



47th Season • 446th Production
SEGERSTROM STAGE / SEPTEMBER 10 - OCTOBER 10, 2010

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

MISALLIANCE

by George Bernard Shaw

Ralph Funicello
SCENIC DESIGN

Maggie Morgan
COSTUME DESIGN

Tom Ruzika
LIGHTING DESIGN

Michael Roth
ORIGINAL MUSIC

Oanh Nguyen
ASSOCIATE DIRECTOR

Joshua Marchesi
PRODUCTION MANAGER

Jamie A. Tucker*
STAGE MANAGER

Directed by
Martin Benson

Mary Beth Adderley,
Elizabeth and Ryan Williams
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CAST OF CHARACTERS

(In order of appearance)

John Tarleton, Jr.	<i>Daniel Bess*</i>
Bentley Summerhays	<i>Wyatt Fenner*</i>
Hypatia Tarleton	<i>Melanie Lora*</i>
Mrs. Tarleton	<i>Amelia White*</i>
Lord Summerhays	<i>Richard Doyle*</i>
John Tarleton	<i>Dakin Matthews*</i>
Joseph Percival	<i>Peter Katona*</i>
Lina Szczepanowska	<i>Kirsten Potter*</i>
Julius Baker	<i>JD Cullum*</i>

SETTING

The House of John Tarleton, Hindhead, Surrey
31 May, 1909

LENGTH

Approximately two hours and 30 minutes including one intermission.

PRODUCTION STAFF

Casting	<i>Joanne DeNaut, CSA</i>
Dramaturg	<i>Kelly L. Miller</i>
Assistant Stage Manager	<i>Chrissy Church*</i>
Voice and Dialect Coach	<i>David Nevell</i>
Assistant to the Set Designer	<i>Christopher Ward</i>
Costume Design Assistant	<i>Ashley Rhodes</i>
Stage Management Intern	<i>Generra Singleton</i>
Light Board Operator	<i>Aaron Shetland</i>
Dresser	<i>Bert Henert</i>
Additional Costume Staff	<i>Bert Henert, Peg Oquist, Swantje Tuobino</i>

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

*South Coast Repertory is a participant in the New Generations Program, funded by Doris Duke Charitable Foundation/
The Andrew W. Mellon Foundation and administered by Theatre Communications Group,
the national organization for the American Theatre.*



THE CAST: (from left to right) Wyatt Fenner, Dakin Matthews, Kirsten Potter, JD Cullum, Richard Doyle, Daniel Bess, Melanie Lora, Amelia White and Peter Katona.

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

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A Comedy Ahead of its Time

It's been one hundred years since George Bernard Shaw's dizzying comedy of ideas, *Misalliance*, premiered at the Duke of York's Theatre in London (February 23, 1910). And yet, so many of Shaw's thematic concerns still resonate vividly for modern audiences. Shaw used the play's central misalliance—the engagement of the nouveau-riche Hypatia Tarleton to the aristocratic Bentley Summerhays—to engage his audience in a rousing, comical conversation about many universal Shavian concerns: parent-child relationships, class and generational differences, marriage and the nature of love, physical fitness, capitalism versus socialism, and the growing importance of women's independence (to name just a few).

When Shaw began to write *Misalliance* in September 1909, he set out to craft a comic, dramatic debate; in fact, he originally subtitled the play “A Debate in One Sitting.” Shaw said: “I have again gone back to the classic form, preserving all the unities—no division into acts, no change of scene, no silly plot, not a scrap of what the critics call action.” He returned to the Aristotelian dramatic ideal of unity of time and place, setting the play over the course of one day—May 31, 1909—in one location, outside the Tarleton's home in Hindhead, Surrey. And although *Misalliance* seems, at first, to be a traditionally well-made, drawing-room comedy, Shaw springs several unexpected plot and character developments later in the play—including one delightful surprise that literally drops out of the blue—which turn the conventional well-made play on its head.

Critics didn't know what to make of the play's formal inventiveness and all of its “Talk! Talk! Talk!” (as Hypatia calls it), but audiences loved it. “They gratified and encouraged us,” Shaw said “and we love them for it. But consider what the wretches did. They actually added twenty-five minutes to the schedule time of my play by their constant interruptions—their reckless bursts of applause and laughter.” Critics, though, were baffled by the play's talky, philosophical

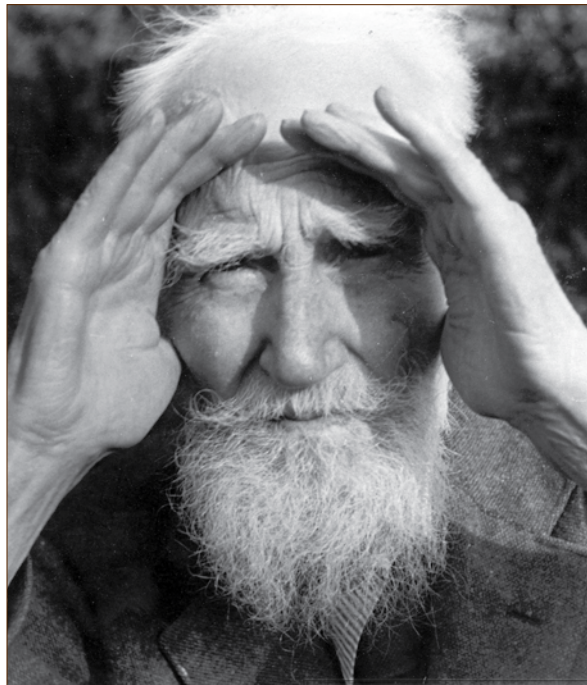
nature and hints of absurdism. *Misalliance* ran in repertory with Harley Granville-Barker's new play *The Madras House* at the Duke of York's Theatre, playing only 11 eleven performances before the death of King Edward VII forced the theatres to close.

It wasn't until the play was revived in the 1930s that critics began to understand *Misalliance* as a kind of Shavian dramatic experiment—a new, modern “play of ideas,” which was ahead of its time, existing stylistically somewhere

between the drawing-room comedies of the 19th century and the absurdist plays of the 20th century. Renowned Shavian scholar Michael Holroyd contextualized the play in his definitive biography:

“The extravagant ideas and incidents that cluster within the second part of *Misalliance* ... all help to establish Shaw's kinship with Ionesco (who was not born until late in 1912) and show him to be, in R. J. Kaufmann's words, ‘the godfather, if not actually finicky paterfamilias to the theatre of the absurd.’”

Today, *Misalliance* is beloved by modern audiences and critics alike as both an

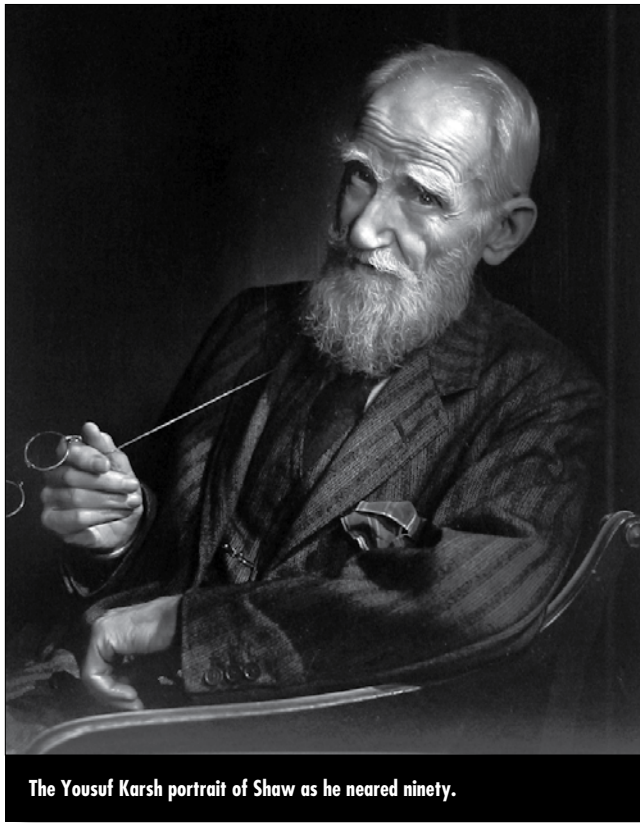


George Bernard Shaw, 1948.

“‘Misalliance’ is beloved by modern audiences ... as an uproarious comedy and a sophisticated play of ideas, one that showcases Shaw's epic intellect, irreverent humor and theatrical imagination.”

uproarious comedy and a sophisticated play of ideas, which showcases Shaw's epic intellect, irreverent humor and theatrical imagination. A famous jokester and contrarian, Shaw prided himself on using dramatic levity and humor to teach. *Misalliance*, as with all of his plays, welcomes us all to become students in the wonderful, wild, theatrical classroom of George Bernard Shaw.

The World According to Shaw



The Yousuf Karsh portrait of Shaw as he neared ninety.

ON G.B.S., HIS FAMOUS PERSONA...

“The celebrated G.B.S. is about as real as a pantomime ostrich. But ... I have played my game with a conscience. I have never pretended that G.B.S. was real: I have over and over again taken him to pieces before the audience to shew the trick of him. The whole point of the creature is that he is unique, fantastic, unrepresentative, inimitable, impossible, undesirable on any large scale, utterly unlike anybody that ever existed before, hopelessly unnatural, and void of real passion ... Like all men, I play many parts; and none of them is more or less real than another.”

– George Bernard Shaw, 1908

ON HIS PLAYS & HUMOR...

“It is quite true that my plays are all talk, just as Raphael’s pictures are all paint, Michael Angelo’s statues are all marble, Beethoven’s symphonies are all noise ... It is never safe to take my plays at their suburban face value:

it ends in your finding in them only what you bring to them, so getting nothing for your money ...

I have unfortunately this desperate temptation that suddenly comes on me, just when I am really rising to the height of my power, that I may become really tragic and great: some absurd joke occurs, and the anti-climax is irresistible ... I cannot deny that I have got the tragedian and I have got the clown in me; and the clown trips me up in the most dreadful way.”

– Address to the Royal Academy of Dramatic Art, 1928

“I found that I had only to say with perfect simplicity what I seriously meant just as it struck me, to make everybody laugh. My method is to take the utmost trouble to find the right thing to say, and then say it with the utmost levity. And all the time the real joke is that I am in earnest.”

– G.B.S.

ON WOMEN, LOVE AND MARRIAGE...

“I do not know whether women ever love. I rather doubt it: they pity a man, mother him, delight in making love to them; but I always suspect that their tenderness is deepened by their remorse for being unable to love him.”

–Letter to Ellen Terry, 6 April 1896

“Marriage is popular because it combines the maximum of temptation with the maximum of opportunity.”

–‘Maxims for Revolutionists,’ *Man and Superman*, 1903

“All matches are unwise. It’s unwise to be born; it’s unwise to be married; it’s unwise to live; and it’s wise to die.”

– *You Never Can Tell*, Act IV, 1896

ON PARENTS AND CHILDREN...

“William Morris used to say that it is very difficult to judge who are the best people to take charge of children, but it is certain that the parents are the very worst.”

– Shaw to Nancy Astor (21 August 1943)

“The best brought up children are those who have seen their parents as they are. Hypocrisy is not the parents’ first duty.”

– ‘Maxims for Revolutionists’ *Man and Superman*, 1903

“Parentage is a very important profession, but no test of fitness for it is ever imposed in the interest of the children.”

– *Everybody’s Political What’s What*, 1944

ON FAMILY...

“We all have company manners and home manners. If you were to call on a strange family and listen through the keyhole—not that I would suggest for a moment that you are capable of doing such a very unladylike or ungentlemanlike thing; but still—if ... you bring your self to do it for just a few seconds to hear how a family speaks to one another when there is nobody else listening to them, and then walk into the room and hear how very differently they speak in your presence, the change would surprise you. Even when our home manners are as good as our company manners—and of course they ought to be much better—they are always different.”

– G.B.S.

ON CLASS...

“The test of a man or woman’s breeding is how they behave in a quarrel.”

– *The Philanderer*, Act III, 1893

“There are three sorts of people in the world: the low people, the middle people, and the high people. The low people and the high people are alike in one thing: they have no scruples, no morality. The low are beneath morality, the high above it ... It is the middle people who are dangerous. But they, too, have their weak point. They are full of scruples: chained hand and foot by their morality and respectability.”

– *The Man of Destiny*, 1895

ON THE YOUNG VS. THE OLD...

“Youth, which is forgiven everything, forgives itself nothing: age, which forgives itself everything, is forgiven nothing.”

– ‘Maxims for Revolutionists,’ *Man and Superman*, 1903

The Paradoxical Shaw

“The trouble with Bernard Shaw is that we always believe what he says. Whether the topic is war, wool, or women. His assertions strike with the force of commandments. The witty paradoxes, the surprise reversals, the absolutist prose style, the brilliant distinction-annihilating exaggerations – all intimidate the would-be critic. We are particularly intimidated when Shaw talks about Shaw.

“And so the contradictions in Shaw’s nature tend to be ignored, although they are many. He idolized Mozart – and Wagner. He considered himself a realist, yet fell into the wildest romanticisms. He proclaimed total indifference to family ties, yet minutely familiarized himself with his family tree. He was modest and arrogant. He gossiped vigorously, and could be the kindest of friends. He preached selective breeding as a eugenic duty to the human race, but fathered no children. He wrote a great deal about sex while dexterously avoiding the actuality. The list is random, fragmentary; yet suggestive that the master of paradox was himself highly paradoxical.”

–from Margot Peters’ essay “As Lonely as God”



Shaw, center, with his mother on his right and his father behind him on his left.

“It’s all the young can do for the old, to shock them and keep them up to date.”

– *Fanny’s First Play*, ‘Induction,’ 1911

“I rejoice in life for its own sake. Life is no ‘brief candle’ to me. It is a sort of splendid torch which I have got hold of for the moment; and I want to make it burn as brightly as possible before handing it on to future generations.”

– ‘Art and Public Money’, *Sussex Daily News* (7 March 1901)

A Shaw Chronology

1856 George Bernard Shaw born on July 26th, in Dublin, Ireland. Queen Victoria's reign enters its twentieth year.

1859 Charles Darwin's *Origin of Species* published. Shaw will later borrow the concept of evolution for his idea of Creative Evolution, the natural force for change through human choice.



Shaw rehearsing a scene from *Androcles and the Lion* with Lillah McCarthy and Harley Granville-Barker in 1913.

1867 Shaw sent to his first school in Dublin. Although he goes on to other schools, he achieves most of his meaningful education on his own. *Das Kapital*, by Karl Marx, is published, later to influence Shaw's political ideas.

1870 Education Act provides foundation for a national system of schooling in England.

1876 Shaw leaves Dublin to live in London with mother and sisters.

1879 Shaw becomes active as a public speaker and takes up an interest in Socialism.

1879-1881 Shaw begins writing novels, eventually completing five, all unpublished.

1884 Shaw joins the Fabian Society, an organization devoted to furthering the principles of Socialism.

1885 Shaw begins writing book reviews and over the next ten years will also write art criticism, music criticism and his notorious theatre criticism. Also begins work on his first play, *Widowers' Houses*.

1889 First production of an Ibsen play in London, *A Doll's*

House. Shaw becomes Ibsen's champion and embraces his influence.

1892 *Widowers' Houses* has its first production.

1893 Shaw's play *Mrs. Warren's Profession* banned by the censor for its sympathetic depiction of a prostitute.

1894-1910 Shaw's heyday as a playwright, during which he writes *Candida*, *Arms and the Man*, *The Man of Destiny*, *The Devil's Disciple*, *You Never Can Tell*, *Captain Brassbound's Conversion*, *Man and Superman*, *Major Barbara*, *The Doctor's Dilemma* and others.

1898 Shaw marries Charlotte Payne-Townshend, his intellectual companion. Begins to publish plays.

1901 Death of Queen Victoria.

1902 *Mrs. Warren's Profession* finally produced by a private theatrical society exempt from censorship.



The Wright Brothers take their first flight in Kitty Hawk, NC.

1903 The Wright Brothers fly the first powered airplane in Kitty Hawk, North Carolina.

1910 *Misalliance* produced. Over the remaining four decades of his life Shaw continues to write plays, including *Fanny's First Play*, *Androcles and the Lion*, *Pygmalion*, *Heartbreak House*, *Back to Methuselah*, *Saint Joan*, *Too True to Be Good* and many others.

1925 Shaw awarded Nobel Prize for literature.

1950 Shaw falls while pruning trees in his garden. Dies on November 2nd. His ashes, with those of his wife, scattered in his garden at Ayot St. Laurent.

Artist Biographies



DANIEL BESS*

John Tarleton, Jr.

is making his SCR debut. Theatre credits include *True History* Off-Broadway at Vineyard Theatre (Michael Mayer dir.), *Hologram Theory* at Blue Light Theater and *Modern Apocalypse* at New York Stage and Film (Michael Greif dir.). Los Angeles credits include multiple productions with The Antaeus Company: *Cousin Bette*, *King Lear* and *Pera Palas* (at The Theatre@Boston Court); and *Hedda Gabler* at Pacific Resident Theatre. Television credits include multiple guest-starring and recurring roles, including playing Rick in season one of “24.” Film appearances include *Munich* and *Constellation*. Mr. Bess is also a signed singer/songwriter with multiple TV and film placements. Available on iTunes. Much love and aloha to my family, friends and dog.



JD CULLUM*

Julius Baker

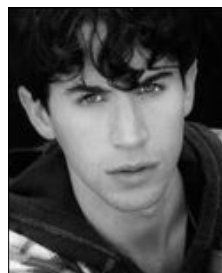
appeared at SCR previously in *Pig Farm*, *The Intelligent Design of Jenny Chow*, *Major Barbara*, *The Dazzle* and *Making It*. He recently played the Fool in the highly-acclaimed Antaeus Company production of *King Lear*. Prior to that, he played Benedick in *Much Ado About Nothing* at A Noise Within. A veteran of Southern California stages, Mr. Cullum is a recipient of multiple LADCC and Garland awards, including a “Local Hero” Garland Award for continuing excellence in theater. Notable productions include *Stones in His Pockets* (Mark Taper Forum), *Side Man* (Pasadena Playhouse), *The Cripple of Inishmaan* (Geffen Playhouse), *Don Juan* (A Noise Within), *Tonight at 8:30* (The Antaeus Company), *The Foreigner* (Odyssey Theatre Ensemble), *Waiting for Godot* (The Matrix Theatre Company) and—opposite his father, John Cullum—*The Dresser* (Clarence Brown Theater). Television work includes “Mad Men,” “The Closer,” “Lie to Me,” “Wizards of Waverly Place,” “Weeds,” “Medium” and “24.” Film includes *Jason’s Big Problem*, *Leatherheads*, *Good Night and Good Luck* and *Zodiac*. Mr. Cullum is the voice of the animated Mini Wheat for Kellogg’s.



RICHARD DOYLE*

Lord Summerbays

is an SCR Founding Artist. He appeared most recently in *Ben and the Magic Paintbrush*, *You, Nero* (and in the Berkeley Repertory production), *An Italian Straw Hat: A Vaudeville*, *A Christmas Carol* and 2008’s *The Importance of Being Earnest*. Other SCR credits include *Hamlet*, *My Wandering Boy*, *Life is a Dream*, *Nothing Sacred*, *The Adventures of Pør Quinly*, *Born Yesterday*, Eddie in *A View from the Bridge*, *Intimate Exchanges* (1993), *The Last Night of Ballybooo* and the world premieres of *The Beard of Avon*, *On the Jump*, *But Not for Me*, *BAFO*, *The Interrogation of Nathan Hale* and *Wit*. He also appeared in *Intimate Exchanges* (2004), for which he earned a Los Angeles Drama Critics Circle (LADCC) Award nomination. He won a LADCC Award for his role in Sally Nemeth’s *Holy Days* and was nominated for his role as Reverend Hale in *The Crucible*. He was a guest artist at Pasadena Playhouse in the world premiere of *Matter of Honor* playing Gen. John M. Schofield. “Cheers” fans will remember him as Woody’s father-in-law Walter Gaines. He has many other film and television credits. As a voice-actor, Mr. Doyle is the voice of Hogar The Troll in *Clutch Powers*, the Evil Driscoll on *Ben 10* as well as the voice of dozens of CD-ROM and motion-capture game characters (e.g. big boss on *MGS4*, Dr. West in *Splatterhouse*, Enoch in *Ben 10 The Game*). His wizened cowboy character “Old Bill” will appear in an upcoming feature western film *Heathens and Thieves*. He is the holographic host at the Union Theater at the Lincoln Library in Springfield, IL. Mr. Doyle is a recipient of The Helena Modjeska Cultural Legacy Award.



WYATT FENNER*

Bentley Summerbays

recently appeared at SCR in the Pacific Playwrights Festival reading of *Happy Face* and in the NewSCRipts reading of *Spirit Control*. Regional theatre appearances include Dennis in *Loot* with the Ensemble Theatre Company, Horace

Poore in West Coast Ensemble's *Anita Bryant Died For Your Sins* (*LA Weekly* Nomination, Best Lead Actor 2010; Garland Honorable Mention, Best Actor 2010; LADCC and GLAAD nominations), Havok Theatre Company's *Dog Sees God* (Garland Honorable Mention, Best Actor 2009; LADCC, *LA Weekly* and GLAAD nominations); as well as productions at Ahmanson Theatre, A Noise Within, Folger Theatre, The Shakespeare Theatre Company, Arena Stage and others. Television credits include "Veronica Mars" and most recently, "Bones." Mr. Fenner studies with Steppenwolf West and Antaeus and holds a BFA in Acting from USC, where he was the recipient of the A. Stanley Scholarship.



PETER KATONA*
Joseph Percival

appeared at SCR previously in *A Feminine Ending* and the Pacific Playwrights Festival reading of *Happy Face*. Theatre credits include *Cyrano de Bergerac* at The Metropolitan Opera; *Twelfth Night* at The Public Theater (NYSF) and The Shakespeare Theatre Company (DC); *The Outsiders* at Williamstown Theatre Festival; *Our Town* at Dallas Theater Center; *Hamlet* at The Shakespeare Theatre Company; and *The Birds*, *The Imaginary Invalid*, *Curse of the Starving Class*, *The Way of the World* and *A Cup of Coffee* at Yale Repertory Theatre. Film and television appearances include "How I Met Your Mother," "Castle," "Numb3rs," "Pop Fiction" and the recent film *Deadly Honeymoon*. Mr. Katona earned his MFA from Yale School of Drama and is also a professional fight director. He is a Fox Foundation Grant recipient. www.petertkatona.com.



MELANIE LORA*
Hypatia Tarleton

returns to SCR after appearing in *Collected Stories* and the Theatre for Young Audience's production of *Sideways Stories from Wayside School*. Most recently she was seen in the world premiere of *The Good Book of Pedantry and Wonder* at The Theatre@Boston Court and *Dinner With Friends* at La Mirada Theatre for the Performing Arts. Other theatre credits include *Taking Steps* (Odyssey Theatre Ensemble), *Many Happy Returns* (Laguna Playhouse), *Dead End* (Ahmanson Theatre), *Arms and the Man* (Avo Playhouse), *The Seagull* (The Actors' Gang), as well as productions at The Antaeus Company, Geffen Playhouse, Edgemar Theatre, Getty Villa, Evidence

Room, Theatre of NOTE, and BoTH Theatre Company. Film and television credits include "Sons of Anarchy," "Castle," "Numb3rs," "Gilmore Girls," *United States of Leland*, *Call Me*, several independent films, including the upcoming *Callers*, and the hit webisode series "The Consultants." She is a member of Pacific Stages and The Antaeus A2 Company.



DAKIN MATTHEWS*
John Tarleton

appeared at SCR as Polonius in *Hamlet*, Hitch in *Hitchcock Blonde*, Andrew Undershaft in *Major Barbara*, Arnolphe in *The School for Wives*, and as C. S. Lewis in *Shadowlands* with Kandis Chappell, which earned both of them Los Angeles Drama Critics Circle Awards (LADCC). He has appeared frequently at The Old Globe, most recently as The Cardinal in his own verse drama *The Prince of L.A.*, Casca in *Julius Caesar*, Baptista in *The Taming of the Shrew*, Sir Toby Belch in *Twelfth Night* and Falstaff in *The Merry Wives of Windsor*, and at Center Theatre Group, where he played Hector in *The History Boys*, Dick Cheney in *Stuff Happens*, Capulet in Sir Peter Hall's *Romeo and Juliet*, Brutus in *Julius Caesar*, and The Fixer in Culture Clash's *Water and Power*, for which he won an Ovation Award and his second LADCC Award. On Broadway, he appeared in *A Man For All Seasons*, dramaturged the Denzel Washington *Julius Caesar*, and appeared in his own adaptation of the Tony Award-winning production of Shakespeare's *Henry IV*, winning the Bayfield Award for acting and a Drama Desk Award for adaptation. His 25 films include *The Fighting Temptations*, *Thirteen Days*, *Funny Farm*, *The Siege*, *The Muse*, *Nuts*, *And The Band Played On*, *Clean and Sober* and the upcoming *True Grit* and *The Eagle of the Ninth*. He has also appeared in more than 250 television shows, including, most recently, recurring roles on "General Hospital" "True Blood," "Desperate Housewives" and "The King of Queens." He is currently the Artistic Director of Andak Stage Company, an Associate Artist of The Old Globe, the dramaturg for The Acting Company and an Emeritus Professor of English from Cal State East Bay. He was the Founding Artistic Director of The Antaeus Company (where he recently played the title role in *King Lear*), the Artistic Director of Berkeley Shakespeare Festival and California Actors Theatre, a founding member of John Houseman's Acting Company and of Sam Mendes' Bridge Project (world tour of *The Winter's Tale* and *The Cherry Orchard*) and a Juilliard drama instructor. He is also an award-winning playwright and translator, a stage director and a Shakespeare scholar.



KIRSTEN POTTER*
Lina Szczepanowska

returns to SCR after appearing in *The Heiress* and *Taking Steps*. Additional Los Angeles area theatre credits include *Palestine, NM* and *Sex Parasite* at Center Theater Group; *Cat on a Hot Tin Roof* at Geffen Playhouse; *King Lear* and *Tonight at 8:30* at The Antaeus Company; *Honour* (LADCC nominee) and *Bold Girls* (Garland Award honorable mention) at Matrix Theatre; *As You Like It* at A Noise Within; and *Red Herring* and *The Constant Wife* at Laguna Playhouse. While a company member with Milwaukee Repertory Theater, she premiered *Work Song* by Jeffrey Hatcher and Eric Simonson, Steven Dietz' *Paragon Springs* and *Force of Nature* and starred in more than 20 productions including *Twelfth Night, Amadeus, The Mai, An Ideal Husband, Inventing Van Gogh, Collected Stories, The Weir, The Glass Menagerie, Rocket Man, Dracula* and *Mill on the Floss*. Regionally, Ms. Potter has performed at Seattle Repertory Theatre, Arizona Theatre Company, Huntington Theater Company, Arena Stage, Geva Theatre Center, American Contemporary Theatre, American Conservatory Theater and the Utah, California, Nebraska and Santa Fe Shakespeare Festivals. Television and film credits include "Medium," "Judging Amy," "Bones" and *The Eyes Have It*; and she can be heard voicing various vixens, villains and mother ships in numerous video games, as well as dozens of audio books. As ever and everything for Charlie and Wyatt. www.kirstenpotter.com.



AMELIA WHITE*
Mrs. Tarleton

appeared at SCR previously in *The Heiress* and *The Importance of Being Earnest*. On Broadway she appeared in *Crazy for You* and *The Heiress* and Off-Broadway in *The Butter and Egg Man* at Atlan-

tic Theater Company and *The Accrington Pals* at Hudson Guild Theatre. Los Angeles appearances include *Penny for a Song* at The Antaeus Company, *Bold Girls* at Matrix Theatre Company, *Ernest in Love* at Fremont Centre Theatre, *Heathen Valley* at Stella Adler Theatre and *Mirror, Mirror* at Cast Theatre. Other regional theatre credits include *Chicago* at Weston Playhouse Theatre, *A Small Family Business* at The Cleveland Play House, *The Mask of Moriarty* and *Loot* at The Old Globe, *A Penny for the Guy* at Studio Arena Theatre, *Pericles* at Hartford Stage Company, *Angel Street* at Caldwell Theatre Company, *On the Verge* and *Top Girls* at Cincinnati Playhouse in the Park, *A Christmas Carol* at Guthrie Theater, *And a Nightingale Sang* at Geva Theatre Center and *Under Milkwood* and *Wings* at Denver Center Theatre Company. Film and television include *The Tulse Luper Suitcases, The Bastard, The Siege of Golden Hill, Three Ways to the Sea*, "Judging Amy" and "The Young and the Restless." She is happily married to actor Geoffrey Wade.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

GEORGE BERNARD SHAW (*Playwright*) lived 94 years and wrote 63 plays—not to mention novels, letters, criticism, pamphlets, essays and short stories. Born in Ireland in 1856, he spent most of his life in England, where his play *John Bull's Other Island* made King Edward VII laugh so hard he broke his chair. Second only to Shakespeare in popularity, Shaw was blessed with a knack for folding humor into serious examinations of topics such as marriage, religion, government, classism, education and parent-child relationships. Among his best-known works are *Pygmalion, Arms and the Man, Mrs. Warren's Profession, Candida, Major Barbara, Saint Joan* and *Heartbreak House*. Shaw won the Nobel Prize for Literature (which his Socialist beliefs nearly caused him to reject) and an Oscar (for his work on the film version of *Pygmalion*). He is best remembered for his witticisms—"Lack of money is the root of all evil"; "Dancing is a perpendicular expression of a horizontal desire."

"Sometimes all it takes to get electricity going onstage is a little actual electricity!" —*The New York Times*

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MARTIN BENSON (*Director/Artistic Director*), co-founder of SCR, has directed nearly one-fourth 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 playwriting. 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*. Mr. 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. Mr. Benson received his BA in Theatre from San Francisco State University.

RALPH FUNICELLO (*Scenic Design*) returns for his 25th season at SCR. Among his SCR credits are the designs for *Saturn Returns*, *The Happy Ones*, *Taking Steps*, *Hamlet*, *The Real Thing*, *A View from the Bridge*, *Brooklyn Boy*, *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*

MARY BETH ADDERLEY WITH ELIZABETH AND RYAN WILLIAMS (*Honorary Producers*). Mary Beth Adderley is delighted to be stepping into the spotlight for the sixth time as an SCR Honorary Producer. Previously, she helped to underwrite *The Happy Ones* (2009), *A Feminine Ending* (2008), *Nothing Sacred* (2006), *The Caucasian Chalk Circle* (2005), *Terra Nova* (2004) and acted as an Honorary Producer for SCR's 2009 Pacific Playwrights Festival. Mary Beth is a passionate theatregoer who subscribes to First Nights on both stages. She has generously supported SCR through the "Next Stage" campaign, is a major Gala underwriter and a member of the Platinum Circle. She also holds the unique distinction of being the only member of SCR's Board of Trustees who is also a former SCR actor! During the 1970's, Mary Beth appeared in many memorable SCR productions. This year she shares the spotlight with daughter Elizabeth Williams and son-in-law Ryan Williams.

U.S. BANK (*Corporate Producer*) adds *Misalliance* to its history of underwriting for SCR, which includes the 30th anniversary production of *A Christmas Carol*, along with the Stephen Sondheim classic *A Little Night Music*, Beth Henley's *Ridiculous Fraud* and the Theatre for Young Audiences production of *The Stinky Cheese Man*. "U.S. Bank is thrilled to once again be an integral part of SCR's season as producer of the season opening play," said William R. Cave, Market President. "SCR plays a big role in bringing the highest caliber theatre to Orange County, and we are proud and pleased to offer our support." U.S. Bank is the fifth largest commercial bank in the United States, with 2,847 banking offices located in 24 states, 659 of which are located in California. U.S. Bank provides a comprehensive line of banking, brokerage, insurance, investment, mortgage, trust and payments service products to consumers, businesses and institutions.

A ferociously funny comedy thriller


Becky Shaw

by Gina Gionfriddo

Becky's unsure, overdressed and socially ambitious—but watch out. In this comedy thriller, she's no shrinking violet, as the silkily cynical Max soon learns.

Oct 22 – Nov 21
Segerstrom Stage

Corporate Honorary Producer:
HASKELL & WHITE LLP
Media Partner: COAST MAGAZINE

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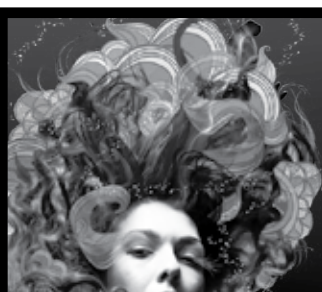
to *Folly*, *The Misanthrope*, *Dancing at Lughnasa*, *Hedda Gabler*, *The Miser*, *Twelfth Night*, *Happy End*, *Kiss of the Spider Woman*, *Speed-The-Plow*, *Going for Gold*, *Misalliance*, *Highest Standard of Living*, *Buried Child*, *Good and Da*. His work has been seen on and Off-Broadway, and at many resident theatres, including Lincoln Center Theater, Mark Taper Forum, Huntington Theatre Company, Intiman Theatre, Seattle Repertory Theatre, Denver Center Theatre Company, Berkeley Repertory Theatre, Guthrie Theater, McCarter Theatre Center, Oregon Shakespeare Festival, Milwaukee Repertory Theatre, The Shakespeare Theatre, Stratford Shakespearean Festival of Canada, Royal Shakespeare Company and The Old Globe, where he is an Associate Artist. He has worked for 37 years with San Francisco's American Conservatory Theater, where he was Director of Design. He has also designed for N.Y. City Opera, L.A. Opera and San Diego Opera. He has been nominated for New York Drama Desk, Outer Critics Circle, Lucille Lortel and Tony awards. He has received the Merritt Award for Excellence In Design and Collaboration, and his designs have been recognized by the Bay Area Theatre Critics' Circle, the LADCC, *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.

MAGGIE MORGAN (*Costume Design*) has designed costumes for numerous productions at SCR, including *The Heiress*, *Bach at Leipzig* (Los Angeles Drama Critics Circle Award [LADCC] nomination), *Proof*, *Getting Frankie Married—and Afterwards*, *The Homecoming* and *The Countess*. Recent designs include *Enchanted April* at Arizona Theatre Company, *Groundswell* for San Jose Repertory and *Sleeping Beauty Wakes* (LADCC nomination) for Deaf West Theatre at the Kirk Douglas Theatre. Ms. Morgan has designed many shows at the Pasadena Playhouse, including *Camelot*, *Mauritius*, *The Night is a Child*, *Mask: A New Musical* and *Matter of Honor*. Other fun projects have been Actor's Fund benefit perfor-

mances of *Casablanca* and *Sunset Boulevard* at the Pantages Theater, *Waiting for Godot* (Ovation Award nomination) at the Matrix Theatre Company and *Demonology* and *The Joy of Going Somewhere Definite* (*Drama-Logue Award*) at Mark Taper Forum. More of her designs have been seen at The Magic Theatre, The Hollywood Bowl, LA Theatre Works, Getty Villa, Playground, Sacramento Theatre Company, TheatreWorks Silicon Valley, Center Repertory, New Jersey Shakespeare Festival and Yale Repertory Theatre. Her film designs include *Sex and A Girl* and *Breathing Hard*. Ms. Morgan worked as an Assistant Costume Designer on the films *Mona Lisa Smile*, *Wag The Dog*, *The Grinch*, *Casino*, *Men In Black* and *A Bronx Tale*. She is a graduate of the Yale School of Drama and is on the faculty at University of California, Davis. www.maggiemorgandesign.com.

TOM RUZIKA (*Lighting Design*) *Misalliance* marks the start of Ruzika's 37th season with SCR, where he has designed more than 85 productions, including co-designing with Donna Ruzika every production of *A Christmas Carol*. His lighting designs have been seen on Broadway, in national tours, at major regional theatres and at many national and international dance and opera companies. His entertainment lighting can be seen at theme parks in six different countries, and his architectural lighting can be seen in prestigious hotels, casinos, restaurants, retail centers and performing arts centers across the nation and in Europe and Asia. Ruzika has received numerous awards for his contributions to the art and craft of lighting design.

MICHAEL ROTH (*Original Music*) is a composer and sound designer whose work encompasses chamber music, theatre, opera, film and dance. He is very proud and grateful to say that *Misalliance* is his 50th production at SCR. Recent projects: *The Tempest* with Christopher Plummer, directed by Des McAnuff (Stratford Festival, Canada, also filmed for Bravo), the new documentary *Jews and Baseball* (theatrical



A mystical, moon-drenched masterpiece

A Midsummer Night's Dream

by William Shakespeare

Off go four young lovers into The Woods where the meddling Puck creates chaos in the night. But at daybreak all will be well.

Jan 21 - Feb 20, 2011

Seegerstrom Stage

Honorary Producer: LAURIE SMITS STAUDE

Season Media Partner: KOCE-TV

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release followed by broadcast on PBS), and musical direction of Randy Newman's songs for the Disney animated feature *The Princess & The Frog*. Previous productions at SCR include the world premieres of Donald Margulies' *Brooklyn Boy* (also on Broadway, directed by Daniel Sullivan), *Dinner with Friends* and *Sight Unseen* (both also Off-Broadway), the Culture Clash/John Glore musical adaptation of *The Birds* (also at Berkeley Repertory, Getty Villa), *Mr. Marmalade* and *Wit*, as well as *Man and Superman*, *Holy Days* (also a film) and *The Crucible* (these last four with Martin Benson). Other projects: *The Persians* (National Actors Theatre/off-Broadway); many other collaborations with Randy Newman, including SCR's *Education of Randy Newman*, orchestrating *Faust*, and editing five songbooks; for the UN, music and sound for their interactive DVD about landmines; at La Jolla Playhouse, more than 35 productions including Lee Blessing's *A Walk in the Woods* (also Broadway, PBS); Matt Wilder's film *Your Name Here* (with Bill Pullman); and collaborations with Sarah Ruhl (*Melancholy Play*), Mac Wellman (many, including *Allegory of Whiteness*, music/theatre, Humana Festival), Anne Bogart (*The Women*) and Tom Stoppard (American premieres of *Indian Ink* and *The Invention of Love*). Mr. Roth's work, including his collaboration with Alice Ripley and his chamber opera *Their Thought and Back Again*, are available via iTunes and myspace.com/rothmusik.

OANH NGUYEN (*Associate Director*) co-founded the Chance Theater in 1999, where he is currently Artistic Director. He was awarded the Outstanding Artist Award by Arts Orange County, and is a recipient of the TCG Nathan Cummings Young Leaders of Color fellowship. Mr. Nguyen is joining South Coast Repertory's artistic staff as producing associate as part of the two-year New Generations: Mentoring the Leaders of Tomorrow grant funded by Theatre Communications Group, Doris Duke Charitable Foundation and Andrew W. Mellon Foundation. He was recently inducted into Anaheim High School's Hall of Fame. Oanh is on the board of the Network of Ensemble Theaters and on the advisory board of the Anaheim High School Performing Arts Conservatory and the Arts Advantage Program for the Anaheim Union High School District. He's a proud member of SDC, SAG and AFTRA. Nguyen recently directed the West Coast premiere of *Po Boy Tango* by Kenneth Lin at the nation's premiere Asian theater company, East West Players. He was also the associate director of the world premiere of *The Happy Ones* by Julie Marie Myatt at South Coast Repertory (recently nominated for two LADCC Awards, including Best Production).

Other directing credits include: world premiere of *The Girl, The Grouch, and The Goat* by Tony Award-winner Mark Hollmann, *Three Days of Rain* (O.C. Register's Top Ten of 2002 and Best Directors of 2002), *Bash*, *Lee Miller: The Angel and The Fiend* (commissioned by the Getty Museum), *Goodnight Children Everywhere*, *Tape*, *Closer Than Ever* (L.A. Times Critic's Choice), *Porcelain* (2006 GLAAD Media Award Nomination, *Back Stage* Critic's Pick, O.C. Register's Top Ten of 2005), *Cabaret* (*Back Stage* Critic's Pick), *Into The Woods* (*Back Stage* Critic's Pick), *The Laramie Project*, *Jesus Hates Me*, *Inventing Van Gogh*, *Frozen*, *The Last Five Years*, *Sunday in the Park with George*, *Assassins*, *Rabbit Hole* (*Back Stage* Critic's Pick), *Hair* (LA Weekly Critic's Pick, five Ovation Award nominations, including Best Director and Best Musical, and six LADCC Award nominations, including Best Director and Best Revival), *Merrily We Roll Along*, Southern California premiere of *Welcome Home*, *Jenny Sutter* (Ovation Recommended), and *The Who's Tommy* (*Back Stage* Critic's Pick, Ovation Recommended, and will be remounted at the Orange County Performing Arts Center in 2011).

JAMIE A. TUCKER* (*Stage Manager*) completed his MFA in Dance, specializing in Stage Management, at UC Irvine in 1994. Since coming to SCR, Mr. Tucker has stage managed or assisted on more than 43 shows, including seven seasons of *La Posada Mágica* and two years at the helm of *A Christmas Carol*. Some of his favorites have been the world premieres of Richard Greenberg's *Three Days of Rain*, *The Violet Hour* and *The Dazzle*; Rolin Jones' *The Intelligent Design of Jenny Chow*; and Noah Haidle's *Mr. Marmalade*. Other favorites include *Crimes of the Heart*, *Fences*, *Anna in the Tropics*, *A View from the Bridge* and *Hamlet*. If you can't find him in the theatre, he is likely to be riding his bike down PCH. Mr. Tucker is a proud member of Actors' Equity.

CHRISSE CHURCH* (*Assistant Stage Manager*) is pleased to be embarking on her tenth season at SCR with such a fine group of folks who make up the *Misalliance* company. Previous SCR credits include last season's *Crimes of the Heart*, *The Language Archive*, *Fences*, *A Christmas Carol*, *Saturn Returns* and *Putting It Together*; the world premieres of *Our Mother's Brief Affair*, *What They Have*, *My Wandering Boy*, *Hitchcock Blonde*, *Mr. Marmalade*, *Getting Frankie Married—and Afterwards*, *Making It* and *Nostalgia*; productions of *Collected Stories*, *Noises Off*, *The Heiress*, *Taking Steps*, *Charlotte's Web*, *Doubt*, *a parable*, *The Real Thing*, *Born Yesterday*,

Pinocchio, The Little Prince, Intimate Exchanges, La Posada Mágica, Anna in the Tropics, Proof and the Pacific Playwrights Festival workshop of *Tough Titty*.

DAVID EMMES (*Producing Artistic Director*) is co-founder of SCR. In 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 American playwriting. 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, as well 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.

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 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. She also teaches a graduate class in nonprofit management at UC Irvine.

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* and *Brooklyn Boy*; Richard Greenberg's *Three Days of Rain, Everett Beekin* 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*, 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. 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 Stage Directors and Choreographers Society, a national theatrical labor union.

SCR Grows Impressive Crop from Tiny Seeds

South Coast Repertory's relationship with a playwright's script frequently starts before the writing begins. When SCR identifies a writer with talent, we pay them to write a play just for us. Play commissions are a way of financially supporting a writer during the creative process. Sometimes we develop and produce the finished product; sometimes we allow other theatres to do so.

The Numbers

250 Commissions Given
159 Playwrights Commissioned
5 Composers Commissioned
46 Currently Commissioned
63 Commissions Produced by SCR

Commissioned Playwrights and Number of Commissions

Roberto Aguirre-Sacasa..... 2
Sofia Alvarez..... 1
Luis Alfaro.....2
Eduardo Andino.....1
Rachel Axler..... 1
Leslie Ayvazian.....1
Thomas Babe.....1
Eric Bagan.....1
Tanya Barfield..... 1
Hilary Bell.....1
Neal Bell.....2
Keith Bunin.....1
Katherine Burger.....2
Bill Cain..... 1
Sheila Callaghan.....2
Bridget Carpenter..... 1
Jonathan Ceniceroz.....1
David Chambers.....1
Julia Cho..... 3
Eliza Clark..... 1
Anthony Clarvoe.....2
Eric Coble.....1
Doug Cooney.....1
Kara Lee Corthron..... 1
Jorge Cortiñas.....2
Frances Ya-Chu Cowhig..... 1
Lucinda Coxon.....2
Cusi Cram..... 3
Nilo Cruz..... 3
Culture Clash..... 1
Alexandra Cunningham..... 1
K.C. Davis.....1
Elizabeth Diggs.....1

Tom Donaghy.....1
Bathsheba Doran.....1
Steven Drukman.....2
Margaret Edson.....1
Cecilia Fannon.....1
Joann Farías.....2
David Stanley Ford.....1
Amy Freed..... 5
Mary Fengar Gail.....1
Anne García-Romero.....3
Marcus Gardley.....1
D.B. Gilles.....1
John Glore..... 3
Michael Golamco..... 1
Jessica Goldberg..... 1
Daniel Goldfarb.....2
Prince Gomolvilas.....1
José Cruz González.....1
Philip Kan Gotanda.....1
Amlin Gray.....1
Richard Greenberg..... 12
Kirsten Greenidge.....3
Allison Gregory.....1
Steven Adley Guirgis..... 1
Lauren Gunderson..... 2
Adam Gwon..... 1
Noah Haidle.....2
Sarah Hammond.....1
Jordan Harrison.....1
Karen Hartman.....2
Jeffrey Hatcher.....1
Allan Havis.....1
Kate Hawley.....1
Richard Hellesen.....2
Beth Henley..... 2
Hilly Hicks.....1
Dominic Hoffman.....1
David Hollander.....1
Davey Holmes..... 2
Joe Hortua.....1
Quiara Alegria Hudes.....1
David Henry Hwang.....2
Rolin Jones..... 1
Julia Jordan..... 2

Rajiv Joseph..... 1
Aurora Khoo..... 1
John Kolvenbach..... 2
Howard Korder..... 5
Greg Kotis..... 1
Sunil Kuruvilla..... 1
Oni Faida Lampley.....1
Deborah La Puma..... 1
Oren Lavie..... 1
Jim Leonard Jr.....1
Tracy Letts..... 1
Rafael Lima.....1
Kenneth Lin.....1
David Lindsay-Abaire.....2
Romulus Linney.....1
Dmitry Lipkin.....1
Victor Lodato.....2
Quincy Long.....2
Melinda Lopez.....1
Craig Lucas..... 2
Eduardo Machado.....1
Cheri Magid.....2
James Magruder.....1
Donald Margulies.....4
Melanie Marnich.....1
Rogelio Martinez.....1
Dennis McCarthy.....2
Heather McDonald.....1
Ellen McLaughlin.....1
Glen Merzer.....1
Marlane Meyer.....2
Risa Mickenberg.....1
Itamar Moses..... 1
Carlos Murillo.....1
Julie Marie Myatt.....1
Peter Sinn Nachtrieb.....1
Sally Nemeth.....1
Lynn Nottage.....2
David O.....1
Eric Overmyer.....2
Ralph Peña.....1
Dakota Powell.....1
Theresa Rebeck.....1
Keith Reddin.....3

José Rivera	3
Kate Robin	3
Roger Rueff	2
James Ryan	1
Edwin Sanchez	2
Milcha Sanchez-Scott	1
Robert Schenkkan	1
Sarah Schulman	1
David Schulner.....	2
Jenny Schwartz	1
Lynnette Serrano-Bonaparte	1
Robert Sherwood	1
Christopher Shinn	1
Nicky Silver	2
Michael Silversher	2
Ana Maria Simo	1
Mat Smart	1
Octavio Solis	5
Stuart Spencer.....	1
Victoria Stewart	1
John Strand	3
Tom Strelch	3
Kelly Stuart	1
Lloyd Suh.....	1
Robin Swicord	1
Adam Szymkowicz	1
Jervey Tervalon	1
Cori Thomas.....	1
Tazewell Thompson	1
Jonathan Tolins	1
Sarah Treem	1
Catherine Trieschmann	1
Chris Van Groningen	1
Edit Villarreal	1
Annie Weisman	2
Ken Weitzman	1
Michael Weller.....	1
Sharr White	2
Jeff Whitty	1
David Wiener	2
Erin Cressida Wilson	2
Steven Yockey	1
Karen Zacarias	2

Bold: current commissions. Numbers: total commissions. (Through 05/11/10)

PULITZER PHOTOS: Lisa Zane, Mark Arnott and Teri Ralston in *Prelude to a Kiss*; Kandis Chappell and Suzanne Cryer in *Collected Stories*; Randy Oglesby and Elizabeth Norment in *Sight Unseen*; Erin J. O'Brien, Simon Billig and Peter Michael Goetz in *Freedomland*; Jon Tenney and John Slattery in *Three Days of Rain*; and David Lindsay-Abaire and director Carolyn Cantor at a rehearsal for the Pacific Playwrights Festival reading of *Rabbit Hole*.

Pulitzer Connection

Many SCR commissions have gone on to great success on Broadway and in regional theatres. Among the better-known are *Intimate Apparel* by Lynn Nottage, *Shipwrecked!* by Donald Margulies, *Golden Child* by David

The Finalists



Prelude to a Kiss by Craig Lucas



Collected Stories by Donald Margulies



Sight Unseen by Donald Margulies



Freedomland by Amy Freed



Three Days of Rain by Richard Greenberg

The Winner



Rabbit Hole by David Lindsay-Abaire