



38th Season • 372nd Production
SECOND STAGE / MARCH 26 THROUGH APRIL 28, 2002

South Coast Repertory

David Emmes
Producing Artistic Director

Martin Benson
Artistic Director

presents the West Coast Premiere of

The Dazzle

by RICHARD GREENBERG

Scenic Design
DARCY SCANLIN

Costume Design
NEPHELIE ANDONYADIS

Lighting Design
GEOFF KORF

Original Music/Sound Design
KARL FREDRIK LUNDEBERG

Stage Manager
*JAMIE A. TUCKER

Production Manager
JEFF GIFFORD

Directed by
MARK RUCKER

Honorary Producers, ELLEN AND EDMUND OLIVIER DE VEZIN

CAST OF CHARACTERS

(in order of appearance)

Langley Collyer * *JD Cullum*
Homer Collyer * *Matt Roth*
Milly Ashmore * *Susannah Schulman*

SETTING:

*The Collyer mansion in Harlem
during the early years of the 20th Century.*

LENGTH:

Approximately two hours, including one 15-minute intermission

PRODUCTION STAFF

Casting Director *Joanne DeNaut*
Dramaturg *Jennifer Kiger*
Choreographer *Art Manke*
Production Assistant *Deanna Keefe*
Assistant to the Lighting Designer *Celeste Thompson*
Stage Management Intern *Barbra Pushies*

ACKNOWLEDGEMENT:

Special thanks to the 'Los Angeles Times' for their help in acquiring newspapers.

PLEASE NOTE

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.

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Palace of Junk

Less a historical chronicle than a prism through which to view the world, The Dazzle tells the story of two brothers whose real-life escapades captured the imagination of the entire country. In March 1947, a phone call brought the police to the Collyer's run-down Harlem mansion and sparked a mystery that kept the nation guessing for weeks: where were the eccentric brothers, and how much junk was actually in the house? The following are excerpts from the subsequent media frenzy.

THE SHY MEN

Homer Collyer and his brother Langley grew up just before the gas chandelier, the camisole and the Prince Albert coat vanished from the American scene. Their father was a well-known and wealthy Manhattan gynecologist, their mother an educated woman who read the classics aloud to them in Greek. They were fondly reared; they were trained to be gentlemen and scholars. Homer became an admiralty lawyer. Langley went in for engineering and developed a talent for the piano.

But they were shy young men and showed little inclination to brave the noisy world. In 1909, when Homer was 27, and Langley was 23, they were still living with their parents in a handsome, three-story brownstone on upper Fifth Avenue. Then their father and mother separated. The brothers began shutting themselves off from life.

For 38 years, as the great city boiled and throbbed around them, as their house became part of Harlem...they lived in greater and greater seclusion. They boarded up the windows of their old brownstone. Despite their wealth—estimated at more than \$100,000—they stopped paying their bills. Their water, electricity, and gas were shut off. For a while Langley “tried to make my own electricity” with an automobile generator. Then they were content to cook and heat their big house with a small kerosene stove, and fetch demijohns of water four blocks from Mount Morris Park...

After midnight, Langley roamed the city, pulling a cardboard box on the end of a long rope. He inspected garbage cans for food, begged for meat scraps from a kindly butcher, sometimes walked all the way to Brooklyn to get a loaf of stale bread. On rare occasions he darted into a liquor store, after first peering carefully through the door, and bought a pint of whiskey “for medicinal purposes.”

As the years passed, legends sprang up about the spectral old house. The most persistent: it hid a fortune. But nobody but a policeman and crew from the gas company ever got inside, and they had seen little. Burglars, who had tried, had backed out after setting off booby traps which deluged them with garbage.

Time Magazine, April 7, 1947

THOUSANDS GAPE AT COLLYER HOUSE

The legend of the Collyer brothers drew a crowd of several thousand persons yesterday to the recluses' decaying brownstone house at 2078 Fifth Avenue.

From early morning to late evening curious spectators crowded the sidewalk in front of the three-story building peering intently at the boarded-up windows for a sign of Langley Collyer, last seen sitting on his front stoop at 10 a.m. Thursday.

If he does not appear by 1:30 p.m. today the police will force their way into the debris-filled house to search for him.

Inspector Joseph Goldstein of the Tenth Division estimated that it would take a police emergency squad three weeks to look into every corner of the building...

What they will find today was a matter of speculation among the numerous spectators who stood patiently yesterday on the corners of Fifth Avenue and 128th Street. From their previous

brief visit into the house, the police know the rooms are filled almost to the ceiling with piles of neatly wrapped newspapers, cardboard boxes, books and miscellaneous junk...

The consensus of the crowd, which included many neighbors as well as visitors from all parts of the city, was that Langley was within the building. One man even reported that he had seen someone, presumably Langley, at a third floor window, but the police discounted that story.

In addition to men, women, and children on foot, a continuous stream of cars passed by the building. Many of them were from Connecticut and New Jersey. They passed slowly, impeded not only by the curiosity of the drivers, but by the broken pavement of 128th Street, where the city is installing new curbstones.

One sign of life in the dark odorous house came into the open at 6:30 p.m. when a black cat emerged from a hole in the damaged front door. It padded down the front steps, crossed the street and entered a building on the east side of Fifth Avenue.

The New York Times, March 28, 1947

The Dazzle is based on the lives of the Collyer brothers, about whom I know almost nothing.
—Richard Greenberg

Truth, Beauty and the Art of Clutter

I think it is all a matter of love; the more you love a memory,
the stronger and stranger it is.

-Vladimir Nabokov, *Strong Opinions*

A man should not strive to eliminate his complexes but to get into accord with them;
they are legitimately what direct his conduct in the world.

-Sigmund Freud

Not all who wander are lost.

-J.R.R. Tolkien

The eye of a human being is a microscope, which
makes the world seem bigger than it really is.

-Kahlil Gibran, *A Handful of Sand on the Shore*

Great talents are the
most lovely and often
the most dangerous
fruits on the tree of
humanity. They hang
upon the most slender
twigs that are easily
snapped off.

-C.G. Jung,
*Psychological
Reflections*

There are no great things, only small things with great love.

-Mother Theresa

There are places and moments in which one is so
completely alone that one sees the world entire.

-Jules Renard

You may delay, but time will not.

-Benjamin Franklin

To fly from, need not be to hate, mankind:
All are not fit with them to stir and toil,
Nor is it discontent to keep the mind
Deep in its fountain.

-George Gordon Byron, *Childe Harold's Pilgrimage*

Dis-pos-o-phobia n.

1. the inability to distinguish between clutter and valuable objects. 2. the compulsion to collect or hoard objects. (Also known as "Collyer Brothers Syndrome.")



JD CULLUM
Langley Collyer



MATT ROTH
Homer Collyer



SUSANNAH SCHULMAN
Milly Ashmore

Artist Biographies

***JD CULLUM** (*Langley Collyer*) made his SCR debut this season in *Making It*. Originally from New York City, he has performed on and Off-Broadway alongside distinguished performers such as Geraldine Page, Uta Hagen, Helen Mirren, Amanda Plummer, Victor Garber, Stockard Channing as well as his father, actor John Cullum. Recent L.A. appearances include *Joe Louis Blues* (Tiffany Theatre), *The Lady's Not For Burning* (Malibu Stage) and *Side Man* (Pasadena Playhouse). Other notable productions include *Waiting for Godot* (Matrix Theatre), *Affliction of Glory* (Getty Center), *The Liar* (Secret Rose Theatre)

and *The Cripple of Inishmaan* (Geffen Playhouse). Recent on camera work includes "Judging Amy," "NYPD Blue," *Dead Last* and **61*.

***MATT ROTH** (*Homer Collyer*) is making his SCR debut. Theatre credits include *Light Up the Sky* at the Pasadena Playhouse, *Pot Mom* and *A Midsummer Night's Dream* at Stepenwolf Theatre, *Us and Them* at the Hudson Theatre, *The Public Eye* at Interplay, *Noises Off* at Pegasus and *The Suicide* at the BDI Theatre Company. Film and television credits include *A View from the Top*, *Chicago Cab*, *Till There Was You*, *Blink*, "Frasier," "Blue

Skies," "All About Us," "Cupid," "Crisis Center" and "Rosanne." Mr. Roth is a graduate of the Goodman School of Drama at DePaul University and is proud to be an American.

***SUSANNAH SCHULMAN** (*Milly Ashmore*) appeared at SCR earlier this season as Buddug in *Nostalgia* and previously as Bianca in *The Taming of the Shrew*, Elizabeth in *Six Degrees of Separation* and Belle in *A Christmas Carol*. She appeared recently in *Romeo and Juliet* at the California Shakespeare Festival. Her Shakespeare Santa Cruz credits include *Cymbeline*, *Love's Labour's Lost*, *King*



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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, *The Last Hairdresser* at the Zephyr Theatre, *Picnic* at Marin Theatre Company and the National Tour of Steve Martin's *Picasso at the Lapin Agile*.

PLAYWRIGHT,
DIRECTOR
& DESIGNERS

RICHARD GREENBERG (*Playwright*) is the author of five previous SCR world premieres: *Everett Beekin* (2000); *Hurrah at Last* (1998); *Three Days of Rain* (1997, Los Angeles Drama Critics Circle Award, Pulitzer Prize finalist, Olivier, Drama Desk and Hull-Warriner nominations); *Night and Her Stars* (1994); and *The Extra Man* (1991). His other plays include *Safe as Houses, The American Plan, Life Under Water* and *The Author's Voice*. Earlier this season his adaptation of Strindberg's *Dance of Death* could be seen on Broadway starring Ian McKellen, Helen Mirren, and David Strathairn. This summer his new play, *Take Me Out*, will travel from London to New York in the first co-production of the Donmar Warehouse and The Public Theater. In the fall, SCR will present another new play, *The Violet Hour*, directed by Evan Yionoulis, as its inaugural production in the Julianne Argyros Stage. He is a winner of the Oppenheimer Award and the first winner of The PEN/Laura Pels Award for a playwright in mid-career.

MARK RUCKER (*Director*) directed *Hold Please* earlier this season as well as its Pacific Playwrights Festival reading last summer. He directed last season's *Much Ado about Nothing* and *Art*. Other SCR directing credits include *The Summer Moon, Amy's View, On the Jump, Dimly Perceived Threats to the System, Our Town, The Birds, The Triumph of Love, The Taming of the Shrew, Later Life, Loot, Intimate Exchanges* and the world premiere of *So Many Words* by Roger Rueff. Mr. Rucker directed the premiere of Anna Deavere Smith's play *House Arrest* at Arena Stage in Washington, D.C. For Yale Repertory Theatre he directed productions of *Twelfth Night, Measure for Measure, The Cryptogram* by David Mamet, John Guare's *Landscape of the Body*, a new translation by James McGruder of Molière's *Imaginary Invalid* and *Kingdom of Earth* by Tennessee Williams. Other productions include *The Beard of Avon* at ACT in San Francisco, *Romeo & Juliet* at the California Shakespeare Festival, *How I Learned to Drive* and *The Taming of the Shrew* at the Intiman Theatre, *The Model Apartment* by Donald Margulies at La Jolla Playhouse and *Dracula* at The Globe Theatres. His other credits include Shaw's *Arms and the Man* for The Acting Company, *On the Razzle* by Tom Stoppard at Indiana Repertory and ten productions for Shakespeare Santa Cruz. He is a graduate of UCLA and the Yale School of Drama.

DARCY SCANLIN (*Scenic Designer*) returns for her second season at SCR.

Earlier this season she designed *The School for Wives*. 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 Carrillo'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.

NEPHELIE ANDONYADIS (*Costume Designer*) is delighted to return to SCR, where she has designed scenery for *The Summer Moon* and costumes for *Dimly Perceived Threats to the System* and the first two seasons of the Pacific Playwrights Festival. Other designs in Southern California include the set for *Sid Arthur* with Cornerstone Theater Company and the community of Watts as well as several seasons of Center Theatre Group's New Works Festival. Regionally, she has designed scenery and/or costumes for many theatres including the Guthrie Lab in Minneapolis, Court Theatre, Chicago Children's Theatre, Great Lakes Theatre Festival, The Acting Company, Bloomsburg Theatre Ensemble, Shakespeare Santa Cruz, Idaho Shakespeare Festival, Berkshire The-



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

atre Festival and Yale Repertory Theatre. Ms. Andonyadis has just moved from Michigan to Southern California, where she teaches in the theatre department at the University of Redlands. She is a graduate of the Yale School of Drama and Cornell University and the recipient of an NEA/TCG design fellowship.

GEOFF KORF (*Lighting Designer*) has designed lighting for the SCR productions of *Making It*, *Hold Please*, *Art*, *Entertaining Mr. Sloane*, *Amy's View*, *The Summer Moon*, *References to Salvador Dali Make Me Hot* and *Two Sisters and a Piano*. Recently at the Pasadena Playhouse, he designed the lighting for the *The Blue Room*, directed by David Schweizer. On Broadway, he designed the lighting for August Wilson's *Two Trains Running*, directed by Lloyd Richards. For Cornerstone Theater, he designed Shishir Kurup's *An Antigone Story*, *Los Biombos/The Screens*, directed by Peter Sellars and *Medea/Macbeth/Cinderella*, directed by Bill Rauch and Tracy Young. Regionally, his designs have appeared in productions at La Jolla Playhouse, The Globe Theatres, Geffen Playhouse, Seattle Repertory Theatre, Goodman Theatre, Trinity Repertory, Yale Repertory Theatre, The Kennedy Center, Huntington Theatre, Actors Theatre of Louisville, The Guthrie Lab, The Children's Theatre Company of Minneapolis, Chicago Children's Theatre and Stage One in Louisville. Mr. Korf is a member of the ensemble of Cornerstone Theater, and he is a graduate of California State University, Chico and the Yale School of Drama.

KARL FREDRIK LUNDEBERG (*Original Music/Sound Design*) composed the music and sound for SCR's production of *The Company of Heaven*. He is a CBS/Sony recording artist who has recorded four albums with his jazz/world music group Full Circle. He has performed extensively throughout the United States, Canada, Scandinavia, continental Europe, Japan and Brazil. As a composer of contemporary classical music, his works have been performed by a variety of orchestras, among them the Boston Symphony, Sinfonia Nova and the National Radio Orchestra of Sweden. He composed a clarinet concerto for Richard Stolzman to be recorded with the Leningrad Philharmonic. His compositions have been featured at such prestigious international festivals as the Mitsui Festival (Tokyo), the Perugia Festival (Italy), the Biennale Festival (Venice), Teatro Espanol (Spain), the Next Wave Festival (New York), the Castle Hill Festival (Essex) and the San Sebastian Festival (Spain). Theatre and ballet music includes scores for the American Repertory Theatre (*King Stag* co-composed with Elliot Goldenthal, *Jacques and His Master* and *The Changeling*); the Brooklyn Academy of Music (*Power Project* with Bob Berk); the Seattle Repertory (*A Flaw in the Ointment*); Center Stage (*In a Pig's Valise*); Odyssey Theatre (*Imperceptible Musabilities*, *Goose Amid the Revolt*); the Arizona Theatre Company (*The Old Matador*); the Pan Asian Repertory Theatre, New York; the Mark Taper Forum (*Death and the Maiden*, *Sky-light*, *The Poison Tree*, *Closer* directed by Robert Egan, *Bandido!* directed by

Jose Luis Valenzuela, *Hysteria* directed by Phyllida Lloyd, *Enigma Variations* directed by Daniel Roussel and *The Molière Comedies* directed by Brian Bedford); and the Ahmanson Theatre (*Romeo & Juliet* directed by Sir Peter Hall). Film and television scores include words for PBS, Chal Productions (Al Pacino, New York), The American Film Institute NRK Norwegian State Television, Imagine Films Entertainment, CBS/Sony Television, Japan, Paramount Pictures and United Paramount Network. He is composer in residence at the Mark Taper forum and served as musical director for the Shakespeare repertory directed by Sir Peter Hall at the Ahmanson Theatre.

***JAMIE A. TUCKER** (*Stage Manager*) completed his Masters of Fine Arts in Dance, specializing in Stage Management, from UCI in 1994. He worked as SCR's Stage Manager for the Second Stage production of *True West*, the world premieres of *But Not for Me* and *Play Strindberg* and the Pacific Playwrights Festival production of *Landlocked*. He also was Stage Manager of *La Posada Mágica* for two seasons and SCR's Festival Latino '97 production of Rick Najera's *Latino-logues*. He has worked as Assistant Stage Manager on the Mainstage productions of *New England*, *Our Town* and *Arcadia*, and the Second Stage productions of *BAFO* and *Three Days of Rain*. Mr. Tucker has worked at the Long Beach Civic Light Opera on *No, No Nanette*, *Can Can*, *A Chorus Line*, *The King and I* and *Man of La Mancha*. If you can't find him in the theatre, he is likely to be on the diamond.



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DAVID EMMES (*Producing Artistic Director*) is co-founder and Producing Artistic Director of SCR, one of the largest professional resident theatres in California. He has received numerous awards for productions he has directed during SCR's 37-year history, including a 1999 Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premiere of Terry Johnson's *Unsuitable for Adults*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Recent productions include the West Coast premieres of *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *Arcadia* by Tom Stoppard, *Six Degrees of Separation* by John Guare, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the 1990 Singapore Festival of Arts. His producing responsibilities involve the overall coordination of SCR's programs and projects. He has served as a consultant to the Orange County Performing Arts Center and as a theatre panelist and onsite evaluator for the National Endowment for the Arts. He has served on the board of the California Theatre Council, the Executive Committee of the League of Resident Theatres, and as a panelist for the Califor-

nia Arts Council. After attending Orange Coast College, he received his BA and MA from California State University, San Francisco, and his PhD in theatre and film from USC.

MARTIN BENSON (*Artistic Director*) shares co-founder credit and artistic leadership of SCR with his colleague David Emmes. As one of SCR's chief directors, Mr. Benson has directed nearly one third of the plays produced here in the last 37 years. He has distinguished himself in the staging of contemporary work, most notably Paul Osborn's *Morning's at Seven*, the critically acclaimed California premiere of William Nicholson's *Shadowlands*, Athol Fugard's *Playland*, Brian Friel's *Dancing at Lughnasa*, David Mamet's *Oleanna*, Harold Pinter's *The Homecoming*, 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 also served 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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