

45th Season • 428th Production  
SEGERSTROM STAGE / SEPTEMBER 5 - OCTOBER 5, 2008

# South Coast Repertory

David Emmes  
PRODUCING ARTISTIC DIRECTOR

Martin Benson  
ARTISTIC DIRECTOR

presents the World Premiere of

## AN ITALIAN STRAW HAT A VAUDEVILLE

book and lyrics by John Strand

music by Dennis McCarthy

Donna Marquet  
SCENIC DESIGN

Shigeru Yaji  
COSTUME DESIGN

Lonnie Rafael Alcaraz  
LIGHTING DESIGN

Drew Dalzell  
SOUND DESIGN

Christine Kellogg  
MUSICAL STAGING

Megan Monaghan  
DRAMATURG

Joshua Marchesi  
PRODUCTION MANAGER

Jamie A. Tucker\*  
STAGE MANAGER

Musical Direction by  
Dennis Castellano

DIRECTED BY  
Stefan Novinski

Jean and Tim Weiss  
HONORARY PRODUCERS

HASKELL  
&  
WHITE<sup>LLP</sup>  
CERTIFIED PUBLIC ACCOUNTANTS  
CORPORATE PRODUCER

## THE CAST (in order of appearance)

Fadley .....	<i>Daniel Blinkoff*</i>
Helen .....	<i>Erika Whalen*</i>
Noncort .....	<i>Richard Doyle*</i>
Virginia/Clara .....	<i>Melissa van der Schyff*</i>
Felix/Beauperthuis .....	<i>Alan Blumenfeld*</i>
Uncle Fez/Viscount .....	<i>Patrick Kerr*</i>
Emile/Nisnardi .....	<i>Damon Kirsche*</i>
Annabelle/Baroness .....	<i>Michelle Duffy*</i>
Bobby .....	<i>Matthew Koehler*</i>
Tardiveau/Farnsworth .....	<i>Kasey Mahaffy*</i>
Ensemble .....	<i>Matthew Bartosch, Jake Wells</i>

## MUSICIANS

Dennis Castellano (*conductor/keyboards*), James Mason (*flute/piccolo/clarinet*),  
Tim Hall (*trumpet*), Tim Christensen (*bass*), Louis Allee (*percussion*),  
John Glaudini (*rehearsal pianist*)

## PRODUCTION STAFF

Casting .....	<i>Joanne DeNaut</i>
Assistant Stage Manager .....	<i>Jennifer Ellen Butler*</i>
Assistant Director .....	<i>Dennis Beasley</i>
Production Assistant .....	<i>Leia Crowth</i>
Stage Management Intern .....	<i>Julie Ann Renfro</i>
Assistant Sound Designer .....	<i>Palmer Jankens</i>
Assistant to the Lighting Designer .....	<i>Elisha Griego</i>
Costume Design Assistant .....	<i>Marilee Ford</i>
Running Crew .....	<i>Jeff Castellano, Emily Kettler</i>
Additional Costume Staff .....	<i>Mary Bergot, Catherine Esera, Pauline Good, Cecelia Parker McClelland, Peggy Oquist, Ashley Rhodes</i>

## SETTING

*New York City, 1906.*

## LENGTH

*Approximately 2 hours including one 15-minute intermission.*

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

## MUSICAL NUMBERS

### ACT I

<i>This Happy Life</i>	.....	Company
<i>We've Got A Chance</i>	.....	Fadley, Helen
<i>Garden City</i>	.....	Felix, Virginia
<i>No Horses Eating Hats</i>	.....	Fadley, Uncle Fez
<i>I'll Be Happy</i>	.....	Fadley
<i>Call It Off</i>	.....	Noncort, Bobby
<i>Let's Get This Show on the Road</i>	.....	Helen, Noncort, Bobby, Fadley
<i>Alone At Last</i>	.....	Annabelle, Emile
<i>A Girl Can Make It On Her Own</i>	.....	Clara
<i>Life Is So Unfair</i>	.....	Tardiveau, Helen, Noncort, Bobby
<i>He Needs Me</i>	.....	Helen
<i>She Needs Me (reprise)</i>	.....	Fadley
<i>I'll Have the Hat</i>	.....	Fadley
<i>He Says "Ciao!"</i>	.....	Company

### ACT II

<i>That Sorry Cuckold Beauperthuis</i>	.....	Beauperthuis
<i>I Only Wanted Happiness</i>	.....	Noncort
<i>Where Did I Go Wrong?</i>	.....	Fadley
<i>I Wanted Strong</i>	.....	Fadley, Helen
<i>I'm Alone</i>	.....	Tardiveau
<i>Gloria</i>	.....	Fadley, Helen, Noncort, Bobby, Uncle Fez, Beauperthuis
<i>So There You Are At Last</i>	.....	Annabelle, Beauperthuis
<i>Finale (This Infamous Chapeau)</i>	.....	Company

## ACKNOWLEDGEMENT

Special thanks to Carrie Spence and The Back Bay Therapeutic Riding Club

*Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.*

*The use of cameras, videotaping or other video or audio recording in the theatre is strictly 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.*



# A French Master and an American Original

A conservative, acquisitive middle class, intensely interested in financial aggrandizement, carefully protective of the status quo. Prosperity, rapid growth, wild speculation in the stock market. A deep distrust of foreigners and foreign influence. The compelling topics of the day are money, property, fashion and entertainment.

This was the world Eugène Labiche lived in and wrote about, Second Empire France, 1848-1870.

Eugène Labiche (1815-1888) raised the popular form of vaudeville to a level of social portraiture equal to the great satirists, from Molière to Thornton Wilder. A dozen of the 175 plays he wrote have remained perennial favorites on European stages for a century and a half. He is rarely performed in the United States, however. "Too French" is the usual charge.

Labiche is recognized as a master of comic plot and action, two essential traits of "high" vaudeville (the genre can be generally described as fast-moving comic farce with songs). But of equal interest are his razor-sharp portraits of a self-satisfied middle class whose elaborate schemes to advance its own financial or social positions form the basis of his best plays. He sketches his characters with humor and understanding, but above all with accuracy. Labiche managed to enjoy popular, critical and financial success in his career. He was elected to the Académie Française in 1880.

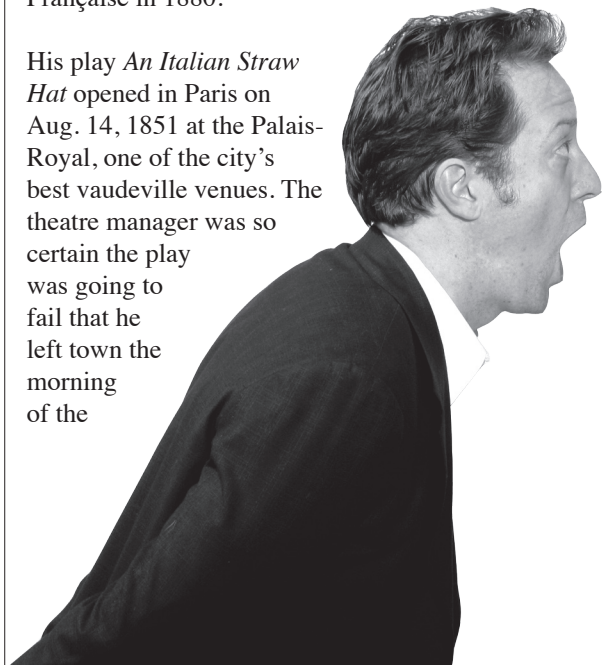
His play *An Italian Straw Hat* opened in Paris on Aug. 14, 1851 at the Palais-Royal, one of the city's best vaudeville venues. The theatre manager was so certain the play was going to fail that he left town the morning of the

opening, unable to witness the disaster. But the play was an enormous success. Publicity was much enhanced by the fact that during a performance one of the spectators, a corpulent gentleman, collapsed choking in the aisle and was carried from the theatre. He had died laughing.

The original, like the vaudeville model popular through the latter half of the 19th century, included music and song. The songs were popular tunes of the day, well known to the audience. Labiche and one of his collaborators (he seldom worked alone) rewrote the lyrics, usually comic. Americans should recognize the genre: it is the direct ancestor of George Kaufman's scripts for the Marx Brothers films, among other 20th century classics.

The present version is an adaptation, set in New York at the turn of the 20th century, and features new music and new lyrics. I have taken many liberties with the text, but I have tried throughout to be faithful to the spirit of the original. This version is meant as a loving homage to Eugène Labiche and the High Vaudeville style he was instrumental in establishing a century and a half ago.

John Strand  
Washington, D.C.  
June 2007



Daniel Blinkoff (Fadley) is astounded to see a horse wearing an Italian straw hat — with fruit!

# Master of Revels

## The Life and Work of Eugène Labiche

Born in 1815 to a middle-class family, Eugène Labiche was educated for a career in the law but like fellow playwrights Congreve, Goethe and Anouilh among many others, Labiche abandoned the bar to pursue a life in letters. Labiche tried his hand at short stories, a novel, and even theatre criticism before he found his way to playwrighting.

That was not an easy choice for Labiche to make. For centuries the theatre had labored under a distasteful reputation, and was considered to be a profession unsuited to moral stability and domestic happiness. So, when Labiche married, he promised his wife's parents that he would renounce the theatre. A year later, seeing her husband unhappy, Madame Labiche is said to have placed his pen in his hand herself and absolved him of that vow – most likely thus preserving the strength of their wedding vows. Monsieur Labiche thanked her by dedicating the first edition of his complete works to his beloved wife.

In 1838 Labiche saw the first two productions of his plays, a drama called *L'avocat Loubet* and a vaudeville *Monsieur de Coyllin, ou L'homme infiniment poli* at the Palais Royal. A series of plays followed,

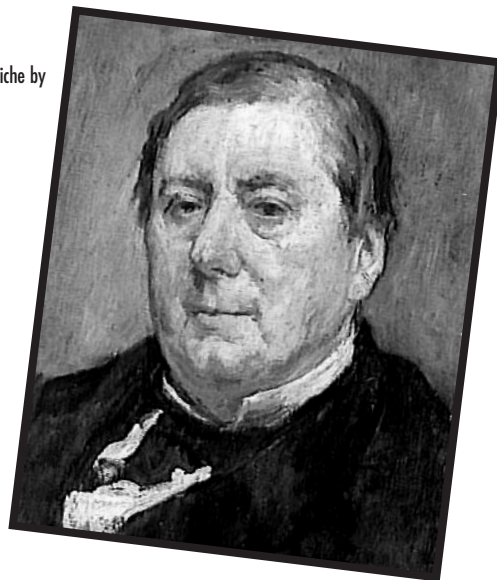


*An Italian Straw Hat: A Vaudeville composer Dennis McCarthy and playwright John Strand*

often written with acknowledged collaborators as was the common practice of the time. The series reached its peak with *Un Chapeau de paille d'Italie*, or in English, *An Italian Straw Hat*.

The Hat was a hit. The theatre manager who produced it had feared the worst, but audiences leapt to their feet to applaud, and the play ran for an extraordinary 300

Portrait of Eugene Labiche by Marcellin Desboutsin



performances. A run of that length was unheard of in the mid-19th century. After such a splendid demonstration of his unique talents and the wholehearted public embrace they met, Labiche became the pre-eminent comic writer of his generation.

Labiche spent the next 25 years crafting comedy after comedy. He chose the bourgeois society of his day as his principal subject, and his audiences crowded in to see themselves and their neighbors reflected on the stage in high comic relief. Among his many successes, *Célimare le bien-aimé* (1863), *Le Voyage de M. Perrichon* (1860), *La Grammaire*, *Un Pied dans le crime* and *La Cagnotte* (1864) were some of the best.

In 1877 Labiche retired to central France and took up a life of a gentleman farmer. Far from Paris, no longer writing new plays, Labiche expected his theatrical career to lapse gently into obscurity. But a visit from his friend Emile Augier brought Labiche a second wind. Reading a selection of Labiche's vast body of work in the farmhouse library, Augier recognized a gold mine.

Augier wheedled, coaxed and persuaded until he finally convinced Labiche to publish his collected comic plays. The resulting ten volumes were released in 1878 and 1879, and their success was exhilarating.

Labiche's reputation rose to such exalted heights that the following year he was elected to the Académie Française, the elite body of 40 handpicked people known as "the immortals." Those forty seats are occupied by the leading literary, scientific and scholarly minds of their generation, who are charged with judgment on matters pertaining to the French language.

Labiche died in 1888 and is buried in Montmartre. But his work, as you will see, has a great deal of life in it yet.





Costume renderings by Shigeru Yaji

# A Well-Dressed Era

Travel back in time to New York City just after the turn of the century. Horse-drawn vehicles competed with new automobiles for space on crowded streets lined with the pillars of gas streetlamps. Gibson Girls and Victorian ladies nodded their greetings to frock-coated men wearing mutton-chop sideburns. Theodore Roosevelt occupied the White House, the New York Highlanders (later called Yankees) played baseball at Hilltop Park in northern Manhattan, and George B. McClellan Jr. was the Mayor of New York.

What might you notice if you gazed out a parlor window to the boulevard below? In all the abundant street life of New York, from babes in arms to the oldest citizens and in every social class or walk of life, everybody, bar none, wore a hat. At that time ladies of social standing had hats for every conceivable occasion, and might easily be expected to change hats several times per day. This was a prosperous era for milliners, who sold ready-made hats as well as designing and custom-building them to order.

To be seen anywhere in public without a hat was the grossest breach of good manners, especially for a woman. A bare head was considered gravely immodest, shaming the hatless one and making everyone around her terribly uncomfortable – much as we might feel if confronted with public nudity today. One record tells of a young lady venturing out to send a letter without her hat, and being severely reprimanded for not being appropriately dressed. The mailbox was situated just a few yards from her front gate.

“The hat is the *ultimum moriens*  
[last bastion] of respectability.”

Oliver Wendell Holmes

“One must always wear a hat when lunching with  
people whom one does not know well.  
One appears to one’s best advantage.”

Coco Chanel

“It is impossible for a hatless woman  
to be chic.”

Emily Post

“At afternoon funerals, wear a frock coat and top hat.  
Should the funeral be your own,  
the hat may be dispensed with.”

*The Cynic’s Rules of Conduct, 1905*

“A gentleman never sits in the house with his hat on in  
the presence of ladies for a single moment. Indeed, so  
strong is the force of habit that a gentleman will quite  
unconsciously remove his hat on entering a parlor, or  
drawing room, even if there is no one present but  
himself. People who sit in the house  
with their hats on are to be suspected  
of having spent most of their time  
in barrooms and similar places.”

*Martine’s Handbook, 1866*



*Un Chapeau de paille d'Italie,*  
Comedie Française, 1938



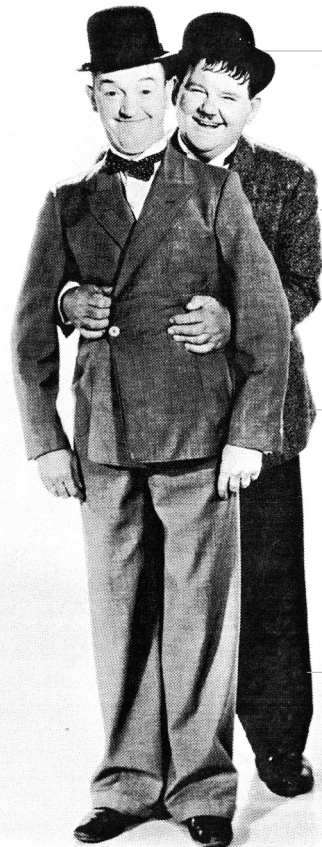
# Two Kinds of Vaudeville

## American Vaudeville

VARIETY format. American vaudeville presented a mixed bill of individual, unrelated acts, including music, dance, comedy, short plays, monologues, trained animals, acrobats, clowning, female and male impersonators and child prodigies.

The songs performed in American vaudeville had original tunes and lyrics. They often became popular “standards.”

American vaudeville was popular from the early 1880s to the 1930s.



Laurel & Hardy

What Americans call Vaudeville, the French call Variétés.

Highlighted the work of the **PERFORMER**, especially the comedians who wrote their own material.

Top American vaudevillians included the Marx Brothers, Charlie Chaplin, Bill “Bojangles” Robinson, Sophie Tucker, Abbott & Costello, Fred Astaire, Laurel & Hardy and many others who went on to film stardom.

Chief characters in American vaudeville acts were the “common man” and woman, often working class or unemployed, underpaid, scrambling and scratching for a living.

## French Vaudeville

NARRATIVE format. French vaudevilles such as *An Italian Straw Hat: A Vaudeville*, are comic plays with songs, that tell stories.

The songs in French vaudevilles had original lyrics but were restricted by law to use only well-known existing tunes, until 1837 when enforcement of that law became impossible.

Vaudeville plays were popular in France from about 1800 to about 1880; the French form of vaudeville was declining while the American form was picking up speed.

What the French call Vaudeville, the Americans call situation comedy or farce, or both. Those plays always include songs, one of the hallmarks of French vaudeville.

Highlighted the work of the **PLAYWRIGHT**, though beloved comic actors were showcased in the plays.

Top French vaudevillian playwrights included Eugene Scribe, Edmond Gondinet, Jean-François Alfred Bayard and our own Eugène Marin Labiche.

Chief characters in French vaudeville plays were bourgeois, middle class, economically comfortable but still very concerned with money, and even more concerned with manners and propriety.

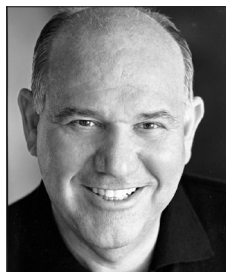


# Artist Biographies



**DANIEL BLINKOFF\***  
*Fadley*

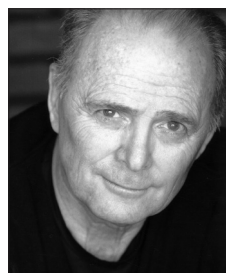
previously appeared at SCR in *Nothing Sacred*, *The Intelligent Design of Jenny Chow*, *Major Barbara*, *The School for Wives*, *Nostalgia*, *Pinocchio* and *A Christmas Carol*. Los Angeles theatre credits include: *American Tales* (Antaeus/Deaf West Theatre); *A Distant Shore* (Center Theatre Group/Kirk Douglas Theatre); *Pera Palas* (Theatre @ Boston Court); *Road and Lunchpoet* (Yale Cabaret Blue). Regional theatre credits include *The Imaginary Invalid*, *A Kiss for Cinderella* (The Cleveland Playhouse); *Are We There Yet* and *The Seagull* (Williamstown Theatre Festival); *Stepping Out with Mr. Markham* (The Ensemble Studio Theatre); *The Summer In Gossensass* (Theatre Row, N.Y.C. written and directed by Maria Irene Fornes); *Dinosaur Dreams* and *The Last 60 of 99* (New York Stage & Film); *The Beaux Stratagem*, *Twelfth Night* and *Blood Knot* (Yale Repertory Theatre); *Leander Stillwell* (Stage Left, Joseph Jefferson Citation); and *Flesh and Blood* (Bailiwick Repertory Theatre, Joseph Jefferson Citation Best Actor). Film and television credits include *Rockabye*, *With Honors*, *Crossing the Bridge*, *Snook's Girl*, "Close to Home" (recurring), "Charmed," "NYPD Blue," "Law & Order" and "Missing Persons." Mr. Blinkoff is a member of The Antaeus Theatre Company in Los Angeles as well as The Actor's Center in New York. He received his MFA from The Yale School of Drama.



**ALAN BLUMENFELD\***  
*Felix/Beaupertbuis*

appeared at SCR previously in *A Feminine Ending* and *Born Yesterday*. On Broadway he appeared in *Laughter on the 23rd Floor*. Regional theatre credits include *Ubu Roi*, *Much*

*Ado about Nothing*, *A Midsummer Night's Dream*, *A Flea in Her Ear* and *School for Wives* at A Noise Within; *We Are Family*, *Creatures*, *Rhinoceros* (Garland Award) and *Threepenny Opera* at the Odyssey Theatre; *The Skin of Our Teeth*, *Dracula*, *King Lear*, *The Merchant of Venice*, *The Madwoman of Chaillot*, *The Merry Wives of Windsor* (Los Angeles Drama Critics Circle Award) and *Charley's Aunt* at Theatricum Botanicum; *Henry IV, Part I* at Ojai Shakespeare Festival; *Twelfth Night* at The Old Globe; *Bleacher Bums* and *One Flew Over the Cuckoo's Nest* at The Little Night Fox Theatre; *Inherit the Wind*, *That Championship Season*, *Damn Yankees*, *A Streetcar Named Desire* and *West Side Story* at the Pacific Conservatory of the Performing Arts; *Romeo & Juliet*, *Henry IV, Part I* and *All's Well That Ends Well* at Oregon Shakespeare Festival; and *Misalliance*, *Pillars of the Community*, *The Taming of the Shrew*, *Richard III* and *Cyrano de Bergerac* at American Conservatory Theater. Film credits include *Righteous Kill*, *The TV Set*, *Pathology*, *The Ring*, *Heartbreakers*, *Dinner and Driving*, *Jingle All the Way*, *The Flintstones*, *Tin Men*, *K-9*, *Worth Winning*, *Problem Child* and *In Her Shoes*. On television he has made over 200 guest starring appearances including "Heroes," "Mad Men," "Grey's Anatomy," "Curb Your Enthusiasm," "Gilmore Girls," "CSI," "Without a Trace" and "Judging Amy."  
[www.actofcommunication.com](http://www.actofcommunication.com)



**RICHARD DOYLE\***  
*Noncort*

is an SCR Founding Artist. He appeared last season in *The Importance of Being Earnest*; the previous season in *Hamlet*, *My Wandering Boy*, *Life is a Dream*, *Nothing Sacred* and *A Christmas Carol*; and previously in *The Adventures of Por Quinly*, *Born Yesterday*, *The Caucasian Chalk Circle*, *Habeas Corpus*, as Eddie in *A View from the Bridge*, *Intimate Exchanges* (1993),

*The Last Night of Ballyhoo* and the world premieres of *The Beard of Avon*, *On the Jump*, *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 *Relatively Speaking*, *Proof*, *Major Barbara*, *Much Ado about Nothing*, *A Delicate Balance* and *Intimate Exchanges* (2004), for which he earned a Los Angeles Drama Critics Circle Award nomination. He won an LADCC Award for his role in Sally Nemeth's *Holy Days* and was nominated for his role as Reverend Hale in *The Crucible*. He was a guest artist at the Pasadena Playhouse in the world premiere of *Matter of Honor* playing Gen. John M. Schofield. "Cheers" fans will remember him as Woody's snooty father-in-law Walter Gaines. He has many other film and television credits. As a voice-actor, Mr. Doyle has become a familiar voice in commercial advertisements, CD-ROM games (i.e. MGS-4), documentaries and animated series. Listen for him on "Wolverine & the X-Men" series on Nickelodeon; as Hogar the Troll in the animated feature *Clutch Powers*; and gamers will recognize him as Lycomedes in the new "Jason and the Argonauts." Doyle is the holographic host in the Union Theater at the Lincoln Library in Springfield, IL.



**MICHELLE DUFFY\***  
*Anabelle/Baroness*

makes her official debut at SCR after being in the reading of *An Italian Straw Hat: A Vaudeville* during the 2007 Pacific Playwrights Festival. Her most recent appearances in Southern California include Rusty in *Mask*

and Pistache (Ovation Award) in *Can-Can* at the Pasadena Playhouse, Lilli/Kate in *Kiss Me*, Kate at Civic Light Opera of South Bay Cities, Violet in *The Fix* for MTG and Liz in *The Times* at The Festival of New American Musicals. Other theatre appearances include American Conservatory Theatre, Berkeley Repertory Theatre, TheatreWorks, San Francisco Opera, The Colony, LATC, A Noise Within, ICT, La Mirada, La Jolla Playhouse, The Old Globe, Goodman Theatre, Milwaukee Repertory Theatre, Northlight Theatre, Wisdom Bridge Theatre and The Drury Lane Oakbrook. Michelle has also worked internationally at Vienna's English Theatre, Tokyo's ANA Theatre, Birmingham Rep and London's Barbican Theatre. Some standout roles include Stella in *A Streetcar Named Desire* at American Conservatory Theater

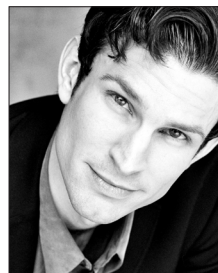
(Garland Award, Bay Area Theatre Critics Circle nomination), Dot/Marie in *Sunday in the Park with George* at TheatreWorks (BATCC Award), Abby/Branflake in the world premiere of *Continental Divide* (TIME Theatre Event of the Year) and Catherine in *Suddenly Last Summer* at Berkeley Repertory Theatre. Recent film and television credits include Eileen Keller in R.L. Stine's "The Haunting Hour: Don't Think About It" and "Las Vegas." She has appeared in over a dozen national television commercials including Budweiser, LendingTree.com, Toyota, Lowe's and Febreze. Proud member of Actors' Equity since 1991. [www.michelleduffy.net](http://www.michelleduffy.net) [www.partyquake.com](http://www.partyquake.com).



**PATRICK KERR\***  
*Uncle Fez/Viscount*

appeared at SCR previously in *The Further Adventures of Hedda Gabler*, *Habeas Corpus* and *The Triumph of Love*. Other local stage work includes *The Underpants* at Geffen

Playhouse; *Dealer's Choice* at Mark Taper Forum and *Light Up the Sky* at Pasadena Playhouse. New York appearances include the recent Broadway revival of *The Ritz* and *Jeffrey* at the Minetta Lane Theatre. He has guest starred on many television programs but is probably best known for his recurring roles on "Frasier" and "Curb Your Enthusiasm."

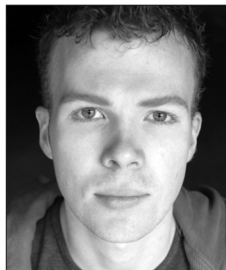


**DAMON KIRSCH\***  
*Emile/Nisnardi*

appeared at SCR previously in *A Little Night Music* as Carl-Magnus. Broadway and Off-Broadway appearances include *On a Clear Day...*, *Ziegfeld*

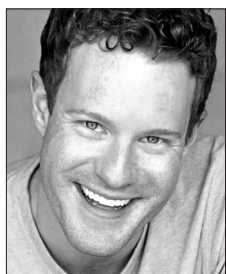
*Follies of 1936*, *Tip-Toes*, *Strike Up the Band*, *Very Warm for May*, and *Sweet Adeline*. This summer, after numerous "Freddies," he created his first Prof. Higgins for Musical Theatre of Wichita's *My Fair Lady*, where he'd appeared previously as *The Scarlet Pimpernel*. Other recent appearances include: Franklin Shepard in *Merrily We Roll Along* at TheatreWorks; Ravenal in *Show Boat* at Casa Mañana with the Ft. Worth Symphony Orchestra and Abner Yokum in *Li'l Abner* for Reprise! Broadway's Best where he was seen previously as Kodaly in *She*

*Loves Me* and Granit in *On the Twentieth Century*. In concert, Damon has been a featured soloist at the Kennedy Center, Weill Recital Hall, 92nd Street Y, Lincoln Center Theater, Berliner Dom and with California Philharmonic. He sings throughout Southern California with vintage swing orchestra Mora's Modern Rhythmists. He is a proud member of LA's Musical Theatre Guild and received his training at The Juilliard School. [www.damonkirsche.com](http://www.damonkirsche.com).



**MATTHEW KOEHLER\***  
*Bobby*

is making his SCR debut. Theatre credits include *Tracers* and *Godspell* at The Hermosa Beach Playhouse, *Great Expectations* at Hudson Backstage Theatre and The Odyssey Theatre Ensemble, *Cabaret* at International City Theatre, *Ray Charles Live!* at Pasadena Playhouse (NAACP Award), *Joseph and the Amazing Technicolor Dreamcoat* at Actors Repertory Theatre of Simi, *You Can't Take it With You* at Scottsdale Community Players, *Guys and Dolls* at Downey Civic Light Opera, *Brigadoon* and *Into the Woods* at Mount Baker Theater, *Anne of Green Gables* and *A Midsummer Night's Dream* at The Barn Theatre, *The Wager* at Arizona Performing Arts Theatre and *The Scarlet Pimpernel* at Lynden Performing Arts Guild. Film and television credits include *North*, *Little Boys*, *Screw Cupid*, *Sense of Entitlement* and "Scrubs."



**KASEY MAHAFFY\***  
*Tardiveau/Farnsworth*

made his SCR debut last season as Tristram Watson in *Taking Steps*. Theatre credits include *Out Late* at MACHA Theatre Company; *The Violet Hour* at Ensemble Theatre Company; *Metamorphoses* at Pioneer Theatre Company; *Little Women* at Kansas City Repertory; *The Miracle Worker* and *Assassins* at Berkshire Theatre Festival; *Tartuffe* and *Much Ado About Nothing* at Sonnet Repertory Theatre; *The Merchant of Venice* at Portland Center Stage; *Life is a Dream* and *Trip to Bountiful* at Oregon Shakespeare Festival; *The Laramie Project*, *The Last Night of Ballyhoo*, *The Winter's Tale* and *The Servant of Two Masters* at Pacific Conservatory of the Performing Arts; *Snow White and the Seven Dwarfs* and *Something's Afoot* at Oregon Cabaret Theatre and *Kiss Me Kate*, *Evita*, *South Pacific* and *My Fair Lady*

at Rogue Music Theatre. Film and television credits include *Ocean's Thirteen*, "Medium," "Girlfriends," "Veronica Mars," "Crossing Jordan," "Joey" and the new web-series "Is this Thing On?"



**MELISSA VAN DER SCHYFF\***  
*Virginia/Clara*

made her first appearance at SCR in the 2007 Pacific Playwrights Festival reading of *An Italian Straw Hat: A Vaudeville*. Theatre credits include *Post Office* (workshop) at Center Theatre Group; *Zhivago* at La Jolla Playhouse; Deaf West's Tony Award-nominated revival of *Big River* at The American Airlines Theatre on Broadway (for which she received a 2004 Tony Honor for Special Achievement in Theatre along with her castmates), Mark Taper Forum, Deaf West Theatre and in the National Tour; *Fall* and *The Transfiguration of Benno Blimpie* at The McCadden Place Theatre; *Ballad* at Theatre Geo (Ovation nomination & Drama-Logue Award); *Laura Dennis* at The Zephyr Theatre; *Old Heads and Young Hearts* at The Drill Hall in London; *Waiting for the Parade*, *Dancing at Lughnasa* and *Assassins* at The Greer Garson Theatre and *A...My Name is Alice* at the Southwest Repertory Theatre in New Mexico. Film and television credits include: *A Lot Like Love*, *Wyatt Earp*, *The Great Commission*, *Able Edwards*, *Speed Dating*, "The Whitey Show", *Johnny 316*, *Broadway "The Movie"* and "Chicago Hope." Ms. van der Schyff has just completed filming the sketch comedy series "National Lampoon's Lemmings" which can be seen at [www.MANIATV.com](http://www.MANIATV.com), and her original pop song "Divine" is to be featured in the 2008 feature film *The Tillamook Treasure*.



**ERIKA WHALEN\***  
*Helen*

is making her SCR debut. Theatre credits include *1776* at Actor's Co-op, the world premiere of *Making Beautiful* at The Powerhouse Theatre, *Hello Dolly!* at Welk Resort Theatre, *A Christmas Carol* at Glendale Center Theatre, *Annie* at Carpenter Performing Arts Center in Long Beach, *The Sound of Music* with Limon/Carr Productions, the world premiere of *The Bus* at Big Bear Performing Arts Center, *Out of this World* with Musical Theatre Guild and *Carousel*, *Mame* and *Camelot* at Cabrillo Music



Theatre. Television appearances include “Criminal Minds.” In addition to being a SCR Professional Intensive Program graduate, she is a graduate of the UCLA department of Theater, Film and Television.

#### PLAYWRIGHT, DIRECTOR AND DESIGNERS

**JOHN STRAND** (*Playwright*) is most recently the author of *Lincolnesque*, a comedy about politics and madness in Washington, D.C. (The Cleveland Play House, directed by Michael Bloom) and *Lorenzaccio*, his adaptation of Alfred de Musset’s 1834 French classic (The Shakespeare Theatre, Washington, D.C., directed by Michael Kahn). Strand also wrote the book for the musical *The Highest Yellow*, with a score by Michael John LaChiusa, at Signature Theatre, Arlington, VA. His other plays include *Lovers and Executioners*, Arena Stage, winner of the Charles MacArthur Award for Outstanding New Play; *The Diaries*, commissioned by Signature Theatre and nominated for the MacArthur Award; and *Tom Walker*, commissioned by Arena Stage. Additional plays are *Otabenga*, directed by Michael Kahn at Signature Theatre, and nominated for the MacArthur; an adaptation of Molière’s *The Miser* set in Reagan-era America, at Arena Stage; *Three Nights in Tebran*, a comedy about the Iran-Contra affair, Signature Theatre; *The Cockburn Rituals*, Woolly Mammoth Theatre Co. Mr. Strand spent 10 years in Paris, where he worked as a journalist and drama critic, writing in English and French, and directed New York University’s Experimental Theater Wing in Paris. His plays are published by Broadway Play Publishing, New York.

**DENNIS MCCARTHY** (*Musical Arrangement/Composer*) returns to SCR where he previously composed music for SCR productions *Much Ado About Nothing*, *Of Mice and Men*, *Getting Frankie Married—and Afterwards*, *The Beard of Avon*, *On the Jump* and *Dumb Show*. He also composed the music for SCR’s Theatre for Young Audiences, *The Only Child*, written by Quincy Long. He has been writing music for television for more than 30 years. His career began as a conductor/arranger for Glen Campbell, whose concert tours took him around the country and overseas for many years. Once based back in Los Angeles, he began composing for episodic television series and worked as musical director on numerous television variety productions such as “The Barbara Mandrell Show.” He worked with Nelson Riddle and Marty Paich and orchestrated for film composer

Alex North. Over the years he has written music for over 2,000 television episodes and television films including “V,” the long-running “MacGyver,” “Parker Lewis Can’t Lose,” “Star Trek: The Next Generation,” “Star Trek: Deep Space Nine,” “Star Trek: Voyager,” “Star Trek: Enterprise,” “The Twilight Zone,” “Dynasty,” “Private Benjamin,” “Beantown,” “The Colbys,” “Hotel,” “Birdland” and “Houston Knights.” Mr. McCarthy has also composed music for “Project Greenlight,” “Dawson’s Creek,” *Hidden in Silence*, *Armed and Innocent*, *Overkill*, *A Texas Tragedy* and *Having Our Say*. He has won two Emmy Awards for his work on “Star Trek” and composed the music for the series’ first feature, *Generations*. He is a 12-time winner of ASCAP’s Most Performed Composer Award. He is a Southern California native, 43 years married, the father of three and proud grandfather of nine spectacular grandchildren.

**STEFAN NOVINSKI** (*Director*) is a freelance director based in Los Angeles. Recent credits include last season’s *A Little Night Music* at SCR (Critic’s Pick *Los Angeles Times*); *Nighthawks* at Kirk Douglas Theatre; *J.O.B. the Hip-Hopera* (*LA Weekly* and Los Angeles Drama Critics Circle nominations for Best Direction and Best Musical Award); *Toy Story, The Musical* for Walt Disney Creative Entertainment; *The Map Maker’s Sorrow* (Summer Play Festival, NYC); *Wreckage* by Caridad Svich for New Dramatists; *Around The World in 80 Days* adapted by Mark Brown at The Colony Theatre Company; *The Skin of Our Teeth* at the Evidence Room (*LA Weekly* Award, Best Revival 2003); and at Open Fist Theatre Company: *The Time of Your Life*, *The Cosmonaut’s Last Message to a Woman He Once Loved in the Former Soviet Union* (Los Angeles Weekly Awards for Direction and Best Production 2003), *As I Lay Dying* (*Los Angeles Times* Critic’s Pick) and *Fen* (Garland Award for Direction). Prior to arriving in Los Angeles, Mr. Novinski served as the Associate Producer of the Big D Festival of the Unexpected at Dallas Theater Center which produced new works by artists such as Maria Irene Fornes, Len Jenkin, Naomi Iizuka, Erik Ehn and Octavio Solis. He holds an MFA in Directing from the University of California, San Diego.

**DENNIS CASTELLANO** (*Musical Director*) has musically directed the SCR productions of *A Little Night Music*, *A Christmas Carol*, *Happy End*, *Sunday in the Park with George* and *A Chorus of Disapproval*. Recent credits include *Cinderella* and the American premiere of *Twice Upon a Time* for Civic Light Opera



of South Bay Cities; *Me and My Girl* and *A Chorus Line* for The Music Theatre of Wichita; *My Fair Lady*, *The Unsinkable Molly Brown*, *Guys and Dolls* and *Annie Get Your Gun* for McCoy Rigby Entertainment; *The King and I*, *A Funny Thing Happened On the Way to the Forum* and *Thoroughly Modern Millie* for Musical Theatre West; *Li'l Abner* for the Musical Theatre Guild; and just this past summer conducted *Sweeney Todd* and *Evita* for the Sacramento Music Circus where he has conducted for the past 20 seasons. Mr. Castellano serves as the Head of the Music Theatre Program at UC Irvine and is very proud of his many students performing in New York and around the country.

**DONNA MARQUET** (*Scenic Design*) has previously designed the SCR productions of *On the Mountain* and the Theatre for Young Audiences productions of *Imagine*, *The Only Child*, *Bunnicula*, *Pinocchio*, *The Little Prince*, *The Hoboken Chicken Emergency*, *The Emperor's New Clothes*, *Sideways Stories from Wayside School* and *The Wind in the Willows*. Southern California credits include designs for Kirk Douglas Theatre, USC, Boston Court, East West Players, The Colony Theatre Company, Evidence Room and Open Fist Theatre Company. Ms. Marquet has received various nominations and awards for her work including the Bob Z Career Achievement Award from the Los Angeles Drama Critics Circle. She has her MFA from the University of California San Diego.

**SHIGERU YAJI** (*Costume Design*) has designed costumes for over 50 SCR productions including most recently *A Little Night Music*, *My Wandering Boy*, *The Further Adventures of Hedda Gabler*, *Habeas Corpus* and *Cyrano de Bergerac*. His other recent work has been seen at Lincoln Center Theater, Yale Repertory Theatre, Oregon Shakespeare Festival, Cornerstone Theater Company and San Jose Repertory Theatre, as well as at Nashville Ballet. 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, as well as an Emmy Award nomination for Cathy Rigby's *Peter Pan*. Mr. Yaji is a member of the United Scenic Artists Local 829 and the UC Irvine Drama Department faculty.

**LONNIE RAFAEL ALCARAZ** (*Lighting Design*) is an Associate Professor at UC Irvine and a professional lighting designer. He has designed at various regional theatres, such as Berkeley Repertory Theatre, Sierra Repertory Theatre, Arena Stage, Laguna Playhouse, Alabama Shakespeare Festival, Great River Shakespeare Festival and the Utah Shakespearean Festival. In addition to his twelve seasons with *La Posada Mágica*, productions at SCR include *Culture Clash in AmeriCCa*, *Doubt, a parable*, *My Wandering Boy*, *The Prince and the Pauper*, *Blue Door*, *Man from Nebraska*, *Bunnicula*, *The Hoboken Chicken Emergency*, *Play Strindberg*, *Dimly Perceived Threats to the System*, *Sidney Bechet Killed a Man* (for which he received a *Drama-Logue* Award), *BAFO*, *Later Life* and *Three Viewings*. He designed Culture Clash's *The Birds* at both SCR and Berkeley Repertory Theatre, along with their national touring show, *Radio Mambo*. Recent design experience includes *The Merchant of Venice* and *Taming of the Shrew* at the Great River Shakespeare Festival and *A Holtville Night's Dream*, *Warriors Don't Cry*, *LETHE*, *I Ask You*, *Farewell to Manzanar* and *Waking Up in Lost Hills* with Cornerstone Theater Company, where he is an Associate Artist. He was also a designer for Universal Studios, Japan, where he designed the live shows *Terminator 2 in 3D* and *Monster Makeup*, the attractions Jurassic Park the Ride and Snoopy Studios, along with exterior architectural facades throughout the park. He is a member of the United Scenic Artist/IATSE - Local 829.

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**DREW DALZELL** (*Sound Design*) is happy to be back at SCR having previously designed *Imagine*, *A Little Night Music*, *A Christmas Carol*, *Bunnica*, *The Hoboken Chicken Emergency*, *Intimate Exchanges* and *Sideways Stories from Wayside School*. His recent design work includes *The Laramie Project* at Laguna Playhouse; *Los Illegals* with the Cornerstone Theater Company; *Fen* (Garland Award), *The Mound Builders*, *The Cosmonaut's Last Message to a Woman He Once Loved in the Former Soviet Union* and *As I Lay Dying* (Ovation nomination) at Open Fist; *A Time for Love*, *Songs for a New World* (Ovation Award) and *Tick, Tick...Boom* at Rubicon Theatre; and *Side Show* (Ovation nomination), *Billy Bishop Goes to War* (Ovation Nomination), *Grand Hotel*, *The Laramie Project*, *Fuddy Meers*, *Around the World in 80 Days* and *The Grand Tour* with The Colony Theatre Company. The Lee Strasberg Theatre, Shakespeare Festival/LA, The Sacred Fools Theater Company, Evidence Room and The Echo Theatre Company are just a few of the many other theatres where his designs have been heard. His work has also been heard at theme parks owned by Disney, Universal Studios and Paramount. He won the 1998 USITT Clear Com Sound Achievement Award and holds an MFA in Sound Design from Cincinnati Conservatory of Music at the University of Cincinnati.

**CHRISTINE KELLOGG** (*Musical Staging*) is a choreographer whose credits include *Norman's Ark*, *The Break-Up Notebook*, *No Strings*, *Gordon Davidson Gala*, *The Cherry Orchard*, *Stuff Happens*, *Without Walls*, *A Perfect Wedding*, *Side Show*, *See What I Wanna See*, *Urinetown*, *The Hot Mikado*, *Company*, *Lessons*, *The Marriage of Figaro*, *Il Gelosi*, *The Libertine*, *The Death of Mayakovsky*, *Godspell*, *Once on This Island*, *Grease*, *Guys and Dolls*, *Les Misérables*, *Jesus Christ Superstar*, *Chicken Soup for the Soul*, US Performing Arts Musical Theatre Conservatory, Kaleidoscope Ballet, Project New Hope, Los Angeles Gay Men's Chorus and several versions of *The Nutcracker*. Ms. Kellogg has performed on Broadway and with several tours around the world; in films; as a principal character on a soap opera; and in many commercials. She has been a faculty member at both UCLA and USC and is currently a member of the faculty at the University of Miami in Coral Gables, FL.

**MEGAN MONAGHAN** (*Dramaturg*) is the Literary Manager of SCR, where she serves as co-director of the Pacific Playwrights Festival. She was the

dramaturg of SCR's productions of *A Little Night Music*, *A Feminine Ending*, *Doubt* and *Bach at Leipzig* and the world premieres of *What They Have*, *My Wandering Boy*, *The Piano Teacher*, *The Studio* and *The Further Adventures of Hedda Gabler*. Before coming to SCR, she was the Literary Director of the Alliance Theatre in Atlanta, GA, the 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. Her freelance dramaturgy work has included The O'Neill's National Playwrights Conference, the New Harmony Project and the Bay Area Playwrights Festival. She has been a panelist for the Arts Council for Long Beach, Fulton County Arts Council, Atlanta's Bureau of Cultural Affairs, TCG, The O'Neill's National Playwrights Conference, NAMT, Austin ScriptWorks and a guest dramaturg and teacher at Iowa Writers' Workshop, Yale School of Drama graduate programs, Brown University, UCSD, UC Irvine and the Kennedy Center American College Theatre Festival. Ms. Monaghan earned an MFA in Directing from the University of Texas at Austin and a BA from Emory University.

**JAMIE TUCKER\*** (*Stage Manager*) completed his MFA in Dance, specializing in Stage Management, at UC Irvine in 1994. Since coming to SCR, Mr. Tucker has stage managed or assisted on over 30 shows in addition to seven seasons of *La Posada Mágica*. Some of his favorites have been the world premieres of Richard Greenberg's *Three Days of Rain*, *The Violet Hour* and *A Naked Girl on the Appian Way*; Rolin Jones' *The Intelligent Design of Jenny Chow*; and Noah Haidle's *Mr. Marmalade*. Other favorites include *Anna in the Tropics*, *A View from the Bridge* and *Hamlet*. If you can't find him in the theatre, he is likely to be on the diamond or riding his bike down PCH. Mr. Tucker is a proud member of Actors' Equity.

**JENNIFER ELLEN BUTLER\*** (*Stage Manager*) has been with SCR for six seasons and 20 productions. She is thrilled to be assisting on a musical directed by Stefan again this season. Other theatre credits include Laguna Playhouse, Utah Shakespearean Festival, California Shakespeare Theatre, TheatreWorks, Perseverance Theatre, Spoleto Festival USA and Shakespeare Santa Cruz. She has also stage managed operas for Long Beach Opera and Pacific Repertory Opera. Ms. Butler has a BA in Theatre Arts from the University of California, Santa Cruz.

**DAVID EMMES** (*Producing Artistic Director*) is co-founder of SCR. In May 2008, he and Martin Benson received the Margo Jones Award for their lifetime commitment to theatre excellence and to fostering the art and craft of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, on the Executive Committee of the League of Resident Theatres, and as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University, and his PhD in theatre and film from USC.

**MARTIN BENSON** (*Artistic Director*), co-founder of SCR, has directed nearly one third of the plays produced here. In May 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and to fostering

**JEAN AND TIM WEISS** (*Honorary Producers*) have been committed SCR supporters, underwriting a play each season since Tim joined the Board of Trustees in 2000. Their support has been both strong and eclectic, including Shakespeare's *Much Ado About Nothing*, the modern classic *The Real Thing* by Tom Stoppard, world premieres like *The Education of Randy Newman* and Horton Foote's *Getting Frankie Married—and Afterwards* and last season's *Doubt* by John Patrick Shanley. The Weisses were also major donors to SCR's Next Stage Campaign, helped underwrite the 2008 Pacific Playwrights Festival and are subscribers to both stages and Gala table underwriters. A past two-term Board President, Tim is currently chair of SCR's Legacy Campaign and Jean is chair of the 2008 Gala, "A Midsummer Night's Dream...Celebrating 45 years of South Coast Repertory."

**HASKELL & WHITE LLP** (*Corporate Producer*) brings to ten the number of SCR productions they have underwritten — from *A Christmas Carol* in 2001 to last season's *Taking Steps* — which puts them among the theatre's most dedicated underwriters. Haskell & White LLP was founded in 1988 by Steven P. Haskell and David R. White and is one of the largest local accounting firms in Orange County.

the art and craft of American playwriting. He has distinguished himself in the staging of contemporary work, including William Nicholson's *The Retreat*

from *Moscow*, the world premiere of Horton Foote's *Getting Frankie Married — and Afterwards* and the critically acclaimed California premiere of Nicholson's *Shadowlands*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award-winners *Major Barbara*, *Misalliance* and *Heartbreak House*. Among his numerous world premieres is Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ab, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *A View from the Bridge*. Benson has received the LADCC Distinguished Achievement in Directing awards an unparalleled seven times for the three Shaw productions, John Millington Synge's *Playboy of the Western World*, Arthur Miller's *The Crucible*, Sally Nemeth's *Holy Days* and *Wit*. He also directed the film version of *Holy Days* using the original SCR cast. Along with Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Benson received his BA in Theatre from San Francisco State University.

**PAULA TOMEI** (*Managing Director*) is responsible for the overall administration of South Coast Repertory and has been Managing Director since 1994. A member of the SCR staff since 1979, she has served in a number of administrative capacities including Subscriptions Manager, Business Manager and General Manager. She served on the board of Theatre Communications Group (TCG), the national service organization for theatre, from 1998-2006, and was its President for four years. She has also served as 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. In addition, she represents SCR at national conferences of TCG and LORT; is a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council, and site visitor for the NEA; served on the Advisory Committee for the Arts Administration Certificate Program at the University of California, Irvine; and has been a guest lecturer in the graduate school of business at Stanford and the University of California, Irvine. She

recently joined the board of Arts Orange County, the county wide arts council. Ms. Tomei graduated from the University of California, Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.

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



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



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



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