



46th Season • 439th Production
JULIANNE ARGYROS STAGE / October 23 - November 22, 2009

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

SATURN RETURNS

BY Noah Haidle

Ralph Funicello
SCENIC DESIGN

Nephele Andonyadis
COSTUME DESIGN

Lonnie Rafael Alcaraz
LIGHTING DESIGN

Kimberly Egan
SOUND DESIGN

Nelson T. Eusebio III
ASSISTANT DIRECTOR

Kelly L. Miller
DRAMATURG

Joshua Marchesi
PRODUCTION MANAGER

Chrissy Church*
STAGE MANAGER

DIRECTED BY

David Emmes

Bette and Wylie Aitken
HONORARY PRODUCERS

Originally produced by Lincoln Center Theater in 2008, New York City.
SATURN RETURNS is presented by special arrangement with Dramatists Play Service, Inc. New York.

CAST OF CHARACTERS

(In order of appearance)

Gustin, 88 *Nick Ullett**
Suzanne/Zephyr/Loretta *Kristen Bush**
Gustin, 58 *Conor O'Farrell**
Gustin, 28 *Graham Michael Hamilton**

SETTING

Grand Rapids, Michigan.

LENGTH

Approximately 80 minutes with no intermission.

PRODUCTION STAFF

Casting *Joanne DeNaut, CSA*
Assistant Stage Manager *Jamie A. Tucker**
Assistant to the Set Designer *Bryan Redfern*
Assistant to the Lighting Designer *Karyn Lawrence*
Production Assistant *Wendy Leef*
Stage Management Intern *Jessica Kilzer*
Light Board Operator *Aaron Shetland*
Dresser *Heather Bassett*
Wigs *Gieselle Blair*
Additional Costume Staff *Cecelia Parker, Katie Schmidt*

*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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Saturn Returns

refers to an astrological phenomenon that occurs nearly every thirty years, when the planet Saturn returns to the position it occupied at the time of a person's birth, ushering in crucial turning points in that person's life. Each Return of Saturn marks a momentous life change.

"How cruelly sweet are the echoes that start,
When memory plays an old tune on the heart."
– Eliza Cook



Age is an issue of mind over matter. If you don't mind, it doesn't matter.
– Mark Twain



The events in our lives happen in a sequence in time but in their significance to ourselves they find their own order. . . the continuous thread of revelation.
– Eudora Welty



Each year brings new problems of Form and Content, new foes to tug with: at Twenty I tried to vex my elders, past Sixty it's the young whom I hope to bother.
– W. H. Auden

What is love? 'tis not hereafter;
Present mirth hath present laughter;

What's to come is still unsure:
In delay there lies no plenty;
Then come kiss me, sweet and twenty,
Youth's a stuff will not endure.

– Feste, *Twelfth Night*, Act II, Scene 3



When You are Old

When you are old and grey and full of sleep,
And nodding by the fire, take down this book,
And slowly read, and dream of the soft look
Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace,
And loved your beauty with love false or true,
But one man loved the pilgrim soul in you,
And loved the sorrows of your changing face;

And bending down beside the glowing bars,
Murmur, a little sadly, how Love fled
And paced upon the mountains overhead
And hid his face amid a crowd of stars.

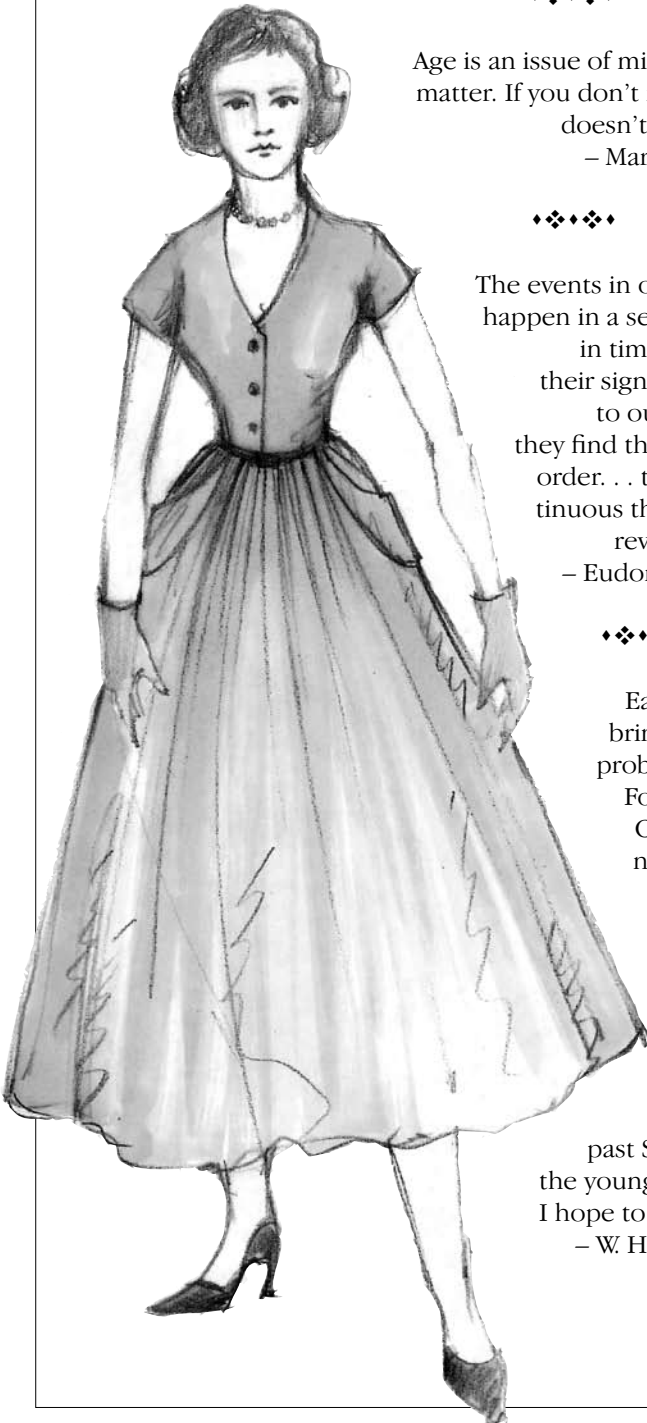
– William Butler Yeats, *The Rose* (1893)



Sonnet XV

When I consider everything that grows
Holds in perfection but a little moment,
That this huge stage presenteth nought but shows
Whereon the stars in secret influence comment;
When I perceive that men as plants increase,
Cheered and check'd even by the self-same sky,
Vaunt in their youthful sap, at height decrease,
And wear their brave state out of memory;
Then the conceit of this inconstant stay
Sets you most rich in youth before my sight,
Where wasteful Time debateth with Decay,
To change your day of youth to sullied night.

– William Shakespeare



Costume rendering for Loretta by designer Nephelie Andonyadis.

Artist Biographies



KRISTEN BUSH*
Suzanne/Zephyr/Loretta

is making her SCR debut. She made her Broadway debut in *A Touch of the Poet* at the Roundabout Theatre Co. Off-Broadway credits include *King Lear* and *As You Like It* for The Public Theater and *Great Expectations* at Lucille Lortel Theatre. Regional credits include The Goodman Theatre's production of *Passion Play* and The Old Globe's production of *The Violet Hour*. Television appearances include "Law & Order: SVU," "Numb3rs," "Knightrider," "Medium" and "NCIS." Film appearances include *Calling It Quits* and Charlie Kaufman's *Synecdoche, New York*. Ms. Bush is a graduate of The Guildhall School of Music & Drama.



GRAHAM MICHAEL HAMILTON*
Gustin, 28

appeared at SCR previously in *Hamlet*. He appeared Off-Broadway in *Hamlet* (TFANA) and *The Two Noble Kinsmen* (The Public Theater). Regional productions include *All's Well That Ends Well*, *Romeo & Juliet*, *Titus Andronicus*, *Othello*, *A Midsummer Night's Dream*, *Vincent in Brixton*, *Antony & Cleopatra* (The Old Globe); *Romeo & Juliet* (Folger Shakespeare Library); *Thir'd* (Huntington Theatre Company); *Two Gentlemen of Verona* (Shakespeare Festival/LA) and *Mozart* (Walt Disney Concert Hall). Film and television credits include *How I Got Lost*, "Lincoln Heights," "Cold Case" and "Guiding Light." Mr. Hamilton received his BFA from The Juilliard School and is a proud member of AEA. www.grahamilton.com



CONOR O'FARRELL*
Gustin, 58

made his SCR debut last season in *Goldfish*. 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. He is a proud member of Actors Equity.



NICK ULLETT*
Gustin, 88

made his SCR debut last season in *Noises Off*. Broadway credits include *Me and My Girl*, *Loot* and Cole Porter's *Gay Divorce*. Additional theatre credits include *The Tempest* and *Endgame* at Shakespeare Santa Cruz; *Zhivago* and *Loot* at La Jolla Playhouse; *Pygmalion*, *Man for All Seasons*, *Woman in Black* and *A Funny Thing Happened on the Way to the Forum* at Bristol Riverside Theatre; *Tooth and Claw* at Ensemble Studio Theatre in New York; *Major Barbara* and *The School for Scandal* at Mark Taper Forum; *Many Happy Returns* at Laguna Playhouse; and *Fields of Ambrosia* at George Street Playhouse. Film and television credits include *Hook*, *Down and Out in Beverly Hills*, "Yes, Dear," "The Practice," "Home Improvement," "Golden Girls" and "As the World Turns." He is a proud member of the Ensemble Studio Theatre and Actors' Equity. Find out more than you ever needed to know at: www.nickullett.com.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

NOAH HAIDLE (*Playwright*). His most recent play *What is the Cause of Thunder?* opened at The Williamstown Theatre Festival in July. His plays have been seen at Lincoln Center Theater, Roundabout Theatre Company, Goodman Theatre, Huntington Theatre Company, Long Wharf Theatre, Woolly

Mammoth Theatre Company, Rattlestick Playwrights Theatre, and others around the country and abroad. He has taught playwriting at Princeton University, The Kennedy Center and in Kenya and Uganda as part of The Sundance Theatre Institute. He is a graduate of Princeton University and The Juilliard School, where he was a Lila Acheson Wallace playwright-in-residence. He is the recipient of three Lincoln Center Le Compte Du Nuoy Awards, the 2005 Helen Merrill Award for emerging playwrights, the 2007 Claire Tow Award, and an NEA/TCG theatre residency grant. He lives in Brooklyn, New York.

DAVID EMMES (*Director/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 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.

RALPH FUNICELLO (*Scenic Design*) returns for his 25th season at SCR. Among his SCR credits are the designs for *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 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 Theatre, 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 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.



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NEPHELIE ANDONYADIS (*Costume Design*). Past designs at SCR include costume design for *Emilie*, *The Importance of Being Earnest*, *Man From Nebraska*, *Safe in Hell* and *The Dazzle*, among others; scenic and costume design for *Relatively Speaking* and *The Stinky Cheese Man and other Fairly Stupid Tales*; and scenic design for *The Summer Moon* and *The BFG (Big Friendly Giant)*. Recent projects at other theatres include scenic design for *Jason in Eureka* and *Los Illegals* with Cornerstone Theater Company, and costume design for *Breakfast, Lunch and Dinner* at Oregon Shakespeare Festival. She is an Associate Artist with Cornerstone Theater Company where she has been fortunate to work with a range of California's diverse communities. Her designs have been seen regionally at theatres including Center Theatre Group, Portland Center Stage, Guthrie Lab, Court Theatre, Chicago Children's Theatre, Great Lakes Theater Festival, The Acting Company, Bloomsburg Theatre Ensemble, Shakespeare Santa Cruz, Idaho Shakespeare Festival, Berkshire Theatre Festival and Yale Repertory Theatre. Ms. Andonyadis is on the faculty of the Theatre Arts Department at the University of Redlands. She is a graduate the Yale University School of Drama and Cornell University School of Architecture, and the recipient of an NEA/TCG design fellowship.

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 the Oregon Shakespeare Festival, Berkeley Repertory Theatre, Arena Stage, Laguna Playhouse, Alabama Shakespeare Festival, Great River Shakespeare Festival and the Utah Shakespearean Festival. In addition to fourteen seasons with *La Posada Mágica*, productions at SCR include *Goldfish*, *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 Per-*

ceived 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 *Flow on the LA River* for Cornerstone Theater Company, *Dead Man's Cell Phone* at Oregon Shakespeare Festival, *Of Mice and Men* at Pasadena Playhouse, Richard Montoya's *Water & Power* at San Diego Repertory Theatre, *The Tempest* and *Loves Labours Lost* at the Great River Shakespeare Festival and multiple productions with Cornerstone Theater Company, where he is an associate artist. He was also a designer for Universal Studios, Japan. He is a member of the United Scenic Artist/IATSE - Local 829. His complete design portfolio can be found at www.lradesigns.com.

KIMBERLY EAGAN (*Sound Design*) received a BFA in Theatre Sound Design from Boston University. Recent design credits include *The Tempest* with Rifco Arts at Leicester Square Arts Theatre; *Fat Pig* at Trafalgar Studios; *Dealers Choice* with the Menier Chocolate Factory at Trafalgar Studios; *Lone Star* and *Private Wars* at the King's Head; *Meri Christmas* with Rifco Arts, UK tour; and *Breakfast with Johnny Wilkinson* at Menier Chocolate Factory. Recent associate design credits include *A Little Night Music* at the Garrick Theatre and *Little Shop of Horrors*, UK tour with Menier Chocolate Factory; *Saturday Night Fever*, Asia tour; *Fame*, UK tour and at Shaftesbury Theatre; *The Wedding Singer*, UK tour; *Footloose*, UK tour and at Novello Theatre; and *La Cage Aux Folles* at the Playhouse Theatre as well as the April 2010 Broadway transfer.

NELSON T. EUSEBIO III (*Assistant Director*) is the artistic director and co-founder of Creative Destruction. He has developed and directed work for companies including Pan-Asian Rep, Ma-Yi Theatre Company, Laguna Playhouse and the Mark Taper Forum. Re-

Saturn Returns
by Noah Haidle

Oct 23 - Nov 22, 2009 Segerstrom Stage

Endearingly grumpy, 88-year-old Gustin steps back—into the echoes of his life—and takes the audience with him, bending time and surprising at every turn.

Honorary Producers: WYLIE & BETTE AITKEN
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cent directing credits include *God, Sex and Blue Water* (Living Image Arts); *Obama Drama: A Political Theatrical Spectacular!* (Creative Destruction); *365/365* (Ma-Yi/Public Theatre); and *Marat/Sade* and *A Midsummer Night's Dream* (Yale). He was a resident director for Ensemble Studio Theatre and is a member of the Lincoln Center Theater Directors Lab and the Rhodopi International Theatre Collective. He has a BA in Drama from UC Irvine and an MFA in Directing from the Yale School of Drama. Mr. Eusebio is a recipient of the 2009-11 NEA/TCG Career Development Grant for Directors.

KELLY L. MILLER (*Dramaturg*) is the literary manager of SCR and the co-director of the Pacific Playwrights Festival. Regionally, she has worked at Actors Theatre of Louisville, Williamstown Theatre Festival, and as the Literary Manager of Long Wharf Theatre and Playscripts, Inc. In 2008, she co-founded Creative Destruction, a company dedicated to producing politically immediate, culturally diverse theatre. Favorite dramaturgy includes: *Emilie*, *Doctor Cerberus* and *Collected Stories* (SCR); *Obama Drama* (Creative Destruction); *Big Love*, *War of the Worlds*, *Hair* and *Creditors* (Actors Theatre of Louisville); *Arms and the Man*, *Hearts* and *Wintertime* (Long Wharf Theatre). Ms. Miller has worked as a freelance writer and script consultant for the Public Theater, Huntington Theatre Company, New Dramatists, NEA/Arena Stage, Actors Theatre of Louisville, Berkeley Repertory Theatre and the Kennedy Center Fund for New American Plays.

CHRISSEY CHURCH* (*Stage Manager*) is in the midst of an adventurous 9th season here at SCR. A proud member of Actors' Equity, previous credits include *Putting It Together*, last season's *Collected Stories*, *Our Mother's Brief Affair*, *Noises Off*, *A Christmas Carol* and *The Heiress*; the world premieres of *Mr. Marmalade*, *Getting Frankie Married — and Afterwards*, *Making It* and *Nostalgia*; productions of *Taking Steps*, *What They Have*, *Charlotte's Web*, *Doubt*,

BETTE AND WYLIE AITKEN (*Honorary Producers*) are among South Coast Repertory's most devoted and generous supporters. Wylie is currently serving his second year as president of the Board of Trustees, which he joined in 2000. Bette chaired the highly successful 2009 Gala Ball, "Nothing But Blue Skies," her second time as Gala chair, having also chaired the 2006 Gala, "All Aboard the Orient Express." Together, the Aitkens have been First Nights subscribers, Gala underwriters, and Platinum Circle members since 1998. They are also major contributors to SCR's Next Stage Campaign and Legacy Campaign. Last season, the Aitkens made a leadership gift to support the Act Now for SCR Challenge. The Aitkens' past Honorary Producer support includes the world premieres of *Nostalgia*, *My Wandering Boy* (as members of The Playwrights Circle), the Pacific Playwrights Festival, and last season's *Emilie*.

a parable, *My Wandering Boy*, *The Real Thing*, *Hitchcock Blonde*, *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*.

JAMIE A. TUCKER* (*Assistant 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 38 shows in addition to seven seasons of *La Posada Mágica*. 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 *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.

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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.

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 she 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. 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 an annual holiday production. 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 Society of Stage Directors and Choreographers, Inc., an independent national labor union.