



38th Season • 367th Production  
MAINSTAGE / OCTOBER 12 THROUGH NOVEMBER 18, 2001

# South Coast Repertory

David Emmes  
*Producing Artistic Director*

Martin Benson  
*Artistic Director*

*presents*

# The Homecoming

by HAROLD PINTER

*Scenic Designer*  
JAMES YOUMANS

*Costume Designer*  
MAGGIE MORGAN

*Lighting Designer*  
PAULIE JENKINS

*Production Manager*  
TOM ABERGER

*Stage Manager*  
\*RANDALL K. LUM

*Directed by*  
MARTIN BENSON

BARBARA AND BILL ROBERTS, *Honorary Producers*

*Presented by special arrangement with Samuel French, Inc.*

## CAST OF CHARACTERS

Max ..... \* *W. Morgan Sheppard*  
Lenny ..... \* *Don Harvey*  
Sam ..... \* *Richard Doyle*  
Joey ..... \* *Sean Howse*  
Teddy ..... \* *Nicholas Hormann*  
Ruth ..... \* *Colette Kilroy*

**SETTING:** *An old house in North London in the summer*

**ACT I, SCENE 1:** *Evening*

**SCENE 2:** *Night*

**SCENE 3:** *The following morning*

**ACT II, SCENE 1:** *Afternoon*

**SCENE 2:** *Evening*

**LENGTH:** *Approximately two hours including one 15-minute intermission.*

## PRODUCTION STAFF

Assistant Stage Manager ..... \* *Scott Harrison*  
Casting Director ..... *Joanne DeNaut*  
Fight Coordinator ..... *Jamison Jones*  
Assistant to the Scenic Designer ..... *Jerome Martin*  
Assistant to the Costume Designer ..... *Leon Wiebers*  
Production Assistant ..... *Karen Cecilio*  
Stage Management Intern ..... *Barbra Pushies*

*Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance. 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.*

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

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# Pinter: Apropos and Poetry

BY JERRY PATCH

**Q**uotes taken from an interview Harold Pinter gave to Anne-Marie Cusac which was published in the March 2001 issue of The Progressive.

**"The Homecoming is, I believe, a play about family. And about misogyny, certainly... And I truly believe it's a feminist play."**



**"One of the greatest theatrical nights of my life was the opening of *The Homecoming* in New York. There was the audience. It was 1967. I'm not sure they've changed very much, but it really was your mink coats and suits. Money. And when the lights went up on *The Homecoming*, they hated it immediately. 'Jesus Christ, what the hell are we looking at here?' I was there,**

and the hostility towards the play was palpable. You could see it.

**"The great thing was, the actors went on and felt it and hated the audience back even more. And they gave it everything they'd got. By the end of the evening, the audience was defeated... I thought it was a great night. And that was a real example of a contest between the play and the audience. There's no question that the play won on that occasion, although that is not always the case."**



**"I have always enjoyed writing characters who are real shits of the first order. I relished writing them. There are some like that in *The Homecoming*. I enjoy looking at their truth, finding what they really are, and not attempting to in any sense apologize for them, and certainly not to explain them—just to present them. And also to realize how**

finally impotent they are."



**"At the age of 13 I fell madly in love..."**

**"I was writing a lot of poetry to do with precisely that. My father was a tailor. He was a great guy, died at 96. He used to get up very, very early in the morning to go to work. And one day, he came down and found me. This was about 6:30 in the morning. And there I was, sitting at the kitchen table, writing. I think I was almost in tears. And he said 'What are you doing?' quite gruff. And I said, 'I don't know, Dad. I don't know what I'm doing.' He took what I was writing and looked at it. Then he gave it back to me and just patted me on the head and went to work.**

**"He never referred to it again. He just knew that I was going through the anguish of love. And I always loved him for that."**

## *Chokepit*

**Don't look.  
The world's about to break.**

**Don't look.  
The world's about to chuck out  
all its light  
And stuff us in the chokepit of its  
dark,  
That black and fat and suffocated  
place  
Where we will kill or die or dance  
or weep  
Or scream or whine or squeak  
like mice  
To renegotiate our starting price.  
—Harold Pinter, 1995**



## *It Is Here*

**What sound was that?  
I turn away, into the shaking room.  
What was that sound that came  
in on the dark?  
What is this maze of light it  
leaves us in?  
What is this stance we take,  
To turn away and then turn back?  
What did we hear?  
It was the breath we took when  
we first met.  
Listen. It is here.  
—Harold Pinter, 1990**



RICHARD DOYLE  
*Sam*



DON HARVEY  
*Lenny*



NICHOLAS HORMANN  
*Teddy*

## Artist Biographies

**\*RICHARD DOYLE** (*Sam*) is an SCR Founding Artist. He appeared last season in *The Beard of Avon*, *Much Ado about Nothing*, *A Delicate Balance* and *A Christmas Carol* and the previous season in *Amy's View*, *The Philanderer* and *The Hollow Lands*. Additional appearances include the world premieres of *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 *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 televi-

sion 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 and documentaries including the Emmy winning documentary series "The Living Edens."

**\*DON HARVEY** (*Lenny*) is making his SCR debut. He has appeared Off-Broadway in *A Lie of the Mind* at the Promenade Theatre and *Titus Andronicus* at the New York Shakespeare Festival. Regionally he has appeared in *The Rover* at the Guthrie Theater, *The Fool* at Met Theatre, L.A., *What the Butler Saw* and *Sweet Bird of Youth* at La Jolla Playhouse, *Progress* at the Long Wharf Theatre, *The Broken Pitcher* at Baltimore Center Stage, *Play of Giants* at Yale Repertory Theatre and *The Glass Menagerie* at the American Stage Company. His film credits include *American Heart*, *Die Hard II*, *The*

*Thin Red Line*, *The Crime of the Century*, *Last Dance*, *Eight Men Out*, *Casualties of War* and *The Untouchables*. Television credits include "ER," "Miami Vice," "The Pretender" and "New York Undercover." He received an MFA from the Yale School of Drama and a BA from the University of Michigan.

**\*NICHOLAS HORMANN** (*Teddy*) last appeared at SCR as Tobias in *A Delicate Balance*. Before that he played Laurence Olivier in *Orson's Shadow* at the Globe Theatres (San Diego). Other SCR credits include Henry Higgins in *Pygmalion*, Charles Condomine in *Blythe Spirit*, Tesman in *Hedda Gabler*, John in *Lips Together*, *Teeth Apart*, Beverly Carlton in *The Man Who Came to Dinner*, Prosper Blondlot in *The Company of Heaven* and Spindlequick in *Boundary Waters*. He appeared on Broadway in *Execution of Justice*, *Saint Joan*, *The Visit*, *A Member of the Wedding* and *Moose Murders*. His Off-Broadway ap-



SEAN HOWSE  
*Joey*



COLETTE KILROY  
*Ruth*



W. MORGAN SHEPPARD  
*Max*

pearances include new plays at the Public Theater, Playwrights Horizons, the Manhattan Theater Club, Second Stage and Chelsea Theater Center. Elsewhere, he has performed at ACT (San Francisco), La Jolla Playhouse, Mark Taper Forum, Ahmanson, McCarter Theater (Princeton), Huntington Theater (Boston), Williamstown Theater Festival, Kennedy Center, the O'Neill Center, Sundance Institute, Milwaukee Repertory and the Edinburgh Festival Fringe. He most recently performed in *1776* for the Reprise! Broadway series in Los Angeles. He has appeared in numerous television movies and series. Mr. Howse has received grants from the NEA and the Sears Foundation to serve as an Affiliate Artist and has taught at the American Academy of Dramatic Arts and the SCR Professional Conservatory. He studied Asian history and piano at Oberlin and has an MFA from the Yale School of Drama.

**\*SEAN HOWSE** (*Joey*) is making his SCR debut. He appeared as Wesley in *For Whom the Southern Bell Tolls*, Laertes and the Player King in *Hamlet*, Lysander in *A Midsummer Night's Dream*, Tom in the Broadway National tour of *The Sisters Rosensweig*, Cromwell in *Anne of the Thousand Days*, Paul in *London Calling* (directed by Mark Ruffalo), Joey Percival in *Misalliance*, Wilson in *Ruffian on the Stair*, Larry in *Burn This* and Brian in *Ray Kay Pay*. He is proud to be a member of the critically acclaimed, Los Angeles-based, Page 93 Theatre Company founded by his mentor Joanne Linville. He also teaches acting to teenagers and directs, produces and writes for the teen-based Fern Hill Theatre Company ([www.actingfor teens.com](http://www.actingfor teens.com)). Film and television credits include *Life Without Dick*, *Titanic*, *Wheels Locked*, *American Standard*, *Life Drawing*, *Stir*, "Murder, She Wrote," "The Antagonists" and "Mad

Dogs and Englishmen." He has also appeared in a number of national and foreign commercials. Mr. Howse is currently developing his feature screenplay *Mates* towards production next year.

**\*COLETTE KILROY** (*Ruth*) last appeared at SCR in *Tom Walker*. Prior to that she appeared in *Dimly Perceived Threats to the System*, *Triumph of Love* and *Night and Her Stars*. Other West Coast credits include *Two Headed* at the John Anson Ford Theatre, *Quills* at the Geffen Playhouse, *The Real Thing* at the Pasadena Playhouse, *Life During Wartime* at La Jolla Playhouse and *Life as a Dream* at Los Angeles Theatre Center. She appeared as Portia in *Julius Caesar* at The Joseph Papp Public Theater/New York Shakespeare Festival. Other East Coast credits include performances at the American Place Theatre, Center Stage, Yale Repertory



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Theatre, Williamstown Theatre Festival and New Jersey Shakespeare Festival. Film and television credits include Ang Lee's *The Ice Storm*, *Between Brothers*, *The Making of Daniel Boone*, "In the Line of Duty: Standoff at Marion," "Ally McBeal," "King of Queens," "Shannon's Deal" and a recurring role on "The Profiler." She is a graduate of the Yale School of Drama.

**\*W. MORGAN SHEPPARD** (*Max*) is making his SCR debut. His Broadway appearances include *The Marat Side* and *Sherlock Holmes*. Other theatre credits include *The Homecoming*, *Richard II*, *The Taming of the Shrew*, *Lower Depths*, *Shakespeare's Rome*, *Treasure Island*, *Portage to San Cristobal of Adolf Hitler* and *Ballroom*. His extensive film credits include *Hungry Bachelors Club*, *The Legend of Pirates' Point*, *Sometimes They Come Back Again*, *The Escape*, *Needful Things*, *Gettysburg*, *Paydirt*, *Star Trek VI*, *Wild at Heart*, *The Elephant Man*, *The Keep*, *Lady Jane* and *Cry Freedom*. Mr. Sheppard's television credits include an extensive list of series regular, recurring and guest starring roles in such shows as "Star Trek Voyager," "Tracey Takes On," "Jag," "Timecop," "American Gothic," "Murder, She Wrote," "Frasier," "Dead at 21," "Seaquest SDV," "Quantum Leap," "Designing Women," "Star Trek," "Thirysomething," "MacGyver" and "Max Headroom." Mr. Sheppard was an Associate Artist of the Royal Shakespeare Company for more than a decade. He won both the L.A. Drama Critics Circle Award and a *Drama-Logue* Award for his 1995 per-

formance in *The Homecoming* at the Matrix Theatre. He currently teaches at the Vincent Chase Workshop.

PLAYWRIGHT,  
DIRECTOR  
& DESIGNERS

**HAROLD PINTER** (*Playwright*) was born in London in 1930, and spent his early days in the theatre as an actor beginning in 1949. His first play, *The Dumb Waiter*, was written in 1957, followed by *The Room*, *The Birthday Party* and *A Slight Ache*. He received his American premiere with *The Birthday Party* in San Francisco in 1960, and his New York debut came a year later with *The Caretaker*. His other plays include *The Collection*, *The Lover*, *Tea Party*, *The Basement*, *Landscape*, *Silence*, *No Man's Land*, *Mountain Language*, *Moonlight*, *Ashes to Ashes* and his latest, *Celebration*. In addition he has written various poems and prose, as well as scripts for television and film (including *The Last Tycoon*, *The French Lieutenant's Woman*, *Betrayal*, *The Handmaid's Tale* and *Turtle Diary*). He has also served as a stage and screen director and actor. He received the Austrian Prize for Literature in 1973, the Pirandello Prize in 1980, the Commonwealth Award in 1981, the Donatello Prize in 1982, the Laurence Olivier Special Award and, in May 1997, a Molière d'Honneur in Paris in recognition of his life's work. Also in 1997 he received the *Sunday Times* Award for Literary Excellence. He has also been decorated with the Order of the British Empire.

**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 37 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*, 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 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's 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



*Ranked #1 in Orange County  
for six consecutive years.*

SCR cast. Along with David Emmes, Mr. Benson 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 Designer*) previously designed *Amy's View*, *Ah, Wilderness!*, *Arcadia*, *Oleanna* and *Raised in Captivity* (for which he won *Drama-Logue* and *Robby Awards*) at SCR. On Broadway he designed *Swinging on A Star*. Off-Broadway credits include *Down the Garden Paths* (Minetta Lane Theater), *The Country Club* (Greenwich House Theatre), *Stars in Your Eyes* (The Cherry Lane Theater), *Hedwig and the Angry Inch* (The Jane Street Theater), *After Play* (Theater Four), *Jeffrey* (The Minetta Lane), *Sight Unseen* (Orphium) *Zombie Prom* (The Variety Arts Theater), *The Petrified Prince* (NYSF, Drama Desk nomination) *Pterodactyls*, *The Swan*, *Raised In Captivity*, *Bella, Belle of Byelorussia* (Drama Desk nomination) and *Nicky Silver's Fit To Be Tied*. Regional designs include *The Boswell Sisters* (Globe Theaters), *Summer of '42* (Theater Works, Palo Alto), *Barrio Babies* (Denver Center Theatre), *Fannie Hill*, *Finian's Rainbow*, *Paper Moon*, *Summer of '42*, *Dorian* (Good-speed Opera House), *Sight Unseen*, *All In The Timing*, *Paddywack*, *The Country Club* (Long Wharf Theater), *The Invisible Man* (Cleveland Playhouse), *Hedwig and the Angry Inch* (in Boston, L.A., London & Chicago), numerous productions at George St. Playhouse

and Randy Newman's *Faust* (La Jolla Playhouse). Tours include *Cinderella* (National Tour) and Barry Manilow's *Showstoppers Events*. Industrials include "NBA Allstar 2000 Halftime Show" and "The WNBA Allstar Halftime Show," "The 1997 Conde Nast Readers Choice Awards" in Glasgow, Philips at Comdex 1998 in Las Vegas and scenery for the shows at Hershey Park and Six Flags theme parks all over the US. Upcoming designs include *Summer of '42* in Stanford and New York and *Twelfth Night* at the Long Wharf.

**MAGGIE MORGAN** (*Costume Designer*) is pleased to be returning to SCR where she designed the costumes for last season's *The Countess*, directed by Juliette Carrillo. Her recent designs include *The Birthday Party* and *Waiting for Godot* (Ovation Nomination) both at the Matrix Theatre, *Side Man*, *Visiting Mr. Green* and *The Presentment* at the Pasadena Playhouse and *Demonology* and *The Joy of Going Somewhere Definite* (*Drama-Logue Award*) at the Mark Taper Forum. She has designed shows in New York at SOHO Rep, HB Playwrights, and NADA and also at New Jersey Shakespeare Festival and Yale Repertory. Film projects include the independent features *Alex in Wonder* and *Breathing Hard*. Ms. Morgan has worked as an assistant costume designer on many feature films including *A Bronx Tale*, *Apollo 13*, *Casino*, *Wag the Dog*, *Men in Black*, *Life*, *The Grinch* and the upcoming *Foolproof*. She is a graduate of the Yale School of Drama and is currently teaching costume design at FIDM in Los Angeles.

**PAULIE JENKINS** (*Lighting Designer*) is designing the lighting for her 49th production at SCR since 1981. Her work has also been seen at such theatres as the Mark Taper Forum, Laguna Playhouse, Pasadena Playhouse, Seattle Rep, Houston's Alley Theatre, the Children's Theatre Company of Minneapolis and Atlanta's Alliance Theatre. She has lit stage shows in Sweden, Australia, Czechoslovakia and Poland; theme park attractions and stage shows in Japan; electrical parades in South Korea and Germany; a royal wedding in Saudi Arabia; industrial shows in Canada; as well as theme park attractions, electrical parades, and special events at Disneyland, Universal Studios Hollywood, and Six Flags Magic Mountain. Current projects include The Eureka Parade at Disney California Adventure in Anaheim; the Rhythms of the World Electrical Parade at Lotte World, Korea; and Mystic Rhythms at Tokyo Disney Sea. Her work has garnered many awards including the Angstrom Award for career achievement from the Los Angeles Drama Critics Circle in 1991. Additionally, she has been honored as an exemplary alum by the University of Wyoming, along with such notables as Vice President Dick Cheney and Lakers owner Jerry Buss.

**\*RANDALL K. LUM** (*Stage Manager*) began his 12th season at SCR with *The Circle*. During his long association he has had the pleasure of working on over a dozen world premieres and as one of SCR's resident stage managers, he has been associated with more than 50 productions. In 1997, Mr. Lum stage



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managed the AIDS Benefit "Help is on the Way III" at the Palace of Fine Arts in San Francisco. Other stage managing credits include the American Conservatory Theatre in San Francisco, the Globe Theatres in San Diego, Berkeley Repertory Theatre, San Jose Civic Light Opera, VITA Shakespeare Festival, Pacific Conservatory of the Performing Arts, Long Beach Ballet, San Francisco Convention Bureau and Kawasaki Motorcycles. He would like everyone to take a moment to remember all those who have lost the battle and all those still suffering and fighting the AIDS epidemic.

**\*SCOTT HARRISON** (*Assistant Stage Manager*) began his 12th season as Stage Manager for *The Circle*. Last season he stage managed *Everett Beekin*, *A Christmas Carol*, *Much Ado about Nothing* and *The Beard of Avon*. He has stage managed an additional 27 shows on the Mainstage, as well as the premiere of *La Posada Mágica* and *I Am Celso* on the Second Stage. He has previously served as Assistant Stage Manager on more than 33 Mainstage productions. Prior to joining SCR, he served for two seasons as Stage Manager for The Broadway Series at La Mirada Theatre for the Performing Arts. Mr. Harrison is a graduate of Pepperdine University, where he received his BA in Theatre Arts. He has also stage managed at Intiman Theatre in Seattle, San Francisco's Palace of Fine Arts, Shakespeare Festival/Los Angeles, Highways Performance Space and the St. Genesius Theatre. Mr. Harrison would like to take this opportunity to acknowledge and continuously sup-

port his friends and colleagues who are battling the fight of AIDS

**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 37-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 Mars*, and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Recent 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.

**PAULA TOMEI** (*Managing Director*) is responsible for the overall administration of the day-to-day operations of South Coast Repertory. A member of the staff since 1979, she has served in a number of administrative capacities including Subscriptions Manager, Business Manager and, for six years, General Manager. She currently serves as President of Theatre Communications Group (TCG), the national service organization for theatre where she just completed 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 for the National Endowment for the Arts and the California Arts Council (CAC), and site visitor for the 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.

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