



45th Season • 432nd Production
SEGERSTROM STAGE / FEBRUARY 6 - MARCH 8, 2009

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

NOISES OFF

BY Michael Frayn

John Iacovelli
SCENIC DESIGN

Angela Balogh Calin
COSTUME DESIGN

York Kennedy
LIGHTING DESIGN

Vincent Olivieri
SOUND DESIGN

David Nevell
VOICE AND DIALECT COACH

Joshua Marchesi
PRODUCTION MANAGER

Jamie A. Tucker*
STAGE MANAGER

DIRECTED BY
Art Manke

Larry and Dee Higby, HONORARY PRODUCERS

Produced by special arrangement with Samuel French, Inc.

CAST OF CHARACTERS

(In order of appearance)

Dotty Otley	<i>Kandis Chappell*</i>
Lloyd Dallas	<i>Kaleo Griffith*</i>
Garry Lejeune	<i>Bill Brochtrup*</i>
Brooke Ashton	<i>Jennifer Lyon*</i>
Poppy Norton-Taylor	<i>Winslow Corbett*</i>
Frederick Fellowes	<i>Timothy Landfield*</i>
Belinda Blair	<i>Nancy Bell*</i>
Tim Allgood	<i>Brian Hostenske*</i>
Selsdon Mowbray	<i>Nick Ullett*</i>

PRODUCTION STAFF

Casting	<i>Joanne DeNaut</i>
Assistant Stage Manager	<i>Chrissy Church*</i>
Assistant to the Director	<i>Kari Hayter</i>
Directing Intern	<i>Wyatt Fenner</i>
Stage Management Interns	<i>Julie Renfro, Jenny Jacobs</i>
Movement Consultant	<i>Ken Merckx</i>
Light Board Operator	<i>Aaron Shetland</i>
Audio Technician	<i>Mitchell Kohen</i>
Deck Crew	<i>Emily Kettler</i>
Costume Design Assistant	<i>Claire Townsend</i>
Additional Costume Staff	<i>Catherine Esera, Pauline Good, Michelle Marek</i>

LENGTH

Approximately two hours and 30 minutes including two 15-minute intermissions.

*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 in the United States.



SETTING

ACT ONE

*The living room of the Brents' country home. Wednesday afternoon.
(Grand Theatre, Weston-super-Mare, Monday, January 14th)*

ACT TWO

*The living room of the Brents' country home. Wednesday afternoon.
(Theatre Royal, Aston-under-Lyne, Wednesday matinee, February 13th)*

ACT THREE

*The living room of the Brents' country home. Wednesday afternoon.
(Municipal Theatre, Stockton-on-Tees, Saturday, April 6th)*



**Top row, (l. to r.) Kandis Chappell, Bill Brochtrup, Kaleo Griffith, Timothy Landfield;
center, Nancy Bell, Brian Hostenske; bottom, Winslow Corbett, Nick Ullett and Jennifer Lyon.**

Grand Theatre

WESTON-SUPER-MARE

Proprietors: GRAND THEATRE (Weston-super-Mare) LIMITED

General Manager: E. E. A. Gradshaw

The Grand Theatre Weston-super-Mare is a Member of the Grand Group

Evenings at 7:45

Matinee: Wednesday at 2:30

Saturday at 5:00 and 8:30

OTSTAR PRODUCTIONS LTD PRESENT

DOTTY OTLEY

BELINDA BLAIR

GARRY LEJEUNE

IN

NOTHING ON

**BY ROBIN
HOUSEMONGER**

WITH

SELSDON MOWBRAY

BROOKE ASHTON

FREDERICK FELLOWES

DIRECTED BY LLOYD DALLAS

DESIGNED BY GINA BOXHALL

LIGHTING BY ROD WRAY

COSTUMES BY PATSY HAMMING

WORLD PREMIERE PRIOR TO NATIONAL TOUR!

SMOKING IS NOT PERMITTED IN THE AUDITORIUM

The use of cameras and tape recorders is forbidden.

The management reserves the right to refuse admission, also to make any alteration in the cast which may be rendered necessary by illness or other unavoidable causes.

From the Theatre rules "All exits shall be available for use during all performances,"

"The fire curtain shall be lowered during each performance."

●● CAST ●●

IN ORDER OF APPEARANCE

Mrs. Clackett *Dotty Otley*
Roger Tramplemain *Garry Lejeune*
Vicki *Brooke Ashton*
Philip Brent *Frederick Fellowes*
Flavia Brent *Belinda Blair*
Burglar *Selsdon Mowbray*
Sheikh *Frederick Fellowes*

The action takes place in the living room of the
Brents' country home, on a Wednesday afternoon.

for Otstar Productions LTD

Company and Stage Manager *Tim Allgood*
Assistant Stage Manager *Poppy Norton-Taylor*

●● PRODUCTION CREDITS ●●

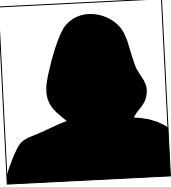
Sardines by Sardine Services. Miss Ashton's lenses by Double
Vision Optical Ltd. Antique Silverware and cardboard boxes
by Mrs. J. G. H. Norton-Taylor. Stethoscope and hospital
trolley by Severn Surgical Supplies. Straitjacket by Kumfy
Restraints Ltd. Coffins by G. Ashforth and Sons.

We gratefully acknowledge the generous support of
EUROPEAN BREWERIES in sponsoring this production.

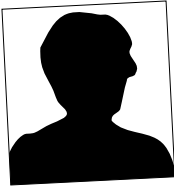


NOTHING ON

••BIOS••



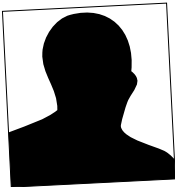
DOTTY OTLEY (*Mrs. Clackett*) makes a welcome return to the stage to create the role of Mrs. Clackett after playing Mrs. Hackett, Britain's most famous lollipop lady ('Ooh, I can't 'ardly 'old me lolly up!') in over 320 episodes of TV's "On the Zebras." She was born in Malta, the only daughter of Lt. Cdt. Clive Otley, R.N., D.S.M., and trained at the Estelle Birkwood School of Drama and Allied Arts, winning the Bronze Medal, and going on to the Embassy Theatre, Swiss Cottage, where she gained invaluable experience as Assistant Stage Manager in successful productions of *As You Desire* and *Starched Aprons*. Understudying Bee Duffell in *Haddock's Eyes* at the New Lindsey Theatre, Notting Hill Gate, and Margaret Lockwood in *Peter Pan* at the Scala, was followed by The King's Theatre, Peebles for a season, and then the Duke's Players at Lyme Regis for the better part of two seasons, and this in turn led to a prolonged stay in Australia, where she enjoyed some of the biggest successes of her career. When she gets the time she intends writing her memoirs, she says. Her many stage appearances include her critically acclaimed portrayal of Fru Säckett, the comic char in Strindberg's *Scenes From The Charnelhouse*. Her first appearance ever? In a school production of *Henry IV, Part I* — as the old bag-lady, Mrs. Duckett.



BELINDA BLAIR (*Flavia Brent*) has been on the stage since the age of four, when she made her debut in *Sinbad the Sailor* at the old Croydon Hippodrome as one of Miss Toni Tanner's Ten Tapping Tots. She subsequently danced her way round this country, Southern Africa, and the Far East in shows like *Zippedy-Doo-Da!* and *Here Come Les Girls!* A damaged tendon led to her first straight parts in *Good Time Girl*, *Ladies of the Night* and *Ring Twice for Rita*. More recently, she has been seen in such comedy hits as *Don't Mr. Duddle!*, *Who's Been Sleeping in My Bed?* and *Twice Two Is Sex*. She is married to scriptwriter Terry Wough, who has contributed lead-in material to most of TV's chat shows. They have two sons and three retrievers. "Dignity is the straitjacket of the soul. Its loss is our first stumbling step towards sanity." — Friedrich Nietzsche



GARRY LEJEUNE (*Roger Tramplemain*) was twice winner of the Rose Bruford Medal for Effort. His many successful tours have brought him to Weston-super-Mare only once before, when he was starring in *The Adventures of a Window Dresser*. He has made innumerable television appearances, but is perhaps best known as Cornetto, the ice-cream salesman who stirs the hearts of all the lollipop ladies in "On the Zebras." He recently made his 'big screen' debut in *Up the Virgin Soldiers*, for which he was nominated as Best Male Newcomer Under Forty in any British Low-Budget Comedy Film by readers of the *Sun* newspaper. While still at drama school, he won the coveted Laetitia Daintyman Medal for Violence. His television work includes "Police!," "Crime Squad," "Swat," "Forensic" and "The Nick."



SELSDON MOWBRAY (*Burglar*) first 'trod the boards' in *A Midsummer Night's Dream* with the Ben Greet Players, with whom he toured for three years, playing, among other roles, Moth, Mustardseed and Nerissa (!). After war service in the Artists' Rifles, outstanding seasons with various repertory companies across the length and breadth of Great Britain led to his first West End play, *Kelly's Eye*. Then 'alfresco' in Regent's Park for several seasons, playing leads. To Stratford thence for Mercutio, King John, and the Porter in *Macbeth*. To Hollywood for several good supporting roles, including stand-in to Robert Newton. Back home he played King Lear in Portsmouth, and joined the BBC Rep for two months in 1938. Great War No. Two saw him back in khaki. Invalided out in 1940 he continued to serve by joining Ensa, and performing all over the world in many different 'Theatres of War.' To Dublin in 1946, where he set up his own touring company playing the Classics, and rivaling the great Agnew Macmaster. Returned to England in 1952 and set up his own tour — a revival of *Mr. Cinders*. Since then, apart from an occasional excursion to 'tread the green,' he has been busy writing his autobiography, which he is thinking of titling *Hanging on the Wall*.

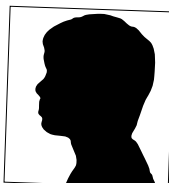
NOTHING ON



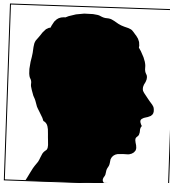
BROOKE ASHTON (*Vicki*) is probably best known as the girl wearing nothing but 'good, honest, natural froth' in the Hauptbahnhofbrau lager commercial. But she has enjoyed a flourishing stage career, extending from a widely acclaimed Dandini in *Hull* to six months in Lebanon with *Pixie Pearls*. Her television appearances range from Girl at Infants' School in "On the Zebras" to Girl in Strip Joint in "On Probation." Cinemagoers saw her in *The Girl in Room 14* where she played the Girl in Room 312.



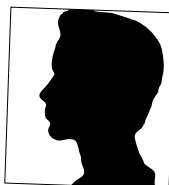
FREDERICK FELLOWES (*Philip Brent*) comes from a theatrical family — his parents were a popular speciality dance act of the thirties and forties, The Funny Fellowes. He taught at a prep school near Hayward's Heath before bowing to family tradition and joining the Osmosis Players. There followed successful seasons in Nairobi, Ventnor, and Southwold, and he was most recently seen in the controversial all-male version of *The Trojan Women*. He is happily married, and lives near Crawley, where his wife breeds pedigree dogs. "If she ever leaves me," he says, "it will probably be for an Irish wolfhound!" He has appeared in many popular television series, including "Calling Casualty," "Cardiac Arrest!," "Out-Patients" and "In-Patients." On stage



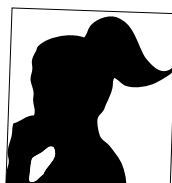
ROBIN HOUSEMONGER (*Author*) was born in Worcester Park, Surrey, into a family "unremarkable in every way except for an aunt with red hair who used to sing all the high twiddle bits from *The Merry Widow* over the tea-table." He claims to have been the world's most unsuccessful gents hosiery wholesaler, and began writing "to fill the long hours between one hosiery order and the next." He turned this experience into his very first play *Socks Before Marriage*, which ran in the West End for nine years. Several subsequent plays have been produced, and at least one of them broke box office records in Perth, Western Australia. *Nothing On* is his seventeenth play.



LLOYD DALLAS (*Director*) read English at Cambridge, and stagecraft at the Salisbury. A Commonwealth Scholarship took him to Princeton, where he spent his time "commuting to New York to see Miller and musicals on Broadway, and Lee Strasberg and Tallulah Bankhead at a party on East 10th Street." Since then Lloyd has directed plays "in most parts of Britain," winning the South of Scotland Critics' Circle Special Award in 1968. In 1972 he directed a highly-successful season for the National Theatre of Sri Lanka. In recent years Lloyd has probably become best-known for his brilliant series of "Shakespeare in Summer" productions in the parks of the inner London boroughs. "Desperation tells a thousand tales — and each of those thousand begets a thousand more." — Moldovan proverb



TIM ALLGOOD (*Company Stage Manager*) trained for a career in Market Research, and became interested in the theatre only through a chance holiday visit to a local production of *There's a Girl in My Soup*. He had got himself taken on by the company as Assistant Stage Manager before he realized that the girl in question was not only in the soup, but also married, with two growing children! During a production of *Hamlet* at the Lyceum, Portsmouth, he took over the part of Polonius at short notice, but subsequently found himself more in demand on the technical side. His most recent job was with *Betrothed*, a thriller by Sam Brennicke, both on the tour prior to its West End opening in December 1980, and again on the tour which followed the conclusion of its successful West End run in January 1981.



POPPY NORTON-TAYLOR (*Assistant Stage Manager*) is from a family found more often on the Boards of leading companies than on the boards with touring companies. Her father is chairman of European Breweries, but has been "terribly sweet about it all — so far!" After schools in Cheltenham and Montreaux she found life far too full to leave time for work. So this is her first job and she is enjoying the challenge enormously. Her hobbies include riding, skiing, tennis, reading good books, and loving anything small and furry.

A GLIMPSE OF THE NOUMENAL

(condensed from JG Stillwater: *Eros Untrousered* — *Studies in the Semantics of Bedroom Farce*.)

The cultural importance of the so-called 'bedroom farce,' or 'English sex farce,' has long been recognized, but attention has tended to centre on the metaphysical significance of mistaken identity and upon the social criticism implicit in the form's ground-breaking exploration of cross-dressing and trans-gender role playing. The focus of scholarly interest, however, is now beginning to shift to the recurrence of certain mythic themes in the genre, and to their religious and spiritual implications.



The common sardine. 13.4 million are eaten daily in Great Britain alone. The word is derived from the French, *sardine*.

In a typical bedroom farce, a man and a woman come to some secret or mysterious place (cf *Beauty and the Beast*, *Bluebeard's Castle*, etc) to perform certain acts which are supposed to remain concealed from the eyes of the world. This is plainly a variant of the traditional 'search' or 'quest', the goal of which, though presented as being 'sexual' in nature, is to be understood as a metaphor of enlightenment and transcendence. Some partial disrobing may occur, to suggest perhaps a preliminary stripping away of worldly illusions, but total nudity (perfect truth) and complete 'carnal knowledge' (i.e. spiritual understanding) are perpetually forestalled by the intervention of coincidental encounters (often with other seekers engaged in parallel 'quests'), which bear a striking resemblance to the trials undergone by postulants in various esoteric cults (cf *The Magic Flute*, *Star Wars*, etc).

According to evidence given to the Royal Commission on Procedures and Practice in the Sale of Real Estate, approximately 17% of estate agents admit to having on at least one occasion passed off a property they were selling as their own.

In 63% of these cases the intention was to impress a member of the opposite sex, and/or to accommodation for illicit sexual activity — though some witnesses had at one time or another used properties to secure a loan or other business advantage from gullible victims. One agent boasted that he had managed to have intercourse in the master bedroom, then sell his partner the property — and help himself to a case of champagne from the cellar and a pound and a half of strawberries from the garden.

A recurring and highly significant feature of the genre is multiplicity of doors. If we regard the world on this side of the doors as the physical one in which the mortal men are condemned to live, then the world or worlds concealed behind them may be thought of as representing both the higher and more spiritual plane into which the postulants hope to escape, and the underworld from which any moment demons



The recurring feature of the loss of trousers is recognized as an allusion to the Fall of Man.

POSSET (*milk curdled with ale or vinegar*) was one of the first foods to be processed by industrial methods. In the sixteenth century virtually every village had its posset-mill, though few have survived. Their functioning was based on the common observation that milk tends to curdle more readily on thundery summer days. In a posset-mill production was maintained throughout the year by allowing the milk to run into a heated curdling chamber where the flow of incoming ale or vinegar was ingeniously harnessed to operate a kind of simple theatrical thundersheet. The product was then packed in small 'yoggy pots,' made from the scrota of wild yogs.

—Janet Thrice: *The Tudor Food Industry*

NOTHING ON

may leap out to tempt or punish. When the doors do open, it is often with great suddenness and unexpectedness, highly suggestive of these epiphanic moments of insight and enlightenment which give access to the 'other,' and offer us a fleeting glimpse of the noumenal.

Another recurring feature is the fall or loss of trousers. This can be readily recognized as an allusion to the Fall of Man and the loss of primal innocence. The removal of the trousers traditionally reveals a pair of striped underpants, in which we recognize both the stripes of the tiger, the feral beast that lurks in all of us beneath the civilised exterior suggested by the lost trousers, and perhaps also a premonitory representation of the stripes caused by the whipping which was formerly the traditional punishment for fornication.

The confusion of identity caused by chance resemblance has always played a significant part in human affairs. Edward IV had a notorious lookalike, Leofric Leadbetter, a tallowboiler from Stony Stratford, who fooled many courtiers and heads of state. Not even their wives could tell them apart. On one occasion Leadbetter gave the royal assent to three statutes and probably fathered the future King Edward V before the imposture was detected. Some historians believe that in the subsequent confusion it was in fact the king, not Leadbetter, who was hanged.



An early pair of famous doubles – Edward IV and Leofric Leadbetter



Sardines are even more plagued than their human cousins by the problem of doubles and look-alikes.

Farce, interestingly, is popularly categorized as 'funny.' It is true that the form often involves 'funny' elements in the sense of the strange or uncanny, such as supposedly supernatural phenomena, and behavior suggestive of demonic possession. But in the meaning of 'funny' here is probably also intended to include its secondary sense, 'provocative of laughter.'

This is an interesting perception. It scarcely needs to be said that laughter, involving as it does the loss of self-control and the spasmodic release of breath, a vital bodily fluid, is a metaphysical representation of the sexual act. But it can also occasion the shedding of tears,

which suggests that it may in addition be a sublimated form of mourning.

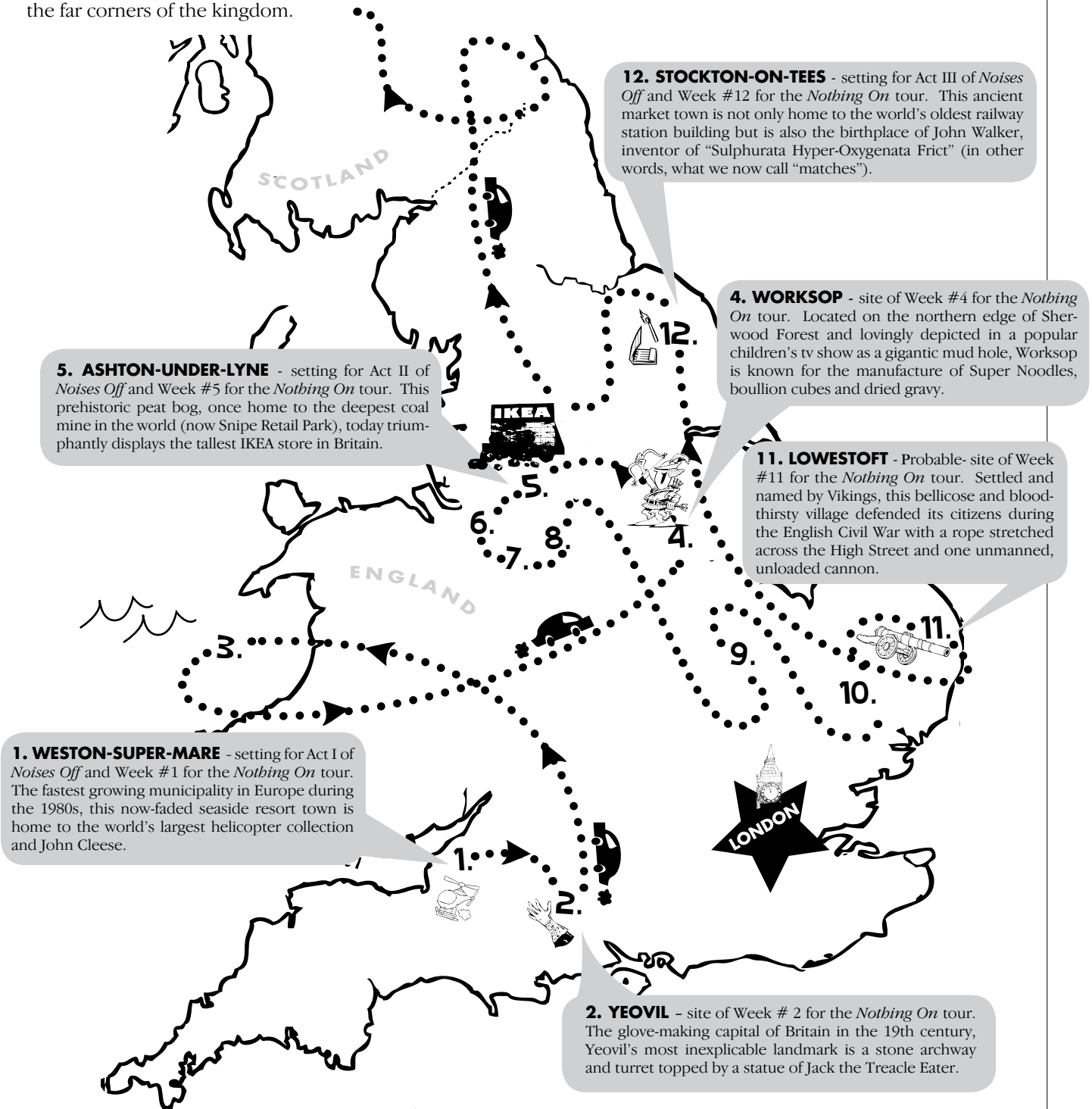
Indeed we recognize here a symbolic foretaste of death. If sneezing has been widely feared because it is thought that during a sneeze the soul flies out of the body, and may not be recaptured (whence 'Bless You!' or 'G Sundheit!'), then how much more dangerous is laughter. Not once but over and over again the repeated muscular contractions and expulsions of breath drive the 'soul' forth from the body. The danger of laughter is recognized in such expressions as 'killingly funny' and 'I almost died.' There is a lurking fear that even more spectacular violence may ensue, and that a farce may end with a bloodletting as gruesome as in Oedipus or Medea, if people are induced to 'split their sides' or 'laugh their heads off.'

Fear of the darker undertones of bedroom farce has sometimes in the past led to its dismissal as 'mere entertainment.' As the foregoing hopefully makes clear, though, financial support by the Arts Council or a private sponsor for the tour of a bedroom farce would be by no means out of place.

The first item of background information in a theatre program is believed to have appeared in 1599, for a revival of *The Two Gentlemen of Verona*. It provided a brief history of the rise and fall of the North Italian city states, and an inset panel containing a list of useful Italian phrases for travelers.

Where Are They Going?

Enough clues are provided in Michael Frayn's script to allow us to get at least a general idea of the circuitous journey undertaken by the cast and crew of Robin Housemonger's *Nothing On* as they peddle their farcical wares to the far corners of the kingdom.



Artist Biographies



NANCY BELL*

Belinda Blair

is delighted to return to SCR after last season's *What They Have*. Additional SCR credits include *All My Sons*, *The Circle* and *The Philanderer*, for which she received a Los Angeles Drama Critics

Circle Award nomination. Other theatre credits include world premieres at Manhattan Theatre Club, New York Theatre Workshop, Hartford Stage, A Contemporary Theatre in Seattle, Berkeley Repertory Theatre, Geffen Playhouse, Ensemble Studio Theatre, CENTERSTAGE (Baltimore), Pasadena Playhouse, The Old Globe and McCarter Theatre, among others. In Los Angeles, she is a member of the Echo Theater Company, where she has performed many times, including in the award-winning *War Music*. Most recent television credits include the film *The Sitter* for Lifetime Television and guest appearances on "Huff," "Medium" and "Numb3rs."



BILL BROCHTRUP*

Garry Lejeune

returns to SCR after playing Mark in last season's *Taking Steps* and Henry in *The Real Thing*. He appeared Off-Broadway in David Marshall Grant's *Snakebit*, and in Los Angeles has worked with

The Antaeus Company (*Tonight at 8:30, Pera Palas*), The Black Dahlia Theatre (Jonathan Tolins' *Secrets of the Trade*, Richard Kramer's *Theater District*), The Odyssey Theatre Ensemble (*Small Tragedy*), L.A. Theatre Works (*The Caine Mutiny Court-Martial*, *The Great Tennessee Monkey Trial*), Pasadena Playhouse (*If Memory Serves*), The Coast Playhouse (*Snakebit*), WordTheatre and the Un-Cabaret Lab. He can be seen in the feature films *Duck*, *Ravenous*, *Man of the Year*, *Space Marines* and the upcoming *He's Just Not That Into You*; the television movies *Betrayed* and *Two Small Voices*; and on television shows as varied as "Without a Trace," "The Wild Thornberrys" and Bra-

vo's "Celebrity Poker Showdown" (where he suffered a humiliating defeat). He is a frequent guest host of the PBS newsmagazine "In the Life" and has been a series regular on three Steven Bochco shows, the CBS sitcom "Public Morals," ABC drama "Total Security" and seven seasons as John Irvin on "NYPD Blue."



KANDIS CHAPPELL*

Dotty Otley

has appeared in more than 15 productions at SCR, most recently *The Importance of Being Earnest*, and received Los Angeles Drama Critics Circle Awards for *Collected Stories*, *Woman in Mind*, *The Crucible* and *Shadowlands*. She is an Associate Artist of The Old Globe in San Diego, where her credits include more than 25 productions, from Shakespeare to Donald Margulies to Alan Ayckbourn. Chappell has played on Broadway in Neil Simon's *Rumors* and *Getting Away with Murder* by Stephen Sondheim and George Furth; at Lincoln Center in *Pride's Crossing*; and in regional theatres across the country. She appeared in the feature film *Another You* and on television's "L.A. Law" and "Frasier."

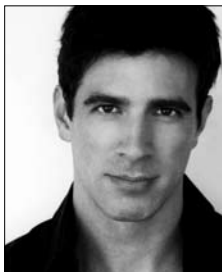


WINSLOW CORBETT*

Poppy Norton-Taylor

is making her SCR debut. Theatrical credits include the national tour of *The Graduate*; *You Can't Take It With You* at the Rubicon Theatre Company; *Born Yesterday* at Santa Barbara's Garvin Theatre; John Kolvenbach's *Fabuloso* at the Wellfleet Harbor Actors Theater; *David Copperfield* at the Westport Country Playhouse, directed by Joanne Woodward; *The Underpants* at Playmakers Repertory Company, directed by Gene Saks; *The Importance of Being Earnest* at the Pittsburgh Public Theater; *The Learned Ladies* and *The Mother of Us All* at the Williamstown Theatre Festival; *Arcadia* and *Grand Magic*

at A Contemporary Theatre; *Private Lives* at Pittsburgh Irish & Classical Theatre; *Ab, Wilderness!* at Cincinnati Playhouse; *Doubt* at Capital Repertory Theatre; *Pericles* at Shakespeare & Company; *The Skin Game* at the Mint Theatre Company and Romulus Linney's *Lark* at Ensemble Studio Theatre. Television work includes "Change of Heart" for Lifetime Television and Comedy Central's "Stand-Up Nation with Greg Giraldo."



KALEO GRIFFITH *

Lloyd Dallas

is making his SCR debut. Stage credits include *The Constant Wife* at Pasadena Playhouse; *The Stillborn Lover* with Richard Chamberlain and Jessica Walter at Berkshire Theatre Festival; *Restoration Comedy* at California Shakespeare Theatre; Jack Tanner in *Man And Superman* at Kansas City Repertory Theatre (for which he won a People's Choice Award for Best Performance In a Play); *The Head* at Chelsea Playhouse (Off-Broadway); *Can't Go Nowhere with Ya* at John Houseman Theatre (Off-Broadway); Benedick in *Much Ado About Nothing* at The Colonial Theatre; Orsino in *Twelfth Night*, *Othello* and *Terra Nova* at Virginia Stage Company; Tesman in *Hedda Gabler* at The New Theatre; *The Mousetrap* at George St. Playhouse; the world premiere of *Laughing Stock* at Pioneer Theatre Company; *Don't Dress For Dinner* at Northern Stage Company; *A Funny Thing Happened On the Way to the Forum* at Bristol Riverside Theatre; and as The Dentist in *Little Shop of Horrors* at Arkansas Repertory Theatre, among others. Film and television credits include hosting "Look What I Did" (current) on HGTV; *Dark Room Theater*; *Diagnosis X*; guest starring roles on "Law & Order," "Law & Order SVU" and "The Street"; and recurring roles on "As The World Turns," "One Life to Live" and "Another World." Mr. Griffith has trained in the UK, holds an MFA in Acting from Rutgers University and is a graduate of The American Academy of Dramatic Arts. He is also a proud member of Actors' Equity Association.



BRIAN HOSTENSKE *

Tim Allgood

is making his SCR debut. Theatre credits include *The Winter's Tale* and *Twelfth Night* at Shakespeare Santa Cruz; *Mother Courage* at La Jolla Playhouse; *Bloody Bloody Andrew Jackson* at Cen-

ter Theatre Group; and *Labyrinth of Desire*, *Killer Joe*, *Measure for Measure* and *Blood Wedding* at UC, San Diego's MFA acting program at La Jolla Playhouse. Mr. Hostenske received his BFA from the University of Evansville.



TIMOTHY LANDFIELD *

Frederick Fellowes

appears annually in SCR's *A Christmas Carol* as the Ghost of Christmas Present. He has also been seen in SCR's productions of *Bach at Leipzig*, *Pinocchio*, *The Clean House*, *The Norman Conquests*, *Round and Round the Garden* and *Hay Fever*. He recently appeared in *A Midsummer Night's Dream* at the Hollywood Bowl with the L.A. Philharmonic, *The Miser* at A Noise Within and in the Broadway revivals of *Company* and *The Sound of Music*. He appeared on Broadway in *Rumors*, *Arsenic and Old Lace*, *Wild Honey*, *The Crucifer of Blood* and *Tartuffe*. Off-Broadway, he was in the original production of *Sister Mary Ignatius Explains It All for You* and *The Actor's Nightmare*, as well as the musical *Charlotte Sweet*. He has played major roles in regional theatres across the country including Phileas Fogg in *80 Days* at La Jolla Playhouse and *The Guardsman* at The Huntington Theatre Company with Kandis Chappell. Television and film credits include "Numbers," "Bones," "Six Feet Under," "Without a Trace," "Monk," "Frasier," "Boston Public," "CSI," "Family Law," "Law & Order" and *The Cooler* with William H. Macy. He is on the faculty at The American Academy of Dramatic Arts in Hollywood. Mr. Landfield met his wife, Breon Gorman in Africa while filming Disney's *Cheetah*. They are proud parents of Miranda and Bianca.



JENNIFER LYON *

Brooke Ashton

returns to SCR after appearing as Billie Dawn in *Born Yesterday*. Ms. Lyon has since appeared on Broadway with Ethan Hawke, Billy Crudup, Jennifer Ehle and Richard Easton in Tom Stoppard's trilogy, *Coast of Utopia* which garnered a record-breaking 11 Tony Awards. She recently played Crystal Allen in *The Women* at ACT Theatre in Seattle, and can now be seen in a series of Aflac commercials with that incorrigible duck. Much love to Actors' Equity, family, this wonderful cast, crew, Art and Warner.



NICK ULLETT*
Selsdon Mowbray

is making his SCR debut. Broadway credits include *Me and My Girl*, *Loot* and Cole Porter's *Gay Divorce*. Additional theatre credits include *The Tempest* and *Endgame* at Shakespeare Santa Cruz; *Zhivago* and *Loot* at La Jolla Playhouse; *Pygmalion*, *Man for All Seasons*, *Woman in Black* and *A Funny Thing Happened on the Way to the Forum* at Bristol Riverside Theatre; *Tooth and Claw* at Ensemble Studio Theatre in New York where he is a member; *Major Barbara* and *The School for Scandal* at Mark Taper Forum; *Many Happy Returns* at Laguna Playhouse; and *Fields of Ambrosia* at George Street Playhouse. Film and television credits include *Hook*, *Down and Out in Beverly Hills*, "Yes, Dear," "The Practice," "Home Improvement," "Golden Girls" and "As the World Turns."

PLAYWRIGHT, DIRECTOR AND DESIGNERS

MICHAEL FRAYN (*Playwright*) is also a novelist and translator. His plays include *Alphabetical Order* (1975), *Clouds* (1976), *Donkeys' Years* (1977), *Make or Break* (1980), *Noises Off* (1982) and *Benefactors* (1984). *Copenhagen* (1998), about the 1941 meeting between German physicist Werner Heisenberg and his Danish counterpart Niels Bohr, first staged at the Royal National Theatre in London, won the 1998 *Evening Standard* Award for Best Play of the Year and the 2000 Tony Award for Best Play. His play *Democracy* (2003), is set in 1960s Berlin. His latest play for the Royal National Theatre is *Afterlife* (2008). His novels include *The Tin Men* (1965), winner of a Somerset Maugham Award, *The Russian Interpreter* (1966), which won the Hawthornden Prize, and *Towards the End of the Morning* (1967). More recent novels include

A Landing on the Sun (1991), which won the *Sunday Express* Book of the Year and *Headlong* (1999), the story of the discovery of a lost painting by Bruegel, shortlisted for the Booker Prize for Fiction. His latest novel, *Spies* (2002), a story of childhood set in England during the Second World War, won the 2002 Whitbread Novel Award and the 2003 Commonwealth Writers Prize (Eurasia region, Best Book), and was short listed for the Whitbread Book of the Year. Mr. Frayn is also the recipient of the 2002 Heywood Hill Literary Prize. His latest book is *Stage Directions: Writing on Theatre 1970-2008* (2008). He has also translated a number of works from Russian, including plays by Chekhov and Tolstoy. His films for television include *First and Last* (1989), for which he won an Emmy, and an adaptation of his 1991 novel *A Landing on the Sun*. He also wrote the screenplay for the film *Clockwise* (1986), a comedy starring John Cleese.

ART MANKE (*Director*) received his fifth Los Angeles Drama Critics Circle Award for directing SCR's West Coast premiere of *Bach at Leipzig* in 2006. Other work with SCR includes last season's *Taking Steps*, the world premiere musical version of *The Wind in the Willows* and choreography for numerous productions. Elsewhere in Southern California, he has directed *The Constant Wife*, *Private Lives* and the American premiere of Noel Coward's *Star Quality* for Pasadena Playhouse and the world premiere of *The Ice-Breaker* at Laguna Playhouse. Mr. Manke was a co-founder and artistic director (1991-2001) of A Noise Within where he directed the works of Shakespeare, Molière, Wilde, Coward and Sophocles. Other credits include work with Denver Center Theatre Company, Shakespeare Santa Cruz, Oregon Shakespeare Festival, Seattle Repertory Theatre, Mark Taper Forum, The Old Globe, Chicago Shakespeare Theater, American Players Theatre, among others. For television he has directed episodes of "Eve," "One on One" and the Disney hit, "Hannah Montana." He is a frequent guest lecturer at universities and conservatories throughout the country, and holds an MFA from American

Conservatory Theater.

JOHN IACOVELLI (*Scenic Design*) won an Emmy Award for the A&E broadcast of the Broadway production *Peter Pan* starring Cathy Rigby. He recently designed the National Tour of *Camelot*. Mr. Iacovelli designed the world premiere of Wole Soyinka's adaptation of *Oedipus at Colonus* for The Cultural Olympiad in Greece and the world premiere of a full-length dance based on the Warner Bros. classic film *Casablanca* at the Great Hall of the People in Beijing. He has a long association with SCR designing sets for *Talley's Folly*, *The Philanderer*, *Heartbreak House* (Drama Critics Circle Award) *Oleanna*, *The Company of Heaven*, *Shadowlands*, *Frankie and Johnny In the Clair de Lune*, *Faith Healer*, and twelve others. He has designed over 300 plays and musicals at most of the major theatres in the U.S. For film and television he designed "The Book of Daniel," "Ed," "Resurrection Blvd.," "Lincoln Heights," "The Knights of Prosperity," "Babylon 5" and Ashley Judd's debut film *Ruby In Paradise*. He has an MFA in Scenic Design & Art Direction from NYU. He is currently a professor in Scenic Design at UC Davis. He is a visiting professor at The Shanghai Drama Academy. www.iacovelli.com

ANGELA BALOGH CALIN (*Costume Design*) designed this season's *Dead Man's Cell Phone* and *Tales of a Fourth Grade Nothing*. Additional SCR credits include *Taking Steps*, *Culture Clash in AmeriCCa*, *Doubt, a parable*, *The BFG* (*Big Friendly Giant*), *Nothing Sacred*, *A View from the Bridge*, *The Real Thing*, *The Studio*, *Princess Marjorie* and *Mr. Marmalade*; set and costume design for *Dumb Show*, *The Retreat from Moscow*, *Terra Nova*, *The Carpetbagger's Children*, *Making It* and *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 *Another Part of the Forest* (Los Angeles Drama Critics Circle Award and Garland Award), *Little Foxes* (Garland Award), *The Threepenny Opera* (Drama-Logue Award) and *Twelfth Night* (Drama-Logue Award). Calin has designed over 50 productions for local theatres and in her native Romania. Some of those productions are *The Miracle Worker* at Denver Center Theatre, *The Constant Wife* at Pasadena Playhouse, *The Ice-Breaker* at Laguna Playhouse, *The Cherry Orchard* at Georgia Shakespeare, *A Midsummer Night's Dream* at The Hollywood Bowl, *Christmas on Mars* and *The Winter's Tale* at The Old Globe, *The Last of Mr. Lincoln* at El Portal Theatre, *Dialogues* at Tiffany Theatre, *Blood Poetry* (Drama-Logue Award) for Theatre 40 and *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 America and Europe including Berkeley Repertory Theatre, Seattle Repertory Theatre, American Conservatory Theater, Alley Theatre, Dallas Theatre Center, Yale Repertory Theatre, Brooklyn Academy of Music, Goodspeed Musicals and the Denver Center Theatre Co. Awards for theatrical lighting design include the *Drama-Logue* Award, San Diego Drama Critics Circle Award, *Back Stage West* Garland Award, Arizona Theatre Award and the Bay Area Theatre Critics Circle Award. In the dance world Mr. Kennedy has designed for Malashock Dance, Brian Webb and Tracey Rhodes. As an architectural lighting designer, he has designed the lighting for numerous themed environments, theme parks, residential, retail, restaurant and museum projects all over the world including the Sony Metreon Sendak Playspace 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. Recent theatre projects include *Antony and Cleopatra* for Theatre for a New Audience, as Resident Designer at The Old Globe and *Glengarry Glen Ross* at The Denver Center Theatre Co. He is a graduate of the California Institute for the Arts and the Yale School of Drama.

VINCENT OLIVIERI (*Sound Design*) returns after designing this season's *The Heiress*, and scoring Sarah Treem's *A Feminine Ending* last season. Off-Broadway design credits include *The Water's Edge*, *Omnium-Gatherum*, *The God Botherers* and *Fatal Attraction: A Greek Tragedy*. New York and regional theatre credits include CENTERSTAGE (Baltimore), Barrington Stage Company, Gorilla Theatre Productions, The Juilliard School, Syracuse Stage, Ensemble Theatre of Cincinnati (CEA Award), Virginia Stage Company and Berkshire Theatre Festival. Mr. Olivieri has created designs for world premiere productions by Roberto Aguirre-Sacasa, Kirsten Greenidge, Charles L. Mee, Adam Rapp, Theresa Rebeck and August Wilson. In December, Mr. Olivieri scored and designed *Clownzilla: A Holiday Extravaganza* at Rude Guerrilla Theater Company in Santa Ana. For three years, Mr. Olivieri was the Resident Sound Designer at Actors Theatre of Louisville and the Humana Festival of New American Plays. He is a graduate of the Yale School of Drama and serves on the faculty at UC, Irvine. www.soundandstage.net/sound.

DAVID NEVELL (*Voice and Dialect Coach*) is an actor, director and voice/dialect coach. Acting credits include productions with SCR, Shakespeare Festival LA, PCPA Theaterfest, Geva Theatre Center, Huntington Theatre Company, McCoy/Rigby Entertainment, Pittsburgh Public Theater, San Jose Repertory Theatre, Utah Shakespearean Festival, Cornerstone Theater Company and Emerging Art-

ists in New York. Mr. Nevell is a founding member of The Gravity Project, and a certified Associate Teacher of Fitzmaurice Voicework. Currently serving as Head of Voice/Movement at Cal State Fullerton, he has taught at The Actors Center (New York), Collaborative Arts Project (Tisch/CAP21), Marymount Manhattan College, Cal Poly San Luis Obispo, Pacific Conservatory of the Performing Arts and Toi Whakaari: New Zealand Drama School. He earned his MFA in Acting from UC Irvine, and his BA in Political Theatre from Cal Poly, San Luis Obispo. Recent voice/dialect coaching projects include *Taking Steps* and *Shipwrecked! An Entertainment* at SCR, *The Constant Wife* at Pasadena Playhouse, *Demeter in the City* at Cornerstone Theater Company and *Twelfth Night* at Toi Whakaari. Last summer, he directed Harold Pinter's *Mountain Language* at Te Whaea Theatre in New Zealand. Mr. Nevell is a member of Actors' Equity Association and Screen Actors Guild.

JAMIE A. TUCKER* (*Stage Manager*) completed his MFA in Dance, specializing in Stage Management, at UC Irvine in 1994. Since coming to SCR, Mr. Tucker has stage managed or assisted on over 35 shows in addition to seven seasons of *La Posada Mágica*. Some of his favorites have been the world premieres of Richard Greenberg's *Three Days of Rain*, *The Violet Hour* and *A Naked Girl on the Appian Way*; Rolin Jones' *The Intelligent Design of Jenny Chow*; and Noah Haidle's *Mr. Marmalade*. Other favorites include *Anna in the Tropics*, *A View from the Bridge*

LARRY AND DEE HIGBY (*Honorary Producers*) have been dedicated supporters of SCR since 1992 when they joined the Platinum Circle. The Higbys have both served on SCR's Board of Trustees and both led the Board as President (Dee 1997-99 and Larry 2006-08). Dee chaired the "30th Dimension" Gala (1993) and as a couple they chaired the 2003 "Supper at Tiffany" Gala. Their underwriting support includes *Born Yesterday* and the world premiere of *System Wonderland*. They are subscribers to both stages and major contributors to SCR's Next Stage Campaign and Legacy Campaign.

and *Hamlet*. If you can't find him in the theatre, he is likely to be on the diamond or riding his bike down PCH. Mr. Tucker is a proud member of Actors' Equity.

CHRISSEY CHURCH* (*Assistant Stage Manager*) is a proud member of Actors' Equity. This is her third adventure into the world of *Noises Off*, and she couldn't be happier to have this opportunity. Previous credits at SCR include the world premieres of *Mr. Marmalade*, *Getting Frankie Married — and Afterwards*, *Making It* and *Nostalgia*, productions of *The Heiress*, *Taking Steps*, *What They Have*, *Charlotte's Web*, *Doubt, a parable*, *My Wandering Boy*, *The Real Thing*, *Hitchcock Blonde*, five magical seasons of *A Christmas Carol*, *Born Yesterday*, *Pinocchio*, *The Little Prince*, *Intimate Exchanges*, *La Posada Mágica*, *Anna in the Tropics*, *Proof* and the Pacific Playwrights Festival workshop of *Tough Titty*.

DAVID EMMES (*Producing Artistic Director*) is co-founder of SCR. In May 2008, he and Martin Benson received the Margo Jones Award for their lifetime commitment to theatre excellence and to fostering the art and craft of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career, including a 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 premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; 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. He

has served 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 San Francisco State University, and his PhD in theatre and film from USC.

MARTIN BENSON (Artistic Director), co-founder of SCR, has directed nearly one third of the plays produced here. In May 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and to fostering the art and craft of American playwriting. He has distinguished himself in the staging of contemporary work, including William Nicholson's *The Retreat from Moscow*, the world premiere of Horton Foote's *Getting Frankie Married — and Afterwards* and the critically acclaimed California premiere of Nicholson's *Shadowlands*. 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 his numerous world premieres is Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ab, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *A View from the Bridge*. Benson has received the 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 Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Benson received his BA in Theatre from San Francisco State University.

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 served on the board of Theatre Communications Group (TCG), the national service organization for theatre, from 1998-2006, and was its President for four years. She has also served as Treas-

urer 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. In addition, she represents SCR at national conferences of TCG and LORT; is a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council, and site visitor for the NEA; 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 and UC, Irvine. She is on the board of Arts Orange County, the county wide arts council, and recently joined the board of the Nicholas Endowment. Ms. Tomei graduated from UC, Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.

SOUTH COAST REPERTORY, founded in 1964 and continuing today under the leadership of Artistic Directors David Emmes and Martin Benson, is widely regarded as one of America's foremost producers of new plays. In its three-stage Folino Theatre Center in Costa Mesa, California, SCR produces a five-play season on its Segerstrom Stage, a four-play season on its Argyros Stage, plus two annual holiday productions. SCR also offers a three-play Theatre for Young Audiences series, and year-round programs in education and outreach. SCR's extensive new play development program consists of commissions, residencies, readings, and workshops, from which up to five world premieres are produced each season. Among the plays commissioned and introduced at SCR are Donald Margulies' *Sight Unseen*, *Collected Stories* and *Brooklyn Boy*; Richard Greenberg's *Three Days of Rain*, *Everett Beekin*, *Hurrah at Last* and *The Violet Hour*; David Henry Hwang's *Golden Child*; Jose Rivera's *References to Salvador Dali Make Me Hot*; Lynn Nottage's *Intimate Apparel*; Craig Lucas' *Prelude to a Kiss*; Amy Freed's *The Beard of Avon* and *Freedomland*; Margaret Edson's Pulitzer Prize-winning *Wit* and David Lindsay-Abaire's Pulitzer Prize-winning *Rabbit Hole*. Most of these plays were developed through its Pacific Playwrights Festival, an annual workshop and reading showcase for up to eight new plays, attended by artistic directors and literary staff members from across the country. Over forty percent of the plays SCR has produced have been world, American or West Coast premieres. In 1988, SCR received the Regional Theatre Tony Award for Distinguished Achievement, particularly in the area of new play development.



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.