



41st Season • 397th Production
JULIANNE ARGYROS STAGE / MARCH 6 - 27, 2005

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents the world premiere of

PRINCESS MARJORIE

BY Noah Haidle

SCENIC DESIGN
Darcy Scanlin

COSTUME DESIGN
Angela Balogh Calin

LIGHTING DESIGN
Peter Maradudin

ASSISTANT DIRECTOR
Kara-Lynn Vaeni

DRAMATURG
Jerry Patch

PRODUCTION MANAGER
Jeff Gifford

STAGE MANAGER
*Randall K. Lum

DIRECTED BY
David Chambers

HONORARY PRODUCERS
Jim and Pam Muzzy

Princess Marjorie was commissioned and developed by South Coast Repertory

CAST OF CHARACTERS

(In order of appearance)

Harper *Michael Gladis**
Charlie *Nathan Baesel**
Steven/Sam/P.J. *John Vickery**
Marjorie *Khrystyne Haje**

SETTING

A two bedroom set.

LENGTH

Approximately one hour and 40 minutes, including one 15-minute intermission.

PRODUCTION STAFF

Casting *Joanne DeNaut*
Assistant to the Set Designer *Dave Offner*
Assistant to the Lighting Designer *Catherine Hegdale*
Production Assistant *Tara de Graaf*
Stage Management Intern *Heidi Westrom*
Directing Intern *Suzanne Karpinski*

ACKNOWLEDGEMENTS

Special thanks to Bartco Lighting Co. of Huntington Beach for their assistance with the fluorescent fixtures and to Hall Associates Flying Effects, a division of Nunnally Enterprises, Inc. for the performer flying effects equipment.

*Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.
The use of cameras and recorders in the theatre is prohibited. Smoking is not permitted anywhere in the theatre.
Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance.*

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

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Helen and Her Suitors

Helen of Sparta, who became Helen of Troy, carries the myth of having been the world's most beautiful woman. Dubbed "the face who launched a thousand ships," she was the daughter of Zeus (disguised as a swan for the coupling) and the Spartan queen, Leda.

Word of her beauty spread, even when she was a young teen. Returned to her family after having been kidnapped by Theseus, king of Athens (and perhaps giving birth), she was pursued by the wealthiest, the most heroic, and the best born in Greece.

Married off for advantage to Menelaus, she was taken away again by the much



younger swain, Paris, who kept her in Troy for a decade while all the suitors who swore to defend her honor pursued a war to free her. Many died doing so.

Even the elders of Troy couldn't blame the Spartans, saying in *The Iliad*, "Who on earth could blame the Trojans for suffering so long for a such a woman's sake? She is the very image of an immortal goddess."

– Jerry Patch

SUITORS OF HELEN are those who competed for the hand of the Spartan princess Helen, center. Bottom from left to right, her early abductor, Theseus; her husband Menelaus; Paris; the Achean Leader Diomedes 2 who was bound by The Oath of Tyndareus; and Ajax 1, also bound by the Oath and a prominent Achean Leader.

To the Virgins: Make Much of Time – Robert Herrick

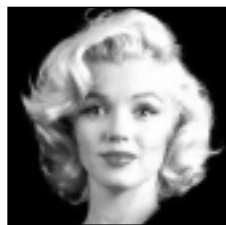
I knew a woman, lovely in her bones,
When small birds sighed, she would sigh back at them;

Ah, when she moved, she moved more ways than one:

The shapes a brighter container can contain!
Of her choice virtues only gods should speak,
Or English poets who grew up on Greek
(I'd have them sing in chorus, cheek to cheek.)

Love likes a gander, and adores a goose:
Her full lips pursed, the errant note to seize;
She played it quick, she played it light and loose;
My eyes, they dazzled at her flowing knees;
Her several parts could keep a pure repose,
Or one hip quiver with a mobile nose
(She moved in circles, and those circles moved.)

– from "I Knew a Woman," by Theodore Roethke



When I Was One-and-Twenty

When I was one-and-twenty
I heard a wise man say,
"Give crowns and pounds and guineas
But not your heart away;
Give pearls away and rubies
But keep your fancy free."
But I was one-and-twenty,
No use to talk to me.
When I was one-and-twenty
I heard him say again,
"The heart out of the bosom
Was never given in vain;
'Tis paid with sighs a-plenty
And sold for endless rue."
And I am two-and-twenty,
And oh, 'tis true, 'tis true.

– A. E. Housman

Continued

She's got everything she needs,
 She's an artist, she don't look back.
 She can take the dark out of the nighttime
 And paint the daytime black.



I'll make you happy, baby, just wait and see.
 For every kiss you give me, I'll give you three.
 Oh, since the day I saw you
 I have been waiting for you
 You know I will adore you 'til eternity.

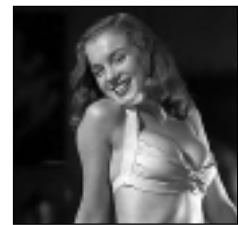
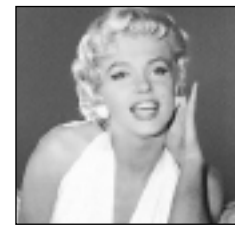
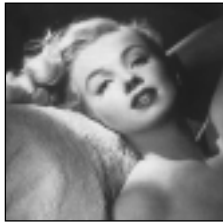
You will start out standing
 Proud to steal her anything she sees.
 But you will wind up peeking through her
 keyhole
 Down upon your knees.



So won't you, please, (be my, be my baby)
 Be my little baby, (my one and only baby)
 Say you'll be my darlin', (be my, be my baby)
 Be my baby now, (my one and only baby)
 Wha-oh-oh-oh.

- from "Be My Baby," by Jeff Barry,
 Ellie Greenwich, Phil Spector

She never stumbles,
 She's got no place to fall.
 She's nobody's child,
 The Law can't touch her at all.



Bow down to her on Sunday,
 Salute her when her birthday comes.
 For Halloween give her a trumpet
 And for Christmas, buy her a drum.
 - from "She Belongs to Me," by Bob Dylan



CXXX

My mistress' eyes are nothing like the sun
 Coral is far more red than her lips' red:
 If snow be white, why then her breasts are
 dun;
 If hairs be wires, black wires grow on her
 head.

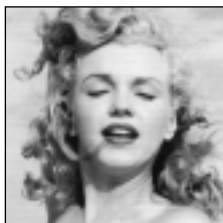
Blue Girls

Twirling your blue skirts, traveling the sward
 Under the towers of your seminary,
 Go listen to your teachers old and contrary
 Without believing a word.



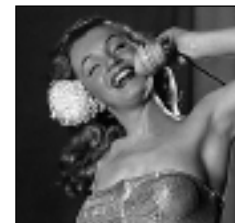
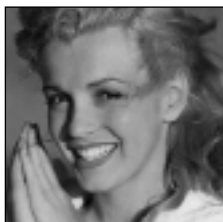
I have seen roses damask'd, red and white,
 But no such roses see I in her cheeks;
 And in some perfumes is there more delight
 Than in the breath that from my mistress
 reeks.

Tie the white fillets then about your hair
 And think no more of what will come to pass
 Than bluebirds that go walking on the grass
 And chattering on the air.



I love to hear her speak, yet well I know
 That music hath a far more pleasing sound:
 I grant I never saw a goddess go,--
 And yet, by heaven, I think my love as rare
 As any she belied with false compare.
 - Wm. Shakespeare

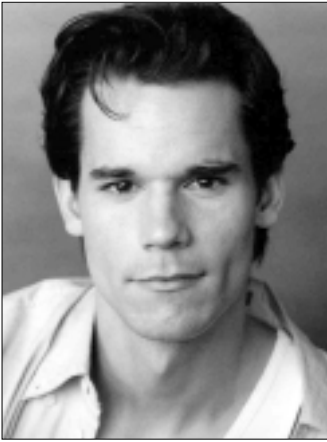
Practice your beauty, blue girls, before it fail;
 And I will cry with my loud lips and publish
 Beauty which all our power shall never estab-
 lish,
 It is so frail.



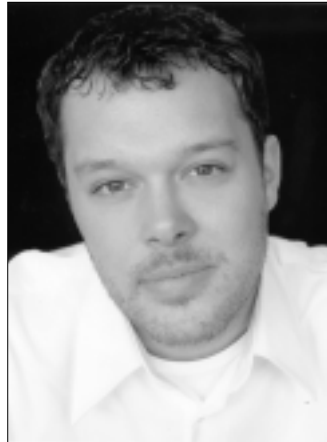
For I could tell you a story which is true;
 I know a woman with a terrible tongue,
 Blear eyes fallen from blue,
 All her perfections tarnished-yet it is not long
 Since she was lovelier than any of you.
 - John Crow Ransom



Teen angel, can you hear me
 Teen angel, can you see me
 Are you somewhere up above
 And am I still your own true love
 - from "Teen Angel," by Mark Dinning



NATHAN BAESEL
Charlie



MICHAEL GLADIS
Harper



KHRYSTYNE HAJE
Marjorie

Artist Biographies

***NATHAN BAESEL** (*Charlie*) appeared at SCR most recently in *On the Mountain* and previously in *The Last Night of Ballyhoo*. He appeared in *The Countess Cotluby* at Poland's Gombrowicz Festival. He recently wrapped his first film, the upcoming *Through the Mask*, and has guest starred on "The District" and "Cold Case" on CBS. A graduate of The Juilliard School, he has his BA in Theatre from UCLA and began his college career at Fullerton College. He is a proud husband, father and member of Group 31.

***MICHAEL GLADIS** (*Harper*) is making his SCR debut. Theatre credits include *Dog Sees God* at the Soho Playhouse, *The Passion of George W. Bush* at the Michael Schimmel Center, *St. Crispin's Day* at the Rattlestick Theatre,

Fifth of July with the Signature Theatre Company, *Baal* and *No Mother to Guide Her* at the Flea Theatre, a national tour of *Romeo & Juliet* and *Much Ado About Nothing* with New Paltz Summer Shakespeare. Film and television credits include *K-19: The Widowmaker*, *Press Gang*, *Disgruntled*, "Third Watch" and "Hack."

***KHRYSTYNE HAJE** (*Marjorie*) is making her SCR debut. Theatre credits include *Profit* at the Eclectic Company Theatre, *Suburban Motel: Featuring Loretta* at Gary Marshall's Falcon Theatre and *Moon Over Buffalo* at the Pasadena Playhouse. A native Californian, Ms. Haje started her Emmy award winning career at age 14 as a fashion model. She quickly progressed to commercials, starring roles in network

TV movies and her role as Simone on ABC's five year hit "Head of the Class." Amongst her film credits, she was privileged to be cast in *Man of the Year*, John Ritter's final film. She was awarded the Civilian Medal of Honor from the U.S. Department of Defense, for entertaining U.S. troops in the Persian Gulf with Bob Hope during the first Gulf War. Ms. Haje's personal life is spent in New York, Los Angeles, and the northern California Redwoods, where she maintains a preserve. As a founding member of ECO, the Earth Communications Office, she works hard to protect our delicate ecosystems.

***JOHN VICKERY** (*Steven/Sam/P.J.*) appeared at SCR in the Pacific Playwrights Festival readings of *Singing Forest* and *Safe in Hell*



JOHN VICKERY
Steven/Sam/P.J.

and in the productions of *The Cherry Orchard*, *The Misanthrope* and *Heartbreak House*. On Broadway he appeared in *The Lion King*, *The Sisters Rosensweig*, *The Real Thing*, *Eminent Domain*, *Ned and Jack* and *Macbeth*. Off-Broadway appearances include *The Vampires*, *The Death of Von Richthofen*, *Henry IV – Part I*, *American Days* and *Looking Glass*. Regional theatre credits include *The Lion King* at the Pantages Theatre; *The Singing Forest* at the Long Wharf Theatre; *Arcadia*, *Richard II*, *Aristocrats* and *Made in Bangkok* at the Mark Taper Forum; *The Royal Family* at the McCarter Theatre; *Richard II* at Yale Repertory Theatre; *I Hate Hamlet* at the Royal George Theatre; *Tartuffe* and *Don Juan* at the Huntington Theatre Company; *Romeo & Juliet*, *The Seagull* and *Macbeth* at La Jolla Playhouse; *The Caretaker* at L.A. Theatre Centre; and *Julius Caesar* at The Old Globe. Film and television credits include *Murder by Numbers*, *Dr. Giggles*, *Rapid Fire*, *Patriot Games*, *Big Business*, *Out of Bounds*, “Babylon 5,” “Star Trek: Deep Space Nine,” “Star Trek: Next Generation,” “Star Trek: En-

terprise,” “Frasier,” “NYPD Blue,” “I’m With Her” and “Without a Trace.” For Jen and Alexandria.

PLAYWRIGHT, DIRECTOR & DESIGNERS

NOAH HAIDLE (*Playwright*) graduated from The Juilliard School, lives in New York City, and has no health insurance. For this reason he is especially careful when walking down stairs and takes care to look both ways when crossing the street. But he likes to keep his plays risky, health insurance or not.

DAVID CHAMBERS (*Director*) a producer, director, writer, and teacher whose work has been seen on and off-Broadway, at regional theatres around the United States, and on stages in Europe. He has served as Producer at Washington’s Arena Stage, where he also directed numerous productions. Other theatres he has directed at include The New York Shakespeare Festival, the Guthrie, the Goodman, The Shakespeare Theatre, Manhattan Theatre Club, and Yale Repertory Theatre. He directed Broadway premieres of Christopher Durang’s *A History of the American Film* and Howard Korder’s *Search and Destroy*, a play that originated at South Coast Repertory and for which Mr. Chambers received a New York Drama Desk nomination for best director. His writing includes book and lyrics for musicals, texts in translation including Molière and Ibsen, as well as numerous journalistic and academic articles. He is currently Professor of Acting and Directing at the Yale School of Drama and an Artistic Associate at South Coast Repertory, where his annual productions regularly receive *Drama Logue* and LA Drama Critics Circle Awards.

DARCY SCANLIN (*Scenic Design*) received her MFA from CalArts in 2000, and has designed SCR’s productions of *Bosoms and Neglect*, *The School for Wives*, *The Dazzle* and *The Two Gentlemen of Verona*. She designed *Euridice* at The Getty Museum, Long Beach Opera’s *Jenufa*, and *Trois Operas Minute*, as well as Bard Summerscape’s *Don Juan in Prague* and *Guest from the Future*. Ms. Scanlin received the NEA/TCG Career Development Program for Designers, during which she assisted on Broadway and worked with the Builders Association. She received an Individual Artist Fellowship from The Public Corporation for the Arts, and was recently named a Young Designer to Watch by *Entertainment Design* magazine.

ANGELA BALOGH CALIN (*Costume Design*) designed *The Retreat from Moscow*, *Mr. Marmalade*, *Intimate Exchanges*, *Terra Nova* and the Theatre for Young Audiences productions of *The Little Prince*, *The Hoboken Chicken Emergency*, *The Wind in the Willows*, *The Emperor’s New Clothes* and *Sideways Stories from Wayside School*. Her previous SCR credits include set and costume design for *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 *The Matchmaker*, *The Price*, *Bus Stop*, *The Imaginary Invalid*, *The Skin of Our Teeth*, *The Misanthrope*, *Cyrano de Bergerac*, *Another Part of the Forest* (Los Angeles Drama Critics Circle Award and Garland Award), *Little Foxes* (Garland Award), *The Seagull*, *A Winter’s Tale*, *The Threepenny*

Opera (Drama-Logue Award) and *Twelfth Night (Drama-Logue Award)*. Ms. Calin has designed over 50 productions for local theatres and in her native Romania. Some of those productions are: *A Midsummer Night's Dream* at The Hollywood Bowl, *The Winter's Tale* at The Old Globe, *The Last of Mr. Lincoln* at El Portal, *Diablogues* at the Tiffany Theatre, *The Sunshine Boys* and *Harvey* for La Mirada Center for the Performing Arts, *Ivona, Princess of Burgundia* for the Odyssey Theatre, *Blood Poetry (Drama-Logue Award)* for Theatre 40 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.

PETER MARADUDIN (*Lighting Design*) is pleased to return to South Coast Repertory, where he has designed over 30 productions including *Safe in Hell*, *The Piano Lesson*, *Hurrah at Last*, *Great Day in the Morning* and *Prelude to a Kiss*. On Broadway he designed the lighting for *Ma Rainey's Black Bottom* and the Pulitzer Prize-winning *The Kentucky Cycle*, and Off-Broadway *Hurrah at Last*, *Ballad of Yachiyo* and *Bouncers*. Mr. Maradudin has designed over 300 regional theatre productions for such companies as The Kennedy Center, the Guthrie Theater, American Conservatory Theater, Berkeley Repertory Theatre, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, The Old Globe, Huntington Theatre Company, Actors Theatre of Louisville, Steppen-

wolf and the Oregon Shakespeare Festival. He is a Principal Designer with Visual Terrain, Inc., a lighting design consultancy for architecture and themed environments, and is the author of the plays *Eugene Onegin*, *The Woman in White* and *The Blackamoor of Peter the Great*.

KARA-LYNN VAENI (*Assistant Director*) is pleased to return to SCR where she directed the reading of *The Intelligent Design of Jenny Chow* in 2002. She graduated from the Yale School of Drama with an MFA in Directing. Shows at Yale include *The Skin of Our Teeth*, *Henry IV Part One*, *Buffy the Vampire Slayer*, *A Midsummer Night's Dream* and *Phaedre's Love*, as well as numerous new plays. Since graduating she has worked at the O'Neill Playwrights Conference, Vortex Theatre, Manhattan Theatre Source and Hofstra University. She is a recipient of a Presidential Public Service Fellowship, 2003 and the Julian Milton Kaufman Award for Directing, 2004.

JERRY PATCH (*Dramaturg*) has been affiliated with South Coast Repertory since 1967. He has served as dramaturg on nearly 150 new plays seen here since 1980, including the world premieres of *Abundance*, *Freedomland*, *Golden Child*, *Intimate Apparel*, *Search and Destroy*, *Sight Unseen*, *Three Days of Rain* and *Wit*. His dramatic writing has been produced at SCR and other theatres and on television. He co-conceived *The Education of Randy Newman* with Michael Roth and Mr. Newman (SCR, 2000). He has been the project director of SCR's Pacific Playwrights Festival since it began in 1998, and for seven years was Artistic Director of the theatre

program of the Sundance Institute. He serves as consulting dramaturg for the Roundabout Theatre Company in New York, and on June 1 will leave SCR to serve as Resident Artistic Director at The Old Globe in San Diego.

***RANDALL K. LUM** (*Stage Manager*), now in his 15th year with the company, recently made his Argyros Stage Managing debut with *On the Mountain*. Also this season, he worked on *Brooklyn Boy* and *Habeas Corpus*. Last season he worked on *Safe in Hell*, *Antigone*, *Terra Nova* and *The Last Night of Ballyhoo*. The previous season he stage managed *Major Barbara*, *Proof* and *Intimate Apparel*. During his long association as one of SCR's resident stage managers he has worked on more than a dozen world premieres and has been associated with over 70 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 management credits include the American Conservatory Theatre in San Francisco, The Old Globe 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 of SCR. He has received numerous awards for productions he has directed during SCR's 40-year history, 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 premiere of Terry Johnson's *Unsuitable for Adults*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kon-doleon'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, Alan Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. His producing responsibilities involve the overall coordination of SCR's programs and projects. He has 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 (LORT), 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*), co-founder of SCR with his colleague David Emmes, has di-

rected nearly one third of the plays produced here. He has distinguished himself in the staging of contemporary work, including Horton Foote's *The Carpetbagger's Children* and the world premiere of *Getting Frankie Married—and Afterwards*, the critically acclaimed California premiere of William Nicholson's *Shadowlands*, the Southern California premiere of Michael Healey's *The Drawer Boy*; and the West Coast premieres of Peter Hedges' *Good As New* and Martin McDonagh's *The Lonesome West*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award-winners *Major Barbara*, *Misalliance* and *Heartbreak House*. Among the numerous world premieres he has directed are Tom Strelch's *BAFO* and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ah, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *All My Sons*. Mr. Benson has been honored with the *Drama-Logue* Award for his direction of 21 productions and received LADCC Distinguished Achievement in Directing awards an unparalleled 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. Mr. Benson received his BA in Theatre from California State University, San Francisco.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of South Coast Repertory and has been Managing Director since 1994. A member of the SCR staff since 1979, she has served in a number of administrative capacities including Subscriptions Manager, Business Manager and General Manager. She currently serves as President of the Theatre Communications Group (TCG), the national service organization for the professional not-for-profit theatre. In addition, she has served as Treasurer of TCG, Vice President of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. She represents SCR at national conferences of TCG and LORT; is a theatre panelist and site visitor for the National Endowment for the Arts and the California Arts Council; served on the Advisory Committee for the Arts Administration Certificate Program at the University of California, Irvine; and has been a guest lecturer in the graduate school of business at Stanford. She graduated from the University of California, Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.



The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Scenic, Costume, Lighting and Sound Designers in LORT theatres are represented by United Scenic Artists Local USA-829, IATSE.



The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.