



42nd Season • 405th Production
SEGERSTROM STAGE / FEBRUARY 3 - MARCH 12, 2006

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents the American premiere of

HITCHCOCK BLONDE

written and directed by Terry Johnson

William Dudley
SCENIC/COSTUME/VIDEO DESIGN

Chris Parry
LIGHTING DESIGN

Ian Dickinson
COMPOSER/SOUND DESIGN

Ian Galloway for Mesmer
VIDEO REALIZATION

Magdalena Zira
ASSISTANT DIRECTOR

Jeff Gifford
PRODUCTION MANAGER

Jamie A. Tucker*
STAGE MANAGER

Valerie and Geoff Fearn
HONORARY PRODUCERS

THE CAST

(in order of appearance)

Jennifer *Adriana DeMeo**
Alex *Robin Sachs**
Hitch *Dakin Matthews**
Blonde *Sarah Aldrich**
Husband *Martin Noyes**

LENGTH

Approximately two hours and 10 minutes, including one 15-minute intermission.

PRODUCTION STAFF

Assistant Stage Manager *Chrissy Church**
Casting *Joanne DeNaut*
Fight Choreographer *Martin Noyes*
Stage Management Intern *Andrew Metzroth*
Assistant to the Scenic Designer *James Humphrey*
Assistants to the Lighting Designer *Christian DeAngelis, Julie Farris*
Deck Crew *Chris Deckner, Deanna Keefe, Kris Kelley*
Costume Design Assistant *Merilee Ford*

ACKNOWLEDGEMENT

Video equipment provided by Large Screen Displays.

*Hitchcock Blonde opened at the Royal Court Theatre in London on 2 April 2003.
It transferred to the Lyric Theatre on 16 June 2003 and was produced in the West End by
Royal Court Theatre Productions, Sonia Friedman Productions, Maidstone Productions,
Nederlander Producing Company and Waxman Williams Entertainment.*

*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.



90 Cuts in the Shower

or, *We Like to Watch*

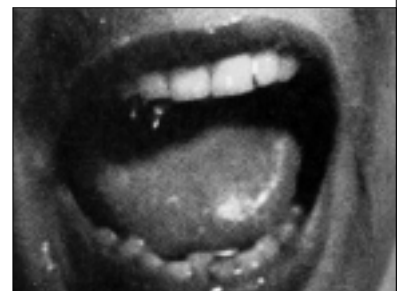
BY JOHN GLORE

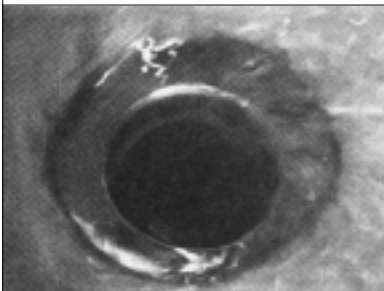
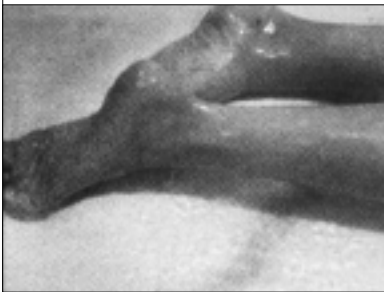
*W*e never see the knife go in. That's crucial to the scene's exceptional power. Norman Bates, in the guise of his aged mother, swoops down on Marion Crane in the shower and repeatedly stabs her with a large kitchen knife, the montage cutting rapidly between tight shots of Marion's screaming mouth, the steely blade, the soft skin of Marion's naked belly, gray-wigged Mother in silhouette, Marion from above just as the blade dives into frame, Mother's shadowed face, knife held high, a rivulet of blood traveling down Marion's legs and across the bottom of the tub toward the drain, Marion, her back against the tile wall, slipping slowly downward, pulling the shower curtain with her—and when this meticulously crafted sequence of more than 90 film snippets, each no more than a second or two in duration, comes to an end, we feel we have witnessed the most graphically depicted murder imaginable.

But in fact our own minds are equal collaborators in the carnage; because while Hitchcock does (contrary to legend) show blade piercing flesh, that image of the tip of the knife just beginning to draw blood takes up exactly three frames of film—one-eighth of a second—before Hitchcock cuts to the next shot. Our imaginations do the rest. And perhaps the most horrifying image in the sequence, the final one, is the least grisly: an extreme close-up of Marion's glassy, dead eye, an eye that stares but no longer sees, an eye that coldly casts our own voyeuristic experience back at us.

It is no accident that Hitchcock chose to preceed this famous scene from *Psycho* with a shot of Anthony Perkins peering through a peephole at Janet Leigh as she begins undressing for her shower. The sense of voyeurism is heightened by the director's use of a 50 mm camera, which closely approximates the field of vision of the human eye. "He wanted the camera being the audience all the time," explained script supervisor Marshall Scholm, "to see as if... with their own eyes." This increases the sense that we are in league with Norman Bates as anonymous watchers (hidden in dark theatres) of other people's secrets, crimes and private moments.

The note of voyeurism is struck in the opening moments of the film, when the camera moves from a wide view of the city of Phoenix to a close-up on one window, then travels through the window into the dark hotel room where Janet Leigh has just had an afternoon liaison with her paramour. We discover her still in brassiere and half-slip, a surprising exposure for a movie made in 1959. From the outset Hitchcock teases us with the possibility of seeing this attractive woman naked; later he shows her to us half-dressed again in her apartment, then lets us peer through the peephole with Norman before bringing the tease to its culmination in the shower scene, when we believe in





her nakedness without ever actually seeing it, even as the object of our scrutiny is destroyed.

Hitchcock once responded to a critic's complaint that *Rear Window* was a horrible film because the hero spent all of his time peeping out of the window, by asking "What's so horrible about that? Sure, he's a snooper, but aren't we all?"

We like to watch. Sometimes we like it even better than touching and grasping. One key to our century-long mania for movies of all kinds is that we like sitting in the dark and looking into people's private lives without actually being in them. It's also the key to Hitchcock's expert ability to manipulate our emotional engagement by manipulating what we see and how we see it: he promises us peeks at the forbidden while never actually delivering more than hints, suggestions, titillating keyhole glimpses.

In *Hitchcock Blonde* Terry Johnson ponders the nature of the man behind that expertise: his speculative portrait of Hitchcock (who is not the main character in the play although his spirit dominates it) shows us someone who understands his audience's voyeuristic predilections because he shares them. Johnson's Hitch is a man who has an itch that he has tried to scratch throughout his filmmaking career, an itch for a certain kind of woman: coolly beautiful, mysterious, elegant ... blonde. Blonde with a capital B. Grace Kelly blonde. Kim Novak blonde. Tippi Hedren blonde. Hitch tries to scratch his itch not by having and holding these fair-haired sirens but by seeing them, seeing them intensely, ravenously, through the lens of his camera. His desire is stoked by the withholding of its satisfaction, and when one particular blonde finally calls his bluff and gives him what he wants (and doesn't want) ... the obsession blows up in Hitch's face.

We like to watch. Seeing without touching creates a sense of mystery and allure. But if ever we try to reach out and grasp the image of our fascination, we may find that it disintegrates like light reflected on a shower-spray of water.

An Historical Footnote

One of the principal characters in *Hitchcock Blonde* is identified as the body double who stood in for Janet Leigh during the filming of the shower scene, to spare Leigh from having to appear naked on the set. Terry Johnson chooses to render this character nameless and archetypal by calling her simply "The Blonde." But in fact the identity of the real body double used during the filming of the shower scene has not been lost to us: she was Marli Renfro, a 23-year-old, red-headed nude model hired by Hitchcock for a total fee of \$500. The film's wardrobe supervisor remembers that Renfro "became so comfortable, I recall her sitting quite nude except for this crazy little patch we always put over the pubic hair, talking with Mr. Hitchcock. I watched Mr. Hitchcock, the model, and the crew one morning standing around having coffee and doughnuts and thought, 'This is surreal.'"

And according to Janet Leigh, despite the extensive shooting of the naked Renfro over the course of nearly a week, Hitchcock ended up using only shots of Leigh herself in the final cut (Leigh's most intimate body parts were covered by moleskin when she herself stood in the shower). "That was all me," said Leigh, "except for when Norman wraps the body in the shower curtain." If Leigh's recollection is accurate, then Marli Renfro's immortality consists of playing a corpse wrapped in plastic. Body double indeed.

Fie on Sinful Fantasy!

Blonde-Lust and Other "Neurotic Compulsions"

O'er the great space of sea their course they bore,
For sake of Helen with the beauteous hair;
And death for Helen's sake o'erwhelmed them there.

— Hesiod

spouse; thou hast ravished my heart with one of
thine eyes, with one chain of thy neck.

How fair is thy love, my sister, my spouse!
how much better is thy love than wine! and the smell
of thine ointments than all spices!

— Song of Solomon



Playwright and director Terry Johnson works
with actors Robin Sachs and Adriana DeMeo
on a pivotal scene from *Hitchcock Blonde*.

xxx

Behold, thou art fair, my love; behold, thou art
fair; thou hast doves' eyes within thy locks ...

Thy lips are like a thread of scarlet, and thy
speech is comely: thy temples are like a piece of a
pomegranate within thy locks ...

Thy two breasts are like two young roes that
are twins, which feed among the lilies.

Until the day break, and the shadows flee
away, I will get me to the mountain of myrrh, and to
the hill of frankincense.

Thou art all fair, my love; there is no spot in
thee ...

Thou hast ravished my heart, my sister, my

while a short pause in the burning passion; and then
returns the same frenzy, then comes back the old
madness, when they are at a loss to know what they
really desire to get, and cannot find what device is to
conquer that mischief; in such utter uncertainty they
pine away by a hidden wound.

— Lucretius

xxx

Nine times now, since my birth, the heaven of light
had turned almost to the same point in its own gyra-
tion, when the glorious Lady of my mind, who was

xxx

In the friendship of the lover there
is no real kindness; he has an ap-
petite and wants to feed upon you.
"Just as the wolf loves the lamb, so
the lover adores his beloved."

— Plato quoting Socrates

xxx

Whilst what we crave is wanting, it
seems to transcend all the rest; then,
when it has been gotten, we crave
something else.

— Lucretius

xxx

At length when the gathered desire has
gone forth, there ensues for a brief



Playwright and director Terry Johnson in rehearsal.

The desire of a man for a woman is not directed at her because she is a human being, but because she is a woman. That she is a human being is of no concern to him.

— Immanuel Kant

XXX

Only God, my dear,
Could love you for yourself alone
And not your yellow hair.

— W.B. Yeats



Robin Sachs (center) and Adriana DeMeo rehearse as Johnson observes the action.

called Beatrice by many who knew not what to call her, first appeared before my eyes. ... She appeared to me clothed in a most noble color, a modest and becoming crimson, and she was girt and adorned in such wise as befitted her very youthful age. At that instant, I say truly that the spirit of life, which dwells in the most secret chamber of the heart, began to tremble with such violence that it appeared fearfully in the least pulses, and trembling, said these words: Behold a god stronger than I, who coming shall rule over me.

— Dante, *Vita Nuova*

XXX

XXX

The hair is the richest ornament of women.

— Martin Luther

There are two tragedies in life. One is to lose your heart's desire. The other is to gain it.

— From George Bernard Shaw's *Man and Superman*

XXX

Fie on lust and luxury!
Lust is but a bloody fire,
Kindled with unchaste desire,
Fed in heart, whose flames aspire
As thoughts do blow them, higher and higher
Pinch him, fairies, mutually;
Pinch him for his villainy;
Pinch him, and burn him, and turn him about
Till candles and starlight and moon shine be out.

— Shakespeare,
Merry Wives of Windsor

Complete object-love... is, properly speaking, characteristic of the man. It displays the marked sexual over-estimation which is doubtless derived from the original narcissism of the child, now transferred to the sexual object. This sexual overestimation is the origin of the peculiar state of being in love, a state suggestive of a neurotic compulsion.

— Sigmund Freud

XXX

It was a blonde. A blonde to make a bishop kick a hole in a stained-glass window.

— Raymond Chandler

XXX

The Icy Blondes

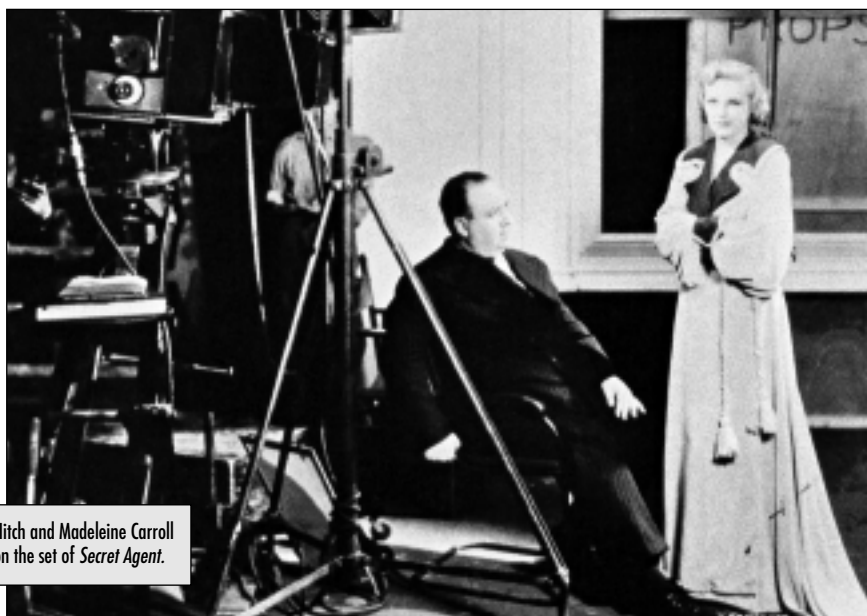
Hitchcock's ideal woman, at least in his films, was willowy, blonde, and cool. What intrigued him was the hint of uninhibited passion behind the cool façade; in his own words, "the drawing-room type, the real ladies, who become whores once they're in the bedroom ... Sex should not be advertised. An English girl, looking like a school teacher, is apt to get into a cab with you and, to your surprise, she'll probably pull a man's pants open."

This revealing quote points to a recurrent (and some would say misogynistic) pattern in Hitchcock's treatment of his heroines. Time and again in the director's films one of these cool, soignée blonde women is reduced to a disheveled, panic-stricken mess, or reveals unexpected depths of sexual ardor. This could be seen as the psycho-sexual equivalent of Hitchcock's love of showing us danger and terror lurking beneath the surface of seemingly everyday events and places, such as a children's party (*Young and Innocent*), an art auction (*North by Northwest*), a quiet London street (*The Man Who Knew Too Much*), or a sleepy small town (*Shadow of a Doubt*).

Like Hitchcock himself, the serial killer in *The Lodger* seems to have it in for blondes: All the women he targets are fair-haired, and we see nervous blondes donning wigs or pulling down hats before braving the foggy streets, while their brunette colleagues laugh smugly. But the first of Hitchcock's ice maidens to be thoroughly disarrayed was Madeleine Carroll, who spent much of *The 39 Steps* handcuffed to Robert Donat, so that every time she moved her

arm his hand stroked her thigh. Not only in the film, either. On the first day of rehearsal, when Donat and Carroll had only just met, Hitchcock handcuffed them together and then pretended for several hours to have lost the key.

Hitchcock's mischievous, semi-sadistic treatment of blondes hit its stride in Hollywood, perhaps provoked by the flawless glamour of its screen goddess-



Hitch and Madeleine Carroll
on the set of *Secret Agent*.

es. Joan Fontaine, tormented by the sinister Judith Anderson in *Rebecca*, fears her husband is poisoning her in *Suspicion*. Her fears turn out to be illusory (though Hitchcock, if he'd been allowed, would have had it otherwise), but Ingrid Bergman really is being poisoned in *Notorious*, and again in *Under Capricorn*.

Bergman was the first of Hitchcock's actresses with whom he became obsessed, maintaining that she returned his passion. He became similarly fixated on Grace Kelly and Tippi Hedren. Kelly was put through it less than her counterparts, though in *Dial M for*



Hitch and Grace Kelly.

Murder she was nearly strangled and then tried for murder; but more often she served to illustrate Hitchcock's taxi thesis (as outlined previously), revealing hidden fires behind her reserved, classic beauty. In *To Catch a Thief*, she makes bold physical advances toward Cary Grant, while in *Rear Window* she teases the immobilized James Stewart with a filmy negligee, purring about a "preview of coming attractions." In *North by Northwest* the alluring but lethal Eva Marie Saint, with her penchant for sex on trains, is equally ambivalent.

This view of the cool blonde as sexually schizoid is made explicit in *Vertigo* where Kim Novak, having seemingly died as the elegant, fair-haired Madeleine Elster, is resurrected as Judy Barton, a brunette dressed and made up to look as tarty as possible. But such overt carnality is rejected by James Stewart. Judy must dye her hair, change her clothes, and become Madeleine again before he'll make love to her. (The analogy with the director, avidly molding his female stars to fit his template, is inescapable.) To Hitchcock, only when a woman's sexuality is concealed is it truly erotic.

In the case of some actresses, it seems that the concealment was too thorough; Hitchcock could do little with the wholesomeness of Doris Day (in the remake of *The Man Who Knew Too Much*) or Julie Andrews (in *Torn Curtain*). Conversely, revealing all too early is dangerous: Janet Leigh, first seen in *Psy-*

cho half-dressed on a bed with her lover, suffers a terrible fate for her lack of modesty.

The most problematic and extreme instance of Hitchcock's attitude toward his cool blondes was his treatment of Tippi Hedren. "I had always heard that his idea was to take a woman—usually a blonde—and break her apart, to see her shyness and reserve broken down," Hedren later recalled. "I thought this was only in the plots of his films." But the ordeal Hitchcock put her through in filming *The Birds* (where she was pecked and gouged by very real, panicky birds tied to her with threads) was matched by his obsessive personal pursuit of her off-screen. Hedren's rejection of his advances strained their relationship during the shooting of *Marnie*, where her icy blonde image is specifically linked with sexual frigidity.

Hitchcock liked to quote the nineteenth-century French playwright Victorien Sardou's advice, "Torture the women!" — adding provocatively, "The trouble today is we don't torture women enough." Hitchcock, at least, did his best to make up for the omission.

This article by Philip Kemp is found in Ken Mogg's book, The Alfred Hitchcock Story, and is reprinted with the kind permission of Kemp and Mogg.



Hitch directs "Tippi" Hedren in *Marnie*.



"Good Evening..."

Hitchcock on Hitchcock

Making a film means, first of all, to tell a story. That story can be an improbable one, but it should never be banal. It must be dramatic and human. What is drama, after all, but life with the dull bits cut out.

xxx

There is a distinct difference between "suspense" and "surprise," and yet many pictures continually confuse the two. I'll explain what I mean. We are now having a very innocent little chat. Let us suppose that there is a bomb underneath this table between us. Nothing happens, and then all of a sudden, "Boom!" There is an explosion. The public is surprised, but prior to this surprise, it has seen an absolutely ordinary scene, of no special consequence. Now, let us take a suspense situation. The bomb is underneath the table and the public knows it, probably because they have seen the anarchist place it there. The public is aware that the bomb is going to explode at one o'clock and there is a clock in the décor. The public can see that it is a quarter

to one. In these conditions this same innocuous conversation becomes fascinating because the public is participating in the scene. The audience is longing to warn the characters on the screen: "You shouldn't be talking about such trivial matters. There's a bomb beneath you and it's about to explode!" In the first case we have given the public fifteen seconds of surprise at the moment of the explosion. In the second case we have provided them with fifteen minutes of suspense.

xxx

What it boils down to is that villains are not all black and heroes are not all white; there are grays everywhere.

xxx

The Lodger was the first true "Hitchcock movie." ... It was the first time I exercised my style ... We opened with the head of a blonde girl who is

screaming. I remember the way I photographed it. I took a sheet of glass, placed the girl's head on the glass and spread her hair around until it filled the frame. Then we lit the glass from behind so that one would be struck by her light hair. Then we cut to show an electric sign advertising a musical play, *Tonight, Golden Curls*, with the reflection flickering in the water. The girl has drowned ... The consternation of the crowd suggests that a murder has been committed ... The man murders only women. Always blondes.

xxx

Sex on the screen should be suspenseful, I feel. If sex is too blatant or obvious, there's no suspense. You know why I favor sophisticated blondes in my films? We're after the drawing-room type, the real ladies, who become whores once they're in the bedroom. Poor Marilyn Monroe had sex written all over her face, and Brigitte Bardot isn't very subtle either ... I think the most interesting women, sexually, are the English women. I feel that the English women, the Swedes, the northern Germans, and Scandinavians are a great deal more exciting than the Latin, the Italian, and the French women. Sex should not be advertised ... Look at the opening of *To Catch a Thief*. I deliberately photographed Grace Kelly ice-cold and I kept cutting to her profile, looking classical, beautiful, and very distant. And then, when Cary Grant accompanies her to the door of her hotel room, what does she do? She thrusts her lips right up to his mouth.

xxx

A mother sometimes demonstrates her love for her baby by playing a game that consists of frightening the infant with gestures and sounds like "Boo, brr ..." The baby may be scared, but it will laugh and wave, and as soon as it can talk, it will call for more ... If *Psycho*

had been intended as a serious picture, it would have been shown as a clinical case with no mystery or suspense ... In the mystery and suspense genre, a tongue-in-cheek approach is indispensable.

xxx

[On *Vertigo*.] I was intrigued by the hero's attempts to re-create the image of a dead woman through another one who's alive ... The story is divided into two parts. The first part goes up to Madeleine's death, when she falls from the steeple, and the second part opens with the hero's meeting with Judy, a brunette who looks just like Madeline ... At first [James] Stewart thinks Judy may be Madeleine; then he resigns himself to the fact that she isn't, on condition that Judy will agree to resemble Madeleine in every respect ... Cinematically, all of Stewart's efforts to re-create the dead woman are shown in such a way that he

seems to be trying to undress her, instead of the other way around. What I liked best is when the girl came back after having had her hair dyed blond. James Stewart is disappointed because she hasn't put her hair up in a bun. What this really means is that the girl has almost stripped, but she still won't take her knickers off ...

xxx

I'm full of fears and I do my best to avoid difficulties and any kind of complications. I like everything around me to be clear as crystal and completely calm. I don't want clouds overhead. I get a feeling of inner peace from a well-organized desk. When I take a bath, I put everything neatly back in place. You wouldn't even know I'd been in the bathroom. My passion for orderliness goes hand in hand with a strong revulsion toward complications.

xxx

There's a devil in every one of us.

I was intrigued by the hero's attempts to re-create the image of a dead woman through another one who's alive ...
- Alfred Hitchcock



Kim Novak locked in discussion with Hitch.



SARAH ALDRICH
Blonde



ADRIANA DEMEO
Jennifer



DAKIN MATTHEWS
Hitch

Artist Biographies

***SARAH ALDRICH** (*Blonde*) is making her SCR debut. Theatre credits include *Ascension*, *A Safe Distance*, *Heaven and All Things Lovely* and *All Night Radio* at the Electric Lodge; *Quartet* at Coast Playhouse; *The Lion in Winter* at Pasadena Playhouse; and *The Comedy of Errors* and *The Rose Tattoo* at the Marysville Playhouse. Film credits include *Big Bad Wolf*, *Miracle at Sage Creek*, *Trees Grow Tall* and *Then They Fall*, *Little Black Book*, *Minimum Wage*, *Pledge of Allegiance*, *The Syndicate*, *Becoming Irish* and *Back Road Motel*. Her television appearances include contract roles on "Port Charles" and "The Young and the Restless"; recurring roles on "Bev-

erly Hills, 90210," and "Total Security"; and guest starring roles on "Bones," "Cold Case," "CSI: New York," "Ordinary Miracles," "The D.A.," "Karen Sisco," "Charmed," "Joan of Arcadia," "Strong Medicine," "CSI: Miami," "The Phantom Eye," "Born into Exile," "L.A. Johns," "The People," "Diagnosis Murder" and "Jenny."

***ADRIANA DEMEO** (*Jennifer*) is making her SCR debut. Theatre credits include *The Merchant of Venice* at Shakespeare on the Sound; *The Miracle Worker*, *How to Succeed in Business...* and *Oklahoma!* at FPAC; *A Midsummer Night's Dream* at the Edinburgh Fringe Festival; and *Shakespeare*

Showcase, *This is Our Youth*, *Am I Blue*, *Polaroid Stories*, *1940's Radio Hour* and *Killing Icons* at the Rutgers Theatre Conservatory at the Globe Theatre in London. Television credits include "Law & Order: Criminal Intent," "Bones," "Related," "Out of Practice" and a recurring role on "The Practice."

***DAKIN MATTHEWS** (*Hitch*) appeared at SCR as Andrew Undershaft in *Major Barbara*, Arnolphe in Molière's *The School for Wives*, and as C. S. Lewis in *Shadowlands* with Kandis Chappell, which earned both of them L.A. Drama Critics Circle Awards. He has appeared frequently at The Old



MARTIN NOYES

Husband



ROBIN SACHS

Alex

Globe, most recently as Casca in *Julius Caesar*, Baptista in *The Taming of the Shrew*, Sir Toby Belch in *Twelfth Night*, and Falstaff in *The Merry Wives of Windsor*; the Center Theatre Group, where he played Dick Cheney in *Stuff Happens*, Capulet in Sir Peter Hall's *Romeo and Juliet*, and Brutus in *Julius Caesar*; and the American Conservatory Theater of San Francisco. On Broadway, he recently dramaturged the Denzel Washington *Julius Caesar* and appeared in his own adaptation of the Tony Award-winning production of Shakespeare's *Henry IV*, winning the Bayfield Award for acting and a Drama Desk Award for adaptation. His 20 films include *The Fighting Temptations*, *Thirteen Days*, *The Siege*, *The Muse*, *Nuts*, *And The Band Played On*, and *Clean and Sober*. He has also appeared in over 150 television shows, including, most recently, recurring roles on "Desperate Housewives," "The King of Queens" and "Jake in Progress." He is cur-

rently the Artistic Director of Andak Stage Company, an Associate Artist and resident dramaturg of The Old Globe, and an Emeritus Professor of English from Cal State East Bay. He was the Founding Artistic Director of The Antaeus Company, the Artistic Director of the Berkeley Shakespeare Festival and the California Actors Theatre, a founding member of John Houseman's Acting Company, and a Juilliard Drama Instructor. He is also an award-winning playwright and translator, a stage director and a Shakespeare scholar.

***MARTIN NOYES** (*Husband*) appeared at SCR previously in *All the Way Home*, *Galileo* and *A Christmas Carol*. Other theatre credits include *Romeo & Juliet*, *The Grapes of Wrath*, *Twelfth Night*, *Measure for Measure*, *The Merry Wives of Windsor*, *Sheppey*, *Cinderella*, *The Two Gentlemen of Verona*, *A Christmas Carol*, *A Doll's House*, *Much Ado about Nothing*, *Othello* and *Noises Off* at

the Alabama Shakespeare Festival; *The Three Musketeers*, *The Trojan Women* and *Much Ado about Nothing* at the Oregon Shakespeare Festival; *Our Town* at A Noise Within; *Othello* at the Grove Shakespeare Festival; and *Zastrozzi*, *Rosencrantz and Guildenstern Are Dead*, *Woyzeck*, *Picasso at the Lapin Agile*, *The Elephant Man* and *Good Night Desdemona* at the Center Stage Theatre. Mr. Noyes received his MFA from Alabama Shakespeare Festival/University of Alabama.

***ROBIN SACHS** (*Alex*) is making his SCR debut. Theatre credits include *The Astronomer's Garden* at the Royal Court Theatre; *The Gay Lord Quex* directed by John Gielgud at the National Theatre; *Henry IV* at Her Majesty's Theatre; and *Royal Hunt of the Sun*, *Pericles* and *Twelfth Night* at the Round House and Her Majesty's Theatre. Film credits include *Northfork*, *Megalodon*, *Galaxy Quest*, *The Lost World: Jurassic Park*, *Henry VIII* and

His Six Wives, *The Disappearance*, *Ravager*, *Vampire Circus* and *A Flame to the Phoenix*. His television appearances include a recurring role as Ethan Rayne on "Buffy the Vampire Slayer"; leading roles on "Dynasty: The Reunion," "Babylon 5: In the Beginning," "Life Without George," "Rob Roy" and "Brideshead Revisited"; and guest starring roles on "Alias," "Star Trek: Voyager," "F/X: The Series," "Nash Bridges," "Simon Says," "Nowhere Man," "Diagnosis Murder," "Murder, She Wrote," "Walker, Texas Ranger," "Baywatch Nights," "Pacific Blue," "Chess Game," "Quiller," "Herman's Head" and "Jake and the Fatman."

PLAYWRIGHT, DIRECTOR & DESIGNERS

TERRY JOHNSON (*Playwright/Director*) has had his work performed all over Great Britain and in New York, Los Angeles, Washington, DC, Texas, Sydney, Melbourne, Wellington, Vienna, Dusseldorf, Rotterdam, Bucharest, Tel Aviv, Paris, Dublin and Toronto. He is the recipient of nine major British Theatre awards including the Olivier Award Best Comedy 1994 and 1999, Playwright of the Year 1995, Critics Circle Best New Play 1995, two *Evening Standard* Theatre Awards, Writers Guild Best Play 1995, Writers Guild Best Play 1996, the Mayer-Whitworth Award 1993 and the John Whiting Award 1991. In recent years he has had eight productions running in London's West End: *One Flew Over the Cuck-*

oo's Nest (with Chistian Slater), *Hitchcock Blonde*, *Entertaining Mr. Sloane*, *The Graduate* (with Kathleen Turner), *Dead Funny*, *Hysteria*, *Elton John's Glasses* and *The Memory of Water*. At Steppenwolf Theatre in Chicago he directed John Malkovich in *The Libertine* by Stephen Jeffries (which was nominated for five Jeff Awards, including Best Production), and most recently directed Stephen's new play *Lost Land*. He has written television drama that has been broadcast worldwide, most recently *Not Only But Always* for Channel Four and "Cor Blimey!" for ITV. He also wrote "The Bite" for the BBC and ABC Australia. His film *Way Upstream* was chosen for the London Film Festival and *Insignificance* was the official British Entry at Cannes. His film about Peter Cook and Dudley Moore, *Not Only But Always*, was nominated for two BAFTA's, winning Best Actor for Rhys Ifans, and was awarded Best Film at the Banff Film and Television Festival.

WILLIAM DUDLEY (*Set, Costume and Video Design*) was born in London in 1947. In college he studied Fine Art (painting) at St Martin's School of Art London and did his Post Graduate work at The Slade School of Art UCL London in Stage Design. Mr. Dudley's designs for theatre include *Small Change*, *The Fool*, *Hamlet* (Drama Award), *Edmund*, *Kafka's Dick*, *Etta Jenks* and *Hitchcock Blonde* for the Royal Court; *Ivanov*, *That Good Between Us*, *Richard III*, *The Party*, *The Merry Wives of Windsor* (Olivier

er Award), *Richard II*, *A Midsummer Night's Dream* and, most recently, *Marya* (also The Old Vic) for the Royal Shakespeare Company; also, *Amadeus* at The Old Vic and New York; *Hamlet* at the Neue Schauspielhaus Hamburg; *The Ship* for Glasgow's Cultural Capital of Europe Year, 1990 (Theatre Crafts International Award); and *The Big Picnic* (Harland and Wolff Shipyard, Glasgow 1994). West End credits include *I, Claudius*, *Mutiny!*, *Kiss Me Kate*, *Girlfriends*, *Matador*, *Heartbreak House*, *A Streetcar Named Desire*, *My Night With Reg, Lenny*, *The Breath of Life*, *Hitchcock Blonde* (Olivier Award) and *Old Times*; and recently, *The Woman in White* in London and New York. For the National Theatre Mr. Dudley has designed over 50 shows including *Lavender Blue*, *Larkrise to Candleford*, *Lost Worlds*, *The World Turned Upside Down*, *Undiscovered Country* (Olivier Award), *Dispatches*, *Don Quixote*, *Schweyk in the Second World War*, *The Mysteries* (Olivier Award), *The Real Inspector Hound*, *The Critic* (Olivier Award), *Entertaining Strangers*, *Waiting for Godot*, *Cat on a Hot Tin Roof* (also in New York), *The Shaughraun*, *The Changeling*, *Bartholomew Fair*, *The Voyage Inheritance*, *The Crucible*, *The Coup*, *Pygmalion* and *The Rise and Fall of Little Voice* (both Olivier Awards), *On The Ledge*, *Johnny on a Spot*, *Under Milk Wood*, *Wild Oats*, *The Alchemist*, *The Homecoming*, *The London Cuckolds*, *Cleo*, *Camping*, *Emmanuelle and Dick*,

The Forest, Blue/Orange, All My Sons (Olivier Award), *The Coast of Utopia* (Critics Circle Award), *Honour* and *The Permanent Way*. Extensive work in opera includes *The Barber of Seville* and *Idomeneo* (WNO), *Billy Budd* (Metropolitan Opera), *The Abduction from the Seraglio* and *The Barber of Seville* (Glyndebourne), *Tales of Hoffmann*, *Der Rosenkavalier*, *Don Giovanni*, *The Cunning Little Vixen* (Royal Opera House), *The Ring Cycle* (Bayreuth), *Un Ballo in Maschera* (Salzberg Festival) and *Lucia di Lammermoor* (Lyric Opera of Chicago). Most recently, he designed *The Silver Tassie* (English National Opera) and *Lucia di Lammermoor* (Opera National de Paris). Exhibitions: The Rose Theatre archeological site Bankside London. Films: *Persuasion* for BBC Television and US Cinema (Bafta Award) 1994, and *The History of the 1587 Rose Theatre* 2000.

CHRIS PARRY (*Lighting Design*) was born and trained in England. He has lived in the USA for 17 years and has designed theatre and opera internationally for 30 years, earning 25 major awards and nominations. For SCR, he has designed 14 productions: *A View from the Bridge*, *Brooklyn Boy*, *Cyrano de Bergerac*, *Major Barbara*, *The School for Wives*, *The Beard of Avon*, *The Hollow Lands*, *Search and Destroy*, *The Miser*, *The Misanthrope*, *Private Lives*, *Death of a Salesman*, *Ab, Wilderness!* and *Tartuffe*. Other highlights include 24 productions for the Royal

Shakespeare Company (RSC) and Royal National Theatre (RNT) in England, as well as work for many of this country's regional theatres and opera houses. Notable production credits include: *The Who's Tommy* (Broadway and worldwide) directed by Des McAnuff, which garnered him the Tony Award, Olivier Award (London), Dora Award (Canada), New York Drama Desk Award, New York Outer Critics Circle Award, Los Angeles Drama Critics Circle Award and several other nominations; the musical *The Secret Garden* (RSC, West End London); the musical *Jane Eyre* (Mirvish Co. Toronto, La Jolla Playhouse); *Not About Nightingales* (RNT, London, Houston and Broadway) directed by Trevor Nunn (Tony Award nomination, N.Y. Drama Desk Award); *A Midsummer Night's Dream* (RSC, Broadway and World Tour - Olivier Award nomination); and *Translations* (Boston, Broadway). He is an Associate Artist of the Alley Theatre, Houston. Other work includes a section of the movie *Renaissance Man* and the KPBS Television Arts program "Center Stage." Mr. Parry also received the Lighting Designer of the Year Award (1994) from the trade publication Lighting Dimensions International. He has taught Lighting Design for 17 years, is currently Professor and Head of the Design program at UCSD, and owns his own entertainment and architectural lighting design and

consulting company, Axiom Lighting Inc, in San Diego.

IAN DICKINSON (*Composer/Sound Design*) is currently the Head of Sound at the Royal Court Theatre, London, where his numerous credits include *Alice Trilogy*, *The Woman Before*, *Stoning Mary* (also Drum Theatre, Plymouth), *Breathing Corpses*, *Dumb Show*, *The Sweetest Swing In Baseball*, *Wild East*, *Shining City* (and Gate, Dublin), *Lucky Dog*, *Blest Be the Tie* (with Talawa TC), *Ladybird*, *Notes on Falling Leaves*, *Loyal Women*, *The Sugar Syndrome*, *Blood*, *Playing the Victim* (with Told By an Idiot), *Fallout*, *Flesh Wound*, *Hitchcock Blonde* (and Lyric, West End), *Black Milk*, *Crazy-blackmuthafuckin'self*, *Caryl Churchill Shorts*, *Imprint*, *Mother Teresa is Dead*, *Push Up*, *Workers Writes*, *Fucking Games*, *Hérons* and *Cutting Through the Carnival*. Other theatre includes *Pillars of the Community* (National Theatre); *A Few Good Men* (Haymarket, West End); *Port*, *As You Like It*, *An Experienced Woman Gives Advice*, *Present Laughter*, *The Philadelphia Story*, *Wolk's World*, *Poor Superman*, *Martin Yesterday*, *Fast Food*, *Coyote Ugly*, *Prizenight* (Royal Exchange, Manchester); *Night of the Soul* (RSC Barbican); *Under The Curse*, *Eyes of the Kappa* (Gate Theatre); *Crime & Punishment in Dalston* (Arcola Theatre); *Search & Destroy* (New End Theatre, Hampstead); *Phaedra*, *Three Sisters*, *The Shaugbraun*, *Writer's Cramp* (Royal Lyceum, Edinburgh); and *The Whore's*

Dream (RSC Fringe, Edinburgh).

IAN GALLOWAY for MESMER

(*Video Realization*) is a graphics designer and video editor. He has worked as part of Mesmer in various technical and design roles on *Measure for Measure*, *A Minute Too Late*, *Battleship Potemkin* (Complicite), *Julius Caesar* (Barbican), *The Woman in White* (West End and Broadway), *Miss Saigon* (UK Touring), *His Dark Materials*, *The Permanent Way*, *Jumpers*, *The UN Inspector* (National Theatre), *Wagner's Ring Cycle, 1984* (Royal Opera House), *Blood* (Royal Court) and the West End version of *Hitchcock Blonde* (Apollo) among others. Mesmer aspires to integrate projection media into creative display and performance environments. Their ongoing principal is to be fully involved in the design, image production and technical realisation of video and projection related activities. www.mesmer.co.uk

MAGDALENA ZIRA (*Assistant Director*) has previously worked at SCR on *The Caucasian Chalk Circle* and *The Clean House* as Assistant Director. She received a BA in Classics from Oxford University and an MA in Drama from King's College London and the Royal Academy of Dramatic Art. She has recently directed *The Seagull*, *Agamemnon*, *'Tis Pity She's a Whore* and *Vita and Virginia*.

***JAMIE A. TUCKER** (*Stage Manager*) completed his MFA in

Dance, specializing in Stage Management, at UCI in 1994. Earlier this season he stage managed *The Caucasian Chalk Circle*, *Bunnicula* and his third season of *La Posada Mágica*. Last season he stage managed *A View from the Bridge*, *The Clean House*, *The Retreat from Moscow* and assisted on *A Naked Girl on the Appian Way*. Previously he stage managed *Anna in the Tropics*, *Lovers and Executioners*, *Intimate Exchanges* and *Mr. Marmalade*. He also stage managed the world premiere of Richard Greenberg's *The Violet Hour*, the West Coast premiere of Horton Foote's *The Carpetbagger's Children*, *Relatively Speaking* and the world premiere of Rolin Jones' *The Intelligent Design of Jenny Chow*. He worked as SCR's stage manager for the Second Stage productions of *The Dazzle*, *True West*, *Play Strindberg*, the world premiere of *But Not for Me* and the Pacific Playwrights Festival workshop production of *Landlocked*. 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 or riding his bike down PCH.

***CHRIS CHURCH** (*Assistant Stage Manager*) just completed her second tour of duty as As-

sistant Stage Manager for SCR's annual production of *A Christmas Carol*. Previous credits at SCR include the world premieres of *Mr. Marmalade*, *Getting Frankie Married—and Afterwards*, *Making It* and *Nostalgia* and productions of *Born Yesterday*, *Pinocchio*, *The Little Prince*, *Intimate Exchanges*, *La Posada Mágica*, *Anna in the Tropics* and *Proof*. She has also had the pleasure of working on *Clutter: The True Story of the Collyer Brothers* (world premiere) at The Colony Theatre; *La Perichole* and *Seven Small Operas* at Long Beach Opera; *The Spitfire Grill* at Laguna Playhouse; and *The King and I*, *Chicago*, *Ragtime* and *She Loves Me* at Maine State Music Theatre.

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 *Ah, 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 University of California, 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.