



T H E A T R E
b a n s h e e
presents



WHAT THE BUTLER SAW

by
Joe Orton

About Theatre Banshee

Theatre Banshee is a 501(c)3 non-profit theatre company formed in 1995. We created Theatre Banshee to provide a loud, clear voice in these times of social stagnation. Our mission is to revitalize American culture and the art form of theatre in particular by offering the public live entertainment which is challenging, engaging and affordable. We accomplish this goal by producing classical and contemporary plays with a special emphasis on the plays and playwrights of Ireland.

Theatre Banshee's Board of Directors consists of: Lorie Gonia, Philip Bell, Whitney Naughton and Sean Branney.

Your tax-deductible donation will help us to continue to produce meaningful works for the theatre. Mail donations to: Theatre Banshee, 2466 E. Chevy Chase Drive, Glendale, CA 91206

For more information about us visit www.theatrebanshee.org

Tonight's Performance

What the Butler Saw takes place in the consulting room of Dr. Prentice's psychiatric clinic, London, 1967.

There is one ten-minute intermission.

Gunshots are fired during the performance.

A golliwog is a small statue intended as a racial caricature of people of African descent; they are offensive and hideous.

WHAT THE BUTLER SAW

by Joe Orton

Directed by Sean Branney

Cast

Matt Foyer	Dr. Prentice
John Jabaley	Sergeant Match*
McKerrin Kelly	Mrs. Prentice*
Carolyn A. Palmer	Geraldine*
Josh Thoenke	Nick
Noah Wagner	Dr. Rance*

Production Team

Producers	Leslie Baldwin, Sean Branney
Stage Manager	Katherine Trottier
Costume Design	Laura Brody
Lighting Design	Bobby Richard
Property Master	Andrew Leman
Scenic Design	Arthur MacBride
Sound Design	Quinn O'Hanrahan
Set Construction/Paint	Arthur MacBride
Still Photography	Ralph Nelson

** Actors appear courtesy of Actor's Equity*

Produced by special arrangement with Samuel French, Inc.

Produced in association with Gene Bua Acting for Life, Inc.

Director's Notes

Theatre Banshee has been looking to produce a comedy for some time. Red Noses finally brought in a few good laughs—followed by a horrifying string of deaths. No, we needed a real comedy, something to bring the year to a close with a laugh. And after a protracted search we settled on the British farceur, Joe Orton.

Joe Orton was not your typical playwright. He defaced library books for fun. He and his lover Kenneth Halliwell would from time to time insert obscene pictures into library books, return the books to the library, and then hide out and watch the looks of horror on the faces of library patrons as they stumbled upon the prank. His notion of a good laugh landed him a year in prison.

Orton was simultaneously amused and appalled by the discrepancy between the prim proper façade which Britons are famed for and their decidedly improper goings-on behind closed doors. To him, the pretentiousness of the aristocracy was a mask in dire need of being ripped off. His short career as a playwright showed a clear commitment to that goal.

The question inevitably arises why is this play called *What the Butler Saw* when it in fact does not feature any butlers or even fleeting references to butlers. At the turn of the century one of the first nickelodeon shows was titled *What the Butler Saw*. Passerbys could step up to the machine and for a nickel (or a shilling) they'd be treated to a peek at the private lives of society's upper crust. They would see a slightly racy glimpse of the behind-closed-doors behavior of fine ladies and gentlemen. Orton sought to provide the same thing: a peek into the crazed private lives of elite London physicians. Of course Orton pumped up the raciness to cross the line of acceptability; even in the progressive 1960s outraged audiences shouted "Filth!" at the play's opening. The play succeeded in providing more than a titillating view of society with its pants down. He gives us a classic farce with an absolutely preposterous sequence of comings and goings, well-crafted schtick and a dry wit that would have made Oscar Wilde chuckle. Orton has a good laugh even at himself, wrapping up the play with an ending as intrinsically silly and improbable as any Shakespeare comedy. It's all a bloody fine joke to him.

Joe Orton's career was on the rise. He had just finished writing *What the Butler Saw* and The Beatles were talking to him about writing a screenplay for them. Jealous of his success, Halliwell murdered Orton with a hammer on August 10, 1967. His biographer, John Lahr, said, "Nobody came closer than Orton to reviving on the English stage the outrageous and violent prankster's spirit of comedy and creating the purest (and rarest) of drama's by-products: joy. In showing us how we destroy ourselves, Orton's plays are

themselves a survival tactic."

On a personal level and an artistic level we felt the time was right for a liberal dose of silliness. Medieval scholar St. Thomas Aquinas said, "As man sometimes needs to give his body rest from labors, so also he sometimes needs to rest his soul from mental strain that ensues from his application to serious affairs. This is done by amusement." We hope you enjoy *What the Butler Saw* in the spirit of joy with which it was created and is presented.

In memory of Stephanie Blackburn
who knew the value of a good laugh.

Special Thanks

Artistry Entertainment
Sharon & Ken Baldwin
Jay Bonnar
Aidan Branney
Brad Brusavich
Gene and Toni Bull Bua
Erik Hockman
Long Beach V.A. Hospital
Bryan Moore & Heather Saenz
Keith & Christina Reynolds
Kevin Wright
Erika & Hannah Rose

Theatre Banshee Company Members

Leslie Baldwin
Sean Branney
Laura Brody
Josie DiVincenzo
Matt Foyer
Dan Harper
John Jabaley
McKerrin Kelly
Beth Kennedy
Andrew Leman
Barry Lynch
Rebecca Marcotte
Carolyn A. Palmer
David Pavao
Josh Thoemke
Noah Wagner

Biographies

Leslie Baldwin (co-producer) co-founded Theatre Banshee with her husband, Sean Branney, and has co-produced all of Theatre Banshee's critically acclaimed productions and performed in several as well. Most recently she appeared as Valerie in *The Weir* and co-produced *Red Noses*. She also was the co-creator of *Voices of the North*—a documentary style theatre piece based on first-person accounts from all sides of the political spectrum in Northern Ireland. Some of her favorite roles have been in *The Clearing*, *Winter's Tale*, *Les Liaisons Dangereuses*, and *Eclipsed*. She holds an MFA from Cal Arts.

Sean Branney (director) founded Theatre Banshee with Leslie Baldwin in 1995. He directed Banshee's productions of *Eclipsed*, *A Man for All Seasons*, *Translations*, *The Clearing*, *Voices of the North*, *The Weir* and *Red Noses*, receiving several awards and award nominations in the process. Sean is a founder of the H.P. Lovecraft Historical Society and has collaborated with Andrew Leman to write and produce the peculiar works of musical parody: *A Shoggoth on the Roof* and *A Very Scary Solstice*. Sean received his MFA from CalArts. He is close personal

friends with the celebrated poet Maurice (www.drycrunchy.com).

Laura Brody (costume design) has been designing and building costumes in LA since 1990. Her most recent designs were for *The Lepers of Baile Baste* at the Celtic Arts Center, *The Snow Queen* at the Falcon Theatre, *Man Of La Mancha* at the Actor's Co-op and *The Weir* and *Red Noses* for Theatre Banshee. She's pretty much designed everything the Banshee has done that required costumes, and is more than happy to sign up once more.

Matt Foyer (Dr. Prentice) last appeared as Pope Clement VI in Theatre Banshee's *Red Noses*. Non-Banshee acting credits include *The Comedy of Errors* (Oregon Shakespeare Festival, Portland), *Oscar* (Kennedy Center, D.C.), *The Mikado*, *The Real Inspector Hound*, *Shadowlands*, *The Philadelphia Story*, and *Blithe Spirit* (Hillside Repertory Theater), *Our Town*, and *Man and Superman* (A Noise Within), and most recently, *The Three Sisters*, and *Once in a Lifetime* (mud-luscious Theater Ensemble.) Recent directing credits include



The Matchmaker (Arroyo Repertory Theater), *The Hot L Baltimore* (mud-luscious Theater Ensemble), as well as numerous productions for Glendale College. Matt's also a card-carrying member of the rather insidious CalArts mafia. Thanks to Banshee, and of course, to Erin.

John Jabaley (Sergeant Match) is happy to be back with Theatre Banshee, where he also appeared as Grez in *Red Noses* and Senor Chapuys in *A Man for All Seasons*. A native southerner, John moved west and got his MFA from CalArts. Since then he has appeared with Shakespeare Festival/LA, The Will Geer Theatricum Botanicum, and the International City Theatre (in Orton's *Loot*). Film work includes indies *Purgatory Flats*, *The Chaos Factor*, *Avalanche*, and *Road Ends*. On TV he's been in *Dragnet* (yes the new one), *Firefly*, *Buffy the Vampire Slayer*, *Gilmore Girls*, *Arrest and Trial* and *L.A. Heat*. Many thanks and much love to Erika, and a special congratulations to Hannah Rose, who can count to 10 all by herself.



McKerrin Kelly (Mrs. Prentice)



McKerrin Kelly's participation with Theatre Banshee's recent production of *Red Noses* was a truly life changing

experience. She entered the production alone, naive, but with her self respect, only to leave 3 months later with a roommate, a reputation for being extremely difficult to work with and the shameful knowledge that she had slept with a Pope. Her involvement in voiceover, TV, film and stage has taken her from Los Angeles to New York, as well as such glamorous locales as Vladivostok, Russia where she traveled and performed with playwright Beth Henley; and Vilnius, Lithuania where she worked on arguably the worst television series ever made. McKerrin is also a certified personal trainer and a hand analyst who loves helping people discover their best and healthiest selves. Favorite roles: Brooke in *Yellow Flesh/Alabaster Rose*, Elizabeth in *The Making of Mary Kelly*, Masha in *The Seagull*, Teibele in *Teibele and Her Demon*. Thanks, love and respect to all the Banshees and to Big Daddy. You know who you are.

Andrew Leman (props and graphic design) Andrew Leman has been doing props for stage

and film for many years, and is extremely pleased to be working with Banshee as the prop guy. Many of his stage props were created for Defiant Theatre in Chicago, where he worked on productions of *Macbeth*, *Dracula*, *Apt Pupil*, *Red Dragon*, and *The Skriker*, among others. His film props have been seen in *Galaxy Quest*, *Gods & Monsters*, *American Beauty*, *Scream 3*, *What Lies Beneath*, and “The West Wing.” Banshee audiences may be more familiar with him as an actor: he played Father Flote in *Red Noses*, Finbar in *The Weir*, and Governor Sturman in *The Clearing*.

Arthur MacBride (scenic design) studied theatre at Queens University in Belfast and worked with several small theatres in Northern Ireland before emigrating to the U.S. His scenic design for *The Flight of the Earls* at the Castlewellan Theatre Guild won Best Scenic Design as part of Northern Ireland’s 1998 TheatreFest. Arthur’s scenic design for Banshee’s *The Weir* was nominated for an LA Weekly Award for best set design. He also designed the set for Banshee’s *Red Noses*. Arthur plays bodhrán in a traditional Irish band—*Uprising of 1798*.

Joe Orton (playwright) was born in Leicester, England in 1933. He

attended a secretarial school where he did rather poorly before discovering his love for the theatre. He attended the Royal Academy of Dramatic Arts as an actor; Orton quit after two years saying, “It was complete rubbish”. At RADA he met Kenneth Halliwell who went on to be his long-time lover. Orton wrote the short plays: *The Ruffian on the Stair*, *The Good and Faithful Servant*, *The Erpingham Camp* and *Funeral Games*. He wrote only three full-length plays, *Entertaining Mr. Sloane*, *Loot* and *What the Butler Saw*. At thirty-four years old and at the height of his career, Orton was murdered by Halliwell. Orton’s plays did not earn major critical recognition until they were revived in 1975.

Carolyn A. Palmer (Geraldine) is



an actress and producer. Most recently, Palmer produced the first Annual LA Future Project as part of

the Edge of the World Theatre Festival 2003. She has also co-produced multiple shows for the Pacific Resident Theatre (PRT) including: *Betrayal*, *On Approval*, *Mary Rose*, *The Shadow of a Gunman* and *Maggie A Girl of the Streets*. Other recent acting credits include, *Red Noses*

with Theatre Banshee, also appearing in their production of *The Clearing* (ADA Award Nomination). Local regional theatre includes the upcoming *The Importance of Being Earnest* at the Laurel Theatre in Ventura and the recent *Lovers at Versailles* at the Laguna Playhouse. Other local theatre credits include: *The Lysistrata Project 2003*, *Big Love*, *Orson Bean's A Christmas Carol*, *Playboy of the Western World* at PRT, *Name Day*, *Abbey Yard* and *The Madwoman of Chailot* at the Odyssey Theatre Ensemble (OTE), *Graduation Day* at the Hudson, *The Night Thoreau Spent in Jail* at the MET theatre, *Wuthering Heights* at the Knightsbridge and *Mad Boy Chronicle* at the 24th Street Theatre. FILM/TV credits include: *Paddy Takes a Meeting* (in competition at the Galway Film Fleadh), *Your Children* (competed in the NY Film Festival), *Tir Nan Og*, *Chuck and Buck*, *Killers 2: The Beast*, *History's Mysteries: Amazon Women*, *Party of Five* and *the Mighty Morphin' Power Rangers*.

Bobby Richard (lighting design) is a Hollywood native. A graduate of CSU Northridge campus, Bobby set out on a career as a theatrical lighting designer. He has been lighting his way through such shows as *Pepper*

Street, 2nd Wind and a variety of other productions at the Gene Bua Theatre including Theatre Banshee's *Red Noses*.

Josh Thoenke (Nick) came to California from the East coast where he appeared in such shows as *The Misanthrope*, *The Fantasticks*, and *A Midsummer Night's Dream*. In Los Angeles he performed in The Knightsbridge Theatre's production of *Henry V*. He most recently appeared as Father Toulon in *Red Noses*, his first Theatre Banshee production.

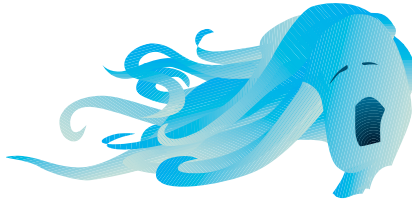


Katherine Trottier (Stage Manager) Enjoying a nice change from Utah, Kati's living in Los Angeles now and flattered that she could be involved in *What the Butler Saw*. After stage managing a production of *Our Country's Good* and production managing the short film *Like Magic*, she figured this would be a cushy hobby, and probably a nice profession as well. Many heartfelt thanks to a cast she adores and Rebecca Marcotte for introducing her to the Banshee.

Noah Wagner (Dr. Rance) also appeared in several roles in Banshee's production of *Red Noses*. Prior to that he completed a critically acclaimed run of *Naked Will* at the Celebra-



tion Theatre. He has been the recipient of three DramaLogue Awards for his performances in *Ticking*, *A Shot in the Dark*, and *Tracers*. Noah is currently restoring an 1895 Victorian home with his partner, Brad.



What's A Banshee?

The word banshee comes from the Irish words *bean sí*. In traditional Irish folklore, the banshee, like the leprechaun, is a strange and magical creature. Legend has it that the banshee takes the form of either a beautiful young fairy maiden or a fearsome withered hag. But the banshee is best known for its haunting wail.

Stories say when a person is about to die, they or their family are visited by the banshee whose mournful and terrifying howl is a harbinger of the dark forebodings ahead.

We were drawn to the banshee as an icon for our company because

of its duality. The nature of theatre is deeply tied to shifting forms and things not always being what they appear to be. Within us all is the beauty of a young maiden, and the darkness of a withered crone.

The theatre is a medium of sound and the spoken word, and the banshee carries the connotation of a clear and emotionally stirring voice.

Lastly, we chose the banshee for our namesake as she embodies the poetical spirit of Ireland, a country rich with a heritage of storytellers, poets and playwrights.

Adopt-an-Actor Program

Join in the fun of creating live theatre by adopting your very own actor! We exist only through our box office and private donations (no tax dollars). Your donation is fully tax-deductible and is absolutely vital for us to continue to create great theatre. All adopted items (especially actors) remain property of Theatre Banshee. Donations may be dropped in the Adopt-an-Actor box in the lobby or mailed to:

Theatre Banshee
2466 E. Chevy Chase Dr.
Glendale, CA 91206

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Gas Money (\$25)
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Patron of the Arts (\$500)

Adopt-a-Costume

Bunch o' Socks (\$10)
My Costume Piece (\$30)
A Full Costume (\$100)

Technical Adoptions

Gallon o' Paint (\$20)
Lighting Instrument (\$50)
That's My Sound Cue (\$75)
Adopt-some-Props (\$100)
Home Depot Helper (\$250)

Or feel free to make a general purpose adoption to help keep great theatre coming.

Adoptive Parents of Theatre Banshee

We thank these wise and philanthropic souls who adopted our actors, costumes, socks, and even a gallon of paint. What will you adopt?

Sharon & Ken Baldwin
Lorie Gonia
Mark Schwartz
Nick Gonia
James Burke
Bonnie Leman
Dannie & Cliff Johnson
Jeff Lieber & Holly Long
John & Saralynn Geraghty
Terry & Carolyn O'Neill
Veryl Goodnight
Roger Brooks
Sherry Spees
Steven Lavine
Pat Cross
Amy Keating & Aaron Rogers
Danielle Kennedy
Dena Davis & Andy Geoghegan
George & Pamela Carlson
Matt & Carol Almos



T H E A T R E E B a n s h e e

is pleased to offer our patrons a free dinner at Timmy Nolan's Irish Pub. Before or after the show, stop by for great Irish fare, a well-drawn pint and great conversation.*

** buy one and get a second of equal or lesser price free*

From the theatre, go West on Magnolia and then turn Left (south) on Hollywood Way. Turn right on Alameda. Alameda becomes Riverside Drive and Timmy Nolan's is about four blocks down on the right side of the street at 10111 Riverside Drive (after Bob's Big Boy and Paty's).

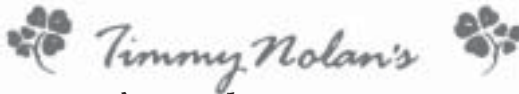


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