



38th Season • 365th Production  
MAINSTAGE / AUGUST 31 THROUGH OCTOBER 7, 2001

# South Coast Repertory

David Emmes  
*Producing Artistic Director*

Martin Benson  
*Artistic Director*

*presents*

# The Circle

*by* W. SOMERSET MAUGHAM

*Scenic Design*  
RALPH FUNICELLO

*Costume Design*  
WALKER HICKLIN

*Lighting Design*  
YORK KENNEDY

*Composer/Sound Design*  
MICHAEL ROTH

*Production Manager*  
TOM ABERGER

*Stage Manager*  
\*SCOTT HARRISON

*Directed by*  
WARNER SHOOK

AMERICAN AIRLINES, *Honorary Producers*

## CAST OF CHARACTERS

*(In order of appearance)*

Elizabeth Champion-Cheney ..... \*Nancy Bell  
Arnold Champion-Cheney, M.P. .... \*John Hines  
Footman ..... \*John-David Keller  
Mrs. Anna Shenstone ..... \*Rebecca Dines  
Teddie Luton ..... \*Douglas Weston  
Clive Champion-Cheney ..... \*Paxton Whitehead  
Lady Catherine Champion-Cheney ..... \*Carole Shelley  
Lord Porteous ..... \*William Biff McGuire  
Jr. Footman ..... Travis Vaden  
T.T. .... Herself

## SETTING

*The action takes place at Aston-Adey, Arnold Champion-Cheney's house in Dorset, England.*

## ACT I

*July. Early 1920s. Midday.*

## ACT II

*Afternoon. A few days later.*

## ACT III

*Later that same evening.*

## LENGTH

*Approximately two hours and 35 minutes, including two 10-minute intermissions.*

## ACKNOWLEDGEMENTS

*Millinery for Ms. Shelley and Ms. Dines by Arnold Levine, Inc. New York.*

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

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*Director Warner Shook (with dog) and the cast of 'The Circle.' Back row, left to right, Travis Vaden, Douglas Weston, Nancy Bell, John Hines, Rebecca Dines and John-David Keller. Seated, Shook, Paxton Whitehead, Carole Shelley and William Biff McGuire.*

## PRODUCTION STAFF

Assistant Stage Manager ..... \*Randall K. Lum  
 Casting Director ..... Joanne DeNaut  
 Assistant to the Director ..... Teresa Pond  
 Assistant to the Costume Designer ..... Linda Davisson  
 Stage Management Intern ..... Collin Morrison  
 Production Electrician ..... Christina L. Munich  
 Additional Costume Staff ..... Jessica Barrios, Valerie Bart, Judith Bennett,  
 Brownwen Burton, Yen Trang-Le, Stacey Nezda

*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.*

# Maugham on Theatre

*W. Somerset Maugham, the prolific author of novels, short stories, essays and travel books, earned his first success as a playwright. In the following passage from his autobiography, The Summing Up, Maugham describes his feelings about working in the theatre.*

I was never stage struck. I have known dramatists who wandered in every night to the theatre in which their play was being acted. They said they did it in order to see that the cast was not getting slack; I suspect it was because they could never hear their own words spoken enough. Their delight was to sit in a dressing room during the intervals and talk over this scene or the other, wondering why it had fallen flat that night or congratulating themselves on how well it had gone, and watch an actor make up. They never ceased to find the theatrical gossip of the day absorbing. They loved the theatre and everything connected with it. They had grease-paint in their bones.

member of the cast and the cup of strong bitter tea, with thick bread and butter, brought in by the charwoman at four o'clock. I have never quite lost that little thrill of sur-

prised amusement I felt when in my first play I heard grown men and women repeat the lines that had come so easily to my pen. It has interested me to watch the way in which a part grows in the actor's hands from the first lifeless reading of the typescript to something like the character that I have seen in my mind's eye. I have been diverted by the important discussions about the exact place where a piece of furniture should stand, the self-sufficiency of a director, the tantrums of an actress displeased with her positions, the artfulness of old players determined to get the centre of the stage for their scene, and the

desultory talk about any subject that came to hand. But the consummation is the dress rehearsal. There are half a dozen people in the front row of the dress circle. They are the dress makers, subdued as though they were in church, but very business-like; they exchange short, sharp whispers with one another during the performance and make little significant gestures. You know that they are speaking of the length of a skirt, the cut of a sleeve, or the feather in a hat; and the moment the curtain falls, the pins already in their



*Above, Ethel Irving in the final act of 'Lady Frederick' when she forces her young admirer to observe her applying her makeup. Left, 'Mrs. Dot' with Lena Halliday, Marie Tempest and Fred Kerr in 1908.*



I have never been like that. I like a theatre best when it is under dust-sheets, the auditorium in darkness, and the unset stage, with the flats stacked against the back wall, is lit only by footlights. I have passed many happy hours at rehearsals; I have liked their easy camaraderie, the hurried lunch at a restaurant around the corner with a

dress makers, subdued as though they were in church, but very business-like; they exchange short, sharp whispers with one another during the performance and make little significant gestures. You know that they are speaking of the length of a skirt, the cut of a sleeve, or the feather in a hat; and the moment the curtain falls, the pins already in their



mouths,  
they hurry through  
the door on to the stage. The  
director shouts "curtain up"  
and when it rises an actress  
snatches herself away from  
an agitated colloquy with two  
grim ladies in black.

In the stalls are the  
photographers, the manage-  
ment and the man from the  
box-office, the mothers of the  
actresses in the cast and the  
wives of the actors, your own  
agent, a girl-friend of yours,  
and three or four old actors  
who haven't had a part for  
twenty years. It is the per-  
fect audience. After each act  
the director reads out the re-  
marks he has jotted down.  
There is a row with the elec-  
trician, who, with nothing to  
do but attend to his switches,  
has turned on the wrong  
ones; and the author is indig-  
nant with him for being so  
careless and at the same  
time indulgent because he  
has a notion that the electri-  
cian only forgot his work be-  
cause he was so absorbed in  
the play. Perhaps a little  
scene is repeated; then the  
effective positions are ar-  
ranged and with sudden  
blares of flash-light pho-  
tographs are taken. The cur-

tain is lowered to set the scene for the next act and the cast  
separate to their dressing rooms to change. The dressmak-  
ers vanish and the old actors slink round the corner to have  
a drink. The management despondently smoke gaspers,  
the wives and mothers of the cast talk to one another in  
undertones, and the author's agent reads the racing news  
in the evening paper. It is all unreal and exciting. At  
last the dressmakers filter through the fireproof door  
and resume their seats, the representatives of rival firms  
at a haughty distance from one another, and the stage-  
manager puts his head round the curtain.

"All ready, Mr. Thing," he says.

"All right. Fire away. Curtain up."



*Above left, Kenneth Douglas, Estelle Winwood and Lawrence Grossmith in 'Too Many Husbands' in New York, 1919. Above, Bernard Partridge's drawing in 'Punch' of an aggrieved Shakespeare surrounded by evidence of Maugham's prodigious success as a playwright.*

# Isn't Love Awful?

## *Somerset Maugham's Thoughts on Marriage, Women and Love*

Perfection is what American women expect to find in their husbands...but English women only hope to find in their butlers.



It is seldom that a man loves once and for all; it may only show that his sexual instincts are not very strong.



It goes hard with a woman who fails to adapt herself to the prevalent masculine conception of her.



The three duties of women. The first is to be pretty, the second is to be well-dressed, and the third is never to contradict.



If it were possible to dissolve marriage during the first year not one in fifty couples would remain united.



She's unmarried. She told me that in her opinion marriage was bound to be a failure if a woman could only have one husband at a time.



No man in his heart is quite so cynical as a well-bred woman.



It's awful, love, isn't it? Fancy anyone wanting to be in love.

---

*Pictured on this page the 1921 production of 'The Circle.' Above, clockwise from top, Tonie Edgar Bruce (Mrs. Shenstone), Lottie Venne (Lady Catherine), Leon Quartermaine (Edward Luton), E. Holman Clark (Clive) and Allan Aynesworth (Lord Porteous); Fay Compton (Elizabeth) and Ernest Thesiger (Arnold); Venne and Compton.*

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- GreatSAVINGS!

2001-02 Season

August 31, 2001 - May 5, 2002

## Mainstage

The Circle

by W. SOMERSET MAUGHAM

The Homecoming

by HAROLD PINTER

The School for Wives

by MOLIERE

Lobby Hero

WEST COAST PREMIERE

by KENNETH LONERGAN

Getting Frankie  
Married—and Afterwards

WORLD PREMIERE

by HORTON FOOTE

## Second Stage

Hold Please

WORLD PREMIERE

by ANNIE WEISMAN

Nostalgia

WORLD PREMIERE

by LUCINDA COXON

An Exciting Premiere

The Dazzle

WEST COAST PREMIERE

by RICHARD GREENBERG



Tessa Auberjonois and Adam Scott in *Everett Beekin*

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# Cynicism and the Art of Life

*When The Circle premiered in 1921, critic Desmond MacCarthy hailed it as "a decided step forward on the road towards the creation of (Maugham's) genuine cynical masterpiece." Over the years, the term "cynical" surfaced repeatedly as a means of describing Maugham's response to the world around him. According to MacCarthy, "In the aquarium of life, he sees aristocratic sharks, humble greedy pike, gorgeous octopuses, fair drifting jelly-fish, and occasionally he notices a flat, good-natured sole at the bottom of the tank who is content to lie modestly in the sand." Unquestionably a delightful comedy, The Circle remains one of Maugham's most loved and performed plays, and although the scandalous behavior of its characters may not shock audiences today, Maugham's special brand of cynicism still comes through loud and clear. The following passage by Maugham from The Summing Up discusses his own views on cynicism and human nature.*



I have been called cynical. I have been accused of making men out worse than they are. I do not think I have done this. All I have done is to bring into prominence certain traits that many writers shut their eyes to. I think what has chiefly

struck me in human beings is their lack of consistency. I have never seen people all of a piece. It has amazed me that the most incongruous traits should exist in the same person and for all that yield a plausible harmony. I have

often asked myself how characteristics, seemingly irreconcilable, can exist in the same person. I have known crooks who were capable of self-sacrifice, sneak thieves who were sweet-natured and harlots for whom it was a point of honour to give good value for money. The only explanation I can offer is that so instinctive is each one's conviction that he is unique in the world, and privileged, that he feels that, however wrong it might be for others, what he for his part does, if not natural

and right, is at last venial. The

contrast that

I have found in people

has interested me,

but I do

not think I

have unduly

emphasized it.

The censure that has from time to time been passed on me is due perhaps to the fact that I

*After the war, Maugham returned to the Villa Mauresque, where he is shown, above center, in white ducks and espadrilles, in 1951, a youthful 77. Right, H. Andrew Freeth's etching of Maugham.*





the wicked, and I am willing enough to shrug a tolerant shoulder at their wickedness. I am not my brother's keeper. I cannot bring myself to judge my fellows; I am content to observe them. My observation has led me to the belief that, all in all, there is not so much difference between the good and the bad as the moralists would have us believe.

---

*Left, one of the earliest of Gerald Kelly's portraits of Maugham. This one was painted in 1907. Below, Maugham, a life-long bridge addict, playing a hand at Crockford's Club, as he approached his eightieth birthday.*

have not expressly condemned what is bad in the characters of my invention and praised what was good. It must be a fault in me that I am not gravely shocked at the sins of others unless they personally affect me, and even when they do I have learnt at last generally to excuse them. It is meet not to expect too much of others. You should be grateful when they treat you well, but unperturbed when they treat you ill. "For every one of us," as the Athenian Stranger said, "is made pretty much what he is by the bent of his desires and the nature of his soul." It is want of imagination that prevents people from seeing things from any point of view but their own, and it is unreasonable to be angry with them because they lack this faculty.

I think I could be justly blamed if I saw only people's faults and were blind to their virtues. I am not conscious that this is the case. There is nothing more beautiful than goodness, and it has pleased me very often to show how much of it there is in persons who by common standards would be relentlessly condemned. I have shown it because I have seen it. It has seemed to me sometimes to shine more brightly in them because it was surrounded by the darkness of sin. I take the goodness of the good for granted, and I am amused to discover their defects or vices; I am touched when I see the goodness of





NANCY BELL  
*Elizabeth Champion-Cheney*



REBECCA DINES  
*Mrs. Anna Shenstone*



JOHN HINES  
*Arnold Champion-Cheney, M.P.*

## Artist Biographies

**\*NANCY BELL** (*Elizabeth Champion-Cheney*) appeared at SCR as Ann Deever in *All My Sons* and as Julia Craven in *The Philanderer*. Most recently she appeared in the world premiere of *Polish Joke* at A Contemporary Theatre in Seattle. Regional theatre credits include McCarter Theater, Berkeley Repertory Theatre, Dallas Theatre Center, Studio Arena Theatre, Baltimore Center Stage, Berkshire Theatre Festival, Cincinnati Playhouse, Papermill Playhouse, Repertory Theatre of St. Louis and the Georgia Shakespeare Festival. In New York, she has appeared at the New York Theatre Workshop, Ensemble Studio Theatre, Waterline Theatre Company, Surf Reality, Grove Street Theatre, Tribeca Lab and Alice's Fourth Floor, variously as an actress, writer or director. In Los Angeles, she has appeared with Odyssey Theatre Ensemble, Echo Theatre Company and Grindstone Theatre Company. Ms. Bell has ap-

peared at Edinburgh and Spoleto International Festivals. Her television credits include "Guiding Light," "Mad About You," "Newsradio," "Chicago Hope," "Star Trek Voyager," "Law and Order," "Payne," "The Journey of Alan Strange" and the television films *Thirst* and *American Tragedy*.

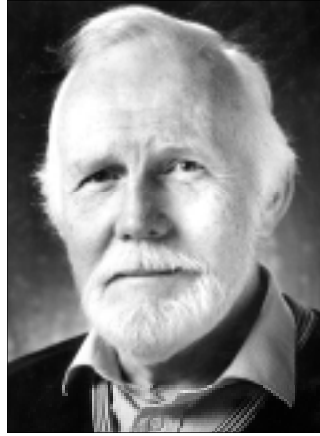
**\*REBECCA DINES** (*Mrs. Anna Shenstone*) is making her SCR debut. Her theatre credits include *Love's Labour's Lost* and *Much Ado about Nothing* at the Lake Tahoe Shakespeare Festival, *The Homecoming* and *Widowers Houses* at Aurora Theatre Company, *As Bees in Honey Drown*, *Psychopathia Sexualis*, *Present Laughter*, *Once in a Lifetime*, *The Man Who Came to Dinner*, *As You Like It*, *La Bete* and *Mrs. Klein* at TheatreWorks, *Stonewall Jackson's House* at the Eureka Theatre, *Old Times* at ACT, *The Real Thing* at the Marin Theatre Company and *Much Ado about*

*Nothing*, *Love's Labour's Lost* and *A Midsummer Night's Dream* at the San Francisco Shakespeare Festival. She earned Bay Area Theatre Critics Circle Awards for her roles in *The Homecoming*, *As Bees in Honey Drown* and *The Man Who Came to Dinner*. She also received Bay Area Theatre Critics Circle Award nominations for *Present Laughter* and *As You Like It*. Her film and television credits include *Death of a Soldier*, *The Dunera Boys*, *Going Sane*, *The Clean Machine*, "Prisoner Cell Block H" and "Teleclub."

**\*JOHN HINES** (*Arnold Champion-Cheney, M.P.*) is making his SCR debut. His New York theatre credits include *Labor Day* at Manhattan Theatre Club, *Spring Awakening* at New York Performance Workshop and *Black Snow* at the Judith Anderson. His regional theatre credits include *Way of the World*, *Betrayal*, *Pentecost* and *The Skin of Our Teeth*



JOHN-DAVID KELLER  
*Footman*



WILLIAM BIFF MCGUIRE  
*Lord Porteous*



CAROLE SHELLEY  
*Lady Catherine Champion-Cheney*

at Yale Repertory; *Enchanted April* at Hartford Stage; *Richard II* at the Goodman Theatre; and *The Invisible Man* at the Cleveland Playhouse. His film and television credits include *The Devil and Daniel Webster*, *The Tao of Steve*, *54*, *Best Man in Grass Creek* (also writer), *The Money Shot*, "Spin City," "Sex and the City" and "Law and Order."

**\*JOHN-DAVID KELLER** (*Footman*) is a member of SCR's resident acting company, and is often referred to as "the last of the barnacles." He has been with the company since 1973 working as both an actor and director. He has directed *A Christmas Carol* for its entire 21-year history. He is responsible for directing SCR's Educational Touring Productions, and is working on *Power Play*, which opens in January 2002. 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. Last season Mr. Keller appeared in *Much Ado about Nothing* and in the previous season toured with the Educational Touring Production of *My Mom's Dad*.

He also narrates the fifth grade concerts for the Orange County Philharmonic Society. His love of classical music has afforded him the opportunity to perform with the National Symphony Orchestra and the Sydney Philharmonic when they toured in Orange County.

**\*WILLIAM BIFF MCGUIRE** (*Lord Porteous*) was born in America, but made his theatrical debut in London under the leadership of Tyrone Guthrie in the original production of William Saroyan's *The Time of Your Life*, directed by Peter Glenville. Mr. McGuire was a leading actor with the Guthrie Theatre, Canada's Stratford-on-Avon under the direction of John Hirsch (creating the role of Hugh the schoolmaster in Brian Friel's award-winning premiere of *Translations*), New York's Lincoln Center under the direction of Jules Irving, the Denver Center under the direction of Edward Payson Call. Mr. McGuire has appeared in leading roles in numerous original Broadway productions including *South Pacific*; *Dance Me a Song*; *The Greatest Man Alive*; *Catonsville Nine*; *Father's Day*; *Camelot*; *A View from the Bridge*; *Tower Beyond Tragedy*; *Portrait of*

*a Madonna* (opposite Jessica Tandy and directed by Hume Cronyn); Sean O'Casey's *Pound on Demand*; *Bedtime Story* (with Ms. Tandy and Mr. Cronyn); the 1973 revival of *A Streetcar Named Desire*, *Conversations with My Father*, directed by Dan Sullivan; and the original Ensemble Theatre production of Arthur Miller's *The Last Yankee*. In 1960, he met and married his co-star Jeannie Carson when they appeared in and recorded the acclaimed Broadway revival of *Finian's Rainbow*. Seattle Repertory he appeared in *She Stoops to Conquer*; *The Real Inspector Hound*, *Dancing at Lughnasa*, *Strider*, *Enemy of the People*, *Our Town*, *The Merry Wives of Windsor*, *Moon for the Misbegotten*, *The Cherry Orchard*, *You Can't Take it With You*, *Conversations with My Father*, *Long Day's Journey Into Night*, *Richard III*, *Measure for Measure*, *Twelfth Night*, *The Tempest*, *Cat on a Hot Tin Roof*, *Heartbreak House*, and the Rep's own *Inspecting Carol*. Mr. McGuire's films include *Serpico*, *The Heart is a Lonely Hunter*, *The Thomas Crown Affair*, *Station Six Sahara*, *The Gary Powers Story*, *Nero Wolf* and *Midway*. He has been a leading actor on television



DOUGLAS WESTON  
*Teddie Luton*

from “the golden years” to the present. He served with the 80th Division 305 Combat Engineers in World War II, attended the Nuremberg trials and helped to rebuild the Weisbaden Opera House. Mr. McGuire attended Massachusetts Stage College, Shrivenham University in England, and New York’s Art Student’s League. As a writer, he adapted James Thurber’s *Quillow and the Giant* for BBC-TV and served as staff writer for the NBC award-winning “Mr. Peepers.” Many of his original dramas have been seen on NBC, BBC, and ITV television. On Broadway he appeared in *The Young Man From Atlanta* and received a Tony nomination for best featured actor.

**\*CAROLE SHELLEY** (*Lady Catherine Champion-Cheney*) is making her SCR debut. She recently appeared on Broadway as Frau Schneider in *Cabaret*. She was also seen on Broadway in Hal Prince’s critically acclaimed revival of *Show Boat* and starred in Alfred Uhry’s Broadway production of *The Last Night of Ballyhoo*. Prior to that, she appeared in *The Film Society* by Jon Robin Baitz, directed by Roger Rees. She starred in New York in Neil



PAXTON WHITEHEAD  
*Clive Champion-Cheney*

Simon’s *London Suite*, directed by Daniel Sullivan. Other Broadway credits include *The Odd Couple* (NY debut), *The Miser*, *Stepping Out* (Tony nomination), *Noises Off*, *The Elephant Man* (Tony Award, Best Actress), *Hay Fever*, *The Norman Conquests* (LADCC Award), *Absurd Person Singular* (Tony nomination) and *Loot*. National Tours include *Broadway Bound*, *The Royal Family* (both LADCC Nominations) and *Noises Off*. Repertory appearances include *The Country Wife*, *Macbeth*, *Twelfth Night* and *Romeo and Juliet* at Stratford, CT; *The Club*, *Dear Antoine* and *Waiting for the Parade* in London, Ontario, directed by Robin Phillips; as a member of the Canadian National Shakespeare Company of Stratford, Ontario, tours of *King Lear* and *Taming of the Shrew* (Russia/Europe). Off Broadway appearances include *Richard II* (NYSF), *Later Life* (Drama Desk Nomination), *Cabaret Verboten*, *What the Butler Saw*, *Little Murders*, *Twelve Dreams* (Obie Award) and *Tartuffe*. Her last appearance in the West End was as Lettice in *Lettice and Lovage*, directed by Michael Blakemore. Her films include *Quiz Show*, *The Road to Wellville*, *Jungle to Jungle* and the

classic *The Odd Couple*. Disney Animated Features are *Hercules*, *The Aristocats* and *Robin Hood*.

**\*DOUGLAS WESTON** (*Teddie Luton*) is delighted to return to SCR. He played Will Shakespeare in the world premiere of *The Beard of Avon* here last season and was *The Philanderer* in 1999, for which he received the Los Angeles Drama Critics Circle Award. He was also nominated by the LADCC for his performance as Septimus in *Arcadia* at The Mark Taper Forum. Other theatre credits include *Blood Brothers* on Broadway, *The Sleeping Hippo* and *Working Title* Off-Broadway, *Whitestones* (La Mama Etc.) and *Whitewater* (The Performing Garage), Torvald in *Nora* (The La Jolla Playhouse), the title roles in *Hamlet* (Merrimack Rep.) and in *Peter Pan* (The Barter Theatre), *Mrs. Warren’s Profession* (Yale Rep.), *Don Juan* (Center Stage) and *Rough Crossing* (McCarter Theater Center). Film and television includes *Six Days Seven Nights* (Disney), *Fools Rush In* (Columbia), *Sex and the City* (HBO), “Two Guys a Girl and a Pizza Place” (ABC), “The Hughlies” (UPN), “Liberty” (PBS) and the indie films *Guardian*, *Quicksand*, *7 Songs* and *The Rule of Three*. He has recorded several Plays for Radio for LA Theatreworks on KCRW and he is the Artistic Director of The Greenlight Group for whom he produced *A Servant of 2 Masters* at Bergamot Station.

**\*PAXTON WHITEHEAD** (*Clive Champion-Cheney*) previously appeared at SCR as Frank Foster in *How the Other Half Loves* and Captain Shotover in *Heartbreak House*. Mr. Whitehead has performed on Broadway in *My Fair Lady*, *A Little Hotel on the Side*, *Lettice and Lovage* with Maggie Smith, *Artist Descending a Staircase* by Tom Stop-

pard, *Run For Your Wife*, *Noises Off*, *Camelot* with Richard Burton, *Cru-cifer of Blood* as Sherlock Holmes, *Habeas Corpus*, *Candida*, *Beyond the Fringe* and *The Affair* by C.P. Snow. An Associate Artist of the Globe Theatres in San Diego, he has just appeared there as Malvolio in *Twelfth Night* and previously as *The Miser*, *Richard III*, Sir Peter Teazle in *School for Scandal*, Sir Anthony Absolute in *The Rivals*, Benedick in *Much Ado About Nothing*, and directed *Misalliance* and *Beyond the Fringe*. Mr. Whitehead has appeared in Los Angeles in *Woman in Mind*, *How the Other Half Loves*, *The Pirates of Penzance*, *Camelot* and *Noises Off*. As Artistic Director of the Shaw Festival, Niagara on the Lake, Canada, he produced, directed and/or appeared in 27 productions of George Bernard Shaw plays between 1967-77, and was in the London production of *Heartbreak House* with Rex Harrison and Diana Rigg. His film credits include *The Adventures of Huck Finn*, *Back to School*, *Baby Boom*, *Chips*, *the War Dog* and the upcoming *Kate and Leopold*. His TV work includes "Marblehead Manor" (series), "Simon" (series), "Frasier," "Friends," "Ellen," "Mad About You," "3rd Rock From the Sun," and "Tales from the Hollywood Hills."

PLAYWRIGHT,  
DIRECTOR  
& DESIGNERS

**WILLIAM SOMERSET MAUGHAM** (*Playwright*) was born in 1874,

the son of a wealthy solicitor who worked for the British Embassy in France. Orphaned at 10, he went to live with his uncle, the Rev. Henry Maugham. While training to be a doctor Maugham worked as an obstetric clerk in the slums of Lambeth. He used these experiences to help him write his first novel, *Liza of Lambeth* (1897). The book sold well and he decided to abandon medicine and become a full-time writer. Maugham achieved fame with his play *Lady Frederick* (1907), a comedy about money and marriage. By 1908 Maugham had four plays running simultaneously in London. On the outbreak of the First World War, Maugham, now aged 40, joined a Red Cross ambulance unit in France. While serving on the Western Front he met the 22 year old American, Gerald Haxton. The two men became lovers and lived together for the next 30 years. During the war Maugham was invited by Sir John Wallinger, head of Britain's Military Intelligence (MI6) in France, to act as a secret service agent. Maugham agreed and over the next few years acted as a link between MI6 in London and its agents working in Europe. In 1915, Syrie Wellcome, the daughter of Dr. Thomas Barnardo, gave birth to his child. Her husband, Henry Wellcome, cited Maugham as co-respondent in divorce proceedings. After the divorce in 1916, Maugham married Syrie but continued to live with Gerald Haxton. During the war, Maugham's best-known novel, *Of Human Bondage*

(1915), was published. This was followed by another successful book, *The Moon and Sixpence* (1919). Maugham also developed a reputation as a fine short-story writer. One story, *Rain*, which appeared in *The Trembling of a Leaf* (1921), was also adapted into a several feature films. Popular plays written by Maugham include *The Circle* (1921), *East of Suez* (1922), *The Constant Wife* (1926) and the anti-war play *For Services Rendered* (1932). In his later years Maugham wrote his autobiography, *The Summing Up* (1938) and works of fiction such as *The Razor's Edge* (1945), *Catalina* (1948) and *Quartet* (1949). He died in 1965.

**WARNER SHOOK** (*Director*) directed SCR's productions of *You Can't Take It with You*, *Frankie and Johnny in the Clair de Lune* and *Beyond Therapy*. He directed the premiere of the Pulitzer Prize-winning *The Kentucky Cycle* on Broadway, the Mark Taper Forum and the Kennedy Center. He served as Artistic Director of the Intiman Theatre in Seattle from 1992 to 1999. While there he directed *Angels in America*, *The Little Foxes*, *The Royal Family*, *Who's Afraid of Virginia Woolf?*, *Faith Healer*, *Three Tall Women* and *Molly Sweeney* among others. Other regional theatre credits include the world premiere of *The Mandrake Root* written by and starring Lynn Redgrave at the Long Wharf; *The Man Who Came to Dinner* at Oregon Shakespeare Festival; *Love! Valour! Com-*



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*passion!* at Berkeley Repertory; *Cat on a Hot Tin Roof* at American Conservatory Theatre; *Sister Mary Ignatius Explains It All For You* and Brian Friel's *Translations* at LA Stage Company; *Mrs. California* at the Mark Taper Forum, the American premiere of *Breaking the Silence* and *Bus Stop* starring Lea Thompson at the Pasadena Playhouse. At Intiman he produced the world premieres of Ellen McLaughlin's *Tongue of a Bird*, Chay Yew's *Red*, Leslie Ayvazian's *Nine Armenians*, Jeffrey Hatcher's *Smash* and presented Anna Deavere Smith in *Twilight* and Lynn Redgrave in *Shakespeare for My Father*. He has been honored with a Bay Area Theatre Critics Best Director Award for *Love! Valour! Compassion!* and a nomination for a Helen Hayes Best Director Award for *The Kentucky Cycle*. Next spring he will again direct *The Mandrake Root* starring Ms. Redgrave in New York.

**RALPH FUNICELLO** (*Scenic Designer*) is back at South Coast Repertory for his 18th season. Among his SCR credits are the designs for *The Education of Randy Newman*, *The Piano Lesson*, *Tartuffe*, *Private Lives*, *Old Times*, *Death of a Salesman*, *Six Degrees of Separation*, *She Stoops to Folly*, *The Misanthrope*, *Dancing at Lughnasa*, *Hedda Gabler*, *The Miser*, *Twelfth Night*, *Happy End*, *Kiss of the Spider Woman*, *Speed-The-Plow*, *Going for Gold*, *Misalliance*, *Highest Standard of Living*, *Buried Child*, *Good and Da*. His work has been seen On and Off-Broadway, and at many resident theatres including the Lincoln Center Theatre, Intiman Theatre, Seattle Repertory Theatre, Denver Center Theatre, Berkeley Repertory Theatre, Guthrie Theater, McCarter Theater Center, The Oregon Shakespeare Festival, Milwaukee Repertory Theatre, Stratford Shake-

spearean Festival of Canada and the Globe Theatres, where he is an Associate Artist. He has had a long association with the Mark Taper Forum and worked for 23 years with San Francisco's American Conservatory Theatre, where he was Director of Design. Mr. Funicello designed the scenery for the acclaimed production of *La Rondine* for New York City Opera and *The Taming of the Shrew* for PBS. He served on the National Endowment for the Arts theatre panel, and his work is featured in the book *American Set Design*. He is currently the Powell Chair in Set Design at San Diego University.

**WALKER HICKLIN** (*Costume Designer*) has designed 27 Mainstage productions, among them *The Beard of Avon*, *Much Ado about Nothing*, *The Philanderer* (Garland Award), *On the Jump*, *Ah, Wilderness!*, *Arcadia*, *An Ideal Husband*, *Arms and the Man*, *The Cherry Orchard*, *Dancing at Lughnasa* and *Great Day in the Morning* (Los Angeles Drama Critics Circle Award). He has designed more than 175 productions for the theatre in New York (both On and Off-Broadway), and in leading resident theatres throughout the country, including Hartford Stage, Long Wharf Theatre, Trinity Repertory Company, Baltimore Center Stage, Arena Stage, New York Shakespeare Festival, The Kennedy Center, New York Theatre Workshop, Manhattan Theatre Club, the Alley Theatre, Berkeley Repertory Theatre and American Conservatory Theatre, among others. Mr. Hicklin was Associate Artist of New York's famed Circle Repertory Company, where he designed more than 20 productions including *The Baltimore Waltz* (Obie Award), *The Fiery Furnace* starring Julie Harris and *The Size of the World* with Rita Moreno. He designed costumes for the feature films *Longtime Com-*

*panion*, *Prelude to a Kiss* with Alec Baldwin, Meg Ryan and Kathy Bates; *Reckless* starring Mia Farrow; and the upcoming *Foolish Hearts* and *Lily and Rose*. Most recently, Mr. Hicklin designed *Looking for Normal*, starring Beau Bridges, Laurie Metcalf and Michael Learned at the Geffen Playhouse and *A Moon for the Misbegotten* for the Hangar Theatre where he is an associate artist. For Nadine.

**YORK KENNEDY** (*Lighting Designer*) returns to SCR having designed productions for theatres across the country including Berkeley Repertory Theatre, San Francisco's ACT, Old Globe Theatre, Seattle Repertory Theatre, Alley Theatre, Yale Repertory Theatre, Indiana Repertory, Brooklyn Academy of Music and the Whitney Museum in New York. Designs for South Coast Repertory include last season's *Bosoms and Neglect* and previous productions of *All My Sons*, *The Norman Conquests*, *Good as New*, *Hedda Gabler*, *Old Times* and *Lips Together, Teeth Apart*. He has received *Drama-Logue*, San Diego Drama Critics Circle, *Back Stage West* Garland, Arizona Theatre Critics and Bay Area Theatre Critics Circle awards for theatrical lighting design. In the dance world, as a stage manager and lighting designer, he has toured with the Malaschock Dance and Co. in America and extensively throughout Poland, Romania and Macedonia. A graduate of the California Institute of the Arts and the Yale School of Drama, he has lectured at numerous universities and served for two years as head of lighting design at San Francisco State University. An architecture lighting designer and consultant with Gallegos Lighting Design, his current projects include the Lego Imagination Center at Disneyland Chicago, the Port Columbus Civil War Naval Center in

Columbus, Georgia, the Mississippi River Discovery Center in Dubuque, Iowa and numerous residential projects throughout Northern California.

**MICHAEL ROTH** (*Composer/Sound Designer*), a composer and sound designer for theatre, film, dance and chamber ensembles, is pleased to be back at SCR, where he was most recently co-conceiver, orchestrator and music director for *The Education of Randy Newman*. Other collaborations with Mr. Newman include orchestrating his *Faust* and editing two songbooks for Warner Bros. Mr. Roth's work has been heard in more than 35 productions at SCR, including Donald Margulies' *Dinner with Friends* (directed by Dan Sullivan, also seen Off-Broadway), *Sight Unseen* (also Off-Broadway), and the Culture Clash/John Glore musical adaptation of *The Birds* (also at Berkeley Rep). At La Jolla Playhouse, where he has been resident composer for over 30 productions, he has been pleased to work with Lee Blessing (including *A Walk in the Woods*, also on Broadway and PBS), Michael Greif, James Lapine, Bill Irwin, Peter Sellars, Jeff Weiss, Kate Whoriskey and many others. Collaborations with Mac Wellman include their music/theatre premiere *The Allegory of Whiteness* (2001 Humana Festival, directed by Lisa Peterson); the premieres of *Terminal Hip*, *Bad Penny* and *The Lesser Magoo*; and directing *Albanian Softshoe*. Other projects: Anne

Bogart's *The Women*, collaborating with Tom Stoppard and Carey Perloff on the American premieres of *Indian Ink* and *The Invention of Love* at ACT, Des McAnuff's film *Bad Dates*, the independent feature *Holy Days* and the *Henry V* section of Penny Marshall's *The Renaissance Man*. The CD of Mr. Roth's chamber opera "Their Thought and Back Again" is available through e-mail at Rothmusik@aol.com.

**\*SCOTT HARRISON** (*Stage Manager*) returns for his 12th season with SCR. 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 support his friends and colleagues who are battling the fight of AIDS.

**\*RANDALL K. LUM** (*Assistant Stage Manager*) begins his 12th season of stage managing shows 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 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.

**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



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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). 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.

**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 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 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.

**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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