



39th Season • 376th Production
SEGERSTROM STAGE / JANUARY 3 THROUGH FEBRUARY 9, 2003

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

PROOF

by DAVID AUBURN

Scenic Design
THOMAS BUDERWITZ

Costume Design
MAGGIE MORGAN

Lighting Design
YORK KENNEDY

Original Music & Sound Design
MITCH GREENHILL

Production Manager
TOM ABERGER

Stage Manager
*RANDALL K. LUM

Directed by
MICHAEL BLOOM

Honorary Producer
FRANCES A. BASS

Originally Produced by the Manhattan Theatre Club on May 23, 2000.

Subsequently produced on Broadway by Manhattan Theatre Club, Lynne Meadow, Artistic Director, Barry Grove, Executive Producer; Roger Berlind, Carole Shorenstein Hays, Jujamcyn Theatres, Ostar Enterprises, Daryl Roth and Stuart Thompson on October 24, 2000.

Proof by David Auburn is presented by arrangement with Dramatists Play Service, Inc., in New York.

CAST OF CHARACTERS

(In order of appearance)

Robert *Richard Doyle
Catherine *Emily Bergl
Hal *James Waterston
Claire *Christina Haag

SETTING

The back porch of a house in Chicago.

LENGTH

Approximately two hours, including one 15-minute intermission.

PRODUCTION STAFF

Casting Director Joanne DeNaut
Assistant Stage Manager *Vanessa J. Noon
Dramaturg Jennifer Kiger
Production Assistant Chrissy Church
Costume Design Assistant Julie Keen
Assistant to the Lighting Designer Jason Bieber
Stage Management Intern Diane Lin

ACKNOWLEDGEMENT

*Professor Penelope Maddy and Professor David Malament from the University of California, Irvine
Department of Logic & Philosophy of Science*

*Cellular phones, beepers and watch alarms should be turned off or set to non-audible
mode during the performance. 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.*

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

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Searching for Answers

The mathematician's patterns, like the painter's or the poet's, must be *beautiful*; the ideas, like the colors or the words, must fit together in a harmonious way. Beauty is the first test; there is no permanent place in the world for ugly mathematics.

—G.H. Hardy, *A Mathematician's Apology*

No way of thinking or doing, however ancient, can be trusted without proof.

—Henry David Thoreau, *Walden*

I believe with Schopenhauer that one of the strongest motives that lead men to art and to science is to escape from everyday life with its painful crudity and hopeless dreariness, from the fetters of one's own ever-shifting personal desires. A finely tempered nature longs to escape from the personal life into the world of objective perception and thought.

—Albert Einstein

I continued to do arithmetic with my father, passing proudly through fractions to decimals. I eventually arrived at the point where so many cows ate so much grass, and tanks filled with water in so many hours. I found it quite enthralling.

—Agatha Christie, *An Autobiography*

A great truth is a truth whose opposite is also a great truth.

—Thomas Mann, *Essay on Freud*

Perhaps I could best describe my experience of doing mathematics in terms of entering a dark mansion. You go into the first room and it's dark, completely dark. You stumble around, bumping into furniture. Gradually, you learn where each piece of furniture is. And finally, after six months or so, you find the light switch and turn it on. Suddenly, it's all illuminated and you know exactly where you were. Then you enter the next dark room

—Andrew Wiles, describing his seven year quest to prove Fermat's Last Theorem

We arrive at truth, not by reason only, but also by the heart.

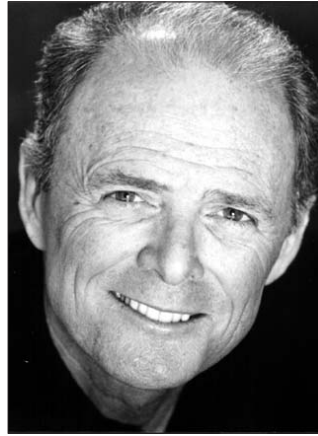
—Blaise Pascal, *Pensées*

No one really understood music unless he was a scientist, her father had declared, and not just a scientist, either, oh, no, only the real ones, the theoreticians, whose language was mathematics. She had not understood mathematics until he had explained to her that it was the symbolic language of relationships. "And relationships," he had told her, "contained the essential meaning of life."

—Pearl S. Buck, *The Goddess Abides*



EMILY BERGL
Catherine



RICHARD DOYLE
Robert



CHRISTINA HAAG
Claire

Artist Biographies

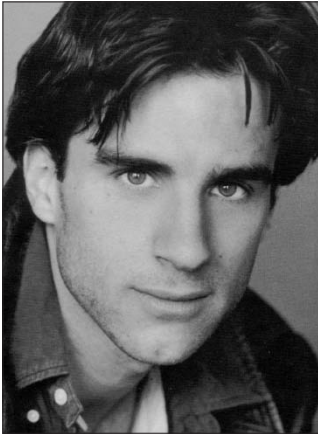
***EMILY BERGL** (*Catherine*) made her SCR debut last season in *The School for Wives*. On Broadway she appeared in *The Lion in Winter* for which she won the FANY People's Choice Award for best Broadway debut. Off-Broadway she performed in the world premiere of Wendy Wasserstein's *Old Money* at Lincoln Center. Regional theatre credits include *Our Town* at La Jolla Playhouse, *Romeo & Juliet* at The Globe Theatres, *Under Cover of Darkness* at New York Stage & Film, *The Skin of Our Teeth* and *Once in a Lifetime* at the Williamstown Theatre Festival and *The Rose Tattoo*, *The Grapes of Wrath* and *Agnes of God* at L.A. Theatre Works. Film and television credits include *Happy Campers*, *Chasing Sleep*, *The Rage: Carrie II*, *Final Draft*, "ER," "NYPD Blue," "Gilmore Girls," "Providence," "Wild Thorn-

berries" and Steven Spielberg presents *Taken*.

***RICHARD DOYLE** (*Robert*) is an SCR Founding Artist. He appeared earlier this season in *Major Barbara* and *A Christmas Carol*, last season in *The School for Wives* and *The Homecoming* and the previous season in *The Beard of Avon*, *Much Ado about Nothing*, *A Delicate Balance* and *A Christmas Carol*. Additional appearances include the world premieres of *On the Jump* (Robby Award), *But Not for Me*, *BAFO*, *The Interrogation of Nathan Hale*, *She Stoops to Folly*, *Wit*, *Hospitality Suite* and *Highest Standard of Living*. Other credits include *Of Mice and Men*, *Ab, Wilderness!*, *What the Butler Saw*, *Pygmalion*, *Six Degrees of Separation*, *Arms and the Man*, *The Cherry Orchard*, *Waiting for Godot*, *Our Country's Good* and

Intimate Exchanges, for which he earned a Los Angeles Drama Critics Circle Award nomination. He won LADCC Awards for his roles in Sally Nemeth's *Holy Days* and as Reverend Hale in *The Crucible*. "Cheers" fans will remember him as Woody's snooty father-in-law Walter Gaines. Other film and television credits include *Air Force One*, "NYPD Blue," "Sisters," movies of the week, "The Practice" and guest star appearances on "The Pretender" and "The Lot." He is a voice-over actor in animation, CD ROMS, television and radio commercials and documentaries, including the Emmy-winning series *The Living Edens*, *Impressions of California* and the recent documentary reenactment *The Bismark*.

***CHRISTINA HAAG** (*Claire*) made her SCR debut in *Amy's View* and



JAMES WATERSTON

Hal

then appeared in the Pacific Playwrights Festival readings of *Intimate Apparel* and *Getting Frankie Married —and Afterwards*. She played Yelena in *Uncle Vanya* directed by Michael Langham at the Geffen Playhouse. Her New York credits include *Love's Labour's Lost* (Theatre for a New Audience); *Camp Paradox* (W.P.A.); *Winners* (Irish Arts Center); and *Chelsea Walls*, *Hot Keys* and *The Naked Truth* (Naked Angels). She also starred in the New York premiere of Arthur Miller's *Elegy for a Lady* at E.S.T. She appeared as Hannah Jarvis in *Arcadia* (Arena Stage), Annie in *The Real Thing* (Pasadena Playhouse/The Globe Theatres), Desdemona in *Othello* (The Globe Theatres), Ophelia in *Hamlet* (Center Stage), and Chris in *Dancing at Lughnasa* (Cleve-

land Playhouse), and she originated the role of Irene in the premiere of Bill C. Davis' *Avow*. Ms. Haag has starred in the independent films *Shaking the Tree*, *A Matter of Degrees* and *The Mantis Murder*. Television credits include "Providence," "Boston Public," "Family Law," "Seinfeld," "Law and Order," "New York Undercover" and leading roles in several movies of the week. She starred opposite Jane Alexander and Christopher Plummer in *A Marriage: Georgia O'Keefe and Alfred Steiglitz* for PBS and opposite Elliot Gould in *The Middle of the Night* by Paddy Chayefsky for L.A. Theatre Works. Ms. Haag is a graduate of the Juilliard School.

***JAMES WATERSTON** (*Hal*) is making his SCR debut. New York theater credits include *Another Time*, *The Lady and the Clarinet*, *Circus Maximus* and *The Pollyannas*. Regional theater credits include *Twelfth Night* and *An Infinite Ache* at The Globe Theatres, *Long Day's Journey Into Night* at Syracuse Stage, *The Seagull* at the George Street Playhouse, *Gross Indecency* and *Ab, Wilderness!* at the Huntington Theater, *Long Day's Journey into Night* and *Arcadia* at the Pittsburgh Public Theater, *Our Town* at the Fulton Opera House and three seasons of the *Greylock Project* at the Williamstown Theater Festival. Mr. Waterston is also a founding member of the Malaparte Theater

Company. Film credits include *Oscar*, *The Debutantes*, *Dead Poets Society*, *A Dog Race in Alaska* and *Little Sweetheart*. Television appearances include "ER," "Diagnosis Murder," "Shrinking Violet," "13 Bourbon Street," HBO's *Live from Baghdad*, *Christy* and *Oppenheimer*.

PLAYWRIGHT, DIRECTOR & DESIGNERS

DAVID AUBURN (*Playwright*) won the Tony Award and the Pulitzer Prize for *Proof*, which premiered at the Manhattan Theatre Club in May 2000, and opened at Broadway's Walter Kerr Theatre on October 24, 2000. Plays include *Skyscraper* (Greenwich House), *Fifth Planet* (New York Stage and Film), *Miss You* (HBO Comedy Arts Festival) and *The Next Life* (Juilliard School). His short play *What Do You Believe About the Future?* appeared in *Harper's Magazine* and has been adapted for the screen.

MICHAEL BLOOM (*Director*) is very pleased to return to SCR where he directed the premieres of *Sight Unseen* by Donald Margulies and *Let's Play Two* by Anthony Clarvoe. He has also directed at the American Repertory Theatre, Berkeley Rep, Seattle Rep, Williamstown Theatre Festival, Manhattan Theatre Club, Alley Theatre, Alliance Theatre Company, Cleveland Playhouse, Long

Wharf Theatre, Huntington Theatre Company, the O'Neill Playwrights Conference and the Sundance Playwright's Institute. His productions have been seen throughout Japan and in Tokyo at the Aoyama Theatre and Theatre Cocoon. For his Off-Broadway production of *Sight Unseen* he received a Drama Desk nomination. Recent productions include *Gross Indecency* (for which we won the Elliott Norton Award for Best Directing in 1998), the world premiere of *Dinner with Friends* at Actors Theatre of Louisville, the Los Angeles premieres of *The Cryptogram* and *The Old Neighborhood* at the Geffen Playhouse, and the world premiere of Tennessee Williams's *Spring Storm*. He's had the pleasure of working with such playwrights as Don DeLillo, Shirley Gee, David Hare, William Hauptman, Arthur Kopit, Neil LaBute, David Lodge and David Mamet. Mr. Bloom has been Associate Artistic Director at the Hartman Theatre Company and Associate Director at American Repertory Theatre. He has taught at NYU, Harvard University and Scripps College. He is currently Professor of Theatre at the University of Texas at Austin. His book *Thinking Like a Director* was published by Farrar, Straus, & Giroux in 2001.

THOMAS BUDERWITZ (*Scenic Design*) most recently redesigned SCR's production of *A Christmas Carol*. He previously designed *A Delicate Balance* and *But Not for Me* at SCR. His recent designs include *Under the Blue Sky* for the Geffen Playhouse, *The Triumph of Love* for A Noise Within and *Death of a Salesman* for the Interact Theatre. He is currently designing *Measure for Measure* for A Noise Within, where he is a resident Scenic Designer. His other ANW designs include: *Bus Stop*,

The Imaginary Invalid, *Hay Fever*, *The Taming of the Shrew*, *Much Ado about Nothing*, *Richard III*, *So It Is ...If So It Seems To You*, *A Christmas Carol*, *The Glass Menagerie*, *Great Expectations*, *Ab, Wilderness!* and *Tartuffe*. Other notable designs include *If You Ever Leave Me...* at the Canon Theatre, *Camping with Henry & Tom* and *Swingtime Canteen* for McCoy/Rigby at the La Mirada Theater, Jack Fletcher's production of *A Midsummer Night's Dream* for P.C.P.A. Theatrefest and the Westwood Playhouse, 2 at Theatre Forty, *The Blue Dahlia* and *South Central Rain* for the Pacific Resident Theatre Ensemble, *D-Girl* at the Century City Playhouse, *Heathen Valley* at the Grove Shakespeare Festival, *Great Expectations* at the Arizona Theatre Company, *Arms and the Man* at the Denver Center Theatre Company, *Broadway Bound* for the Portland Repertory Theatre and *Loot* for the San Diego Repertory Theatre. Mr. Buderwitz's current and recent television designs include "Battlebots" on Comedy Central; "Go For It" for ABC Family; "America's Junior Miss" for NBC and PAX; "The Voice of Disney" for ABC; and "Mr. Show," "Def Comedy Jam," "Sketch Pad" and "HBO Comedy Hour" for HBO.

MAGGIE MORGAN (*Costume Design*) is pleased to return to SCR where she designed the costumes for *Getting Frankie Married—and Afterwards* and *The Homecoming* last season. The previous season she designed *The Countess*, directed by Juliette Carrillo. Her recent designs include *The Birthday Party* and *Waiting for Godot* (Ovation Nomination) at the Matrix Theatre; *The Blue Room*, *Side Man*, *Visiting Mr. Green* and *The Presentment* at the Pasadena Playhouse; and *Demonology* and *The Joy of Going Somewhere Definite*

(*Drama-Logue Award*) at the Mark Taper Forum. She has designed shows in New York at SOHO Rep, HB Playwrights, and NADA and also at New Jersey Shakespeare Festival and Yale Repertory. Film projects include the independent features *Sex and a Girl* and *Breathing Hard*. Ms. Morgan has worked as an assistant costume designer on many feature films including *A Bronx Tale*, *Apollo 13*, *Casino*, *Wag the Dog*, *Men in Black*, *Life*, *The Grinch* and *Murder by Numbers*. She is a graduate of the Yale School of Drama and teaches costume design at FIDM in Los Angeles, Columbia College of Chicago "Semester in L.A.," and UC Davis.

YORK KENNEDY (*Lighting Design*) has designed for theatres across the country including Berkeley Rep, A.C.T., The Globe Theatres, Seattle Rep, the Alley Theatre, Yale Rep, Brooklyn Academy of Music and the Whitney Museum in New York. Designs for South Coast Repertory include *The Circle*, *Bosoms and Neglect*, *All My Sons*, *The Norman Conquests*, *Good As New*, *Hedda Gabler*, *Old Times* and *Lips Together, Teeth Apart*. His awards for theatrical lighting design include the *Drama-Logue*, San Diego Drama Critics Circle, *Back Stage West* Garland, Arizona Theatre Award and the Bay Area Theatre Critics Circle Award. In the dance world he has toured as a Stage Manager, Technical Director and Lighting Designer throughout Eastern Europe and the United States. As an architectural lighting designer, he has designed lighting for numerous themed environment, theme park and museum projects all over the world including the Sony Metreon Sendak Playspace (2000 I.E.S. Award) in San Francisco, Warner Bros. Movie World in Madrid, Le Centre de Loisirs in

Morocco, the LEGO Imagination Centers in Anaheim at Downtown Disney and in Chicago, the Port Columbus Civil War Naval History Museum in Georgia and the Mississippi Discovery Center in Dubuque, Iowa. His current projects include Absinthe Restaurant in San Francisco and *Pentacost* at The Globe Theatres this spring, along with numerous residential and commercial designs. Mr. Kennedy is a graduate of California Institute for the Arts and Yale School of Drama. Originally from Charlotte, North Carolina, he lives in Berkeley.

MITCH GREENHILL (*Original Music & Sound Design*) returns to SCR where he designed the world premiere of *Collected Stories, Sidney Bechet Killed a Man* (Drama-Logue Award), *The Piano Lesson, Amy's View, References to Salvador Dali Make Me Hot* and the workshop productions of the 1998 and 1999 Pacific Playwrights Festival. He received another Drama-Logue Award for *The Waiting Room* at the Mark Taper Forum. On Broadway his work was heard in *An Almost Holy Picture*, starring Kevin Bacon and directed by Michael Mayer. His work has also been heard at Arena Stage, Berkeley Rep, Seattle Rep, La Jolla Playhouse, Huntington Theatre Company, Milwaukee Rep, McCarter Theatre, Alley Theatre and Pasadena Playhouse. On screen he has appeared in Walter

Hill's *The Long Riders* and Todd Haynes' *Safe*. He has recorded several CDs as an artist, most recently *Shepherd of the City of Blues* on Fantasy Jazz. He also has produced one Grammy winner and several nominees. He has performed at the Newport Folk Festival, Harvard, UCLA, MerleFest and internationally at the Cambridge Folk Festival, Vancouver, Winnipeg and tours of Italy and the United Kingdom. He is president of Folklore Productions, a company that has represented vernacular and culturally specific music for 45 years.

***RANDALL K. LUM** (*Stage Manager*) began this season stage managing *Major Barbara*. Last season he had the pleasure of working on *Getting Frankie Married—and Afterwards, The School for Wives, The Homecoming* and *The Circle*. During his long association as one of SCR's resident stage managers he has worked on more than a dozen world premieres and has been associated with over 50 productions. In 1997, Mr. Lum stage managed the AIDS Benefit "Help is on the Way III" at the Palace of Fine Arts in San Francisco. Other stage management credits include the American Conservatory Theatre in San Francisco, the Globe Theatres in San Diego, Berkeley Repertory Theatre, San Jose Civic Light Opera, VITA Shakespeare Festival, Pacific Conservatory of the Performing

Arts, Long Beach Ballet, San Francisco Convention Bureau and Kawasaki Motorcycles. He would like everyone to take a moment to remember all those who have lost the battle and all those still suffering and fighting the AIDS epidemic.

***VANESSA J. NOON** (*Assistant Stage Manager*) returns to SCR having previously stage managed *Making It, Nostalgia, The Lonesome West* and *The Countess*. Besides working at SCR, she has stage managed for the Mark Taper Forum's New Works Festival and P.L.A.Y. Tour, Shakespeare Santa Cruz, Shakespeare Festival/L.A., A Noise Within, Buena Vista Special Events at The El Capitan Theater and Universal Studios Hollywood. She has also worked on the Academy Awards, the Primetime Emmy Awards, "America: A Tribute to Heroes" telethon, and the "Pearl Harbor" movie premiere onboard the USS John C. Stennis in Hawaii. Most recently, she was a production coordinator on the Anaheim Angels World Series Victory Celebration at Edison Field.

DAVID EMMES (*Producing Artistic Director*) is co-founder and Producing Artistic Director of SCR, one of the largest professional resident theatres in California. He has received numerous awards for productions he has directed during SCR's 38-year history, including a 1999 Los Angeles Drama

Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premiere of Terry Johnson's *Unsuitable for Adults*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions include the West Coast premieres of *Three Viewings* by Jeffrey Hatcher, *The Secret Rapture* by David Hare and *New England* by Richard Nelson; and *Arcadia* by Tom Stoppard, *Six Degrees of Separation* by John Guare, *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 1990 Singapore Festival of Arts. His producing responsibilities involve the overall coordination of SCR's programs and projects. He has served as a consultant to the Orange County Performing Arts Center and as a theatre panelist and onsite evaluator for the National Endowment for the Arts. He has served on the board of the California Theatre Council, the Executive Committee of the League of Resident Theatres, and as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from California State University, San Francisco, and his PhD in theatre and film from USC.

MARTIN BENSON (*Artistic Director*) shares co-founder credit and artistic leadership of SCR with his colleague David Emmes. As one of SCR's chief directors, Mr. Benson has directed nearly one third of the plays produced here in the last 38 years. He has distinguished himself in the staging of contemporary work, most notably Paul Osborn's *Morning's at Seven*, the critically acclaimed California premiere of William Nicholson's *Shadowlands*, Athol Fugard's *Playland*, Brian Friel's *Dancing at Lughnasa*, David Mamet's *Oleanna*, Harold Pinter's *The Homecoming*, the West Coast premiere of Peter Hedges' *Good As New* and David Hare's *Sky-light*. 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 *Misalliance* and *Heart-break House*. Among the numerous world premieres he has directed are Jon Bastian's *Noah Johnson Had a Whore...*, Tom Strelch's *BAFO*, and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ab, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *All My Sons*. Mr. Benson has been honored with the *Drama-Logue* Award for his direction of 21 productions and received LADCC Distinguished Achievement in Directing awards an unparalleled six times for the two 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 David Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Mr. Benson received his BA in Theatre from California State University, San Francisco.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of the day-to-day operations of SCR. A member of the staff since 1979, she has served in a number of administrative capacities including Subscriptions Manager, Business Manager and General Manager. She currently serves as President of Theatre Communications Group (TCG), the national service organization for theatre where she also served a two-year term as Treasurer, and has served as the Vice President of the League of Resident Theatres (LORT). In addition, she has been a member of the LORT Negotiating Committee for industry-wide union agreements and represents SCR at national conferences of TCG and LORT; is a theatre panelist and site visitor for the National Endowment for the Arts and the California Arts Council (CAC); 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. She graduated from UC Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.



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.