



39th Season • 378th Production
SEGERSTROM STAGE / FEBRUARY 21 THROUGH MARCH 30, 2003

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

TWO GENTLEMEN OF VERONA

by WILLIAM SHAKESPEARE

Scenic Design
DARCY SCANLIN

Costume Design
JOYCE KIM LEE

Lighting Design
GEOFF KORF

Composer/Sound Design
ARAM ARSLANIAN

Vocal Consultant
URSULA MEYER

Production Manager
JEFF GIFFORD

Stage Manager
*SCOTT HARRISON

Directed by
MARK RUCKER

Honorary Producers
HASKELL & WHITE, LLP

CAST OF CHARACTERS

(In order of appearance)

Valentine	<i>*Gregory Crane</i>
Proteus	<i>*Scott Soren</i>
Speed, a servant to Valentine	<i>*Daniel T. Parker</i>
Julia, beloved of Proteus	<i>*Jennifer Elise Cox</i>
Lucetta, waiting woman to Julia	<i>*Rachel Dara Wolfe</i>
Antonio, father to Proteus	<i>*Don Took</i>
Panthino, a servant to Antonio	<i>*Hal Landon Jr.</i>
Silvia, beloved of Valentine	<i>*Nealy Glenn</i>
Launce, a servant to Proteus	<i>*Travis Vaden</i>
Thurio, a rival to Valentine	<i>*Guilford Adams</i>
Duke of Milan, father to Silvia	<i>*Preston Maybank</i>
Outlaws	<i>*John-David Keller, *Hal Landon Jr., *Preston Maybank, *Martha McFarland, *Rachel Dara Wolfe</i>
Host	<i>*Martha McFarland</i>
Eglamour	<i>*Erik Johnson</i>
Musicians	<i>*Guilford Adams, Matt Demerritt, Phillip C. Vaden</i>
Ensemble	<i>Katie Hall</i>
Crab, a dog	<i>Blondie</i>

SETTING

Verona; Milan; Exile

LENGTH

Approximately two hours and 30 minutes, including one 15-minute intermission.

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

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Some Things Never Change: Romance in the Age of Shakespeare

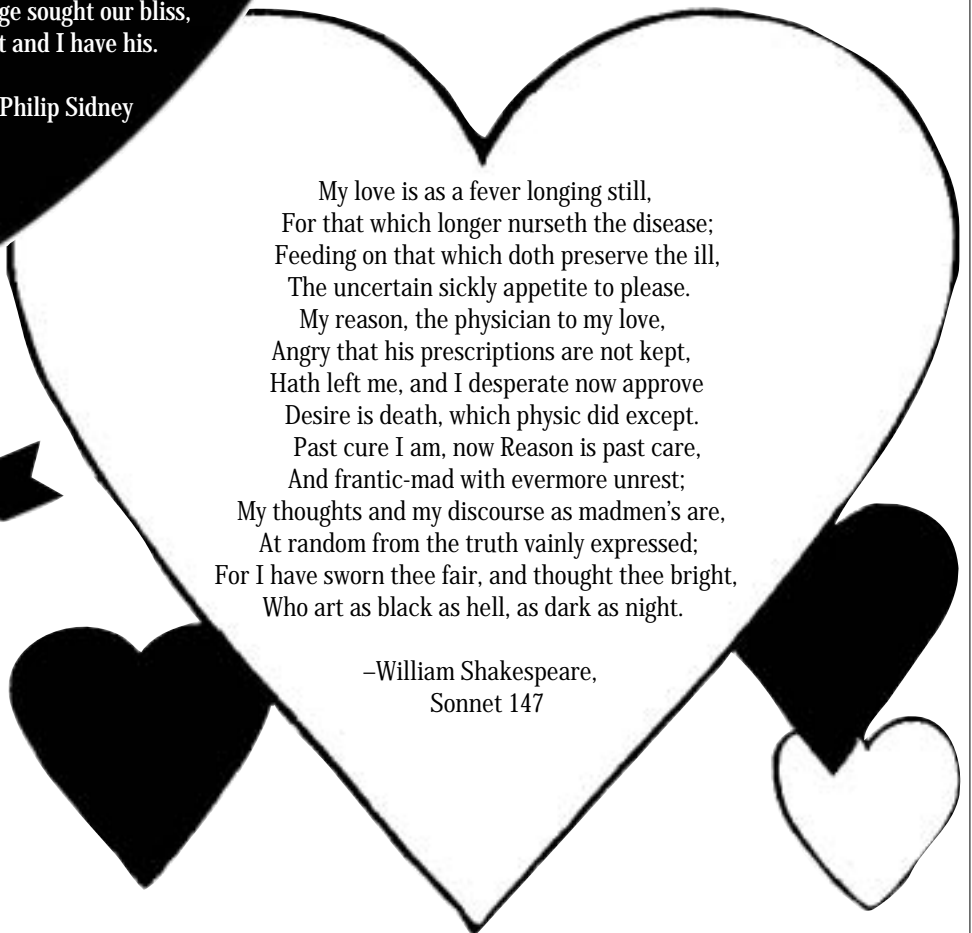
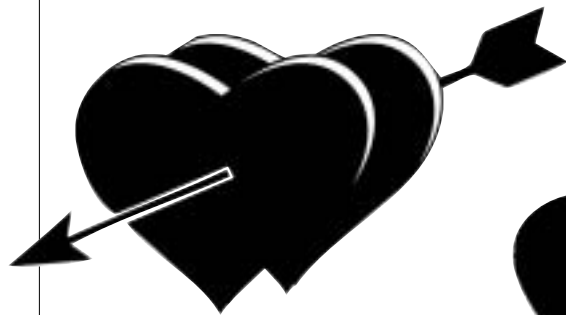
My True-Love Hath My Heart

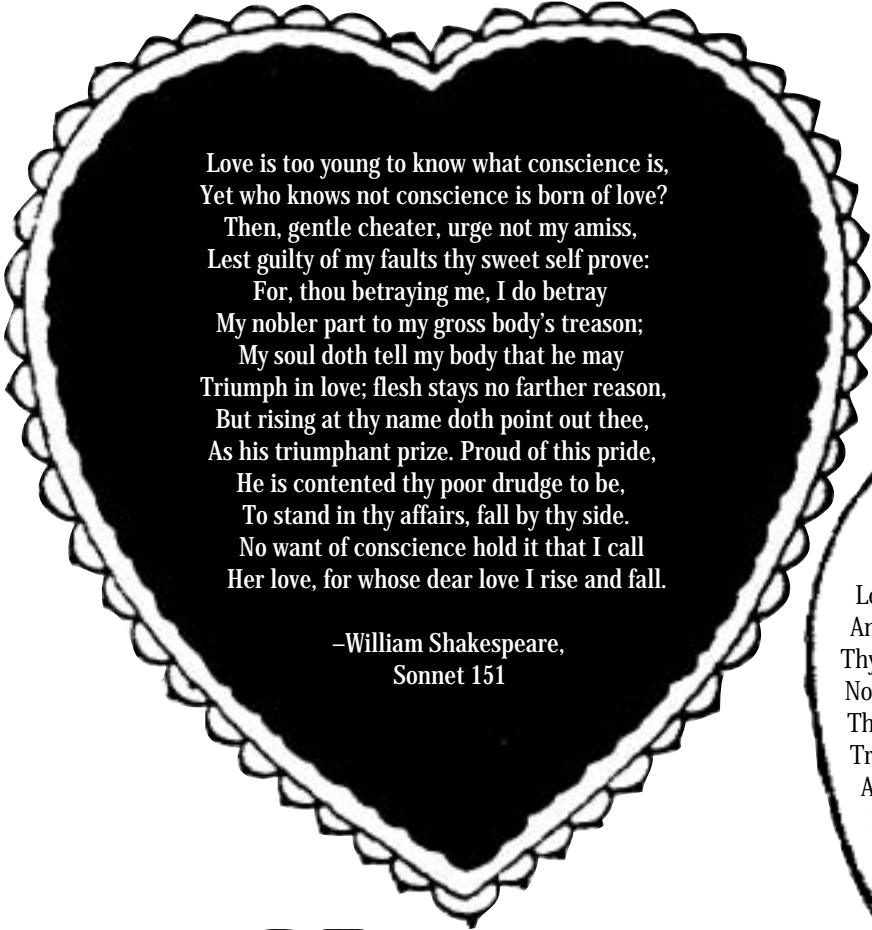
My true love hath my heart and I have his,
By just exchange one for the other given:
I hold his dear, and mine he cannot miss;
There never was a bargain better driven.
His heart in me keeps me and him in one;
My heart in him his thoughts and senses guides:
He loves my heart, for once it was his own;
I cherish his because in me it bides.
His heart his wound received from my sight;
His heart was wounded with his wounded heart;
For as from me on him his hurt did light,
So still, methought, in me his hurt did smart:
Both equal hurt, in this change sought our bliss,
My true love hath my heart and I have his.

—Sir Philip Sidney

My love is as a fever longing still,
For that which longer nurseth the disease;
Feeding on that which doth preserve the ill,
The uncertain sickly appetite to please.
My reason, the physician to my love,
Angry that his prescriptions are not kept,
Hath left me, and I desperate now approve
Desire is death, which physic did except.
Past cure I am, now Reason is past care,
And frantic-mad with evermore unrest;
My thoughts and my discourse as madmen's are,
At random from the truth vainly expressed;
For I have sworn thee fair, and thought thee bright,
Who art as black as hell, as dark as night.

—William Shakespeare,
Sonnet 147





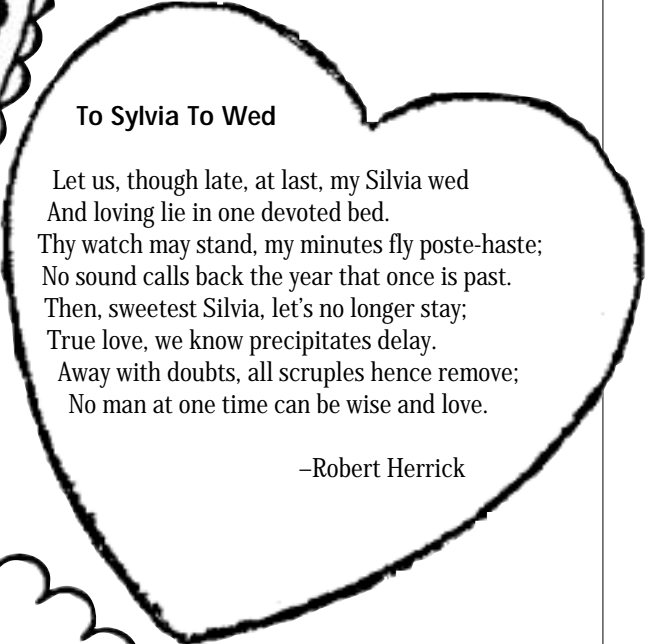
Love is too young to know what conscience is,
Yet who knows not conscience is born of love?

Then, gentle cheater, urge not my amiss,
Lest guilty of my faults thy sweet self prove:
For, thou betraying me, I do betray
My nobler part to my gross body's treason;
My soul doth tell my body that he may
Triumph in love; flesh stays no farther reason,
But rising at thy name doth point out thee,
As his triumphant prize. Proud of this pride,
He is contented thy poor drudge to be,
To stand in thy affairs, fall by thy side.
No want of conscience hold it that I call
Her love, for whose dear love I rise and fall.

—William Shakespeare,
Sonnet 151




To Sylvia To Wed



Let us, though late, at last, my Silvia wed
And loving lie in one devoted bed.
Thy watch may stand, my minutes fly poste-haste;
No sound calls back the year that once is past.
Then, sweetest Silvia, let's no longer stay;
True love, we know precipitates delay.
Away with doubts, all scruples hence remove;
No man at one time can be wise and love.

—Robert Herrick

A Ring Presented to Julia



Julia, I bring To thee this ring, Made for thy finger fit; To show by this That our love is (Or should be) like to it.	To overslide, Orbe so straight to choke. So we who bear This beam must rear Ourselves to such a height As that the stay Of either may Create the burden light.
Close though it be The joint is free; So, when love's yoke is on, It must not gall, Or fret at all With hard oppression.	And as this round Is nowhere found To flaw, or else to sever: So let our love As endless prove, And pure as gold for ever.
But it must play Still either way, And be, too, such a yoke As not too wide	—Robert Herrick



The First of its Kind

Critics may argue about the exact date *Two Gentlemen of Verona* was written, but most agree that it is one of Shakespeare's first comedies. In the following excerpt from the introduction to the Signet Classic Edition (New York, 1964), editor Bertrand Evans argues that this early effort began Shakespeare's journey into a whole new genre: the romantic comedy.

Perhaps more than any other work of Shakespeare's, *The Two Gentlemen of Verona** needs to be taken for what it is: a product of its time written by a young poet-dramatist seeking his way in what was for him a new genre....

The genre was romantic comedy, in the sense we mean when we mention the masterpieces that would follow in quick succession—*The Merchant of Venice*, *Much Ado about Nothing*, *As You Like It* and *Twelfth Night*. The date of *The Two Gentlemen of Verona* is uncertain; the play may have been written as early as 1590-91, or as late as 1594-95. But however late or early, within these extremes, it was for Shakespeare the first of a kind....

Whether before or after *Love's Labor's Lost* and *The Taming of the Shrew*, it was in *The Two Gentlemen of Verona* that Shakespeare found the way that led to the ultimate *Twelfth Night*. The basic stuff of romance, of course, lay around him everywhere, in prose and verse, in English, French, Spanish and Italian, in medieval and contemporary tellings and retellings. Long before *The Two Gentlemen of Verona* was written, the materials of romance had grown enamored of specific themes and en-crustured with specific conventions. The theme of conflict between friendship and love was one that Chaucer had used and that was used again and again, in various forms of romantic tales and in various countries; indeed, Shakespeare's own sonnets play variations upon this theme, in the shadowy outline of a story that they tell of friendship between young men, of jealousy and separation occasioned by love of a third person, and finally of reconciliation....

What Shakespeare undertook in *The Two Gentlemen of Verona* was the experimental task of adapting the

materials, themes, and conventions of meandering narrative romance (or of lyric verse) to dramatic form—to create action that might be contained in two hours, characters sufficiently credible that they might be represented by corporeal actors on stage, a "world" of sufficient density to sustain both the action and the characters....

Julia and Silvia, Valentine and Proteus are the most notable human fixtures in the special world of romantic comedy that was born with *The Two Gentlemen of Verona*. They are light but durable fixtures, as that world requires. If they are not wholly credible, yet they

are more credible than were their forbears in the romances, and they are credible enough, palpable enough, one may say, for the world of romantic comedy, the nature of which would be altered if it were made to sustain creatures more solid. They are of a kind with this special world.

The world of romantic comedy, both as it was first drawn in this play and as it was re-created in each of the



A scene from SCR's 2000 production of 'Much Ado about Nothing,' with, from left, Marika Becz, Julia Coffey and Nike Doukas. 'Much Ado' is one of a long line of Shakespeare's masterpieces in the genre of romantic comedy.

masterpieces that followed, of course includes other features besides the heroes and heroines who invariably inhabit it. ...Shakespeare's introduction of [Speed and Launce] into romance helped bring romantic comedy into being: the oozy world of romance needed their dryness. Their presence does not particularly help to make this incredible world credible; but it does what is just as good—namely, helps to make the point that this world does not have to be perfectly credible, helps to render its very incredibility acceptable. In such a world as they inhabit, how can we reasonably balk at such a turn as the sudden redemption of Proteus, or Valentine's magnanimous offer of Silvia? They are reminders that we are to keep our perspective and not consider things too seriously....

Viewed thus, for what it is in part and whole, the play needs no apology.... It transformed romance into romantic comedy, and it founded a great line.

*The title as it appears in the First Folio (1623). Through the centuries, it has varied.

Love and a Bit with a Dog

If Marc Norman and Tom Stoppard can be believed, *The Two Gentlemen of Verona* was Queen Elizabeth's favorite Shakespeare play until, that is, she saw that other play set in Verona, *Romeo and Juliet*. Near the beginning of the film *Shakespeare in Love*, Elizabeth is shown laughing her head off at the antics of Launce and his dog Crab during a performance of *The Two Gentlemen of Verona* at court. "Love and a bit with a dog, that's what they like," Shakespeare's manager observes backstage.

There is no real evidence that the historical Queen Elizabeth ever saw either *The Two Gentlemen of Verona* or *Romeo and Juliet*, but Stoppard follows the opinion of most Shakespeare scholars in assuming that *The Two Gentlemen of Verona* is one of Shakespeare's earliest plays.

In the late 1580s, the twenty-something William Shakespeare was just beginning to write plays, probably for Lord Strange's troupe. Tradition going back to the 18th Century has it that the young man from Stratford began his association with the actors by holding gentlemen's horses outside the playhouse, the equivalent of a parking lot attendant today. During the 1588-89 season Lord Strange's Men were, in fact, paid for performing an unnamed play at court. Could that play have been *The Two Gentlemen of Verona*, complete with dog act? In 1590 Lord Strange's Men amalgamated with Lord Admiral's Men to form a new company that evolved, four years later, into the Lord Chamberlain's Men, in which Shakespeare became a major stockholder....

The delights of *The Two Gentlemen of Verona* are those of a verbal and narrative ballet. Two friends, two servants, two cities, two ladies: those symmetries are constantly being underscored in the verse. In the play's opening lines the two gentlemen of the title, Valentine and Proteus, introduce themselves in a pair of speeches of almost exactly the same number of lines. No sooner is the symmetry set up than it seems to be spoiled by the need of the two friends to part. Valentine plans "to see the wonders of the world abroad" at the Duke of Milan's court, while Proteus' father resolves to send his son to Milan. The friends are reunited, restoring the play's symmetry with a vengeance when Proteus promptly falls in love with his friend's mistress, the Duke of Milan's daughter Silvia. Proteus' predicament is exquisite:



Henry Compton as
Launce, c. 1850.

*I cannot leave to love, and yet I do.
But there I leave to love where I should love.
Julia I lose, and Valentine I lose.
If I keep them I needs must lose myself.
If I lose them, thus find I by their loss
For Valentine, myself, for Julia, Silvia.*
(II.6, 17-22)

Indeed, Shakespeare takes up many of the concerns that occupy him throughout his career. First of all, *The Two Gentlemen of Verona*, like most of Shakespeare's comedies, is a coming-of-age play in which a fantasy of social mobility looms large. In deciding to send his son to the Duke of Milan's court, Proteus' father Antonio is doing just what fathers of all social ranks did in Shakespeare's England. Even men of "slender reputation," Antonio's servant reminds him,

“Put forth their sons to seek preferment out.” Antonio’s plan is to send Proteus to the Duke of Milan’s court, where the young man will become a kind of apprentice in the arts of gentility. Valentine, for his part, deports himself with such “spirit” that the Duke accepts him as a son-in-law, “worthy of an empress’ love.” In its fantasy of social mobility through marriage, *The Two Gentlemen of Verona* anticipates *As You Like It*, *The Merchant of Venice*, *Measure for Measure* and *All’s Well That Ends Well*.

The play likewise offers Julia as the first in a series of female protagonists in Shakespeare’s comedies who secures the play’s happy ending by dressing up as a man and following her lover out into the world incognito. Rosalind in *As You Like It*, Portia in *The Merchant of Venice*, and Imogen in *Cymbeline* follow Julia’s lead.

The play also shares an escapist vision that locates the resolution of life’s problems in a greenwood landscape. The play’s geography extends from Verona (where Proteus and Valentine start out) to Milan (where they precipitate the play’s crisis by falling in love with the same woman). The turning point, however, occurs somewhere between the two cities, in a wilderness inhabited by exiled “gentlemen/Such as the fury of un governed you/Thrust from the company awful men.” (“Aweful” in this case means “awe-inspiring.”) Operating as a gang of outlaws, these headstrong gentlemen accost Valentine and Speed with strange politeness: “Stand, sir, and throw us that ye have about ye.” After hearing that Valentine is an exile himself, they persuade him to become their leader. Valentine and the outlaws figure as prototypes for Duke Senior and his exiled courtiers in *As You Like It*’s forest of Arden. As a place set apart from the laws that constrain human emotions amid the civilities of city and court, the wilderness in *The Two Gentlemen of Verona* functions much as the woods outside Athens do in *A Midsummer Night’s Dream* or Belmont in *The Merchant of Venice* or Illyria in *Twelfth Night*.

Above all else, the recurrent concern that *The Two Gentlemen of Verona* addresses is the problem of

reconciling male friendship with marriage. In a patriarchal society like Elizabethan England, friendship between men was valued as the highest of human ties, beyond the relationship of son to father, of brother to brother, of husband to wife. Proteus and Valentine begin the play as exemplary friends in this time-honored tradition. Valentine’s imminent departure for the court of Milan inspires the two friends to pledge their

loyalty to one another in precisely balanced speeches: Valentine addresses “my loving Proteus,” Proteus responds with a speech to “sweet Valentine.” That language of mutual friendship continues until romantic love estranges the pair in the person of the Duke’s daughter Silvia. In similar fashion, Portia separates Bassanio and Antonio in *The Merchant of Venice*, Hermione separates Leontes and Polixines in *The Winter’s Tale*, and Emilia separates Palamon and Arcite in Shakespeare’s very last play, *The Two Noble Kinsmen*.

How to negotiate the impasse between friendship and marriage? In *Merchant*, Bassanio gets his wife and Antonio gets his ships. In *Winter’s Tale*,

friend is reconciled with friend and wife is unexpectedly restored to husband after sixteen years of suffering. In *Kinsmen*, friend kills friend in a tournament that decides the lady’s hand. In *Two Gents*, Valentine graciously bequeaths Silvia’s hand to Proteus, who, suddenly struck with the constancy of Julia/Sebastian, returns Silvia’s hand to his friend. *Two Gents* closes with the two friends and their wives joining together in “one feast, one house, one mutual happiness.” It is a problem that Shakespeare returns to again and again, in tragedies like *Othello*, *Macbeth*, and *Anthony and Cleopatra* as well as in his comedies.

In the last analysis, then, *The Two Gentlemen of Verona* offers audiences much more than “love and a bit with a dog.”

Excerpted from an article by Dr. Bruce R. Smith of Georgetown University, first published in Asides (2001). Reprinted with the permission of The Shakespeare Theatre, Washington, DC.



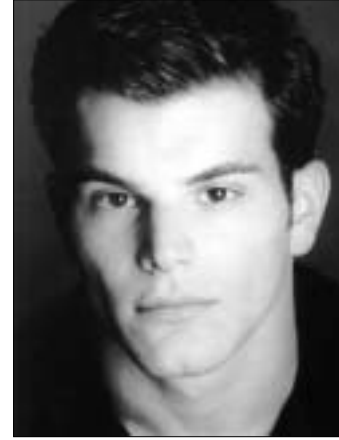
Caravaggio's Amor Victorious



GUILFORD ADAMS
Thurio



JENNIFER ELISE COX
Julia



GREGORY CRANE
Valentine

Artist Biographies

***GUILFORD ADAMS** (*Thurio*) is making his SCR debut. Theatre credits include *Amadeus* at Theatrical Arts International; *A Christmas Carol King*, *All's Kool that Ends Kool*, *Funky Punks w/Junk in Trunks* at the Troubadour Theatre Company; *Love's Labour's Lost* and *Bus Stop* at A Noise Within; *Romeo & Juliet* at Will & Company; *A Midsummer Night's Dream* at Grand Canyon Shakespeare; *The Taming of the Shrew* and *Taming of Pantalone* at the Kentucky Shakespeare Festival; and *Twelfth Night* at The Globe Theatres. Film credits include *Boys Don't Cry*, *Shooting LA*, *Equinox Knocks*, *Mouth Garden*, *Distinct Smell of Red* and *Natural Selection*.

***JENNIFER ELISE COX** (*Julia*) returns to SCR having appeared in *The Philadelphia Story*. Other theatre credits include *Be Aggressive* at the La Jolla Playhouse, *Space Station 79*

(which she co-wrote for the Comedy Central Stage), *It's Our Time to Shine* (which she co-wrote for the 2000 HBO US Comedy Arts Festival), *Girl Talk* for the 2002 HBO U.S. Comedy Arts Festival and *Les Liaisons Dangereuses* at the Grove Shakespeare Festival. Film credits include *The Brady Bunch Movie*, *A Very Brady Sequel*, *Can't Hardly Wait*, *Dropping Out*, *Ed TV*, *Fear and Loathing in Las Vegas*, *Forever Fabulous*, *The Independent* and the upcoming feature *Clean Cut*. Television credits include a series regular role on the WB's sketch-comedy show "Hype," "Sex and the City," "Will and Grace," "Murphy Brown" and "Greetings from Tucson."

***GREGORY CRANE** (*Valentine*) is making his SCR debut. Theatre credits include *The Merchant of Venice* at Fractured Atlas Productions; *The Razormen* at Pulse Ensemble Theatre; *No Exit*, *Talk to Me*

Like the Rain and *Sincerity Forever* at New York University; *Berlin/Berlin* at Playwrights Horizons; *In the Jungle of Cities* at the Red Room Theatre; and *Diary of Anne Frank*, *A Midsummer Night's Dream* and *Ambrosio* at the Hangar Theatre. He is the creator of *Love, 10*, a one-man show about Tennessee Williams. Film and television include *A Pig's Tale*, "Any Day Now," "Boston Public," "Undressed" and "The Big Easy." Dedicated to my mother.

***NEALY GLENN** (*Silvia*) previously appeared at SCR in the NewSCRipts reading of Steven Drukman's *The Bullet Round*. Her theatre credits include *Loose Ends* at the Guthrie Experience; *Realtime*, *Battle Hymn* and *The Book of the Dun Cow* at the New Harmony Project; and *The Merchant of Venice*, *The Comedy of Errors* and *The Town of Ripton* at Shakespeare and Company. Her



NEALY GLENN
Silvia



ERIK JOHNSON
Eglamour



JOHN-DAVID KELLER
Outlaw

film and television credits include *Getting In*, “Law & Order: SVU,” “Third Watch,” “Guilty Hearts” and “Chicken Soup for the Soul.” She attended the NYU Graduate School for Acting.

***ERIK JOHNSON** (*Eglamour*) is making his SCR debut. Theatre credits include *Our Town* (Michael Greif, dir.) and *Sheridan* u/s (Mark Brokaw, dir.) at the La Jolla Playhouse; *King Stag* (Andre Belgrader, dir.), *Blue Room* (Kyle Donnelly, dir.), *Duchess of Malfi*, *Arcadia*, *Life’s a Dream*, and *Twelfth Night* at Mandell Weiss and Weiss Forum; *Romeo and Juliet* and *Merry Wives* at the Dallas Shakespeare Festival; and *Straight Jacket and Tie* at the Kitchen Dog Theatre. Mr. Johnson received his MFA in acting from UCSD.

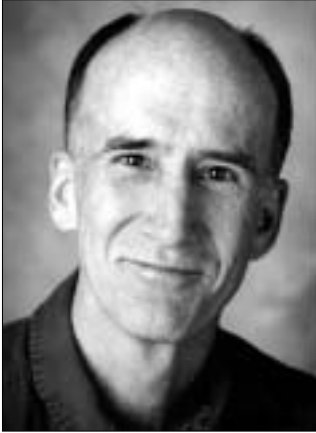
***JOHN-DAVID KELLER** (*Outlaw*) is a member of SCR’s resident acting company. He has been with the company since 1973 working as both an actor and director. He has directed *A Christmas Carol* for its entire 23-year history. He is responsible for directing SCR’s Educational Touring Production of *Indian Summer*, which opened in January 2003. Among his directing credits

are *Godspell*, *Jacques Brel*, *In Fashion*, *The Real Inspector Hound* (SCR’s first Equity show), *Peg O’ My Heart* and *Tom Foolery*, to name a few. He has also acted in many shows at SCR. He is the concert host for the fifth grade concerts for the Orange County Philharmonic Society. He has performed with the National Symphony Orchestra and the Sydney Philharmonic when they toured in Orange County.

***HAL LANDON JR.** (*Pantherino/Outlaw*) is an SCR Founding Artist who recently appeared in *Major Barbara*, *Getting Frankie Married—and Afterwards*, *The School for Wives*, *Much Ado about Nothing*, *Entertaining Mr. Sloane*, *The Hollow Lands*, *True West*, *Play Strindberg*, *Tartuffe* and *Ah, Wilderness!* Other credits include *Arcadia*, *Our Town*, *Sidney Bechet Killed a Man*, *BAFO*, *Six Degrees of Separation*, *An Ideal Husband*, *A Mess of Plays by Chris Durang*, *The Things You Don’t Know*, *Faith Healer*, *Ghost in the Machine*, *Green Icebergs*, *Morning’s at Seven*, *Dancing at Lughnasa*, *The Miser*, *Our Country’s Good* and *Waiting for Godot*. He created the role of Ebenezer Scrooge in SCR’s *A Christmas Carol*, and has performed it in all 23 annual productions. He

appeared in *Leander Stillwell* at the Mark Taper Forum and in *Henry V* at the Globe Theatres 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*. Television credits include a recent episode of “Frasier.”

***PRESTON MAYBANK** (*Duke of Milan/Outlaw*) returns to SCR after having appeared in *Much Ado about Nothing*. New York theatre credits include *Liars* (The Joseph Papp Public Theater), *Sour Springs* (Theatre for a New City), *A Marriage Proposal* (Rapp Art Center) and *Romeo and Juliet* (Purchase). His regional theatre appearances include *Family Affairs* (Dorsett Theatre Festival); *Justice* (Padua Hills Playwrights Festival); *The Importance of Being Earnest* (Long Beach Studio Theatre); *The Elephant Man* (Knightsbridge Theatre); *School for Scandal*, *The Three Sisters*, *Major Barbara* and *Tartuffe* (A Noise Within); and the European tour of *Hucksters of the Soul*. Television credits include “Every Knee Shall Bow,” “Cybill,” “Suddenly Susan,”



HAL LANDON JR.
Panthino/Outlaw



PRESTON MAYBANK
Duke of Milan/Outlaw



MARTHA MCFARLAND
Host/Outlaw

“Pride and Joy,” “A.J. Time Travelers,” “Matlock,” “Tony and Tina’s Wedding,” “Abductions,” “Shades of L.A.,” “Days of Our Lives,” “One Life to Live” and “Ryan’s Hope.” Film appearances include *Puddin’ Head Wilson*, *Longtime Companion*, *Wedlock* and *Nightmare Weekend*, the HBO feature *War of the Colossal Beast* and *Novocaine*, with Steve Martin, directed by David Atkins.

***MARTHA MCFARLAND** (*Host/Outlaw*) is an SCR Founding Artist who served as the theatre’s Casting Director for 11 years. Most recently she appeared as Mrs. Baines in *Major Barbara*, Georgette in *The School for Wives*, Ursula in *Much Ado about Nothing*, Mom in *True West*, Alice in *Play Strindberg* and reprised her role as Norah in *Ah, Wilderness!* Other roles at SCR in-

clude appearances in *Our Town*, *Pygmalion*, *Private Lives*, *An Ideal Husband*, as Dr. Charlotte Wallace in *Beyond Therapy* and as part of the *Drama-Logue* Award-winning ensembles of *Tom Foolery* and *Side by Side by Sondheim*. She also appeared as Pope Joan and Louise in both the Second Stage and Westwood Playhouse engagements of *Top Girls*. She has appeared in 17 of the 23 productions of *A Christmas Carol*, having missed the first year when she was on a U.S. tour with James Mason in *A Partridge in a Pear Tree*. Ms. McFarland is also a director, having staged *Sly Fox* and *The Foreigner* at the Laguna Playhouse, *Top Girls* at UCI and the world premiere of *City* with the Circle X Company in Los Angeles. She is a teacher with the SCR Professional Conservatory and privately in the

L.A./Orange County area. Ms. McFarland is also a popular voice-over artist, a published poet and the Southern California Casting Director with the Oregon Shakespeare Festival in Ashland.

***DANIEL T. PARKER** (*Speed*) appeared in the SCR NewSCRipts reading of *Family Practice*. He has appeared in numerous productions at The Actor’s Gang in L.A. including *A Fairy Tale* (Garland Award), *Euphoria*, *The Imaginary Invalid* (Ovation Award), *Hysteria* and *Titus Andronicus*. His Off-Broadway credits include *Hedda Gabler* at Manhattan Theatre Club, *Street Dreams* at La Mama, *Father Anonymous* at the Ensemble Studio Theatre and *Gun Play* at Naked Angels. Regionally he has been seen in *Hay Fever* directed by Anne Bogart with

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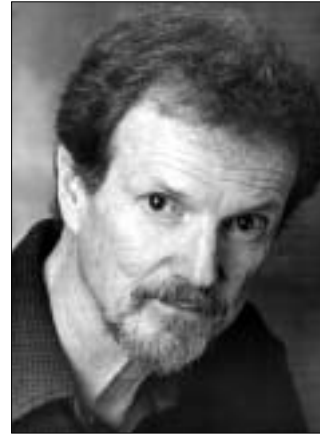
Group leader receives one free ticket
for every 15 tickets purchased



DANIEL T. PARKER
Speed



SCOTT SOREN
Proteus



DON TOOK
Antonio/Outlaw

the Siti, Co. at the Actors Theatre of Louisville, *A Fairy Tale* at the Huntington Theatre, *Medea/Macbeth/Cinderella* at Yale Repertory, *Picnic* at Baltimore Center Stage, *She Stoops to Conquer* and *A Midsummer Night's Dream* at Shakespeare Santa Cruz and five seasons at the Williamstown Theatre Festival in *Wild Oats*, *Henry IV, Part I and II*, *A Funny Thing Happened on the Way to the Forum* and *1776*. He appeared in the films *Two Days*, *Never Get Outta the Boat*, *Galaxy Quest*, *The Out-of-Towners*, and *Working Girl*, and on television in "E.R.," "Spenser for Hire," "Tracy Takes On . . ." (recurring) and the movies-of-the-week *Thin Air*, *Crossfire Trail* and *Small Vices*.

***SCOTT SOREN** (*Proteus*) is making his SCR debut. Theatre credits include *Julius Caesar* and *A Midsummer Night's Dream* at Will & Co.; *As You Like It* at Palmdale; and *The Count of Monte Cristo*, *The Kentucky Cycle*, *The Merry Wives of Windsor*, *Picasso at the Lapin Agile* and *Overruled* at Asolo.

***DON TOOK** (*Antonio/Outlaw*) is an SCR Founding Artist who recently appeared in *The School for Wives*, *The Beard of Avon*, *Much Ado about*

Nothing and *The Countess*. In previous seasons, he was seen in *The Hollow Lands*, *A Christmas Carol* and *The Philanderer*. Other recent SCR productions include *Play Strindberg*, *Tartuffe*, *Ah, Wilderness!*, *Pygmalion*, *Our Town*, *Arcadia*, *BAFO* (for which he won a *Drama-Logue Award*), *She Stoops to Folly*, *Three Viewings*, *A Streetcar Named Desire*, *The Misanthrope* and *Pterodactyls*. He also appeared in the world premiere of *Hospitality Suite* and the revival of *The Philadelphia Story*. Mr. Took is proud to be an SCR Founding Artist with 37 years of experience in a wide variety of roles. He enjoyed playing the role of Greg in a record-breaking run of A.R. Gurney's *Sylvia* at the Laguna Playhouse; and his latest venture is Shakesperience – a high school touring production he conceived and co-authored with Hal Landon Jr., SCR's resident Scrooge – somewhat loosely based on the Carl Reiner-Mel Brooks "2000 Year-Old Man" concept; Don interviews Hal as Shakespeare and invites the students on stage to participate in scenes from the Bard's works. Television credits include appearances on "Roseanne," "Cheers," "General Hospital," "ER," and he can currently be seen in his

recurring role as the evil Agent Grey in the ABC spy series, "Alias."

***TRAVIS VADEN** (*Launce*) appeared at SCR last season in *The Circle* and *A Christmas Carol*. Last summer he starred in International City Theatre's critically acclaimed production of *Master Harold and the Boys*. Other theatre credits include *Light Up the Sky*, *The Private Life of the Master Race*, *A Midsummer Night's Dream*, *The Pawns of Tiger Land*, *Lone Star* and *Spoon River Anthology* at the American Academy of Dramatic Art. He is a graduate of SCR's Professional Conservatory and attended the American Academy of Dramatic Arts.

***RACHEL DARA WOLFE** (*Lucetta/Outlaw*) appeared at SCR in the NewSCRipts reading of Steven Drukman's *The Bullet Round*. Her numerous credits with the Classical Theater Lab include *Trelawny of the Wells*, in which she starred opposite Alfred Molina, as well as *Othello X 3*, *A Month in the Country*, *Measure for Measure*, *The Iliad*, *Celestina* and *The Deceived*. Other Los Angeles theater credits include *Dubya 2000*, *Crime Scene* and *Icarus and Aria* with the Sacred Fools; *Prometheus Bound* and *Tro-*



TRAVIS VADEN
Launce



RACHEL DARA WOLFE
Lucetta/Outlaw

jan Women at the Hudson Theater; *Private Battle* with Actors' Gang; Troubadour Theatre Company's *Shrew!* and *12th Dog Night* at the Falcon Theatre, for which she won a *Back Stage West* Garland Award; and *Twelfth Night, Too Clever by Half* and *The Double Dealer* at the London Academy of Music and Dramatic Art, of which she is a graduate. Ms. Wolfe's film and television appearances include *Badsville*, *8MM*, *The Real Old Testament* and "C.S.I."

DIRECTOR & DESIGNERS

MARK RUCKER (*Director*) directed *The Dazzle* and *Hold Please* last season. Other SCR directing credits include *Much Ado about Nothing*, *The Summer Moon*, *Amy's View*, *On the Jump*, *Dimly Perceived*

Threats to the System, *Our Town*, *The Birds*, *Art*, *The Triumph of Love*, *The Taming of the Shrew*, *Later Life*, *Loot*, *Intimate Exchanges* and the world premiere of *So Many Words* by Roger Rueff. Mr. Rucker directed the premiere of Anna Deavere Smith's play *House Arrest* at Arena Stage in Washington, D.C. For Yale Repertory Theatre he directed productions of *Twelfth Night*, *Measure for Measure*, *The Cryptogram* by David Mamet, John Guare's *Landscape of the Body*, a new translation by James Mcgruder of Molière's *Imaginary Invalid* and *Kingdom of Earth* by Tennessee Williams. Other productions include *The Beard of Avon* at ACT in San Francisco, *Romeo & Juliet* at the California Shakespeare Festival, *How I Learned to Drive* and *The Taming*

of the Shrew at the Intiman Theatre, *The Model Apartment* by Donald Margulies at La Jolla Playhouse and *Dracula* at The Globe Theatres. His other credits include Shaw's *Arms and the Man* for The Acting Company, *On the Razzle* by Tom Stoppard at Indiana Repertory and ten productions for Shakespeare Santa Cruz. He is a graduate of UCLA and the Yale School of Drama. He recently directed his first feature film, *Die Mommie, Die*, which won a special jury prize at the 2003 Sundance Film Festival.

DARCY SCANLIN (*Scenic Design*) returns for her third season at SCR. In past seasons she designed *The Dazzle*, *The School for Wives* and *Bosoms and Neglect*. She also designed Long Beach Opera's *Jenufa*, and *Euridice* at the Getty Museum. She is currently designing the world premieres of *Don Juan in Prague* for the Bard Festival and *Guest From the Future*, for Nine Circles Chamber Theatre. Ms. Scanlin was awarded the NEA / TCG Career Development Program for Designers and received an Individual Artists Fellowship through the Public Corporation for the Arts. She received her MFA from Cal Arts in May 2000. Her earlier studies were completed at University of the Pacific Conservatory of Music and Chelsea College of Art, as well as apprenticeships at San Francisco Opera and Santa Fe Opera.

JOYCE KIM LEE (*Costume Design*) is pleased to be returning to SCR,

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MUSICIANS

MATT DEMERRITT began his musical studies at age 9 in Denver when he started playing saxophone in his school band. By age 16 he was sitting in at clubs around Denver, and earning first chair spots in citywide and statewide jazz ensembles. In college he studied classical and jazz saxophone, as well as theory, harmony, and arranging. He received saxophone and improv instruction from Joe Lovano, Gary Smulyan and Steve Wilson, as well as lessons in ensemble playing from Rufus Reid, Todd Coolman and Jim McNeely. He has since recorded with George Clinton and Gary Shider from Parliament/ Funkadelic, the popular bossa nova group "Quitetto X," The Jade Vincent Experiment and the Breakestra. He has toured with singer Macy Gray. That tour included jamming with Prince and performing Coltrane's masterpiece, "A Love Supreme" with Carlos Santana, as well as playing nightly to big houses all over the world. He



has played regularly with "Action Figure Party," the quirky jazz/rock/funk brainchild of keyboardist Greg Kurstin, and the behemoth hip hop orchestra, "Dakah," led by Geoff Gallegos. He can also be heard supporting singers Damon Aaron and Jim Bianco. He has led his own group, and frequently shows his photography around LA. In addition to tenor saxophone, he plays flute, keyboards, percussion, and his new favorite instrument, the melodica.

PHILLIP C. VADEN made his SCR debut earlier this season in *A Christmas Carol*. Theatre credits include *Sticks and Stones*, *A Midsummer Night's Dream*, *Scenes and Revelations*, *Love Letters*, *Waiting for Godot* and *Blood Wedding*. He is a recent graduate of SCR's Professional Conservatory and has been in readings for the Hispanic Playwrights Project and Howard Korder's new play.



Chita Rivera at the Mark Taper Forum. She has also designed costumes for the Los Angeles Opera, Berkeley Repertory Theatre, La Jolla Playhouse, East West Players, the Indiana Repertory Theatre, Chicago's Court Theatre, Santa Fe Chamber Music Festival, Arena Stage, the Berkshire Theatre Festival Children's Theatre, the Latino Theatre Company and the Singapore Repertory Theatre. Ms. Lee is a recipient of the NEA/TCG Career Development Grant for Designers. Her designs for *The House of Bernarda Alba* were nominated for an Ovation Award and will be exhibited at the Prague Quadrennial this spring.

GEOFF KORF (*Lighting Design*) designed lighting for the SCR productions of *The Dazzle*, *Making It*, *Hold Please*, *Art*, *Entertaining Mr. Sloane*, *Amy's View*, *The Summer Moon*, *References to Salvador Dali*, *Make Me Hot* and *Two Sisters and a Piano*. This past holiday season he designed the lights for Cornerstone Theater's production of Erik Ehn's *Mary Shelly's Santa Claus*. Mr. Korf is also a member of the ensemble of Cornerstone Theater where he has designed almost 20 productions over the past ten years. His designs have also appeared in productions at La Jolla Playhouse, The Globe Theatres, Geffen Playhouse, Seattle Repertory Theatre, ACT Theatre in Seattle, Long Beach Opera, San Francisco Opera, Goodman Theatre, Trinity Repertory, Yale Repertory Theatre, Huntington Theatre, Actors Theatre of Louisville,

where she and director Mark Rucker have previously collaborated on *Hold Please*, *Art* and *The Summer Moon*. Other SCR credits include *Sidney Bechet Killed a Man* directed by Juliette Carrillo and *Entertaining*

Mr. Sloane directed by Martin Benson. Some of her recent West Coast design credits include *Under the Blue Sky* directed by Gil Cates at the Geffen Playhouse and *The House of Bernarda Alba* starring

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2002 PPF reading of *Inimale Apparel*, with (from right to left) Karole Foreman, Erica Gimpel in foreground and L. Scott Caldwell and Jeff Allin seated in back.

READING DATES

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The Children's Theatre Company of Minneapolis, Stage One in Louisville, and on Broadway. Mr. Korf is a graduate of California State University, Chico and the Yale School of Drama. He is also a member of the faculty at the University of Washington in Seattle.

ARAM ARSLANIAN (*Composer/Sound Design*) is pleased to return to SCR where he designed *Lobby Hero* and *Hold Please* last season. As a founding member of the Relentless Theatre Company he has composed and designed sound for *And Baby Makes Seven*, *Skin*, *Hit and Run*, *The Crackwalker* and a staged reading of *Sonnets for an Old Century*. Other shows include Culture Clash's *Chavez Ravine* as part of the Mark Taper Forum's next step series, the Lillian Theatre's *Contentious Minds*, the Open Fist Theatre's *A Time Piece* and *Guernica*, the Gascon Center Theatre's *Sun Dialogues* and the Attic Theatre's *Just Society*. He composed original themes for ESPN's Century's Greatest Athletes series and has scored numerous independent films. Also a songwriter and recording artist, he has released two CDs on the Surprise Truck Records label (www.surprisetruck.com) and has performed extensively across the country. As a record producer, his credits include jazz harpist Stella Castellucci's *Lights and Shadows, Volumes I, II & III*, the Hyperions' *Howl* and the Ethers self-titled debut. Most recently he has been working as musical director and

guitarist for Capitol recording artist Lisa Marie Presley.

URSULA MEYER (*Vocal Consultant*) has been teaching and coaching voice and text since 1980. Her professional credits include, among others, La Jolla Playhouse, The Globe Theatres, the Guthrie Theater, American Conservatory Theatre, Shakespeare Santa Cruz and numerous seasons for the Oregon Shakespeare Festival where she was most recently resident Voice and Text Director. She has taught Voice and Text for U. C. Santa Barbara, U. C. Santa Cruz, the University of Minnesota in Minneapolis, the University of Washington, the Yale School of Drama, the Old Globe Training Program and is currently on the faculty at U.C. San Diego. She graduated with distinction from the Voice Studies Program at the Central School of Speech and Drama in London and is a designated Linklater teacher. This is her tenth show with Mark Rucker and she is very happy to be back by his side.

***SCOTT HARRISON** (*Stage Manager*) most recently stage managed *A Christmas Carol* and served as Assistant Stage Manager for *Major Barbara*. He spent this summer's hiatus in Laguna Beach working on the stage crew for the *Pageant of the Masters* and stage managed the world premiere of Jon Maran's *Jumping for Joy* at the Laguna Playhouse. He has stage managed over 32 shows on the Mainstage, includ-

ing Mark Rucker's stagings of *The Taming of the Shrew* and *Much Ado about Nothing*, stage managed the world premiere of *La Posada Mágica*, and has previously served as Assistant Stage Manager on more than 35 additional Mainstage productions. He has also stage managed at Seattle's Intiman Theatre, San Francisco's Palace of Fine Arts, Shakespeare Festival/Los Angeles, La Mirada Theatre for the Performing Arts, Highways Performance Space as well as several other smaller theatres in the Los Angeles area and is a graduate of Pepperdine University. Mr. Harrison would like to take this opportunity to acknowledge and continuously support his friends and colleagues who are battling the fight of AIDS.

***VANESSA J. NOON** (*Assistant Stage Manager*) has been the Assistant Stage Manager on *A Christmas Carol* and *Proof* this season. Previously at SCR she stage managed *Making It*, *Nostalgia*, *The Lonesome West* and *The Countess*. Besides working at SCR, she has stage managed for the Mark Taper Forum's New Works Festival and P.L.A.Y. Tour, Shakespeare Santa Cruz, Shakespeare Festival/L.A., A Noise Within, Buena Vista Special Events at The El Capitan Theater and Universal Studios Hollywood. She has also worked on the Academy Awards, the Primetime Emmy Awards, "America: A Tribute to Heroes" telethon, the *Pearl Harbor* movie premiere onboard the USS John C. Stennis in Hawaii and the



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DAVID EMMES (*Producing Artistic Director*) is co-founder and Producing Artistic Director of SCR, one of the largest professional resident theatres in California. He has received numerous awards for productions he has directed during SCR's 38-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 *You Never Can Tell* by George Bernard Shaw, which he restaged for the 1990 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 board of the California Theatre Council, the Executive Committee of the League of

Resident Theatres, and as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from California State University, San Francisco, and his PhD in theatre and film from USC.

MARTIN BENSON (*Artistic Director*) shares co-founder credit and artistic leadership of SCR with his colleague David Emmes. As one of SCR's chief directors, Mr. Benson has directed nearly one third of the plays produced here in the last 38 years. He has distinguished himself in the staging of contemporary work, most notably Paul Osborn's *Morning's at Seven*, 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*, the West Coast premiere of Peter Hedges' *Good As New* and David Hare's *Skylight*. 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 *Misalliance* and *Heartbreak House*. Among the numerous world premieres he has directed are Jon Bastian's *Noah Johnson Had a Whore...*, 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 *Ah, 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 six times for the two

Shaw productions, John Millington Synge's *Playboy of the Western World*, Arthur Miller's *The Crucible*, Sally Nemeth's *Holy Days* and *Wit*. He also directed the film version of *Holy Days* using the original SCR cast. Along with David Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Mr. Benson received his BA in Theatre from California State University, San Francisco.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of the day-to-day operations of SCR. A member of the 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 Theatre Communications Group (TCG), the national service organization for theatre where she also served a two-year term as Treasurer, and has served as the Vice President of the League of Resident Theatres (LORT). In addition, she has been a member of the LORT Negotiating Committee for industry-wide union agreements and 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 (CAC); served on the Advisory Committee for the Arts Administration Certificate Program at UC Irvine; and has been a guest lecturer in the graduate school of business at Stanford. She graduated from UC 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.