



44th Season • 423rd Production
SEGERSTROM STAGE / FEBRUARY 8 - MARCH 9, 2008

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

THE IMPORTANCE OF BEING EARNEST

by Oscar Wilde

Michael Olich
SCENIC DESIGN

Nephelie Andonyadis
COSTUME DESIGN

Lap-Chi Chu
LIGHTING DESIGN

Michael Roth
ORIGINAL MUSIC/MUSIC DIRECTION

Philip D. Thompson
DIALECT COACH

Jeff Gifford
PRODUCTION MANAGER

Jamie A. Tucker*
STAGE MANAGER

DIRECTED BY
Warner Shook

Elaine J. Weinberg
HONORARY PRODUCER

Private Wealth Management
Deutsche Bank



CORPORATE PRODUCER

THE CAST

(in order of appearance)

Algernon Moncrieff	<i>Michael Gotch*</i>
Lane/Merriman	<i>John-David Keller*</i>
John (Jack) Worthing, J.P.	<i>Tommy Schrider*</i>
Lady Bracknell	<i>Kandis Chappell*</i>
Hon. Gwendolen Fairfax	<i>Christine Marie Brown*</i>
Cecily Cardew	<i>Elise Hunt*</i>
Miss Prism	<i>Amelia White*</i>
Rev. Canon Chasuble, D.D.	<i>Richard Doyle*</i>
Footman	<i>Bryan Vickery</i>

SETTING

ACT I. *Algernon Moncrieff's Flat on Half Moon Street, London.*

ACT II. *The Garden at the Manor House, Woolton.*

ACT III. *Drawing-Room at the Manor House, Woolton.*

LENGTH

Approximately two hours and 45 minutes including two 12-minute intermissions.

PRODUCTION STAFF

Dramaturg	<i>Linda Sullivan Baity</i>
Casting	<i>Joanne DeNaut</i>
Assistant to the Director	<i>Lori Wolter</i>
Assistant Stage Manager	<i>Kathryn Davies*</i>
Stage Management Intern	<i>Leia Crawford</i>
Assistants to the Scenic Designer	<i>Hannah Stafford, Leslie Smith</i>
Costume Design Assistant	<i>Merilee Ford</i>
Running Crew	<i>Jeff Castellano, Susan Coulter, Emily Kettler</i>
Additional Costume Staff	<i>Heather Bassett, Catherine Esera, Tina Frank</i> <i>Maya Lash, Sunita Mager, Cecelia I. G. Parker,</i> <i>Ashley Rhodes, Swantje Tuobino</i>

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



Scenic Designer Michael Olich's rendering of Jack's London flat.

ACKNOWLEDGEMENT

Special Thanks to W.S. Gilbert, Arthur Sullivan, and to the Yeoman of the Guard.

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.



I Feel Witty, Oh So Witty

Would you like to know the great drama of my life?" Oscar Wilde once inquired of André Gide. "It is that I have put all my genius into my life; I have put only my talent into my works." Wilde is certainly among the most quoted writers in English, perhaps second only to William Shakespeare. His genius — as well as his talent — was to give memorable and striking expression, through wit and brilliance, to his keen observations on human nature and society in general. For that reason, his public and private conversations often attained the same high artistic level as his plays, fiction, poetry and criticism. Wilde's verbal virtuosity and mental agility, coupled with an ardent disregard for propriety, resulted in a steady stream of epigrams and aphorisms that were widely admired in his time and have lost none of their popularity in our own.

I like men who have a future and women who have a past.

People who want to say merely what is sensible should say it to themselves before they come down to breakfast in the morning, never after.

Extraordinary thing about the lower classes in England — they are always losing their relations. They are extremely fortunate in that respect.

The old believe everything; the middle-aged suspect everything; the young know everything.

The only thing that ever consoles man for the stupid things he does is the praise he always gives himself for doing them.

The first duty in life is to be as artificial as possible. What the second duty is no one has yet discovered.

When we are happy, we are always good but when we are good, we are not always happy.

I never put off until tomorrow what I can possibly do the day after.

I would sooner have fifty unnatural vices than one unnatural virtue.

If your sins find you out, why worry! It is when they find you in that trouble begins.

The only way to get rid of temptation is to yield to it.

It is not good for one's morals to see bad acting.

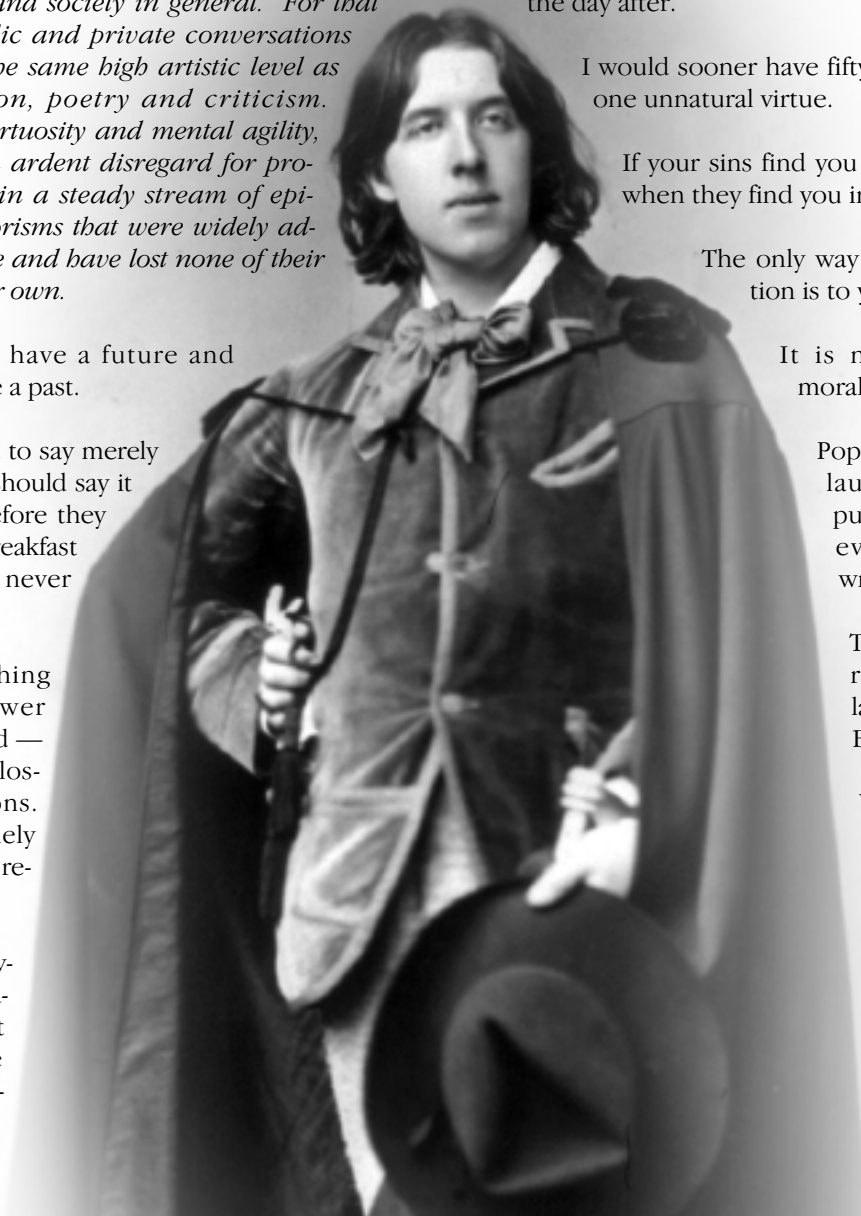
Popularity is the crown of laurel which the world puts on bad art. Whatever is popular is wrong.

The nineteenth century, as we know it, is largely an invention of Balzac.

Work is the curse of the drinking class.

There is only one thing in the world worse than being talked about, and that is not being talked about.

Oscar Wilde, 1882.



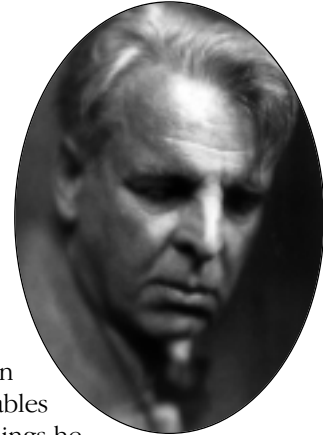
About Oscar Wilde

Rudyard Kipling: No, I've never cared for his work. Too scented.



Max Beerbohm: An Assyrian wax statue, effeminate, but with the vitality of twenty men.

W. H. Auden: From the beginning, Wilde performed his life and continued to do so even after fate had taken the plot out of his hands.



James McNeil Whistler: What has Oscar in common with Art except that he dines at our tables and picks from our platter the plums for the puddings he peddles in the provinces.



William Butler Yeats: My first meeting with Oscar Wilde was an astonishment. I never before heard a man talking with perfect sentences, as if he has written them all overnight with labor and yet all spontaneous.



Dorothy Parker:
If, with the literate, I am
Impelled to try an epigram,
I never seek to take the credit;
We all assume that Oscar said it.

Clockwise from top right, William Butler Yeats, Dorothy Parker, W. H. Auden and Rudyard Kipling.

Murder is always a mistake... one should never do anything that one cannot talk about after dinner.

Anyone who lives within their means suffers from a lack of imagination.

My wallpaper and I are fighting a duel to the death. One or the other of us has to go.

"[He] confided to me that all dramatic critics were in a conspiracy against him, and that they were every one of them to be bought. I should not wonder if he was quite right there. But, on the other hand, judging from their appearance, most of them cannot be at all expensive."

The Picture of Dorian Gray

One should either be a work of art, or wear a work of art.

I think that God in creating Man somewhat overestimated His abilities.

Bigamy is having one wife too many; monogamy is the same.

from *Oscar Wilde's Wit & Wisdom: A Book of Quotations* (Dover, 1998).

The Wild Wilde West

Richard D'Oyly Carte was the London producer of Gilbert and Sullivan's operetta, *Patience* (1881), which spoofed Oscar Wilde in the character of foppish aesthete, Bunthorne. Despite the fact that Wilde himself had been in attendance on opening night, most people did not believe that the real-life poet could possibly be as ridiculous as Gilbert had portrayed him onstage.

D'Oyly Carte realized that the best way to generate interest in the upcoming New York premiere of *Patience* would be to announce that the young Irish writer would soon embark on an American lecture tour. Having recently published his *Poems* (1881) yet being short of cash, he readily accepted D'Oyly Carte's offer and almost instantly, Oscar Wilde became a celebrity.

The 28-year-old arrived in New York City on January 2, 1882, famously informing Customs officials, "I have nothing to declare except my genius." The subject of his lectures was Aestheticism, which calls for beauty to be the guiding light in literature and in life. "A good work aims at the purely artistic effect. Love art for its own sake and all things that you need will be added to it." He explained that aesthetes loved the sunflower and lily because they were "the two most perfect models of design. They are the most naturally adopted for decorative art. The gaudy leonine beauty of the one, the precious loveliness of the other..."

Wilde strode onstage for his first lecture "with a circular black cloak thrown over one shoulder, walking slowly to model the knee breeches and black stockings worn with a lace-trimmed shirt under a dark purple coat lined in lavender satin" (see photo page P4). New York audiences loved him, but critical reaction was decidedly mixed and in fact, the press would continue to ridicule him mercilessly throughout his stay.

The January 11, 1882 issue of the humor magazine, *Puck*, which specialized in caricatures satirizing political and social issues of the day, published this cartoon (right) of a willowy Wilde surrounded by a swarm of sunflower-bedecked disciples, including waiter, tramp, policeman, bald head, umbrella, and a salesman hawking "Aesthetic Pants Cheap."

Wilde's 12-month tour took him to 70 destinations in the U.S. and Canada, introducing him to Kansas farmers, Utah Mormons, Texas cowboys and Colorado miners (whom he identified as "the only

well-dressed men... in America"). The westernmost stop on his tour was San Francisco, where he arrived by train on March 26, 1882, and gave his first lecture the following evening at Platt's Hall.

During his brief stay, Wilde made the obligatory tour of Chinatown, visited the Bohemian Club, toured



Oscar the apostle. Puck's "Wilde" dream of an aesthetic future for America by Frederick Burr Oppen.



Oakland and San Jose, then left town on April 8 to a blizzard of editorial denunciations, as well as condemnation from the pulpit of "Sunflower Aestheticism." The slang of the moment included such supposedly

Wildean expressions as “too utterly utter” and “just too too,” and a popular song called “Oscar Dear” was received with condescending humor in the city’s bohemian haunts:

Oscar, dear; Oscar, dear!
How flutterly, utterly “flutter” you are,
Oscar, dear; Oscar, dear!
I think you are awfully wild!

Critic Ambrose Bierce’s stinging denunciation appeared in the March 31, 1882 edition of the *Wasp*:

That sovereign of insufferables, Oscar Wilde has ensued with his opulence of twaddle and his penury of sense. He has mounted his hind legs and blown capital edification of circumjacent fools and fooleses, fooling with their foolers. He has tossed off the top of his head and uttered himself in copious overflows of ghastly bosh, of bad delivery, embroidering it with reasonless vulgarities of attitude, gesture and attire. Never was an impostor so hateful, a blockhead so stupid, a crank so variously and offensively daft. [...] The limpid and spiritless vacuity of this intellectual jellyfish is in ludicrous contrast with the rude but robust mental activities that he came to quicken and inspire. Not only has he no thought, but no thinker. His lecture is mere verbal dishwater — meaningless, trite and without coherence. It lacks even the nastiness that exalts and refines his verse.

This cartoon (right) appeared when Wilde was in the middle of his lecture circuit. Notwithstanding the serious tone of his lectures, the image suggests that Wilde’s audiences must have been at least mildly amused at his diatribes against “that monstrosity, the cast iron stove,” which had been invented by the epitome of American practicality, Benjamin Franklin. Wilde said he could perhaps tolerate the stove “if you would not decorate it.” The festooned base and the “funeral urn surmountings” he found particularly objectionable.

Upon completion of his tour, Wilde returned to New York City in November 1882, remarking that “life is too joyless in the United States... work has become your passion... American health is being undermined by stress of business and high-pressure life.” Characterizing the entire country as “an extensive lunatic asylum,” Wilde posited that “a most serious problem for American people to consider is the cultivation of better manners. It is the most noticeable, the most principal defect in American civilization.”



“Oscar Wilde on Our Cast-Iron Stoves; Another American Institution Sat Down On” from *Harper’s Weekly*, September 9, 1882, illustration by Thomas Nast.

Upon his departure for England on December 27, newspapers printed comments such as “Good-by Oscar, we shan’t miss you” and “We know a charlatan when we see one.” For his part, Wilde responded, “They say that when good Americans die, they go to Paris. I would add that when bad Americans die, they stay in America.”

(Compiled from online articles by Robert C. Kennedy, www.harpweek.com; Adam Kirsch, *The New York Observer*, www.observer.com); and The Virtual Museum of the City of San Francisco www.sfmuseum.)

A Life of Surface and Symbol

All art is at once surface and symbol.
Those who go beneath the surface do so at their peril.
Those who read the symbol do so at their peril.



- 1854: Oscar Fingal O'Flahertie Wills Wilde born in Dublin
- 1871: began studying classics at Trinity College Dublin
- 1874: began studies at Magdalen College, Oxford (UK)
- 1878: won Newdigate Prize for his poem "Ravenna"; took degree
- 1879: settled in London
- 1881: *Poems* published, lampooned in operetta *Patience*
- 1882: lecture tour of North America, unsuccessful first play *Vera* produced in New York
- 1883: *Duchess of Padua* (play) written in Paris
- 1884: married Constance Lloyd
- 1885: elder son, Cyril, born; wrote reviews for *Pall Mall Gazette*
- 1886: younger son, Vyvyan, born
- 1887: became editor of *Woman's World*; *The Canterville Ghost* written
- 1888: *The Happy Prince and Other Tales* (children's stories) published
- 1889: *The Portrait of Mr. W. H.* (short story)
- 1891: *A House of Pomegranates*, *The Picture of Dorian Gray* (his only novel), *Lord Arthur Savile's Crime*, *Intentions* (essays); meets Lord Alfred Douglas ("Bosie")
- 1892: *Lady Windermere's Fan* produced; *Salomé* (written in French) banned
- 1893: *A Woman of No Importance* produced; *The Sphinx* written
- 1894: *Salomé* published, produced in Paris with Sarah Bernhardt
- 1895: *An Ideal Husband* and *The Importance of Being Earnest* produced in London. Sued Marquess of Queensbury (Douglas' father) for libel; sued by Marquess of Queensbury; found guilty of "unnatural practices"; sent to Reading Gaol (Berkshire)
- 1897: *De Profundis* written; released from prison; lived in France, Italy and Switzerland; adopted name of Sebastian Melmoth
- 1898: *Ballad of Reading Gaol* published; death of wife, Constance
- 1900: died in France on November 30; buried at Père Lachaise cemetery, Paris

Sources: *Oscar Wilde* by Richard Ellman (London: Hamish Hamilton, 1987) and *Oscar Wilde* by Phillippe Julian (London: Constable, 1969).



I'll be a poet, a writer, a dramatist. Somehow or other, I'll be famous, and if not famous, I'll be notorious.

Stages of Fashion

On February 14, 1895 — St. Valentine's Day — London was choked with a major snow storm. But this did not prevent the opening night of *The Importance of Being Earnest*, at the St. James's Theatre, from being a major social event. [...] Fashionable London was out in force, in their most elegant attire.

The Importance of Being Earnest is a Society Comedy about life in St. James's for audiences who lived or shopped or dined in St. James's. Society Drama as a whole was a mirror in which fashionable audiences could see fashionable images of their own fashionable world of at-homes, dinner parties, and country-house weekends; a world in which gentlemen with hyphenated surnames, dressed in carefully-creased trousers and elegant cravats, and made small talk with titled ladies dressed à la mode. [...]

With regard to clothing, Society Drama at the fashionable theatres was a mirror literally as well as figuratively. Actors employed at the St. James's were contractually required to dress appropriately "off-stage as well as on," and could be fired if spotted walking in Piccadilly during the day in anything less than a well-tailored morning coat. New Society Dramas would often premier at the be-

ginning of the London "season," and women would wait until they saw the fashions worn by the female characters in the play before they ordered their new gowns and hats. And would-be couturiers with assumed French names would design theatrical costumes for Society Dramas and then, their reputations established, become high-society dress designers in the "real" world.

For an upper-class bachelor in the 1890s, "our little parish of St. James's" was the world. [...] Within a short walk or carriage ride, a young man could leave his bachelor apartment in the Albany (where Jack Worthing resides under the name of "Ernest"), shop, pay an "at-home" call in Mayfair or Belgravia, dine at his club, take in a play at one of a dozen West End theatres, or catch the infamous nightly "promenade" of high-priced call girls at the Empire Theatre in Leicester Square (as suggested in Act One by Algernon). And at the St. James's Theatre (now demolished), he could take a seat in the stalls for *The Importance of Being Earnest*.

(Excerpted from *Wilde, Society, and Society Drama* by Cary Mazer. Read the entire article online @ www.english.upenn.edu/~cmazer/imp.html)



Costume Designer Nephelie Andonyadis' renderings for (clockwise from top) Lady Bracknell, Cicely, Algernon, Jack and Gwendolyn.



Artist Biographies



CHRISTINE MARIE BROWN*

Hon. Gwendolen Fairfax

is making her SCR debut. On Broadway she appeared in *Henry IV* at Lincoln Center Theater. Regional theatre credits include *Twelfth Night* at Seattle Repertory Theatre; *Three Sisters* at Baltimore Center Stage; *Trying, Complete Female Stage Beauty, Over the River and Through Woods* and *Love's Labour's Lost* at The Old Globe; *Romeo & Juliet* at Guthrie Theater; *Man and Superman* at Kansas City Repertory; *A Thousand Clowns* at Studio Arena; *Arcadia, Two Gentlemen of Verona* and *Othello* at Alabama Shakespeare Festival; *As You Like It* and *Othello* at Shakespeare & Co.; *A Midsummer Night's Dream* and *Love Labour's Lost* at American Shakespeare Center; and she also appeared in the Brecht one acts *The Chalk Cross* and *The Wedding*. She recently made her directorial debut for Gad's Hill Theatre Company for whom she directed *The Nebraska Dispatches* in both New York and Lincoln. She also appeared in the film *Running*. Ms. Brown received her MFA from The Old Globe and is a member of both AEA and SAG.



KANDIS CHAPPELL*

Lady Bracknell

appeared at SCR in *Intimate Exchanges* (2004), *The Last Night of Ballyhoo*, *Major Barbara*, *A Delicate Balance*, *Everett Beekin*, *How the Other Half Loves*, *Collected Stories* (Los Angeles Drama Critics Circle Award), *A Streetcar Named Desire*, *Lettice & Lovage*, *Dancing at Lughnasa*, *Hay Fever*, *Woman in Mind* (LADCC Award), *Intimate Exchanges* (1993), *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, 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 Sondheim and George Furth, and at Lincoln Center in *Pride's Crossing*. She has also performed at the Intiman Theatre in Seattle, Milwaukee Repertory Theater, Pasadena Playhouse, Berkeley Repertory Theatre, Huntington Theatre Company, San Jose Repertory Theatre and Hartford Stage. Ms. Chappell appeared in the feature film *Another You* and television's "L.A. Law" and "Frasier."



RICHARD DOYLE*

Rev. Canon Chasuble, D.D.

is an SCR Founding Artist. He appeared last season in *Hamlet*, *My Wandering Boy*, *Life is a Dream*, *Nothing Sacred* and *A Christmas Carol*; the previous season in *The Adventures of Por Quinly*, *Born Yesterday* and *The Caucasian Chalk Circle*; and previously in *Habeas Corpus*, as Eddie in *A View from the Bridge*, *Intimate Exchanges* (1993), *The Last Night of Ballyhoo* and the world premieres of *The Beard of Avon*, *On the Jump*, *But Not for Me*, *BAFO*, *The Interrogation of Nathan Hale*, *She Stoops to Folly*, *Wit*, *Hospitality Suite* and *Highest Standard of Living*. Other credits include *Relatively Speaking*, *Proof*, *Major Barbara*, *Much Ado about Nothing*, *A Delicate Balance* and *Intimate Exchanges* (2004), for which he earned a Los Angeles Drama Critics Circle Award nomination. He won an LADCC Award for his role in Sally Nemeth's *Holy Days* and was nominated for his role as Reverend Hale in *The Crucible*. He was a guest artist at the Pasadena Playhouse this past summer in the world premiere of *Matter of Honor* playing Gen. John M. Schofield.

"Cheers" fans will remember him as Woody's snooty father-in-law Walter Gaines. He has many other film and television credits. As a voice-actor, Mr. Doyle has become a familiar voice in commercial advertisements, CD-ROM games (i.e. MGS-4), documentaries and animated series. Listen for Mr. Doyle as Senator Kelly on "Wolverine," the new X-Men series. If you visit the new Lincoln Library in Springfield, IL, Mr. Doyle is your holographic host in the Union Theater.



MICHAEL GOTCH*
Algernon Moncrieff

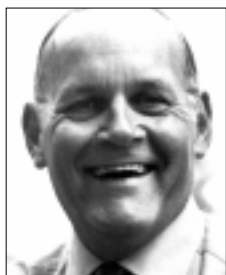
is making his SCR debut. Off-Broadway credits include the U.S. premiere of *Svejk* (Theatre for a New Audience), *Richard III*, *Murder By Poe* (The Acting Company) and *Mercadet* (Culture Project). Regionally he has appeared as Salieri in *Amadeus* (Actors Theatre of Louisville) directed by Kate Whoriskey; *Julius Caesar*; *Much Ado About Nothing*, *Timon of Athens*, *The Merchant of Venice* (American Players Theatre); *Henry V* (Delaware Theatre Company); and *Richard II* and *The Taming of the Shrew* (Milwaukee Shakespeare). He received a Joseph Jefferson Award nomination and an After Dark Award for the Chicago premiere of *Shakespeare's R&J* (Chicago Shakespeare Theater). Upcoming projects include the world premiere of Jeffrey Hatcher's *Armada* (Milwaukee Repertory Theater). He received his training at University of Delaware, PTTP. Many thanks to Warner for this opportunity, KGA, and of course Mom and Dad.



ELISE HUNT*
Cecily Cardew

is making her SCR debut. Theatre credits include *The Women* at A Contemporary Theatre; *Iphigenia in Aulis*, *Crumbs are also Bread*, *The Museum Play*, *What is Sexy?*, *Swimming in the Shallows*, *Wonderful Life: The Holidays on Capitol Hill* and *Handcuff Girl Saves the World* at Washington Ensemble Theatre; *Romeo and Juliet* with Eve Productions; *To Kill a*

Mockingbird, *The Sisters Rosensweig*, *The Miracle Worker* and *The Diary of Anne Frank* at Coastal Repertory Theater; *Imagine That!* at Earth Circus Studio; and *Arcadia* at Bus Barn Stage Company. Ms. Hunt is currently the Co-Artistic Director of the Washington Ensemble Theatre in Seattle, Washington.



JOHN-DAVID KELLER*
Lane/Merriman

is a member of SCR's resident acting company. He has been with the company since 1973 working as both an actor and director. He directed SCR's Theatre for Young Audiences productions of *The Adventures of Pør Quinly*, *Pinocchio* and *The Emperor's New Clothes* and acted in *Bach at Leipzig* and *The Wind in the Willows*. He has directed *A Christmas Carol* for its entire 28-year history. He has directed SCR's Educational Touring Productions for 32 years, including *You're Getting Warmer*, which is now touring Orange County elementary schools. Among his other SCR directing credits are *Godspell*, *Jacques Brel is Alive and Well and Living in Paris*, *In Fashion*, *The Real Inspector Hound* (SCR's first Equity show), *Peg O' My Heart* and *Tomfoolery*. He has also acted in over 100 plays at SCR. He has been the concert host of the fifth grade concerts for the Orange County Philharmonic Society for 19 years. He has performed with the National Symphony Orchestra and the Sydney Philharmonic. He was part of the Sundance Playwrights Festival for ten years. He is proud member of Actor's Equity and SSDC.



TOMMY SCHRIDER*
John (Jack) Worthington, J.P.

is making his SCR debut. New York theatre credits include *Acts of Mercy* and *St. Crispin's Day* at Rattlestick Playwrights Theater, *Race* at Classic Stage Company, *She Stoops to Conquer* and *Pigtown* at Irish Repertory Theatre, *Indoor/Outdoor* at Kirk Theatre/SPF, *Bread & Roses* at New York Theatre Workshop, and *Uncivil Wars*

at 37 Arts. Regional theatre credits include *Brendan* (world premiere) and *Love's Labours Lost* at Huntington Theatre Company, *One Flew Over the Cuckoo's Nest* and *The Einstein Project* at Berkshire Theatre Festival, *Hamlet* in *Hamlet* at Syracuse Stage, *Journey's End* at Westport Playhouse, *This is Our Youth* (Barrymore Nomination, Best Actor) at Philadelphia Theatre Company, *Lobby Hero* at Portland Stage Company, *Vincent in Brixton* at Virginia Stage Company, *The Blue Demon* at Williamstown Theatre Festival, *In Her Sight* (Humana Festival), *Miss Julie* at the Actors Theatre of Louisville and *Playboy of the Western World* at Pioneer Theatre Company. Film and television credits include "Whoopi!," *The Allegedly True Story of the Texas Cheerleader Murdering Mom* and "As the World Turns." He received his MFA from New York University.



BRYAN VICKERY

Footman

made his SCR debut earlier this season in *A Christmas Carol*. Theatre credits include *The Stephen Schwartz Songbook*, a musical revue celebrating the works of Stephen

Schwartz, *The Pirates of Penzance* at Musical Theatre West and *The Crucible* at Rude Guerrilla Theater Company. He is a graduate of The American Musical and Dramatic Academy and completed SCR's Professional Intensive Program last summer. He gives his deepest thanks to the cast and crew of this show and all his family and friends who have given him support throughout the years.



AMELIA WHITE*

Miss Prism

is making her SCR debut. On Broadway she appeared in *Crazy for You* and *The Heiress* and Off-Broadway in *The Butler and Egg Man* at Atlantic

Theater Company and *The Acgrington Pals* at Hudson Guild Theatre. Los Angeles appearances include *Penny for a Song* at The Antaeus Company, *Bold Girls* at The Matrix Theatre Company, *Ernest in Love* at Fremont Centre

Theatre, *Heathen Valley* at Stella Adler Theatre and *Mirror, Mirror* at Cast Theatre. Other regional theatre credits include *Chicago* at Weston Playhouse Theatre, *A Small Family Business* at The Cleveland Play House, *The Mask of Moriarty* and *Loot* at The Old Globe, *A Penny for the Guy* at Studio Arena Theatre, *Pericles* at Hartford Stage Company, *Angel Street* at Caldwell Theatre Company, *On the Verge* and *Top Girls* at Cincinnati Playhouse in the Park, *A Christmas Carol* at Guthrie Theater, *And a Nightingale Sang* at Geva Theatre Center and *Under Milkwood* and *Wings* at Denver Center Theatre Company. Film and television include *The Tulse Luper Suitcases*, *The Bastard*, *The Siege of Golden Hill*, *Three Ways to the Sea*, "Judging Amy" and "The Young and the Restless." She is happily married to actor Geoffrey Wade.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

OSCAR WILDE (*Playwright*). Poet, playwright, novelist and essayist Oscar Wilde (see page P8) asserted that his life and his art were inextricably woven together as a testament to Beauty, with little regard for what Victorian society understood as morality. If anyone understood the pressures society imposed, it was Wilde. Secretly attracted to men, he constantly sought to confront and conquer a society that criminalized homosexuality. Living in disguise with a wife and children, Wilde was outed in 1895, during the run of *The Importance of Being Earnest*. He was arrested, tried and convicted of immoral and indecent conduct, and sentenced to two years' hard labor. Imprisonment took a heavy toll, both physically and emotionally. Released from prison in 1897, Wilde lived in exile under an assumed name for the next three years and died penniless and alone in Paris at the age of 46.

WARNER SHOOK (*Director*) previously directed the SCR productions of *Born Yesterday*, *The Last Night of Ballyhoo* (with Kandis Chappell and Richard Doyle), *The Circle*, *You Can't Take It With You*, *Frankie and Johnny in the Clair de Lune* and *Beyond Therapy*. For seven years he was Artistic Director of Intiman Theatre where he directed *Angels in America*, *The Little Foxes*, *Three Tall Women*, *Who's Afraid of Virginia Woolf?*, *Private Lives*, *Love! Valour! Compassion!*, *The Royal Fam-*

ily, and many others. He also directed Intiman's world premiere of *The Kentucky Cycle* plus the subsequent productions at the Mark Taper Forum, the Kennedy Center and on Broadway, where it won the Pulitzer Prize and was nominated for the Tony Award. In Los Angeles, he was privileged to direct Angela Lansbury and Dana Ivey in a benefit performance of Peter Shaffer's *Lettice and Lovage* and recently he staged the world premiere of Gore Vidal's *On the March to the Sea* with Chris Noth, Michael Learned, Charles Durning and Richard Easton at Duke University. Last year he was reunited with Ms. Lansbury on Broadway for the benefit performance of *This Is On Me - An Evening of Dorothy Parker* at the Schoenfeld Theatre. He also staged Edward Albee's *The Goat* at the Mark Taper Forum. Other regional credits include the Long Wharf Theatre (world premiere of *The Mandrake Root*, written by and starring Lynn Redgrave), The Old Globe, Hartford Stage, Oregon Shakespeare Festival, Pasadena Playhouse, Berkeley Repertory Theatre, American Conservatory Theater, Seattle Repertory Theatre (*Doubt* starring Ms. Chappell) and more recently ACT Theatre in Seattle, where his production of Clare Boothe Luce's *The Women* broke the 40 year box office record for the theatre. Mr. Shook now divides his time between homes in New York City and Upstate New York with his partner Frank Swim and their Jack Russell, Lizzie.

MICHAEL OLICH (*Scenic Design*) previously designed the scenery for *The Last Night of Ballyhoo* at SCR. Mr. Olich has collaborated as a freelance designer and director with organizations and artists from coast to coast, among them the American Conservatory Theater in San Francisco, Houston's Alley Theatre, Guthrie Theater, Berkeley Repertory Theatre, Seattle's Intiman Theatre, Pitts-

burgh Public Theater, Hartford Stage, Seattle Repertory Theatre, Pacific Northwest Ballet, Milwaukee Repertory Theater, Seattle Opera, The Empty Space Theatre, A Contemporary Theatre of Seattle, New Haven's Long Wharf Theatre, Alliance Theatre Company of Atlanta, The Children's Theatre Company of Minneapolis, San Jose Repertory Theatre, Pittsburgh's City Theatre Company and for 12 seasons with the Oregon Shakespeare Festival. In 1991, he originated the scenic installation for the Pulitzer Prize-winning *The Kentucky Cycle* at the Intiman Theatre, a design that garnered the 1992 Los Angeles Drama Critics Circle Award at the Mark Taper Forum, and was produced at the Kennedy Center and on Broadway in 1993. Mr. Olich now serves as Associate Professor of Theatre at Lewis & Clark College in Portland, Oregon.

NEPHELIE ANDONYADIS (*Costume Design*) is delighted to return to SCR, where she has designed costumes for *Man From Nebraska*, *Vesuvius*, *Safe in Hell*, *The Dazzle* and *Dimly Perceived Threats to the System*; sets and costumes for *Relatively Speaking* and *The Stinky Cheese Man and other Fairly Stupid Tales*; and the sets for *The Summer Moon* and *The BFG*. Recent projects at other theatres include *The Intelligent Design of Jenny Chow* and *Lily Plants A Garden*. She is an Associate Artist with Cornerstone Theater Company with whom she has designed sets or costumes for *Los Illegals*, *Boda de Luna Nueva*, *Order My Steps* and *Sid Arthur*: all collaborations with Cornerstone and a wide range of California's diverse communities. Regional design work includes productions for Center Theatre Group, Portland Center Stage, Oregon Shakespeare Festival, Guthrie Lab, Court Theatre, Chicago Children's Theatre, Great Lakes Theater Festival, The Acting Company, Bloomsburg Theatre Ensemble, Shakespeare Santa Cruz,

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Idaho Shakespeare Festival, Berkshire Theatre Festival and Yale Repertory Theatre. Ms. Andonyadis is a Professor and Chair of the Department of Theatre Arts at the University of Redlands. She is a graduate of Yale University School of Drama and Cornell University School of Architecture, and the recipient of an NEA/TCG design fellowship.

LAP-CHI CHU (*Lighting Design*) has designed lighting for theatre, opera and dance throughout the country. Recent regional designs include Mark Taper Forum, Geffen Playhouse, Oregon Shakespeare Festival, Arena Stage, Hartford Stage Company, San Jose Repertory Theatre, Dallas Theater Center, Portland Center Stage, Pittsburgh Public Theater, Indiana Repertory Theatre, Syracuse Stage, Intiman Theatre, Portland Stage Company, Shakespeare & Company, Evidence Room and Ordway Music Theatre. His New York design credits include New York Theatre Workshop, Dance Theater Workshop, PS 122, The Kitchen, Danspace Project and Juilliard Opera. He is the lighting/video designer for Chamecki/Lerner Dance Company (*Costumes by God, Visible Content, Hidden Forms, 1 Mutantes Seras* and *Por Favor, Não Me Deixe*), performed in the United States and Brazil. He has created many designs over the last decade as the resident lighting designer for Lincoln Center's Juilliard Drama. He has received multiple Bay Area Theatre Critics Circle Awards for best lighting. Mr. Chu is on the lighting design faculty at California Institute of the Arts.

MICHAEL ROTH (*Original Music/Music Direction*) is a composer, musician and sound designer whose work encompasses chamber music, theatre, opera, film and dance. Current projects include music directing Randy Newman's score for the upcoming Disney animated feature *The Princess & the Frog*, composing the score for Matt Wilder's independent films *Your Name Here* (with Bill Pullman) and *Inferno* and a music/theatre collaboration with Alice Ripley. He's honored that his work has been heard in over 45 productions and premieres at SCR, including Donald Margulies' *Brooklyn Boy* (also on Broadway, directed by Daniel Sullivan), *Dinner with Friends* and *Sight Unseen* (both also seen Off-Broadway), the Culture Clash/John Glore musical adaptation of *The Birds* (also at Berkeley Repertory Theatre and the Getty) and many others, from Martin Benson's

production of *The Crucible* to the world premiere of Noah Haidle's *Mr. Marmalade*. Other recent projects — in New York: *The Persians* (National Actors Theatre, also at the Shakespeare Theatre Company in DC), *People Be Heard* (music/theatre with Quincy Long, Playwrights Horizons), *Talking Heads* (Off-Broadway, also in LA), *Going to St. Ives* (Off-Broadway, also La Jolla Playhouse); many other collaborations with Randy Newman including SCR's *The Education of Randy Newman* (also seen in Seattle), orchestrating *Faust* and editing four anthology songbooks for Alfred Music/Warner Bros.; for the UN, the music and sound for an interactive DVD about landmine safety; at La Jolla Playhouse, over 35 productions and premieres including Lee Blessing's *A Walk in the Woods* (also Broadway and PBS); with Mac Wellman, many collaborations including *The Allegory of Whiteness* (music/theatre, Humana Festival, 2001), *Bitter Bierce* (N.Y., L.A.) and *Terminal Hip*; both Warner Shook's and Anne Bogart's productions of *The Women*; collaborating with Tom Stoppard and Carey Perloff on the American premieres of *Indian Ink* and *The Invention of Love* at American Conservatory Theatre; and Des McAnuff's film *Bad Dates* as well as his upcoming production of *Romeo and Juliet* at the Stratford Festival in Canada. Mr. Roth's work, including his chamber opera *Their Thought and Back Again*, is available via iTunes and myspace.com/rothmusik.

PHILIP D. THOMPSON (*Dialect Coach*) teaches voice and speech at the University of California, Irvine and works as a voice and dialect coach for professional and university productions. He is certified as a master teacher of Fitzmaurice Voice-work. This is his 18th production at SCR. He has served as resident coach for 11 seasons at Utah Shakespearean Festival. He has coached at Pasadena Playhouse and Alabama Shakespeare Festival among others, including numerous productions at Cincinnati Playhouse in the Park. He is the president of the Voice and Speech Trainers Association.

JAMIE TUCKER* (*Stage Manager*) completed his MFA in Dance, specializing in Stage Management, at University of California, Irvine in 1994. Since coming to SCR, Mr. Tucker has stage managed or assisted on over 28 shows in addition to seven seasons of *La Posada Mágica*. Some of his favorites have been the world premieres of Richard Green-

berg's *Three Days of Rain*, *The Violet Hour* and *A Naked Girl on the Appian Way*; Rolin Jones' *The Intelligent Design of Jenny Chow*; and Noah Haidle's *Mr. Marmalade*. Other favorites include *Anna in the Tropics*, *A View from the Bridge* and *Hamlet*. If you can't find him in the theatre, he is likely to be on the diamond or riding his bike down PCH. Mr. Tucker is a proud member of Actors Equity.

KATHRYN DAVIES* (*Assistant Stage Manager*) is thrilled to be starting her U.S. career at SCR. She has been stage managing in theatre and opera for the past 16 years across Canada. Favorite credits include *Tosca*, *La Traviata*, *Roméo et Juliette*, *Don Pasquale*, *Otello*, *La Fille du Régiment* and *La Bohème* (Opera Ontario); *Of Mice and Men* (Theatre Calgary/CanStage/Neptune Theatre); *The Dresser* (Manitoba Theatre Centre); *Vinci* (CanStage/M.T.C./National Arts Centre); *Skylight*, *Anything That Moves*, *The Four Lives of Marie*, *Motel Hélène*, *Good Bones*, *Emphysema* (Tarragon Theatre); *To Kill A Mockingbird* (Citadel Theatre/M.T.C.); *Phèdre* (Soulpepper Theatre Co.); *Closer*, *Romeo and Juliet*, *The Taming of the Shrew* (CanStage); *The Wizard of Oz* (The Grand Theatre); *Random Acts*, *One Flea Spare* (Nightwood Theatre); *The Miracle Worker*, *Charley's Aunt* (Atlantic Theatre Festival); *Still The Night*, *Maggie and Pierre* (Theatre Passe Muraille); and *The Designated Mourner* (Tarragon Theatre and Edinburgh Fringe Festival). Ms. Davies is also a Head Theatre Representative at the Toronto International Film Festival and an International Consultant and Theatre Rep for the Dubai International Film Festival.

DAVID EMMES (*Producing Artistic Director*) is co-founder of SCR. He has received numerous

ELAINE J. WEINBERG (*Honorary Producer*).

Elaine Weinberg, together with her late husband Martin, has been one of SCR's most enthusiastic patrons for four decades. They generously supported the Next Stage Campaign and have been the Honorary Producers of eight productions, including *Brooklyn Boy*, *The Beard of Avon*, *Everett Beekin* and *The Violet Hour*. Elaine serves on the theatre's Board of Trustees and co-chaired the Gala Ball in 1999. Elaine also underwrites the NewSCRipts series.

DEUTSCHE BANK PRIVATE WEALTH MANAGEMENT (*Corporate Producer*) support dates

back to 1992 with membership in the Corporate Circle, supporting the Education Fund. In 2000 the Bank was Honorary Associate Producer of *Amy's View* and last season joined the ranks of Honorary Producers as corporate underwriters of *Hamlet*. Michael J. Davis, West Coast Regional Market Manager, Deutsche Bank Private Wealth Management, is a member of SCR's Board of Trustees.

awards for productions he has directed during his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*;



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and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, on the Executive Committee of the League of Resident Theatres, and as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University, and his PhD in theatre and film from USC.

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

SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Benson received his BA in Theatre from San Francisco State University.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of South Coast Repertory and has been Managing Director since 1994. A member of the SCR staff since 1979, she has served in a number of administrative capacities including Subscriptions Manager, Business Manager and General Manager. She served on the board of Theatre Communications Group (TCG), the national service organization for theatre, from 1998-2006, and was its President for four years. She has also served as Treasurer of TCG, Vice President of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. In addition, she represents SCR at national conferences of TCG and LORT; has been a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council, and site visitor for the NEA; served on the Advisory Committee for the Arts Administration Certificate Program at the University of California, Irvine; and has been a guest lecturer in the graduate school of business at Stanford and the University of California, Irvine. She recently joined the board of Arts Orange County, the county wide arts council. Ms. Tomei graduated from the University of California, Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.



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.