



39th Season • 379th Production
JULIANNE ARGYROS STAGE / MARCH 18 THROUGH APRIL 6, 2003

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

RELATIVELY SPEAKING

by ALAN AYCKBOURN

Scenic and Costume Design
NEPHELIE ANDONYADIS

Lighting Design
LONNIE ALCÁRAZ

Production Manager
JEFF GIFFORD

Stage Manager
*JAMIE A. TUCKER

Directed by
DAVID EMMES

Honorary Producers
SUE AND RALPH STERN

Presented by special arrangement with Samuel French, Inc.

CAST OF CHARACTERS

(In order of appearance)

Greg	* <i>Douglas Weston</i>
Ginny	* <i>Jennifer Dundas</i>
Philip	* <i>Richard Doyle</i>
Sheila	* <i>Linda Gehringer</i>

SETTING

Apartment in London and the English countryside.

LENGTH

Approximately two hours and 10 minutes with one intermission.

PRODUCTION STAFF

Casting Director	<i>Joanne DeNaut</i>
Dramaturg	<i>Linda Sullivan Baity</i>
Production Assistant	<i>Christi Vadovic</i>
Dialect Consultant	<i>Philip Thompson</i>
Costume Design Assistant	<i>Julie Keen</i>
Stage Management Intern	<i>Diane Lin</i>
Assistant Lighting Designer	<i>Elisha Griego</i>

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 in the United States.

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Writing in the Key of Farce

Although Alan Ayckbourn wrote his first play in 1949 at the tender age of 10, the professional career of Britain's most performed living playwright began a decade later in Scarborough, where almost all of his 62 plays have since premiered. Ayckbourn's first big West End hit was *Relatively Speaking*, which opened at the Duke of York's Theatre in March 1967 and ran for more than a year. Thereafter he became known as the "Molière of the middle-classes" for his adroit use of farce to expose the darker aspects of English domesticity. In his essay, "Ayckbourn and the Tradition of Farce," which is excerpted below, Stuart E. Baker situates Ayckbourn's plays within the rich legacy of traditional farces that have over time come to be regarded as comic masterpieces.

Alan Ayckbourn is essentially a writer of serious farces. Many playwrights have used farce, but few have made such extensive use of the range farce provides. The fundamental technique of farce is the welding of the familiar with fantasy, a transformation of the real into the unreal. Farce has its limits, as not all aspects of reality lend themselves equally to such treatment, but Ayckbourn seems intent on exploring and even extending the range of the farcical.

Relatively Speaking represents Ayckbourn's most conventional use of orthodox farce technique, but even here one can see those elements which make him a particularly important playwright. Ayckbourn is best admired by audiences for his brilliantly clever technique and is most esteemed by critics for his keen character portrayals and insights into human relationships. When we think of farce we think of the former, but the latter is just as much a part of the tradition of farce, and both are important tools of the serious farceur. The reason the technique of farce is especially important to a seriously

farcical writer is precisely that it is so obviously technical. Farce presents not a view of the world as such, but a view of the world as theatre. The playwright as puppeteer or the performer as acrobat is always in sight. This is farcical technique at its most fundamental and most general: to take the most distressing, most painful, and most immediate of realities and to transform them into mere tumbling tricks. If the impression left by pure



"Like most great farceurs, Ayckbourn is most at home using the pitiless objectivity of farce to dissect the horror, banality, and numbing pains of everyday living." This is true of both *'Relatively Speaking'* and *'How the Other Half Loves'* (shown above from the 1996-97 Season, clockwise from top, Ron Boussom, Robert Curtis-Brown, Paxton Whitehead and Kandis Chappell).

farce is one of lighthearted effervescence it is because then the alchemy is complete: the nasty, sordid, distasteful material which is the fuel for all successful farce has been utterly consumed in the comic flame and nothing is left but its lingering warmth. So to gain a reputation for seriousness it is necessary for a truly gifted farceur only to suspend the tricks for a moment, to pull back the mask a bit and let the reality appear in its naked ugliness. He need not pull it all the way back—he would not want to drive the patrons from their seats—but he reveals just enough to administer a sobering shock of recognition.

(In *Alan Ayckbourn: A Casebook*. Bernard F. Dukore, ed. New York & London: Garland, 1991.)



RICHARD DOYLE
Philip



JENNIFER DUNDAS
Ginny



LINDA GEHRINGER
Sheila

Artist Biographies

***RICHARD DOYLE** (*Philip*) is an SCR Founding Artist. He appeared earlier this season in *Proof*, *Major Barbara* and *A Christmas Carol*; 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 and radio commercials and documentaries, including the Emmy-winning series *The Living Edens*, *Impressions of California* and the recent documentary reenactment *The Bismark*.

***JENNIFER DUNDAS** (*Ginny*) is making her SCR debut. On Broadway she appeared in *The Little Foxes*, *Arcadia*, *Ah, Wilderness!* and *Grownups*. Her Off-Broadway appearances include *Further Than the Furthest Thing* at Manhattan Theatre Club, *Shopping and Fucking* at New York Theatre Workshop, *Good as New* (Obie Award for Outstanding Performance) at Manhattan Class Company and *A Winter's Tale* at

New York Shakespeare Festival. Regional credits include *Measure for Measure* and *A Midsummer Night's Dream* at the Ahmanson; *The Man Who Had All the Luck*, *Misha's Party* and *Arms and the Man* at Williamstown Theatre Festival; *The Seagull*, *The Good Times are Killing Me*, *Come Back Little Sheba* at the Trinity Repertory; and *Searching for Certainty* at the Mineral Theatre Company, of which she is a founding member. Other regional theatres include Mark Taper Forum, Seattle Repertory, Yale Repertory, American Repertory Theatre, Bay St. Theatre, New Jersey Shakespeare Festival and the McCarter Theatre. Films include *Changing Lanes*, *Swimming*, *The First Wives' Club*, *Lorenzo's Oil*, *Radioland Murders*, *Legal Eagles*, *Mrs. Soffel*, *Heaven Help Us*, *The Beniker Gang* and *The Hotel New Hampshire*. Television credits include "Queens Supreme," "Law and Order: SVU," "Law and Order: Criminal Intent," "The Education of Max Bickford,"



DOUGLAS WESTON
Greg

"Cosby," "Judging Amy," "Ben Franklin" (PBS) and three television miniseries, *Anastasia*, *Three Sovereigns for Sarah* and *Little Gloria... Happy at Last*.

*LINDA GEHRINGER (*Sheila*) appeared at SCR in *The Carpetbagger's Children*, *Getting Frankie Married—and Afterwards*, *Hold Please*, *A Delicate Balance*, *All My Sons*, *Arcadia*, *Good As New* and as Helen Gahagan Douglas in *But Not for Me*. Appearances at other Southern California theatres include *Be Aggressive* and *Light Up the Sky* at the La Jolla Playhouse, *The Poison Tree* at the Mark Taper Forum and *Strange Snow* at the Laguna Playhouse. Ms. Gehringer has worked at Washington's Arena Stage, Boston's Huntington Theatre, The Guthrie Theater, the Berkshire Theatre Festival, New

York Stage and Film and spent seven seasons as a company member at the Dallas Theatre Center. Roles include Blanche in *A Streetcar Named Desire*, Regina in *The Little Foxes*, Wanda in *The Waiting Room*, Merteuil in *Les Liaisons Dangereuses*, Bette in *The Marriage of Bette and Boo*, Olga in *The Three Sisters*, Catherine in *The Heiress*, Edward/Betty in *Cloud 9* and Ann Stanton in *All the King's Men*. She holds an MFA from the University of Minnesota and has received numerous critical awards. Her television roles include four seasons as Fontana on "Evening Shade" and guest appearances on "The West Wing," "The Practice," "Ally McBeal," "Providence," "Touched by An Angel," "The Larry Sanders Show" and "Law and Order, Criminal Intent." This year she was seen on "Girls Club" and "Boomtown," and will recur on "The Division." She also appeared in the film *As Good as It Gets*.

*DOUGLAS WESTON (*Greg*) is delighted to return to SCR. He played Teddy Luton in *The Circle* last season and Will Shakespeare in the world premiere of *The Beard of Avon* the previous season and was *The Philanderer* in 1999, for which he received the Los Angeles Drama Critics Circle Award. He was also nominated by the LADCC for his performance as Septimus in *Arcadia* at the Mark Taper Forum. Other theatre credits include *Blood Brothers* on Broadway, *The Sleeping Hippo* and *Working Title* Off-Broadway,

Whitestones (La Mama Etc.) and *Whitewater* (The Performing Garage), Torvald in *Nora* (La Jolla Playhouse), the title roles in *Hamlet* (Merrimack Rep.) and in *Peter Pan* (The Barter Theatre), *Mrs. Warren's Profession* (Yale Repertory), *Don Juan* (Center Stage) and *Rough Crossing* (McCarter Theater Center). Film and television includes *Six Days Seven Nights*, *Fools Rush In*, "The West Wing," "Sex and the City," "Two Guys and a Girl," "The Hugh-lies," "Liberty!" and the indie films *Guardian*, *Quicksand*, *7 Songs* and *The Rule of Three*. He has recorded several Plays for Radio for LA Theatreworks on KCRW and he is the Artistic Director of The Greenlight Group for whom he produced *A Servant of Two Masters* at Bergamot Station.

**PLAYWRIGHT, DIRECTOR
& DESIGNERS**

ALAN AYCKBOURN (*Playwright*) was born in London in 1939 and spent most of his childhood in Sussex. The Theatre in the Round in Scarborough, where Ayckbourn has been Artistic Director since 1971, is named after his mentor, Stephen Joseph, who first encouraged him to write. His first West End hit, *Relatively Speaking*, opened in 1967 at the Duke of York's Theatre. Other successes include *Man of the Moment*, *A Chorus of Disapproval*, *Woman in Mind*, *Intimate Exchanges*, *How the Other Half Loves*, and *The Norman Conquests*, all of which have been produced at SCR

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and, *Absurd Person Singular*, *Bedroom Farce*, *Just Between Ourselves*, *A Small Family Business*, *Communicating Doors*, *Things We Do for Love* and most recently *House and Garden*, a "double" play performed simultaneously in two auditoria. His latest play *Snake in the Grass*, is currently on tour in Britain. He is also an enthusiastic writer of plays for children, amongst them the award winning *Mr. A's Amazing Maze Plays* and *Invisible Friends*. His work has been translated into 35 languages and performed on virtually every continent of the globe. Ayckbourn has been the Cameron Mackintosh Professor of Contemporary Theatre at Oxford University and is a fellow of the RSA. He holds honorary degrees from the Universities of Keele, Hull, Leeds, Bradford, York and the Open University and is an Honorary Fellow of Bretton Hall and Cardiff University of Wales. Other accolades include a Writer's Guild of Great Britain Lifetime Achievement Award and a *Sunday Times* Award for Literary Achievement. Ayckbourn was appointed a CBE in 1987 and in 1997 was knighted for his services to theatre.

DAVID EMMES (*Director/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 39-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.

NEPHELIE ANDONYADIS (*Scenic/Costume Design*) is delighted to return to SCR, where she has designed costumes for *The Dazzle* and *Dimly Perceived Threats to the System*, scenery for *The Summer Moon* and costumes the first two seasons of the Pacific Playwrights Festival. Other designs in Southern California include the set for *Sid Arthur* with Cornerstone Theater Company and the community of Watts as well as several seasons of Center Theatre Group's New Works Festival. Regionally, she has designed scenery and/or costumes for many theatres including the Guthrie Lab in Minneapolis, Court Theatre, Chicago Children's Theatre, Great Lakes Theatre Festival, The Acting Company, Bloomsburg Theatre Ensemble, Shakespeare Santa Cruz, Idaho Shakespeare Festival, Berkshire Theatre Festival and Yale Repertory Theatre. Ms. Andonyadis teaches design in the theatre department at the University of Redlands. She is a graduate of the Yale School of Drama and Cornell University and the recipient of an NEA/TCG design fellowship.

LONNIE ALCARAZ (*Lighting Design*) is an Asst. Professor at the University of California, Irvine and a professional Lighting Designer. He has designed at various regional theatre houses, such as Berkeley Repertory, Sierra Repertory, The Arena Stage in DC, and the Utah Shakespeare Festival. In addition to his eight seasons with *La Posada Mágica*, shows at SCR include *Play Strindberg*, *Dimly Perceived Threats to the System*,

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Sidney Bechet Killed a Man (for which he received a *Drama-Logue* Award), *BAFO*, *Later Life* and *Three Viewings*. He designed Culture Clash's *The Birds* at both SCR and Berkeley Repertory, along with their national touring show, *Radio Mambo*, which has been seen in Los Angeles, San Diego, San Francisco, Arizona, New York, Seattle and Washington DC. Further design experience includes the Utah Shakespearean Festival's 2002 summer season of shows, *Man of La Mancha*, *Harvey* and *Hay Fever*, and he will be designing for their summer and fall 2003 seasons. He recently completed work on Universal Studios, Japan where he designed the live shows *Terminator 2* in 3D, and *Monster Makeup*, the attractions Jurassic Park the Ride and Snoopy Studios, along with exterior architectural facades throughout the park. He is a member of the United Scenic Artist/IATSE - Local 829.

***JAMIE A. TUCKER** (*Stage Manager*) completed his Masters of Fine Arts in Dance, specializing in Stage Management, at UCI in 1994. This year he has had the pleasure of stage managing the world premiere of Richard Greenberg's *The Violet Hour* and the west coast premiere of Horton Foote's *The Carpetbagger's Children*. 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 production of *Landlocked*. He also was stage manager of *La Posada Mágica* for two seasons and SCR's Festival Latino '97 production of Rick Najera's *Latinologues*. He has worked as assistant stage manager on the Mainstage productions of *New England*, *Our Town* and *Arca-dia*, and the Second Stage produc-

tions 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.

MARTIN BENSON (*Artistic Director*) shares co-founder credit and artistic leadership of SCR with his colleague David Emmes. As one of SCR's chief directors, Mr. Benson has directed nearly one third of the plays produced here in the last 39 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 *Play-boy of the Western World*, Arthur Miller's *The Crucible*, Sally Nemeth's *Holy Days* and *Wit*. He also directed the film version of *Holy Days* using the original SCR cast. Along with David Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Mr. Benson received his BA in Theatre from California State University, San Francisco.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of the day-to-day operations of SCR. A member of the staff since 1979, she has served in a number of administrative capacities including Subscriptions Manager, Business Manager and General Manager. She currently serves as President of Theatre Communications Group (TCG), the national service organization for theatre where she also served a two-year term as Treasurer, and has served as the Vice President of the League of Resident Theatres (LORT). In addition, she has been a member of the LORT Negotiating Committee for industry-wide union agreements and represents SCR at national conferences of TCG and LORT; is a theatre panelist and site visitor for the National Endowment for the Arts and the California Arts Council (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.



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.