



45th Season • 433rd Production
JULIANNE ARGYROS STAGE / MARCH 15 - APRIL 5, 2009

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

GOLDFISH

BY John Kolvenbach

Myung Hee Cho
SCENIC DESIGN

Alex Jaeger
COSTUME DESIGN

Lonnie Rafael Alcaraz
LIGHTING DESIGN

Michael Hooker
SOUND DESIGN

John Glore
DRAMATURG

Joshua Marchesi & Jackie S. Hill
PRODUCTION MANAGERS

Julie Haber*
STAGE MANAGER

DIRECTED BY
Loretta Greco

Laurie Smits Staude, HONORARY PRODUCER

GOLDFISH was commissioned by South Coast Repertory.

CAST OF CHARACTERS

(In order of appearance)

Albert	<i>Tasso Feldman*</i>
Leo	<i>Conor O'Farrell*</i>
Lucy	<i>Kate Rylie*</i>
Margaret	<i>Joan McMurtrey*</i>

TIME

The present.

LENGTH

Approximately 90 minutes without intermission.

PRODUCTION STAFF

Casting	<i>Joanne DeNaut</i>
Production Assistant	<i>Wendy Leef</i>
Stage Management Intern	<i>Carla Neuss</i>
Assistant to the Director	<i>Elizabeth Gardiner</i>
Assistant to the Lighting Designer	<i>Karyn D. Lawrence</i>
Assistant to the Sound Designer	<i>Tim Brown</i>
Light Board Operator	<i>Lois Bryan</i>
Audio Technician	<i>Mitchell Koben</i>
Deck Crew	<i>Gerry Garnica</i>
Dresser	<i>Gieselle Blair</i>
Additional Costume Staff	<i>Catherine Esera</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 in the United States.

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The Child Is Father of the Man

—William Wordsworth

“Nothing has a stronger influence psychologically on their environment, and especially on their children, than the unlived lives of the parents.”

— Carl Gustav Jung

“Children begin by loving their parents; as they grow older they judge them; sometimes they forgive them.”

— Oscar Wilde

“There may be some doubt as to who are the best people to have charge of children, but there can be no doubt that parents are the worst.”

— George Bernard Shaw

“The guys who fear becoming fathers don’t understand that fathering is not something perfect men do, but something that perfects the man. The end product of child raising is not the child but the parent.”

— Frank Pittman, *Man Enough*

“Humans are the only animals that have children on purpose with the exception of guppies, who like to eat theirs.”

— P.J. O’Rourke

“If you must hold yourself up to your children as an object lesson, hold yourself up as a warning and not as an example.”

— George Bernard Shaw

“We need to teach the next generation of children from day one that they are responsible for their lives. Mankind’s greatest gift, also its greatest curse, is that we have free choice. We can make our choices built from love or from fear.”

— Elizabeth Kubler-Ross

“The gods visit the sins of the fathers upon the children.”

— Euripides, *Phrixus*

“For rarely are sons similar to their fathers: most are worse, and a few are better than their fathers.”

— Homer, *The Odyssey*

“It is a wise father that knows his own child.”

— William Shakespeare, *The Merchant of Venice*, Act 2, scene 2

“Therefore shall a man leave his father and his mother, and shall cleave unto his wife: and they shall be one flesh.”

— Genesis 2:24

“It is easier to build strong children than to repair broken men.”

— Frederick Douglass

“If you bungle raising your children, I don’t think whatever else you do matters very much.”

— Jackie Kennedy

“Parents are the last people on earth who ought to have children.”

— Samuel Butler

“It is noteworthy that on the whole children love their parents less than their parents love them. The reason for this is that they are gradually increasing in strength, and are learning to stand on their own feet, and so are leaving their parents behind them. The parents, on the other hand, possess in their children the objective embodiment of their union.”

— G.W.F. Hegel, *Philosophy of Right*

ABOVE: The cast of *Goldfish*. (l. to r.) Joan McMurtrey (Margaret), Kate Rylie (Lucy), Tasso Feldman (Albert) and Conor O’Farrell (Leo).

Artist Biographies



TASSO FELDMAN*

Albert

is making his SCR debut. Theatre credits include *A Midsummer Night's Dream*, *The Comedy of Errors*, *On the Razzle*, *The Taming of the Shrew* and *Tartuffe* at Oregon Shakespeare Festival; *Hamlet*,

Romeo and Juliet and *A Midsummer Night's Dream* at Commonwealth Shakespeare Company; *War Music* at Chicago Humanities Festival; *The Goat or Who is Sylvia?* at The Lyric Stage Company of Boston; *The Glass Menagerie* at New Repertory Theatre; and *The Mousetrap* at Stoneham Theatre.



JOAN MCMURTREY*

Margaret

is pleased to return to SCR where she has appeared in *Reckless*, *Painting Churches* and *Pirates*. New York theatre credits include Brian Friel's *Molly Sweeney* at Roundabout Theatre Company

and the world premiere of A.R. Gurney's *Overtime* at Manhattan Theatre Club. She starred in the national tour of *The Sisters Rosensweig*, including performances at The Kennedy Center and the Ahmanson Theatre. Regional credits include *iWitness* at Mark Taper Forum; *Creditors* and the American premiere of Harold Pinter's *Celebration* at American Conservatory Theater; *Macbeth* at The Old Globe; *Merchant of Venice* at Hartford Stage Company; *Tartuffe* at Huntington Theatre Company; *Man and Superman* at Berkeley Repertory Theatre; and *A Moon for the Misbegotten* at Philadelphia Drama Guild. Ms. McMurtrey spent a season with Actors Theatre of Louisville and four seasons with the Williamstown Theatre Festival. Film credits include *Class Action*, *Welcome Home*, *Roxy Carmichael*, *Outrageous Fortune*, *No Way Out* and *Surrender*. She has made over 100 appearances on television, most recently in-

cluding "Private Practice," "Nip/Tuck," "Psych," "Grey's Anatomy," "Without a Trace," "Shark" (recurring), "Boston Legal" and "Brothers and Sisters." Ms. McMurtrey is a graduate of the Yale School of Drama.



CONOR O'FARRELL*

Leo

is making his SCR debut. Theatre credits include the original play *PJ* for which he won a Denver Drama Critics Circle Award; *Death of a Salesman* at Germinal Stage; *True West*; *Strange Snow*; the European

tour of *Zoo Story*; *Alexander*; and *Same Time Next Year*. Film and television credits include three years as the Undersheriff on "CSI," "Medium," "The Unit," "Prison Break," "Without a Trace," "Eli Stone," "NCIS," "Desperate Housewives," "Nip/Tuck," "ER," "NYPD Blue," "Buffy the Vampire Slayer," "CSI: Miami," *Flash of Genius*, *Stir of Echoes*, *The Trigger Effect*, *61*, *From the Earth to the Moon*, and many others. Mr. O'Farrell recently completed four months in Australia filming HBO's mini-series "The Pacific," Steven Spielberg's sequel to "Band of Brothers," which is due out in 2010.



KATE RYLIE*

Lucy

is pleased to return to SCR after appearing in last season's Theatre for Young Audiences production of *The BFG (Big Friendly Giant)*. Additional theatre credits include Paul Mazursky's *Catskill Sonata*,

Taking Steps directed by Allan Miller and Ron Sossi at Odyssey Theatre Ensemble and Nicolas Martin's *A Midsummer Night's Dream* at Williamstown Theatre Festival. Ms. Rylie studied acting at the British American Drama Academy in London and The Antaeus Company, and is a graduate of Connecticut College.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

JOHN KOLVENBACH (*Playwright*) is the author of *Love Song*, *on an average day*, *Gizmo Love*, *Fabuloso* and a new one: *Mrs. Whitney*. *Love Song* premiered at Steppenwolf Theatre Company in Chicago in the spring of 2006, directed by Austin Pendelton. *Love Song* went on to the West End, where it was nominated for an Olivier Award for Best New Comedy. The London production was directed by John Crowley, with Neve Campbell, Cillian Murphy, Kristen Johnston and Michael McKean. *On an average day* ran at the Comedy Theatre on the West End in 2002, with Woody Harrelson and Kyle MacLachlan, also directed by John Crowley. Mr. Kolvenbach directed the premiere of *Fabuloso* last summer at WHAT on Cape Cod. *Gizmo Love* premiered at WHAT in 2004. *Mrs. Whitney* is a kind of sequel to *Goldfish*, with the character of Margaret Whitney returning, written on commission for Steppenwolf Theatre Company. Mr. Kolvenbach has a commission pending for SCR.

LORETTA GRECO (*Director*) is the newly appointed artistic director of the Magic Theatre in San Francisco. She is delighted to return to SCR where she directed Nilo Cruz's *Two Sisters and a Piano*. Her New York premieres include Tracey Scott Wilson's *The Story*, the OBIE Award-winning *Lackawanna Blues* by Ruben Santiago Hudson and *Two Sisters and a Piano* at The Public Theater; Katherine Walat's *Victoria Martin: Math Team Queen*, Karen Hartman's *Gum* and Toni Press Coffman's *Touch* at Women's Project; Emily Mann's *Mesbugab* at Naked Angels Theater Company; Laura Cahill's *Mercy* at The Vineyard Theatre and Nilo Cruz's *A Park in our House* at New York Theatre Workshop. Ms. Greco directed the national tour of Emily Mann's *Having Our Say* as well as the play's international premiere at the Market Theatre in Johannesburg, South Africa. Regional credits include the critically acclaimed revival of David Mamet's *Speed-the-*

Plow and the West Coast premiere of David Harrower's *Blackbird* at American Conservatory Theater; *Romeo and Juliet* at Oregon Shakespeare Festival as well as productions at La Jolla Playhouse, McCarter Theatre Center, Long Wharf Theatre, Intiman Theatre, Williamstown Theatre Festival, Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Coconut Grove Playhouse, Playmakers Repertory Company and The Cleveland Play House. Ms. Greco received her MFA from Catholic University and is the recipient of two Drama League Fellowships and a Princess Grace Award.

MYUNG HEE CHO (*Scenic Design*) is pleased to be back at SCR, where her design credits include sets and costumes for the world premieres of David Wiener's *System Wonderland* and Julia Cho's *The Piano Teacher*. Additional design credits include *The Magic Flute* for Canadian Opera Company with director Diane Paulus; *The Good Person of Szechuan* at Landestheater in Linz, Austria with director Keng Sen Ong; the world premiere of *The Night Watcher* at La Jolla Playhouse; *Awaking* at Singapore Theatre Festival; costumes for *Yellow Face* by David Henry Hwang at the Mark Taper Forum and The Public Theater; set and costumes for *The Word Begins* at Signature Theatre; the celebrated productions of *Wit* and *Lackawanna Blues* that toured North America; *Isle of Dunes* for Nai-Ni Chen Dance Company; *Citizen 13559* at the Kennedy Center; *Sonia Flew* at Laguna Playhouse; *The Golden Mickeys* for Disney Creative Entertainments/Hong Kong; *Le Nozze de Figaro* at the Chicago Opera Theater; *Open Window* at Pasadena Playhouse; and *Flight* and *Distant Shore* at Mark Taper Forum/Kirk Douglas Theatre.

ALEX JAEGER (*Costume Design*) designed *What They Have*, *Skylight*, *But Not for Me*, *All My Sons*, *True West*, *Nostalgia*, *Play Strindberg*, *Pinocchio*, *Two Sisters and a Piano* and *The Prince and the Pauper* at SCR. Ad-

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ditional design credits include *Speed-the-Plow* and *Rock 'n' Roll* at American Conservatory Theater in San Francisco; *Two Sisters and a Piano* at The Public Theater; *Rock 'n' Roll* at the Huntington Theatre Company.; *Interpreting William* at Indiana Repertory Theatre; *Romeo and Juliet*, *Handler*, *Stop Kiss*, *Fuddy Meers* and *Dead Man's Cell Phone* at Oregon Shakespeare Festival; *Mauritius* and *Morbidity and Mortality* at the Magic Theatre; *Romeo and Juliet*, *Gulls*, *Light* and *Gilgamesh* at The Theatre @ Boston Court; *Grey Gardens*, *Caroline or Change*, *The Prime of Miss Jean Brodie*, *The Cripple of Inishmaan*, *Rosencrantz and Guildenstern are Dead* and *The History Boys* at The Studio Theatre in Washington D.C.; and *Looped* (also the tour, with Valerie Harper), *Doubt*, *Talley's Folly* and *Side by Side by Sondheim* for Pasadena Playhouse. He has also designed wardrobes for many celebrities, and is the recipient of many design awards including an L.A. Ovation Award, three Backstage Garland Awards, four *Drama-Logue* Awards, a Maddy Award and a NAACP nomination.

LONNIE RAFAEL ALCARAZ (*Lighting Design*) is an Associate Professor at UC Irvine and a professional lighting designer. He has designed at various regional theatres, such as Berkeley Repertory Theatre, Sierra Repertory Theatre, Arena Stage, Laguna Playhouse, Alabama Shakespeare Festival, Great River Shakespeare Festival, the Utah Shakespearean Festival and Oregon Shakespeare Festival. In addition to his fourteen seasons with *La Posada Mágica*, productions at SCR include *An Italian Straw Hat: A Vaudeville*, *Culture Clash in AmeriCCA*, *Doubt, a parable*, *My Wandering Boy*, *The Prince and the Pauper*, *Blue Door*, *Man from Nebraska*, *Bunnacula*, *The Hoboken Chicken Emergency*, *Play Strindberg*, *Dimly Perceived Threats to the System*, *Sidney Bechet Killed a Man* (for which he received a *Drama-Logue* Award), *BAFO*, *Later Life* and *Three Viewings*. He designed *Culture Clash's The Birds* at both SCR and Berkeley Repertory Theatre, along with their national touring show, *Radio Mambo*. Recent design experience includes *Of Mice and Men* at Pasadena Playhouse, *Dead Man's Cell Phone* at Oregon Shakespeare Festival, Richard Montoya's *Water & Power* at San Diego Repertory The-

atre, *The Merchant of Venice* and *Taming of the Shrew* at the Great River Shakespeare Festival and *A Holtville Night's Dream*, *Warriors Don't Cry*, *LETHE*, *I Ask You*, *Farewell to Manzanar* and *Waking Up in Lost Hills* with Cornerstone Theater Company, where he is an associate artist. He was also a designer for Universal Studios, Japan, where he designed the live shows *Terminator 2* in 3D and *Monster Makeup*, the attractions *Jurassic Park the Ride* and *Snoopy Studios*, along with exterior architectural facades throughout the park. He is a member of the United Scenic Artist/IATSE - Local 829.

MICHAEL HOOKER (*Sound Design*) returns to SCR after composing the music for the Theatre for Young Audiences production of *Sideways Stories from Wayside School*. Recent credits include the world premieres of *Looped* at the Pasadena Playhouse and *For All Time* at Cornerstone Theater Company. Additional design credits include *Tuesdays With Morrie* at Rubicon Theatre Company, *Pyrenees* at the Kirk Douglas Theatre; *Beautiful in the Extreme* and *A Shayna Maidel* at The Colony Theatre Company; *Molly's Delicious* at The Marilyn Monroe Theatre at The Lee Strasberg Theatre & Film Institute; *A Doll's House* at Cincinnati Playhouse in the Park and five shows for the Mark Taper Forum New Works Festival. Mr. Hooker composed the music for *First Light: The Telescope Changed Everything*, currently playing at the Griffith Park Observatory Samuel Oschin Planetarium. He spent six years as Senior Media Designer for Walt Disney Imagineering where he produced sound for Disney theme parks worldwide, including three new Disney parks, Hong Kong Disneyland, Tokyo Disney Sea and Walt Disney Studios Park in Paris. Internationally he has designed sound and composed at the Gdansk Shakespeare Festival, Sibiu International Theatre Festival in Romania, Amsterdam Fringe Festival, Divadlo DISK Theatre in Prague, National Theatre Festival in Bucharest, Accademia dell'Arte in Arezzo, Italy and the Hanmadang Theatre Festival in Seoul. Currently, he created and serves as Head of the Sound Design program at UC Irvine.

JOHN GLORE (*Dramaturg*) has been SCR's Associate Artistic Director since 2005, after having served as the com-

LAURIE SMITS STAUDE (*Honorary Producer*), a staunch SCR supporter, is a self-described “theatre-holic.” She has attended SCR since the late ’70s and began her support of new plays through three years of membership in The Playwrights Circle, which underwrites a world premiere each season. Last season, she was Honorary Producer of Donald Margulies’ *Shipwrecked! An Entertainment* after seeing a staged reading during the 2007 Pacific Playwrights Festival (PPF). Similarly, after seeing the staged PPF reading of *Goldfish* last season, she decided to help underwrite its world premiere production. Ms. Staude, a subscriber to both stages and the NewSCRipts series of play readings, is on the SCR Board of Trustees, the chair of the Education & Outreach Committee, as well as a member of the Gala Committee.

pany’s literary manager from 1985 to 2000. From 2000 to 2005 he was resident dramaturg for the Mark Taper Forum in Los Angeles. He co-directs SCR’s annual Pacific Playwrights Festival and has served as dramaturg on dozens of productions, workshops and readings. He enjoys an ongoing collaboration with Culture Clash, which has included co-writing a new adaptation of Aristophanes’ *The Birds* (co-produced by SCR and Berkeley Repertory Theatre in 1998) and serving as dramaturg on *Chavez Ravine* and *Water & Power* at the Mark Taper Forum. His own plays have been produced at SCR, Arena Stage, Actors Theatre of Louisville, Berkeley Repertory Theatre and other theatres across the country.

JULIE HABER* (*Stage Manager*) stage managed this season’s *You, Nero* (which she will be taking to Berkeley Repertory Theatre later this season) and *Dead Man’s Cell Phone* and last season’s *A Feminine Ending* and *Taking Steps* at SCR. She recently stage managed *Othello* at the Alley Theatre in Houston and *Glengarry Glen Ross*, *Taming of the Shrew* and *Moonlight and Magnolias* at Dallas Theater Center. Other regional theatre credits include *Mitch Albom’s And the Winner Is* (Laguna Playhouse); *The Front Page* (Long Wharf Theatre); ten

productions at American Conservatory Theater in San Francisco during her three-year tenure there as administrative stage manager, including *Lackawanna Blues* (directed by Loretta Greco) and *James Joyce’s The Dead*; and productions at The Old Globe, Seattle Repertory Theatre, Berkeley Repertory Theatre, La Jolla Playhouse, Guthrie Theater and Yale Repertory Theatre. She was the company stage manager at SCR for 20 years, stage managing over 70 productions and overseeing the stage management department. She has also stage managed two operas, *Don Juan* in Prague (in Prague at Estates Theatre and at BAM in 2006) and *Guest from the Future* (Bard SummerScape), both directed by David Chambers. She received her MFA from Yale School of Drama and has taught stage management at UC Irvine (where she received her BA), Cal Arts and Yale School of Drama.

DAVID EMMES (*Producing Artistic Director*) is co-founder of SCR. In May 2008, he and Martin Benson received the Margo Jones Award for their lifetime commitment to theatre excellence and to fostering the art and craft of Americaww. In addition, he has received numerous awards for productions he has directed during his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw’s *The Philanderer*. He directed the world premieres of Amy Freed’s *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe’s *Great Day in the Morning*, Keith Reddin’s *Rum and Coke* and *But Not for Me* and Neal Bell’s *Cold Sweat*; the American premieres of Terry Johnson’s *Unsuitable for Adults* and Joe Penhall’s *Dumb Show*; the West Coast premieres of C.P. Taylor’s *Good* and Harry Kondoleon’s *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *Arcadia* by Tom Stoppard, *The Importance of Being Earnest* by Oscar Wilde, Ayckbourn’s *Woman in Mind* and *You Never Can Tell* by George Bernard Shaw, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National

Endowment for the Arts, on the Executive Committee of the League of Resident Theatres, and as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University, and his PhD in theatre and film from USC.

MARTIN BENSON (*Artistic Director*), co-founder of SCR, has directed nearly one third of the plays produced here. In May 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and to fostering the art and craft of American playwrighting. He has distinguished himself in the staging of contemporary work, including William Nicholson's *The Retreat from Moscow*, the world premiere of Horton Foote's *Getting Frankie Married — and Afterwards* and the critically acclaimed California premiere of Nicholson's *Shadowlands*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award-winners *Major Barbara*, *Misalliance* and *Heartbreak House*. Among his numerous world premieres is Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ab, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *A View from the Bridge*. Benson has received the LADCC Distinguished Achievement in Directing awards an unparalleled seven times for the three Shaw productions, John Millington Synge's *Playboy of the Western World*, Arthur Miller's *The Crucible*, Sally Nemeth's *Holy Days* and *Wit*. He also directed the film version of *Holy Days* using the original SCR cast. Along with Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Benson received his BA in Theatre from San Francisco State University.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of South Coast Repertory and has been Managing Director since 1994. A member of the SCR staff since 1979, she has served in a number of administrative capacities including Subscriptions Manager, Business Manager and General Manager. She served on the board of Theatre Communications Group (TCG), the national service organization for theatre, from 1998-2006, and was its President for four years. She has also

served as Treasurer of TCG, Vice President of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. In addition, she represents SCR at national conferences of TCG and LORT; is a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council, and site visitor for the NEA; served on the Advisory Committee for the Arts Administration Certificate Program at UC, Irvine; and has been a guest lecturer in the graduate school of business at Stanford and UC, Irvine. She is on the board of Arts Orange County, the county wide arts council, and recently joined the board of the Nicholas Endowment. Ms. Tomei graduated from UC Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.

SOUTH COAST REPERTORY, founded in 1964 and continuing today under the leadership of Artistic Directors David Emmes and Martin Benson, is widely regarded as one of America's foremost producers of new plays. In its three-stage Folino Theatre Center in Costa Mesa, California, SCR produces a five-play season on its Segerstrom Stage, a four-play season on its Argyros Stage, plus two annual holiday productions. SCR also offers a three-play Theatre for Young Audiences series, and year-round programs in education and outreach. SCR's extensive new play development program consists of commissions, residencies, readings, and workshops, from which up to five world premieres are produced each season. Among the plays commissioned and introduced at SCR are Donald Margulies' *Sight Unseen*, *Collected Stories* and *Brooklyn Boy*; Richard Greenberg's *Three Days of Rain*, *Everett Beekin*, *Hurrah at Last* and *The Violet Hour*; David Henry Hwang's *Golden Child*; Jose Rivera's *References to Salvador Dali Make Me Hot*; Lynn Nottage's *Intimate Apparel*; Craig Lucas' *Prelude to a Kiss*; Amy Freed's *The Beard of Avon* and *Freedomland*; Margaret Edson's Pulitzer Prize-winning *Wit* and David Lindsay-Abaire's Pulitzer Prize-winning *Rabbit Hole*. Most of these plays were developed through its Pacific Playwrights Festival, an annual workshop and reading showcase for up to eight new plays, attended by artistic directors and literary staff members from across the country. Over forty percent of the plays SCR has produced have been world, American or West Coast premieres. In 1988, SCR received the Regional Theatre Tony Award for Distinguished Achievement, particularly in the area of new play development.



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.