



41st Season • 393rd Production
JULIANNE ARGYROS STAGE / SEPTEMBER 26 - OCTOBER 17, 2004

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents the West Coast premiere of

THE RETREAT FROM MOSCOW

BY William Nicholson

SCENIC AND COSTUME DESIGN
Angela Balogh Calin

LIGHTING DESIGN
York Kennedy

SOUND DESIGN
Karl Fredrik Lundeberg

PRODUCTION MANAGER
Jeff Gifford

STAGE MANAGER
*Jamie A. Tucker

DIRECTED BY
Martin Benson

HONORARY PRODUCERS
Sue and Ralph Stern

*"The Retreat From Moscow" was first produced at the Chichester Festival in October 1999
and was first produced in New York City on October 23, 2003, at the Booth Theatre
by Susan Quint Gallin, Stuart Thompson, Ron Kastner, True Love Productions, Mary Lu Rolfe and Jam Theatricals*

CAST OF CHARACTERS

(In order of appearance)

Edward *Nicholas Hormann**
Jamie *John Sloan**
Alice *Linda Gehringer**

LENGTH

Approximately two hours, including one 15-minute intermission.

PRODUCTION STAFF

Casting *Joanne DeNaut*
Assistant to the Director *Valerie Rachelle*
Production Assistant *Nina Evans*
Stage Management Intern *Cristin Downs*

*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 Wellspring and the Metaphor

Writing is an odd enterprise. Why take the fragments of lived experience and rearrange them in some new pattern? Why tell stories at all? For a while I supposed the urge came from a need to tidy up the mess of life, to impose meaning on the meaningless. More recently, I have come to see that I am in the grip of a greater drive, which I name with some hesitation, because it seems too grand. I am trying, clumsily, to reach the truth of my life. This is hard. Like everyone else, I tell lies all the time, most of all to myself. I lie about who I am and what I want and how

much I hurt. I lie to survive. I tell a story of myself that I hope will make others love and admire me. But more and more, I write to strip away these lies, and say Look, this is how it really is. What then? I look. I recognize the truth. That's all. No moral. No lesson. No consolation. And yet it's profoundly satisfying. This is the experience the great writers give me. It's what I'm trying to do in my own work.

—William Nicholson
Introduction to *The Retreat from Moscow*
Anchor Books, New York, 2004

Marshal Ney leading the rearguard, engraved by Henry Wolf



"A huge flock of ravens wheeled croaking over the city, and although the sun still shone, no one could fail to notice the autumnal chill of the late afternoons and early mornings. Perhaps it was this, or the first light fall of snow that soon disappeared, that made the commanders of the doomed army so gloomy and apprehensive, despite their presence here in the enemy capital, with an army of 108,000 men around them. . . He was in a gloomy indecisive mood. He knew that his sole hope of emerging from Russia with the minimum prestige [meant] he had to get back and soon, before the heavy snow began to fall."

—R. F. Delderfied, *The Retreat from Moscow*, Atheneum, NY, 1967

Both Sides Now

Marriages are made in Heaven.

–Alfred, Lord Tennyson, *Aylmer's Field*

If marriages are made in Heaven, they should be happier.

–Thomas Southerne, *The Fatal Marriage* (1694)

Marriage is a noose.

–Miguel de Cervantes, *Don Quixote*

* * *

How To Be Happy Though Married

–book title,
by The Rev. E. J. Hardy,
1910

Marriage is that relation between man and woman in which the independence is equal, the dependence mutual, and the obligation reciprocal.

–Louis K. Anspacher

A good marriage is that in which each appoints the other guardian of his solitude. Once the realization is accepted that even between the closest human beings infinite distances continue to exist, a wonderful living side by side can grow up, if they succeed in loving the distance between them which makes it possible for each to see the other whole against the sky.

–Rainer Maria Rilke, *Letters*

* * *

More than man desires to marry, woman desires to be married.

–Talmud: Yebamoth, 113A

A Roman divorced from his wife, being highly blamed by his friends, who demanded, “Was she not chaste?” Was she not fair? Was she not fruitful?” holding out his shoe, asked them whether it was not new and well made. “Yet,” added he, “none of you can tell me where it pinches.”

–“Aemilius Paulus” from *Lives*, Plutarch

After marriage arrives a reaction, sometimes a big, sometimes a little, one; but it comes sooner or later, and must be tided over by both parties if they desire the rest of their lives to go with the current.

–Rudyard Kipling, *Plain Tales from the Hills*



In married life, three is company and two none.

–Oscar Wilde, *The Importance of Being Earnest*

* * *

Where's the man could ease a heart
Like a satin gown?

–Dorothy Parker, “The Satin Dress”

Yet this be the need of woman, this her curse:
To raise her little gifts, and give, and give,
Because the throb of giving's sweet to bear.

–Dorothy Parker, “I Know I Have Been Happiest”

Hail wedded love, mysterious law, true source
Of human offspring, sole propriety,
In Paradise of all things common else.

–John Milton, *Paradise Lost*

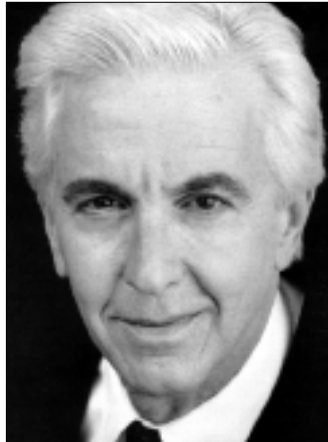
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Children begin by loving their parents; after a time they judge them; rarely, if ever, do they forgive them.

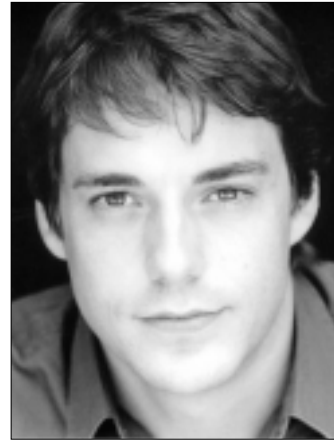
–Oscar Wilde, *A Woman of No Importance*



LINDA GEHRINGER
Alice



NICHOLAS HORMANN
Edward



JOHN SLOAN
Jamie

Artist Biographies

*LINDA GEHRINGER (*Alice*) appeared at SCR in *The Last Night of Ballyhoo*, *The Intelligent Design of Jenny Chow*, *Relatively Speaking*, *The Carpetbagger's Children*, *Getting Frankie Married—and Afterwards*, *Hold Please*, *A Delicate Balance*, *All My Sons*, *Arcadia*, *Good As New* and as Helen Gahagan Douglas in *But Not for Me*. Most recently she appeared at Baltimore Center Stage in *Picnic*. Performances at other Southern California theatres include *Be Aggressive* and *Light Up the Sky* at La Jolla Playhouse, *The Poison Tree* at Mark Taper Forum and *Strange Snow* at Laguna Playhouse. Ms. Gehringer has worked at Washington's Arena Stage, Boston's Huntington Theatre, The Guthrie Theater, the Berkshire Theatre Festival, The Ojai Playwrights Conference, New York Stage and Film and spent seven seasons as a company member at the Dallas Theatre Center. Roles include Blanche in *A Streetcar Named Desire*, Regina in *The Little Foxes*, Wanda in *The Waiting Room*, Merteuil in *Les Liaisons Dangereuses*, Bette in *The Marriage of Bette and Boo*, Olga in *The*

Three Sisters, Catherine in *The Heiress*, Edward/Betty in *Cloud 9* and Ann Stanton in *All the King's Men*. She holds an MFA from the University of Minnesota and has received numerous critical awards. Her television roles include four seasons as Fontana on "Evening Shade" and guest appearances on "Boston Legal," "The West Wing," "The Practice," "Ally McBeal," "Providence," "Touched by an Angel," "The Larry Sanders Show," "Law and Order: Criminal Intent," "Boomtown," and a recurring role on "The Division." She also appeared in the film *As Good as It Gets*.

*NICHOLAS HORMANN (*Edward*) appeared last season in the New York premiere of Charles Mee's *Wintertime*. He made his Broadway debut in 1973 with the New Phoenix Repertory Company in *The Visit* and *Love for Love* directed by Harold Prince. Other Broadway appearances include *Execution of Justice*, *St. Joan* and *Moose Murders*. Off-Broadway he has performed in new works at the Manhattan Theatre Club, Playwrights Hori-

zons, the New York Shakespeare Festival, Second Stage, Chelsea Theatre Center and The Group. In July 2004 he appeared in new plays by Beth Henley and Joe Hortua at Robert Redford's Sundance Theatre Lab. At SCR he has played Tobias in *A Delicate Balance*, Henry Higgins in *Pygmalion* (*Drama-Logue Award*), Charles Condomine in *Blithe Spirit* (*Drama-Logue Award*), Teddy in *The Homecoming*, Leonard in *Making It*, John in *Lips Together*, *Teeth Apart*, Prosper Blondlot in *The Company of Heaven*, Spindleguick in *Boundary Waters*, Tesman in *Hedda Gabler* and Beverly Carlton in *The Man Who Came to Dinner*. Roles elsewhere include Atticus Finch, Laurence Olivier, Benedick and Cyrano de Bergerac. He has performed at the Kennedy Center, Yale Repertory, Long Wharf, McCarter (Princeton), Huntington (Boston), Williamstown, The Old Globe, La Jolla Playhouse, Mark Taper Forum, the Ahmanson, ACT, Pasadena Playhouse, ACT (Seattle), Milwaukee Repertory, Alliance Theatre (Atlanta), the O'Neill Conference and Sundance. Television appearances include "The

Wonder Years" (Emmy nomination), "Seinfeld," "Frasier," "According to Jim," "Murphy Brown," "Encore, Encore," "The Nanny," "Profiler," "City Guys," "Reasonable Doubts" and "The West Wing." Mr. Hormann attended Oberlin College and the Yale School of Drama. He lives in Los Angeles with his wife and son.

***JOHN SLOAN** (*Jamie*) is making his SCR debut. New York theatre credits include *As You Like It* at the 78th Street Theatre Lab, *Twelfth Night* at La MaMa, *Miss Lulu Bett* at The Mint Theatre Co., *Maybe Baby, It's You* at the Soho Playhouse, *Anne Frank and Me* at the American Jewish Theatre, *Let's Play Two* at Incite Productions and *Doctor Faustus* at The Liminal Stage. Regional theatre credits include *Love's Labour's Lost*, *Spinning into Butter*, *A Skull in Connemara* and *Amy's View* at the Denver Center Theatre Company, *Holiday Memories* at the Alabama Shakespeare Festival, *Last Night of Ballyhoo* at the Intiman Theatre and *The Fantasticks* at the Alma Theatre. Film credits include *Returning Mickey Stern*, *The Mountain King*, *Divided We Stand* and *Telling Lies in America*. On television he has appeared on "One Life to Live," "The District," "Boston Public," "JAG," "Tru Calling" and "American Dreams."

**PLAYWRIGHT,
DIRECTOR & DESIGNERS**

WILLIAM NICHOLSON (*Playwright*) joined BBC Television after college, where he worked as a documentary film maker. There his ambition to

write, directed first into novels, was channeled into television drama. His plays for television include *Shadowlands* and *Life Story*, both of which won the BAFTA Best Television Drama award in their year; other award-winners were *Sweet As You Are* and *The March*. In 1988 he received the Royal Television Society's Writer's Award. His first play, an adaptation of *Shadowlands* for the stage, was *Evening Standard* Best Play of 1990, and went on to a Tony Award-winning run on Broadway. He was nominated for an Oscar for the screenplay of the film version, which was directed by Richard Attenborough and starred Anthony Hopkins and Debra Winger. Since then he has written more films – *Sarafina*, *Nell*, *First Knight*, *Grey Owl*, and *Gladiator* (as co-writer), for which he received a second Oscar nomination. He has written and directed his own film, *Firelight*, and three further stage plays, *Map of the Heart*, *Katherine Howard* and *The Retreat from Moscow*. His novel for older children, *The Wind Singer*, won the Smarties Prize Gold Award on publication in 2000, and the Blue Peter Book of the Year Award in 2001. Its sequel, *Slaves of the Mastery*, was published in May 2001, and the final volume in the trilogy, *Firesong*, in May 2002. He lives in Sussex with his wife Virginia and their three children.

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

duced here. He has distinguished himself in the staging of contemporary work, including Horton Foote's *The Carpetbagger's Children* and the world premiere of *Getting Frankie Married—and Afterwards*, the critically acclaimed California premiere of William Nicholson's *Shadowlands*, the Southern California premiere of Michael Healey's *The Drawer Boy*, and the West Coast premieres of Peter Hedges' *Good As New* and Martin McDonagh's *The Lonesome West*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award-winners *Major Barbara*, *Misalliance* and *Heartbreak House*. Among the numerous world premieres he has directed are Tom Strellich's *BAFO* and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ah, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *All My Sons*. Mr. Benson has been honored with the *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 Pro-

fessional 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.

ANGELA BALOGH CALIN (*Scenic/Costume Design*) designed *Mr. Marmalade*, *Intimate Exchanges*, *Terra Nova* and the Theatre for Young Audiences productions of *The Wind in the Willows*, *The Emperor's New Clothes* and *Sideways Stories from Wayside School* at SCR last season. Her previous SCR credits include set and costume design for *The Carpetbagger's Children*, *Making It*, *The Lonesome West*; set design for *Play Strindberg*; and sets and costumes for SCR's Educational Touring Productions from 1998 to present. She is a resident designer at A Noise Within where her costume designs include *The Matchmaker*, *The Price*, *Bus Stop*, *The Imaginary Invalid*, *The Skin of Our Teeth*, *The Misanthrope*, *Cyrano de Bergerac*, *Another Part of the Forest* (Los Angeles Drama Critics Circle Award and Garland Award), *Little Foxes* (Garland Award), *The Seagull*, *A Winter's Tale*, *The Threepenny Opera* (*Drama-Logue* Award) and *Twelfth Night* (*Drama-Logue* Award). Ms. Calin has designed over 50 productions for local theatres and in her native Romania. Some of those productions are: *A Midsummer Night's Dream* at The Hollywood Bowl, *The Winter's Tale* at The Old Globe, *The Last of Mr. Lincoln* at El Portal, *Diablogues* at the Tiffany Theatre, *The Sunshine Boys* and *Harvey* for La Mirada Center for the Performing Arts,

Ivona, Princess of Burgundia for the Odyssey Theatre, *Blood Poetry* (*Drama-Logue* Award) for Theatre 40, *Ancestral Voices* for the Falcon Theatre. She has worked extensively in film and television in the U.S. and Romania, having 16 design credits with I.R.S. Media, Cannon Films, PBS, Full Moon Entertainment and Romanian Films. She graduated with an MFA in set and costume design from the Academy of Arts in Bucharest.

YORK KENNEDY (*Lighting Design*) has designed for theatres across the country including Berkeley Rep, ACT, The Old Globe, Seattle Rep, The Alley Theatre, Dallas Theatre Center, Yale Rep, 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 and the Bay Area Theatre Critics Circle Awards. In the dance world he has designed and toured 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 current projects include *For Better Or Worse* at Arizona Theatre Company and Berkeley Repertory Theatre; *Noises Off* for Seattle

Repertory; high end residential designs in Tahoe, Santa Monica and San Francisco; and a new medical facility in Walnut Creek, CA. A graduate of the California Institute for the Arts and the Yale School of Drama, Mr. Kennedy lives in Berkeley, CA.

KARL FREDRIK LUNDEBERG (*Sound Design*) composed the music and sound for SCR's productions of *The Drawer Boy*, *The Dazzle* and *The Company of Heaven*. He is a CBS/Sony recording artist who has recorded four albums with his jazz/world music group Full Circle. He has performed extensively throughout the United States, Canada, Scandinavia, continental Europe, Japan and Brazil. As a composer of contemporary classical music, his works have been performed by a variety of orchestras, among them the Boston Symphony, Sinfa Nova and the National Radio Orchestra of Sweden. His compositions have been featured at such prestigious international festivals as the Mitsui Festival (Tokyo), the Perugia Festival (Italy), the Biennale Festival (Venice), Teatro Espanol (Spain), the Next Wave Festival (New York), the Castle Hill Festival (Essex) and the San Sebastian Festival (Spain). Theatre and ballet music includes scores for the American Repertory Theatre (*King Stag* co-composed with Elliot Goldenthal, *Jacques and His Master* and *The Changeling*); the Brooklyn Academy of Music (*Power Project* with Bob Berky); the Seattle Repertory (*A Flaw in the Ointment*); Center Stage (*In a Pigs Valise*); Odyssey Theatre (*Imper-*

ceptible Musabilities, Goose Amid the Revolt); the Arizona Theatre Company (*The Old Matador*); the Colorado Shakespeare Festival (*As You Like It, A Midsummer Night's Dream, A Winter's Tale*); the Pan Asian Repertory Theatre, New York; the Mark Taper Forum (*Death and the Maiden, Sky-light, Weights, The Poison Tree, Closer, 10 Unknowns* directed by Robert Egan, *Bandido!* directed by Jose Luis Valenzuela, *Hysteria* directed by Phyllida Lloyd, *Enigma Variations* directed by Daniel Roussel and *The Molière Comedies* directed by Brian Bedford); and the Ahmanson Theatre (*Midsummer Night's Dream, Measure for Measure* and *Romeo and Juliet* directed by Sir Peter Hall). Film and television scores include works for PBS, Chal Productions (Al Pacino, New York), The American Film Institute, NRK Norwegian State Television, Imagine Films Entertainment, CBS/Sony Television, Japan, Paramount Pictures and United Paramount Network. He is composer in residence at Mark Taper Forum and served as musical director for the Shakespeare repertory directed by Sir Peter Hall at the Ahmanson Theatre.

***JAMIE A. TUCKER** (*Stage Manager*) completed his MFA in Dance, specializing in Stage Management, at UCI in 1994. Last season he stage managed *Anna in the Tropics, Lovers and Executioners, Intimate Exchanges* and *Mr. Marmalade* and previously 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 *Latinologues*. 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.

DAVID EMMES (*Producing Artistic Director*) is co-founder of SCR. He has received numerous awards for productions he has directed during SCR's 40-year history, including a 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 *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 several 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.

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.