



ILLUSTRATION BY SCOTT MCKOWEN

FIRST PRODUCTION

Dead End

BY Sidney Kingsley
DIRECTED BY Nicholas Martin
August 28 - October 16, 2005

SECOND PRODUCTION

The Drowsy Chaperone

MUSIC AND LYRICS BY Lisa Lambert and Greg Morrison
BOOK BY Bob Martin and Don McKellar
DIRECTED AND CHOREOGRAPHED BY Casey Nicholaw
November 10 - December 24, 2005
U.S. Premiere

THIRD PRODUCTION

The Importance of Being Earnest

BY Oscar Wilde
DIRECTED BY Sir Peter Hall
January 17 - March 5, 2006

FOURTH PRODUCTION

The Black Rider:

The Casting of the Magic Bullets
DIRECTED BY Robert Wilson
MUSIC AND LYRICS BY Tom Waits
TEXT BY William S. Burroughs
April 22 - June 11, 2006

FIFTH PRODUCTION

Curtains

MUSIC BY John Kander
LYRICS BY Fred Ebb
ADDITIONAL LYRICS BY
John Kander AND Rupert Holmes
BOOK BY Rupert Holmes
BASED ON ORIGINAL MATERIAL BY Peter Stone
July 18 - September 3, 2006
World Premiere

FIRST BONUS PRODUCTION

Matthew Bourne's Swan Lake

MUSIC BY Tchaikovsky
DIRECTED AND CHOREOGRAPHED BY
Matthew Bourne
March 8 - 19, 2006

SECOND BONUS PRODUCTION

Dame Edna: Back With A Vengeance!
March 28 - April 9, 2006

Center Theatre Group Ahmanson Theatre

39th Season/2005-2006

Center Theatre Group L.A.'s Theatre Company
AHMANSON THEATRE | MARK TAPER FORUM | KIRK DOUGLAS THEATRE

Michael Ritchie, Artistic Director Charles Dillingham, Managing Director

Gordon Davidson, Founding Artistic Director

Presents

Lynn Redgrave
Miriam Margolyes Terence Rigby

IN
OSCAR WILDE'S

**THE IMPORTANCE
OF BEING EARNEST**

THEATRE ROYAL BATH / PETER HALL COMPANY

DIRECTED BY

Sir Peter Hall

WITH

Bianca Amato Charlotte Parry Robert Petkoff James Waterston
Geddeth Smith James A. Stephens
Greg Felden Margaret Daly Diane Landers

PRODUCER
FOR THEATRE ROYAL BATH

Danny Moar

ASSOCIATE DIRECTOR/PRODUCER

Trish Rigdon

PRODUCTION DESIGN

Kevin Rigdon and Trish Rigdon

SOUND DESIGN

Rob Milburn and Michael Bodeen

CASTING

Deborah Brown

GENERAL MANAGEMENT
TOUR MARKETING & PRESS

CAPA

PRODUCTION STAGE MANAGER

John McNamara

COMPANY MANAGER/
ASSISTANT STAGE MANAGER

Brian J. L'Ecuyer

January 17 - March 5, 2006
Ahmanson Theatre

CAST

(In order of appearance.)

Lane James A. Stephens
Algernon Moncrieff Robert Petkoff
Jack Worthing James Waterston
Lady Bracknell Lynn Redgrave
Gwendolen Fairfax Bianca Amato
Miss Prism Miriam Margolyes
Cecily Cardew Charlotte Parry
Reverend Canon Chasuble Terence Rigby
Merriman Geddeh Smith
Footman Greg Felden

UNDERSTUDIES

For *Lady Bracknell* / *Miss Prism*: Margaret Daly
For *Algernon Moncrieff* / *Jack Worthing* / *Merriman*: Greg Felden
For *Gwendolen Fairfax* / *Cecily Cardew*: Diane Landers
For *Reverend Chasuble* / *Lane*: Geddeh Smith

THE SCENES OF THE PLAY

Act I Algernon Moncrieff's Flat in Half Moon Street, W.
Act II The Garden Room at the Manor House, Woolton.
Act III Morning-Room at the Manor House, Woolton.

Time 1890s

There will be an intermission between Act I and Act II.

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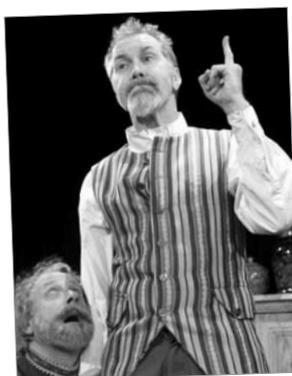
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A Message from Michael Ritchie

COMING TO THIS NEW CITY has its share of joys (driving) and challenges (driving!): among them the adventure of discovering fellow theatre artists and entrepreneurs who are along for this thrill-ride known as making theatre.

As I get to know the work of some of the brighter lights in the far-flung L.A. theatre district – companies who exist as far north as North Hollywood and as far south as Costa Mesa, I plan to take the opportunity to share my enthusiasm about the art and artistry they offer. We can grow stronger and bolder through active knowledge of one another in this geographically unwieldy community.

Many of these theatres you already know and support. Some may be new to all of us. At this moment, at a time when the Ahmanson is presenting the classic Oscar Wilde's *The Importance of Being Earnest*, I'd like to give this space to a respected classical theatre company already well-known in Los Angeles, as well as back East. The Antaeus Company has high aspirations and meaningful goals for the future of theatre. Here is what they can tell you about themselves.



THE ANTAEUS COMPANY – an ensemble of over 100 classically trained actors — exists to keep classical theatre alive in ourselves and in our community. The Antaeus experiment that began in 1991 at Center Theatre Group was and is to build an ensemble of some of the finest classically trained actors in America, developing a common aesthetic and shared vocabulary, with a big emphasis on process over results. Our formation was a response to the breathtaking work of long-established ensemble companies who flourish around the world, but much less so in the U.S., especially in Los Angeles.

Antaeans meet over weeks, months, and sometimes years to tackle the challenging language and ideas of classics great and small. Chekhov's *The Wood Demon*, presented in 1993 at the Mark Taper Forum, marked the first public presentation of our big experiment of ENSEMBLE, with two to three actors versed in every role and casts changing nightly. (The experiment also helped to solve a problem — how do actors in L.A. commit to doing theatre when the TV/film world so convincingly pays the bills?)

Over the years, Antaeus has developed education and outreach programs, as well as The Antaeus Academy, an acting training program for the next generation of classical actors. And our recent acclaimed productions of *Chekhov x 4*, *Pera Palas* and *Mother Courage and her Children*, are the encouraging results of our company's 15-year commitment to in-depth exploration and process.

But now Antaeus is at a crossroads: our base of operations of the last 10 years, in North Hollywood's Noho Arts District, has been sold. At the end of March 2006, we'll be homeless.

Michael Ritchie's vigorous support of L.A.'s smaller theatres gives us hope for our future. We're aiming to raise five million dollars to build a Classical Theatre Center in the heart of the NoHo Arts District, creating performance and professional training facilities, offering symposia and classes for the community, and establishing L.A.'s first classical theatre library. Because you are here at the Ahmanson tonight, we know that quality theatre matters to you — and Antaeus needs people like you now more than ever. Consider becoming involved — as a donor, a board member, a volunteer. Find out more about The Antaeus Company by visiting our website at www.antaeus.org. Thank you.

—JOHN APICELLA and JEANIE HACKETT, *Antaeus Co-Artistic Directors*

Photo from the Antaeus Company production of *Chekhov x 4*. Jeremy Lawrence as Luka, Harry Groener as Smirnov in *The Bear*. Photo by Elaina McBroome

Center
Theatre
Group
L.A.'s Theatre Company

Ahmanson Theatre
Mark Taper Forum
Kirk Douglas Theatre

Oscar Wilde and *The Importance of Being Earnest*

Sir Peter Hall introduces his new production of Wilde's classic play.



Michael Redgrave and Margaret Rutherford in the 1951 film of *The Importance of Being Earnest*.

THE ILLUSTRATED POLICE JOURNAL in June 1895 noted that Oscar Wilde might have become “as great as Shakespeare....” It nonetheless concluded that his destruction was in the public interest: “if the moral to be drawn from Wilde’s downfall and fate only deters others from following in the same line, the law will at least be revenged and the public satisfied.” Presumably they were.

Oscar Wilde’s obituary in *The Times* found that all his work had the same qualities — “a paradoxical humour and a perverted outlook on life being the most prominent.” Solitary confinement in Reading gaol and eight hours a day on the treadmill soon destroyed Wilde. After three months his health was broken — this was the treatment for homosexuals in Britain just over a century ago.

Never was an author’s philosophy of compassion more cruelly tested by the punishment he was forced to endure. He clung desperately to his belief in love and forgiveness and avoided — just — the bitterness that could have afflicted lesser men. His courage was incredible.

And it is this spirit that continues to attract audiences. To Wilde, care and understanding were integral parts of love. So was tolerance and so — above all — was self sacrifice. Far from finding his plays “perverted” the public from the first enjoyed his

critical mockery of society and his ability to show up hypocrisy.

All Wilde’s characters are extravagantly emotional and are naturally egocentric. But they never, never show their feelings: that would be fundamentally un-English. So they utter witticisms instead. The more emotional they become, the more they cover their feelings with extravagant wit. It is a type of English “stiff-upper-lip,” and it informs all of Wilde’s theatre. Beneath the wit there is always an intense emotional reality. And if the actor doesn’t create that reality every night, then the plays may look facetious, even pointless: as if the actor has only one function — to stand on the stage and utter witticism after witticism and obscure what the play is really about.

This defense by wit is of course abundant in Wilde’s surrealistic masterpiece *The Importance of Being Earnest*. It is a completely original farce. There is no play like it in English before nor (thanks to our brutal treatment of its author) is there any play like it after. It looks at society and particularly the material excesses of the marriage market in young girls with an unblinking eye. The satire is tough and the criticism merciless. But it is offset with a sense of the absurd which might well have come straight from Edward Lear or Lewis Carroll.

Where would Wilde have led us had he been able to go on writing? Perhaps into realms of the absurd where Ionesco and even Beckett might seem restrained.

The Importance of Being Earnest has a plot which is fantastic and it is shown by a series of events which are emotionally alarming. Is it comedy? Or is it farce? Is it melodrama or is it — like all the other major Wilde plays — a social drama? Truth to tell, it defies category. It is a masterpiece which heralds the coming of surrealism — which I would define as the representation of reality at such a high pitch that it becomes more than real as it verges on the absurd. But when the laughter subsides we are left with Wilde’s humanity and warmth. And it is the warmth more than the wit that still ensures the popularity of his plays. It is good to spend an evening with an author so markedly generous and whose sense of the ridiculous is so extreme that it prevents him ever being sentimental. ●

“The speech we hear is an indication of what we don’t hear. It is a necessary avoidance, a violent, sly, anguished or mocking smoke-screen which keeps the other in its place...One way of looking at speech is to say it is a constant stratagem to cover nakedness.” —Harold Pinter

—Sir Peter Hall

“Heeeeeeeere’s Oscar!” Talking the Talk



Caricature by Max Beerbohm

by Frank Dwyer

ATTEMPTING TO PUT HIS JOB as Bill Clinton’s communications director into proper context, George Stephanopoulos observed that “We’re a celebrity culture and the president is the celebrity in chief.” Stephanopoulos’ insight about our culture is confirmed by most of what is said in our living rooms, family rooms, and even sometimes bedrooms – said by those intimates, of course, who pop up whenever we turn on one of our companion TVs. Americans can’t seem to get enough of the Stars, the Rich and Famous, the Winners, the World Record Holders, the Best of whatever (Hot Dog Eater, Domino Engineer, Butter Artist, dog, cat). Imagine the trade in Homes of the Stars maps if we could travel out past Beverly Hills and through time, elbowing our way alongside the news crews and the paparazzi to gawk at the Stars of the Past.

I’d do it. I might not go to Stratford, because I like the mystery and don’t want to be disappointed by mere mortality, but I wouldn’t mind a good look at Helen of Troy and a song or two from the Sirens. On the other hand, unlike poor Faust, I’m not signing anything, and I’ll skip being tied to a mast, writhing, like poor Odysseus. Isn’t there a Past Best of Something that would be at least as much fun and not at all dangerous to visit? Sure: I could go listen to Oscar Wilde.

By all accounts, strongly supported by the evidence that survives in the aphoristic brilliance of his essays and the dazzling dialogue of his plays, Wilde was the Best Talker of his time, perhaps the Best Talker ever.

He had to be. Wilde had no other capital but his genius. “To get into society nowadays,” he said, “one has either to feed people, amuse people, or shock people.” He was already shocking and amusing his contemporaries while he was still at Oxford. He carefully cultivated his reputation as a high aesthetic poseur (a late Victorian hippie), and he had already begun to turn himself into a celebrity, the new profession or category he more or less invented. “I find it harder and harder every day,” he proclaimed, “to live up to my blue china.” This was a sentiment so shocking to the bourgeoisie (the Philistines) that sermons were actually preached against it in English pulpits. “Somehow or other, I’ll be famous,” he told his friends, “and if not famous, notorious.” It didn’t take him long to be famous: he talked his way into it.

Where did he get his gift of gab? That's a clue: Oscar Fingall O'Flahertie Wills Wilde was an Irishman. "We are a nation of brilliant failures," he once said to W. B. Yeats, "but we are the greatest talkers since the Greeks." And yet he stands out even among his eloquent countrymen, for talk that was somehow wilder, more spontaneous, more shocking, more amusing, sillier, more dangerous. Was it always "true"? That's the wrong sort of question for Wilde. For him the purpose of any form of self-expression was not to pontificate about the "Truth" but to learn about the self. In "The Truth of Masks" he admitted that he didn't even agree with everything he had written in the essay. "There is much with which I entirely disagree," he went on. "The essay simply represents an artistic standpoint, and in aesthetic criticism attitude is everything."

He went even further in "The Critic as Artist," in his praise of the art of dialogue, which he called "that wonderful literary form." "To arrive at what one really believes," he wrote, "one must speak through lips different from one's own." Wilde's characters talk, as he did, to hear themselves talk, or at least for the playwright to hear them talk. They don't talk to proclaim what they know or think or feel, but to discover it, a strategy Wilde apparently followed in his life. "Only the shallow know themselves," he said. What he heard himself say helped him to know himself. We are what we say.

Not everyone listened to Wilde's conversation with unalloyed pleasure. Richard Ellman, Wilde's biographer, tells the story of a London dinner party at which a fellow-guest, the great comic-opera librettist W. S. Gilbert, was less than amused. After Wilde had monopolized the conversation for half an hour, Gilbert finally broke in. "I wish

I could talk like you," he said, adding tartly, "I'd keep my mouth shut and claim it as a virtue!" "Ah!" Wilde replied, with beatific innocence, "that would be selfish! I could deny myself the pleasure of talking, but not to others the pleasure of listening."

If only we could have been there in Gilbert's place. If we could only have heard that conversation, live.

With a little more luck, for Wilde and for us, we might have. Toward the end of his novel, *The Picture of Dorian Gray*, Lord Henry says to Dorian, "You must come and dine with me, and afterwards we will look in at the Opera. It is a Patti night, and everybody will be there."

A Patti night. They were going to hear Adelina Patti, the first international operatic superstar. She was a big star in the 1890s. Thirty years earlier she had sung "Home, Sweet Home" at the White House for Abraham and Mary Lincoln, who were in mourning for their little Willie. That's a long time ago—but I can still hear Patti, myself. She lived and sang long enough to make recordings. And if I can hear Patti, I could, theoretically, hear Lord Henry, or Dorian—or Oscar.

Wilde was born in 1854. If he had not been hounded to an early death, he might very well have lived into the 1930s and been a guest—the all-time, world-champion, Best in Show guest—on the early radio talk shows. He would only have been 75 or 80. And if he'd hung on to 99 (it's possible!), there might be a tape of him at the Museum of Broadcasting chatting about conformity and Art and the Red Menace in the NBC premiere of Steve Allen's *Tonight Show*. "Heeeeeeeere's Oscar!"

How would Steve or Jack or Johnny or Dave or Jay ever have topped that first show?

Dreams. But we could at least have some recordings! What we have instead are different sorts of miracles: the still-alive, still-dazzling bits and pieces of self-discovering self-expression that come down to us in his works. There are priceless examples on almost every page he wrote. Here is a random sample of highlights.

"There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all."

—Preface, *The Picture of Dorian Gray* (1891)

"There's nothing in the world like the devotion of a married woman. It's a thing no married man knows anything about."

—Cecil Graham, *Lady Windermere's Fan* (1892)

"I can resist everything except temptation."

—Lord Darlington, *Lady Windermere's Fan*

"Wickedness is a myth invented by good people to account for the curious attractiveness of others."

—*Phrases and Philosophies for the Use of the Young* (1894)

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

—*Phrases and Philosophies for the Use of the Young*

"To love oneself is the beginning of a life-long romance."

—*Phrases and Philosophies for the Use of the Young*

"The English country gentleman galloping after a fox—the unspeakable in full pursuit of the uneatable."

—Lord Illingworth, *A Woman of No Importance* (1895)

LORD ILLINGWORTH: All women become like their mothers. That is their tragedy.

MRS. ALLONBY: No man does. That is his.

—*A Woman of No Importance*

**“Moderation is a fatal thing,
Lady Hunstanton. Nothing
succeeds like excess.”**

—Lord Illingworth, *A Woman of
No Importance*

**“I delight in men over seventy.
They always offer one the
devotion of a lifetime.”**

—Mrs. Allonby, *A Woman of
No Importance*

**“Children begin by loving their
parents. After a time they judge
them. Rarely, if ever, do they
forgive them.”**

—Lord Illingworth, *A Woman of
No Importance*

**“Women are never disarmed by
compliments. Men always are.
That is the difference between
the two sexes.”**

—Mrs. Cheveley, *An Ideal Husband* (1895)

**“The truth is rarely pure
and never simple.”**

—Algernon, *The Importance of
Being Earnest* (1895)

**“The amount of women in London
who flirt with their own husbands
is perfectly scandalous.... It is simply
washing one’s clean linen in public.”**

—Algernon, *The Importance of Being Earnest*

**“I do not approve of anything that
tampers with natural ignorance.
Ignorance is like a delicate exotic
fruit; touch it and the bloom
is gone.”**

—Lady Bracknell, *The Importance
of Being Earnest*

**“I keep a diary in order to enter
the wonderful secrets of my life.
If I didn’t write them down I should
probably forget all about them.”**

—Cecily, *The Importance of Being Earnest*

**“The good ended happily, and
the bad unhappily. That is what
fiction means.”**

—Miss Prism, *The Importance of Being Earnest*

Even at this late date, and with Wilde only virtually alive in his deathless repartee, it is still probably not a good idea to get on his bad side. At a party after the opening night of *Lady Windermere’s Fan*, his first London production, he was asked how things had gone. “Oh, the play was a great success,” he replied, “but the audience was a total failure!” Consider yourselves warned. ●

—Frank Dwyer and Nicholas Saunders have now translated 17 Russian plays, including twelve by Chekhov. Frank directed their co-translation of Chekhov’s *The Wood Demon at the Taper*.

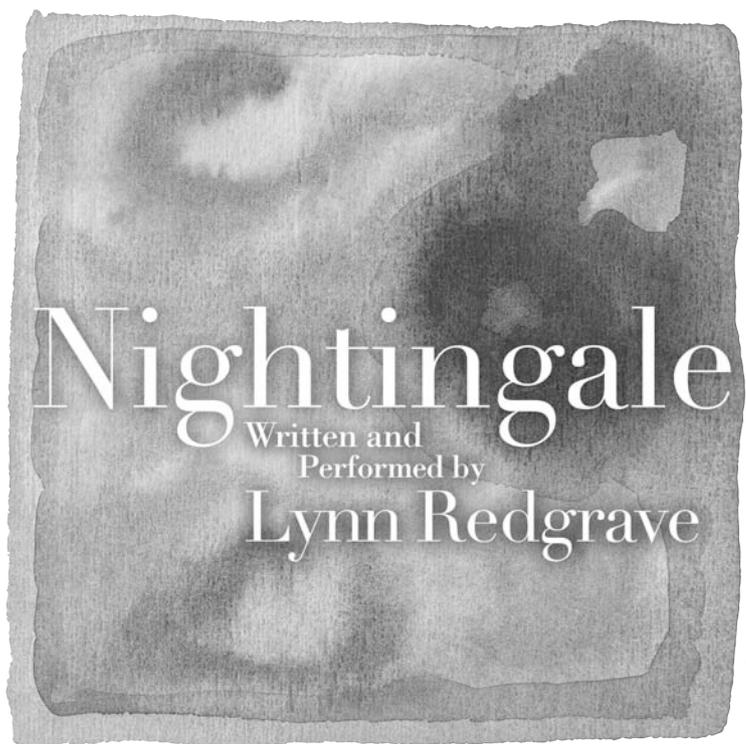


Lynn Redgrave, one of the most honored actresses of our time, performs her newest work, the story of a woman whose voice, like the small brown bird of the title, can only be heard in the dark. Told with wit and compassion,

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Mark Taper Forum

Photo by Marina Rice Bader for LA Stage.

“A Trivial Comedy for Serious People”

by Christopher Breyer

THE TERM “INSTANT CLASSIC” IS, of course, an oxymoron: time alone can determine if something has the enduring worth to be called a classic. But we can in hindsight recognize creations that had triumphant debuts and went on to grow even more beloved and revered. Oscar Wilde’s *The Importance of Being Earnest* is certainly such a work. Its opening was at the St. James’s Theatre in London’s fashionable West End (the very neighborhood which the play’s upper-class bachelor protagonists consider the center of the world) on a snowy Valentine’s Day in 1895. It was the theatrical, and social, event of the season. Wilde was already the author of three enormously successful plays – *Lady Windermere’s Fan*, *A Woman of No Importance* and *An Ideal Husband*, which had opened a month earlier and was playing to packed houses a few blocks away at the Haymarket Theatre. Far more than Britain’s preeminent playwright, Wilde was almost single-handedly responsible for having revived English drama after a century of decline and doldrums and had made it once more the equal of poetry and the novel.

But even for Wilde, *The Importance of Being Earnest* was special. His previous hits had been “society dramas,” witty plays about serious issues and the

mores and manners of the elite. *Earnest* was a farce, indeed, almost a parody and satire of his previous plays. As Wilde said of what he himself considered his masterpiece, “It is exquisitely trivial, a delicate bubble of fancy, and it has its philosophy . . . that we should treat all the trivial things of life seriously, and all the serious things of life with sincere and studied triviality.”



The Importance of Being Earnest was a monumental success in London, in New York two months later, and eventually around the world – an international popularity that is somewhat surprising given the play’s Englishness and distinctly verbal wit (the great poet W.H. Auden called it “the only pure verbal opera



Illustrated by Max Beerbohm

in the English language”). The one aspect of the work that has not traveled is its title: the Earnest/Ernest pun does not translate to many languages so foreign productions are often called *Bunbury*, after the play’s imaginary invalid.

The Importance of Being Earnest has been so consistently popular for so long that it is hard to even imagine how often it has been produced. Quite apart from eight Broadway productions and many, many more on the West End, the play has been a staple of off-Broadway and regional theatres, professional and amateur rep companies, colleges, community theatres, and even high schools. It is quite possibly the most popular and performed English play of the last century. And its critical reputation is as great as its popularity. It is regularly described by scholars and critics as the greatest comedy of manners ever, the finest English comedy since the 18th century, and – more simply and with astonishing frequency – a “perfect” play. A decade into its second century, Oscar Wilde’s “delicate bubble of fancy” seems to have lost neither its luster nor its incomparable ability to delight. It remains a true classic. ●

—Christopher Breyer is a frequent contributor to *Taper* programs.



OSCAR WILDE (1854 - 1900)

Oscar Wilde was born in 1854, the son of a celebrated ear surgeon and an Irish nationalist mother who wrote poetry and literary tracts. Educated at Trinity College Dublin and Magdalen College Oxford, he was a brilliant student whose early poems were quickly published. Wilde became a leading light in the Aesthetic Movement — a romantic reaction against the commonplace art of the period. As his notoriety increased he attended all the best salons, and frequently escorted famous actresses of the time including Lily Langtry, Sarah Bernhardt and Ellen Terry.

Wilde earned a living by writing reviews and short stories and a successful lecture tour of America enhanced his reputation as a wit. He married Constance Lloyd in 1885 and they had two sons. But soon homosexuality became central to his life. In 1891 he began a relationship with Lord Alfred Douglas whose vindictive and erratic father, the Marquis of Queensberry, was to be the cause of Wilde's tragic downfall and ultimate imprisonment. Between 1892 and 95 Wilde reached the height of his success as a playwright. It was hard to believe that by 1900 he would be dead.

Who's Who

PETER HALL (*Director*). In 2003, Peter Hall celebrated 50 years as a director. He made his debut at Windsor in 1953 and was Director of the Oxford Playhouse 1954-55. He ran the Arts Theatre London 1954-59 where his productions included the English language premiere of Beckett's *Waiting for Godot*, celebrating its 50th anniversary this year. In the 1957-59 seasons he was at Stratford on Avon where his productions included *Cymbeline* with Peggy Ashcroft, *Coriolanus* with Laurence Olivier and Edith Evans, and *A Midsummer Night's Dream* with Charles Laughton. Peter Hall created the Royal Shakespeare Company in 1960 and opened the RSC's first London home at the Aldwych Theatre. Productions for the RSC included *The Wars of the Roses*, David Warner's *Hamlet*; *The Government Inspector* with Paul Scofield and premieres of plays by Pinter (*The Homecoming* and *Old Times*), Albee and Simon Gray. He became Director of the Royal National Theatre in 1973, spending 15 years with the Company and moving it into the new theatres on the South Bank. Prominent productions for the NT included Pinter's *No Man's Land* (with John Gielgud and Ralph Richardson); *Tamburlaine the Great* with Albert Finney, *Bedroom Farce* by Alan Ayckbourn, Peter Shaffer's *Amadeus*

with Paul Scofield; Aeschylus' *Oresteia*; and *Antony and Cleopatra* with Judi Dench and Anthony Hopkins. In 2002 he returned to the RNT with an acclaimed production of Euripides' *Bacchae* which was also seen on tour in the UK and at the Athens Festival in Epidaurus. He has directed at many of the world's leading opera houses including the Royal Opera House, The Metropolitan Opera, Bayreuth (a celebrated production of Wagner's *Ring Cycle*), Lyric Opera of Chicago, Houston Grand Opera and Geneva. From 1984-90 he was Artistic Director of Glyndebourne Festival Opera, producing some 20 operas. In 1988 he launched the Peter Hall Company with productions of *Orpheus Descending* with Vanessa Redgrave and *The Merchant of Venice* with Dustin Hoffman. The Company has mounted more than 40 productions in London, New York, Europe and Australia including a landmark season at the Old Vic including *Waiting for Godot*, *Waste* and *The Seagull*. Recent productions have included *The Royal Family* starring Judi Dench, *Lady Windermere's Fan* starring Vanessa Redgrave and Joely Richardson, *Mrs Warren's Profession* with Brenda Blethyn, Richard Johnson and Rebecca Hall, *Whose Life is it Anyway* starring Kim Cattrall, and *The Dresser* starring Nicholas

Lyndhurst and Julian Glover. In 2003 the Peter Hall Company gave its first Summer Residency at the Theatre Royal Bath where productions included Pinter's *Betrayal*, Coward's *Design for Living*, a rare DH Lawrence, *The Fight for Barbara*, (directed by Thea Sharrock), Shakespeare's *As You Like It*, and Manfridi's *Cuckoos* in an English version by Colin Teevan. *Betrayal* transferred to the Duchess Theatre, and *As You Like It* was seen on an acclaimed nine-week tour of the USA. Also in 2003 Peter Hall directed a new production of Beckett's *Happy Days* starring Felicity Kendal at the Arts Theatre. In 2004 the Peter Hall Company returned again to Bath for another Summer Residency. The season included the rarely seen full-length version of Shaw's *Man and Superman*, and the world premiere of Timberlake Wertenbaker's *Galileo's Daughter*. The 2005 Peter Hall Company Summer Residency included acclaimed new productions of Shakespeare's *Much Ado About Nothing*; Shaw's *You Never Can Tell* (currently playing in the West End at the Garrick Theatre) and the 50th Anniversary celebratory production of Beckett's *Waiting for Godot*. In 2003 Peter Hall was appointed Director of Rose of Kingston, a new theatre in Kingston upon Thames. In December 2004 he directed an

inaugural season which included his production of *As You Like It* with Rebecca Hall, Dan Stevens, Michael Siberry and Philip Voss. This production then toured to the USA visiting New York, Los Angeles and San Francisco. Peter Hall has directed regularly in America since 1957. Recent productions there include John Guare's *Four Baboons Adoring the Sun*; two productions of Peter Shaffer's *Amadeus*; the formation of a Shakespeare Company in Los Angeles where productions between 1999-2001 included *Measure for Measure*, *A Midsummer Night's Dream* and *Romeo and Juliet*, as well as a new production of *Troilus and Cressida* for TFANA in New York also in 2001. His celebrated production of John Barton's ten-hour epic *Tantalus* was premiered by the Denver Center for the Performing Arts in association with the RSC in 2001 prior to a season at the Barbican in 2002. Peter Hall has directed more than 300 major theatre productions including 30 of Shakespeare's plays, and premieres of plays by Samuel Beckett, Harold Pinter (nine world premieres), Tennessee Williams, Edward Albee, Jean Anouilh, Peter Shaffer, John Mortimer, John Whiting, Simon Gray, David Edgar and Alan Ayckbourn. His upcoming productions in 2006 include Coward's *Hay Fever* starring Judi Dench; Shakespeare's *Measure for Measure* and Alan Bennett's *Habeas Corpus* both of which will be seen at the Theatre Royal Bath. A recipient of many arts awards and nominations including two Tony Awards (for *The Homecoming* and for *Amadeus*) and an Olivier Award for Lifetime Achievement in 1999, Peter Hall was knighted in 1977 for his services to the British Theatre. Other recent Awards include the New York Shakespeare Medal and Membership of the Athens Academy in Greece for his outstanding contribution to Greek Classical Drama. In January, Peter Hall is to be inducted into the Theater Hall of Fame in New York in recognition of his Lifetime Service to the theatre. Peter Hall's films for cinema and TV include *Work is a Four Letter Word* (1968), *A Midsummer Night's Dream* (1969), *Three into Two Won't Go* (1969), *Perfect Friday* (1971), *The Homecoming* (1973), *Akenfield* (1974) and in November 2004 given a special 30th Anniversary showing at the NFT), *She's Been Away* (1989), *Orpheus Descending* (1990), *The Camomile Lawn* (1991), *The Final Passage* (1996). His books include Peter Hall's *Diaries* (1983); *Making an Exhibition of Myself* (1993); *The Necessary*

Theatre (1999) and *Exposed by the Mask* (2000). His latest book, *Shakespeare's Advice to the Players* published in America by TCG was recently issued in paperback. Peter Hall is Chancellor of Kingston University and lectures regularly on theatre both in the UK and abroad.

TRISH RIGDON (*Associate Director/ Producer, Costume Designer*). Ms. Rigdon's work with the Peter Hall Company as Associate Director includes *Much Ado About Nothing*, and *You Never Can Tell* (West End), *Man and Superman* and *Galileo's Daughter, As You Like It* (The Rose at Kingston and U.S. tour). Credits as Director include *Breakfast at Eight*, *La Lorna* (Express Theatre, Houston); *The Laramie Project*, *Antigone*, *Spike Heels* (Rice University, Houston); as Assistant Director: 2003 production of *As You Like It* (Peter Hall Company, Theatre Royal Bath, UK tour, and U.S. tour); *Romeo and Juliet* (with Sir Peter Hall, Ahmanson, Los Angeles); *Romeo and Juliet* (Houston Shakespeare Festival); *God's Man in Texas* (Stages Repertory, Houston). As Lighting Designer, theatre and dance includes: Texas Contemporary Dance Initiative, City Dance Company (Miller, Houston 2000 - 2005), Chrysalis Dance. As Costume Designer theatre and dance includes *Waiting for Godot*, *Much Ado About Nothing*, *Man and Superman*, *Galileo's Daughter*, *Don Juan* (Peter Hall Company, Theatre Royal Bath); *Open House/Open Book* (Rice University with Choreographer Stephen Koplowitz); Chrysalis Dance Company. As Assistant Lighting Designer, theatre includes: *One Flew Over the Cuckoo's Nest* (Broadway, Barbican, and Steppenwolf, Chicago); *American Buffalo* (Off-Broadway, Donmar Warehouse); *Topdog/Underdog* (Steppenwolf Theatre/Alley Theatre co-production Houston and Dallas); Edward Albee's *The Goat, Of Mice and Men*, *As Bees in Honey Drown*, *Comedy of Errors* (Alley Theatre, Houston); *Lemonade* (Alley, Houston, Off-Broadway). Mrs. Rigdon holds a Master of Fine Arts in Theatre from University of Houston and is the Director of Theatre at Rice University, Houston where she teaches acting, directing, and design.

KEVIN RIGDON (*Production Designer*). Credits include the Peter Hall Company productions of *You Never Can Tell*, *Waiting For Godot*, *Much Ado About Nothing*, *Galileo's Daughter*, *Man and Superman*, and *Don Juan*. On Broadway his credits include *One Flew Over the Cuckoo's Nest*,

The Old Neighborhood, *Buried Child*, *The Rise and Fall of Little Voice*, *The Song of Jacob Zulu*, *A Streetcar Named Desire*, *The Grapes of Wrath*, *Speed the Plow*, *Our Town*, *Glengarry Glen Ross*, *The Caretaker* and *Ghetto*. Off-Broadway Mr. Rigdon has designed *Distant Fires*, *Unidentified Human Remains* and the *True Nature of Love*, *Orphans*, *Lemonade*, *Picasso at the Lapin Agile*, *American Buffalo*, *Oleanna*, *Edmond*, *Danger/Memory*, *Prairie Du Chein* and *The Shawl*. Road: *Landscape of the Body*, *Balm in Gilead*, *And a Nightingale Sang...* and *True West*. He was the resident designer for Steppenwolf Theatre from 1976 to 1997 during which he designed the scenery, costumes, and lighting for more than 110 productions. He is currently the Associate Director/ Design for Houston's Alley Theatre where he has designed 50 productions. Other theatre credits include productions for The Old Vic, The Royal National Theatre, The Barbican, the Mark Taper Forum, The Kennedy Center, American Repertory Theatre, Alliance Theatre, Cincinnati Playhouse In The Park, The Cleveland Playhouse, The Virginia Museum Theatre, Old Globe Theatre, The Goodman Theatre, The Ford's Theatre, The Festival of Perth, The Festival of Sydney, The Cameri Theatre of Tel-Aviv. Mr. Rigdon is the recipient of two Tony Award nominations, seven Joseph Jefferson Awards, two American Theatre Wing Design Awards, and the Drama-Logue Award. Mr. Rigdon is Professor of Design at the University of Houston.

ROB MILBURN & MICHAEL BODEEN (*Sound Designers*). Broadway credits include music composition and sound for *One Flew Over the Cuckoo's Nest* and *The Speed of Darkness*, music for *My Thing of Love* and sound for *A Year with Frog and Toad*, *Ma Rainey's Black Bottom*, *Hollywood Arms*, *King Hedley II*, *Buried Child*, *The Song of Jacob Zulu* and *The Grapes of Wrath*. Off-Broadway credits include music and sound for *Boy Gets Girl*, *Red*, *Space* and *Marvin's Room*. They have created music and sound at many of America's resident theatres (often with Chicago's Goodman and Steppenwolf Theatres), the Comedy Theatre in London's West End, The Barbican Center, the National Theatre of Great Britain, the Cameri Theatre in Tel Aviv, the Subaru Acting Company in Japan, and festivals in Toronto, Dublin, Galway, Perth and Sydney.

DEBORAH BROWN (*Casting*) has cast for Broadway, off-Broadway and many of the

leading regional theatres in the country. Currently casting director for Theatre For a New Audience in New York and the Westport Country Playhouse. Shared an Emmy Award for HBO's series *From the Earth to the Moon*. Other television projects include *The Days and Nights of Molly Dodd* and New York casting on *Band of Brothers*.

JOHN McNAMARA (*Production Stage Manager*) was the Production Stage Manager for Peter Hall's acclaimed production of *As You Like It* and for last year's U.S. tour of the Abbey Theatre's centenary production of *The Playboy of the Western World*. Broadway: *Riverdance on Broadway*, *Wizard of Oz*, *Fosse*, *Camelot*, *Shimada*, *Welcome to the Club* and *Teddy and Alice*. On Tour: *Bubblin' Brown Sugar*, *West Side Story* and *Ain't Misbehavin'*. Five years as resident Stage Manager at Westchester Broadway Theatre. Production Supervisor for the transfer of *Woman in Black* from the West End for its U.S. Premiere.

BRIAN J. L'ECUYER (*Company Manager/ Assistant Stage Manager*) just completed the U.S./ Japan tour of the critically acclaimed Deaf West production of *Big River*. Other stage management credits include *Edgar Allan Poe – Once Upon A Midnight* (w/John Astin; national/ international touring productions); *Doctor Dolittle*, *Baby* (recent Paper Mill prod.); *Jerry's Girls*; *What The Butler Saw*; *Follies*; *Assassins*; and numerous Shakespeare classics. With many thanks to family, friends, Susan, Debbie and Steve for their encouragement, help and support!



LYNN REDGRAVE (*Lady Bracknell*) was born in London into a family of actors. Stage debut: Helena in *A Midsummer Night's Dream* (1962). Founding member of

The Royal National Theatre. West End: *Three Sisters* (with sister Vanessa), *Noises Off*. Broadway: *Black Comedy*, *My Fat Friend*, *Mrs. Warren's Profession* (Tony nomination), *Aren't We All*, *Moon Over Buffalo* and *Strike up the Band*. Author of *Shakespeare for My Father* (Tony nomination), also national and world tours. Off-Broadway: Miss Fozzard in Alan Bennett's *Talking Heads* (Drama Desk, Obie and Outer Critics Circle Awards); *The Exonerated* (also National Tour). Sondheim Celebration

production of *Company* at the Kennedy Center. Film: debut in *Tom Jones* (1963); *Georgy Girl* (1966 Oscar nomination, Golden Globe, N.Y. Film Critics awards); *Gods and Monsters* (1999 Golden Globe, Independent Spirit Award, Oscar nomination); *Shine* (BAFTA and SAG nominations); PJ Hogan's *Peter Pan*; *Kinsey*, written and directed by Bill Condon (OutFest Award), among many other credits. Most recent film: Merchant/Ivory's *The White Countess* (with Vanessa and niece Natasha Richardson). Most recent stage: *The Constant Wife* on Broadway. Twice Emmy nominated. Member of Equity since 1967. Ms. Redgrave has also written the text for *Journal*, *A Mother and Daughter's Recovery From Breast Cancer*, featuring photographs by her daughter, Annabel Clark, currently in its third printing from Umbrage Editions.



MIRIAM MARGOLYES (*Miss Prism*) is one of Britain's best-loved and busiest character actresses working on both sides of the Atlantic. Born in Oxford and educated at Newnham College, Cambridge, she started her professional life on BBC Radio and from there graduated to theatre, television and films. In the West End, she was first seen in *The Threepenny Opera* (with Vanessa Redgrave), in *Orpheus Descending* and *She Stoops To Conquer* (both for Sir Peter Hall) and *The Killing of Sister George*. In Los Angeles, she was the Nurse in Sir Peter Hall's production of *Romeo and Juliet*, which she had previously filmed with Baz Luhrmann in Mexico. In Australia, she was Madame Arcati in *Blithe Spirit* and Lady Wishfort in *The Way of the World*. Her one-woman show, *Dickens' Women*, in which she plays 23 characters from Charles Dickens' novels, was nominated for an Olivier Award and has been presented in Edinburgh, New Delhi, Sydney, Jerusalem and Johannesburg. Her film career blossomed after her appearance in *Little Dorrit* which won her a Best Supporting award from the L.A. Film Critics' Association. She then appeared in *Yentl*, *Pacific Heights*, *End of Days*, *Magnolia*, *Sunshine* and *James and the Giant Peach*, and won a Best Supporting BAFTA for *The Age of Innocence* (for Martin Scorsese). Most recently, she was Professor Sprout in *Harry Potter and the Chamber of Secrets*, Peter Seller's mother in *The Life and Death of Peter Sellers* (with Geoffrey Rush), Dorcas in *Ladies in Lavender* (with Dames

Judi Dench and Maggie Smith) and Dolly in *Being Julia* with Annette Bening. She was the voice of Fly in *Babe* and The Matchmaker in *Mulan* and her work in audio recordings has won many awards. In 2002, she was awarded the O.B.E. for her services to Drama.



TERENCE RIGBY (*Reverend Chasuble*) Film work includes: *Mona Lisa Smile*, *Accident*, *Get Carter*, *Elizabeth*, *Dogs of War*, *Tomorrow Never Dies*,

The Young Americans, *Mrs. Cauldricott's Cabbage War* and due for release in Paris 2006, *Colour Me Kubrick* with John Malkovich (directed by Brian Cook). Has recently played Pozzo in *Waiting for Godot*, Davies in *The Caretaker* at the Old Vic in Bristol, David Hare's *Skylight* in Chester, MA, Pinter's *The Birthday Party* at ART Harvard and filmed with Julia Roberts in *Mona Lisa Smile* in New England and Maryland. Further work in the USA includes: premieres of Pinter's plays *The Homecoming*, *No Man's Land*, both on Broadway directed by Sir Peter Hall; also on Broadway, *Hamlet* with Ralph Fiennes and *Amadeus*, as well as, in New York, *Richard III* with Ian McKellen, *Saved* by Edward Bond, *Troilus and Cressida*, *Smelling a Rat*, an early Mike Leigh play – and at Seattle *The Last True Believer* by Robert W. Sherwood. Television is dominated by *Softly Softly*, *The Biederbeck Series*, *Tinker Tailor Soldier Spy*, *Born to Run* with Billie Whitelaw, *Great Expectations* and *Who Bombed Birmingham?* Trained at RADA, his first job was *Anthony and Cleopatra* at the Old Birmingham Rep directed by Bernard Hepton, later playing in Dublin directed by Vincent Dowling, Jack Dowling and John Franklyn before seasons at the RSC, National Theatre and London's West End including *Henry V*, *The Cherry Orchard*, *Plunder*, *State of Revolution*, *Man Beast and Virtue*, *Man and Superman*, *Bajazet*, *The Wild Duck*, *Macbeth*, *The Man Himself*.



BIANCA AMATO (*Gwendolen Fairfax*). Bianca migrated from South Africa to the United States in 2002. Theatre: New York– Off-Broadway: *Mr. Fox: A Ruminantion* (with Bill Irwin), Signature Theatre; *Glance At New York*, Lincoln Center Directors Lab.

Minneapolis: The Guthrie Theater: *As You Like It* (Rosalind, Dir. Joe Dowling), *Pygmalion* (Eliza Doolittle), *Pride and Prejudice* (Elizabeth Bennet), *Topgirls* (Marlene). South Africa: Theater on the Bay: *Proof* (Catherine). The Baxter Theater: *Kindertransport*; *Greek* (Fleur Du Cap award), *A Doll's House*; *Under Milkwood* (Vita award). Film/Television: *Sex and The City*, *The Adventures of Sinbad* (U.S./Canada), *Gegen Den Wind* (Germany), *Isidingo - The Need* (South Africa's leading television series - Principal.), *A Fatal Game*. Training: Performer's Diploma in Speech and Drama (with Distinction), University of Cape Town, South Africa.



CHARLOTTE PARRY
(*Cecily Cardew*)

made her American debut in the highly-acclaimed Broadway revival of Stoppard's *The Real Thing*, playing Debbie opposite Jennifer Ehle and Stephen Dillane. The production won three Tony awards. She returned to this country last season as Phebe in Sir Peter Hall's production of *As You Like It*, which performed at the Ahmanson in Los Angeles, toured the United States, and played the Brooklyn Academy of Music to rave reviews from the New York critics. Among her other major roles have been Eleanor in *Northanger Abbey* and Constanze in *Amadeus* at the Theatre Royal, York, Nina in *The Seagull* at the Theatre Royal, Norwich, Kitty in a national tour of *Charley's Aunt*, Irina in a tour of *The Three Sisters*, Helena in *A Midsummer Night's Dream*, Young Sally in *Follies*, Swallow in *Whistle Down The Wind* and Madame De Tourvel in *Les Liaisons Dangereuses*. She has appeared on British television in *The Safe House*, and most recently *Extreme Ghost Stories* and in film in *The Park Bench*. Ms. Parry trained at LAMDA (post-graduate) and at the National Youth Theatre and National Youth Music Theatre of Great Britain.



ROBERT PETKOFF
(*Algernon Moncrieff*)

Broadway: *Fiddler On The Roof* with Alfred Molina (directed by David Leveaux), *Perchik*; *Epic Proportions* (directed by Jerry Zaks). London's West End: *The Royal Family* with Judi Dench (directed by Sir Peter Hall). Off-Broadway: *Avow* and

More Stately Mansions (directed by Ivo van Hove) which also played at the Edinburgh Theatre Festival. Regional: The roles of Achilles, Neoptolemus, Aegisthus and Orestes in Sir Peter Hall's production of John Barton's *Tantalus* with The Denver Center Theatre Company and The Royal Shakespeare Company. Other credits: Title roles in *Sunday In The Park With George* (After Dark award for Principal Role in a Musical), *Hamlet*, *Romeo and Juliet*, *Troilus and Cressida*, and *Compleat Female Stage Beauty* (Robby Award for Best Actor in a Play). Regionally Robert has played at the Mark Taper Forum, The Old Globe Theatre, The Shakespeare Theatre in D.C., the Hartford Stage, and the Chicago Shakespeare Theatre, among others. Robert received a Joseph Jefferson nomination for his most recent work in Chicago as Mercutio in Mark Lamos' production of *Romeo and Juliet*. Film: *Milk and Money*, *Gameday*, *Vice Versa* and *Loverboy*. Television: *Chappelle's Show* (Comedy Central), *Law & Order* (NBC), *Hack* (CBS), *Quantum Leap* (NBC), *Married...With Children* (FOX), the TV pilot *Mona* and the role of young Liberace in the movie of the week *Liberace* (ABC).



JAMES WATERSTON
(*Jack Worthing*).

New York theatre includes *As You Like It* (directed by Mark Lamos), New York Shakespeare Festival; *Ashley Montana Goes Ashore in the Caicos* (directed by Jim Simpson), *The Flea*; *Another Time* (AJT, with Malcolm McDowell and Marian Seldes). Regional theatre includes *Julius Caesar* (directed by Daniel Sullivan), Old Globe Theatre; *Twelfth Night* (directed by Jack O'Brien), Old Globe Theatre; *Proof* (West Coast premiere production, South Coast Rep.); *Arcadia*, *Our Town*, *The Seagull*, *Ah, Wilderness!*, *Long Day's Journey Into Night* (with father Sam Waterston) and three seasons with the Williamstown Theatre Festival's Greylock Project. Film and television credits include *Six Feet Under* (recurring), *Live From Baghdad*, *Dead Poets Society*, *ER*. James is a founding member of the Malaparte Theater Company and enjoys playing New Orleans piano.

GEDDETH SMITH

(*Merriman/Understudy: Reverend Chasuble, Lane*). Broadway: *Waiting in the Wings*, *Alice in Wonderland*, *The Imaginary Invalid*, *Tonight at 8:30*, and *A Touch of the Poet*.



Signe Hasso). Off-Broadway: *The Shaughraun*; *Shadow of a Gunman*; recently Ben Burton in *Philadelphia, Here I Come*, Irish Repertory Theatre. Regional: Matt Hafigan in *John Bull's Other Island*, Geva Theatre Center; Boltzman in *Restoring the Sun* (world premiere), Cleveland Playhouse, Elder Piper in *The Sons of Ulster*, Huntington Theatre Company; also Hartford Stage Company, Walnut Street Theatre, and others. Over 50 roles in Shakespeare's plays, recently John of Gaunt in *Richard II* at Shakespeare Theatre of New Jersey. Television: *Man Without a Country*, *Milligan*, *Blue Hotel* and others. Affiliate Artist, Bloomsburg Theatre Ensemble, author of two biographies of nineteenth-century actors, *The Brief Career of Eliza Poe* and *Thomas Abthorpe Cooper, America's Premier Tragedian*.



JAMES A. STEPHENS

(*Lane*) is a native of the UK and has lived in the U.S. for the last 22 years. He was last seen on stage in New York as Master Boyle in the recently acclaimed production of *Philadelphia, Here I Come*. He has appeared on Broadway in Neil Simon's *45 Seconds From Broadway*, and in Alan Ayckbourn's *House and Garden* at the Manhattan Theatre Club. In London he has appeared at the Old Vic and Prospect Theatre companies, The National Theatre, London's West End and many of Britain's repertory theatres. In musicals he played The Doctor in The Broadway International tour of *Grand Hotel*. Off-Broadway credits include *God Hates the Irish* (musical comedy) *The Country Boy*, *Don Juan in Hell*, *The Hostage* and *Peg O My Heart*. Regional theatre credits - Malcolm in *Ten Unknowns* (Jon Robin Baitz), George in *Who's Afraid of Virginia Woolf*, Captain Scott in *Terra Nova*, Pastor Manders in *Ghosts* and Owen in the American premiere of Michael Frayn's *Clouds*. Television credits include *Law & Order*, *Another World*, *General Hospital* and *All My Children*. Film: *Descent* (2006), *Little Black Dress* (2005), *Britannia Hospital* (Lindsey Anderson), and *The Hard Way* (John Boorman Prod.).



GREG FELDEN

(Understudy: *Footman/Understudy: Algernon Moncrieff, Jack Worthing, Merriman*).

Regional: *A Midsummer Night's Dream* (directed by Mark Lamos), The

Shakespeare Theatre, Washington, D.C.; Wilfred Owen in *Not About Heros*, Playmakers Repertory Theatre; *Rough Magic*, The Hangar Theatre. New York: *Golden Age*, The Kraine; *Say You Love Satan*, New York Fringe Festival 2003, *Naked Will*, PS 122. Greg's original, one-man show, *State of the Union*, premiered in August at The American Living Room Festival at HERE. Yale: *Zanna, Don't!*, *The Merchant of Venice*, *The Rocky Horror Show*, *Macbeth*, *Sincerity Forever*. Awards: New York Fringe Festival 2004: Excellence in Directing for Rolin Jones' *The Jammer*. Training: Yale School of Drama, MFA.



MARGARET DALY

(Understudy: *Lady Bracknell, Miss Prism*)

Regional: *The Time of Your Life, A Mother* (world premiere), *Juno and the Paycock*,

A Christmas Carol (American Conservatory Theatre); *The Winter's Tale, Twelfth Night, She Stoops to Conquer, The Sea Gull, The Merry Wives of Windsor* (Shakespeare Santa Cruz); *The House of Blue Leaves, Rhinoceros* (Berkeley Repertory Theatre); *Present Laughter, Hedda Gabler* (Oregon Shakespeare Festival); *Hay Fever, Eleemosynary, The Golden Age, Relative Values* (The Chamber Theater); *Spinning Into Butter* (TheatreWorks); *Kissing the Witch* (Magic Theatre); and others. Television: *Law & Order, Law & Order: Criminal Intent, Nash Bridges*.



DIANE LANDERS

(Understudy: *Gwendolen Fairfax, Cecily Cardew*).

New York credits: *GIRL* (directed by Chris McGarry), NY Fringe/LABYrinth Theater Co.;

Prince Hal (directed by Elysabeth Kleinhans), Primary Stages/45th Street Theater; *Bodega Lung Fat* by Mike Batistick (directed by Jo Bonney), The Public Theater/New Work Now!; *Third Floor, Second Door on the Right* with Allan Arbus (directed by Arin Arbus), Cherry Lane/NY Fringe; *Macbeth* (directed by Kevin Moriarty); *Beckett's Company*, Rude Mechanicals; *Port Authority Throwdown* by Mike Batistick (directed by

Arin Arbus), HERE; *Ars Nova* (directed by Michael John Garcés). Television: *Ed* (NBC). Diane is a graduate of Fordham University.

THEATRE ROYAL BATH

Widely considered to be one of the most beautiful theatres in Britain, the Theatre Royal Bath has enjoyed an illustrious history. In 1768 the original playhouse was granted a Royal Patent to become the first theatre outside London to be called 'Royal'. The current theatre opened in 1805 just nine days before the Battle of Trafalgar. When much of the original exterior was destroyed by fire in 1862 an architectural competition was held to choose a new design. The winner was a young Bathonian, C J Phipps, who went on to become the leading theatre designer of the late Victorian period. Theatre Royal Bath is one of the most successful theatres in Britain with many productions visiting Bath either directly from or immediately prior to a London West End run. The addition of the Ustinov Studio in 1997 and The Egg – a theatre for children and young people – in 2005 hugely extended the Theatre's repertoire. In addition to its weekly productions, the Theatre Royal Bath presents a range of celebrated Festivals: The Bath Shakespeare Festival; The Bath International Puppet Festival, Britain's biggest celebration of the art of adult puppetry; and The Wild and Wacky Festival of Theatre for Children. In the Summers of 2003, 2004, 2005 the Peter Hall Company presented an acclaimed season of plays at the Theatre Royal Bath. A further summer season is being planned for 2006. In 1998 Theatre Royal Bath Productions was formed to create high quality drama for the Theatre Royal, to tour it to other regional theatres, and to transfer it to the West End. West End credits include Harold Pinter's *The Birthday Party* (Piccadilly Theatre), Joe Orton's *Entertaining Mr Sloane* (Arts Theatre), Ron Hutchinson's *The Beau* (Theatre Royal Haymarket), David Williamson's *Up For Grabs* (Wyndham's Theatre), Mike Leigh's *Abigail's Party* (New Ambassadors/ Whitehall Theatre), *Shakespeare's R and J* (Arts Theatre), Harold Pinter's *Betrayal* (Duchess Theatre), Samuel Beckett's *Happy Days* (Arts Theatre), Noel Coward's *Bliethe Spirit* (Savoy Theatre), Ronald Harwood's *The Dresser* (Duke of York's Theatre) and Bernard Shaw's *You Never Can Tell* (Garrick Theatre). In 2003 the Theatre Royal Bath/Peter Hall Company's acclaimed production of Shakespeare's

As You Like It played in New Haven, Columbus and Boston. *As You Like It* returned to the U.S. in 2004 for a 16-week tour performing at the Brooklyn Academy of Music in New York, Los Angeles and San Francisco.

FOR THEATRE ROYAL BATH

CHAIRMAN
Greg Ingham

DIRECTOR
Danny Moar

FINANCE DIRECTOR
Simon Payne

GENERAL MANAGER
Eugene Hibbert

FOR THEATRE ROYAL BATH PRODUCTIONS

CHAIRMAN
Roy Griffiths

MANAGING DIRECTOR
Danny Moar

PRODUCTION ADMINISTRATOR
Nicky Palmer

CAPA (*General Management*) is one of America's most respected theatre managers and producers. In addition to managing the legendary Shubert Theater (New Haven, CT), CAPA is owner/operator of downtown Columbus, Ohio's magnificent historic theatres (Ohio Theatre, Palace Theatre, Southern Theatre) and manager of the contemporary Riffe Center Theatre Complex. CAPA is a not-for-profit, award-winning presenter. Now in its 36th year, CAPA presents 200 live events and classic films a year, including concerts throughout Columbus and Ohio. CAPA's website address is www.CAPA.com.

 **ACTORS' EQUITY ASSOCIATION** (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. www.actorsequity.org

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Brian J. L'Ecuyer

RELIGHTS (COLUMBUS, NEW HAVEN, PHOENIX)

Mark Carey, Venture Events Ltd.

UK COSTUME SUPERVISOR

Joan Hughes

PRODUCTION SOUND

Philip G. Allen

PROPERTIES MASTER

Karin Rabe

ASSISTANT COSTUME DESIGNER

Elizabeth Flauto

ASSISTANTS TO MR. RIGDON

**Anthony Contello,
Kevin Holden, Clint Allen**

CREDITS

**Scenery built by Ravenswood Studios;
Costumes provided by Barbara Matera
Ltd., Angels the Costumier, CosProp;
Wigs designed and provided by
Paul Huntley; Sound equipment by
Jon Sound; Lighting equipment by
Hollywood Rentals Production Services.**

SPECIAL THANKS TO

The Alley Theatre, Houston



NEEL KEELER (*Associate Producer*) has been an associate producer at CTG since 2003. He will direct *Pyrenees* later this season at the Kirk Douglas Theatre. Previously at CTG, he

directed *Stones In His Pockets* at the Taper and the world premiere of *Good Thing for Taper, Too*. Outside of CTG, Neel has directed at theatres across the country and has served, in wildly varying capacities, on the staffs of La Jolla Playhouse, Williamstown Theatre Festival, Remains Theatre, Lincoln Center Theater, the American National Theatre and *Jerome Robbins' Broadway*.



MICHAEL RITCHIE (*Artistic Director*). *Earnest...* marks the third production selected by Michael at the Ahmanson in his capacity as CTG's new artistic director.

For the 2005-2006 season he has also planned 21 other productions for CTG's three theatres. A former stage manager, Michael served as producer of the Williamstown Theatre Festival in Massachusetts from 1996 to 2004, during which time the mission of the theatre evolved towards a diverse repertory of new plays, U.S. premieres, major revivals and rediscoveries of American classics. The Williamstown Theatre Festival was the recipient of the 2002 Regional Theatre Tony Award.



CHARLES DILLINGHAM (*Managing Director*) supervises all development, marketing, administrative and financial aspects of CTG's three theatres.

Prior to CTG, he was CEO of The Entertainment Corporation USA, which presented the Bolshoi Ballet, Bolshoi Opera, Kirov Ballet, Kirov Opera and Royal Ballet at the Metropolitan Opera House and on tour. He was executive director of ABT, manag-

ing director of the Brooklyn Academy of Music Theatre Company, general manager of ACT in San Francisco, and an independent producer. He served on the board of LA Stage Alliance and on theatre advisory panels at the California Arts Council and the NEA.



DOUGLAS C. BAKER (*General Manager*) is now in his 15th season at CTG. Previously, he managed Broadway and touring productions including *Tru, Born Yesterday, The Gospel at*

Colonus, Annie, A Chorus Line, Working, The Wiz and *Legends!* starring Mary Martin and Carol Channing which premiered at the Ahmanson Theatre in 1986. From 1982-85, Baker was executive director of the Independent Booking Office in New York City. He is a graduate of Albion College, serves on the board of ATPAM and is a founding trustee of Musical Theatre Works, devoted to the development of new American musicals.



GORDON DAVIDSON (*Founding Artistic Director*) led the Taper throughout its first 38 seasons, guiding over 300 productions to its stage and winning countless awards for

himself and the theatre — including the Tony Award for theatrical excellence, Margo Jones Award, The Governor's Award for the Arts and a Guggenheim fellowship. *The Kentucky Cycle* and *Angels in America* (Part One) won the Pulitzer in consecutive years and, in 1994, three of the four plays nominated for the Tony Award for Best Play were from the Taper (*Angels in America* won). In 1989 Gordon took over the Ahmanson and, in 2004, he produced the inaugural season in the Kirk Douglas Theatre.

WEBSITE

www.CenterTheatreGroup.org



The following employees are represented by the International Alliance of Theatrical Stage Employees, Moving Picture Machine Operators, Artists and Allied Crafts of the United States, its Territories and Canada, AFL-CIO, CLC: Stage Crew Local 33, Treasurers and Ticket Sellers Local 857, Wardrobe Crew Local 768, Make-Up Artists and Hair

Stylists Local 706. The managers and press agents of this theatre are members of the Association of Theatrical Press Agents and Managers.



United Scenic Artists represents the designers and scenic painters for the American Theatre.



The director/choreographer is a member of the Society of Stage Directors and Choreographers, Inc., an independent labor union.

Center Theatre Group is a member of the American Arts Alliance, the League of Resident Theatres (LORT) Independent Producers' Network, League of American Theatres and Producers and LA Stage Alliance, and is a constituent of Theatre Communications Group (TCG), the national service organization for the non-profit professional theatre.

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