



40th Season • 391st Production
SEGERSTROM STAGE / MAY 21 - JUNE 27, 2004

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

CYRANO DE BERGERAC

BY Edmond Rostand

TRANSLATED AND ADAPTED BY Anthony Burgess

SCENIC DESIGN
Riccardo Hernandez

COSTUME DESIGN
Shigeru Yaji

LIGHTING DESIGN
Chris Parry

ORIGINAL MUSIC AND SOUND DESIGN
Steven Cahill

FIGHT CHOREOGRAPHERS
Daniel R. Forcey/Aaron Angello

PRODUCTION MANAGER
Tom Aberger

STAGE MANAGER
*Scott Harrison

DIRECTED BY
Mark Rucker

HONORARY PRODUCERS
Barbara and William Roberts

CORPORATE PRODUCER
Haskell & White LLP

CAST OF CHARACTERS

(In order of appearance)

Doorkeeper/Cadet	<i>John Sisk</i>
Guard/Cadet/Sentry	<i>Fredrik Hamel</i>
Pickpocket/Poet/Cadet	<i>Brandon Murphy</i>
Boy	<i>Jeffrey Budner, Mikey DeBenedetto</i>
Foodseller/Cook/Nun	<i>Elise St. Clair</i>
Flunkey/Cook/Cadet/Sentry	<i>Brett Erickson</i>
Flunkey/Cook/Cadet/Musician/Spanish Officer	<i>Sean Durrie</i>
Cavalryman/Cadet	<i>Edward Gusts</i>
Musketeer/Cadet	<i>*J. Todd Adams</i>
Flowergirl/Nymph/Actress/Nun	<i>Paula Christensen</i>
Citizen/Poet/Cadet	<i>*Louis Lotorto</i>
Citizen's Son/Boy	<i>Mason Acevedo, Conner Thomsen</i>
Bellerose/Poet/Capuchin/Cadet	<i>*Hal Landon Jr.</i>
Jodelet/Poet/Bertrandou the Fluteplayer	<i>*Don Took</i>
Marquis/Poet/Cadet	<i>*Brad DePlanche</i>
Marquis/Cadet	<i>*Mark Brown</i>
Cuigy/Cadet	<i>Kerby Joe Grubb</i>
Brissaille/Musician/Spanish	<i>Rick Margaritov</i>
Lingnière/Carbon de Castel-Jaloux	<i>*Richard Doyle</i>
Christian de Neuville	<i>*Ryan Bittle</i>
Lady/Exquisite/Nun	<i>Courtney Stallings</i>
Lady/Exquisite/Nun	<i>Katherine Fütterer</i>
Ragueneau	<i>*Micheal McShane</i>
Le Bret	<i>*Jeffrey Hutchinson</i>
Roxane	<i>*Susannah Schulman</i>
Duenna later known as Sister Marthe	<i>*Nike Doukas</i>
Comte de Guiche	<i>*Gregory Itzin</i>
Vicomte de Valvert/Cadet	<i>*Preston Maybank</i>
Montfleury/Mother Marquèrite de Jèsus	<i>*Martha McFarland</i>
Nymph/Actress/Lise/Sister Claire	<i>*Jennifer Parsons</i>
Cyrano de Bergerac	<i>*Mark Harelik</i>

*Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.
The use of cameras and recorders in the theatre is prohibited. Smoking is not permitted anywhere in the theatre.
Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance.*

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



Set model for 'Cyrano de Bergerac' by Riccardo Hernandez.

SCENES

Act 1.

A theatre in Paris.

Act 2.

Ragueneau's pastry shop.

Act 3.

Outside Roxane's house.

Act 4.

Seige at Arras.

Act 5.

A convent garden.

LENGTH

Approximately three hours, including two 10-minute intermissions.

PRODUCTION STAFF

Assistant Stage Manager	*Emily F. McMullen
Casting Director	Joanne DeNaut
Dramaturgs	Jennifer Kiger, Linda Sullivan Baity
Costume Design Assistant	Julie Keen
Music Supervisor	Scott Ryan Johnson
Makeup Artist	Kevin Waiss
Vocal Consultant	Ursula Meyer
Movement Consultant	Art Manke
Assistant to the Director	Brad DePlanche
Assistant Lighting Designer	Sarah Maines
Stage Management Intern	Jennifer Butler
Additional Costume Staff	Becca Balistreri, Valerie Bart, Bronwen Burton, Su Lin Chen, Elizabeth Cox, Ruth Enriques-Baque, Merilee Ford, Tracy Gray, Yoshiko Ikezawa, Amber Johnson, Peggy Oquist, Stacey Nezda, Cynthia Shaffer Thomson, Tara Tran
Deck Crew	David Gallo, Joe Smith

ACKNOWLEDGEMENTS

This play is presented by special arrangement with Applause Theatre & Cinema Books, P.O. Box 13819, Milwaukee, WI 53213. For more information on this and other works available for performance, write to the above or e-mail info@applausepub.com

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Sketching Paris, circa 1640

The play *Cyrano de Bergerac* begins in the hall of the Hôtel de Bourgogne where a disparate crowd awaits the opening of a new play. People from all social strata are gathered—valets, royal guards, pickpockets, students, artisans and food vendors. Standing in the *parterre* or pit, they eat, drink, play cards, flirt and pick

fighters. Two galleries of loges are reserved strictly for aristocratic patrons such as the Comte de Guiche and the Vicomte de Valvert, who enter ceremoniously and make their way to the upper level, while noblemen of the highest rank are permitted to sit on the stage.

The Hôtel de Bourgogne was the first theatre in Paris, built in 1548. The King's Players, his first permanent company of actors, was installed in 1610

and reigned supreme for many years. The royal troupe featured legendary performers such as Bellerose and Montfleury—masters of the bombastic acting style so popular with audiences.

L'esprit précieux du XVIIème siècle.

There appeared in France during the 17th Century a social and philosophical movement called *préciosité* which established a code of polite behavior among aristocratic ladies and gentlemen. After many years of bloody civil war, *les précieuses* sought to eliminate the vulgar language and crude behavior that had become commonplace, replacing them with elegance, refinement and graciousness. Although eventually deemed to be artificial and snobbish, *préciosité* was celebrated by artists and poets, influencing the fashions, speech and literature of the day. Women, who no longer wished to be



View of the Porte de Nesle taken from the Louvre 1635.

considered mere objects used by men, set about re-drawing the laws of a society that considered marriage no more than a financial arrangement. All cultured gentlemen were required to understand and practice galantry, and everyone was preoccupied with discussions of idealized romantic love.

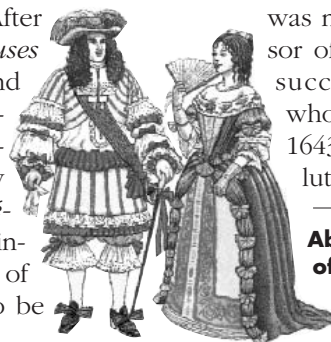
The Aristocracy.

The first member of the House of Bourbon to achieve royal rank was Henry IV, formerly Henry of Navarre, who ruled from 1589-1610. He was succeeded by his son, Louis XIII, who became king at the tender age of 11 and reigned under his mother's regency until 1617, when he rebelled and had her imprisoned.

Louis XIII appointed Cardinal Richelieu as Chief Minister in 1624, and together they reconcentrated power in the French throne. Members of noble class existed within a strict hierarchy based largely upon land holdings. Titles, which were either hereditary or bestowed by the King, were (in descending order) *duc*, *marquis*, *comte*, *vicomte* and *baron*. *Chevalier* (knight) was a rank within the titled nobility and *seigneur* (lord) was not a title, but referred only to the possessor of a certain kind of property. Louis XIII's successor was his eldest son, Louis XIV, whose legendary reign as the Sun King from 1643-1715 marked the apogee of royal absolutism throughout Europe.



Above, Louis XIII, the second Bourbon King of France. Left, *les précieuses* favored extravagance and artificiality in their clothing.

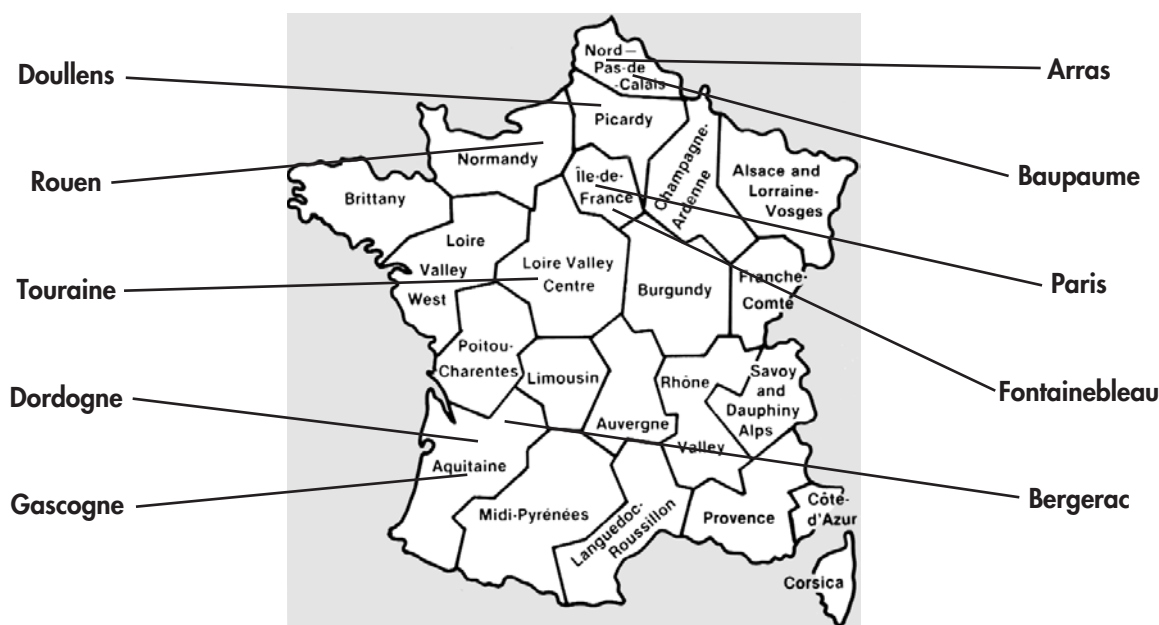


A Divided France

The Siege of Arras.

In 1640, the Flemish city of Arras, along with most of the ancient French province of Artois, was under Spanish rule. As the Thirty Years War entered its final phase, Louis XIII sent an army into Flanders, where they settled in for a long battle outside the city walls of Arras. The outlook was bleak for the Spanish until massive reinforcements arrived, trapping their besiegers and cutting off supply lines. The starving French troops tried to appease their hunger on minnows fished from the

River Scarpe and on sparrows—the only game available. Ultimately, the great Condé succeeded in breaking through to Doullens to get supplies and recaptured Arras for France. But the French soldiers who remained to fight met with a devastating assault by the Spanish. Bearing the brunt of this attack was the regiment of Gascon cadets led by Captain Carbon de Castel-Jaloux, including the Baron de Neuville, who was killed in the battle, and Cyrano de Bergerac, who suffered a massive throat wound from which he never fully recovered.



The Gascon Pride.

Gasconne was an old province in the southwest of France that is now called Aquitaine. The Dordogne is the name of a river and an area within this department. The Gascon cadets, one of Louis XIII's many royal regiments, were under the command of the Comte de Guiche during the siege of Arras. The 17th-century Gascons were famous mercenaries—proud, im-

petuous, hot-blooded warriors who were also happy-go-lucky and generous. They were fiercely proud of their southern heritage and gladly risked their lives for their country and their king.

Braggers of brags, layers of bets,
They are the Gascony cadets. . .
They scorn the scented handkerchief,
They dance no jigs or minuets.
They cook their enemies on brochettes,
Hot blood is their apéritif. (Act II)

In sharp contrast to the elegant Parisians, the Gascon cadets spoke a unique dialect that developed during the 5th-6th century when the region was overrun by the Visigoths from Spain who swept up through the Pyrenees and imposed their own Basque language on the French-speaking inhabitants.



The Dordogne River is located in the old duchy of the Gasconne in southwestern France, presently the Aquitaine.

Opening Night

Edmond Rostand's *Cyrano de Bergerac* was performed for the first time December 28, 1897 at the Théâtre de la Porte Saint-Martin in Paris. The character of Cyrano was played by Benoit Constant Coquelin, for whom the role had been written. The success of this piece was so astonishing that forever afterward Rostand feared slipping from that pinnacle of popularity in the eyes of the public.

Rostand (along with everyone else connected with the production) was initially convinced that the play was doomed to fail. His foreboding progressed to such an extent that just as the curtain was going up,

Rostand fell to his knees at Coquelin's feet and cried, "My poor friend, I have ruined you." His fear was quickly assuaged, however, for when Cyrano made his first entrance, he was saluted by "Bravos" that never stopped.

Every line had the same effect, as applause greeted speech after speech. When the curtain fell at the end of Act I, nine curtain calls announced the triumph. After Act II, the ecstatic audience clamored, "Author! Author!"

The general enthusiasm was such

Constant Coquelin reprised the role of Cyrano more than 950 times before his death in 1909.

that during the third act, George Clemenceau, the president of the Conseil (Cabinet) announced that he would be decorating M. Rostand that very evening with the Legion of Honor—France's most prestigious award. At the conclusion of the performance, delirium reigned, with shouts of joy and thunderous applause lasting for two full hours. Men threw top hats into the air and women tossed fans and gloves onto the stage as the actors returned for more than 40 curtain calls. The next day, Paris was ablaze with excitement and the amiable 29 year-old author basked in the glory of becoming a national hero overnight. In 1901, Edmond Rostand became the youngest man ever admitted to the Academy, thereby se-



Poster for the original production of *Cyrano de Bergerac* at the Théâtre de la Porte Saint-Martin.

curing forevermore his status as a master of French arts and letters.

French critics were effusive in their praise:

"Now, there is one more masterpiece in the world!"

"A great heroic-comedic poet has taken his place in contemporary dramatic literature, and that place is first."

"All who create bow today before the triumphant young genius."

"A great poet, from whom we can hope for absolutely everything, opens the 20th century in a dazzling and triumphant manner."

Cyrano's popularity can be at least partially attributed to the fact that the prevailing theatrical milieu featured naturalism, symbolism, well-made plays, some experimental fare, and light boulevard divertissements—all of which were vastly different from Rostand's boldly romantic heroic comedy. A further explanation can be seen in the condition of French society at the end of the 19th century, which was still reeling in humiliation from its defeat in 1870 against Prussia. Many critics saw *Cyrano* as a play that reconnected France with the romantic tradition of cloak-and-dagger stories that had been buried since the days of Alexandre Dumas and Victor Hugo. Audiences identified with him, saluted him, admired him, and grieved for him.

Cyrano de Bergerac played in Paris for many years after its propitious opening, reaching its 1000th performance in 1913, and Coquelin reprised the title role hundreds of times until his death. The play was translated into dozens of languages, with Cyrano rapidly becoming a character known around the world.

Edmond Rostand

Edmond Rostand was born April 1, 1868 into a bourgeois family in the southern port city of Marseille. He was a brilliant student who, although he loved literature and the arts, studied law at his father's urging. At the same time, however, he began writing poetry and drama. When Rostand arrived in Paris from his native Provence, he brought with him "the sunshine that flooded his childhood," as one exuberant admirer has put it. He had no affinity for the somber slices of life that followers of naturalism were creating all around him.

His first play, *Les Romanesques*, was produced at the Comédie-Française in 1894. Based on *Romeo and Juliet*, it later became the basis for one of the longest-running musicals in Broadway history, *The Fantasticks*. The legendary Sarah Bernhardt starred in his next two plays, *La Princesse lointaine* (1894) and *La Samaritaine* (1897) before *Cyrano de Bergerac* burst upon the world stage and turned its young author into an overnight sensation. His next play, *L'Aiglon*, appeared a few years later, followed by several more plays and patriotic poems. But Rostand's health was deteriorating, and apparently he couldn't even take a walk in Paris without being surrounded by adoring crowds. Desperate for privacy, he decided to move back to the South of France.

After several years of silence, Rostand brought forth his only other major work, *Chanticleer*, in 1910. The morning after its opening in Paris, the daily newspaper in Butte, Montana, devoted not a column but its entire first page to that event—an indication of Rostand's lingering fame. However, the work was pronounced a failure and Rostand retired to his luxurious villa at the foot of the Pyrenees. He threw himself into the French effort during World War I and died six weeks after the war ended in 1918, at the age of fifty.



Edmond Rostand (1868-1918) wearing the cross of the Legion of Honor, France's most prestigious award.

Panache

puh-nash', fr. French *empenner* (to feather an arrow), fr. Old Italian *pennacchio*; fr. Latin *pinnaculum* (small wing); also *pin*, *pinnacle*, and *pennant*

Panache is one of those glorious, elusive words that's impossible to pin down with an exact translation, which is why we've retained its French form in English. In simplest terms, panache refers to the feathered plume of a military helmet. This is the meaning Cyrano invokes in Act IV when he speaks of King Henry IV, who urged his soldiers to rally behind his white plume, which will always be found "on the road to honor and glory." But when Cyrano speaks this word again at the end of the play—his final word in fact—it has acquired metaphorical dimension, suggesting at once a commitment to valor, a certain flamboyant elegance, self-esteem verging on pride, and also a certain *je ne sais quoi*.

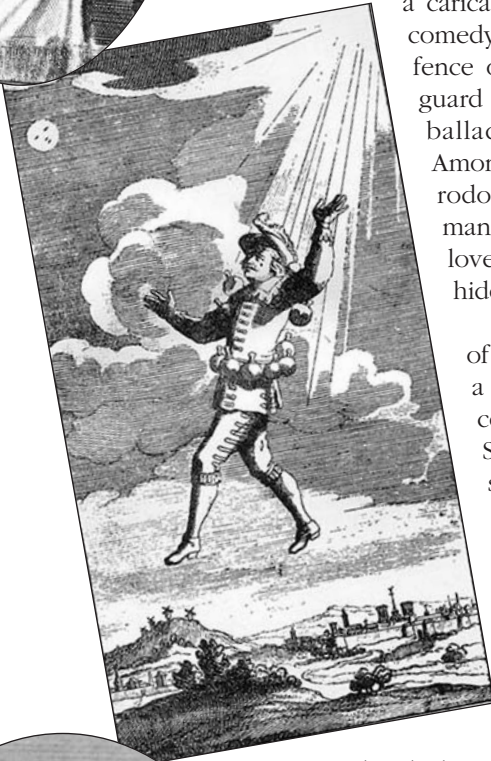
Rostand himself argued against limiting the word to a dictionary definition, as he explained in his Discours upon acceptance into the Académie Française in 1903: "What is panache? To be a hero is not enough. Panache is not greatness but something added to greatness and stirring above it. It is something fluttering, excessive—and a bit curled. If I was not afraid of being too pressed to work on the Dictionary myself, I would propose this definition: panache is the spirit of bravery. It is courage dominating the situation to the point of needing to find another word for it. [...] To joke in the face of danger, that is the supreme politeness. A delicate refusal to take oneself tragically, panache is then the modesty of heroism, like the smile with which one apologizes for being sub-

lime. [...] A little frivolous perhaps, a bit theatrical certainly, panache is only a grace; but this grace that is so difficult to maintain in the face of death, this grace that assumes such force—this is the grace I wish for us."



Henry IV attached a white plume to his helmet so that his troops might more easily follow his charge during the Battle of Ivry in 1590.

The Real Cyrano



The culmination of the portrayal of Cyrano Savinien Hercule de Bergerac is in M. Rostand's tragic-comedy, which provided Coquelin with, perhaps, his most famous role. Speaking of the Cyrano of romance, a critic said, "He is the most French of all Frenchmen of his time. Brimful of cleverness, but mad; commanding attention, yet grotesque; he is a caricature and a hero; he is the very form and feature of tragic-comedy." He appears as a fire-eating duelist, but one as keen in fence of words as a sword. He can turn out a triolet when on guard in camp, and dueling, his rapier flashes to the measure of a ballade, and his blade goes home at the end of the *envoi*. Among Gascons, he is "*Gascon et demi*"; gay and fearless, full of rodomontade and braggadocio. Cyrano is a lover full of romance, whose words are the sweetest poetry. To hear him is to love him; to see him is to make love impossible, for a huge and hideous nose mars all else, physical and mental.

Born in 1619, the historical Cyrano, although possessed of a Southern temperament, so as to justify his description as a "Frenchified Spaniard," was not a Gascon. His baptismal certificate shows him to have been born in the district of St. Sauveur in Paris, and although he never lived there, he seems to have deliberately assumed the title of de Bergerac.

Although he joined Carbon de Castel-Jaloux's Gascon soldiery, he was wounded, first at Mouzon near the Ardennes, and then at the siege of Arras, before transferring into the Guards of the Prince of Conti. He had evidently more taste for private than public warfare, but the quarrelsome duelist, whose sword flew out at the mention of the word "nose," or when a person gave his nose more than a glance, was unknown to his intimate friend Le Bret, who declares that Cyrano fought not as a principal but as a second [. . .] It was pure love of fencing and not of quarreling that placed Cyrano's sword at the service of all his friends.

As for his nose, Theophile Gautier calls it "a mixture of a bird's beak on the snout of a tapir; a promontory; Himalaya, the highest mountain on earth." To be loved with such a nose was not for Cyrano, so M. Rostand makes his hero resort to stratagem. The Cyrano of history would ironically smile at the puppet-show in which M. Rostand has made him dance. His amours had nothing of romance to relieve the sordidness, and his cousin, Madeleine, who did become Madeleine de Neuville, had when quite young so much hair on her chin to be called a "fright."

Without quarreling, however, with an author's privilege of giving the most effective treatment to his hero for the purpose of the theatre, let us turn again to what we know of the real man. Cyrano was brought up

IMAGES OF THE REAL CYRANO. (From top.) An image of Cyrano de Bergerac found in the collection of the Musée Carnavalet, the museum of the city of Paris; Cyrano takes off for the moon in an illustration from his science fiction novel, *L'histoire comique des états et empires de la lune*; Cyrano Savinien Hercule de Bergerac (1619-1655).

in Paris by one Grangier, whose pedantry gave the youth such disgust that his first literary work was *Le Pedant joué*, in which his tutor figured in all his folly. Not only was the youth attracted to literature, but also to natural science and philosophy. As he deemed his tutor an “Aristotelian ass,” he was naturally attracted to Gassendi, who was at the head of a school of neo-Epicureans opposed to the teaching of Descartes. At Gassendi’s feet Cyrano sat side by side with Molière, and they formed a lasting friendship. Molière showed his high appreciation of de Bergerac’s ability. He did more than place an imprimatur on his works; he even printed portions of them himself—among his own scenes. In particular, we find that it is to Cyrano’s *Le Pedant joué* that we owe “*Que diable allait-il faire dans cette galère.*”

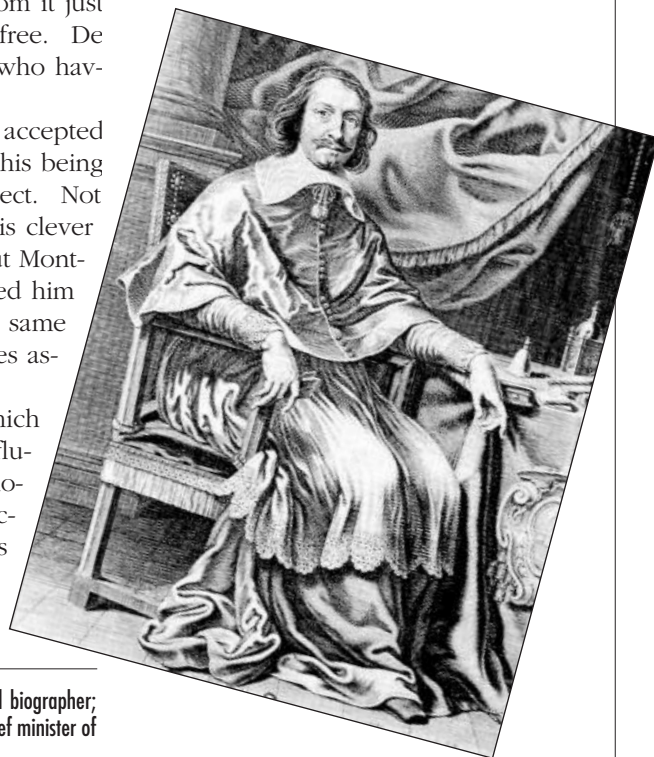
Cyrano’s speculative mind was never happier than when he was dealing with other worlds and their possible systems. He put his thoughts and ironical comments on his age under the aegis of the Comic Muse in his *L’Autre monde: ou l’histoire comique des états et empires de la lune et du soleil* (1656-61). On his fictitious trip to the moon, Cyrano takes off from earth in an apparatus festooned with firecrackers. A simple style and a mordant satire on man and his thoughts and ways show where Jonathan Swift found his model for Gulliver and his travels. Indeed, Cyrano’s writings seem to have been almost irresistible, not only to subsequent generations, but even for his contemporaries. He wrote a tragedy called *La Mort d’Agrippine* (1654) and the great Corneille seized whole verses from it just as Molière had done. But Corneille was not allowed to go Scot-free. De Bergerac published two letters on plagiarists, condemning “those who having no children of their own adopt ours.”

His writings brought him into trouble, with their mockery of accepted ideas and their outspoken free-thinking views, all of which led to his being charged with atheism. He denied that charge but remained suspect. Not only did he make enemies of the orthodox in this way, but, by his clever and biting attacks on individuals, he added to that number. He put Montfleury, the actor, under a ban from acting for a month, and ordered him from the stage in the middle of a performance, using almost the same words M. Rostand introduces in the play. Against clamorous nobles assembled in the theatre, Cyrano upheld the ban with his sword.

The political and military ferment known as La Fronde, which began as a popular movement against the despotic and foreign influences of Cardinal Mazarin and ended as a factional quarrel of the nobility, provided the very happiest conditions in which Cyrano’s activity could find scope. He feared no odds. A hundred cut-throats lay in wait for a friend at the Porte de Nesle, and Cyrano went forth single-handed to meet them. After killing or wounding half a score, he put the rest to flight.

Continued on page 10

FRIENDS OF DE BERGERAC. (From top.) Henri LeBret, Cyrano’s lifelong friend and biographer; Madeline Robineau, Cyrano’s cousin and widow of the Baron de Neuville; and Cardinal Richelieu, chief minister of Louis XIII.





The Real Cyrano - Continued from page 9

Cyrano made many enemies in Paris who were always on the watch. As he was going home one night a block of wood was dropped from a house. It struck his head and felled him. His



death was only a question of time. But what a time were those months of fever that dragged on till the following year for the turbulent Cyrano. He sank into depression, and bewailed the years that folly had eaten. Fantastic enough were the ideas of his brain normally; the prelude of death was delirium. His enemies seemed to gather round his bed in crowds. Following his death on July 28, 1655 at the age of thirty-six, one who had been an intermittent patron—the Duc d'Arpajon—gave Cyrano burial in his own family vault in the Convent of the Daughters of the Cross in Paris. During the Revolution, the ever-troubling world broke in upon his rest in that aristocratic sanctuary and scattered his ashes to the winds. No wonder Gautier concludes a sketch of his life with the fond commiseration, *Pauvre Cyrano*.

Source: "Arras and Captain Satan" by John Carmont. *The Hydra* (No. 1, Nov. 1917)



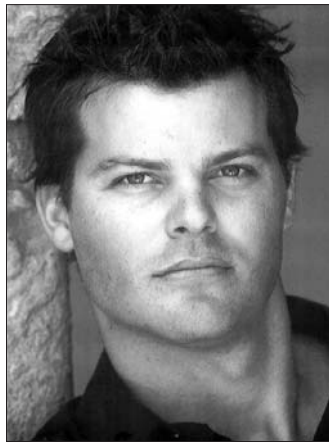
THE FACES OF CYRANO. The role of Cyrano de Bergerac has attracted stars of stage and screen for 100 years. Clockwise from left: Gerard Depardieu, from his film version; 1990; Frank Langella in the 1997 Off-Broadway production; Walter Hampden in the 1936 Broadway production; Jose Ferrer in his 1946 Tony-winning performance; and Alec Guinness perparing for the 1947 London production.



IN REHEARSAL. On one of the first days of rehearsal, Mark Harelik (left) took command of the stage as the commanding de Bergerac. Director Mark Rucker worked the principals for an extra week in SCR's new Nicholas Studio, before joining the rest of the cast in the rehearsal hall. As Christian, Ryan Bittles, quickly fell for the alluring Roxane of Susanah Schulmann (middle left). SCR Founding Artist Richard Doyle, and returning Guest Artist Gregory Itzin (top left) rehearse Roxane's arrival on the battlefield, while Harelik's Cyrano (above) makes one of his accommodating offers to the beautiful woman of his dreams.



J. TODD ADAMS
Musketeer/Cadet



RYAN BITTLE
Christian de Neuville



MARK BROWN
Marquis/Cadet

Artist Biographies

***J. TODD ADAMS** (*Musketeer/ Cadet*) appeared previously at SCR in *The Drawer Boy*, *Entertaining Mr. Sloane* and *The Lonesome West*. He recently played Mercutio in *Romeo and Juliet* in the inaugural production of the Theatre at Boston Court. He appeared in *Gross Indecency* at the Mark Taper Forum and was an understudy in Sir Peter Hall's *A Midsummer Night's Dream* and *Measure for Measure* at the Ahmanson Theatre. He performed as a commedia acrobat in *I Pagliacci* at the L.A. and Washington Operas directed by Franco Zeffereilli and filmed for PBS. Other theatre credits include Claudio in *Much Ado About Nothing* at the Arizona Theatre Company; *Twelfth Night*, *Measure for Measure*, *The Misanthrope*, *What the Butler Saw* and *Much Ado about Nothing* at A Noise Within; and *Scapin*, *Dinner at Eight*, *The Duchess of Malfi* and *A Christmas Carol* at the American Conservatory Theatre. He has appeared at many other theatres including the

Nevada Shakespeare Festival, the Grove Theatre Center, the Pasadena Shakespeare Company, Evidence Room, Aurora Theatre Company, Utah Shakespearean Festival and the San Francisco Theatre Project. His film and television credits include *Fly Boys*, *Warriors of Virtue*, *Pure Race* and "The West Wing." Mr. Adams trained at the American Conservatory Theatre Advanced Training Program.

***RYAN BITTLE** (*Christian de Neuville*) is making his SCR debut. Theatre credits include *Beach Balls* at the Lankershim Arts Center, *Much Ado about Nothing* at LAMDA, *Summer Folk*, No. 11 (*Blue and White*), *The Duchess of Malfi*, *Macbeth* and *The Good Person of Sechuan* at Juilliard and *4 AM (Open All Night)* in Pasadena. He had a supporting role in the feature film *Who's Your Daddy*. Other film credits include *The Clown at Midnight*, *Devil in the Flesh* and *Tear it Down*. On television, he can currently be seen in a recurring role

on PBS' "American Family" with Edward James Olmos, directed by Gregory Nava. He had a series regular role on UPN's "Sweet Valley High" and recurring roles on "Dawson's Creek" and "7th Heaven." Other television appearances include "CSI: Miami," "Buffy the Vampire Slayer," "Walker, Texas Ranger," "Being Brewster," "Boy Meets World," "The Parent 'Hood" and "Making Out."

***MARK BROWN** (*Marquis/Cadet*) is making his SCR debut. Theatre credits include *Arsenic and Old Lace* and *The Tempest* at The Utah Shakespearean Festival; *Twelfth Night*, *Richard III*, *The Complete Works of William Shakespeare* and *The School For Wives* at The Pennsylvania Shakespeare Festival; *The Complete Works of William Shakespeare*, *Two Gentlemen of Verona*, *Taming of the Shrew* and *The Curate Shakespeare* at The Orlando Shakespeare Festival; and five seasons at the McCarter Theatre. Film appearances include *Holy*



BRAD DePLANCHE
Marquis/Poet/Cadet

Man, *Out of Sight* and *Amy's O*. Television credits include several mini-series and made-for-television movies including *From the Earth to the Moon*, *Murder in the Mirror*, *Gold Coast*, *Clover* and *Saved by the Light*. Other television credits include "Diagnosis Murder," "Ally McBeal," "Providence," "Lawless," "The Cape," "SeaQuest," and "Pointman." As a playwright, his plays have been produced at The Colony Theatre, The Utah Shakespearean Festival, The Barter Theatre, People's Light Theatre, The SELF Family Theatre, The Orlando Shakespearean Festival, The Hippodrome State Theatre, The B Street Theatre and The Orlando Theatre Project.

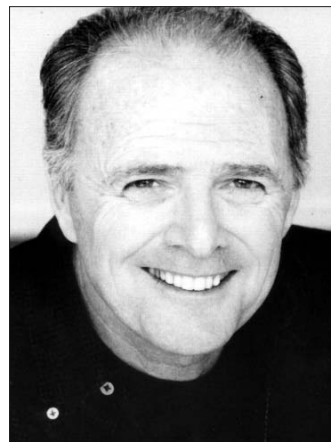
***BRAD DePLANCHE** (*Marquis/Poet/Cadet*) is making his SCR debut. He most recently played Lady Enid and Nicodemus in the Arts Center of Coastal Carolina's production of *The Mystery of Irma Vep*, which will transfer to the Cape Playhouse in Cape Cod this summer. Regional theatre credits include *As You Like It*, *A Tuna Christmas* (2 seasons), and *After Ashley* (2004 Humana Festival) at the Actors Theatre of Louisville; *The Learned Ladies*, *Antigone*, *A Christmas Carol* at the American Conservatory Theatre; *Around the World in Eighty Days* (Lillie Stotes



NIKE DOUKAS
Duenna/Sister Marthe

Award Winner, Best Supporting Actor), *The Two Gentlemen of Verona*, *Much Ado about Nothing* and *The Taming of the Shrew* at the Orlando Shakespeare Festival; *The Merry Wives of Windsor* (Mark Rucker, dir.), *The Comedy of Errors*, *Doctor Faustus* and *The Wind in the Willows* at Shakespeare Santa Cruz; *Misalliance*, *The Taming of the Shrew* and *The Merchant of Venice* at the Utah Shakespearean Festival; *The Illusion* at the Clarence Brown Theatre Company; and *The Comedy of Errors* at Seattle Shakespeare Company and the Aurora Theatre Company (Bay Area Critics Circle Award Nomination, Best Ensemble). New York theatre includes *Cloud 9* at the Classic Stage Company; *Armchair in Hell* at the Theatre at St. Clements; and *Gameshow!* for Dodger Endemol Theatricals.

***NIKE DOUKAS** (*Duenna, later known as Sister Marthe*) most recently appeared at SCR as Barbara in *Major Barbara*. Other SCR credits are *Much Ado about Nothing*, *Everett Beekin*, *The Beard of Avon*, *Round and Round the Garden*, *Pygmalion*, *How the Other Half Loves*, *Arms and the Man*, *Blithe Spirit*, *Green Icebergs*, *Loot* and *The Company of Heaven*. She appeared at A Contemporary Theatre in Seattle as Sara in the



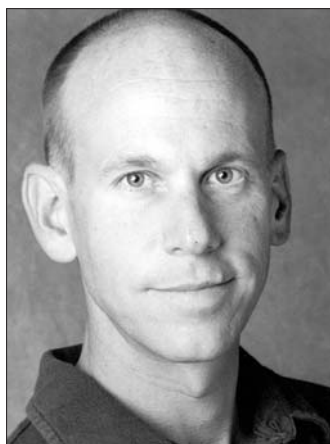
RICHARD DOYLE
Lignière/Carbon de Castel-Jaloux

world premiere of Donald Margulies' *God of Vengeance* and as Ruella in *Communicating Doors*. Prior to that, she played Sarah Siddons 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 Pasadena Playhouse, The Old Globe, 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 "Malcolm in the Middle," the pilot "Desperate Housewives," "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*. She also narrates the audiobook "Crescent." Ms. Doukas has an MFA from the American Conservatory Theatre and is a member of the Antaeus Company.

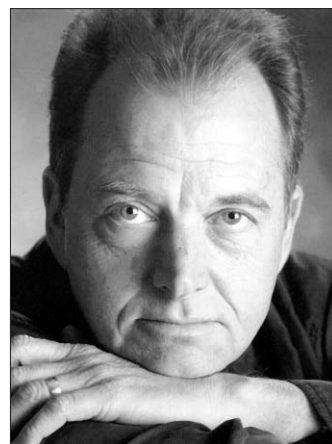
***RICHARD DOYLE** (*Lignière/Carbon de Castel-Jaloux*) is an SCR Founding Artist. He appeared earlier this season in *Intimate Exchanges*, *The Last Night of Ballyhoo* and *A Christmas Carol*; last season in *Relatively Speak-*



MARK HARELIK
Cyrano de Bergerac



JEFFREY HUTCHINSON
Le Bret



GREGORY ITZIN
Comte de Guiche

ing, *Proof* and *Major Barbara*; and the previous season in *The School for Wives* and *The Homecoming*. Additional appearances include the world premieres of *The Beard of Avon*, *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 *Much Ado about Nothing*, *A Delicate Balance*, *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, radio commercials, books on tape and documentaries, including the Emmy-winning series *The Living Edens*, *Impressions of California* and *Green and Green*. Mr. Doyle can

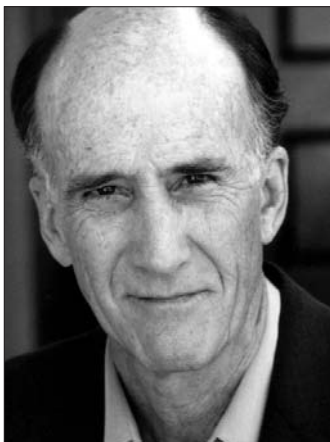
also be seen and heard as the presenter at the new "Lincoln's Eyes" theatre exhibit at the new Lincoln Library complex in Springfield, Illinois.

***MARK HARELIK** (*Cyrano de Bergerac*) last appeared at SCR in *The Beard of Avon* which also enjoyed a recent sold-out run Off-Broadway. Also at SCR, he has appeared in *The Hollow Lands*, *Tartuffe* and *Search and Destroy*. He has appeared in film and television and has been seen on stage at The Old Globe Theatre, La Jolla Playhouse, the Mark Taper Forum, Seattle Repertory Theatre, Intiman Theatre (Seattle), American Conservatory Theatre (San Francisco), The Goodman Theatre (Chicago) and many others. He is a playwright and author of the book for *The Immigrant*, a new musical based upon his play, opening in New York this fall. He also wrote *The Legacy* and *Lost Highway*, a play about the music and legend of Hank Williams. Mr. Harelik is a Fox Foundation Fellow.

***JEFFREY HUTCHINSON** (*Le Bret*) is making his SCR debut. Theatre credits include the Off-Broadway production of *Sin* at Second Stage and regional theatre productions of *Slaughterhouse Five*, *Secret Rapture* and *Harvey* at Steppenwolf; *Richard II*,

Black Snow, *The Visit*, *Red Noses* and *The Beard of Avon* at the Goodman Theatre; *The Front Page* and *Romeo and Juliet* at Seattle Repertory; *Twelfth Night* and *King Lear* at the Stratford Ontario Shakespeare Festival; *Rounding Third* at The Old Globe; *Master Harold... and the Boys* and *No Mercy* at the Actors Theatre of Louisville; *Cloud 9*, *As Is*, *Greater Tuna* and *The Marriage of Bette and Boo* at the Cincinnati Playhouse; *Three Days of Rain* at the Ensemble Theatre of Cincinnati; and *The Grapes of Wrath* at Ford's Theatre in Washington D.C. Television credits include "Freaky Links," "Time of Your Life," "ER," "Seven Days," "Charmed," "JAG," "The Pretender," "Gilmore Girls" and "The Bernie Mac Show."

***GREGORY ITZIN** (*Comte de Guiche*) has appeared at SCR in the NewSCRipt reading of *Lincolnesque* and productions of *Romeo and Juliet*, *Beyond Therapy*, and *Bang Bang Blues*, which he also performed at The Public Theater in New York. He has appeared in numerous theatrical venues across the country, and for the past eight years has been a proud member of The Matrix Theatre Company in Los Angeles, where he has acted in award-winning productions of *Waiting for Godot*, *The*



HAL LANDON JR.

Bellerose/Poet/Capuchin/Cadet



LOUIS LOTORTO

Citizen/Poet/Cadet



PRESTON MAYBANK

Vicomte de Valvert/Cadet

Homecoming, *The Birthday Party* (each earning him an L.A. Drama Critics Circle Award for performance), *Endgame*, *Dangerous Corner*, and the world premiere of *Yield of the Long Bond*. For his work in the Pulitzer Prize-winning *Kentucky Cycle* (which he performed in the world premiere at the Intiman Theatre, Seattle, at the Mark Taper Forum, at the Kennedy Center, and on Broadway), he received Tony and Drama Desk nominations. Mr. Itzin's numerous TV credits include series regular roles on "Murder One," "Nutt House," "Something Wilder" and "Strip Mall"; recurring roles on "Judging Amy," "Navy NCIS," "Friends," "Eerie, Indiana," "Profiler," "L.A. Law," "Picket Fences," "JAG"; guest star roles on such shows as "Without A Trace," "CSI," "NYPD Blue," "The West Wing," "Lyon's Den"; made for TV movie appearances include *Johnny Tsunami*, *The Day Lincoln Was Shot* and *Miss Lonelyhearts*. Movie appearances include *Evolution*, *Adaptation*, *Life or Something Like It*, *Original Sin*, and *Fear and Loathing In Las Vegas*, among others.

***HAL LANDON JR.** (*Bellerose/Poet/Capuchin/Cadet*) is an SCR Founding Artist who recently appeared in *Safe in Hell*, *Antigone*, *The Drawer Boy* (LADCC Award nomina-

tion), *Two Gentlemen of Verona*, *Major Barbara*, *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 24 annual productions. He appeared in *Leander Stillwell* at the Mark Taper Forum and in *Henry V* at The Old Globe in San Diego. Other resident theatre roles include Salieri in *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*.

***LOUIS LOTORTO** (*Citizen/Poet/Cadet*) appeared at SCR earlier this season in the Theatre For Young Audience productions of *The Emperor's New Clothes* as The Swindler and as

Louis in *Sideways Stories from Wayside School*. Other local theatre credits include Laertes in *Hamlet* at the Odyssey Theatre, the Ahmanson in the Royal National Theatre tour of *An Enemy of the People* with Sir Ian McKellen and five seasons at A Noise Within appearing as Berowne in *Love's Labour's Lost*, both Dromios in *The Comedy of Errors*, Harlequin in *The Triumph of Love*, Cleante in *The Imaginary Invalid*, and Vince in *Buried Child* among others. Regional credits include two seasons in Ashland at the Oregon Shakespeare Festival, The Shakespeare Theatre in D.C. (Helen Hayes Award Nominee), four seasons at the California Shakespeare Festival, San Jose Repertory, Berkeley Rep, Portland Repertory (Drama Critics Award for Rodolpho in *A View from the Bridge*), Artists' Repertory (Drama Critics Award for Ned Weeks in *The Normal Heart*), Sierra Repertory, the Contemporary American Theatre Festival, A.C.T. in Seattle and the Tacoma Actor's Guild. Film and television credits include *Fire in the Sky*, *Nowhere Man*, *Under Suspicion*, *Body Language*, *Fade to Black* and *The Marla Hanson Story*, as well as numerous commercials and industrial films.

***PRESTON MAYBANK** (*Vicomte de Valvert/Cadet*) returns to SCR after



MARTHA MCFARLAND

Montfleury/Mother Marquèrite



MICHEAL MCSHANE

Ragueneau



JENNIFER PARSONS

Nymph/Actress/Lise/Sister Claire

having appeared in *Terra Nova*, *Two Gentlemen of Verona* and *Much Ado about Nothing*. New York theatre credits include *Liars* (The Joseph Papp Public Theater), *Sour Springs* (Theatre for a New City), *A Marriage Proposal* (Rapp Art Center) and *Romeo and Juliet* (Purchase). His regional theatre appearances include *Family Affairs* (Dorsett Theatre Festival); *Justice* (Padua Hills Playwrights Festival); *The Importance of Being Earnest* (Long Beach Studio Theatre); *The Elephant Man* (Knightsbridge Theatre); *School for Scandal*, *The Three Sisters*, *Major Barbara* and *Tartuffe* (A Noise Within); and the European tour of *Hucksters of the Soul*. Television credits include "Every Knee Shall Bow," "Cybill," "Suddenly Susan," "Pride and Joy," "A.J. Time Travelers," "Matlock," "Tony and Tina's Wedding," "Abductions," "Shades of L.A.," "Days of Our Lives," "One Life to Live" and "Ryan's Hope." Film appearances include *Puddin' Head Wilson*, *Longtime Companion*, *Wedlock* and *Nightmare Weekend*; the HBO feature *War of the Colossal Beast*; and *Novocaine*, with Steve Martin, directed by David Atkins.

***MARTHA MCFARLAND** (*Montfleury/Mother Marquèrite de Jésus*) is an SCR Founding Artist who served

as the theatre's Casting Director for 11 years. Most recently she appeared in *Two Gentlemen of Verona* and as Mrs. Baines in *Major Barbara*, 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 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 SCR and Westwood Playhouse engagements of *Top Girls*. She has appeared in 17 of the 23 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, *Top Girls* at UCI 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.

***MICHEAL MCSHANE** (*Ragueneau*) is making his SCR debut. Theatre credits include *Taller than a Dwarf* at the Longacre Theatre; *What Became of Owen Beavers* and *The Amazing Kozmo* at the Actors Gang; *Waiting for Godot* at Berkeley Repertory; *A Bright Room Called Day* at the Eureka Theatre; and *Golden Boy*, *A Funny Thing Happened on the Way to the Forum*, *Twelfth Night*, *Feathers* and *Diamond Lil* at ACT. He has also appeared in the West End productions of *The Pocket Dream* at the Albery Theatre and *Exact Change* at the Lyric Theatre. Film credits include *Big Trouble*, *Gold Cup*, *Drop Dead Gorgeous*, *Office Space*, *Tom and Huck*, *Richie Rich*, *Robin Hood*, *Tucker* and *Peggy Sue Got Married*. Television credits include series regular roles on "Brotherly Love" and "Whose Line is it Anyway?"; a recurring role on "Seinfeld"; and guest starring appearances on "Drew Carey Show," "The Norm Show," "Honey I Shrunk the Kids," "Caroline in the City," "Frasier," "Third Rock from the Sun," "ER" and "Oliver Beene."

***JENNIFER PARSONS** (*Nymph/Actress/Lise/Sister Claire*) appeared at

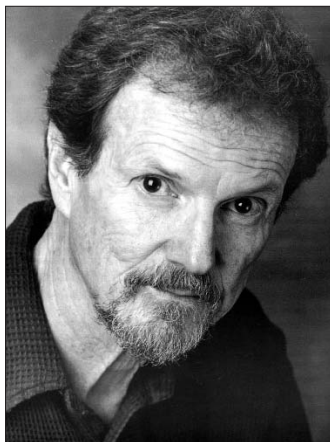


SUSANNAH SCHULMAN

Roxane

SCR in both the Segerstrom Stage production and the Pacific Playwrights Festival reading of *Getting Frankie Married—and Afterwards*. She also appeared in *Our Town*, *She Stoops to Folly*, *The Importance of Being Earnest*, *Buried Child* and *A Christmas Carol*. Other recent stage credits include *How I Learned to Drive* at San Diego Repertory and *Talley's Folly* at the Long Beach Civic Center. In New York she appeared on Broadway and Off-Broadway in *Quilters*, *Steel Magnolias*, *Smoke on the Mountain*, *Native Speech* and *Unchanging Love*. Other regional theatre credits span from the Mark Taper Forum, Denver Center, Kennedy Center, Chicago's Royal George to The Abbey (Ireland). Among her most current television credits are guest star roles on "Judging Amy," "JAG," "The West Wing," "For the People," "Philly" (recurring), "NYPD Blue," "The X-Files" and "The Jersey" (recurring). Film credits include *Dragonfly*, *Never Been Kissed* and *Self Medicated*.

***SUSANNAH SCHULMAN** (*Roxane*) appeared at SCR as Milly in *The Dazzle*, Buddug in *Nostalgia*, Bianca in *The Taming of the Shrew*, Elizabeth in *Six Degrees of Separation* and Belle in *A Christmas Carol*. She appeared most recently in the world



DON TOOK

Jodelet/Poet/Bertrandou

premiere of David Edgar's *Continental Divide* at the Oregon Shakespeare Festival, Berkeley Repertory Theatre and the Barbican Theatre in London. Other recent appearances include *The House of Blue Leaves* at Berkeley Repertory Theatre and *The Seagull*, *A Midsummer Night's Dream* and *Romeo & Juliet* at the California Shakespeare Festival. Her Shakespeare Santa Cruz credits include *Cymbeline*, *Love's Labour's Lost*, *King Lear*, *The Tempest*, *The Merchant of Venice*, *All's Well that Ends Well*, *Damn Yankees* and *Macbeth*. Other productions include *The Two Gentlemen of Verona* at Geva Theatre, *The Comedy of Errors* at the Aurora Theatre, *Picnic* at Marin Theatre Company and the National Tour of Steve Martin's *Picasso at the Lapin Agile*.

***DON TOOK** (*Jodelet/Poet/Bertrandou the Fluteplayer*) is an SCR Founding Artist who recently appeared in *Safe in Hell*, *A Christmas Carol*, *Two Gentlemen of Verona*, *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*, *The Philanderer*, *Play Strindberg*, *Tartuffe*, *Ah, Wilderness!*, *Pygmalion*, *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 40 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. Television credits include appearances on "Roseanne," "Cheers," "General Hospital," "ER"; and he recently had a recurring role as the evil Agent Grey in the ABC spy series, "Alias."

PLAYWRIGHT, ADAPTOR DIRECTOR & DESIGNERS

EDMOND ROSTAND (*Playwright*)
See biography on page P7.

ANTHONY BURGESS (*Translation and Adaptation*) was born John Anthony Burgess Wilson in Manchester into a Catholic middle-class family. His father was a cashier and pub pianist. After his mother died in the flu pandemic of 1919, he was brought up by a maternal aunt and later by a stepmother. He studied English and literature at Xaverian College and Manchester University, graduating in 1940. During World War II Burgess served in the Royal Army Medical corps. In 1942 he married Llwlwa Isherwood Jones, who died of alcoholic cirrhosis in 1968. From 1946-50 Burgess taught at Birmingham University, worked for the Ministry of Education, and was teacher at Banbury Grammar School. He wrote comparatively little until 1959, but primarily studied musical composition. His first novel, *A Vision of Battlement*, was completed in 1949 but published in 1965. It was loosely based on the *Aeneid* and showed the influence of James Joyce. In 1954 Burgess became an education officer in Malaya and Brunei, and wrote during this time his trilogy *Time for a Tiger* (1956),

The Enemy in the Blanket (1958), and *Beds in the East* (1959). The work juxtaposed the progressive disintegration of a hapless civil servant against the birth of Malayan independence. After collapsing in a classroom, Burgess was diagnosed as having a cerebral tumor and was given twelve months to live. Concerned about leaving his wife without means, he set off on a binge of literary activity. Thankfully, the diagnosis was wrong and the author lived another 33 years, producing over fifty books and hundreds of journalistic pieces. He wrote eleven novels from 1960-64, including his famous science fiction fable, *A Clockwork Orange*. The novel was filmed by Stanley Kubrick in 1971, receiving Academy Award nominations for Best Picture, Director and Screenplay. In addition to more than 50 books and screenplays, Burgess wrote critical studies of Shakespeare and Joyce, radio and television scripts, and countless articles for British, American, French, and Italian newspapers and magazines. In addition to his prolific literary output, Burgess composed dozens of musical works, including symphonies, choral works, a ballet and an opera. "I wish people would think of me as a musician who writes novels, instead of as a novelist who writes music on the side," he said in 1991. "Music is a purer art because it has no direct relationship to human events. It's totally outside the field of moral judgment. That's why I prize it." Anthony Burgess died in 1993 in London at the age of 76.

MARK RUCKER (*Director*) directed *Two Gentlemen of Verona* last season and *The Dazzle* and *Hold Please* the previous season. Other SCR directing credits include *Much Ado about Nothing*, *The Summer Moon*, *Amy's View*, *On the Jump*, *Dimly Perceived Threats to the System*, *Our Town*, *The Birds*, *Art*, *The Triumph of Love*, *The Taming of the Shrew*, *Later Life*, *Loot*, *Intimate Exchanges*

and the world premiere of *So Many Words* by Roger Rueff. Mr. Rucker directed the premiere of Anna Deavere Smith's play *House Arrest* at Arena Stage in Washington, D.C. For Yale Repertory Theatre he directed productions of *Twelfth Night*, *Measure for Measure*, *The Cryptogram* by David Mamet, John Guare's *Landscape of the Body*, a new translation by James Mcgruder of Molière's *Imaginary Invalid* and *Kingdom of Earth* by Tennessee Williams. Other productions include Amy Freed's *The Beard of Avon* at ACT in San Francisco, *Romeo & Juliet* at the California Shakespeare Festival, *How I Learned to Drive* and *The Taming of the Shrew* at the Intiman Theatre, *The Model Apartment* by Donald Margulies at La Jolla Playhouse and *Dracula* at The Old Globe. His other credits include Shaw's *Arms and the Man* for The Acting Company, *On the Razzle* by Tom Stoppard at Indiana Repertory and ten productions for Shakespeare Santa Cruz. He is a graduate of UCLA and the Yale School of Drama. He recently directed his first feature film, *Die, Mommie, Die*, which won a special jury prize at the 2003 Sundance Film Festival.

RICCARDO HERNANDEZ (*Scenic Design*) most recently was scenic designer for the Broadway production of Tony Kushner's *Caroline, or Change*. Other Broadway productions include *Topdog/Underdog* (also Royal Court, London), *Elaine Stritch: At Liberty* (also Old Vic, London and national tour), *Bring in 'Da Noise, Bring in 'Da Funk* (also national and international tours) and *The Tempest*, all directed by George C. Wolfe; *Parade* (Tony and Drama Desk Award nominations) directed by Hal Prince; and *Bells Are Ringing*, directed by Tina Landau. He was scenic designer for more than a dozen productions at New York Shakespeare Festival/Public Theater where he has collaborated with Mary Zimmerman, Graciela Daniele, Brian Kulik, Ron Daniels, Marion McClinton, Nilo

Cruz and others; as well as the Apollo Theater, Second Stage, Manhattan Theater Club, New York; Theater Workshop, MCC Theater, Playwrights Horizons and Brooklyn Academy of Music among others. Regionally his work has been seen at American Repertory Theater (where he has collaborated with Robert Woodruff, Janos Szasz, Karin Coonrod and others); ACT, Alliance Theater, Arena Stage, Center Stage, The Goodman Theatre, Hartford Stage, Jeune Lune, La Jolla Playhouse, Long Wharf Theatre, McCarter Theatre, Mark Taper Forum, The Old Globe, Seattle Repertory Theatre and Yale Repertory Theatre. His scenic designs for opera include Lyric Opera of Chicago, New York City Opera, Houston Grand Opera, Los Angeles Opera and Hong Kong Opera.

SHIGERU YAJI (*Costume Design*) is very pleased to finish his 22nd season at SCR with more than 45 productions including most recently *Lovers and Executioners*, *Major Barbara* and *The School for Wives*. Over more than 20 years, he has designed for 25 theatres on the West Coast, creating costumes for more than 120 productions. He is the recipient of numerous awards and recognitions, including six Los Angeles Drama Critics Circle Awards and a Bay Area Theatre Critics Circle Award. His most recent entertainment designs have been for a spectacle show, *Mystic Rhythms*, at Tokyo Disney Sea in Japan, and the A&E broadcast 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 Design*) is originally from England. He has designed theatre and opera internationally for 28 years, earning 25 major awards and nominations. For SCR,

he has designed *Major Barbara*, *School for Wives*, *The Beard of Avon*, *The Hollow Lands*, *Search and Destroy*, *The Miser*, *The Misanthrope*, *Private Lives*, *Death of a Salesman*, *Ah, Wilderness!* and *Tartuffe*. Other highlights include 24 productions for the Royal Shakespeare Company (RSC) and Royal National Theatre (RNT) in England, as well as work for many of this country's regional theatres and opera houses. Notable production credits include: *The Who's Tommy* (Broadway and worldwide) directed by Des McAnuff, which garnered him the Tony Award, Olivier Award (London), Dora Award (Canada), New York Drama Desk Award, New York Outer Critics Circle Award, Los Angeles Drama Critics Circle Award and several other nominations; the musical *The Secret Garden* (RSC, West End London); the musical *Jane Eyre* (Mirvish Co. Toronto, La Jolla Playhouse); *Not About Nightingales* (RNT, London, Houston and Broadway) directed by Trevor Nunn (Tony Award nomination, N.Y. Drama Desk Award); *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). He is an Associate Artist of the Alley Theatre, Houston. Other work includes a section of the movie *Renaissance Man* and the KPBS Television Arts program "Center Stage." Mr. Parry also received the Lighting Designer of the Year Award (1994) from Lighting Dimensions International. He has taught for 15 years, and is currently Professor and Head of the Lighting Design program at UCSD, and owns his own entertainment and architectural lighting design company, Axiom Lighting Inc, in Beverly Hills.

STEVEN CAHILL (*Original Music and Sound Design*) was nominated for an L.A. Ovation award this year for his work on *A Streetcar Named Desire* at

The Rubicon Theatre. Recent credits include *As Bees In Honey Drown* and *Bicoastal Woman* at Pasadena Playhouse and *Driving Miss Daisy*, *The Importance of Being Earnest*, *Defying Gravity*, *All My Sons* and *Dancing at Lughnasa* at the Rubicon. Mr. Cahill played keyboards in the orchestra of *Sunset Boulevard* starring Glenn Close at the Shubert Theatre and *The Rocky Horror Show* starring David Arquette at the Tiffany Theatre. As a composer/arranger for television, his credits include the upcoming "Come to Papa" on NBC, "Six Feet Under," "Touched by an Angel," "Guiding Light," "Party of Five," "The Five Mrs. Buchanans," "The Crew" and "The Rosie O'Donnell Show" as well as numerous national TV commercials. Recordings include *Jekyll and Hyde*, *Sunset Boulevard* (Grammy nominated), *Cinderella* and *Drat the Cat*. He has conducted for Linda Eder, Patti Lupone, Billy Porter, Carol Hall, Gretchen Cryer and Sheryl-Lee Ralph, among others. You can find out more at www.stevencahill.com. He is grateful to be working at a craft he loves and dedicates his work on this production to his parents, Todd and Ann.

DANIEL R. FORCEY (*Fight Choreographer*) who choreographed *Lovers and Executioners* at SCR earlier this season, received his undergraduate degree in theatre with minors in physics and philosophy from the University of Southern California. Mr. Forcey also holds his graduate degree in Acting with an emphasis on movement teaching from York University in Toronto, Canada, where he wrote his master's thesis on the use of the British quarterstaff. He has worked extensively across the US and Canada for the last ten years, choreographing and teaching movement and stage combat. He has held faculty positions at York University, the Centre for Indigenous Theatre, the University of Southern California, Cal State University, Long Beach, Cal Poly Pomona and the Cerritos Center for the Performing

Arts. His work can currently be seen in *Master and Commander: The Far Side of the World* (20th Century Fox) and on the History Channel program "Conquest."

AARON ANGELLO (*Fight Choreographer*) is a graduate of the Circle in the Square School of Theatre in New York. Mr. Angello's love for stage combat is spawned by his love of Shakespeare. He has directed, choreographed and acted in a number of the bard's works from New York to California. Fight choreographer/sword training credits include *Hamlet*, *As You Like It*, *Twelfth Night*, *Macbeth*, *Coriolanus*, *A Midsummer Night's Dream* and various live events on the stage and *Master and Commander: The Far Side of the World* (20th Century Fox), *Target Audience 9.1* (ERP) on film. He has been a featured swordsman on "Cinemagique" (Disney), "Gilmore Girls" (The WB) and various episodes of "Unsolved History" (History Channel). He is thrilled to be a part of this production.

***SCOTT HARRISON** (*Stage Manager*) has been with SCR for fourteen seasons and most recently assisted on *Safe in Hell* and is pleased, once again, to be working on a Mark Rucker epic. As part of his continuous support and acknowledgement of his friends and colleagues who are battling the fight of HIV/AIDS, Mr. Harrison has been busy spending his free time, along with Jamie A. Tucker, training and seeking donations for an AIDS fundraising/ cycling tour of Hawaii (www.paradisehawaii.com) this summer.

***EMILY F. McMULLEN** (*Assistant Stage Manager*) is happy to be back at SCR after working on *The Last Night of Ballyhoo* last fall. She has stage managed for the Musical Theatre Guild, Cincinnati Playhouse in the Park, Music Theatre of Wichita, Actors Theatre of Phoenix, Broadway Texas, Theatre Emory and The Shadowland Theatre.

DAVID EMMES (*Director/Producing Artistic Director*) is co-founder 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 *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premiere of Terry Johnson's *Unsuitable for Adults*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *Arcadia* by Tom Stoppard, *Six Degrees of Separation* by John Guare, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *Relatively Speaking* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. His producing responsibilities involve the overall coordination of SCR's programs and projects. He has served as a 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 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.

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, including Horton Foote's *The Carpetbagger's Children* and the world premiere of Foote's *Getting Frankie Married—and Afterwards*, 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*, David Hare's *Skylight* and the West Coast premieres of Peter Hedges' *Good As New* and Martin McDonagh's *The Lonesome West*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award-winners *Major Barbara*, *Misalliance* and *Heartbreak House*. Among the numerous world premieres he has directed are Tom Strelch's *BAFO* and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ab, 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 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 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 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 currently serves as President of the Theatre Communications Group (TCG), the national service organization for the professional not-for-profit theatre. In addition, she has served as Treasurer of TCG, Vice President of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. She represents SCR at national conferences of TCG and LORT; is a theatre panelist and site visitor for the National Endowment for the Arts and the California Arts Council; served on the Advisory Committee for the Arts Administration Certificate Program at the University of California, Irvine; and has been a guest lecturer in the graduate school of business at Stanford. She graduated from the University of California, Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.



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



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



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