



47th Season • 451st Production
JULIANNE ARGYROS STAGE / MARCH 13 - APRIL 3, 2011

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

THE WEIR

BY **Conor McPherson**

Thomas Buderwitz
SCENIC DESIGN

Angela Balogh Calin
COSTUME DESIGN

Peter Maradudin
LIGHTING DESIGN

Jim Ragland
SOUND DESIGN

Philip D. Thompson
DIALECT COACH

Joshua Marchesi
PRODUCTION MANAGER

Jennifer Sherman*
STAGE MANAGER

DIRECTED BY
Warner Shook

Thomas Viertel, Richard Frankel, Steven Baruch, Marc Rough, Jujamcyn Theaters, Manhattan Theatre Club,
Turnstyle/Ambassador Theatre Group presented THE WEIR on Broadway on April 1, 1999.
THE WEIR is presented by special arrangement with Dramatists Play Service, Inc., New York.

CAST OF CHARACTERS

(In order of appearance)

Jack	<i>Richard Doyle*</i>
Brendan	<i>Tony Ward*</i>
Jim	<i>Daniel Reichert*</i>
Finbar	<i>James Lancaster*</i>
Valerie	<i>Kirsten Potter*</i>

SETTING

A rural part of Ireland, Northwest Leitrim or Sligo. 1997.

LENGTH

Approximately one hour and 30 minutes with no intermission.

PRODUCTION STAFF

Casting	<i>Joanne DeNaut, CSA</i>
Dramaturg	<i>Kimberly Colburn</i>
Assistant to the Director	<i>Jaymie Bellous</i>
Assistant to the Set Designer	<i>Darcy Prevost</i>
Assistant to the Lighting Designer	<i>Kelly Smith</i>
Production Assistant	<i>Wendy Leef</i>
Costume Design Assistant	<i>Claire Townsend</i>
Stage Management Intern	<i>Liz Dicus</i>
Light Board Operator	<i>Lois Bryan</i>
Sound Board Operator	<i>Bill Berry</i>

ACKNOWLEDGEMENT

Shamrock Bar and Grill

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

*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.*



Ghost Stories

Ireland is renowned for its many ghost stories and superstitions, and many of the stories told in *The Weir* are rooted in Irish folklore. Folklore, both oral and written, has a central place in the Irish cultural identity. The first travel account of Ireland, written by Norman Gerald Cambrensis in the twelfth century, included several haunted tales. In the 1820's, the Brothers Grimm translated T. Crofton Croker's *Fairy Legends and Traditions of the South of Ireland*. In 1913, John D. Seymour, an English researcher of the supernatural, decided he wanted to collect Irish ghost stories and published a short letter asking for them in an Irish newspaper. He was quickly overwhelmed by the volume of response.

One of the first cultural initiatives of the free state of Ireland in 1927 was to establish the Folklore of Ireland



onor McPherson, when asked in an interview if he believes in ghosts, said, "There's a very old tradition in Ireland, and as an island at the edge of Europe, for thousands of years with no one knowing what was beyond there, I wonder if a sense of the beyond was internalized into the Irish psyche. We're very quick to accept the supernatural... For me, philosophically, we don't know anything anyway. We have this short little life we have to somehow try to get a grip on without understanding anything about the nature of time or existence or the universe or God or infinity...I love stories that frame that: This is what life is about—you don't have a clue."



Graveyard in Glendalough, Ireland

Society, which became the Irish Folklore Commission. As a result of these efforts, the Department of Irish Folklore in University College, Dublin, now houses a massive collection of more than 1.5 million pages of material and many thousands of hours of recordings, as well as over 40,000 photographs. This collection, available to the public, helps preserve the supernatural storytelling traditions and inspires a new generation of ghost stories.



Belmont Weir and Fish Pass in Co. Offaly, Ireland

The Weir



iterally, a weir is a boundary on a river that can function as a sort of dam. Weirs can alter the flow of a waterway, prevent flooding and allow the rate of flow in the river to be measured. They are a good spot for fishing, as the pooling water provides an easy place to catch fish. The water spills over the crest, serving as a tenuous boundary between the deceptively still but dangerously deeper waters upstream and the rolling crests below it. A weir is a crossroads that stands between two worlds and can change the course of nature.

The Irish Influence



For an island that is roughly the same size in area and population as the state of Indiana, Ireland has made a disproportionately large contribution to literature. Irish dramatists

have a long history of success, from William Congreve, Richard Brinsley Sheridan, John Millington Synge and George Bernard Shaw to today's Irish playwrights like Brian Friel, Conor McPherson and Martin McDonagh.

Poet and playwright William Butler Yeats formed the Irish Literary Theatre in 1899 with Lady Gregory and Edward Martyn. J.M. Synge joined the three in establishing the Irish National Theatre

and Thomas Murphy were two more of the Irish playwrights who experimented with form and content in ways that influenced theatre worldwide, while exploring how the Irish culture was changing in the modern world.



It is perhaps well that so few believe in [magic], for if many did many would go out of parliaments and universities and libraries and run into the wilderness to so waste the body, and to so hush the unquiet mind that still living, they might pass the doors the dead pass daily; for who among the wise would trouble himself with making laws or in writing history or in weighing the earth if the things of eternity seemed ready to hand?

– Yeats, in his essay *Magic*



Conor McPherson's *The Weir* explores a modern-day Ireland while utilizing the traditions of the early Irish dramatists. The rural setting and dense storytelling structure is a familiar context, but the characters are embroiled in contemporary concerns. Drama critic Fintan O'Toole wrote in *American Theatre* magazine in 1998 about Irish playwrights, citing McPherson and McDonagh. He said "for all their playfulness, they are making adept use of elements that seemed to have been left behind by the theatrical avant-garde—literary language and a strong narrative drive...Now, perhaps, the most countercultural



In a good play every speech should be as fully flavored as a nut or apple.
– J.M. Synge in
The Playboy of the Western World



Society, and in 1904 the groups coalesced into the Abbey Theatre, also known as the Irish National Theatre. Their manifesto defined the vision and ambition "to bring upon the stage the deeper emotions of Ireland," and their work was often characterized by plays rich in language and steeped in Irish culture and mythology.

Mid-to-late twentieth century playwrights in Ireland rose to international prominence with a variety of approaches and styles. Samuel Beckett is one of the most well-known playwrights who pushed the boundaries of theatre at this time. Brian Friel



It is not the literal past, the "facts" of history, that shape us, but images of the past embodied in language.

– Brian Friel, in his play
Translations



things a playwright can do are to use dense verbal language and to tell a coherent story."

McPherson wrote *The Weir* at age 26, winning the 1997 *Evening Standard* Award for Most Promising Playwright. He won the Olivier Award for Best New Play in 1999 and a successful eight-month run on Broadway followed. Several of his subsequent plays have also gone on to great success, including *The Seafarer* and *Shining City*. He has continued to tell haunting, compelling stories that tap into the heart of Irish myth and magic.

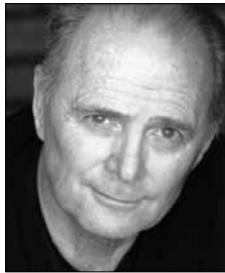


We will show that Ireland is not the home of buffoonery and of easy sentiment, as it has been represented, but the home of an ancient idealism. We are confident of the support of all Irish people, who are weary of misrepresentation, in carrying out a work that is outside all the political questions that divide us.

– Lady Gregory, *Our Irish Theatre*



Artist Biographies



RICHARD DOYLE*

Jack

is an SCR Founding Artist who has appeared in nearly 200 productions, playing hundreds of characters. He appeared most recently in *A Midsummer Night's Dream*, *Misalliance*, *Ben and the Magic Paintbrush*, *You, Nero* (and in the Berkeley Repertory production), *An Italian Straw Hat: A Vaudeville* and *The Importance of Being Earnest*. He also appeared in *Intimate Exchanges* (2004), for which he earned a Los Angeles Drama Critics Circle (LADCC) Award nomination. He won an 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. Mr. Doyle makes many film and television appearances and is a voice-over actor in animation, CD-ROM games and Motion Capture. He is currently The Forever Knight Driscoll on "Ben 10" and is the wizened cowboy Old Bill in the upcoming feature *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 and will be the 2011 Pageant of the Masters live narrator.



JAMES LANCASTER*

Finbar

is delighted to be returning to SCR where his previous credits include *Dancing At Lughnasa* and *The Caretaker*. He began his theatrical career with The Dublin University Players at Trinity College and in fringe theatre in Dublin. He was a member of The Abbey Theatre for two years and toured extensively with the Irish Theatre Company. Since his move to the U.S., he has appeared in *Rat in the Skull* at Wisdom Bridge Theatre and *Galileo* and *A Christmas Carol* at the Goodman Theatre in Chicago. He played the title role in *The Hostage* at the Irish Arts Center in New York, appeared in *Twelfth Night* for the New York Shakespeare Festival in Central Park and *Fighting Chance* at the Long Wharf Theatre in New Haven. In Los Angeles he played

Ripley in *Hapgood* for the Center Theatre Group at the Doolittle Theatre. He also appeared in *A Nightingale Sang* at The Old Globe in San Diego. His film credits include *Titanic*, *Pirates of the Caribbean II*, *The Prestige*, *Spanglish*, *Lost Souls* and *Gettysburg*. His many television appearances include "King of Queens," "Numb3rs," "CSI: NY," "Judging Amy" and "Even Stevens."



KIRSTEN POTTER*

Valerie

appeared at SCR previously in *Misalliance*, *The Heiress* and *Taking Steps*. Additional Los Angeles credits include *Palestine*, *NM* and *Sex Parasite* at Center Theatre Group, *Cat on a Hot Tin Roof* at the Geffen Playhouse, *King Lear* and *Tonight at 8:30* at The Antaeus Company, *Honour* and *Bold Girls* at The Matrix Theatre Company, *As You Like It* at A Noise Within and *Red Herring* and *The Constant Wife* at The Laguna Playhouse. While at Milwaukee Repertory Theater, she premiered *Work Song* by Jeffrey Hatcher and Eric Simonson, Steven Dietz' *Paragon Springs* and *Force of Nature* and performed in more than 20 productions including *Twelfth Night*, *Amadeus*, *The Mai*, *An Ideal Husband*, *Inventing Van Gogh*, *Collected Stories*, *The Glass Menagerie*, *Rocket Man*, *Dracula* and *Mill on the Floss*. 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 video games and cartoons, as well as dozens of audio books. As ever and everything for Charlie and Wyatt. www.kirstenpotter.com.



DANIEL REICHERT*

Jim

first appeared at SCR in *Arms and the Man*. Other theatrical productions include *Bus Stop*, *Side Man* and *Enchanted April* at the Pasadena Playhouse, *Cat on a Hot Tin Roof*, *Burn This*, *Tale of*

Two Cities, Saint Joan, King Lear and *Twelfth Night*, among others, at the American Conservatory Theater; *The Cherry Orchard, Great Expectations* and *Awake and Sing!* at A Noise Within; *Macbeth* and *The Importance of Being Earnest* at Intiman Theater; *Arms and the Man* and *The Rivals* at Portland Center Stage; *The Misanthrope, Betrayal* and *The Elephant Man* at Andak Stage Company; *King Lear, Oedipus Rex* and *A Midsummer Night's Dream* at American Players Theater; *Much Ado About Nothing* at The San Francisco Shakespeare Festival; *The Rivals* at Denver Center Theatre Company and *Orpheus Descending* at New York Stage & Film, Inc. His film and television appearances include *Batman Forever*, "Judging Amy," "Charmed," "Get Real," *Prophet of Evil, Dead in the Water* and NBC's "Days of Our Lives." He received his BA from Vassar College, and his MFA from the American Conservatory Theater.



TONY WARD*
Brendan

created the role of The Man in the world premiere of Lucinda Coxon's *Vesuvius* and appeared in *Terra Nova* at SCR. Broadway credits include *The Norman Conquests* at The Old Vic and Circle in the Square and *Twelve Angry Men* with Richard Thomas at Roundabout Theatre Company (national tour). New York credits include *Wonder of The World* at Manhattan Theatre Club, *The Two Orphans* at New York Stage & Film, Inc, *Beasley's Christmas Party* at Keen Company, *The Elephant Man* and *Beyond The Horizon* with Synapse Productions, and four summers with the Lincoln Center Theatre's Director's Lab. Baltimore Center Stage credits include *The Three Sisters, King Lear, The Wilder Plays* and *As You Like It*. Additional regional work includes *Morphic Resonance* at Westport Country Playhouse; *Edward II* and *As You Like It* at Yale Repertory Theatre; *The Steward of Christendom* at Huntington Theatre Company; *Of Mice and Men* at Virginia Stage Company; *Twelve Angry Men* at Studio Arena Theatre; *The Rainmaker* and *Beasley's Christmas Party* at Merrimack Repertory Theatre; *Arms and the Man, Othello* and *A Doll's House* with The Acting Company; and three summers at the Eugene O'Neill Theater Center's National Playwright's Conference. Film and television include Virginia Woolf's *To The Lighthouse*, "The Guiding Light" and "Law and Order." Mr. Ward received his MFA from the Yale School of Drama.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

CONOR MCPHERSON (*Playwright*) was born in Dublin in 1971. He attended the University College in Dublin where he began to write and direct. His plays include

Rum & Vodka, The Good Thief, This Lime Tree Bower, St. Nicholas, The Weir (Olivier Award, Best Play), *Dublin Carol, Port Authority, Shining City* (Tony Award nomination, Best Play) and *The Seafarer*. Film work includes *I Went Down, Saltwater*, Samuel Beckett's *Endgame* and *The Actors*. Other awards include the George Devine Award; Critics' Circle Award; Evening Standard Award; Meyer Whitworth Award; Stewart Parker Award; two Irish Film & Television Academy Best Screenplay Awards; CICAIE Best Film Award, Berlin Film Festival (*Saltwater*); Best Film and Best Screenplay Awards, San Sebastian Film Festival (*I Went Down*).

WARNER SHOOK (*Director*) would like to dedicate his work on *The Weir* to the memory of the great Irish American actor Charles Hallahan. Mr. Shook had the privilege of directing Charlie in the world premiere of *The Kentucky Cycle* (winner Pulitzer Prize) as well as *Philadelphia, Here I Come!, Translations, Faith Healer* (all by Brian Friel) and *Spokesong, Vikings, Prairie Avenue* and *Bus Stop*. At SCR Mr. Shook has directed *Crimes of the Heart, Born Yesterday, The Importance of Being Earnest, The Last Night of Ballyboob, The Circle, You Can't Take It With You, Frankie and Johnny in the Claire de Lune* and *Beyond Therapy*.

THOMAS BUDERWITZ (*Scenic Design*) previously designed *Crimes of the Heart, Putting It Together, Collected Stories, The Heiress, Doubt, a parable, Pig Farm, Bach at Leipzig, Proof, A Delicate Balance, A Christmas Carol* (9 seasons), *But Not for Me* and the 2007 through 2010 Galas for SCR. Other theatres: Intiman Theatre, Geffen Playhouse, Pasadena Playhouse, Laguna Playhouse, Denver Center Theatre Company, Reprise Theatre Company, Arizona Theatre Company, Rubicon Theatre Company, Theatre @ Boston Court, A Noise Within, The Antaeus Company, Deaf West Theatre, Riverside Theater (FL), PCPA Theaterfest, San Diego Repertory, Portland Repertory, Queens Playhouse and the Helen Hayes Center in New York, among many others. Mr. Buderwitz has received three Los Angeles Stage Alliance Ovation Awards and three Los Angeles Drama Critics Circle Awards, including the 2005 career achievement award for Scenic Design. His television designs include specials and series for every major broadcast and cable network. He has been honored with three Emmy Award nominations and an Art Directors Guild Award nomination. www.tombuderwitz.com.

ANGELA BALOGH CALIN (*Costume Design*) returns to SCR where she has designed costumes and/or sets for more than 40 productions, including *Circle Mirror Transformation, Crimes of the Heart, Ordinary Days* and *The Happy Ones*. She also designed sets and costumes for SCR's Educational Touring Productions from

1998 to 2008. Ms. Calin has designed more than 60 productions for Denver Center Theatre Company, The Old Globe, Pasadena Playhouse, Georgia Shakespeare and many local theatres and in her native Romania. She has worked extensively in film and television in the U.S. and Romania, having design credits with I.R.S. Media, Cannon Films, PBS, Full Moon Entertainment and Romanian Films. She graduated with an MFA in set and costume design from the Academy of Arts in Bucharest.

PETER MARADUDIN (*Lighting Design*) is pleased to return to SCR, where he has designed more than 40 productions, including *Crimes of the Heart*, *Fences*, *You, Nero*, *A Feminine Ending*, *Ridiculous Fraud*, *The Real Thing*, *The Studio*, *A Naked Girl on the Appian Way*, *Princess Marjorie*, *Safe in Hell*, *The Piano Lesson*, *Hurrah at Last*, *Great Day in the Morning* and *Prelude to a Kiss*. On Broadway he designed the lighting for *Ma Rainey's Black Bottom* and the Pulitzer Prize-winning *The Kentucky Cycle*, and Off-Broadway *Hurrah at Last*, *Ballad of Yachiyo* and *Bouncers*. Mr. Maradudin has designed more than 300 regional theatre productions for such companies as The Kennedy Center, Guthrie Theater, American Conservatory Theater, Berkeley Repertory Theatre, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, The Old Globe, Huntington Theatre Company, Actors Theatre of Louisville, Steppenwolf and the Oregon Shakespeare Festival. He is Studio Director of StudioK1, a lighting design consultancy for architecture: www.studiok1.com.

JIM RAGLAND (*Sound Design*) returns to SCR having recently worked on *In the Next Room or the vibrator play*, *Crimes of the Heart* and *Fences*. Working out of Seattle for years, credits included *Angels in America*, *The Kentucky Cycle*, *Hamlet*, *Ghosts*, *Molly Sweeny* and *The Royal Family* at Intiman Theatre; *Seven Guitars*, *Julius Caesar* and *The Beauty Queen of Leenane* at Seattle Repertory Theatre; *Alice in Wonderland* at Seattle Children's Theatre; *Fuddy Mears* at A.C.T.; *Marisol* at The Group; *Etta Jenks* and *The Rocky Horror Show* at The Empty Space Theatre; *Djinn* and *Sub Rosa* with

House of Dames; and *The Tooth of Crime* and *The Unseen Hand* at New City Theater. Other credits around the country include *The Kentucky Cycle* at Mark Taper Forum and on Broadway, Hartford Stage's *Electra*, *Reckless* at Berkeley Repertory Theatre, *Jitney* at the Alley Theatre and a Hartford/Dallas/Portland production of *Fences*. Mr. Ragland received the 2005 Gregory Falls Award from Theater Puget Sound.

PHILIP D. THOMPSON (*Dialect Coach*) teaches voice and speech at the University of California, Irvine, and works as a voice and dialect coach for professional and university productions. He is certified as a master teacher of Fitzmaurice Voicework. This is his 21st production at SCR. He has served as resident coach for 14 seasons at Utah Shakespearean Festival. He has coached at Pasadena Playhouse, Denver Center Theatre Company and Alabama Shakespeare Festival, among others, including numerous productions at Cincinnati Playhouse in the Park. He is the past president of the Voice and Speech Trainers Association.

JENNIFER SHERMAN (*Stage Manager*) has served as the production assistant on over a dozen shows at SCR. Some favorites include *Shipwrecked! An Entertainment*, *Culture Clash in AmeriCCa*, *A Year with Frog and Toad*, *Doctor Cerberus*, *Junie B. Jones and a Little Monkey Business* and *In the Next Room or the vibrator play*. Aside from her work at SCR, she has also stage managed *The Velveteen Rabbit* and *Cinderella* with Go-Fame Youth Theater. At Shakespeare Santa Cruz, she was the stage manager for *Shakespeare-to-Go: As You Like It* and was the assistant stage manager on *Cinderella: A New Telling of an Old Tale* and *King Lear*. She holds a BA in Theater Arts from the University of California, Santa Cruz.

DAVID EMMES (*Producing Artistic Director*) is co-founder of SCR. 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 *The Secret Rapture* by David Hare and *New England* by Richard Nelson as well as *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. After attending Orange Coast College, he received his BA and MA from San Francisco State University, and his PhD in theatre and film from USC.

MARTIN BENSON (*Artistic Director*), co-founder of SCR, has directed nearly one-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. 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 has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; 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* and *A View from the Bridge*. He has distinguished himself in the staging of contemporary work, including the world premiere of Horton Foote's *Getting Frankie Married — and Afterwards* and the critically acclaimed California premiere of William Nicholson's *Shadowlands*. 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 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, 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. Among the plays commissioned and introduced at SCR are Donald Margulies' *Sight Unseen* and *Brooklyn Boy*; Richard Greenberg's *Three Days of Rain* 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. More than 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.



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.