



41st Season • 392nd Production  
SEGERSTROM STAGE / SEPTEMBER 3 - OCTOBER 10, 2004

# South Coast Repertory

David Emmes  
PRODUCING ARTISTIC DIRECTOR

Martin Benson  
ARTISTIC DIRECTOR

IN ASSOCIATION WITH  
Manhattan Theatre Club

presents the world premiere of

## BROOKLYN BOY

BY Donald Margulies

SCENIC DESIGN  
Ralph Funicello

COSTUME DESIGN  
Jess Goldstein

LIGHTING DESIGN  
Chris Parry

ORIGINAL MUSIC AND SOUND DESIGN  
Michael Roth

DRAMATURG  
Jerry Patch

PRODUCTION MANAGER  
Tom Aberger

STAGE MANAGER  
\*Scott Harrison

DIRECTED BY  
Daniel Sullivan

HONORARY PRODUCERS  
Elaine and Martin Weinberg

CORPORATE PRODUCER  
The Citigroup Private Bank

*Brooklyn Boy was commissioned and developed by South Coast Repertory*

## CAST OF CHARACTERS

(In order of appearance)

Eric Weiss .....	<i>Adam Arkin*</i>
Manny Weiss .....	<i>Allan Miller*</i>
Ira Zimmer .....	<i>Arye Gross*</i>
Nina .....	<i>Dana Reeve*</i>
Alison .....	<i>Ari Graynor*</i>
Melanie Fine .....	<i>Mimi Lieber*</i>
Tyler Shaw .....	<i>Kevin Isola*</i>

## SETTING

*All scenes are set in the present in Brooklyn, Manhattan and Los Angeles.*

## LENGTH

*Approximately two hours and 20 minutes, including one 15-minute intermission.*

## PRODUCTION STAFF

Assistant Stage Manager .....	<i>Randall K. Lum*</i>
Casting by .....	<i>Joanne DeNaut (South Coast Repertory), David Caparelliotis (Manhattan Theatre Club)</i>
Production Assistant .....	<i>Jennifer Butler</i>
Assistant to the Set Designer .....	<i>Tory Hyman</i>
Assistant Lighting Designer .....	<i>Jeff Fightmaster</i>
Costume Design Assistant .....	<i>Merilee Ford</i>
Assistant to the Director .....	<i>Trevor Bishop</i>
Additional Costume Staff .....	<i>Pamela Walt</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.

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ORANGE COUNTY'S BUSINESS LIFESTYLE MAGAZINE  
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# What's an American Playwright

*Donald Margulies, the Silver Lining, and the Permanent Clouds in the Sunniest Skies*

BY MICHAEL FEINGOLD

When I see one of Donald Margulies' plays, I always end up thinking about my cousin Abe. He and his wife were among the lucky ones. They had been in Theresienstadt, which was not one of the worst camps, and they had survived to settle here after the War. They had actually married in the camp, their wedding conducted by the first Jewish chaplain to arrive with the Allied forces. They took a solemn vow, as part of the ceremony, never

to reveal to their children what they had seen and endured. Abe and Ella did well here; they had a comfortable house and two adorable daughters. But daughters growing up in America come home from school and want to know why Mommy doesn't talk like all the other mommies, why she has a funny accent, so eventually — after going to a rabbi and being ceremonially released

from their vow — they told the whole story to their daughters, who cried a lot at learning they were part of vast nameless historical events on the other side of the world. It made Abe, an intelligent, fastidious man who had always carried the secret sorrow deep inside himself, start to wear it more openly; he began to fret more outspokenly about politics, about the state of America. In the late '60s, he took Ella and the kids and emigrated to Israel, because, he said, "It is going to happen again. It is going to happen here. And I want to be with my own people when the time comes."

Back then I thought Abe was funny, a bit cracked. We all did. Nowadays I'm not so sure. I always told Abe, "If it happens in this country, it will happen to the blacks, not to us. They are hated worse than we are."

Jews, like blacks, are used to being hated; once you have met the hatred, you never get over it. Your

consciousness is always marked by a sense of being in some way separate. And your history — like the Holocaust history that sneaks or strides into all of Donald Margulies' plays — hangs over you, a permanent cloud in even the sunniest sky. There is no escape; what you believe to be permanent and comforting can be taken from you in a second, can vanish with a word. When I was Literary Director of the Guthrie Theater, in the late '70s, we gave the world premiere of a beautiful, somewhat erotic play by Isaac Bashevis Singer, with a wonderful performance

by the then unknown F. Murray Abraham. Somehow, my office ended up having to answer the angry letters — there were only a few, awkwardly written on crude lined paper — that said things like, "How dare you put this Jew pornography on our beautiful stage." Nowadays — that word again — I wouldn't be as surprised as I was



then. The American resistance to the concept of art as a sensual pleasure, art as a salutary shock, art as a revelation of the Other, is in full cry.

And this, too, hangs over Margulies, who very properly uses his plays to test the validity of such concepts, sorting out what it means to be creative in America along with what it means to be a Jew: In *Sight Unseen*, we weigh, and watch the artist-hero weigh for himself, the question of whether the sensationalism that brings media success is a spiritual impulse or merely a money-making ploy. One of his attention-getting paintings shows a black man and a white woman making love — or is she being raped? — in a cemetery defaced by graffiti'd swastikas. When the German art critic who

SCR's 1991 world premiere production of 'Sight Unseen' with, from left to right, Stephen Rowe, Randy Oglesby and Elizabeth Norment.



is interviewing the hero suggests that this image may be the product of a clever Jewish mind, and gets called a Nazi in return, it's hard to tell which party to the conversation is being touchy — especially when one recalls that, if the image is indeed the product of a clever Jewish mind — Margulies' — so are the art critic and her disturbing question. His gift for raising troublesome issues subtly (notice how the Holocaust has worked its way into the play's discussion of art and artists' tactics) comes with a concomitant gift for ironizing his way around them, for seeing them from all sides. Because troublesome questions don't have simple answers; that's why they, like history, never go away.

In other Margulies plays like *The Loman Family Picnic*, *What's Wrong with This Picture?* and *The Model Apartment*, the troublesome questions are about family ethics; in *Found a Peanut*, they're about friendship and money; in *Sight Unseen*, they're about love and art. But in all five plays, the underlying question that is more deeply troublesome is about Jews and identity in America, and the real beauty of Margulies' work is that he's managed to create an ethnic theatre without the tub-thumping self-consciousness that often mars ethnic-minority art. In art the things you assert are your identity; the questions

Above, the SCR world premiere of 'Collected Stories' with Kandis Chappell, left, and Suzanne Cryer and, right, the West Coast premiere of 'Dinner with Friends,' with, from left to right, T. Scott Cunningham, John Carroll Lynch, Julie White and Jane Kaczmarek.

you raise are your way of transcending it.

Pretending that you have no ethnic identity is useless for the purpose of transcendence. *Death of a Salesman* is a Jewish play too, for all of the little impulses on Arthur Miller's part to make it more universal by making it abstract. No wonder the salesman's son in *The Loman Family Picnic* identifies with it; no wonder, too, that he feels the impulse to turn it into something it isn't — a musical with a happy ending. The American ending, you might say, that every ethnic group looks for and that none of us, as a group, can find. What Miller wrote, in effect, was the story of the Jewish spirit's failure to find a home in the American system; everything Margulies writes, one step further on, is an implied critique of the system on that basis, the chronicle of a land which is all model apartments and no home for anybody's spirit.

What America was we know, or can learn; what's to come is a little harder to determine, which is probably where Margulies' plays get their somber undertone. After I had given *Sight Unseen* a very favorable review in the *Village Voice*, a colleague from the paper's Art section went to see it and complained that it was an "obvious" story about a painter struggling to decide whether or not to sell out, with an "obvious" happy ending. But that is not at all what happens in *Sight Unseen*. The hero's struggle is to determine whether he has already sold out without realizing it. At the end of the play he regains, not his integrity, but a piece of his past, in a compromise that discomfits everyone involved and leaves the best behind



him; his future — for all the play's time disruptions — is an empty canvas.

And so is America's. It was a playwright — Eugene O'Neill — who told *Time* magazine, when he was put on its cover in 1946, that for him America was “the greatest failure in the world” because it had all the resources imaginable and it had squandered or brutalized them in the pursuit of material gain instead of using them to nourish the spirit. Fortunately, there is another America: the one artists have always sought and all immigrants have come here to seek; the America that nourishes, cherishes, accepts and includes. I am an American, you are an American, he or she is an American. If each of us has a consciousness of also being something separate, maybe we have to say that too is an American phenomenon, and Donald Margulies' “Jewish” plays mixed up with pagan myths and European history and Florida condos and Broadway musicals are American plays. Ours is this country of endlessly unreeling possibilities, where anybody's misery can be made into a musical (though this is probably not the best use for it), and everything great can still happen.

So Donald Margulies' plays remind me of all the reasons why I am not, despite the premonitions of my cousin Abe, going to leave America, to which my father came as an 11-year-old in 1922, to learn English from Tin Pan Alley songs about flappers rolling their stockings down. I am going to stay here “because I was born here, and my great-great-grandmother baked bread for George Washington's troops when he crossed the Delaware, and I am going to stay here and have a piece of it just like you.” The part about my great-great-grandmother isn't true. I didn't say those words; Paul Robeson did, to a session of the House Un-American Activities Committee, which was trying to deprive him of his passport because of his political beliefs. And when they asked him why he liked Russia so much, he said, among other things, “the great poet of Russia is a Negro,” which is true; he was speaking of Pushkin. Well, the great playwrights of America are African and Latin American and Irish and Italian and Chinese and Eastern European. And Jewish. And when I see Donald Margulies' plays, I see America. And I like America. And I fear for America. And I smile at America. And I decide not to emigrate.

Michael Feingold is chief theater critic of *The Village Voice* in New York, and translator or adaptor of numerous plays and operas, including Brecht and Weill's *Happy End*, presented at South Coast Repertory in 1991. This piece is excerpted from his introduction to *Sight Unseen and Other Plays*, a collection of five plays by Donald Margulies (Theatre Communications Group, NY, NY, 1996).

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## Margulies in Print

South Coast Repertory's first commission to Donald Margulies produced *Sight Unseen*, the playwright's breakthrough play. The SCR world premiere set in motion a string of productions that made this play one of the most produced of the 1990s. The *Sight Unseen* compilation also includes *Found a Peanut*, *The Loman Family Picnic*, *The Model Apartment* and *What's Wrong with This Picture?* for an exploration of themes ranging from childhood to the struggles of an artist in contemporary society.



SCR's second commission to Margulies resulted in the Pulitzer Prize finalist *Collected Stories*. It has been produced across the country and filmed by PBS starring Linda Lavin and Samantha Mathis. *Collected Stories*



explores the vexed emotional and legal question of a writer's right to create art from the biographical material of another person's life—particularly when that other person is also a writer. Ruth Steiner is an aging, highly regarded author who never wrote about her youthful affair with real-life poet Delmore Schwartz, and Lisa Morrison is a student of Steiner's who, after publishing a much-ballyhooed first short-story collection under Steiner's direction, follows up with a novel that draws upon the Schwartz affair. The result is charged drama with the depth and weight of the finest prose fiction. Winner of the Los Angeles Drama Critics Circle Award for Best New Play.

SCR's third Margulies production was the West Coast premiere of *Dinner with Friends*, the second production for the play. Jane Kaczmarek, John Carroll Lynch, T. Scott Cunningham and Julie White created an indelible production under Daniel Sullivan's direction. The script went on to a New York production and the 2000 Pulitzer Prize for Drama. Called a “modern day masterpiece on the destruction of today's marriage” it explores the effects of one marriage's collapse on that couple and their closest married friends. *The New York Times* called it “A play for our time.”



Other titles available through American Theatre ([www.tcg.org](http://www.tcg.org)):

*American Theatre Book of Monologues for Men*, Stephanie Coen, Ed.

*American Theatre Book of Monologues for Women*, Coen, Ed.

*Contemporary American Monologues Men*, Todd London, Ed.

*Contemporary American Monologues Women*, Todd London, Ed.

*God of Vengeance*, Shalom Asch (Margulies, Adaptor)

*Luna Park, Selected Short Plays and Monologues*

# Forever Flatbush

“Poor thing. To die and never see Brooklyn.”

– Anne Sexton, “Rumpelstiltskin”

We were children from poor families, but didn't know it. I don't think I have ever in my life thought of myself as underprivileged, as unfairly deprived of something I might reasonably wish to own and didn't. Although incomes were low, everyone's father seemed to have a job, and later everyone's older brother and sister; finally, we, too, were out of school and working. It was a blessing of our childhood to be oblivious of our low economic state and of how others might regard us. I don't believe the circumstance of moderate poverty was too upsetting to our parents either. Nearly all were immigrants and living on a roughly equal level. This was the nature of life; they had learned that in Europe. It was not stylish to bemoan. They expected life to be hard, and most were living better than they had been able to in the Old World.

– Joseph Heller, *Then and Now*

*SCENE:* looking out the airplane window, as they leave San Francisco for Hawaii, days before the bombing of Pearl Harbor (1943)

*CHIEF SERGEANT:* That's an awfully big town San Francisco.

*CORPORAL WEINBERG:* Strictly a one-whistle stop. There's only one city in the USA and that's New York.

*CHIEF SERGEANT:* Oh, you're just another hometown hick, Weinberg. What's wrong with California?

*WEINBERG:* California. The sun shines and nothing happens. Before you know it, you're 60 years old.

*CHIEF SERGEANT:* It's no different from New York. My sister's been tryin' to get out of Brooklyn for the last 40 years.

*WEINBERG:* Brooklyn. That ain't New York, Chief. Once you cross that Brooklyn Bridge, you're out of this world. The only noise you hear is the hardening of your arteries. You know when I used to drive a hack, I had a pal who crossed that bridge back in 1929 and ain't never heard from him since.

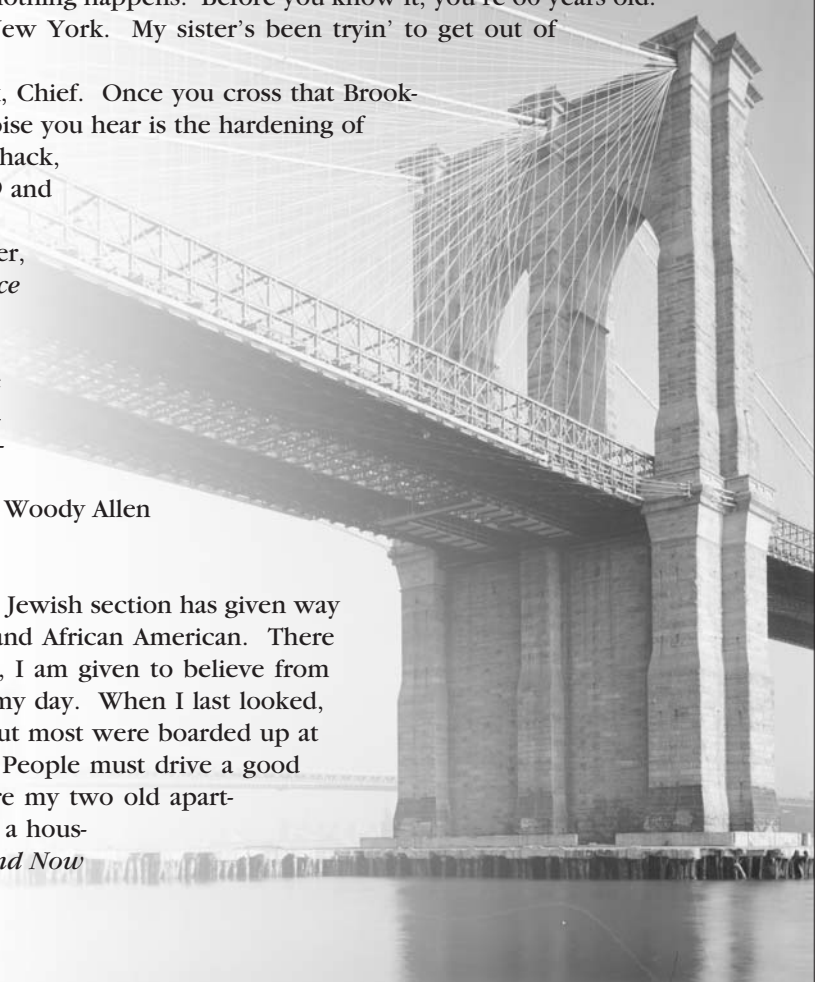
– Dudley Nichols, William Faulkner,  
Howard Hawks, *Air Force*

“My parents were very old world. They came from Brooklyn, which is the heart of the Old World. Their values in life are God and carpeting.”

– Woody Allen

Today, the Italian neighborhood remains; but the Jewish section has given way almost wholly to a population mainly Hispanic and African American. There are fewer stores; possibly no supermarkets; and, I am given to believe from newspaper reports, a higher crime rate than in my day. When I last looked, the storefronts on Mermaid Avenue still stood, but most were boarded up at the windows and had nothing going on inside. People must drive a good distance to a mall for all their marketing. Where my two old apartment houses had been, two tall modern units of a housing project stand.

– J. Heller, *Then and Now*





**ADAM ARKIN**  
*Eric Weiss*



**ARI GRAYNOR**  
*Alison*



**ARYE GROSS**  
*Ira Zimmer*

# Artist Biographies

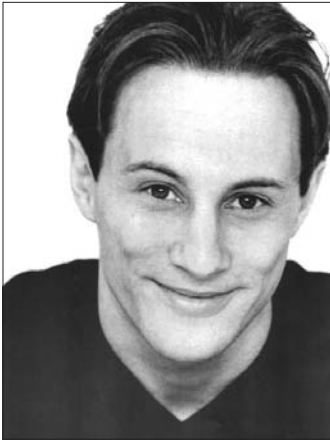
**\*ADAM ARKIN** (*Eric Weiss*) previously appeared at SCR in the Pacific Playwrights Festival reading of *Brooklyn Boy*. He was nominated for an Emmy Award for his role as Dr. Aaron Shutt on “Chicago Hope,” in which he starred for six seasons. He also received Emmy nominations for roles on “Northern Exposure” and “Frasier.” Recently he has been seen in recurring roles on “The West Wing” and “Eight Simple Rules.” On stage Arkin received a Tony nomination for his role in the Paul Rudnick comedy *I Hate Hamlet* and also starred on Broadway as Nathan Detroit in *Guys and Dolls*. Off-Broadway roles include *The Extra Man*, *Sight Unseen* and *Four Dogs and a Bone* at the Manhattan Theatre Club, as well as the premiere “Encores” production of *Fiorello*. Film credits include *Hanging Up*, *The Doctor* with William Hurt and *Wrestling Ernest Hemingway* with Robert Duvall, both for director Randa Haines, as well as *Halloween H<sub>2</sub>O*, *With Friends Like These*, *Lake Placid*, *Under the Rainbow* and the upcoming romantic

comedy, *The Last First Kiss*, starring Will Smith and due out in February 2005. Arkin has directed episodes of “Chicago Hope,” “Northern Exposure,” “Ally McBeal” and “Monk.” Recently he won an Emmy Award for directing *My Louisiana Sky*, a Showtime film starring Julliette Lewis and Kelsey Keel.

**\*ARI GRAYNOR** (*Alison*) is making both her SCR and Broadway debuts with *Brooklyn Boy*. She was last seen on the New York stage in the Second Stages production of *Spanish Girl*, directed by Erica Schmidt. Previous theatre credits include the world premiere of *Fall* by Bridget Carpenter and *Into the Woods*, directed by Oskar Eustis (both at Trinity Repertory Company) and *Ab, Wilderness!* at the Huntington Theatre Company, directed by Kyle Donnelly. On television, she is best known for her role as Meadow Soprano’s troubled college roommate, Caitlin, on “The Sopranos” and her guest star role on “Law and Order: SVU.” Clint Eastwood cast Ms.

Graynor in her first film role in *Mystic River*, which was followed by the films *Book of Love* with Bryce Howard and Gregory Smith (Sundance Dramatic Competition 2004) and *Bereft*, directed by Tim Daly (Tribeca Film Festival 2004). She can also be seen in the upcoming films *The Great New Wonderful*, directed by Danny Leiner with Maggie Gyllenhaal, and Michael Hoffman’s *Game Six* opposite Michael Keaton and Robert Downey Jr.

**\*ARYE GROSS** (*Ira Zimmer*) returns to SCR after having appeared in *The Time of Your Life*, *Wild Oats*, *Screwball* and *Let’s Play Two*. He was seen most recently in *M. Butterfly* at East West Players and the world premiere of *Chekhov X 4* with the Antaeus Company, where he is a member. Other theatre credits include David Henry Hwang’s *The Silver River* (world premiere) at the Santa Fe Chamber Music Festival; *The Square* for Mark Taper Forum/ATW; *Room Service* at the Pasadena Playhouse; *Three Sisters* at LATC; *The*



**KEVIN ISOLA**  
*Tyler Shaw*

*Rose of the Rancho* and *Bandido!* for El Teatro Campesino; *Chicago Conspiracy Trial*, *Portage to San Cristobal of A.H.*, *Love Suicide at Sheffield Barracks*, and *Black Box* with the Odyssey Theatre Ensemble; and *La Bête* and *Sleep...* at Stages Theatre Center, where from 2000 to 2003 he served as Artistic Director. He is heard with some frequency on NPR and Public Radio International in dozens of radio dramas and as the host of PRI's *Jewish Holy Days* series. Films include *Minority Report*, *Big Eden*, *Gone in 60 Seconds*, *A Midnight Clear*, *Mother Night*, *The Opposite Sex*, *For the Boys*, *Coupe De Ville*, *Tequila Sunrise* and *Soul Man*. Notable TV Guest appearances include "Friends," "ER," "The West Wing," "CSI," "The Guardian" and "The X Files," among others. A series regular on the ABC sitcom "Ellen" and CBS's short lived "Citizen Baines," Mr. Gross has recurring roles on "Judging Amy," "The Practice" and "Six Feet Under" (Screen Actors Guild Award for Outstanding Performance by an Ensemble in a Drama Series). He attended UC Irvine and is a graduate of the SCR Summer Conservatory (1978).

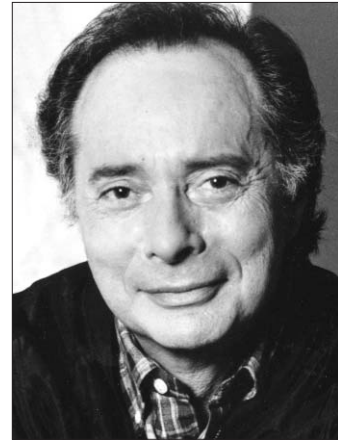
**\*KEVIN ISOLA** (*Tyler Shaw*) is making both his SCR and Broadway debuts with *Brooklyn Boy* (Manhattan Theatre Club, February 2005). Off-



**MIMI LIEBER**  
*Melanie Fine*

Broadway he appeared in *Trust* at The Kirk Theatre; *The World Over* and *The Water Children* at Playwrights Horizons; *Twelfth Night*, *Venus and Wasp* and *Other Plays* at NYSF/The Public Theater; *Everett Beekin* at Lincoln Center; and *The New Bozema* at Cherry Lane Theatre. Regionally, he appeared in *The Rainmaker* at Center Stage, *The New Bozema* at The Hudson Theatre and *Venus* at Yale Repertory. Film credits include *How The Grinch Stole Christmas*, *Uninvited*, *24 Nights*, *Academy Boyz* and *The New Yorker*. Television credits include "Law and Order," *The Summer of Ben Tyler* (Hallmark Hall of Fame) and "Viva Variety." He has an MFA from the NYU Graduate Acting Program.

**\*MIMI LIEBER** (*Melanie Fine*) first appeared at SCR in the Pacific Playwrights Festival reading of *Brooklyn Boy*. On Broadway she appeared in the recent revival of *I'm Not Rappaport*. Regional theatre appearances include *We Won't Pay, We Won't Pay* (Long Wharf); *Leon, Lena & Lenz* (Guthrie); *Figaro Gets a Divorce* (La Jolla Playhouse); *Taking Sides*, *The Greeks*, *Love Council*, *Accidental Death of an Anarchist*, *Offending the Audience* and *Five Women Wearing the Same Dress* (Odyssey); *Potestad* (Stages); *Help* (Coast Playhouse); *Othello* and *Much Ado About Nothing*



**ALLAN MILLER**  
*Manny Weiss*

(LA Shakespeare); the U.S. Comedy Arts Festival with the Ensemble Studio Theatre (Grand Jury Prize); and *The Heidi Chronicles* (national tour). Television credits include "Law & Order," "The Practice," "Friends," "ER," "NYPD Blue," "Drew Carey," "Seinfeld" and "The X-Files;" and recurring roles on "Judging Amy," "Early Edition," "Dave's World" and "Wiseguy." Films include *Bulworth*, *Corrina Corrina*, Showtime's recent *Just Another Story*, *Ghost in the Machine*, *Wilder Napalm*, *Last Resort*, *Nightshift*, HBO's *Breast Men*, *White of the Eye*, the ancient *Grease* and the upcoming *The Thing About My Folks*.

**\*ALLAN MILLER** (*Manny Weiss*) appeared at SCR in *Death of a Salesman* in 1997. He has acted in more than 200 films and television productions and dozens of plays. For ten years he was the artistic director of the Back Alley Theatre, where he co-produced or directed over 30 productions, including the world premiere of his own play, *The Fox*, for which he received the Los Angeles Drama Critics Circle Award. The theatre also introduced Donald Margulies to the West Coast with two of his plays: *Found a Peanut* and *What's Wrong with This Picture?* Most recently he directed *First Love* by Charles Mee at the Odyssey Theatre and *Who's Afraid of Virginia*





**DANA REEVE**  
*Nina*

*Wolf* by Edward Albee for the Actors Studio Theatre. He teaches acting privately, as well as at the Actors Studio, and has taught at several universities, including the Yale School of Drama. He is the author of *A Passion for Acting* and has created the videotape *The Craft of Acting: Auditioning*.

**\*DANA REEVE** (*Nina*) was most recently seen singing in *Cabaret and Main* at the Williamstown Theatre Festival. She is delighted to be here at SCR working with Daniel Sullivan for the first time and Donald Margulies for the third, having had the pleasure of appearing in two other of his plays, most recently *Two Days* at the Long Wharf Theatre and years ago in the Off-Broadway production of *Sight Unseen* in the role of Grete at Manhattan Theatre Club. Other stage appearances include, Broadway: *More To Love* directed by Jack

O'Brien; Off-Broadway: *Portraits, You Belong To Me* (HB), *Good Will*, the Liz Swados musical, *Prince and the Pauper* (Manhattan Theatre Club) and *Patronage* by Romulus Linney (Ensemble Studio Theatre). Regionally, she has appeared at such theatres as the Shakespeare Theatre of New Jersey (*The Crucible, Enter The Guardsman, Two Gentlemen of Verona, Comedy of Errors, Arms and the Man*), Yale Repertory (*Summer and Smoke, John Guare's Moon Over Miami*), Baltimore Center Stage, and eight seasons at Williamstown (favorites: *The Big Knife* directed by Joanne Woodward, *Johnny On A Spot* starring and directed by James Naughton). On television she has guest starred on "Law & Order," "Law & Order: Criminal Intent" and "All My Children." She starred in the ABC pilot "Steel Magnolias," had recurring roles on the CBS/Dick Wolf drama "Feds" and the HBO series "Oz" and also appeared in the HBO films *Above Suspicion* and *Someone Had To Be Benny*. As a singer she has performed on national television and at various New York venues. She sings the title song on the soundtrack of the Cable Ace Award-winning HBO drama, *In The Gloaming*, directed by her husband, Christopher Reeve. She also spent a year as co-host of "Lifetime Live," a daily talk show on the Lifetime network. She is the author of *Carepackages: Letters to Christopher Reeve from Strangers and Other Friends* (Random House, 1999), mother to 12-year-old son Will, and with her husband is actively involved in the fight for increases in medical research funding and acts as

an advocate for rights and quality of life for people with disabilities. She attended the MFA program for acting at CalArts.

## PLAYWRIGHT, DIRECTOR & DESIGNERS

**DONALD MARGULIES** (*Playwright*) is the author of two previous plays that, like *Brooklyn Boy*, were commissioned and premiered by SCR: *Sight Unseen* (1991) and *Collected Stories* (1996), both of which were finalists for the Pulitzer Prize for Drama. Also commissioned by SCR is his upcoming, as-yet-untitled play intended for family audiences. *Dinner with Friends*, which originated at Actors Theatre of Louisville, went on after its West Coast premiere at SCR to win numerous awards, including the 2000 Pulitzer Prize, long runs off-Broadway and in Paris, and productions all over the United States and around the world. His other plays include *Two Days, God of Vengeance* (adapted from the classic Yiddish drama by Sholem Asch), *The Model Apartment* (Obie Award), *The Loman Family Picnic, Found a Peanut, Luna Park* and *What's Wrong with This Picture?* (produced on Broadway in 1994). *Sight Unseen* recently completed its Broadway premiere engagement at Manhattan Theatre Club's Biltmore Theatre. The recipient of the 2000 Sidney Kingsley Award for outstanding achievement in the theatre by a playwright, Mr. Margulies is a member of the council of the Dramatists Guild of America and teaches playwriting at Yale University. This play is for Herb Gardner.

**DANIEL SULLIVAN** (*Director*) has directed in theatres both nationally and abroad. On Broadway, he directed *Sight Unseen*, *The Retreat from Moscow*, *Proof*, *Major Barbara*, *A Moon for the Misbegotten*, *I'm Not Rappaport*, *Conversations with My Father*, *The Heidi Chronicles* and Lincoln Center's productions of *Ab, Wilderness!*, *The Sisters Rosensweig*, *An American Daughter* and *Morning's at Seven*. Off-Broadway credits include *Intimate Apparel*, *Dinner with Friends*, *London Suite*, *The Substance of Fire*, *An American Clock*, *Proof*, *In Real Life*, *Psychopathia Sexualis*; and at Lincoln Center Theater: *Ten Unknowns*, *Far East*, *A Fair Country*, *Spinning Into Butter* and *Ancestral Voices*. Most recent regional credits were *Julius Caesar*, *Cymbeline* and *Romeo and Juliet* at The Old Globe. From 1981 to 1997, Mr. Sullivan served as Artistic Director of Seattle Repertory Theatre, where he directed more than 60 productions. He established Seattle Rep's New Play Program, developing new works by Jon Robin Baitz, Herb Gardner, A. R. Gurney, William Mastrosimone, Arthur Miller, Wendy Wasserstein and Charlayne Woodard, among others. Mr. Sullivan's film and television credits include *The Substance of Fire* and *Far East*. He is the Swanlund Professor of Theatre at the University of Illinois, Champaign, Urbana.

**RALPH FUNICELLO** (*Scenic Design*) is back at SCR for his 21st season. Among his SCR credits are the designs for *Safe in Hell*, *Major Barbara*, *The Circle*, *The Education of Randy Newman*, *The Piano Lesson*, *Tartuffe*, *Private Lives*, *Old Times*, *Death of a Salesman*, *Six Degrees of Separation*, *She Stoops to Folly*, *The Misanthrope*, *Dancing at Lughnasa*, *Hedda Gabler*, *The Miser*, *Twelfth Night*, *Happy End*, *Kiss of the Spider Woman*, *Speed-The-Plow*, *Going for Gold*, *Misalliance*, *Highest Standard of Living*, *Buried Child*, *Good and Da*. His work has been seen On and Off-Broadway, and at many resident theatres including the Lincoln Center Theater, Intiman Theatre, Seattle Repertory The-

atre, Denver Center Theatre, Berkeley Repertory Theatre, Guthrie Theater, McCarter Theatre Center, The Oregon Shakespeare Festival, Milwaukee Repertory Theatre, Stratford Shakespearean Festival of Canada and The Old Globe, where he is an Associate Artist. He has had a long association with the Mark Taper Forum and worked for 30 years with San Francisco's American Conservatory Theatre, where he was Director of Design. He has been nominated for N.Y. Drama Desk, Outer Critics Circle, Lucile Lortel and Tony Awards. He has received The Merritt Award for Excellence In Design and Collaboration and his designs have been recognized by the Area Theatre Critics' Circle, the L.A. Drama Critics Circle, *Drama-Logue Magazine*, *Back Stage West* and the United States Institute for Theatre Technology. He is currently the Powell Chair in Set Design at San Diego State University.

**JESS GOLDSTEIN** (*Costume Design*) has designed the New York premieres of Donald Margulies' *Sight Unseen*, *Dinner with Friends*, *Collected Stories* and *The Loman Family Picnic*. Other New York credits include Lincoln Center's *Henry IV* (Tony nomination), *Enchanted April*, *Take Me Out*, *Proof*, *Love! Valor! Compassion!*, *Judgement at Nuremberg*, *How I Learned to Drive*, *Ten Unknowns*, *The Substance of Fire*, *The Dying Gaul*, *Far East*, *Other People's Money*, *Buried Child*, *The Mineola Twins* (Lortel and Hewes Awards) and revivals of *The Most Happy Fella*, *A Streetcar Named Desire*, *Inherit the Wind*, *The Rainmaker* and *Night Must Fall*. Regional work includes designs for Mark Taper Forum, The Old Globe, La Jolla Playhouse, Seattle Rep, The Guthrie Theater, Hartford Stage, Long Wharf Theatre and the McCarter Theatre. He has also designed operas for New York City Opera, Washington Opera, Los Angeles Opera, Glimmerglass and Houston Grand Opera and the feature films *A Walk on the Moon*, *The Substance of Fire* and *Love! Valour! Compassion!*

He is a graduate and current faculty member of the Yale School of Drama.

**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 *Cyrano de Bergerac*, *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*, *Ab, 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 Lighting Design for 15 years, and is currently Professor and Head of the Design program at UCSD, and owns his own entertainment and ar-

chitectural lighting design company, Axiom Lighting Inc, in San Diego.

**MICHAEL ROTH** (*Original Music and Sound Design*) is pleased to be back at SCR, where his work has been heard in over 45 productions and premieres, including Donald Margulies' *Dinner with Friends* and *Sight Unseen* (both also seen Off-Broadway), the Culture Clash/John Glore musical adaptation of *The Birds* (also at Berkeley Rep) and most recently the premiere of *Mr. Marmalade*. Other recent projects in New York: *People Be Heard* (music/theatre with Quincy Long, currently at Playwrights Horizons), *Talking Heads* (off-Broadway, also in LA), and *The Persians* (National Actors Theatre); many collaborations with Randy Newman including SCR's *The Education of Randy Newman* (also seen in Seattle, upcoming in Philadelphia), orchestrating his *Faust* (seen in La Jolla and Chicago), and editing two songbooks for Warner Bros.; at La Jolla Playhouse, over 35 productions including Tom Donaghy's *Eden Lane* and Lee Blessing's *A Walk in the Woods* (also Broadway and PBS); with Mac Wellman, many collaborations including *The Allegory of Whiteness* (music/theatre, directed by Lisa Peterson at the 2001 Humana Festival), *Bitter Bierce* (PS 122, NY, and LA) and *Terminal Hip*; the *Happy Days* musical, with Garry Marshall; Anne Bogart's *The Women*; collaborating with Tom Stoppard and Carey Perloff on the American premieres of *Indian Ink* and *The Invention of Love* at ACT; Des McNuff's film *Bad Dates*; *Donut Hole*, a new independent film by Peter Paige; and a new opera with Nell Benjamin. The CD of

Michael's chamber opera *Their Thought and Back Again* is available through e-mail at Rothmusik@aol.com.

**JERRY PATCH** (*Dramaturg*) has been affiliated with South Coast Repertory since 1967. He has served as dramaturg on nearly 150 new plays seen here since 1980, including the world premieres of *Abundance*, *Freedomland*, *Golden Child*, *Search and Destroy*, *Sight Unseen*, *Three Days of Rain*, *Intimate Apparel* and *Wit*. His dramatic writing has been produced at SCR and other theatres and on television. He co-conceived *The Education of Randy Newman* with Michael Roth and Mr. Newman (SCR, 2000). He has been the project director of SCR's Pacific Playwrights Festival since it began in 1998, and for seven years was Artistic Director of the theatre program of the Sundance Institute. He serves as consulting dramaturg for the Roundabout Theatre Company in New York.

**\*SCOTT HARRISON** (*Stage Manager*) returns to SCR for his 15th season, having most recently stage managed *Cyrano de Bergerac*. As part of his continuous support and acknowledgement of his friends and colleagues who are battling the fight of HIV/AIDS, Mr. Harrison spent his hiatus participating in Paradise Ride, along with Jamie A. Tucker, riding 360 miles on an AIDS fundraising/cycling tour of Hawaii—four islands in six days—and raising over \$200,000 for local AIDS service organizations.

**\*RANDALL K. LUM** (*Assistant Stage Manager*) is pleased to be part of

SCR's 41st Season and his 15th year with the company. Last season he worked on *Safe in Hell*, *Antigone*, *The Last Night of Ballyhoo* and *Terra Nova*. The previous season he stage managed *Major Barbara*, *Proof* and *Intimate Apparel*. During his long association as one of SCR's resident stage managers he has worked on more than a dozen world premieres and has been associated with over 65 productions. In 1997, Mr. Lum stage managed the AIDS Benefit *Help is on the Way III* at the Palace of Fine Arts in San Francisco. Other stage management credits include the American Conservatory Theatre in San Francisco, The Old Globe in San Diego, Berkeley Repertory Theatre, San Jose Civic Light Opera, VITA Shakespeare Festival, Pacific Conservatory of the Performing Arts, Long Beach Ballet, San Francisco Convention Bureau and Kawasaki Motorcycles. He would like everyone to take a moment to remember all those who have lost the battle and all those still suffering and fighting the AIDS epidemic.

**DAVID EMMES** (*Producing Artistic Director*) is co-founder of SCR. He has received numerous awards for productions he has directed during SCR's 40-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, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn's *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. His producing responsibilities involve the overall coordination of SCR's programs and projects. He has as a theatre panelist and onsite evaluator for the National Endowment for the Arts, on the Executive Committee of the League of Resident Theatres, and as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from California State University, San Francisco, and his PhD in theatre and film from USC.

**MARTIN BENSON** (*Artistic Director*), co-founder of SCR with his colleague David Emmes, has directed nearly one third of the plays produced here. He has distinguished himself in the staging of contemporary work, including Horton Foote's *The Carpetbagger's Children* and the world premiere of *Getting Frankie Married—and Afterwards*, the critically acclaimed California premiere of William Nicholson's *Shadowlands*, the Southern California premiere of Michael Healey's *The Drawer Boy*; 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*, *Misal-*

*liance* and *Heartbreak House*. Among the numerous world premieres he has directed are Tom Strellich'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 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.

**MANHATTAN THEATRE CLUB** (*Co-Producer*). Under the leadership of Artistic Director Lynne Meadow and Executive Producer Barry Grove, Manhattan Theatre Club has been in the forefront of American Theatre for the past three decades. Since its founding in 1970, MTC productions have earned eleven Tony Awards, three Pulitzer Prizes, thirty-four Obie Awards, seventeen Drama Desk Awards, as well as numerous Drama Critics Circle, Outer Critics Circle and Theatre World awards. Last fall MTC opened its newly restored and renovated historic Biltmore Theatre on West 47th Street. Plays produced by MTC include *The Tale of the Allergist's Wife*; *Proof*; *King Hedley II*; *Seven Guitars*; *Lips Together, Teeth Apart*; *Collected Stories*, *Sight Unseen*, *Love! Valour! Compassion!*; *Putting It Together*; *Frankie and Johnny in the Claire de Lune*; *The Piano Lesson*; *Sylvia*; *Valley Song*; *A Class Act*; *Ain't Misbehavin'*; *Crimes of the Heart*; *Fuddy Meers*. Actors such as Nathan Lane, Laura Linney, Christine Baranski, Bernadette Peters, Linda Lavin, Sarah Jessica Parker, Valerie Harper, James Naughton and Mary Louise Parker; playwrights such as Donald Margulies, Terrence McNally, A.R. Gurney, Arthur Kopit, Athol Fugard, Charles Busch, Beth Henley, John Patrick Shanley, August Wilson and David Auburn, are among the many artists who have committed to MTC.



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.