



40th Season • 388th Production
JULIANNE ARGYROS STAGE / MARCH 7 - 28, 2004

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

INTIMATE EXCHANGES

BY Alan Ayckbourn

SCENIC DESIGN
James Youmans

COSTUME DESIGN
Angela Balogh Calin

LIGHTING DESIGN
York Kennedy

SOUND DESIGN
Drew Dalzell

ASSISTANT DIRECTOR
Michael Ambrosio

PRODUCTION MANAGER
Jeff Gifford

STAGE MANAGER
*Jamie A. Tucker

DIRECTED BY
Martin Benson

HONORARY PRODUCERS: The Citigroup Private Bank

Presented by special arrangement with Samuel French, Inc.

CAST OF CHARACTERS

Celia Teasdale, Sylvie Bell, Irene Pridworthy *Kandis Chappell
Toby Teasdale, Lionel Hepplewick, Miles Coombes *Richard Doyle

SCENES

Act I.

Scene 1. Celia and Toby Teasdale's garden
Scene 2. The Teasdales' garden, five days later

Intermission

Act II.

Scene 1. VIP tent on the school grounds, five weeks later
Scene 2. A churchyard, five years later

LENGTH

Approximately two hours, including one 15-minute intermission.

PRODUCTION STAFF

Casting Director Joanne DeNaut
Dramaturg Jerry Patch
Production Assistant Chrissy Church
Assistant Set Designers Mark Copans, Jerome Martin
Costume Design Assistant Julie Keen
Stage Management Intern Nina Evans
Additional Costume Staff Tracy Gray, Amber Johnson

*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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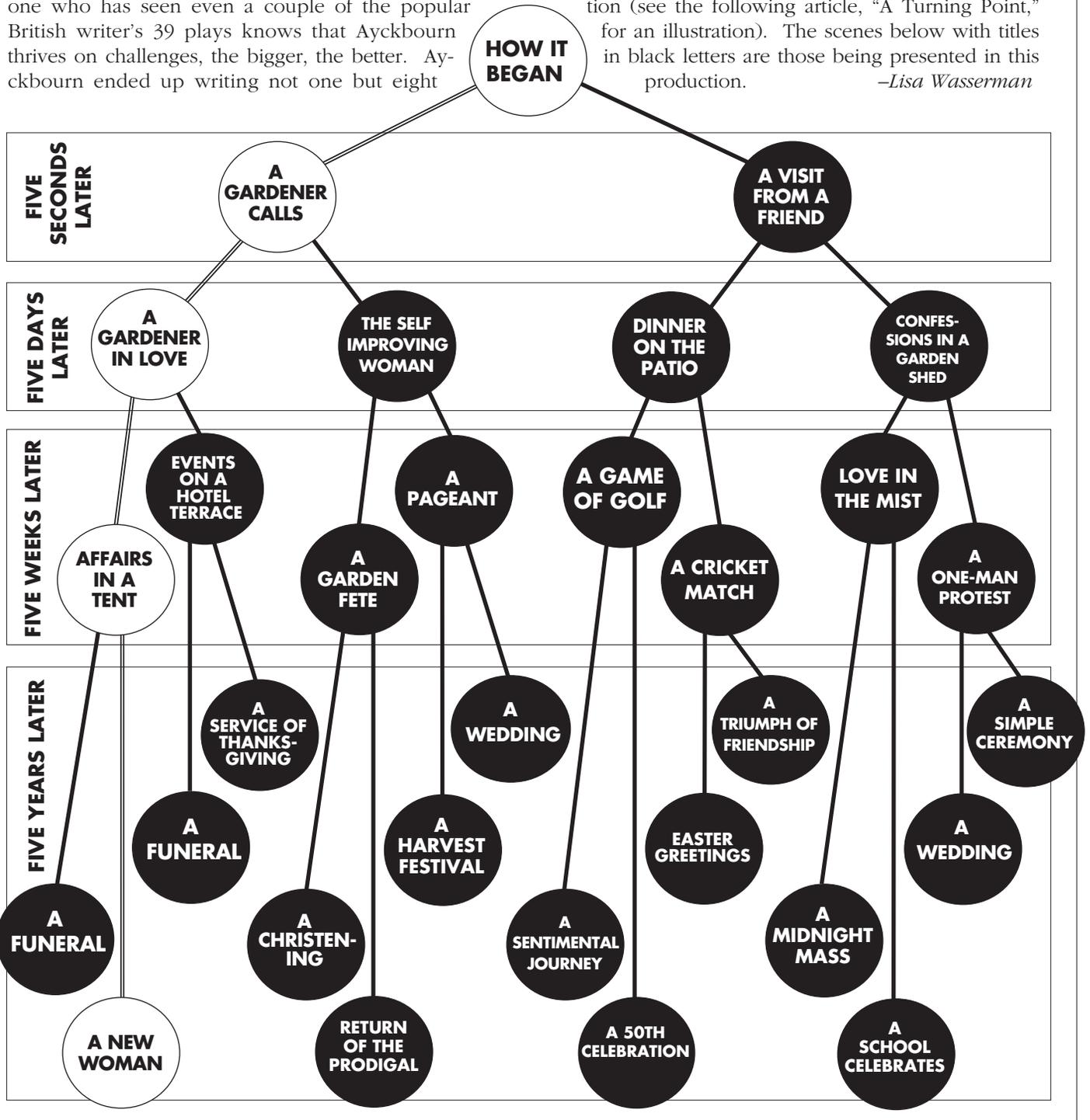
Chance and Choice

Alan Ayckbourn explores the roads not taken— 15 of them to be exact.

About 20 years ago, Alan Ayckbourn decided he wanted to write a play for two of the actors from his Scarborough theatre company. He had never written a full-length play for a two-person cast, and it seemed like an interesting challenge. And anyone who has seen even a couple of the popular British writer's 39 plays knows that Ayckbourn thrives on challenges, the bigger, the better. Ayckbourn ended up writing not one but eight

plays, each with two possible endings, adding up to 16 different stories set at a small English prep school.

The chart below shows the various ways the story could unfold. At four points in each play, a character makes a choice that steers the action in a new direction (see the following article, "A Turning Point," for an illustration). The scenes below with titles in black letters are those being presented in this production. —Lisa Wasserman



A Turning Point

BY LISA WASSERMAN AND JERRY PATCH

Throughout *Intimate Exchanges* are a number of forks in the road, moments when the play could veer off in one of two very different directions. The audience doesn't recognize these moments—the first one occurs less than a minute into the play, when Celia decides to smoke a cigarette in the garden, thus ruling out half of the eight major story lines in Alan Ayckbourn's play with 16 versions.

The excerpts at right focus on one of the play's many forks. When the scene entitled "A Gardener in Love" concludes, the exchange goes one of two ways.

If the production proceeds to "Events on a Hotel Terrace," then Toby and Celia's proposed holiday turns into a seaside rest cure after Toby keels over during a school assembly. Things are prickly as ever between Toby and Celia when Lionel appears on the tea terrace. He has followed them to their hotel and obtained a job as a waiter. In a hilarious scene in which he repeatedly serves tea to Celia to fool his supervisor, Lionel beautifully professes his love for Celia. She is moved, but her quandary is heightened when Toby suffers another, stronger heart attack.

At the end of that scene, the final fork occurs. On the path titled "A Funeral," Lionel appears in the graveyard at Toby's memorial service, having taken a menial job with the church to be near Celia. He proposes marriage again with the idea that he will study to become a vicar. Celia backs away from Lionel and his fecklessness, and begins her widowhood. On the other path, entitled "A Service of Thanksgiving," Toby has survived his attack and is nastier than ever. Lionel appears at the service commemorating the school's 50th anniversary. He is now a success, running a transport company, and has married a Norwegian flight attendant.

For better or worse, Celia exempts herself from both of these fates. And, like all of us in the real world, she'll never know what might have been.

If, on the other fork, the production proceeds to "Affairs in a Tent," one sees what SCR is presenting today!

An 'Intimate Exchange' Interchange

'A GARDENER IN LOVE'

CELIA: Toby, you say the most awful things to me. I don't think you realize.

TOBY: Really?

C: Really. I mean, that new dress I wore the other day for the school concert, just as we were getting into the car, you said I looked like a baboon in drag. *(Toby laughs)* No, it's not funny, Toby. It's very hurtful. I mean, it would be very different if I was terribly glamorous and confident. Then perhaps I could take it but I'm not. I mean, some nights I get home, I look at myself and I wonder if you're right.

T: Now you know I didn't mean that. You don't look like a baboon. Not from this angle anyway. No, you don't. Sorry. Anyway, that's why I came back. To say I was sorry. And it's quite the most marvelous day out there so I was going to ask you for a walk.

C: A walk.

T: Yes.

C: Where to?

T: I don't know. To the pub, if you like. *(Seeing her face)* No, not the pub. Just a walk. A totally publess walk. That way. There are no pubs at all that way.

From here it's . . .

'EVENTS ON A HOTEL TERRACE'

which begins

C: Toby, listen.

T: Uh-huh.

C: I think you should know, Toby, that this morning I came within a very inch of leaving you.

T: Oh, Celia.

C: Yes, I know it's something we've said before in the heat of the moment but this time, it was quite considered and—fairly calm. I do think if we carry on like we are, then I'll probably collapse on you or something. And that would be a fat lot of use to either of us. And as for the children—well, I don't think they'd enjoy it, seeing their mother carted off somewhere.

T: I think you're being slightly melodramatic.

Or . . .

'AFFAIRS IN A TENT'

which begins

C: Toby, listen.

T: Uh-huh.

C: I have something to say to you.

T: Fire ahead.

C: I think I may have to go away for a little while, Toby. Away from you.

T: Ah.

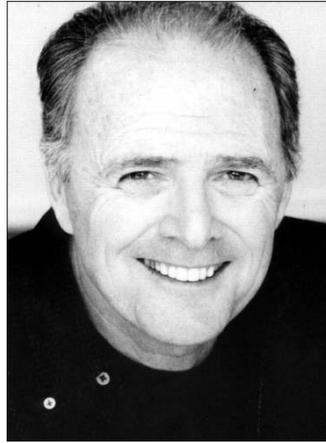
C: I'll take the kids. I won't leave you with them but—you see, I think I've been walking along this path, possibly of my own choosing, I don't know, which has been getting gradually narrower and narrower. In fact, I didn't realize how quite how narrow it had got till I nearly fell off it.

T: What happened?

C: It's not important. The point is, if I stay here I'm probably going to finish up needing psychiatric treatment and that would be awful for all of us.



KANDIS CHAPPELL
Celia/Sylvie/Irene



RICHARD DOYLE
Toby/Lionel/Miles

Artist Biographies

***KANDIS CHAPPELL** (*Celia/Sylvie/Irene*) appeared at SCR most recently in *The Last Night of Ballyhoo*, *Major Barbara*, *A Delicate Balance* and *Everett Beekin*. Previously she appeared in *How the Other Half Loves*, *Collected Stories* (L.A. Drama Critics Circle Award), *A Streetcar Named Desire*, *Lettice & Lovage*, *Dancing at Lughnasa*, *Hay Fever*, *Woman in Mind* (LADCC Award), *Intimate Exchanges*, *The Extra Man*, *Heartbreak House*, *The Crucible* and *Shadowlands* (the last two also garnering her LADCC Awards). Ms. Chappell is an Associate Artist of The Old Globe in San Diego, where her credits include *Collected Stories*, *Private Lives*, *King Lear*, *The Merchant of Venice*, *The Snow Ball*, *And a Nightingale Sang*, *The Dining Room*, *Julius Caesar* and *Intimate Exchanges* (for which she won a San Diego Theatre Critics Circle Award). She appeared on Broadway in Neil Simon's *Rumors*, *Getting Away with Murder* by Stephen

Sondheim and George Furth, and at Lincoln Center in *Pride's Crossing*. She has also performed at the Intiman Theatre in Seattle, Milwaukee Repertory, Pasadena Playhouse, Berkeley Repertory Theatre, The Huntington in Boston, San Jose Repertory and Hartford Stage. Ms. Chappell has appeared in the feature film *Another You* and television's "L.A. Law" and "Frasier." She is a member of the Antaeus Company in Los Angeles.

***RICHARD DOYLE** (*Toby/Lionel/Miles*) is an SCR Founding Artist. He appeared earlier this season in *The Last Night of Ballyhoo* and *A Christmas Carol*, last season in *Relatively Speaking*, *Proof* and *Major Barbara* and the previous season in *The School for Wives* and *The Homecoming*. Additional appearances include the world premieres of *The Beard of Avon*, *On the Jump* (Robby Award), *But Not for Me*, *BAFO*, *The Interrogation of Nathan*

Hale, *She Stoops to Folly*, *Wit*, *Hospitality Suite* and *Highest Standard of Living*. Other credits include *Much Ado About Nothing*, *A Delicate Balance*, *Of Mice and Men*, *Ah, Wilderness!*, *What the Butler Saw*, *Pygmalion*, *Six Degrees of Separation*, *Arms and the Man*, *The Cherry Orchard*, *Waiting for Godot*, *Our Country's Good* and *Intimate Exchanges*, for which he earned a Los Angeles Drama Critics Circle Award nomination. He won LADCC Awards for his roles in Sally Nemeth's *Holy Days* and as Reverend Hale in *The Crucible*. "Cheers" fans will remember him as Woody's snooty father-in-law Walter Gaines. Other film and television credits include *Air Force One*, "NYPD Blue," "Sisters," movies of the week, "The Practice" and guest star appearances on "The Pretender" and "The Lot." He is a voice-over actor in animation, CD ROMS, television, radio commercials, books on tape and documen-

taries, including the Emmy-winning series *The Living Edens*, *Impressions of California* and the recent documentary reenactment *The Bismark* and the soon to be released *Green and Green* an Art-in-Architecture documentary.

PLAYWRIGHT, DIRECTOR & DESIGNERS

ALAN AYCKBOURN (*Playwright*) has been Artistic Director of The Theatre in the Round in Scarborough since 1971. His first West End hit, *Relatively Speaking*, opened in 1967 at the Duke of York's Theatre. Other successes include *Man of the Moment*, *A Chorus of Disapproval*, *Woman in Mind*, *Intimate Exchanges*, *How the Other Half Loves*, and *The Norman Conquests*, all of which have been produced at SCR and *Absurd Person Singular*, *Bedroom Farce*, *Just Between Ourselves*, *A Small Family Business*, *Communicating Doors*, *Things We Do for Love* and *House and Garden*. His latest play is *Snake in the Grass*. He is also a writer of plays for children. His work has been translated into 35 languages and performed on virtually every continent of the globe.

MARTIN BENSON (*Director/Artistic Director*) shares co-founder credit and artistic leadership of SCR with his colleague David Emmes. As one of SCR's chief directors, Mr. Benson has directed nearly one third of the plays produced here in the last 39 years. He has distinguished himself in the staging of contemporary work, including Horton Foote's *The Carpetbagger's Children* and the world premiere of Foote's *Getting Frankie Married—and Afterwards*, the critically acclaimed California premiere of William Nicholson's *Shadowlands*, Athol Fugard's *Playland*, Brian Friel's *Dancing at Lughnasa*, David Mamet's *Oleanna*, Harold Pinter's

The Homecoming, David Hare's *Skylight* and the West Coast premieres of Peter Hedges' *Good As New* and Martin McDonagh's *The Lonesome West*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award-winners *Major Barbara*, *Misalliance* and *Heartbreak House*. Among the numerous world premieres he has directed are Tom Strellich's *BAFO* and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ab, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *All My Sons*. Mr. Benson has been honored with the *Drama-Logue* Award for his direction of 21 productions and received LADCC Distinguished Achievement in Directing awards an unparalleled seven times for the three Shaw productions, John Millington Synge's *Playboy of the Western World*, Arthur Miller's *The Crucible*, Sally Nemeth's *Holy Days* and *Wit*. He also directed the film version of *Holy Days* using the original SCR cast. Along with David Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Mr. Benson received his BA in Theatre from California State University, San Francisco.

JAMES YOUMANS (*Scenic Design*) previously designed *The Drawer Boy*, *The Homecoming*, *Amy's View*, *Ab, Wilderness!*, *Arcadia* and *Raised in Captivity* (for which he won *Drama-Logue* and Robby Awards) at SCR. Among his other credits are the Broadway production of *Swinging on a Star*; the Off-Broadway productions of *Matt and Ben*, *Gone Home* (Manhattan The-

atre Club), *Hold Please* (The Working Theater), *The Fourth Wall* (Primary Stages), *Summer of '42* (Variety Arts Theater), *Down the Garden Paths* (Minetta Lane Theater), *The Country Club* (Greenwich House Theatre), *Hedwig and the Angry Inch* (The Jane Street Theater), *After Play* (Theater Four), *Jeffrey* (The Minetta Lane), *Sight Unseen* (The Orpheum Theater), *Zombie Prom* (The Variety Arts Theater), *The Petrified Prince* (NYSF), *Pterodactyls*, *The Swan*, *Raised in Captivity*, *Bella*, *Belle of Byelorussia* (Drama Desk nomination) and Nicky Silver's *Fit to be Tied* (Playwrights Horizons). Regionally his work has been seen at the Guthrie, the McCarter Theatre, Hartford Stage, Goodspeed Opera House, Long Wharf Theatre, Seattle Rep, A.C.T., the George Street Playhouse, Denver Center Theatre, The Huntington Theatre, the Mark Taper Forum, The Old Globe, and La Jolla Playhouse. Tours include *Cinderella* (National), *Grease* (National), *Barry Manilow's Showstoppers* and *Hedwig and the Angry Inch*. He has designed television Studio Sets for The Golf Channel, College Sports Television and The Outdoor Life Network. Upcoming: Tom Jones at North Shore Music Theater and the Off-Broadway production of *Address Unknown*.

ANGELA BALOGH CALIN (*Costume Design*) designed *Terra Nova* at SCR earlier this season and *The Carpetbagger's Children* last season. Her previous SCR credits include set and costume design for *Making It*, *The Lonesome West*, design for *Play Strindberg*, and sets and costumes for SCR's Educational Touring Productions *The Pride of Weedpatch Camp*, *Power Play*, *Bad Water Blues*, *My Mom's Dad* and *The Day after Evermore*. She is a resident designer at A Noise Within where her costume designs include *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 Three-penny Opera* (Drama-Logue Award) and *Twelfth Night* (Drama-Logue Award). Ms. Calin has designed over 40 productions for local theatres and in her native Romania. Some of those productions are *The Last of Mr. Lincoln* at El Portal, *Diablogues* at the Tiffany Theatre, *The Sunshine Boys* and *Harvey* for the La Mirada Center for the Performing Arts, *Cabaret* and *Company* for the West Coast Ensemble, *Ivona, Princess of Burgundia* for the Odyssey Theatre, *Blood Poetry* (Drama-Logue Award) for Theatre 40, *How to Teach the History of Communism* for the Open First Theatre and *Ancestral Voices* for the Falcon Theatre. She has worked extensively in film and television in the U.S. and Romania, having 16 credits with 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. In her spare time she works at her fine arts career, having now participated in two dozen exhibitions.

YORK KENNEDY (*Lighting Design*) has designed for theatres across the country including Berkeley Repertory, A.C.T., The Old Globe, Seattle Repertory, the Alley Theatre, Yale

Repertory, Brooklyn Academy of Music and the Whitney Museum in New York. Designs for SCR include *Proof, The Circle, Bosoms and Neglect, All My Sons, The Norman Conquests, Good As New, Hedda Gabler, Old Times* and *Lips Together, Teeth Apart*. 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 toured as a Stage Manager, Technical Director and Lighting Designer throughout Eastern Europe and the United States. As an architectural lighting designer with Gallegos Lighting Design he 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, the LEGO Imagination Centers in Anaheim at Downtown Disney and in Chicago and the new entry for the Los Angeles Zoo. His current projects include the new Arthur Miller play *Resurrection Blues*, three Shakespeare plays in repertory for The Old Globe and numerous residential lighting designs throughout California. Mr. Kennedy is a graduate of California Institute for the Arts and Yale School of Drama. Originally from Charlotte, North Carolina, he lives in Berkeley.

DREW DALZELL (*Sound Design*) is happy to be back designing at SCR having just completed *Sideways Stories from Wayside School*. His recent design work includes *The Laramie Project* at The Laguna Playhouse; *Fen* (Garland Award), *The Mound Builders* and *As I Lay Dying* (Ovation nomination) at The Open Fist; and *Side Show* (Ovation nomination), *The Laramie Project, You're A Good Man Charlie Brown, Fuddy Meers, Gunmetal Blues* and *Donna McKechnie: Inside the Music* with The Colony Theatre. He has designed with the Strasberg Theatre, the Eclectic Company Theatre, the Sacred Fools Theatre and the Echo Theatre Company. His work has also been heard at theme parks owned by Disney, Universal Studios and Paramount. He won the 1998 USITT Clear Com Sound Achievement Award and holds an MFA in Sound Design from CCM at the University of Cincinnati.

MICHAEL AMBROSIO (*Assistant Director*) returns to SCR after appearing in Mark Rucker's *Taming of the Shrew*. He is a longtime member of Will Geer's Theatricum Botanicum, where he has appeared in *A Midsummer Night's Dream, Macbeth, Richard III, Romeo and Juliet* and *The Tempest*, among others. He made his leap to director with *The Elephant Man* at the Grove Shakespeare Festival, and has since directed the Long Beach Playhouse productions of *Kind Lady* by Edward Chodorov and the world pre-

WORLD PREMIERE

Safe in Hell

or what possessed them

by Amy Freed | directed by David Emmes

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season 40
SCR

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miere of *Accidental Dancers* by Stephen Ludwig (*OC Weekly* Award for best new play), as well as with the revival of David Steven's *The Sum of Us*, which had an extended run at Hollywood's Zephyr Theatre. Most recently Mr. Ambrosio served as director for the Broadway Rose's 2002 productions of *Jack and the Beanstalk* as well as production manager on *The Will Rogers Follies*, *Flaming Idiots* and *Forever Plaid*.

***JAMIE A. TUCKER** (*Stage Manager*) completed his MFA in Dance, specializing in Stage Management, at UCI in 1994. This season he has stage managed *Anna in the Tropics* and *Lovers and Executioners* and last year 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 also was stage manager of *La Posada Mágica* for two seasons and SCR's Festival Latino '97 production of Rick Najera's *Latinologies*. He has worked as assistant stage manager on the Mainstage productions of *New England*, *Our Town* and *Arcadia*, and the Second Stage productions of *BAFO* and *Three Days of Rain*. Mr. Tucker has worked at the Long Beach Civic Light Opera on *No, No, Nanette*, *Can Can*, *A Chorus Line*, *The King and I* and *Man of La Mancha*. If you can't find him in

the theatre, he is likely to be on the diamond. This summer he, along with Scott Harrison, will be participating in the Paradise Ride Hawaii, fundraising bike tour of the islands to help battle HIV/AIDS.

DAVID EMMES (*Producing Artistic Director*) is co-founder of SCR, one of the largest professional resident theatres in California. He has received numerous awards for productions he has directed during SCR's 39-year history, including a 1999 Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premiere of Terry Johnson's *Unsuitable for Adults*; the West Coast premieres of C.P. Taylor's *Good and Harry Kondoleon's Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *Arcadia* by Tom Stoppard, *Six Degrees of Separation* by John Guare, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *Relatively Speaking* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. His producing responsibilities involve the overall coordination of SCR's programs and projects. He has served as a consultant to the Orange County Performing Arts

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

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of South Coast Repertory and has been Managing Director since 1994. A member of the SCR staff since 1979, she has served in a number of administrative capacities including Subscriptions Manager, Business Manager and General Manager. She currently serves as President of the Theatre Communications Group (TCG), the national service organization for the professional not-for-profit theatre. In addition, she has served as Treasurer of TCG, Vice President of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. She represents SCR at national conferences of TCG and LORT; is a theatre panelist and site visitor for the National Endowment for the Arts and the California Arts Council; served on the Advisory Committee for the Arts Administration Certificate Program at the University of California, Irvine; and has been a guest lecturer in the graduate school of business at Stanford. She graduated from the University of California, Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.



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



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



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