



39th Season • 374th Production  
SEGERSTROM STAGE / OCTOBER 11 THROUGH NOVEMBER 17, 2002

# South Coast Repertory

David Emmes  
PRODUCING ARTISTIC DIRECTOR

Martin Benson  
ARTISTIC DIRECTOR

presents

## MAJOR BARBARA

by GEORGE BERNARD SHAW

Scenic Design  
RALPH FUNICELLO

Costume Design  
SHIGERU YAJI

Lighting Design  
CHRIS PARRY

Composer  
KARL FREDRIK LUNDEBERG

Dialect Coach  
PHILIP THOMPSON

Production Manager  
TOM ABERGER

Stage Manager  
\*RANDALL K. LUM

Directed by  
**MARTIN BENSON**

Honorary Producers  
**BARBARA AND WILLIAM ROBERTS**

**AMERICAN AIRLINES**

## CAST OF CHARACTERS

(In order of appearance)

Lady Britomart .....	*Kandis Chappell
Stephen Undershaft .....	*John Hines
Morrison .....	*Don Took
Barbara Undershaft .....	*Nike Doukas
Sarah Undershaft .....	Shian Velie
Adolphus Cusins .....	*JD Cullum
Charles Lomax .....	*Daniel Blinkoff
Andrew Undershaft .....	*Dakin Matthews
Rummy Mitchens .....	*Jane Macfie
Snobby Price .....	*Michael Louden
Jenny Hill .....	Denise Tarr
Peter Shirley .....	*Richard Doyle
Bill Walker .....	*Leo Marks
Mrs. Baines .....	*Martha McFarland
Bilton .....	*Hal Landon Jr.

## SETTING

*London, 1906.*

### Act 1

*Scene 1: Library in Lady Britomart's house, Wilton Crescent*

*Scene 2: Salvation Army Shelter, West Ham*

### Act 2

*Scene 1: Lady Britomart's Library*

*Scene 2: Undershaft and Lazarus Cannon Works, Perivale St. Andrews*

## LENGTH

*Approximately two hours and 55 minutes, including one 15-minute intermission.*

## ACKNOWLEDGEMENT

*Special thanks to Shaw scholar Sidney P. Albert,  
Professor Emeritus of Philosophy at California State University Los Angeles,  
and to Richard Soto.*

*k.Mozart*  
105.1fm

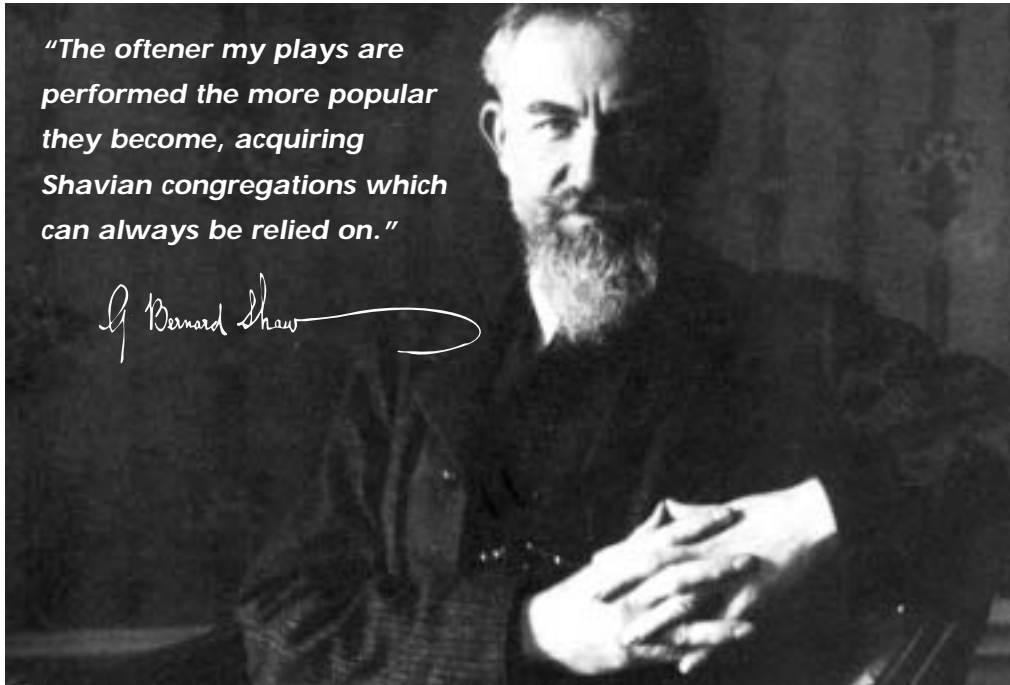
*Media Partner*

**American Airlines**<sup>™</sup>

*Official Airline*

**COAST**  
NAGABE

*Media Partner*



*"The oftener my plays are performed the more popular they become, acquiring Shavian congregations which can always be relied on."*

*G Bernard Shaw*

**PRODUCTION STAFF**

Assistant Stage Manager ..... \**Scott Harrison*  
 Casting Director ..... *Joanne DeNaut*  
 Dramaturg ..... *Linda Sullivan Baity*  
 Fight Coordinator ..... *Jamison Jones*  
 Assistant Director ..... *Joshua Hsu*  
 Assistant to the Set Designer ..... *Jeff Stander*  
 Assistant to the Lighting Designer ..... *Shirley Halahmy*  
 Stage Management Intern ..... *Heather McClain*  
 Additional Costume Staff ..... *Bronwen Burton, Tracy Gray,  
 Diane Lucas, Peg Oquist, Stacey Nezda,  
 Natalie Retzlaff, Cynthia Shaffer, Swantje Tuohino*

*Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance. Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.*

*The use of cameras and recorders in the theatre is prohibited.  
 Smoking is not permitted anywhere in the theatre.*

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



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.



Photos of the original production at the Royal Court Theatre, clockwise from left: Annie Russell and Oswald York, Louis Calvert and Granville Barker, Clare Greet and Dorothy Minto.

# Barbara's Premiere: A Hugely Successful Disaster

**T**he first performance of *Major Barbara* took place at the Court Theatre in London on November 28, 1905. The original six matinees proved so popular that the play was quickly transferred to the theatre's evening bill, where it continued to run until mid-February 1906. Shaw himself directed a cast that included Louis Calvert as Andrew Undershaft and Annie Russell as Major Barbara. According to Ms. Russell, her co-star's failure to remember his lines nearly ruined their opening night, which prompted this letter from the disgruntled director:

29th November 1905  
My dear Calvert,

I see with disgust that the papers all say that your Undershaft was a magnificent piece of acting, and *Major Barbara* a rottenly undramatic play, instead of pointing out that *Major B.* is a masterpiece and you the most infamous amateur that ever disgraced the boards. [. . .] I have taken a box for Friday and had a hundred-weight of cabbages, dead cats, eggs, and gingerbeer bottles stacked in it. Every word you fluff, every speech you unact, I will shy something at you. Before you go on the stage I will insult you until your temper gets the better of your liver. You are an imposter, a sluggard, a blockhead, a shirk, a malingerer, and the worst actor that ever lived or ever will live. I will apologize to the public for engaging you. I will tell your mother of you. [. . .] If you do not recover yourself next time a thunderbolt will end you. If you are too lazy to study the lines, I'll coach you in them. That last act **MUST** be saved, or I'll withdraw the play and cut you off with a shilling.

Yours,  
G.B.S.

## OPENING NIGHT CAST

Lady Britomart	.....	Rosina Filippi
Stephen Undershaft		Hubert Harben
Morrison	.....	C. L. Delph
Barbara Undershaft	..	Annie Russell
Sarah Undershaft	..	Hazel Thompson
Charles Lomax	..	Dawson Milward
Adolphus Cusins	..	Granville Barker
Andrew Undershaft	..	Louis Calvert
Rummy Mitchens	.....	Clare Greet
Snobby Price	.....	Arthur Lacey
Jenny Hill	.....	Dorothy Minto
Peter Shirley	.....	F. Cremlin
Bill Walker	.....	Oswald Yorke
Mrs. Baines	...	E. Wynne Matthison
Bilton	.....	Edmund Glenn

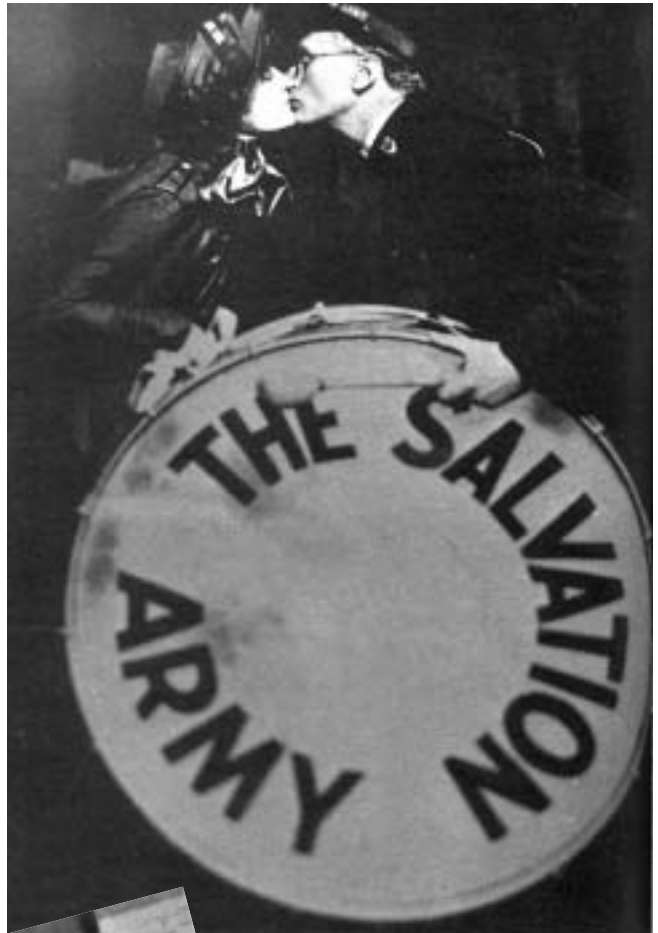


# Shaw and the Salvation Army

Shaw had shared pitches with the Salvation Army when he went speaking in the East End streets. When a newspaper described a noise as “worse than a Salvation Army band,” he wrote to complain, vouching for the bands’ excellence on his authority as a well-known music critic. As a result, General Booth invited him to a mass meeting at the Albert Hall and he was seated among the Army leaders.

“I led the singing in my crowded box with tremendous gusto. A tribute to my performance came from a young Salvation lass who, her eyes streaming with tears, grasped both my hands and cried ‘Ah! We know, don’t we?’” The next day Shaw wrote to the manager at the Court Theatre, J.E. Vedrenne, “When the roll is called up yonder — I’LL BE THERE. I stood in the middle of the grand tier centre box and sang it as it has never been sung before. *The Times* will announce my conversion tomorrow. What other author would do that for his management?”

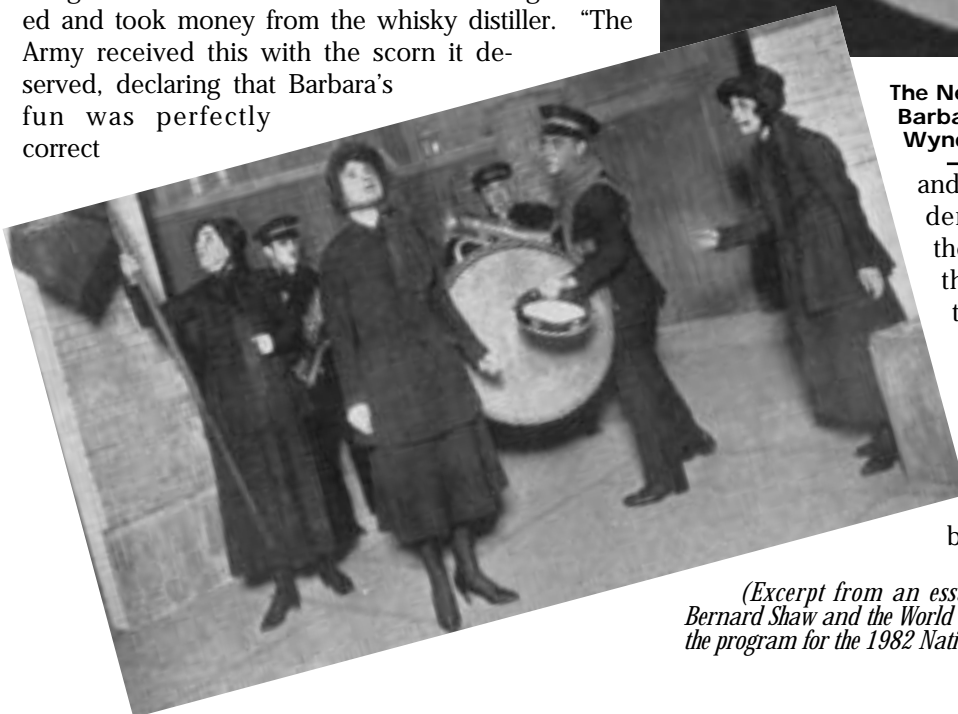
When the play opened Shaw persuaded a box-full of Army commissioners to attend in full uniform, although they had never been to a theatre before. The Army had refused his invitation actually to take part in the second act, but had lent the uniforms for the production. They came to his aid when the play was treated by some critics as a jibe at the Army on the ground that the Salvationists were too light-hearted and took money from the whisky distiller. “The Army received this with the scorn it deserved, declaring that Barbara’s fun was perfectly correct



The New York production of ‘Major Barbara’ in 1915, above, and left, Wyndham’s Theatre in 1929.

and characteristic. The only incident that seemed incredible to them was her refusal to accept the money. Any good Salvationist, they said, would, like the Commissioner in the play, take money from the devil himself and make so good use of it that he would perhaps be converted, for there is hope for everybody.”

*(Excerpt from an essay by Peter Lewis entitled “George Bernard Shaw and the World of Major Barbara,” which appeared in the program for the 1982 National Theatre production.)*



# To Audiences of Major Barbara

*Shaw circulated this note to the press when Major Barbara first appeared in America in 1915 and 1916. The note was purportedly written by "a playwright whose work is well known in this country, in England, and in Germany. He prefers to keep his identity a secret, but it may be said without betrayal of confidence that he knows intimately and admires greatly Bernard Shaw."*

**M**ajor Barbara is the third of a group of three plays of exceptional weight and magnitude on which the reputation of the author as a serious dramatist was first established, and still mainly rests. [ . . . ] It made demands on the

audience but the demands were conceded. The audience left the theatre exhausted, but felt the better for it and came again. The second act, the Salvation Army act, was a play in itself. Regarded in that way, it may be said to be the most successful of all the author's plays.

The possibility of using the wooing of a man's soul for his salvation, as a substitute for the hackneyed wooing of a handsome young gentleman for the sake of marrying him had occurred to Bernard Shaw many years before, when, in the course of his campaigns for socialism, he had often found himself on Sunday mornings addressing a Socialist

meeting in the open air in London or in the provinces while the Salvation Army was at work on the same ground. He had frequently, at the conclusion of his own meeting, joined the crowd round the Salvation lasses and watched their work and studied their methods sympathetically. ... Bernard Shaw was not at this time a playwright, but such scenes were not lost on him; the future dramatist was collecting material everywhere.

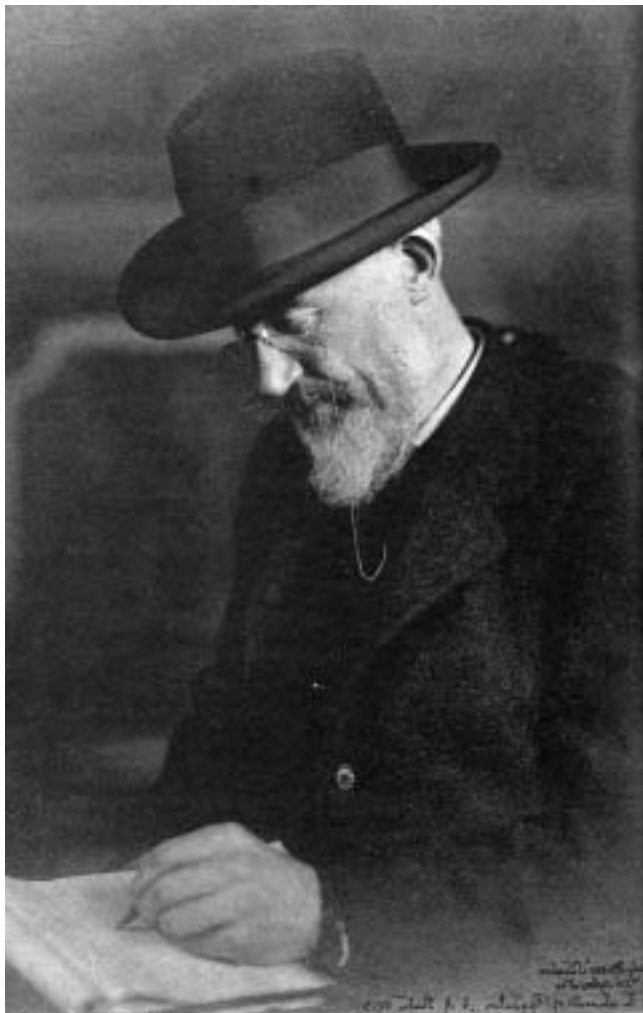
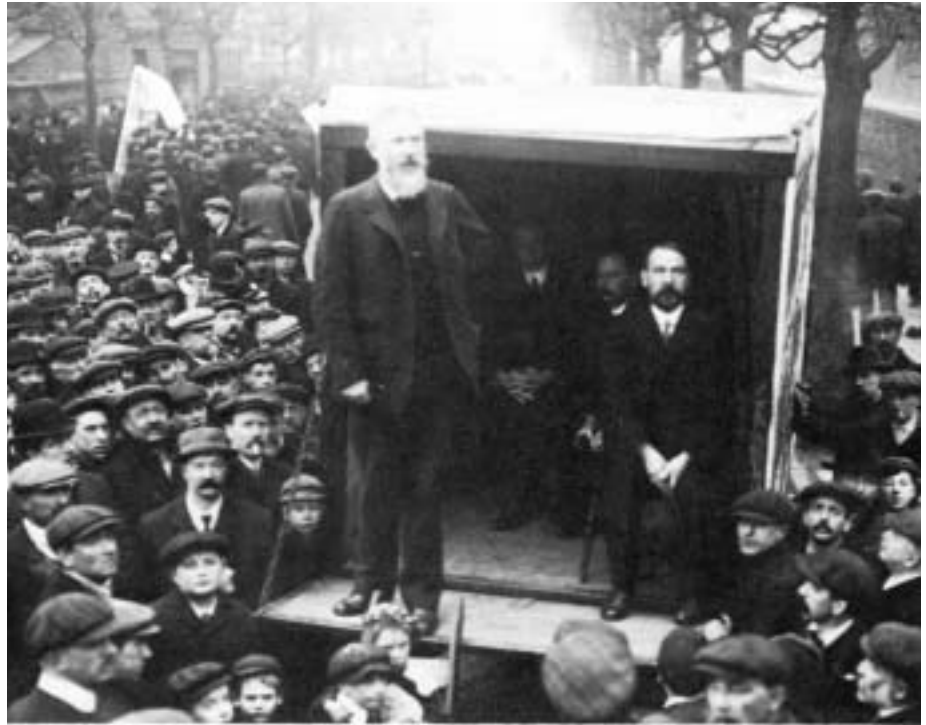
Many years afterward when he had acquired a considerable reputation as a critic of music, Bernard Shaw saw in a daily paper a silly remark describing some horrible noise as being almost as bad as a Salvation Army band. He immediately wrote to the paper pointing out that the Salvation Army bands were mostly good, and that some of them were of very conspicuous excellence. This compliment from an unexpected quarter made quite a commotion at the Army's headquarters in London. The general quoted it again and again in public, and the author was invited to attend one of the musical



**Bernard Shaw's hands, top, and left, Shaw taking notes at rehearsal.**

festivals of the Army. He did so and wrote an elaborate critical report on the bands.

Shaw took advantage of the relations thus established to ask the Army staff why they did not develop the dramatic side of their ritual by performing plays. He even offered to write a short play as a model of what might be done. The leaders of the Army, though interested and not themselves hostile to the proposal, could not venture to offend the deep prejudices against the theatre that still form part of the English evangelism. They could only say rather doubtfully that if the author of a play could guarantee that everything in it had actually happened, that "it



was all true," it might be possible to reconcile the stricter Salvationists to it. Shaw put forward that parables were allowable; but he was met with assurance that the Salvationists believed the parables to be records of facts as well as vehicles of instruction.

*Major Barbara* raises larger issues than those of popular Salvationism. Undershaft, with his terrible trade—so grimly flourishing just now—and his doctrine that money comes first, and that poverty is the worst of crimes and the only unbearable crime, strikes the deepest note in the play as *Barbara* sounds the highest. It was the allusions to Nietzsche which he provoked that elicited from the author the well-known preface in which he protested against the habit of the English critics of referring every trace of intellect in the English drama to Norwegian and German writers when all the doctrines which so surprised them were to be found in the literature of the English language.

It is curious that ten years should have elapsed between the production of *Major Barbara* in London and its first appearance on the American stage. It has been the subject of many proposals, but until today the artistic conditions have never seemed to the author favorable enough to warrant him in venturing on an authorization [to stage the play abroad]. Miss Grace George's appearance in London has doubtless had its weight in his decision. But Shaw has always said that for plays of this class, the great question is whether the audience will be a failure or a success.

**Shaw making a public address at Portsmouth, 1910, top, and Shaw at the rehearsals for 'Pygmalion' in 1913.**

# The World According to GBS

- A government that robs Peter to pay Paul can always depend on the support of Paul.
- Alcohol is the anesthesia by which we endure the operation of life.
- All great truths begin as blasphemies.



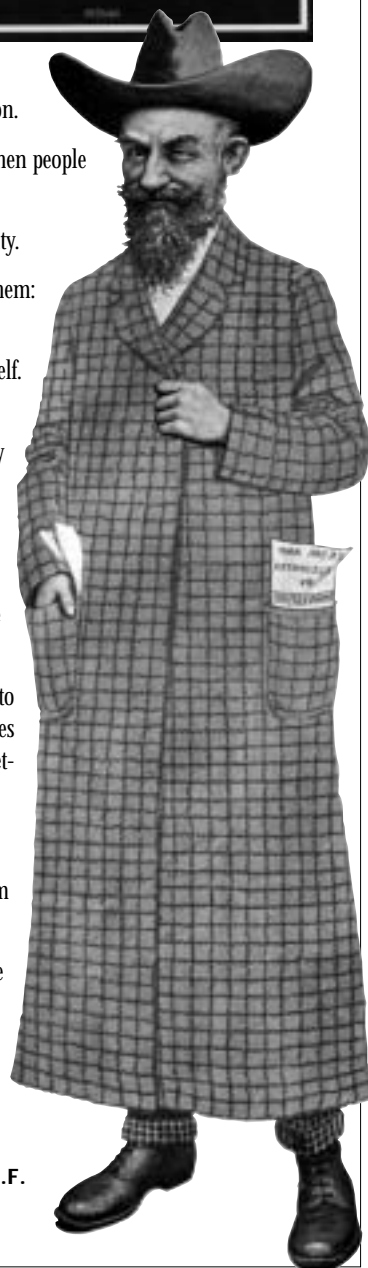
- Dancing: The vertical expression of a horizontal desire legalized by music.
- England and America are two countries divided by a common language.
- Even the youngest of us may be wrong sometimes.
- Few people think more than two or three times a year; I have made an international reputation for myself by thinking once or twice a week.
- I often quote myself; it adds spice to my conversation.
- If all the economists in the world were laid end to end, they wouldn't reach any conclusion.
- Life does not cease to be funny when people die any more than it ceases to be serious when people laugh.
- Take the utmost trouble to find the right thing to say, and then say it with the utmost levity.
- The worst sin toward our fellow creatures is not to hate them, but to be indifferent to them:

that's the essence of inhumanity.

- The reasonable man adapts himself to the world; the unreasonable one persists in trying to adapt the world to himself. Therefore all progress depends on the unreasonable man.



- The power of accurate observation is commonly called cynicism by those who have not got it.
- We learn from experience that men never learn anything from experience.
- We don't stop playing because we grow old; we grow old because we stop playing!
- When a man teaches something he does not know to somebody else who has no aptitude for it, and gives him a certificate of proficiency, the latter has completed the education of a gentleman.
- My reputation grows with every failure.
- You see things; and you say "Why?" But I dream things that never were; and I say "Why not?"
- Youth is a wonderful thing. What a crime to waste it on children.
- Which painting in the National Gallery would I save if there was a fire? The one nearest the door of course.



**Clockwise from the top: Drawing of GBS by Gal; GBS by Einer Nerman; GBS by Alick P.F. Ritchie; and Punch cartoon by E.T.: design for a statue in Leicester Square, after certain hints by GBS.**





DANIEL BLINKOFF  
*Charles Lomax*



KANDIS CHAPPELL  
*Lady Britomart*



JD CULLUM  
*Adolphus Cusins*

## Artist Biographies

**\*DANIEL BLINKOFF** (*Charles Lomax*) appeared at SCR last season in *Nostalgia* and *The School for Wives*. Other theatre credits include *The Imaginary Invalid* and *A Kiss for Cinderella* at the Cleveland Playhouse, *Are We There Yet?* at Williamstown Theatre Festival, *Stepping Out with Mr. Markham* at Ensemble Studio Theatre's Octoberfest, *A Christmas Carol* at the McCarter Theatre, *The Summer in Gossensass* directed by Maria Irene Fornes at Theatre Row, *Beyond the Horizon* at Chain Lightning Theatre, *Dinosaur Dreams* and *The Last 60 of 99* at New York Stage and Film, *The Beaux Strategem* and *Twelfth Night* at Yale Repertory Theatre, *Flesh and Blood* at Chicago's Bailiwick Theatre (Joseph Jefferson Nomination – Best Actor), and in the title role in *Leander Stillwell* at Chicago's Stage Left (Joseph Jefferson Award – Best Ensemble). His film and television credits include *With Honors*, *Crossing the Bridge*, *Rockabye*, "NYPD Blue," "Law and Order" and "Missing Persons." Mr. Blinkoff

received his MFA from the Yale School of Drama.

**\*KANDIS CHAPPELL** (*Lady Britomart*) appeared at SCR most recently in *A Delicate Balance* and *Everett Beekin*. Previously she appeared in *How the Other Half Loves*, *Collected Stories* (L.A. Drama Critics Circle Award), *A Streetcar Named Desire*, *Lettice & Lovage*, *Dancing at Lughnasa*, *Hay Fever*, *Woman in Mind* (LADCC Award), *Intimate Exchanges*, *The Extra Man*, *Heartbreak House*, *The Crucible* and *Shadowlands* (the last two also garnering her LADCC Awards). Ms. Chappell is an Associate Artist of the Old Globe Theatre in San Diego, where her credits include *Collected Stories*, *Private Lives*, *King Lear*, *The Merchant of Venice*, *The Snow Ball*, *And a Nightingale Sang*, *The Dining Room*, *Julius Caesar* and *Intimate Exchanges* (for which she won a San Diego Theatre Critics Circle Award). She appeared on Broadway in Neil Simon's *Rumors*, *Getting Away with Murder* by Stephen Sond-

heim and George Furth, and at Lincoln Center in *Pride's Crossing*. She has also performed at the Intiman Theatre in Seattle, Pasadena Playhouse, Berkeley Repertory Theatre, The Huntington in Boston, San Jose Repertory and Hartford Stage. Ms. Chappell has appeared in the feature film *Another You* and television's "L.A. Law" and "Frasier." She is a member of the Antaeus Company in Los Angeles.

**\*JD CULLUM** (*Adolphus Cusins*) appeared at SCR last season in *Making It* and *The Dazzle*. Originally from New York City, he has performed on and Off-Broadway alongside distinguished performers such as Geraldine Page, Uta Hagen, Amanda Plummer, Philip Bosco, Victor Garber and his father, actor John Cullum. Recent L.A. appearances include *Murdering Marlowe* and *The Lady's Not for Burning* at Malibu Stage, *Joe Louis Blues* at the Tiffany Theatre and *Side Man* at Pasadena Playhouse. Other notable productions include *Waiting for*



NIKE DOUKAS  
*Barbara Undershaft*



RICHARD DOYLE  
*Peter Shirley*



JOHN HINES  
*Stephen Undershaft*

*Godot* at the Matrix Theatre, *Affliction of Glory* at the Getty Center, *The Liar* at the Secret Rose Theatre and *The Cripple of Inishmaan* at the Geffen Playhouse. Recent on camera work includes "Frasier," "Judging Amy," "NYPD Blue," "Dead Last" and \*61. Mr. Cullum is a member of the Antaeus Company.

\*NIKE DOUKAS (*Barbara Undershaft*) most recently appeared at SCR in *Much Ado about Nothing*, *Everett Beekin* and *The Beard of Avon*. Other SCR credits are *Round and Round the Garden*, *Pygmalion*, *How the Other Half Loves*, *Arms and the Man*, *Blithe Spirit* and the world premiere of *Green Icebergs* on the Mainstage and in *Loot* and *Company of Heaven* on the Second Stage. She appeared at A Contemporary Theatre in Seattle as Sara in the world premiere of Donald Margulies' *God of Vengeance* and as Ruella in *Communicating Doors*. Prior to that, she played Sarah Sidons in the world premiere of *The Affliction of Glory*, a joint project of the Mark Taper Forum and the Getty Museum. She has also appeared at the Old Globe Theatre, the Mark Taper Forum, the Doolittle Theatre and Shakespeare Festival L.A. In the Bay Area she performed at the American Conservatory Theatre, the California

and VITA Shakespeare Festivals, and Shakespeare Santa Cruz. Television credits include "NYPD Blue," "The Guardian," "Judging Amy," "Diagnosis Murder," "Caroline in the City," a recurring role on "Almost Perfect," the movie of the week *Little Girls in Pretty Boxes* and the feature film *Seven Girlfriends*. Ms. Doukas has an MFA from the American Conservatory Theatre and is a member of the Antaeus Company.

\*RICHARD DOYLE (*Peter Shirley*) is an SCR Founding Artist. He appeared last season in *The School for Wives* and *The Homecoming* and the previous season in *The Beard of Avon*, *Much Ado about Nothing*, *A Delicate Balance* and *A Christmas Carol*. Additional appearances include the world premieres of *On the Jump* (Robby Award), *But Not for Me*, *BAFO*, *The Interrogation of Nathan Hale*, *She Stoops to Folly*, *Wit*, *Hospitality Suite* and *Highest Standard of Living*. Other credits include *Of Mice and Men*, *Ah, Wilderness!*, *What the Butler Saw*, *Pygmalion*, *Six Degrees of Separation*, *Arms and the Man*, *The Cherry Orchard*, *Waiting for Godot*, *Our Country's Good* and *Intimate Exchanges*, for which he earned a Los Angeles Drama Critics Circle Award nomination. He won LADCC Awards

for his roles in Sally Nemeth's *Holy Days* and as Reverend Hale in *The Crucible*. "Cheers" fans will remember him as Woody's snooty father-in-law Walter Gaines. Other film and television credits include *Air Force One*, "NYPD Blue," "Sisters," movies of the week, "The Practice" and guest star appearances on "The Pretender" and "The Lot." He is a voice-over actor in animation, CD ROMS, television commercials and documentaries including the Emmy-winning documentary series "The Living Edens."

\*JOHN HINES (*Stephen Undershaft*) made his SCR debut last season in *The Circle*. His New York theatre credits include *Labor Day* at Manhattan Theatre Club, *Spring Awakening* at New York Performance Workshop and *Black Snow* at the Judith Anderson. His regional theatre credits include *Way of the World*, *Betrayal*, *Pentecost* and *The Skin of Our Teeth* at Yale Repertory; *Enchanted April* at Hartford Stage; *Richard II* at the Goodman Theatre; and *The Invisible Man* at the Cleveland Playhouse. His film and television credits include *The Devil and Daniel Webster*, *The Tao of Steve*, *54*, *Best Man in Grass Creek* (also writer), *The Money Shot*, "Spin City," "Sex and the City" and "Law and Order."



HAL LANDON JR.  
*Bilton*

**\*HAL LANDON JR.** (*Bilton*) is an SCR Founding Artist who recently appeared in *Getting Frankie Married—and Afterwards*, *The School for Wives*, *Much Ado about Nothing*, *Entertaining Mr. Sloane*, *The Hollow Lands*, *True West*, *Play Strindberg*, *Tartuffe* and *Ah, Wilderness!* Other credits include *Arcadia*, *Our Town*, *Sidney Bechet Killed a Man*, *BAFO*, *Six Degrees of Separation*, *An Ideal Husband*, *A Mess of Plays by Chris Durang*, *The Things You Don't Know*, *Faith Healer*, *Ghost in the Machine*, *Green Icebergs*, *Morning's at Seven*, *Dancing at Lughnasa*, *The Miser*, *Our Country's Good* and *Waiting for Godot*. He created the role of Ebenezer Scrooge in SCR's *A Christmas Carol*, and has performed it in all 22 annual productions. He appeared in *Leander Stillwell* at the Mark Taper Forum and in *Henry V* at the Globe Theatres in San Diego. Other resident theatre roles include Salieri in



MICHAEL LOUDEN  
*Snobby Price*

*Amadeus*, Malvolio in *Twelfth Night* and Gordon Miller in *Room Service*. Among his film credits are *Trespass*, *Pacific Heights*, *Almost an Angel*, *Bill and Ted's Excellent Adventure* and *Playing by Heart*. Television credits include a recent episode of "Frasier."

**\*MICHAEL LOUDEN** (*Snobby Price*) made his SCR debut as the 'Cagney-esque' Borachio in *Much Ado about Nothing*. He made his New York debut as the Dauphin in *King John* for the New York Shakespeare Festival in Central Park. Other New York appearances include *Below The Belt* at the John Houseman, *The White Rose* at the WPA, Atlantic Theatre Company, EST and Playwrights Horizons. Regionally, he has appeared in *The Little Foxes* and *Another Part of The Forest* at Cleveland Playhouse, *Galileo* at Center Stage Baltimore and *Below The Belt* at the Old Globe and Utah Shakespeare Festival. In Los



JANE MACFIE  
*Rummy Mitchens*

Angeles, he was most recently in *Gatsby In Hollywood* at the Met Theatre and *Pentecost* at The Evidence Room. He played The Gipper in the new musical *Rockne* and Count Carl Magnus in Interact's long-running hit production of *A Little Night Music*, directed by John Rubinstein. Other LA theatre roles include Posthumus in *Cymbeline* and Henry in *The Skin Of Our Teeth* for A Noise Within and the title role in *Timon of Athens* for Sacred Fools. Television includes three years starring as Duke on "As The World Turns," Kenny Reed on "Another World," and appearances on "One Life To Live." Guest star roles include "New York Undercover," "Arli\$\$" and "City Guys." His recent film work includes *Space Cowboys*, directed by Clint Eastwood, *Spikedriver*, the straight-to-video *Bike Brigade* and the just completed *Garden Of Eden*. He is a graduate of Juilliard.



LEO MARKS  
*Bill Walker*



DAKIN MATTHEWS  
*Andrew Undershaft*



MARTHA MCFARLAND  
*Mrs. Baines*

**\*JANE MACFIE** (*Rummy Mitchens*) is happy to return to SCR where she previously appeared in *How the Other Half Loves* and *Hay Fever*. Other theatre credits include *Long Day's Journey Into Night* and *Ah, Wilderness!* on Broadway with Jason Robards and Colleen Dewhurst; and Hamlet in *Hamlet*, Ruth in *Blithe Spirit*, Viola in *Twelfth Night*, Truzy in *Steel Magnolias* and Rosalind in *As You Like It* at the Grove Theatre Center. She has appeared at the Oregon Shakespeare Festival/Portland, Yale Repertory Theatre, Berkeley Repertory Theatre and in Sir Peter Hall's *Romeo and Juliet* at the Ahmanson. She is a founding member of the Pasadena Shakespeare Company. Film and television credits include "Daddy's Little Angel" on HBO, "Frasier," "Strong Medicine," "Get Real" and the award-winning short film *High Water*. She is a Yale School of Drama graduate.

**\*LEO MARKS** (*Bill Walker*) is delighted to be making his SCR debut. He has performed at theatres including Playwrights Horizons, Actors Theatre of Louisville, the American Place Theatre, Yale Repertory, La Mama, P.S. 122 and on tour in the U.S., Europe and Russia. He is a member of Evidence Room, "L.A.'s most valuable rising theatre," according to the *LA*

*Times*. Productions with Evidence Room include Edward Bond's *Saved* (Garland Award, Outstanding Ensemble), Charles Mee's *Berlin Circle* (Best Production, *LA Weekly Awards*), Richard Greenberg's *Three Days of Rain* and David Edgar's *Pentecost*. In New York he is a founding member of Elevator Repair Service, called "one of the decade's best new theatre companies" by *InTheatre Magazine*. Film and television credits include *Meet Joe Black*, "Frasier," "Gilmore Girls," "Homicide: Life on the Street" and "Law and Order."

**\*DAKIN MATTHEWS** (*Andrew Undershaft*) appeared at SCR as 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 is currently the Artistic Director of The Antaeus Company, an Associate Artist of the Globe Theatres of San Diego, and an Emeritus Professor of English from Cal State Hayward. He was Artistic Director of the Berkeley Shakespeare Festival and the California Actors Theatre, a founding member of John Houseman's Acting Company and a Juilliard Drama instructor. He is also a playwright, director, translator, and Shakespeare scholar. He has appeared fre-

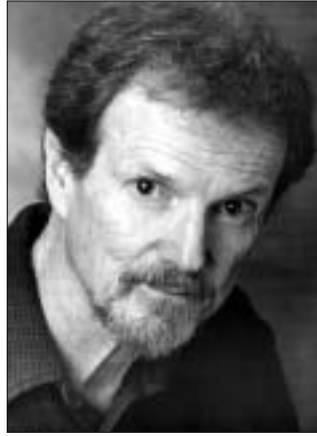
quently in major roles at the Globe Theatres (most recently as Falstaff in *The Merry Wives of Windsor*, Toby Belch in *Twelfth Night*, and Baptista in *The Taming of the Shrew*), the American Conservatory Theatre, and the Center Theatre Group, where he played Brutus in *Julius Caesar* at the Taper and Capulet in Sir Peter Hall's *Romeo and Juliet* at the Ahmanson, among many others. He has published four verse translations of 17th-Century Spanish plays, three of which have had world premieres in the last two years. His 40 films include *The Siege*, *The Muse*, *Nuts*, *Clean and Sober*, *And The Band Played On*, *White Mile* and *Thirteen Days*. He also appears frequently on TV, with regular or recurring roles in 11 different series; this season he has so far guested on "Gilmore Girls," "Judging Amy" and "Providence."

**\*MARTHA MCFARLAND** (*Mrs. Baines*) is an SCR Founding Artist who served as the theatre's Casting Director for 11 years. Most recently she appeared as Georgette in *The School for Wives*, Ursula in *Much Ado about Nothing*, Mom in *True West*, Alice in *Play Strindberg* and reprised her role as Norah in *Ah, Wilderness!* Other roles at SCR include appearances in *Our Town*, *Pygmalion*, *Private Lives*, *An*



DENISE TARR  
*Jenny Hill*

*Ideal Husband*, as Dr. Charlotte Wallace in *Beyond Therapy* and as part of the Drama-Logue Award-winning ensembles of *Tom Foolery* and *Side by Side by Sondheim*. She also appeared as Pope Joan and Louise in both the Second Stage and Westwood Playhouse engagements of *Top Girls*. She has appeared in 17 of the 22 productions of *A Christmas Carol*, having missed the first year when she was on a U.S. tour with James Mason in *A Partridge in a Pear Tree*. Ms. McFarland is also a director, having staged *Sly Fox* and *The Foreigner* at the Laguna Playhouse and the world premiere of *City* with the Circle X Company in Los Angeles. She is a teacher with the SCR Professional Conservatory and privately in the L.A./Orange County area. Ms. McFarland is also a popular voice-over artist, a published poet and the Southern California Casting Director with the Oregon Shakespeare Festival in Ashland.



DON TOOK  
*Morrison*

**DENISE TARR** (*Jenny Hill*) is making her SCR debut. Theatre credits include *The Three Musketeers* at Sierra Repertory Theatre, *Pericles*, *Hamlet on Trial*, *Cymbeline*, *A Christmas Carol*, *The Skin of Our Teeth*, *Cyrano de Bergerac* and *The Taming of the Shrew* at A Noise Within, *Love's Labour's Lost* at the O'Mally Theatre, *The Diary of Anne Frank* at American Eagle and *Peter Pan* and *Brilliant Traces* at Center Theatre Studio. Film and television credits include *Unwritten Rules*, *The Real Deal* and "Madison Heights."

**\*DON TOOK** (*Morrison*) is an SCR Founding Artist who recently appeared in *The School for Wives*, *The Beard of Avon*, *Much Ado about Nothing* and *The Countess*. In previous seasons, he was seen in *The Hollow Lands*, *A Christmas Carol* and *The Philanderer*. Other recent SCR productions include *Play Strindberg*, *Tartuffe*, *Ah, Wilderness!*, *Pygmalion*,



SHIAN VELIE  
*Sarah Undershaft*

*Our Town*, *Arcadia*, *BAFO* (for which he won a Drama-Logue Award), *She Stoops to Folly*, *Three Viewings*, *A Streetcar Named Desire*, *The Misanthrope* and *Pterodactyls*. He also appeared in the world premiere of *Hospitality Suite* and the revival of *The Philadelphia Story*. Mr. Took is proud to be an SCR Founding Artist with 37 years of experience in a wide variety of roles. He enjoyed playing the role of Greg in a record-breaking run of A.R. Gurney's *Sylvia* at the Laguna Playhouse; and his latest venture is Shakesperience – a high school touring production he conceived and co-authored with Hal Landon Jr., SCR's resident Scrooge – somewhat loosely based on the Carl Reiner-Mel Brooks "2000 Year-Old Man" concept; Don interviews Hal as Shakespeare and invites the students on stage to participate in scenes from the Bard's works. Television credits include appearances on "Roseanne," "Cheers," "General

Hospital," "ER," and he can currently be seen in his recurring role as the evil Agent Grey in the ABC spy series, "Alias."

**SHIAN VELIE** (*Sarah Undershaft*) is making her SCR stage debut after having recently completed SCR's Professional Conservatory program. Theatre credits include *On the Road to Easy Street* at Primary Stages, *Ma*, *Natural History*, *Bare Bones* and *Sex, Animals & Baseball* at the Ensemble Studio Theatre and *N.Y. Quarters and Dimes* at the Orenda Theatre.

#### PLAYWRIGHT, DIRECTOR & DESIGNERS

**GEORGE BERNARD SHAW** (*Playwright*) was born in Dublin, Ireland. In 1876 he left office-work in Ireland and moved to London. In 1882 he turned to socialism, joined the committee of the Fabian Society, and became known as a journalist, writing music and drama criticism, and publishing critical essays. He began to write plays in 1885, and among his early successes were *Arms and the Man* (1894), *Candida* (1897), and *The Devil's Disciple* (1897). There followed *Man and Superman* (1905), *Major Barbara* (1905), *The Doctor's Dilemma* (1906), and several others, displaying an increasing range of subject matter. Later plays include the "religious pantomime" *Androcles and the Lion* (1912), and the "anti-romantic" comedy *Pygmalion* (1913), adapted as the musical play *My Fair Lady* in 1956 (filmed 1964). After World War I followed *Heartbreak House* (1919), *Back to Methuselah* (1921), and *Saint Joan* (1923). Shaw wrote over 40 plays, and continued to write them even in his 90s. Passionately interested in the question of spelling reform, he wrote most of his own work in shorthand and left money in his will for the devising of a new English alphabet on phonetic principles (which came to be called Shavian). In 1935 he was awarded the Nobel Prize for Literature.

**MARTIN BENSON** (*Director/Artistic Director*) shares co-founder credit and artistic leadership of SCR with his colleague David Emmes. As one of SCR's chief directors, Mr. Benson has directed nearly one third of the plays produced here in the last 38 years. He has distinguished himself in the staging of contemporary work, most notably Paul Osborn's *Morning's at Seven*, the critically acclaimed California premiere of William Nicholson's *Shadowlands*, Athol Fugard's *Playland*, Brian Friel's *Dancing at Lughnasa*, David Mamet's *Oleanna*, Harold Pinter's *The Homecoming*, the West Coast premiere of Peter Hedges' *Good As New* and David Hare's *Skylight*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award winners *Misalliance* and *Heartbreak House*. Among the numerous world premieres he has directed are Jon Bastian's *Noah Johnson Had a Whore...*, Tom 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 *All My Sons*. Mr. Benson has been honored with the *Drama-Logue* Award for his direction of 21 productions and received LADCC Distinguished Achievement in Directing awards an unparalleled six times for the two Shaw productions, John Millington Synge's *Playboy of the Western World*, Arthur Miller's *The Crucible*, Sally Nemeth's *Holy Days* and *Wit*. He also directed the film version of *Holy Days* using the original SCR cast. Along with David Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Mr. Benson received his BA in Theatre from California State University, San Francisco.

**RALPH FUNICELLO** (*Scenic Designer*) is back at SCR for his 19th season. Among his SCR credits are the designs for *The Circle*, *The Education of Randy Newman*, *The Piano Lesson*, *Tartuffe*, *Private Lives*, *Old Times*, *Death of a Salesman*, *Six Degrees of Separation*, *She Stoops to Folly*, *The Misanthrope*, *Dancing at Lughnasa*, *Hedda Gabler*, *The Miser*, *Twelfth Night*, *Happy End*, *Kiss of the Spider Woman*, *Speed-The-Plow*, *Going for Gold*, *Misalliance*, *Highest Standard of Living*, *Buried Child*, *Good and Da*. His work has been seen On and Off-Broadway, and at many resident theatres including the Lincoln Center Theatre, Intiman Theatre, Seattle Repertory Theatre, Denver Center Theatre, Berkeley Repertory Theatre, Guthrie Theater, McCarter Theater Center, The Oregon Shakespeare Festival, Milwaukee Repertory Theatre, Stratford Shakespearean Festival of Canada and the Globe Theatres, where he is an Associate Artist. He has had a long association with the Mark Taper Forum and worked for 30 years with San Francisco's American Conservatory Theatre, where he was Director of Design. Mr. Funicello designed the scenery for the acclaimed production of *La Rondine* for New York City Opera and *The Taming of the Shrew* for PBS. He served on the National Endowment for the Arts theatre panel, and his work is featured in the book *American Set Design*. He is currently the Powell Chair in Set Design at San Diego University.

**SHIGERU YAJI** (*Costume Designer*) is very pleased to enter his 21st season with more than 45 productions at SCR. Over more than 20 years, he has designed for 25 theatres on the West Coast, creating costumes for more than 110 productions. He is the recipient of numerous awards and recognitions, including five Los Angeles Drama Critics Circle Awards and a Bay Area Theatre Critics Circle Award. His most recent entertainment designs have been for a spectacle show, *Mystic Rhythms*, at Tokyo Disney Sea in

Japan, and the A&E Broadcasting of Cathy Rigby's *Peter Pan*, for which he received a 2000-01 Emmy Award nomination following the production's Broadway engagement and national tour. Mr. Yaji is a member of the United Scenic Artists Local 829 and the UC Irvine Drama Department faculty.

**CHRIS PARRY** (*Lighting Designer*) is originally from England. He has designed theatre and opera internationally for 26 years, earning 24 major awards and nominations. He has previously designed *The Beard of Avon*, *The Hollow Lands*, *Search and Destroy*, *The Miser*, *The Misanthrope*, *Private Lives*, *Death of a Salesman*, *Ah, Wilderness!* and *Tartuffe* for SCR. Highlights include 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 theatre 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 and Broadway) directed by Trevor Nunn (Tony Award nomination, N.Y. Drama Desk Award); *Les Liaisons Dangereuses* (RSC, Broadway - Tony Award nomination, N.Y. Drama Desk Award); A

*Midsummer Night's Dream* (RSC, Broadway & World Tour - Olivier Award nomination); and *Translations* (Boston, Broadway). Other work includes a section of the movie *Renaissance Man* and the KPBS Television Arts program "Center Stage." Mr. Parry also received the Lighting Designer of the Year Award (1994) from *Lighting Dimensions International*. He is currently Professor and Head of the Lighting Design program at U.C.S.D., and owns his own entertainment and architectural design company, Axiom Lighting Inc, in Beverly Hills.

**KARL FREDRIK LUNDEBERG** (*Composer*) composed the music and sound for SCR's productions of *The Dazzle* and *The Company of Heaven*. He is a CBS/Sony recording artist who has recorded four albums with his jazz/world music group Full Circle. He has performed extensively throughout the United States, Canada, Scandinavia, continental Europe, Japan and Brazil. As a composer of contemporary classical music, his works have been performed by a variety of orchestras, among them the Boston Symphony, Sinfa Nova and the National Radio Orchestra of Sweden. He composed a clarinet concerto for Richard Stolzman to be recorded with the Leningrad Philharmonic. His compositions have been featured at such prestigious international festivals as the Mitsui Festival (Tokyo), the Perugia Festival (Italy), the Biennale Festival (Venice), Teatro Espanol (Spain), the Next Wave Festival (New York), the Castle Hill Festival (Essex) and the San Sebastian Festival (Spain). Theatre and ballet music includes

scores for the American Repertory Theatre (*King Stag* co-composed with Elliot Goldenthal, *Jacques and His Master* and *The Changeling*); the Brooklyn Academy of Music (*Power Project* with Bob Berky); the Seattle Repertory (*A Flaw in the Ointment*); Center Stage (*In a Pig's Valise*); Odyssey Theatre (*Imperceptible Musabilities*, *Goose Amid the Revolt*); the Arizona Theatre Company (*The Old Matador*); the Colorado Shakespeare Festival (*Four Seasons*); the Pan Asian Repertory Theatre, New York; the Mark Taper Forum (*Death and the Maiden*, *Skylight*, *The Poison Tree*, *Closer* directed by Robert Egan, *Bandido!* directed by Jose Luis Valenzuela, *Hysteria* directed by Phyllida Lloyd, *Enigma Variations* directed by Daniel Roussel and *The Molière Comedies* directed by Brian Bedford); and the Ahmanson Theatre (*Midsummer Night's Dream*, *Measure for Measure* and *Romeo and Juliet* directed by Sir Peter Hall). Film and television scores include works for PBS, Chal Productions (Al Pacino, New York), The American Film Institute, NRK Norwegian State Television, Imagine Films Entertainment, CBS/Sony Television, Japan, Paramount Pictures and United Paramount Network. He is composer in residence at the Mark Taper Forum and served as musical director for the Shakespeare repertory directed by Sir Peter Hall at the Ahmanson Theatre.

**\*RANDALL K. LUM** (*Stage Manager*) had the pleasure of working on *Getting Frankie Married—and Afterwards*, *The School for Wives*, *The Homecoming* and *The Circle* last season. During his long association as one of SCR's resident stage managers

## Discover the Arts in October!

October is National Arts & Humanities Month. In Orange County, there is a full slate of visual arts, dance, theatre, music, literature and family events. Check out Arts Orange County's website, [www.ocartsources.org](http://www.ocartsources.org), for details.

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he has had the pleasure of working on more than a dozen world premieres and has been associated with over 50 productions. In 1997, Mr. Lum stage managed the AIDS Benefit "Help is on the Way III" at the Palace of Fine Arts in San Francisco. Other stage managing credits include the American Conservatory Theatre in San Francisco, the Globe Theatres in San Diego, Berkeley Repertory Theatre, San Jose Civic Light Opera, VITA Shakespeare Festival, Pacific Conservatory of the Performing Arts, Long Beach Ballet, San Francisco Convention Bureau and Kawasaki Motorcycles. He would like everyone to take a moment to remember all those who have lost the battle and all those still suffering and fighting the AIDS epidemic.

**\*SCOTT HARRISON** (*Assistant Stage Manager*) spent this summer's hiatus in Laguna Beach working on the stage crew for the *Pageant of the Masters* and most recently stage managed the world premiere of Jon Maran's *Jumping for Joy* at the Laguna Playhouse. As a resident Stage Manager, Mr. Harrison returns to SCR for his 13th season on the stage management staff. He has stage managed over 32 shows on the Mainstage and has previously served as Assistant Stage Manager on more than 35 additional Mainstage productions. He has also stage managed at Seattle's Intiman Theatre, San Francisco's Palace of Fine Arts, Shakespeare Festival/Los Angeles, La Mirada Theatre for the Performing Arts, Highways Performance Space as well as several other smaller theatres in the Los Angeles area and is a graduate of Pepperdine

University. Mr. Harrison would like to take this opportunity to acknowledge and continuously support his friends and colleagues who are battling the fight of AIDS.

**DAVID EMMES** (*Producing Artistic Director*) is co-founder and Producing Artistic Director of SCR, one of the largest professional resident theatres in California. He has received numerous awards for productions he has directed during SCR's 38-year history, including a 1999 Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premiere of Terry Johnson's *Unsuitable for Adults*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). 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, *Six Degrees of Separation* by John Guare, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the 1990 Singapore Festival of Arts. His producing responsibilities involve the overall coordination of SCR's programs and projects. He has served as a consultant to the Orange County Performing Arts

Center and as a theatre panelist and onsite evaluator for the National Endowment for the Arts. He has served on the board of the California Theatre Council, the Executive Committee of the League of Resident Theatres, and as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from California State University, San Francisco, and his PhD in theatre and film from USC.

**PAULA TOMEI** (*Managing Director*) is responsible for the overall administration of the day-to-day operations of SCR. A member of the staff since 1979, she has served in a number of administrative capacities including Subscriptions Manager, Business Manager and General Manager. She currently serves as President of Theatre Communications Group (TCG), the national service organization for theatre where she also served a two-year term as Treasurer, and has served as the Vice President of the League of Resident Theatres (LORT). In addition, she has been a member of the LORT Negotiating Committee for industry-wide union agreements and represents SCR at national conferences of TCG and LORT; is a theatre panelist for the National Endowment for the Arts and the California Arts Council (CAC), and site visitor for the CAC; served on the Advisory Committee for the Arts Administration Certificate Program at UC Irvine; and has been a guest lecturer in the graduate school of business at Stanford. She graduated from UC Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.