin describes Billie Dawn as “breathtakingly beautiful and breathtakingly simple.” In the character’s own words, “I’m stupid and I like it.” A former chorus girl, Billie is the long-time mistress of junk tycoon Harry Brock, an ignorant, loud-mouthed lout who has brought Billie along with him to Washington. But there’s a problem—every time Billie “opens her kisser, sump’n wrong comes out!” Enter Paul Verrall, a reporter with *The New Republic* hired by Harry to smooth off Billie’s rough edges and turn her into a woman of substance. Here are some of the sights, sounds and people chosen by Paul—and presumably Garson Kanin—as being essential to a well-rounded education in 1946.

The New Republic

A progressive magazine founded in 1914, *The New Republic* (TNR) is known for its strongly intellectual bent. Although urging America’s entry into World War I on the side of the Allies after the sinking of the *Lusitania*, its post-war stance shifted left-of-center. TNR supported the Socialist candidate for president in 1932, switched to FDR in 1936, and by 1946, circulation had reached an all-time high. Generally supportive of Communism and the Soviet Union, this avid liberalism changed with the start of the Cold War, as the publication began edging towards the centrist position it occupies today.

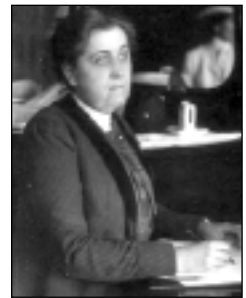
Brentano’s, Inc.



Brentano’s is one of the oldest and most respected names in bookselling, and its current Fifth Avenue headquarters is New York City’s largest bookstore. August Brentano was young, ambitious, and newly arrived from Austria in 1853 when he set up a newsstand in front of the New York Hotel. He prospered enough to open a real store in 1860 that catered to the fashionable “carriage trade” from all over the city, and soon Brentano’s was an institution. They opened their first Washington branch in 1884, and a second on the concourse of the Pentagon Building in the late 1930s.

Jane Addams (1860-1935)

From Hull House, the world famous social settlement she founded in Chicago in 1889, Jane Addams built her reputation as the country’s most prominent woman through her writing, her social work, and her international efforts for world peace. She wrote prolifically, producing eleven books and numerous articles, as well as maintaining an active speaking schedule and playing an important role in many local and national organizations. Maintaining her pacifist stance after the United States entered World War I, Addams worked through the Women’s Peace Party, which became the Women’s International League for Peace and Freedom in 1919, and as a result, she was awarded the Nobel Peace Prize in 1931.



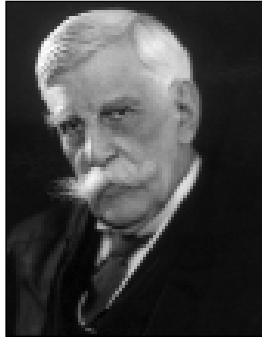
National Gallery

Dedicated in 1941 by President Franklin Roosevelt, the National Gallery of Art in Washington, D.C., houses one of the finest collections in the world, illustrating major achievements in painting, sculpture, decorative arts, and works on paper from the Middle Ages to the present. The museum’s most valuable paintings and sculptures were evacuated to Biltmore House in North Carolina for protection during World War II, not returning to the gallery until late 1944.



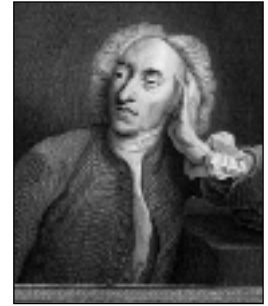
Oliver Wendell Holmes, Jr. (1841-1935)

Born in Boston and named after his illustrious father, Holmes was the most famous Harvard man in the 20th Massachusetts Infantry Regiment during the Civil War. In 1892, Holmes was appointed by President Theodore Roosevelt to the U.S. Supreme Court, where he spent thirty years as one of the most influential political and cultural figures of the 20th century and was known as “The Great Dissenter.” He exercised a deep influence on the law through his support of the doctrine of “judicial restraint” which urges judges to avoid letting their personal opinions affect their decisions. Hollywood made a biopic about Holmes entitled *The Magnificent Yankee* in 1950.



Alexander Pope (1688-1744)

English essayist, critic, satirist, and one of the greatest poets of the Enlightenment, Pope wrote his first verses at the age of 12. His breakthrough work, “An Essay on Criticism,” which appeared in 1711 when he was twenty-three, includes the famous line, “a little learning is a dangerous thing.” Pope’s physical defects made him an easy target for heartless mockery, but he was also considered a leading literary critic and the epitome of English Neoclassicism.



Newsreel

Newsreels were an important means of mass communications from the 1920s through the late 1940s. Most moviegoers enjoyed these black-and-white short subjects documenting current events along with a feature motion picture. There were, however, a number of theatres across the country that presented only newsreels, which usually lasted about 45 minutes and were updated twice weekly. The newsreel helped the film industry cement political connections with Washington and gave many Americans their first real look at the people making headlines.



Tom Paine (1737 - 1809)

Tom Paine was an English journalist living in Philadelphia in 1776. There he published his pamphlet, *Common Sense*, attacking the British monarchy and arguing for American independence. When he returned home after the war, Paine published his most influential work, *The Rights of Man*, in 1791, again attacking his government and arguing for equal political rights. When the enraged British monarchy banned his book, Paine became a French citizen, but his radical views upset French revolutionaries, who imprisoned him for several years. Upon his release in 1794, he published *Age of Reason*, a work that dared to question the truth of Christianity. By the time of his death, *The Rights of Man* had sold 1,500,000 copies in Europe.

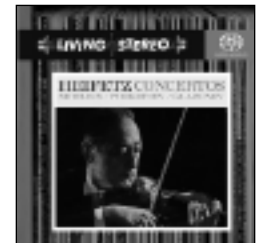


Robert G. Ingersoll (1833-1899)

American political leader and orator, Ingersoll was noted for his broad range of culture and his defense of Agnosticism during the Golden Age of Freethought. His radical views on religion, slavery, women’s suffrage, and other issues of the day effectively prevented him from ever holding political office higher than that of Attorney General.

Concerto in D for Violin and Orchestra, op. 47 by Jan Sibelius (1865-1957)

Born in Finland and trained in Helsinki and Berlin, Jan Sibelius composed seven symphonies, symphonic poems inspired by ancient Finnish legends, and chamber music, in addition to his famous Violin Concerto, which was written in 1903 and first recorded by Jascha Heifetz—“the violinist of the century.”



Give 'Em Hell, Harry!

Harry S. Truman, the 33rd President of the United States (1945-1953), assumed the Presidency following the sudden death of Franklin D. Roosevelt only eighty-two days after having been sworn in as FDR's Vice President. A New Deal Democrat from Missouri, Truman presided over the dropping of two atomic bombs in Japan, the end of World War II, the Marshall Plan to rebuild Europe, the beginning of the Cold War, desegregation of the armed forces, founding of the United Nations, and most of the Korean War. Exceeding the low expectations many had at the start of his administration, Truman developed a reputation as a strong, capable leader who really had a way with words:

♦♦♦

"A politician is a man who understands government. A statesman is a politician who's been dead for 15 years."

♦♦♦

"A bureaucrat is a Democrat who holds some office that a Republican wants."

♦♦♦

"A President needs political understanding to run the government, but he may be elected without it."

♦♦♦

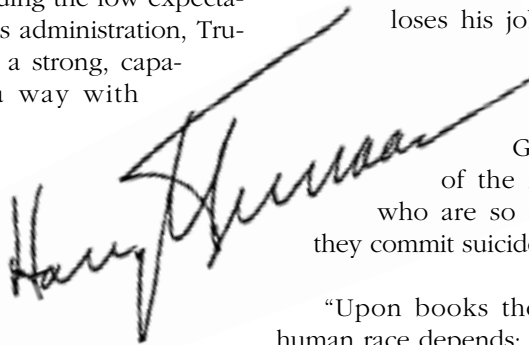
"All the President is, is a glorified public relations man who spends his time flattering, kissing and kicking people to get them to do what they are supposed to be doing anyway."

♦♦♦

"Always be sincere, even if you don't mean it."

♦♦♦

"I never did give anybody hell. I just told the truth and they thought it was hell."



"I remember when I first came to Washington. For the first six months, you wonder how the hell you ever got here. For the next six months, you wonder how the hell the rest of them ever got here."

♦♦♦

"If I hadn't been President of the United States, I probably would have ended up a piano player in a whorehouse. To tell the truth, there's hardly any difference."

♦♦♦

"It's a recession when your neighbor loses his job; it's a depression when you lose yours."

♦♦♦

"Those who want the Government to regulate matters of the mind and spirit are like men who are so afraid of being murdered that they commit suicide to avoid assassination."

♦♦♦

"Upon books the collective education of the human race depends; they are the sole instruments of registering, perpetuating, and transmitting thought."

♦♦♦

"When even one American—who has done nothing wrong—is forced by fear to shut his mind and close his mouth, then all Americans are in peril."

♦♦♦

"When you have an efficient government, you have a dictatorship."

♦♦♦

"Whenever a fellow tells me he's bipartisan, I know he's going to vote against me."

♦♦♦

"Whenever you put a man on the Supreme Court, he ceases to be your friend."

♦♦♦

"You want a friend in Washington? Get a dog!"



When Harry Met Billie

" could have been a star, probably," Billie Dawn recalls wistfully, "if I'd of stuck to it." Before Harry Brock came barrelling into her life, she had been in the cast of *Anything Goes*, one of the longest-running musicals of the 1930s, and even though it's been more than a decade since her brush with big-time show biz, she can still recite the five lines she spoke and she can still warble the show's catchy opening tune:



Anything Goes, with music and lyrics by Cole Porter, book by Guy Bolton and P. G. Wodehouse, directed by Howard Lindsay, and starring William Gaxton, Ethel Merman, and Victor Moore, opened on November 21, 1935, at the Alvin Theatre. The show transferred to the 46th Street Theatre on September 30, 1935, and closed on November 16, 1935, after 420 performances.

"Anything Goes"

Music and Lyrics by COLE PORTER

TIMES HAVE CHANGED,
AND WE'VE OFTEN REWOUND THE CLOCK,
SINCE THE PURITANS GOT A SHOCK,
WHEN THEY LANDED ON PLYMOUTH ROCK.
IF TODAY, ANY SHOCK THEY SHOULD TRY TO STAND,
'STEADY LANDING ON PLYMOUTH ROCK,
PLYMOUTH ROCK WOULD LAND ON THEM.

IN OLDEN DAYS A GLIMPSE OF STOCKING
WAS LOOKED ON AS SOMETHING SHOCKING,
BUT NOW, GOD KNOWS,
ANYTHING GOES.

GOOD AUTHORS, TOO, WHO ONCE KNEW BETTER WORDS,
NOW ONLY USE FOUR-LETTER WORDS
WRITING PROSE,
ANYTHING GOES.

THE WORLD HAS GONE MAD TODAY,
AND GOOD'S BAD TODAY,
AND BLACK'S WHITE TODAY,
AND DAY'S NIGHT TODAY,
WHEN MOST GUYS TODAY
THAT WOMEN PRIZE TODAY
ARE JUST SILLY GIGGLES.

SO THOUGH I'M NOT A GREAT ROMANCER,
I KNOW THAT I'M BOUND TO ANSWER
WHEN YOU PROPOSE,
ANYTHING GOES.



DEREK ARMSTRONG
Bellhop/Bootblack/Waiter



BELLA LUNA
Herself



ALAN BLUMENFELD
Eddie Brock

Artist Biographies

DEREK ARMSTRONG (*Bellhop/Bootblack/Waiter*) is making his SCR debut after having recently completed SCR's Professional Intensive Program. He is also a graduate of the American Academy of Dramatic Arts where he appeared in *Maybe Tuesday*, *Once in a Lifetime*, *Say Goodnight*, *Gracie*, *Sexual Perversity in Chicago*, *Where's My Money?*, *Assembly Line*, *Career* and *Picnic*.

BELLA LUNA (*Herself*) is making her SCR debut. Bella Luna is a playful Pomeranian with a line of greeting cards. While she is a natural entertainer, this is her first stage appearance. She is a licensed therapy dog (LoveOnALeash.org) and has spent many years bringing joy to senior citizens and visiting people in hos-

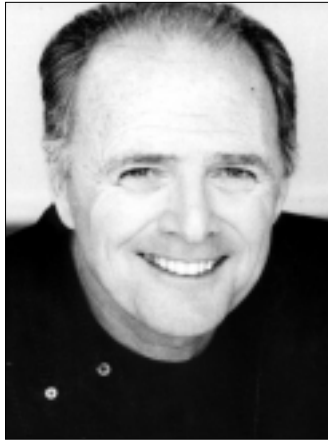
pital. A five percent donation is made from the proceeds of her cards to the Animal Assistance League of Orange County. However, until the end of the year she will be donating to spca.org to help rescue and shelter animals devastated by Hurricane Katrina.

***ALAN BLUMENFELD** (*Eddie Brock*) is making his SCR debut. On Broadway he appeared in *Laughter on the 23rd Floor*. Regional theatre credits include *Much Ado about Nothing*, *A Midsummer Night's Dream*, *A Flea in Her Ear* and *School for Wives* at A Noise Within; *We Are Family*, *Creatures*, *Rhinoceros* (Garland Award) and *Threepenny Opera* at the Odyssey Theatre; *The Skin of Our Teeth*, *Lysistrata 2003*, *King Lear*, *The*

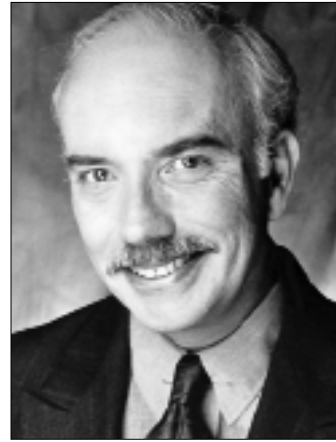
Merchant of Venice, *The Madwoman of Chaillot*, *The Merry Wives of Windsor* (LA Drama Critics Award) and *Charley's Aunt* at Theatricum Botanicum; *Henry IV, Part I* at the Ojai Shakespeare Festival; *Twelfth Night* at The Old Globe; *Bleacher Bums* and *One Flew Over the Cuckoo's Nest* at The Little Night Fox Theatre; *The Taming of the Shrew* at the Cannery Theatre; *Inherit the Wind*, *That Championship Season*, *Damn Yankees*, *A Streetcar Named Desire* and *Westside Story* at the Pacific Conservatory of the Performing Arts; *Romeo & Juliet*, *Henry IV, Part I* and *All's Well That Ends Well* at the Oregon Shakespeare Festival; *Misalliance*, *Pillars of the Community*, *The Taming of the Shrew*, *Richard III* and *Cyrano de Bergerac* at the American



KACIE BROWN
Manicurist



RICHARD DOYLE
Ed Devery



DALE JONES
Bellhop/Barber

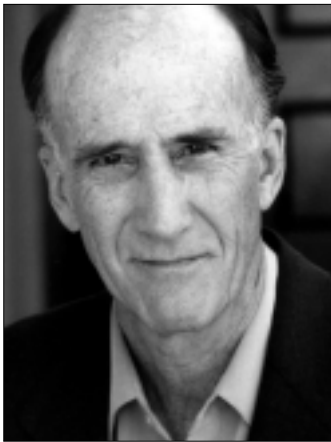
Conservatory Theater; and *Carmen* and *La Clemenza di Tito* at the San Francisco Opera. Film credits include *Dickie Roberts: Former Child Star*, *The Ring*, *Heartbreakers*, *The Flintstones in Viva Rock Vegas*, *Dinner and Driving*, *Jingle All the Way*, *The Flintstones*, *Tin Men*, *K-9*, *Worth Winning*, *Problem Child* and the soon to be released *In Her Shoes*. On television he has made over 200 guest starring appearances including recent appearances on "Century City," "Curb Your Enthusiasm," "Gilmore Girls," "The Division," "CSI," "Without a Trace" and "Judging Amy."

KACIE BROWN (*Manicurist*) is making her SCR debut after having recently completed SCR's Professional Intensive Program. She appeared in *Tony and Tina's Wedding* at the Curtis Theatre and is a graduate of the American Academy of Dramatic Arts where she appeared in *Southern Girls*, *Spoon River Anthology*, *Miss Julie*, *A Streetcar Named Desire*, *The Pizza Man*, *Beyond Therapy*, *Ah! Wilderness* and *Macbeth*.

***RICHARD DOYLE** (*Ed Devery*) is an SCR Founding Artist. He appeared earlier this season in *The Caucasian Chalk Circle*, last season as Eddie in *A View from the Bridge* and *Habeas Corpus* and the previous season in *Intimate Exchanges*, *The Last Night of Ballyhoo* and *A Christmas Carol*. 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 *Relatively Speaking*, *Proof*, *Major Barbara*, *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 a LADCC Award for his role in Sally Nemeth's *Holy Days* and was nominated for 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 appearances on "The Pretender" and "The Lot." He is a voice-over actor in animation, CD ROMS, television, radio commercials and documentaries, including the Emmy-winning series *The Living Edens* and *Impressions of California*. He also narrates the *Green and Green* "Art-in-Architecture" documentary. Mr. Doyle currently plays the villain Enoch on Cartoon Network's *Benten*.

***DALE JONES** (*Bellhop/Barber*) is making his SCR debut. Theatre credits include *Gypsy* at the Park Playhouse; *Cabaret* at Performance Riverside; *The Will Rogers Follies* and *West Side Story* at the Welk Resort Theatre; *Guys and Dolls*, *Singin' in the Rain*, *Me and My Girl*, *Fiddler on the Roof*, *Oklahoma!* and *Damn Yankees* at Bollinger's Candlelight Pavillion; *Hello, Dolly!*, *Man of La Mancha*, *Gigi*, *The Fantasticks*, *Anything Goes*, *My Fair Lady*, *South Pacific* and *The*



HAL LANDON JR.

Senator Hedges/Ass't Hotel Manager



JENNIFER LYON

Billie Dawn



JANE MACFIE

Mrs. Hedges/Helen

Sound of Music at the Curtain Call Dinner Theatre; *The Pirates of Penzance* at the Curtis Theatre; *The Mikado* at the Moorpark Melodrama Playhouse; *Once Upon a Mattress* at the Long Beach Playhouse; and the European Tour of *Fame*.

***HAL LANDON JR.** (*Senator Hedges/Assistant Hotel Manager*) is an SCR Founding Artist who recently appeared in *The Caucasian Chalk Circle*, *A View from the Bridge*, *Habeas Corpus*, *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 *Ab, 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 25 annual productions. He appeared 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*.

***JENNIFER LYON** (*Billie Dawn*) is making her SCR debut. She most recently played Billie Dawn in Warner Shook's production of *Born Yesterday* at ACT Theatre. She is a recent graduate of the North Carolina School of the Arts. At the Wilma Theatre she played Violet Gray in Polly Penn's world premiere musical *Embarrassments*, directed by Blanka Zizka, and the title role in Tom Duznick's world premiere comedy *Hail Mary*, direct-

ed by Pamela Hunt at the Studio Arena Theatre. Ms. Lyon has also appeared in the new musical *Hexed in the City* at the Belt Theatre, *Only 10 Minutes to Buffalo* at the Lincoln Center Institute and David Simpatico's *Waiter*, *Waiter* at the Greenwich House Theatre. She would like to thank her family, NCSA, Talentworks, the ice cream shop, and the wonderful director, cast and crew involved in this production.

***JANE MACFIE** (*Mrs. Hedges/Helen*) is happy to return to SCR where she previously appeared in *Major Barbara*, *How the Other Half Loves* and *Hay Fever*. Other theatre credits include *Long Day's Journey Into Night* and *Ab, Wilderness!* on Broadway with Jason Robards and Colleen Dewhurst; and Hamlet in *Hamlet*, Ruth in *Blithe Spirit*, Viola in *Twelfth Night*, Truvy in *Steel Magnolias* and Rosalind in *As You Like It* at the Grove Theater Center. She has appeared at the Oregon Shakespeare Festival/Portland, Yale Repertory Theatre, Berkeley Repertory Theatre and in Sir Peter Hall's *Romeo and*



PAUL MORGAN STETLER
Paul Verrall

Juliet at the Ahmanson. She is a founding member of the Pasadena Shakespeare Company. Film and television credits include "Daddy's Little Angel" on HBO, "Frasier," "Strong Medicine," "Get Real" and the award-winning short film *High Water*. She is a Yale School of Drama graduate.

***PAUL MORGAN STETLER** (*Paul Verrall*) is making his SCR debut. He currently lives in Seattle where he most recently played Paul Verrall in Warner Shook's production of *Born Yesterday* at ACT Theatre. In Seattle, Mr. Stetler has appeared in various roles at the Seattle Repertory Theatre, Intiman Theatre, ACT Theatre, Empty Space Theatre, Seattle Shakespeare Company, Seattle Children's Theatre, Village Theatre and Tacoma Actor's Guild. Prior to that, he was an original company member of the critically lauded Circle X Theatre Company based in Los Angeles. Film and television credits include *Life Or Something Like It*, *Pleasantville*, "The Drew Carey Show," "Buffy the Vampire Slayer," "The Fugitive" and "Seinfeld." A native of Seal Beach,



RICHARD ZIMAN
Harry Brock

California, Mr. Stetler is grateful for the opportunity to return to Orange County and work at SCR, a theatre he attended regularly while growing up. He holds an MFA from Penn State University.

***RICHARD ZIMAN** (*Harry Brock*) is making his SCR debut. He most recently played Harry Brock in Warner Shook's production of *Born Yesterday* at ACT Theatre. On Broadway his credits include *Henry IV*, *Not About Nightingales*, *Laughter On the 23rd Floor*, *Epic Proportions*, *Lost in Yonkers* and *Biloxi Blues*. Off-Broadway appearances include *Kit Marlow*, *Twelfth Night*, *Julius Caesar*, *The Two Gentlemen of Verona*, *The Normal Heart*, *How It All Began*, *Polish Joke*, *The Resistible Rise of Arturo Ui*, *Danton's Death*, *Misconceptions* and *Tulsa*, for which he received a Drama Logue Award. Regionally he has appeared at ACT, The Shakespeare Theatre in Washington D.C., Hartford Stage, Alley Theatre, Wilma Theatre, Huntington Theatre, Dallas Theater Center (Rabin Award for *Twelfth Night*), Actors Theatre of Louisville, Long Wharf and The

Royal National Theatre of Great Britain. Film and television credits include *Unholy*, *Private Parts*, *Clockers*, *Hackers*, "Third Watch," "The Sopranos," "Law & Order" and "Law and Order: SVU." Mr. Ziman is a graduate of the High School of Performing Arts and the Juilliard Theatre Center.

PLAYWRIGHT, DIRECTOR & DESIGNERS

GARSON KANIN (*Playwright*) worked as an actor in the theatre and as a director and producer on Broadway and in Hollywood, but he is best known as a writer. During the Great Depression, he dropped out of high school to help support his family, working as a musician and later as a comedian. He attended the American Academy of Dramatic Arts from 1932-1933 and briefly worked as an actor on Broadway following his studies. Kanin became an assistant to Broadway director George Abbott in 1935, and then joined Samuel Goldwyn's production staff in Hollywood in 1937, but left for RKO at the end of one year, frustrated at not having been given any directing assignments by Mr. Goldwyn. At RKO he directed several films including *The Great Man Votes* in 1939 and *Tom, Dick and Harry* in 1941, but he was continually frustrated by the lack of control he had over his films under the studio system, a frustration which continued throughout his career. When drafted during World War II he made documentary films for the War Information and Emergency Manpower offices. One of them, *The True Glory* (1945), won an Academy Award for Best Documentary. During the war years Kanin began writing stories and plays as well. After the war he

directed several plays on Broadway, including his own, *Born Yesterday* in 1946, for which he received the Donaldson Award for Best First Play of the Season and Best Director of the Season, and which he later adapted for the screen. Kanin collaborated on four successful screenplays with his wife, Ruth Gordon, including *Adam's Rib* (1949) and *Pat and Mike* (1952) starring Katharine Hepburn and Spencer Tracy. Garson Kanin died in 1999 at age 87.

WARNER SHOOK (*Director*) directed SCR's productions of *The Last Night of Ballyhoo*, *The Circle*, *You Can't Take it With You*, *Frankie and Johnny in the Clair de Lune* and *Beyond Therapy*. Most recently in Los Angeles his acclaimed production of Edward Albee's *The Goat or Who is Sylvia?* was seen at the Mark Taper Forum. For seven years he served as Artistic Director of Seattle's Intiman Theatre where he directed *Angels in America*, *The Little Foxes*, *Three Tall Women*, *Who's Afraid of Virginia Woolf?*, *Private Lives*, *Love! Valour! Compassion!* and *The Royal Family* among many others. He also directed the world premiere of *The Kentucky Cycle* at Intiman plus the subsequent productions of this six hour epic at the Mark Taper Forum, The Kennedy Center and on Broadway where it won the Pulitzer Prize and was nominated for the Tony Award. Last year Mr. Shook had the distinct privilege of directing Angela Lansbury and Dana Ivey in a benefit performance of Peter Shaffer's *Lettice and Lovage* at the Coronet Theatre. Most recently he directed the world premiere of Gore Vidal's *On the March to the Sea* with Chris Noth, Michael Learned, Charles Durning and

Richard Easton at Duke University. Other regional credits include the Long Wharf Theatre, The Old Globe, Hartford Stage, ACT in Seattle, Oregon Shakespeare Festival, Pasadena Playhouse and American Conservatory Theatre. On December 5th he will be reunited with Ms. Lansbury when he directs her in *This is On Me* (an evening of Dorothy Parker) at the Brentwood Theatre.

MICHAEL GANIO (*Set Design*) is designing his first production at SCR. In 14 seasons with the Oregon Shakespeare Festival he designed *The Visit*, *A Midsummer Night's Dream*, *As You Like It*, *The Merry Wives of Windsor*, *The Man Who Came to Dinner*, *Seven Guitars*, *The Comedy of Errors*, *The Two Gentlemen of Verona*, *Molière Plays Paris*, *Love's Labours Lost*, *Macbeth*, *The Tempest*, *Toys in the Attic*, *The Taming of the Shrew* (Ashland); and *Dancing at Lughnasa* (Portland). Other design credits include *Tristan und Isolde*, *Fidelio* (Virginia Opera Company); *Lady Windemere's Fan*, *Naples Gets Rich* and *The Mill on the Floss* (Milwaukee Repertory Theatre); *Agrippina* (Chicago Opera Theater); *The Royal Family* and *The Little Foxes* (Intiman Theatre, Seattle); *The Cherry Orchard* (American Players Theatre, Spring Green, WI); *A Kiss for Cinderella* and *Dr. Jekyll & Mr. Hyde* (The Cleveland Play House); *Woody Guthrie's American Song* (Willamette Repertory Theatre); *As You Like It* and *The Bacchae Revisited* (Portland Center Stage); *Ma Rainey's Black Bottom*, *The Rivals*, *Seven Guitars*, *The Last Yankee* and *Uncle Vanya* (Denver Center Theatre Company); *Old Wicked Songs* (San Jose Repertory Theatre); *The Underpants* and *The Caine*

Mutiny Court Martial (Cincinnati Playhouse in the Park); *Stones in His Pockets* and *Arcadia* (Repertory Theatre of St. Louis); *King Lear* and *Much Ado about Nothing* (PCPA Theaterfest, Santa Maria); and *The Ship of Fools* (Mannes Camerata Opera, NY). He has a MFA from New York University and a BFA from Webster University, St. Louis.

FRANCES KENNY (*Costume Design*) designed the costumes for SCR's *The Last Night of Ballyhoo* two years ago and is pleased to return with Warner Shook for *Born Yesterday*. Some of her favorite design projects include the Pulitzer Prize-winning *The Kentucky Cycle* which had productions on Broadway, at the Mark Taper Forum and the Kennedy Center; the West Coast premiere of Edward Albee's *The Goat or Who is Sylvia?* at ACT in Seattle; *The Mandrake Root* written by and starring Lynn Redgrave, which premiered at the Long Wharf Theatre and San Jose Repertory; and *Angels in America* at the Intiman Theatre in Seattle. Other credits include La Jolla Playhouse, Seattle Repertory Theatre, the Oregon Shakespeare Festival, the Denver Center, Actors Theatre of Louisville, Honolulu Theatre for Youth, Seattle Children's Theatre and the Arizona Theatre Company. She is also the resident costume designer for the Pat Graney Dance Company. When not doing theatre, Ms. Kenny styles and designs wardrobe for commercials, print shoots and related media.

YORK KENNEDY (*Lighting Design*) has designed for theatres across America and Europe including Berkeley Repertory, Seattle Repertory, American Conservatory Theatre, The Old

Globe, The Alley Theatre, Dallas Theater Center, Yale Repertory, Brooklyn Academy of Music and the Whitney Museum in New York. His awards for theatrical lighting design include the *Drama Logue*, San Diego Drama Critics Circle, *Back Stage West* Garland, Arizona Theatre Award and the Bay Area Theatre Critics Circle Award. In the dance world he has designed and toured with Malashock Dance throughout Eastern Europe and the United States. As an architectural lighting designer, he has designed lighting for numerous themed environment, theme park and museum projects all over the world including the Sony Metreon Sendak Playspace (2000 I.E.S. Award) in San Francisco, Warner Bros. Movie World in Madrid, Le Centre de Loisirs in Morocco and The LEGO Racers 4D attraction in Germany, Denmark, England and the U.S.A. His recent theatre projects include The Shakespeare Festival this summer at The Old Globe in San Diego and a revival of the musical *Amore* at Goodspeed Musicals. A graduate of the California Institute for the Arts and the Yale School of Drama, Mr. Kennedy lives in Berkeley, CA.

JIM RAGLAND (*Composer/Sound Design*) has been based in Seattle since 1985, where he has worked on over a hundred shows. He is, to his delighted surprise, the recipient of Theater Puget Sound's 2005 Gregg Falls Award for Outstanding Contribution to The Theater. His Seattle credits include *Angels in America*, *The Kentucky Cycle*, *Hamlet*, *Ghosts*, *Betrayed*, *Molly Sweeny*, *The Royal Family*, and *Faith Healer* at The Intiman; *Julius Caesar*, *Beauty Queen of Leenane*, *The Cider House Rules* and *Seven Guitars* at Seattle Rep;

Alice in Wonderland at Seattle Children's Theater; *Our Country's Good* and *Fuddy Mears* at ACT; *Marisol* at The Group; *In Perpetuity Throughout The Universe* and *The Rocky Horror Show* at The Empty Space; *Djinn* and *Sub Rosa with House of Dames*; *The Tooth of Crime* and *The Unseen Hand* at New City Theater, where he was a founding company member. Other credits include the Broadway production of *The Kentucky Cycle*, Hartford Stage's *Electra*, *Reckless* at Berkeley Repertory, and *Jitney* at Houston's Alley Theatre. He has also scored three feature films, and works as a producer, arranger and back-up musician for singer-songwriters. He teaches audio recording and guitar at Seattle University. Recently Ragland launched a new career as a country blues singer, songwriter and recording artist under the appropriate name Slim Chanse. His first CD, "Slim Chanse: Greatest Hits - The Second Fifty Years" will be released this fall on New Canary Records. Along with his wife, Sonya Joseph, he is the founder of SongLab, a Seattle based non-profit organization dedicated to the advancement of the art and presentation of songwriting.

***RANDALL K. LUM** (*Stage Manager*) begins his 16th season with SCR. Last season he stage managed *Brooklyn Boy*, *Habeas Corpus*, *Vesuvius*, *Princess Margorie* and made his Argyros Stage Managing debut with *On the Mountain*. The previous season he worked on *Safe in Hell*, *Antigone*, *Terra Nova* and *The Last Night of Ballyhoo*. 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 75

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.

***CHRISSY CHURCH** (*Assistant Stage Manager*) is very pleased to return to SCR for the 05-06 season. Previous credits at SCR include the world premieres of *Mr. Marmalade*, *Getting Frankie Married—and Afterwards*, *Making It* and *Nostalgia* and productions of *Pinocchio*, *The Little Prince*, *A Christmas Carol*, *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 his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He di-

rected 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 stag-

ing 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 Strellich's *BAFO* and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ab, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *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 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 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 U.C. 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.