



38th Season • 369th Production
MAINSTAGE / JANUARY 4 THROUGH FEBRUARY 10, 2001

South Coast Repertory

David Emmes
Producing Artistic Director

Martin Benson
Artistic Director

presents

The School for Wives

by MOLIÈRE
translation by RANJIT BOLT

Scenic Design
DARCY SCANLIN

Costume Design
SHIGERU YAJI

Lighting Design
CHRIS PARRY

Sound Design
B.C. KELLER

Production Manager
TOM ABERGER

Stage Manager
*RANDALL K. LUM

Directed by
DAVID CHAMBERS

HASKELL AND WHITE LLP, *Honorary Producers*

*This translation of The School for Wives was first produced in 1997 at the Piccadilly Theatre, London,
directed by Sir Peter Hall, produced by the Peter Hall Company.*

CAST OF CHARACTERS

(In order of appearance)

Chrysalde	* <i>François Giroday</i>
Arnolphe	* <i>Dakin Matthews</i>
Alain	* <i>Hal Landon Jr.</i>
Georgette	* <i>Martha McFarland</i>
Agnès	* <i>Emily Bergl</i>
Horace	* <i>Daniel Blinkoff</i>
A Notary/Oronte	* <i>Richard Doyle</i>
Enrique	* <i>Don Took</i>

SETTING

A square in a provincial French city.

LENGTH

Approximately one hour and 50 minutes, including one 15-minute intermission.

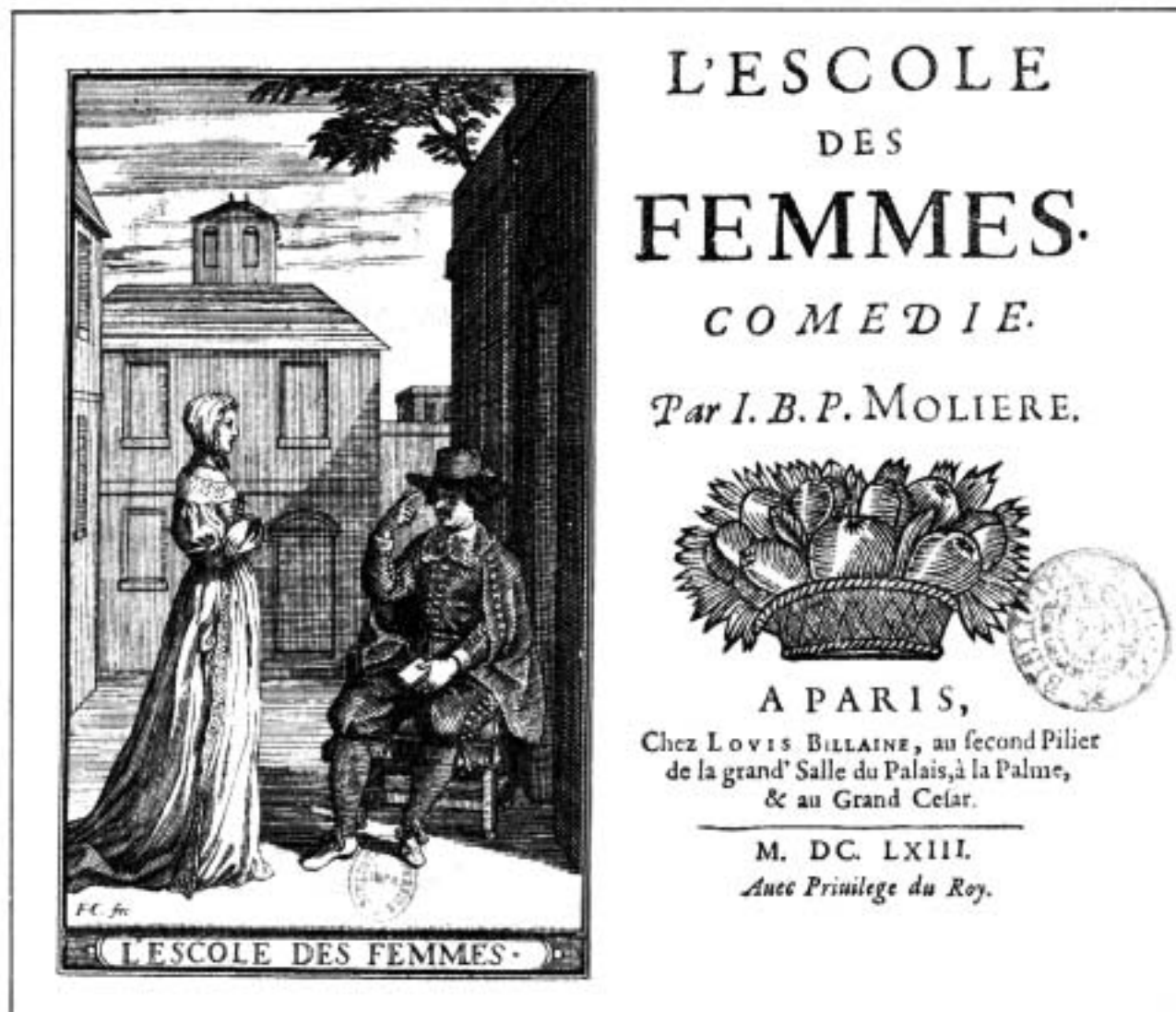
PRODUCTION STAFF

Assistant Stage Manager	* <i>Dara Crane</i>
Casting Director	<i>Joanne DeNaut</i>
Dramaturgs	<i>Jennifer Kiger, Linda Sullivan Baity</i>
Production Assistant	<i>Deanna Keefe</i>
Assistant to the Director	<i>Jacob Russell-Snyder</i>
Assistant to the Costume Designer	<i>Michael Pacciorini</i>
Assistant to the Lighting Designer	<i>Scott Grabau</i>
Stage Management Intern	<i>Sara Overgaard</i>
Additional Costume Staff	<i>Su Lin Chen, Tracy Gray, Janice Kidwell, Stacey Nezda, Eddie Richardson, Jerome Schram</i>

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

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Frontispiece engraved by François Chaubeau to the 1663 original edition of the play.

ACKNOWLEDGEMENTS

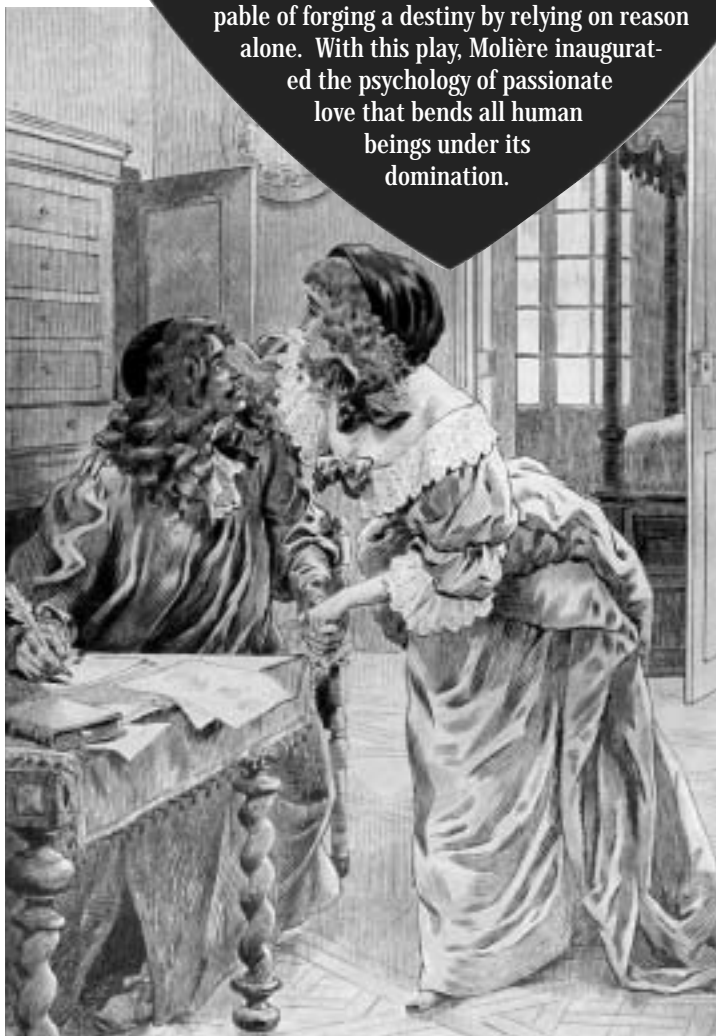
*CSUF Department of Theatre
Scenic Photography by Henry DiRocco*

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.*

A New Kind of Love

More than anything else, addresses the notion that “love is no longer the sublime love in courtly romance novels or the heroic love in the great classical tragedies. This is passionate love, free from prejudice, irresistible and fatal; the kind that appears right in front of you for no reason, engaging the entire being. It is this love that transfigures Agnès (and Horace), that transfigures Arnolphe himself, obliging him to throw down his mask and his boastfulness. The seductive ravages of passionate love begin to be expressed in the second part of the 17th Century, a love that announces in the comic world what Racine will later conceive—a capricious and absolute love, burning with fiery jealousy and adorned with an inexpressible charm. *The School for Wives* marks the gulf that separates these two ways of looking at love: it breaks with that heroic ideal of a humanity that believed in its grandeur and thought itself capable of forging a destiny by relying on reason alone. With this play, Molière inaugurated the psychology of passionate love that bends all human beings under its domination.



Images clockwise from top. Engravings depicting Agnès and Arnolphe (above) and Molière and his wife Armande (left).

Courting the Sun King

The prosperity of Molière's company was due in great measure to his ability "well to amuse" his monarch. Although perfumed and periwigged nobles were fair game for his satire, Molière wisely avoided even the suggestion of insulting *le Roi Soleil*. His devotion toward Louis XIV is unmistakable in *The Versailles Impromptu*.

In catering to the wishes of Kings, we should never consider ourselves; for we exist only to please them; and when they command, our part is to respond quickly to their immediate desires.

The very roof over his head was there by the King's grace and in kowtowing to Louis, Molière was merely emulating all of France. Indeed, not to recognize the debt he owed the man he was pleased to call "the greatest monarch in the world" would surely have been viewed as base ingratitude.

Tapissier du Roi

There was a touch of snobbishness in Molière's nature. He struggled to improve his social status as demonstrated by the fervor with which he clung to the grandiose-sounding title, *valet de chambre tapissier du roi*. Although he had previously resigned all rights to that meager office, he wasted no time regaining it upon his brother's death in 1660. Unfortunately, the playwright's initial attempt to assert his inherited right to make the King's bed was less than successful.

Upon Molière's arrival in the royal bed-chamber, one marquis openly refused to serve with him and the protest might have spread if a fellow writer named Belloq had not asked the offended actor-upholsterer if he might have the honor of making the King's bed with him. Thus, Molière managed to gain a first foothold at court. Imagine the sight of these two young poets, gorgeous in their laces, ribbons, and wigs, smoothing the royal pillows and sheets like a pair of chambermaids!

En Cas de Nuit

Another incident involves the late-night provisions Louis's cooks prepared for him in case the royal appetite should suddenly require satisfaction before breakfast. Legend has it that the officers of the privy chamber were showing how annoyed they were to be forced to eat at the same table with Molière; so the King, upon hearing of their rudeness, said to the actor one morning:

"I hear you are being badly entertained, M. de Molière, and that my people don't find you good enough to eat with them. Perhaps you are hungry. Sit down here and try my *cas de nuit*."

Whereupon Louis cut a chicken and ordered Molière to be seated, then the King served him a wing, took one himself, and ordered that the most favored personages of the court be admitted to bear witness to his benevolence. More than one artist has preserved this intriguing scene for us, allowing its charm to endure far beyond mere conjecture.



Molière making Louis XIV's bed.

Votre Serviteur

Although Molière was summoned to court dozens of times, it wasn't until a few weeks after the premiere of *The School for Wives* that his name finally appeared on the royal pension list. He wisely resisted the temptation to overtly ask for favors, yet he rarely missed a chance to ingratiate himself with the monarch. In fact, the entire royal family had plays by Molière dedicated to them, which tacitly insured their support in the face of mounting criticism and controversy.

The *School for Wives* was dedicated to Louis's sister-in-law, Princess Henrietta, who was called "Madame":

"The *School for Wives* was dedicated to Louis's sister-in-law, Princess Henrietta, who was called "Madame":

From whichever side one gazes at you, we meet glory upon glory and qualities upon qualities. You have them, Madame, from the aspect of rank and birth, which brings you respect from the entire world; from the aspect of the graces, both of mind and of body, which makes you admired by all who see you; and from the aspect of the soul, which, if I may dare to speak thus, makes you beloved by all who have the honor to approach you. I have nothing more to say other than to dedicate this comedy to you, and to assure you with all possible respect that I am for Your Royal Highness,

Madame,
the most humble, most obedient, and most indebted servant,
J.-B. P. Molière

Source: *Molière, A Biography* by H. C. Chatfield-Taylor (New York: Duffield & Company, 1906).

The Great Comedy War of 1663

The *Life of Monsieur de Molière* by Mikhail Bulgakov is a fascinating portrait of the great 17th-Century satirist by the great 20th-Century Russian satirist. For Bulgakov, Molière was an alter ego whose destiny seemed to parallel his own. Both lived under aristocracies and both wrote fearlessly of what they saw, evoking storms of controversy. Bulgakov's study provides a vivid recreation of Molière's life and times, reading more like a novel than a formal biography. Below is an excerpt from Bulgakov's account of the scandal that erupted in the wake of *The School for Wives*.

It must be said that, whatever incidents attended the presentation of Molière's previous plays, they dimmed to insignificance in comparison with the things that transpired after the premiere of *The School for Wives*. The premiere itself was marked by a scandal. A certain gentleman who had a stage seat was outraged by the play to the depths of his soul. At every witticism or stunt, he turned his apoplectic face to the audience and shouted furiously.

Naturally, this caused the laughter to rise to an even higher pitch.

The play elicited instant enthusiasm, and the public thronged to the following performances, producing record-breaking box office figures. And what did the Paris literati and connoisseurs of the theater say about the new play? Their first response is difficult to make out, for the salons buzzed with so much abuse at Molière's expense that it was impossible to distinguish the words. Those who had ranted against Molière before were now joined by dozens of new critics. It was difficult to distinguish the isolated voices of Molière's friends, who could be counted on the fingers.

As regards the rival actors of the Hôtel de Bourgogne, they went about like lost souls after the very first performance of *The School for Wives*. And then, many naïve individuals throughout Paris went about telling everyone that it was they whom Molière had had in mind when he created the character of Arnolphe, the hero of this comedy. These men, indeed, deserved to be paid by the Palais Royal for raising its box office figures!

A young writer named Donneau de Visé was the first to comment in print. His article clearly shows that its author's soul was torn in two as he composed it:

All the world found *The School for Wives* wicked, and all the world ran to see it. For my part, I hold it the most mischievous subject that ever existed, and I am ready to maintain that there is not a scene without an infinite number of faults. Yet in justice to the author, I am obliged to avow that the piece was a mon-

ster with beautiful parts. No comedy was ever so well played, or with such art.

And how did Molière conduct himself all this while? To begin with, he dedicated *The School for Wives* to the Princess Henriette of England, wife of his patron, the King's brother. In this dedication, as his custom was, he spilled a bucketful of



MARQUIS: I've just left the theatre.

CLIMENE: Well, monsieur, please tell us how you found it.

MARQUIS: Absolutely intolerable.

CLIMENE: Oh, I'm delighted to hear it!

MARQUIS: It's the most wretched thing ever seen. Why, what the devil! I could hardly get a seat. I was nearly smothered at the entrance, and I never had my feet so stepped upon. Look at the state of my ruffles and ribbons! I find it detestable—egad, detestable as detestable can be. I know I've never seen anything so bad. All you needed was to listen to the continual roars of laughter from the pit. I don't need any other proof that the play is worthless.

[from *The Critique of the School for Wives*, Scene 4]

flattery on the Princess. But after that Molière committed a fatal error—he decided to attack his enemies.

He delivered his blow from the stage, presenting in June 1663 a short play entitled *The Critique of the School for Wives*. Following his undeviating rule of always securing his rear at Court, Molière dedicated this play to the Queen Mother, Anne of Austria, which did little to help him in the events that followed.

De Visé saw red when he recognized himself as a character in *Critique* and quickly brought forth his own play entitled *Zélinde, or a Critique of the Critique*. It portrayed a certain “Elomire” (anagram for Molière), a character who eavesdrops on other people’s conversations and asserts that the ten maxims Arnolphe seeks to impress upon Agnès in preparation for their marriage are nothing but a clear parody on the Lord’s Ten Commandments. The Hôtel de Bourgogne wished to produce *Zélinde*, but they had to abandon their plans when, on closer examination, the piece proved to be total nonsense.

De Visé’s play did not reach the stage, but the other victim of Molière’s ridicule in *The Critique* was more fortunate. Edmé Boursault’s play, *The Portrait of a Painter, or the Counter-Critique of the School for Wives*, which presented Molière as a highly dubious character and also makes mention of the Ten Commandments, was produced by the Hôtel de Bourgogne while Molière was seated on the stage.

Events, meantime, sped on and hatred for Molière grew more violent daily. Angered in the extreme to find that he had been lampooned in *Critique*, the Duke de la Feuillade subjected Molière to a severe humiliation. When the two met in a Versailles gallery, de la Feuillade pretended that he wished to embrace the playwright, whereupon he seized his head and crushed it to his chest so forcefully that Molière’s face was scratched bloody by the jeweled buttons of his coat. Fortunately, Molière did not challenge de la Feuillade to a duel for the Duke would unquestionably have killed him.

People began to say more and more outrageous things about the insulted comedian with the mutilated face. All Paris was, of course, aware by this time of Molière’s unhappy marriage. Evil tongues spread the gossip that Armande had long been unfaithful to him. Molière’s most painful secret was that he, who had ridiculed the Sganarelles and the Arnolphes, was himself agonizingly jealous.

It is easy to imagine how he was affected by this gossip, which exposed him to public disgrace. He decided that the source of this disgrace was the Bourgogne theatre, and, blinded by rage, he proceeded to ridicule his rival actors in *The Versailles Impromptu*. He should not have done this; he should not have mocked the physical defects of Zacharie Montfleury!

But our hero evidently felt like a solitary wolf who senses the hot breath of pursuing dogs behind him at the hunt, and everyone descended upon the wolf in chorus. Offended to the depths of his soul, the younger Montfleury wrote the play *The Hotel de Condé Impromptu*, which repaid Molière in full for mistreatment of his father. De Visé also composed another play, *The Response to the Impromptu at Versailles, or the*



MOLIERE: When people attack a successful play, aren’t they really attacking the judgment of those who have approved it, more than the art of the playwright?

Mlle. de Brié: Faith, I would have shown up that petty little author, who makes it his business to write against people who don’t even think about him.

MOLIERE: You’re crazy! That would make a fine subject to entertain the court. Monsieur Boursault! I’d like to know how one could dress him up to make him amusing!

[*The Versailles Impromptu*, Scene 5]

Marquises’ Vengeance, that called Molière an ape and a cuckold.

In conclusion, a certain Philippe de la Croix composed a work entitled *The Comic War, or A Defense of The School for Wives*, in which he justly remarked that while Apollo slumbered in heaven, writers and actors fought like a pack of dogs. However, commented de la Croix, putting the words in the mouth of Apollo, the play which had caused the war—namely, *The School for Wives*—was a good play.

The wretched year of 1663 ended with a vicious act of the enraged Montfleury, who sent the King a formal denunciation of Molière, accusing him of having married his own daughter. No one knows what proof Molière presented to the King to clear himself of the charge of incest, but whatever may have passed between them, the King was entirely satisfied with Molière’s argument and the affair went no further. Whereupon the great war between Molière and his enemies began to subside.

What's in a Word?

Sometimes it's easy to forget that the words spoken on-stage during the performance of a foreign-language play are not words that have been written by the playwright. They are equivalents that have been painstakingly chosen by a translator seeking to reproduce both the spirit and substance of the original text. From the many existing English-language versions of *The School for Wives* that have appeared over the years, director David Chambers has opted to work from the 1997 translation by Ranjit Bolt. Prior to beginning rehearsal, Chambers and Bolt collaborated to adapt the British text for American audiences.

The tricky business of translating for the theatre can be illustrated by examining the choices made by six translators (three from America and three from Great Britain) at a specific moment in the play. Below is a passage from a speech by Alain in Act II, Scene 2 that was considered scandalous simply because Molière used the word *potage*. Nowadays *potage* is typically translated simply as "soup," but in the 17th-Century, *potage* referred to a large platter of meat and fish boiled with potatoes and legumes. Not only did this introduce a much more common and vulgar level of language than French audiences were accustomed to hearing spoken on the stage, but the image Molière creates here of woman being served up like a slab of boiled beef was guaranteed to raise aristocratic blood pressures to unprecedented heights.

By comparing even these brief excerpts from the various English versions to Molière's original French and to one another, we can begin to appreciate the arduous and delicate

task of the translator, who is called upon to be both a skilled linguist and a gifted playwright.

Alain: *La femme est en effet le potage de l'homme,
Et quand un homme voit d'autres hommes parfois
Qui veulent dans sa soupe aller tremper leurs doigts,
Il en montre aussitôt une colère extreme.*

John Ozell (UK 1714)

Woman is Man's Broth, and when one Man sees others that would fain dip their Fingers into his Broth, it makes him bloody Angry.

Frederick Green (US 1929)

Woman really is man's porridge; and when a Man sees other folks endeavoring to dip their fingers in his porridge, he flies immediately into a violent fury.

Morris Bishop (US 1957)

The woman is in fact the stew of man;
And sometimes when a man sees other men
Trying to dip their fingers into his stew.
Right away he displays a terrible anger.

Richard Wilbur (US 1970)

Womankind is, in fact, the soup of man,
And when a man perceives that others wish
To dip their dirty fingers into his dish,
His temper flares, and
bursts into a flame.

Derek Mahon (UK 1986)

Well, women are to men a
kind of stew.
If a man sticks his fork in
the wrong plate
it doesn't please the other
man one bit!

Ranjit Bolt (UK 1997)

Likewise, a man's wife is his
soup, you see?
And he'll be well pissed off if
somebody
Starts dunking his baguette
in it.



Les Femmes à Table

Talking to the Translator

Ranjit Bolt's urge to write came very early, undoubtedly influenced by the success of his uncle Robert Bolt's *A Man for All Seasons* in the mid-'60s. Born in 1959 of Anglo-Indian parentage, he was educated at Cambridge and Oxford and worked for eight years as an investment manager before turning to translation. Bolt is fluent in Latin, Greek, French and Italian, but he also works from German, Spanish and Sanskrit. Since 1987, his translations of works by Molière, Corneille, Beaumarchais, Rostand, Brecht, Goldoni, and Sophocles have been produced worldwide. *The School for Wives* is his fourth translation for Sir Peter Hall, who has previously directed Bolt's *Tartuffe*, *Oedipus Rex*, and *Oedipus at Colonus*. Following are excerpts from Bolt's comments made during a 1992 seminar on theatre translation sponsored by London's Royal National Theatre.

On "getting under the skin" of the playwright: I think the primary problem for a translator is to make the thing work, here and now, in the language that you're working in, for the audience you're entertaining. If you do that well, I think people will say that you've got under the skin of the author. Whether that is what's actually happened, whether one knows what that means or not, I'm not sure. But presumably the author would be happy with that. If Molière comes down and sees that an audience is happy with what's been done, and that it isn't taking ludicrous liberties with the text, then I think on the whole he should be pleased.

On imparting his own personality to the translation: I'm really very keen on the idea that I'm not the writer, so I don't identify myself too much with the text. But I think perhaps it's true that when genuine authors, people who are playwrights in their own right, find themselves being asked to provide something that's more or less a faithful rendering of a foreign play into English, they may find the strait-jacket too much for them. Whereas I welcome the strait-jacket, and see what I can do while squirming around inside of it.

On referring to other translations: Funnily enough, I've never looked at any other translations before starting work. Once or twice I've had translations beside me because I felt my grasp of the language concerned was not sound enough to plunge in on my own. But I would never refer to them before trying to translate whatever line it was that I was checking, and I would probably try and check as little as I possibly could. Now you'll probably say that's neurotic and silly, but I do think you find yourself being polluted, or influenced, by translations if you start to look at them while working on the piece. So I've never done it.

On translation versus adaptation: Sometimes I feel that there is a spurious idea that a translation is a faithful rendering. I prefer to think that all good translation is really transformation. Whether that means adaptation or not, I don't know, but I certainly think the adaptation/translation distinction creates unwanted red herrings. Certainly I'm always prepared to "adapt" my own translation if necessary, if I feel it isn't going to work as it stands. French theatregoers actually wanted to hear the same thing said three times, in a very elegant and different way each time because that was their training. You do find

yourself tending to cut 17th-Century French verse, for that reason.

On translating living authors: There's a story about Simon Gray, who went to see a play of his in Germany, and in one scene a character came onstage covered from head to toe in plaster. So Simon Gray turned to the director and said, "What the hell is going on? Why is he covered in plaster?" And the director said, "It says in the text—'He comes on, completely plastered.'" At least if it happens with Molière, he won't be around to see it.

(Source: *Platform Papers I: Translation*. London: Royal National Theatre, 1992)



Engraving from frontispiece of 1714 edition of 'The Works of Monsieur de Molière in Six Volumes.'

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EMILY BERGL
Agnès



DANIEL BLINKOFF
Horace



RICHARD DOYLE
A Notary/Oronte

Artist Biographies

***EMILY BERGL** (*Agnès*) is making her SCR debut. On Broadway she appeared in *The Lion in Winter* for which she won the FANY People's Choice Award for best Broadway debut. Off-Broadway she appeared in Wendy Wasserstein's *Old Money* at Lincoln Center. Regional theatre credits include *Our Town* at La Jolla Playhouse, *Romeo & Juliet* at The Globe Theatres, *Under Cover of Darkness* at New York Stage & Film, *The Skin of Our Teeth* at the Williamstown Theatre Festival and *The Rose Tattoo* and *Agnes of God* at L.A. Theatre Works. Film and television credits include *Happy Campers*, *Chasing Sleep*, *The Rage: Carrie II*, "Providence," and "Wild Thornberries."

***DANIEL BLINKOFF** (*Horace*) appeared this season in SCR's *Nostalgia*. Other theatre credits include *The Imaginary Invalid* and *A Kiss for Cinderella* at the Cleveland Playhouse, *Are We There Yet?* at Williamstown Theatre Festival, *Stepping Out with Mr. Markham* at Ensemble Studio Theatre's Octoberfest, *A Christmas Carol* at the McCarter Theatre, *The Summer in Gossensass* directed by Maria Irene Fornes at Theatre Row, *Beyond the Horizon* at Chain Lightning Theatre, *Dinosaur Dreams* and *The Last 60 of 99* at New York Stage and Film, *The Beaux Strategem* and *Twelfth Night* at Yale Repertory Theatre, *Flesh and Blood* at Chicago's Bailiwick Theatre (Joseph Jefferson Nomination – Best Actor), as

well as the title role in *Leander Stillwell* at Chicago's Stage Left (Joseph Jefferson Award – Best Ensemble). His film and television credits include *With Honors*, *Crossing the Bridge*, *Rockabye*, "NYPD Blue," "Law and Order" and "Missing Persons." Mr. Blinkoff received his MFA from the Yale School of Drama and is a founding member of Yale Cabaret Blue in Los Angeles.

***RICHARD DOYLE** (*A Notary/Oronte*) is an SCR Founding Artist. He appeared earlier this season in *The Homecoming*, last season in *The Beard of Avon*, *Much Ado about Nothing*, *A Delicate Balance* and *A Christmas Carol*, and the previous season in

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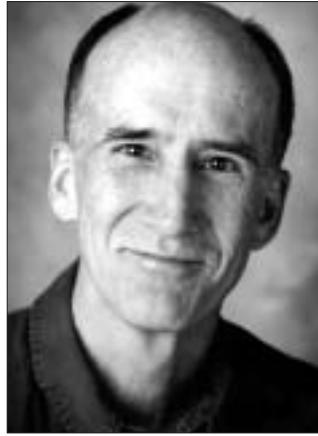
Alan T. Beimfohr
John G. Prichard, CFA
John Rozenbergs, Ph.D
Dominique Merz, Ph.D
Karen R. Lloyd
Gene E. Phillips



FRANÇOIS GIRODAY
Chrysalde

Amy's View, The Philanderer and *The Hollow Lands*. Additional appearances include the world premieres of *On the Jump* (Robby Award), *But Not for Me*, *BAFO*, *The Interrogation of Nathan Hale*, *She Stoops to Folly*, *Wit*, *Hospitality Suite* and *Highest Standard of Living*. Other credits include *Of Mice and Men*, *Ah, Wilderness!*, *What the Butler Saw*, *Pygmalion*, *Six Degrees of Separation*, *Arms and the Man*, *The Cherry Orchard*, *Waiting for Godot*, *Our Country's Good* and *Intimate Exchanges*, for which he earned a Los Angeles Drama Critics Circle Award nomination. He won LADCC Awards for his roles in Sally Nemeth's *Holy Days* and as Reverend Hale in *The Crucible*. "Cheers" fans will remember him as Woody's snooty father-in-law Walter Gaines. Other film and television credits include *Air Force One*, "NYPD Blue," "Sisters," movies of the week, "The Practice" and guest star appearances on "The Pretender" and "The Lot." He is a voice-over actor in animation, CD ROMS, Fox promos and documentaries including the Emmy winning documentary series "The Living Edens."

*FRANÇOIS GIRODAY (*Chrysalde*) has worked in both New York and regional theatres across the country. He was a company member with CSC Repertory for three years and a found-



HAL LANDON JR.
Alain

ing member of The Mirror Repertory in New York and the Interact Theatre in Los Angeles. He has appeared at South Coast Repertory in *Private Lives* and *The Philanderer*; The Huntington Theatre Company, the American Repertory Theatre, The Alliance Theatre Company, St. Louis Repertory, The Guthrie Theater, Arena Stage, Walnut Street Theatre, The Mark Taper Forum, A Noise Within, Utah Shakespeare Festival, Shakespeare Santa Cruz and many others. His television and film credits include *Fabian*, a series regular on the cable television production "The Lot" on AMC, "Capitol News," "Profiler," "Frasier," "Babylon 5," "Diagnosis: Murder," "Invisible Man," "Seinfeld," "Lois and Clark," *Wall Street*, *Permanent Midnight*, *Godzilla* and *Passport to Paris*.

*HAL LANDON JR. (*Alain*) is an SCR Founding Artist who recently appeared in *Much Ado about Nothing*, *Entertaining Mr. Sloane*, *The Hollow Lands*, *True West*, *Play Strindberg*, *Tartuffe* and *Ah, Wilderness!* Other credits include *Arcadia*, *Our Town*, *Sidney Bechet Killed a Man*, *BAFO*, *Six Degrees of Separation*, *An Ideal Husband*, *A Mess of Plays by Chris Durang*, *The Things You Don't Know*, *Faith Healer*, *Ghost in the Machine*, *Green Icebergs*, *Morning's at Seven*, *Dancing at Lugh-*



DAKIN MATTHEWS
Arnolphe

nasa, The Miser, Our Country's Good and *Waiting for Godot*. He created the role of Ebenezer Scrooge in SCR's *A Christmas Carol*, and has performed it in all 22 annual productions. In the summer of 2000 he played Nym in the San Diego Old Globe Theatre's production of *Henry V*. He appeared in *Leander Stillwell* at the Mark Taper Forum and with the Forum's Improvisational Theatre Project, New Theatre for Now and Forum Lab. Other resident theatre roles include Salieri in *Amadeus*, Malvolio in *Twelfth Night*, Gordon Miller in *Room Service* and Captain Hook in *Peter Pan*. Among his film credits are *Trespass*, *Pacific Heights*, *Almost an Angel*, *Bill and Ted's Excellent Adventure* and *Playing by Heart*.

*DAKIN MATTHEWS (*Arnolphe*) appeared at SCR as C. S. Lewis in *Shadowlands* with Kandis Chappell, which earned both L. A. Drama Critics Circle Awards. He is currently the Artistic Director of The Antaeus Company, an Associate Artist of the Globe Theatres of San Diego, and an Emeritus Professor of English from Cal State Hayward. He was Artistic Director of the Berkeley Shakespeare Festival and the California Actors Theatre, a founding member of John Houseman's Acting Company and a Juilliard Drama instructor. He is also a playwright, director, translator, and



MARTHA MCFARLAND
Georgette

Shakespeare scholar. He has appeared frequently in major roles at the Globe Theatres, most recently as Falstaff in *The Merry Wives of Windsor* and Toby Belch in *Twelfth Night*, the American Conservatory Theatre, and the Center Theatre Group, where he played Brutus in *Julius Caesar* at the Taper and Capulet in Sir Peter Hall's *Romeo and Juliet* at the Ahmanson, among many others. He has published four verse translations of 17th-Century Spanish plays, two of which had world premieres in 2000; a third, *The Proof of the Promise*, will premiere this January with The Antaeus Company in Los Angeles. His 40 films include *The Siege*, *The Muse*, *Nuts*, *Clean and Sober*, *And The Band Played On*, *White Mile*, and *Thirteen Days*. He also appears frequently on TV, with regular or recurring roles in 11 different series; this season, he has so far guested on "The King of Queens," "Citizen Baines" and "Gilmore Girls."



DON TOOK
Enrique

***MARTHA MCFARLAND** (*Georgette*) is an SCR Founding Artist who served as the theatre's Casting Director for 11 years. Most recently she appeared as Ursula in *Much Ado about Nothing*, Mom in *True West*, Alice in *Play Strindberg* and reprised her role as Norah in *Ah, Wilderness!* Other roles at SCR include appearances in *Our Town*, *Pygmalion*, *Private Lives*, *An Ideal Husband*, as Dr. Charlotte Wallace in *Beyond Therapy* and as part of the *Drama-Logue* Award-winning ensemble of *Tom Foolery*. She also appeared as Pope Joan and Louise in both the Second Stage and Westwood Playhouse engagements of *Top Girls*. She has appeared in 16 of the 22 productions of *A Christmas Carol*, having missed the first year when she was on a U.S. tour with James Mason in *A Partridge in a Pear Tree*. Ms. McFarland is also a director, having staged *Sly Fox* and *The Foreigner* at the Laguna Playhouse and the world premiere of *City* with the Cir-

cle X Company in Los Angeles. She is a teacher with the SCR Professional Conservatory and privately in the L.A./Orange County area. Ms. McFarland is also a popular voice-over artist, a published poet and the Southern California Casting Director with the Oregon Shakespeare Festival in Ashland.

***DON TOOK** (*Enrique*) is an SCR Founding Artist who appeared last season in *The Beard of Avon*, *Much Ado about Nothing* and *The Countess*. The previous season he was seen in *The Hollow Lands*, *A Christmas Carol* and *The Philanderer*. Other recent SCR productions include *Play Strindberg*, *Tartuffe*, *Ah, Wilderness!*, *Pygmalion*, *Our Town*, *Arcadia*, *BAFO* (for which he won a *Drama-Logue* Award), *She Stoops to Folly*, *Three Viewings*, *A Streetcar Named Desire*, *The Misanthrope* and *Pterodactyls*. He also appeared in the world premiere of *Hospitality Suite* and the revival of *The Philadelphia Story*. Mr. Took is proud to be an SCR Founding Artist with 37 years of experience in a wide variety of roles. He recently enjoyed playing the role of Greg in a record-breaking run of A.R. Gurney's *Sylvia* at the Laguna Playhouse; and his latest venture is Shakesperience – a high school touring production he conceived and co-authored with Hal Landon Jr., SCR's resident Scrooge – somewhat loosely based on the Carl Reiner-Mel Brooks "2000 Year-Old Man" concept; Don interviews Hal as Shakespeare and invites the students on stage to participate in scenes from the Bard's works. Television credits include appearances on "Roseanne," "Cheers," "General Hospital," "ER," "Alias" and the NBC mini-series "Murderous Passion."



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PLAYWRIGHT,
TRANSLATOR, DIRECTOR
& DESIGNERS

MOLIERE (*Playwright*, 1622-1673) is one of the most outstanding figures in the entire French theatre. At the age of 20 he gave up the security and responsibility of the legal profession to throw himself into the mad adventure of theatre. After years of development and struggle in learning his craft in the provinces, he gained immense recognition in Paris and before Louis XIV as a complete man of the theatre—actor, playwright, and leader of his own theatre company. In works like *The Misanthrope*, *Tartuffe*, *The Miser* and *The Would-Be Gentleman*, Molière exposes man's foibles and excesses to brilliant comic scrutiny.

RANJIT BOLT (*Translator*) is one of Britain's leading theatre translators. Born in Manchester, England, in 1959, he studied at Oxford University, where he read Classics, and went from there to work for almost ten years as a merchant banker in the City, London. In 1990 his adaptation of Pierre Corneille's comedy *The Liar* was performed at London's Old Vic Theater. A production of his version of Corneille's *L'illusion Comique*, also at the Old Vic, followed that same year, and he gave up his banking job to concentrate on translation. Since then he has translated or adapted many classic European plays for the London stage. Several of these have been directed by Sir Peter Hall, and others produced at the Royal National Theatre and by the Royal Shakespeare Company. Mr. Bolt's work has also enjoyed successful productions at the Guthrie Theater, Minneapolis; Stratford, Ontario; and sundry theatres across North America. Mr. Bolt's verse novel, *Losing It*, was published earlier this year by John Murray, London.

DAVID CHAMBERS (*Director*), an SCR Associate Artist, is a director, teacher, writer and producer whose

work has been seen On and Off-Broadway and at major theatres throughout the United States. He directed Broadway premieres of Christopher Durang's *A History of the American Film* and Howard Korder's *Search and Destroy*, a play which originated at SCR and for which Mr. Chambers received a New York Drama Desk nomination for best director. Mr. Chambers has served as director at such theatres as The New York Shakespeare Festival, Washington's Arena Stage (Producer 1979-81 seasons), the Yale Repertory Theatre and the Guthrie, among others. He is currently a professor of acting and directing at the Yale School of Drama where among other duties he produces The Meyerhold Project, a collaboration with the Saint Petersburg Academy of Theatre Arts in Russia which has performed in Europe and the U.S. He also directed SCR's *Bosoms and Neglect*, *The Hollow Lands*, *Tartuffe*, *Private Lives*, *Old Times*, *A Mess of Plays by Chris Durang*, *The Misanthrope*, *Hedda Gabler*, *The Miser*, *Going for Gold*, *Kiss of the Spider Woman* and *Twelfth Night*, productions which have won numerous *Drama-Logue* and L.A. Drama Critics Circle Awards. He lives in Portland and Vinalhaven, Maine with his wife Christine Vincent and son Dima. His daughter Jessica lives and works in the Bay Area.

DARCY SCANLIN (*Scenic Designer*) returns for her second season at SCR. She received her MFA from Cal Arts in May 2000 and has since designed Long Beach Opera's *Euridice* at the J. Paul Getty Museum, *Bosoms and Neglect* directed by David Chambers at SCR and *Silence* at the Magic Theatre. She also participated in a group exhibition at Grey McGear Modern Gallery in Bergamot Station, and worked with AFI on Juliette Carillo's film *Spiral*. Ms. Scanlin received an Individual Artists Fellowship through Long Beach Public Corporation for the Arts this year. Her earlier studies were completed at University of the Pacific Conservatory of Music, and Chelsea College of Art, as

well as in apprenticeships at San Francisco Opera and Santa Fe Opera. Following *The School for Wives* she will design sets for Richard Greenberg's *The Dazzle* here at SCR.

SHIGERU YAJI (*Costume Designer*) is very pleased to collaborate with David Chambers for their fourth Molière play and ninth production together at SCR. This is Mr. Yaji's 19 season and 45 production at SCR. Over more than 20 years, he has designed for 25 theatres on the West Coast, creating costumes for more than 110 productions. He is the recipient of numerous awards and recognitions, including five Los Angeles Drama Critics Circle Awards and a Bay Area Theatre Critics Circle Award. His most recent entertainment designs have been for a spectacle show, *Mystic Rhythms*, at Tokyo Disney Sea in Japan, and the A&E Broadcasting of Cathy Rigby's *Peter Pan*, for which he received a 2000-01 Emmy Award nomination following the production's Broadway engagement and national tour. Mr. Yaji is a member of the United Scenic Artists Local 829 and the UC Irvine Drama Department faculty.

CHRIS PARRY (*Lighting Designer*) was originally trained in England. He has designed theatre and opera internationally for 26 years, earning 24 major awards and nominations. He has previously designed *The Beard of Avon*, *The Hollow Lands*, *Search and Destroy*, *The Miser*, *The Misanthrope*, *Private Lives*, *Death of a Salesman*, *Ah, Wilderness!* and *Tartuffe* for SCR. Highlights include productions directed by Trevor Nunn, and Adrian Noble with 22 productions for the Royal Shakespeare Company (RSC) and Royal National Theatre (RNT) in England, as well as work for Los Angeles Opera, Welsh National Opera, Houston Grand Opera, Opera Theatre of Lucca (Italy), Guthrie Theater, Oregon Shakespeare Festival, The Shakespeare Theatre Washington, Seattle Repertory, A Contemporary Theatre Seattle, Milwaukee Repertory, Hart-

ford Stage, the Mark Taper Forum, the Ahmanson Theatre, The Old Globe and La Jolla Playhouse, among others. Notable production credits include: *The Who's Tommy* (Broadway and worldwide) directed by Des McAnuff, which garnered him the Tony Award, Olivier Award (London), Dora Award (Canada), New York Drama Desk Award, New York Outer Critics Circle Award, Los Angeles Drama Critics Circle Award and several other nominations. Other credits include the new musical *The Secret Garden* (RSC, West End London); the musical *Jane Eyre* (Mirvish Co. Toronto, La Jolla Playhouse); *Not About Nightingales* (Royal National Theatre, London & Broadway) directed by Trevor Nunn - (Tony Award nomination, N.Y. Drama Desk Award); *Les Liaisons Dangereuses*, (RSC, Broadway - Tony Award nomination, N.Y. Drama Desk Award); *A Midsummer Night's Dream*, (RSC, Broadway & World Tour - Olivier Award nomination); and *Translations*, (Boston, Broadway). Other work includes a section of the movie *Renaissance Man* and the KPBS Television Arts program "Center Stage." Mr. Parry also won the Lighting Designer of the Year Award (1994) from the journal *Lighting Dimensions International*. He is currently Professor and Head of the Lighting Design program at the University of California, San Diego and owns his own entertainment and architectural design company, Axiom Lighting, in Beverly Hills.

B.C. KELLER (*Sound Designer*) most recently designed last season's productions of *The Beard of Avon*, *Much Ado*

about Nothing and *Bosoms and Neglect*. In previous seasons he has done the sound design for *Round and Round the Garden*, *Of Mice and Men*, *Tartuffe*, *Freedomland*, *The Beginning of August*, *Good as New*, *What the Butler Saw* and *The Birds*. He migrated north with Culture Clash to do *The Birds* at Berkeley Repertory Theatre and was nominated for the Bay Area Theatre Critics Circle Award for Best Sound Design. He has done two other shows with Culture Clash: the re-design of *Culture Clash Coast to Coast* and *Culture Clash Magical Mission Tour*. He was the Assistant Sound Designer for *Golden Child* at SCR and two of its other stops: The Joseph Papp Public Theater and The Kennedy Center. His New York credits include the 25th Anniversary production of *Dames at Sea*, *The Richardson Exhibit*, and an Off-Off-Broadway production of *The Gin Game*. Mr. Keller was the Resident Sound Designer at the American Stage Festival in NH. He has a BA from Elizabethtown College in PA and an MFA from Ohio University.

***RANDALL K. LUM** (*Stage Manager*) began his 12th season at SCR with *The Circle*, and most recently *The Homecoming*. 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.

***DARA CRANE** (*Assistant Stage Manager*) is honored to be chosen as the Assistant Stage Manager this year on the Mainstage. She completed her MFA in Stage Management at the University of California-Irvine in June of 2001 where she stage managed theatre, dance and opera. She managed shows such as *Pirates of Penzance*, *Scenes from an Execution*, *In the Boom Boom Room*, *The Miser of Mexico*, *Dance Visions*, *Bare Bones*, and *Così fan Tutte* to name a few. While in school she was selected to intern on the world premiere of *The Hollow Lands* here at SCR, then was asked to return the following season as the Production Assistant for *Art*. She recently stage managed *Grease* for Musical Theatre West in Long Beach, and has also stage managed at Lambs Players Theatre in San Diego, where she managed *Smoke on the Mountain* and the world premiere of *'Til We Have Faces*.

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 numer-



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

ous awards for productions he has directed during SCR's 37-year history, including a 1999 Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*, the American premiere of Terry Johnson's *Unsuitable for Adults*, the West Coast premieres of C.P. Taylor's *Good 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 *Arca-dia* 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 Universi-

ty, 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 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, 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 the day-to-day operations of SCR. A member of the 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 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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