



42nd Season • 404th Production
JULIANNE ARGYROS STAGE / JANUARY 8 - 29, 2006

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents the world premiere of

The Further Adventures of Hedda Gabler

BY Jeff Whitty

Christopher Acebo
SCENIC DESIGN

Shigeru Yaji
COSTUME DESIGN

Geoff Korf
LIGHTING DESIGN

Paul James Prendergast
COMPOSER/SOUND DESIGN

Art Manke
CHOREOGRAPHY

Brian J. Sivesind
ASSISTANT DIRECTOR

Megan Monaghan
DRAMATURG

Jeff Gifford
PRODUCTION MANAGER

Randall K. Lum*
STAGE MANAGER

DIRECTED BY
Bill Rauch

Pam and Jim Muzzy
HONORARY PRODUCERS

The Further Adventures of Hedda Gabler *was commissioned and developed by South Coast Repertory.*

THE CAST

(in order of appearance)

Hedda Gabler *Susannah Schulman**
George Tesman *Christopher Liam Moore**
Their Servant *Kimberly Scott**
Their Neighbor and Others *Kate A. Mulligan**
Woman in Pink and Others *Bahni Turpin**
Patrick and Others *Dan Butler**
Steven and Others *Patrick Kerr**
Eilert Lovborg and Others *Preston Maybank**

LENGTH

Approximately two hours and 15 minutes, including one 15-minute intermission.

PRODUCTION STAFF

Casting *Joanne DeNaut*
Production Assistant *Mia Osherow*
Stage Management Intern *Cristin Downs*
Fight Consultant *Martin Noyes*
Costume Design Assistants *Merilee Ford, Katie Wilson*
Additional Costume Staff *Bronwen Burton, Catherine Esera*
Kathleen Hotmer, Patte Moon, Mai Nguyen, Peggy Oquist
Deck Crew *Geno Franco*
Sound Operator *Chris Deckner*

ACKNOWLEDGEMENT

*Jonathan Del Arco, Hamish Linklater, Alec Mapa, Joan MacIntosh,
Jennifer Kiger, Dara Weinberg, Gladis Esquivel, Steven Argila*

*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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A Long Love Affair with Hedda

Welcoming Words from Jeff Whitty

I've always longed to play the role of Henrik Ibsen's Hedda Gabler, ever since I played her husband, George Tesman, in graduate school a decade ago. In my more grandiose moments, I feel that no one in the world could understand her better than me: her mercurial shifts of mood, her willful destructiveness, the volatility she hides beneath a convincing sophistication. But due to the unreasonable limitations presented by casting directors and artistic directors at theatres across the country, I suspect I will never have the chance.

As Fate moved me from a career in acting to a writing career, I've discovered that, for me at least, the creative process is much the same. Both acting and writing require the artist to discover the emotional arithmetic that drives character. This requires a lot of pleasurable time spent inside someone else's head. I'm still not sure which craft I prefer.

As an actor, one faces the audience head-on. It's a preposterous leap, pretending to be somebody else in front of a group of people willing to suspend their belief. No matter how advanced stage technology becomes, it will always retain the brutal, primitive thrill of a game of pretend. In theatre more than any other art form, the audience gets to play, too. It's a jungle-gym exercise of imagination when it works.

Writing is several steps removed from the actor's chutzpah. When my writing goes well, I love the easy, comfortable bounce between points of view. Some days I get so absorbed, I'm often completely surprised when a moment of humor or pathos emerges. When I hit a block, as I have many times when writing this play, it's a challenge to replicate the easy and comfortable feeling of happier writing days. But what a gratifying feeling when, after much chipping away, a moment emerges that feels easy, that flows—that doesn't stick out!

The nail-biting question for the playwright is whether the fireworks in one's head can be replicated when recreated by a slew of brave actors and

brilliant designers and, one hopes, a shrewd and generous director. On this project I've been blessed by all of the above.

Like I said, I'm obsessed with Ibsen's play. But I'm no longer bitter that I'll never play Hedda. Because, though I never donned a bustle and picked up the pistols, I feel I've been able to play her—my version of her, at least. I don't want to give too much away, but writing this play has been a treat because I've been able to explore all manner of roles for which I'll never get an Actors' Equity contract.

If you don't know Ibsen's original *Hedda Gabler*, it's a magnificent read, and it's a captivating evening of theatre (even with someone else playing the role). And if you don't know the play, you may miss a few nuances in tonight's show, but I've written it carefully so all you really need to know is this: driven into a corner at play's end, unable to balance her own limited world-view and the confines of the world in which she finds herself, Hedda Gabler takes her father's gun and kills herself.

And now, here's the sequel.

"Like I said, I'm obsessed with Ibsen's play. But I'm no longer bitter that I'll never play Hedda."

Jeff Whitty



Full of Stuff and Opportunity

ABY MEGAN MONAGHAN

ctors cultivate their chameleon qualities. The best among them convince skeptical critics and adoring audiences alike of their versatility, their capability to bring such an infinite variety of believable characters to life that they could populate a small city all on their own. But there are a handful of roles in the Western theatre tradition that almost any actor would give an eyetooth to play—the parts against which performers measure their best mettle, often the most difficult but also the most rewarding work in their careers. Shakespeare contributed Hamlet, King Lear, and Lady Macbeth to that list, while his contemporary Christopher Marlowe gave us Tamburlaine and Doctor Faustus; Tennessee Williams gave us Blanche DuBois, Tony Kushner provided his version of Roy Cohn, and Edward Albee added the memorable George and Martha. Henrik Ibsen, still widely recognized as Norway's greatest playwright more than a century after his death, added several memorable roles to the list we are building; but none more memorable than the title role in his 1890 masterpiece *Hedda Gabler*.

Hedda shows the wide range of emotional possibilities that actors nurture in themselves. The character can be seen as witty and charming; idealistic and romantic; capable of great intelligence, even wisdom; but she is also banal, materialistic, haughty, and deliberately, persistently cruel. Both victim and victimizer, she is at the heart of our ongoing fascination with the play. It is easy to understand why so many of the great actresses of the nineteenth and twentieth centuries, and now beginning the new millennium, choose to tackle this ever-challenging, ever-fascinating role.

Henry James, whose own work reflects concerns that resonate with the oppressive bourgeois world Ibsen represents in *Hedda Gabler*, wrote an essay in 1891 entitled "On the Occasion of Hedda Gabler" in which he described the character as "in-

finitely perverse," but she is also "various and sinuous and graceful, complicated and natural; she suffers, she struggles, she is human, and by that fact exposed to a dozen interpretations." Ibsen, James predicted, was "destined to be adored by the 'profession.' He will remain intensely dear to the actor and the actress. He cuts them out work to which the artistic nature in them joyously responds—work difficult and interesting, full of stuff and opportunity."

Well, who could resist such an opportunity, or such a challenge? The great ladies of Western theatre have risen to the occasion of Hedda Gabler, in dozens of languages over nearly a dozen decades. Only one can claim the honor of being the first to embody Hedda's contradictory qualities: Frau Clara Heese Conrad-Ramlo, who played the title role in the first public performance at Munich's Königliches



Miss Elizabeth Robins as Hedda Gabler in 1891.

Residenz-Theater on January 31, 1891. Ibsen was in the audience, seeing for the first time in the flesh the character who had occupied his imagination for many months before. Productions of *Hedda Gabler* followed in quick succession in Copenhagen with Fru Hennings playing Hedda, and in Christiania, Norway, with Froken Constance Brunn in the title role.



Ibsen already had a foothold in English theatre, but Hedda took the British by storm when the American actresses Miss Eliza-

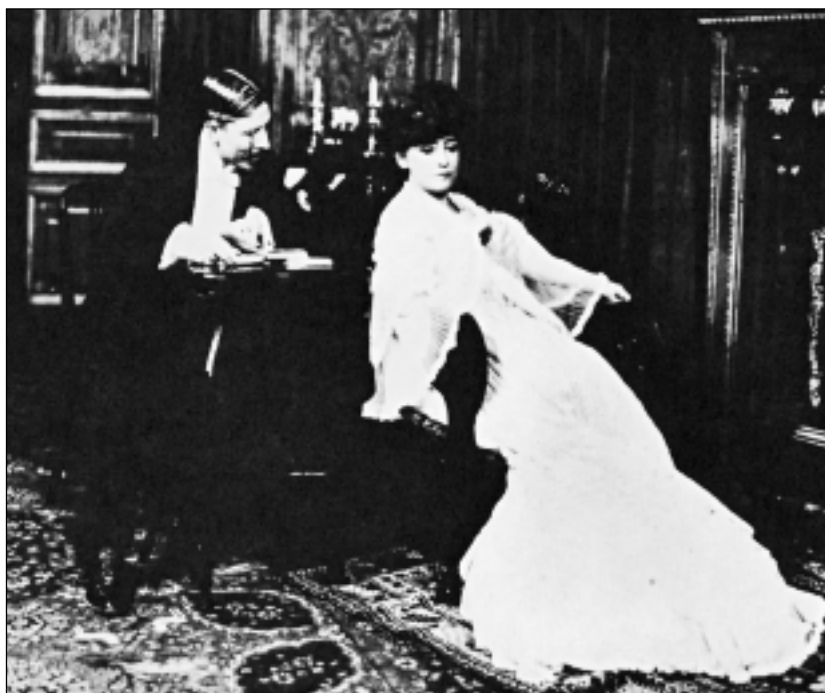
beth Robins and Miss Marion Lea, both living in London, produced the play later in 1891 at the Vaudeville Theatre (a lease which was financed by the sale of a family heirloom by each woman). Robins directed the play and portrayed Hedda in London, then took the lead role in the first U.S. production of *Hedda Gabler* in 1898.

As the twentieth century commenced, Hedda appeared on stages all over the world, played by a string of luminaries. Two London productions vied for popular attention and critical plaudits: the great Italian-born actress Eleonora Duse brought a powerful sense of Hedda's fatigue and preoccupation with morbid thoughts to the role, which she was widely reported to have studied for ten years before she brought it before the public in 1905. Mrs. Patrick Campbell, visibly pregnant during the 1907 run of the play, imbued Hedda with a degree of malice that extended so far as to begin each performance by firing Hedda's

famous pistol at individual members of the audience.

At the same time, rivalry raged between touring productions of *Hedda Gabler* crisscrossing England, with Stanislavsky protégée Alla Nazimova delivering smoldering sexuality in one production while the American Minnie Maddern Fiske (remembering well the stunning performance she saw Elizabeth Robins give) endowed her Hedda with an icy reserve and Machiavellian sensibilities. Nazimova returned to the role more than thirty years later, adapting the play to emphasize its opportunities for sexual subtext and casting Hedda as a mentally troubled older woman married to a much younger graduate student.

Hedda enjoyed a run of popularity through the 1920s. Eva Le Gallienne first took on the role in 1928, and through her long career became one of the foremost translators, directors and advocates not just of this play but of all of Ibsen's work. Her eloquent description of the character graces the introduction to an anthology of six Ibsen plays. "*Hedda Gabler* is the psychological study of a woman. A fascinating, tragic, hateful woman; a woman of the world—well-bred, of subtle intellect, cultivated, exquisite... The two principal motivating factors in the pattern of Hedda's behavior are her environment—the stuffy middle-class atmosphere in which she finds herself trapped—and her pregnant condition—which her fastidious, twisted nature finds unbearably offensive. In different circumstance, surrounded by beauty and wealth... Hedda might have been quite a different person. It is her spiritual poverty that generates the boredom that



Alla Nazimova, above left, and Kate Burton as Hedda. Right, Minnie Maddern Fiske with George Arliss in the 1903 production.



causes her to destroy others and herself... Perhaps in no other play has Ibsen's craftsmanship been so unerring... the play gradually builds in tempo as the tension mounts. One feels as if one were climbing a spiral—faster and higher, faster and higher—until the final pistol shot, with its sense of release.”

The 1930s and 1940s represented a long dip in interest in Hedda and her play, but the 1960s brought fresh interpretations by a new generation of great artists. Ingrid Bergman played Hedda in 1962 in Paris and Ingmar Bergman directed a seminal production of the play in 1964, first in his native Sweden and then in Germany and England.

Dianne Wiest made a splash as Hedda in the Yale Repertory production in 1981, inspiring *New York Times* critic Mel Gussow to declare that “This is Hedda in a fever. We can feel her about to detonate... a force of nature confined in an airless existence.” Fiona Shaw towered in the role at Dublin’s Abbey Theatre in 1991, making a lasting impression on this nascent dramaturg who happened to be working in the Abbey’s second space that summer.

There have been more than fifteen adaptations of *Hedda Gabler* to television and film media, the earliest a silent film made in 1917 and the most recent a 2004 version that relocated the story to a community of young academics in Washington State. Brown University-trained playwright Kristin Newbom crafted the screenplay, and Heidi Shreck, a frequent player on New York stages, essayed the title role. Diana Rigg, best known as *The Avengers’* Mrs. Emma Peel, was an accomplished Shakespearean before she ever appeared on the small screen, or

the big screen as Hedda. Interestingly, Dame Rigg also did a Tony-winning turn as Medea in 1994.

Hedda has lost none of her allure as the 21st century dawns. Kate Burton played Hedda on Broadway in 2001, matching her pedigree as daughter of acting royalty Richard Burton with the opportunity for arch nobility in the role. One reviewer noted that “Even in the play’s last moments, the final image is not one of a defeated woman, but of a great queen at ease on her throne.” During the same season, Martha Plimpton played Hedda at Chicago’s Steppenwolf Theatre, and Judith Light approached Hedda with sympathy at The Shakespeare Theatre in Washington, DC. In an *L.A. Times* article published in May 2002, Light described Hedda as “not monstrous or evil... For me she was a woman caught in the web of her own narcissism, her own inability to have found a way to stop operating as a child. She never got beyond that neurosis and was ashamed of being in so much emotional pain. I also see her as a extremely courageous, incredibly intelligent, and with an incredible life force.”

Earlier this year, Isabelle Huppert triumphed in the role in Paris, in a deconstructed production that won great audience response. At the same time, Elizabeth Marvel drew great acclaim for her portrayal of Hedda at New York Theatre Workshop. Marvel and director Ivo van Hove explored every physical and emotional possibility the role seemed to contain. And in 2006, Australia sends its best to the Brooklyn Academy of Music, with Cate Blanchett starring in the Sydney Theatre Company’s production for a four-week New York run. Hedda will continue to amuse, intrigue, infuriate and mystify well into the coming century, attracting the best that actresses have to give, and delighting audiences with the best our theatrical tradition has to offer. Clearly, the role is “full of stuff and opportunity” for us all.



Above, Ingrid Bergman in the 1963 film version of *Hedda Gabler*. Heidi Shreck as Hedda and Tricia Rodley as Thea, right, in 2004 film version.

Yours Most Sincerely, Henrik Ibsen

Count Moritz Prozor served as the major translator of Ibsen's plays into the French language during Ibsen's lifetime. The two carried on a regular correspondence, in which Ibsen supplied key information that would influence Prozor's translations. Below are two excerpts from letters Ibsen addressed to Prozor concerning *Hedda Gabler*, giving us a glimpse into this playwright's relationship with his most intriguing character.

The title of the play is Hedda Gabler. My intention in giving it this name was to indicate that Hedda as a personality is to be regarded rather as her father's daughter than as her husband's wife... It was not really my intention to deal in this play with so-called problems. What I principally wanted to do was to depict human beings, human emotions, and human destinies, upon a groundwork of certain of the social conditions and principles of the present day. When you have read the whole, my fundamental idea will be clearer to you than I can make it by entering into further explanations.
- December 4, 1890

The manuscript went off to Copenhagen the day before yesterday... It produces a curious feeling of emptiness to be thus suddenly separated from a work which has occupied one's time and thoughts for several months, to the exclusion of all else. But it is a good thing, too, to have done with it. The constant intercourse with the fictitious personages was beginning to make me quite nervous.

- November 20, 1890



Authors and Authority: Who's Really Running the Show?

BY MEGAN MONAGHAN

Creativity. Creation. Putting elements in a particular order, combining ingredients in an intentional way, building and shaping a new thing into being. Whether that thing is an office building, a new medicine, a website or a wedding cake, it begins with the creator's intent. In one's mind's eye one can see the white-coated experimenter at his orderly lab table, or the master marionettist who knows exactly which string to pull next. The finished creation will emerge, matching in every detail the creator's intended design.

Many authors, however, describe their experiences differently. Perhaps this is partly due to the unruly raw material they're working with: other human beings, characters who happen to be sprung fully grown from the author's mind like Athena from the head of Zeus. Human beings, even fictional ones, are notoriously difficult to corral and bend to one's will—but they are fascinating when let run free. Authors often find they follow their characters down unexpected paths, rather than dictating where those paths will go and how fast the characters will travel them. The relationship between author and character, between creator and creation, can be much more mutual than one of simple, absolute authority.



The Further Adventures of Hedda Gabler begins with one of Western theatre's great creations. For more than a century, audience after audience has watched General Gabler's beautiful daughter ricochet off the walls of the house her new husband, a gentle scholar, has provided when they return from their honeymoon. Breaths have been held and programs squeezed in anxious hands while Hedda's tale unfolded in dozens of languages since its initial production in 1891. Hedda stands out in Ibsen's canon. Turning from his practice of presenting social problems as

the focus of his plays, the author made Hedda Gabler a psychological portrait of its title character. His experiment has been a gift to generations of leading actresses, up to and including Eve Best, whose interpretation of the role lit up the West End this year.

But how much control did Ibsen have over the process of Hedda's birth? Who led that dance, and who followed? In a 1984 interview, Pulitzer Prize winning playwright and screenwriter David Mamet said of his creative process, "There's a curious phenomenon that happens when you compose a play or movie.

"The creation very quickly takes on a life of its own. I have no idea why: it's just words on paper."

David Mamet



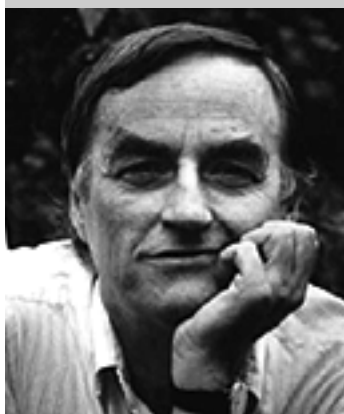
Joe Spano, Kamella Tate and Gregg Henry in SCR's 1990 production of Mamet's *Speed the Plow*.

The creation very quickly takes on a life of its own. I have no idea why: it's just words on paper. But the art I can compare it to in my experience is carving wood. You start to carve wood, and very quickly the thing takes on a life of its own. Part of the wisdom of wood carving is to realize when the wood is telling you where it wants to go." It seems possible that headstrong Hedda had a hand in her own carving, as many other top authors describe with their own characters. They describe those characters as if they were completely independent beings, with free will and intentions of their own, capable of surprising their authors as completely as any flesh-and-blood human being could.

Some authors relate a nearly literal process of listening to their characters speak to them. Discussing the genesis of one of his plays, author Mark Medoff pinpoints a moment when "Stephen [who would become the main character] literally started talking to me one day, in my head, he just started talking. He was talking about the movies, and I truly started writing what I heard him saying in my head, and that became the first act of *The Heart Outright*." Playwright Marsha Norman notes that "You begin to hear the way somebody talks... I'll begin to hear lines of dialogue. And the question gets to be, 'Who's speaking?'...And then once you begin to get it 'voiced,' once you know how

"I very nearly went crazy writing it. I kept losing it and I must have been in some very bad place."

Lanford Wilson



the characters talk, the writing can begin." This process isn't always a speedy one for Norman. Sometimes the characters cease to speak and a breathless pause stretches out just at the crucial moment. While Norman was writing *Night Mother*, which ultimately won the Pulitzer Prize for Drama, there was such a pause. She says, "At that moment when Mama says, 'You are my child,' I wrote that down and then I literally walked the streets for three days until Jessie figured out what to say back." It wasn't Marsha figuring out what Jessie should say back. Jessie, who was confronting her mother



William Cain, Patricia Wettig, Jordan Charney and Tony Shultz in SCR's 1984 production of Lanford Wilson's *Angels Fall*.

with her intention to commit suicide, had to figure it out for herself.

These independent characters' choices sometimes provoke passionate response from their authors. The great American playwright Edward Albee reports little patience with some of his characters' choices, especially their choices *not* to do something about their situations. "The majority of my plays are about people who are deluded—consciously or unconsciously, in one way or another. And I want to say, 'Do it!' Shake 'em. 'Stop it! Do it!'" Maria Irene Fornes, an iconic playwright/director who shaped future generations of artists by her teaching, would be disappointed if her characters were too docile. She says, "I experience my characters as real people. I don't think they are so strange. They may be unfamiliar, but I don't see this as being strange. Most characters in dramatic literature are unusual... When my characters start behaving in a one-key or automatic manner, I feel that I have lost touch with them and that the play has gone flat."

The process of creating, or listening to those characters, waiting out their decisions and carving the resulting material into the shape of a play, can be as exhilarating as a great conversation or as demanding as a rigorous hike. Lanford Wilson, several of whose plays have been produced at SCR, described the process of writing *Serenading Louie* in an interview with Esther Harriott:

"I very nearly went crazy writing it. I kept losing it and I must have been in some very bad place. I kept damn near going crazy because I kept discovering things that I didn't want to know, and once I discovered them I didn't want to deal with it. [Harriott: is



Kandis Chappell, Linda Gehringer and Nicholas Hornmann in Edward Albee's *A Delicate Balance* at SCR in 2001.

this one of the cases where the characters started to take over?] Oh, God, yeah! I started examining, 'Why do you do that? Why do you feel that?' ... I was working this way on that play, and it led into some areas that I hadn't really intended to go into—all those weird, dark, black areas of Carl [a mass murderer]."

Some authors surround their creative processes with discipline, such as *A Soldier's Story* author Charles Fuller describes. "It's a very steady, long process. Not that it's long in terms of days, but all day every day until the work is finished. It's like the Army. When I was in the Army, they trained you for six months, but they trained you every day... And that method seems very practical. It works." Mark Medoff uses routine to keep his creative muscles and his physical self in shape, though it means starting work before the cock crows. Medoff says, "I have gotten into a very, very rigid routine over the years, where I start writing very early in the morning, usually between five and six in the morning, and quit usually between ten and eleven and then invariably, invariably, go exercise."

Edward Albee reports a more intuitive, less routinized process for the birth of his plays in his interview with Jeffrey Goldman. "Everything starts coming into focus at the same time—the environment, and the characters, their relationship to each other—it just starts coming into focus. [Goldman: Do you use an outline?] No. I will think about a play for quite a while before I start writing it down... I rely upon the unconscious mind for creativity, just as most people do. And the conscious mind is a kind of translator." Fornes agrees with him, saying "There is always an element of chance. Once a writer starts writing, it all happens. It happens, rather than the writer making it happen... solutions come by inspiration, not by reason-

ing." And Ntozake Shange describes a creative process that works backwards. Her interviewer, Neal A. Lester, asked her "how do you start? Do you start with an idea, a message, or— Shange: I never start with a message. It's very peculiar. Usually I know the last lines of things, or I know the last scene of something, and then I have to figure out how that happened."

Much as Marsha Norman had to wait three days till her character Jessie was ready to reveal her next choice, Neil Simon waited nearly a decade for the next revelation in the process of writing one of his best-known, best-loved plays.

"What happened with *Brighton Beach [Memoirs]* was interesting. I wrote thirty-five pages and stopped and put it away for nine years. And when I came back to it, somehow the play had been written in my head over those nine years without thinking of it, so I wrote it completely from beginning to end without stopping. But that's only the beginning of the process. You can never say any play is written easily, because you write it once, and then you write it again, and then you write it again..."

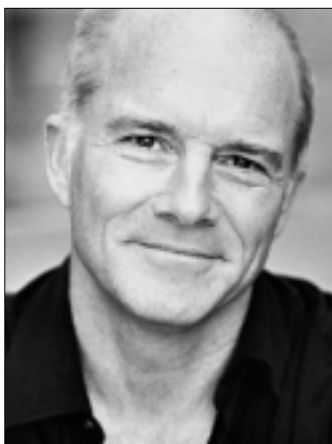
So the elements are gathered: character voices, events whose mysteries the author must trace to their beginnings or follow to their ends, the necessity of waiting out the moments or years of silence on a play, and the writer's shaping will. But the real alchemy arises when the author and characters labor together, in harmony or creative tension, and the play

begins taking shape in the living audience's eyes and ears. Whether the process is methodical or dionysian, whether the characters are willful or submissive to their author's bidding, whether the writer sees the whole story clearly or discovers its contours by intuition in the dark, all the work leads to the moment when the audience joins in the fun, coming to know and love the characters the way their creators do.



"The majority of my plays are about people who are deluded—consciously or unconsciously, in one way or another."

Edward Albee



DAN BUTLER
Patrick and Others



PATRICK KERR
Steven and Others



PRESTON MAYBANK
Eilert Lovborg and Others

Artist Biographies

***DAN BUTLER** (*Patrick and Others*) is making his SCR debut. He has performed on Broadway in *Biloxi Blues* and *The Hothouse*. Off-Broadway credits include *Old Money* at Lincoln Center; *The Only Thing Worse You Could Have Told Me...* at Actors Playhouse (which he also wrote, Drama Desk and Outer Drama Critics Circle Nominations); the Manhattan Theatre Club's *Lisbon Traviata*; *Emerald City* and *Domino* at the New York Theatre Workshop; *The Widow Claire* at Circle in the Square Downtown; *True West* at the Cherry Lane Theatre; *Early One Evening* at the Rainbow Bar & Grill at WPA and *Much Ado about Nothing* at The New York Shakespeare Festival. He has appeared regionally in *Light Up the Sky* at the Pasadena

Playhouse, *Lisbon Traviata* at the Mark Taper Forum and the Santa Fe Stages production of *Copenhagen*. Film credits include *Fixing Frank*, *Enemy of the State*, *The Fan*, *I Love Trouble*, *Silence of the Lambs*, *The Long Walk Home*, *Longtime Companion* and *Manhunter*. Television credits include series regular Bulldog on "Frasier," "House," "Without a Trace," "American Dreams," "Touched by an Angel," "Ally McBeal," "From the Earth to the Moon," "The X-Files," "Hey Arnold!," "The Assassination File" and "Roseanne." Mr. Butler wrote the book and lyrics for *The Case of the Dead Flamingo Dancer*. He is a graduate of the American Conservatory Professional Training Program and an Irene Ryan Scholarship recipient.

Mr. Butler is currently collaborating with Bill Rauch on a new play and finishing up his film *Karl Rove, I Love You*.

***PATRICK KERR** (*Steven and Others*) appeared at SCR most recently in the Pacific Playwrights Festival reading of *The Further Adventures of Hedda Gabler*; last season in *Habeas Corpus* and previously in *The Triumph of Love* and *A Christmas Carol*. Other local stage work includes *The Underpants* at the Geffen Playhouse; *Dealer's Choice* at the Mark Taper Forum and *Light Up the Sky* at the Pasadena Playhouse. New York appearances include *The Devils* at New York Theatre Workshop, Mabou Mines' *The Warrior Ant* at the Brooklyn Academy of Music and *Jeffrey* at the Minetta Lane



CHRISTOPHER LIAM MOORE
George Tesman



KATE A. MULLIGAN
Their Neighbor and Others



SUSANNAH SCHULMAN
Hedda Gabler

Theatre. He has guest starred on many television programs but is probably best known for his recurring roles on “Frasier” and “Curb Your Enthusiasm.” Film work includes the recently released *Domino*.

***PRESTON MAYBANK** (*Eilert Lovborg and Others*) returns to SCR after having appeared in *A View from the Bridge*, *The Little Prince*, *Cyrano de Bergerac*, *The Hoboken Chicken Emergency*, *Terra Nova*, *Two Gentlemen of Verona* and *Much Ado about Nothing*. Other theatre credits include *The Foreigner* at La Mirada Playhouse; *Liars* at The Joseph Papp Public Theater; *Sour Springs* at Theater for the New City; *A Marriage Proposal* at Rapp Art Center; *Romeo and Juliet* at Purchase; *Family Affairs* at Dorsett Theatre Festival; *Justice* at Padua Hills Playwrights Festival; *School for Scandal* (Drama-Logue Award), *The Three Sisters*, *Major Barbara* and *Tartuffe* (Robby Award, Drama-Logue Award) at A Noise Within and the European tour of *Hucksters of the Soul*. Select film and television credits include *Novocaine* (with Steve Mar-

tin), *Pudd'nhead Wilson*, *Longtime Companion*, *Wed Lock*, *War of the Colossal Beast*, “Every Knee Shall Bow,” “Tony and Tina’s Wedding,” “Abductions,” “Cybill,” “Suddenly Susan,” “Matlock,” “Pride and Joy,” “Days of Our Lives,” “Ryan’s Hope” and “A.J.’s Time Travelers.”

***CHRISTOPHER LIAM MOORE** (*George Tesman*) appeared at SCR last season in *Habeas Corpus* and the previous season in *Lovers and Executioners*. New York theatre credits include *The Video Store Owner’s Significant Other*, *A California Seagull* and *Too Noble Brothers*. Regional theatre credits include *Nickel and Dimed* at the Guthrie Theater, *Medea/Macbeth/Cinderella* at Yale Repertory Theatre (CT Drama Critics Circle Nomination), *The Good Person of New Haven* at Long Wharf Theatre, *As You Like It* at The Old Globe, *Twelfth Night* at Taper, Too (Ovation Award), *A Community Carol* at Arena Stage and *The King Stag* at the American Repertory Theatre. He is also a founding member of Cornerstone Theater Company. On television he was a series regular on “Murder

in Small Town X” and played the recurring role of Ian Jankowski on “Judging Amy.” He recently completed a pilot for TBS, “Ten Items or Less.” Other film and television credits include “Friends,” “3rd Rock from the Sun,” “Star Trek: Voyager,” *Memron*, *The Cherokee Kid* and *Simone*.

***KATE A. MULLIGAN** (*Their Neighbor and Others*) made her SCR debut last season in *Habeas Corpus*. Theatre credits include *Embedded* at The Joseph Papp Public Theater in New York, *Living Out* at the Mark Taper Forum; *M/M/C* at Yale Repertory Theatre; *Fall* at Taper, Too; *Bunny Bunny* at New York Stage and Film; and numerous shows during her 15 years with the Actors’ Gang. Film credits include *Embedded*, written and directed by Tim Robbins, *The Zeroes*, *Camera Obscura*, *Being John Malkovich* and *Dead Presidents*. On television she had recurring roles on “It’s Garry Shandling’s Show” and “The Boys” and most recently guest starred on “Judging Amy,” “NYPD Blue,” “Strong Medicine,” “The Practice” and “ER.”



KIMBERLY SCOTT
Their Servant

***SUSANNAH SCHULMAN** (*Hedda Gabler*) appeared at SCR last spring in the Pacific Playwrights Festival reading of *The Further Adventures of Hedda Gabler*, last season as Sarah in *On the Mountain* and previously as Roxane in *Cyrano de Bergerac*, Milly in *The Dazzle*, Buddug in *Nostalgia*, Bianca in *The Taming of the Shrew*, Elizabeth in *Six Degrees of Separation* and Belle in *A Christmas Carol*. Other appearances include the world premiere of David Edgar's *Continental Divide* at the Oregon Shakespeare Festival and the Barbican Theatre in London; *The House of Blue Leaves* at Berkeley Repertory Theatre; and *Nicholas Nickleby*, *The Importance of Being Earnest*, *The Seagull*, *A Midsummer Night's Dream* and *Romeo & Juliet* at the California Shakespeare Festival. Her Shakespeare Santa Cruz credits include *Cymbeline*, *Love's Labour's Lost*, *King Lear*, *The Tempest*, *The Merchant of Venice*, *All's Well that Ends Well*, *Damn Yankees* and *Macbeth*. Other productions include *The Two Gentlemen of Verona* at Geva Theatre, *The Comedy of Errors* at the Aurora Theatre, *Picnic at*



BAHNI TURPIN
Woman in Pink and Others

Marin Theatre Company and the national tour of Steve Martin's *Picasso at the Lapin Agile*.

***KIMBERLY SCOTT** (*Their Servant*) appeared at SCR previously in the Pacific Playwrights Festival readings of *The Further Adventures of Hedda Gabler* and *Safe in Hell*, in the NewSCRipts reading of *Anon* and in the production of *Our Town*. She appeared on Broadway in *Joe Turner's Come and Gone* (Tony nomination), and Off-Broadway in *Lear* and *A Girl's Guide to Chaos*. Her regional appearances include *Voir Dire* at The Old Globe, *Julius Caesar* at the Mark Taper Forum and *The Comedy of Errors* at Shakespeare and Co. She also appeared in *The Gospel at Colonus* at the Gorky Art Theatre in Moscow. Among her film credits are *September*, *Guess Who*, *I am Sam*, *K-PAX*, *The Brothers*, *The Abyss*, *In Quiet Night*, *Batman and Robin*, *Batman Forever*, *Drop Zone*, *The Client*, *Falling Down* and *The Water Dance*. Television credits include "Will and Grace," "Soul Food," "Everybody Loves Raymond," "Family Law," "Strong Medicine,"

"Touched by an Angel," "NYPD Blue," "Any Day Now," "Sister, Sister" and "ER."

***BAHNI TURPIN** (*Woman in Pink and Others*) made her first SCR appearance last spring in the Pacific Playwrights Festival reading of *The Further Adventures of Hedda Gabler*. Theatre credits include *Slide Glide the Slippery Slope* at The Ivy Substation; *House Arrest*, *Mules*, *Love is Blind* and *Preface to the Alien Garden* at the Mark Taper Forum; *The Owl Killer* at the Melrose Theatre; *Taking Control* at Playwrights Horizons; *Ground People* at the American Place Theatre; *Ties that Bind* at Yale Repertory Theatre; *All's Well that Ends Well* at the New York Renaissance Festival and *The Rabbit Foot* at Crossroads Theatre. Film credits include *Crossroads*, *Brokedown Palace*, *Psalms from the Underground*, *Getting In*, *The Saint of Fort Washington*, *Daughters of the Dust*, *Rain Without Thunder* and *Theory of Achievement*. On television her credits include leading roles on MTV's "Undressed," "Chicago Hope," "Seinfeld," "In the House" and "Girls in Prison;" recurring roles on "Cold Case," "Crossing Jordan," "Star Trek: Voyager" and "The Jeff Foxworthy Show;" and guest starring roles on "Girlfriends," "Soul Food," "The Parkers," "NYPD Blue," "Judging Amy," "The Steve Harvey Show," "Strong Medicine," "Dharma & Greg," "Family Law," "ER" and "Law & Order."

PLAYWRIGHT, DIRECTOR & DESIGNERS

JEFF WHITTY (*Playwright*) is the author of *The Hiding Place*, which was presented at the 2003 Pacific Playwrights Festival; *Suicide Weather*; *Balls* and *The Plank Project*. He received a

2004 Tony Award for writing the book to the Broadway musical *Avenue Q*, which is also running at the Wynn Hotel in Las Vegas and will open in London in June 2006, produced by Cameron Mackintosh. Companies presenting his work include the Atlantic Theater Company, Vineyard Theatre, The New Group and New York Stage and Film/Vassar. Screenplays include *Zora*, a feature for Warner Brothers, and an untitled musical project for Paramount with music by Andre 3000 of Outkast. As an actor, he's worked Off-Broadway, regionally, and in film and television.

BILL RAUCH (*Director*) is co-founder and artistic director of the Los Angeles-based Cornerstone Theater Company, and has directed over 40 of the company's productions, many of them collaborations with diverse communities across the nation. He has also directed at the Mark Taper Forum, the Oregon Shakespeare Festival, the Guthrie Theater, Long Wharf Theatre, Great Lakes Theater Festival, Arena Stage and Yale Repertory Theatre where he is an Associate Artist. He is also an Associate Artist at SCR, where he staged last season's *Habeas Corpus*, the previous season's *Lovers and Executioners*, and *Walking Off the Roof* for the inaugural Pacific Playwrights Festival. This fall Mr. Rauch will stage Sarah Ruhl's *The Clean House* at Lincoln Center. He has won Helen Hayes, Garland, *LA Weekly*, *Drama-Logue*, and Connecticut Critics Circle Awards for his direction, and was the only artist to win the inaugural Leadership for a Changing World Award. He served on the board of Theatre Communications Group from 1992-1998 and has testified to Congress on be-

half of the N.E.A. Mr. Rauch is a Claire Trevor Professor of Drama at UC Irvine and is proud to be one of Liam and Xavier's two dads.

CHRISTOPHER ACEBO (*Scenic Design*) designed *Habeas Corpus* last season; the world premieres of *The Beard of Avon*, *Hold Please* and *California Scenarios*; the West Coast premiere of *The Countess*; and this season's production of *La Posada Magica* at SCR. Recent productions include the world premieres of *The Clean House* at Yale Repertory Theatre, *Electricidad* at The Goodman Theatre and *Living Out and Chavez Ravine* at the Mark Taper Forum. Other regional design work includes productions for the Guthrie Theater, La Jolla Playhouse, The Goodman Theatre, Denver Center Theatre Company, The Children's Theatre Company in Minneapolis, Portland Center Stage, East West Players, Great Lakes Theater Festival, The Kennedy Center and Missouri Repertory, among others. He is designing upcoming productions at Berkeley Repertory Theatre, Oregon Shakespeare Festival and La Jolla Playhouse. Mr. Acebo is an ensemble member of Cornerstone Theater Company in Los Angeles. He received his MFA in design at the University of California, San Diego and is a past recipient of the NEA/TCG fellowship for designers. He is a member of the faculty at Cal State University, Los Angeles.

SHIGERU YAJI (*Costume Design*) has designed costumes for over 50 SCR productions including most recently *Habeas Corpus*, *Cyrano de Bergerac*, *Lovers and Executioners* and *Major Barbara*. His other recent work has been seen at Yale Repertory Theatre, Cornerstone Theater Company,

San Jose Repertory Theatre and the Oregon Shakespeare Festival, as well as the current Broadway-bound, national touring production of Cathy Rigby's *Peter Pan*, for which he previously received an Emmy Award nomination. He is the recipient of numerous awards and recognitions including six Los Angeles Drama Critics Circle Awards and a Bay Area Theatre Critics Circle Award. Mr. Yaji is a member of the United Scenic Artists Local 829 and the UC Irvine Drama Department faculty.

GEOFF KORF (*Lighting Design*) designed lighting for the SCR productions of *Lovers and Executioners*, *Two Gentlemen of Verona*, *The Dazzle*, *Making It*, *Hold Please*, *Art*, *Entertaining Mr. Sloane*, *Amy's View*, *The Summer Moon*, *References to Salvador Dalí Make Me Hot* and *Two Sisters and a Piano*. Last spring he designed the lights for Luis Valdez's *Electricidad* at the Mark Taper Forum. Mr. Korf is also a member of the ensemble of Cornerstone Theater Company where he has designed more than 20 productions in the past 11 years. His designs have also appeared in productions at La Jolla Playhouse, The Old Globe, Seattle Repertory Theatre, ACT Theatre and Intiman in Seattle, Long Beach Opera, San Francisco Opera, The Goodman Theatre, Trinity Repertory, Yale Repertory Theatre, Huntington Theatre, Actors Theatre of Louisville, The Children's Theatre Company in Minneapolis and on Broadway. Mr. Korf is a graduate of California State University, Chico and the Yale School of Drama. He also serves as the Head of Design at the University of Washington in Seattle.

PAUL JAMES PRENDERGAST

(*Composer/Sound Design*) is very pleased to be back at SCR and among old friends. Previous SCR productions include *Lovers and Executioners*, *Habeas Corpus* and *The Little Prince*. Other theatre credits include productions at the Mark Taper Forum, Long Wharf Theatre, Great Lakes Theater Festival, Florida Stage, Geffen Playhouse, Oregon Shakespeare Festival, East West Players, dozens of 99 seaters and 20 productions with Cornerstone Theater Company. His work has been featured at theme parks, in feature films, on recordings and in music venues nationwide. He also works as a vocalist, actor, director, production designer, and is knee deep in the world of alternative (natural) house building. He lives in Los Angeles and Joshua Tree.

ART MANKE (*Choreography*). For SCR, Mr. Manke directed the world premiere musical *The Wind in the Willows*, and won a Los Angeles Drama Critics Circle Award for his choreography in *Much Ado About Nothing*. Recent work includes *Private Lives* at Pasadena Playhouse, *The School for Scandal* at the Mark Taper Forum, *Restoration Comedy* at Seattle Repertory Theatre and the upcoming world premiere of *The Ice-Breaker* for the Magic Theatre in San Francisco. He was a co-founder and, for ten years, artistic director of A Noise Within. For television he currently directs the UPN's hit sitcoms "Eve" and "One on One."

BRIAN J. SIVESIND (*Assistant Director*) is a second-year MFA Directing student at UC Irvine. He received his BA in English from CSU Bakersfield in 1997. He is the founder of the Shakespeare troupe Illusions of Grandeur with which he has directed *Othello*,

Much Ado about Nothing, *Romeo and Juliet*, *Hamlet*, *A Midsummer Night's Dream*, *The Merchant of Venice* and *Julius Caesar*. In 2003, he founded The Empty Space, a donation-only theatre dedicated to opening the experience of live theatre to a younger audience by not charging admission while providing local Bakersfield artists an opportunity to explore and hone their craft. At UC Irvine, he has served as assistant director to Eli Simon on his adaptation of *A Flea in Her Ear* and to Robert Cohen on his production of Shakespeare's *Timon of Athens*. He will be directing *Our Town* at UCI this spring.

MEGAN MONAGHAN (*Dramaturg*) is the Literary Manager of SCR, where she contributes to the theatre's new play commissioning and development work, serves as production dramaturg and helps to produce the Pacific Playwrights Festival. Before coming to SCR, she was the Literary Director of the Alliance Theatre in Atlanta, GA. She was that theatre's senior dramaturg and director of new play development, as well as serving as program director of the Collision Project and the Kendeda Graduate Playwriting Competition. She has also served as Director of Playwright Services at The Playwrights' Center in Minneapolis, MN, and the Director of New Play Development at Frontera @ Hyde Park Theatre in Austin, TX. She has been a panelist for the Fulton County Arts Council, Atlanta's Bureau of Cultural Affairs, TCG, the O'Neill National Playwrights Conference, NAMT, and Austin ScriptWorks, and a guest dramaturg and teacher at the Iowa Writers' Workshop, the Yale School of Drama graduate programs, Brown University, UCSD, and the Kennedy Center - American Col-

lege Theatre Festival. Her work has been published in *American Theatre*, *Theatre Topics* and *The LMDA Review*. She directed recent productions at Actor's Express, Horizon Theatre and Theater Emory. She serves on the Board of LMDA (Literary Managers and Dramaturgs of the Americas).

***RANDALL K. LUM** (*Stage Manager*) began his 16th season with SCR stage managing *Born Yesterday*. Last season he worked on *Brooklyn Boy*, *Habeas Corpus*, *Vesuvius*, *Princess Marjorie* and made his Argyros Stage Managing debut with *On the Mountain*. The previous season he stage managed *Safe in Hell*, *Antigone*, *Terra Nova* and *The Last Night of Ballyhoo*. 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 75 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 Theater 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 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 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). 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. 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, 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 with his colleague David Emmes, has directed nearly one third of the

plays produced here. He has distinguished himself in the staging of contemporary work, including William Nicholson's *The Retreat from Moscow*, Horton Foote's *The Carpetbagger's Children* and the world premiere of *Getting Frankie Married—and Afterwards*, the critically acclaimed California premiere of 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 *Ab, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *A View from the Bridge*. 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 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 is the immediate past President of the Theatre Communications Group (TCG), the national service organization for the professional not-for-profit theater and serves as a member of the Board. 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 and U.C. Irvine. 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.