



47th Season • 448th Production
SEGERSTROM STAGE / OCTOBER 22 - NOVEMBER 21, 2010

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

BECKY SHAW

by Gina Gionfriddo

Daniel Ostling
SCENIC DESIGN

Sara Ryung Clement
COSTUME DESIGN

Lap Chi Chu
LIGHTING DESIGN

Michael K. Hooker
ORIGINAL MUSIC/SOUND DESIGN

Joshua Marchesi
PRODUCTION MANAGER

Chrissy Church*
STAGE MANAGER

DIRECTED BY
Pam MacKinnon

HASKELL
&
WHITE^{LLP}
CERTIFIED PUBLIC ACCOUNTANTS
CORPORATE PRODUCER

World premiere in the 2008 Humana Festival of New American Plays at Actors Theatre of Louisville.
New York premiere produced in 2009 by Second Stage Theatre, New York, Carole Rothman, Artistic Director.
BECKY SHAW is presented by special arrangement with Dramatists Play Service, Inc., New York.

CAST OF CHARACTERS

(In order of appearance)

Suzanna Slater *Tessa Auberjonois**
Max Garrett *Brian Avers**
Susan Slater *Barbara Tarbuck**
Andrew Porter *Graham Michael Hamilton**
Becky Shaw *Angela Goethals**

SETTING

*New York City, 8 months ago; Providence, Rhode Island; Boston, Massachusetts;
and Richmond, Virginia; present day.*

LENGTH

Approximately two hours and five minutes with one 15-minute intermission.

PRODUCTION STAFF

Casting *Joanne DeNaut, CSA*
Dramaturg *Kelly L. Miller*
Assistant Director *Adrian Balbontin*
Assistant Stage Manager *Jamie A. Tucker**
Assistants to the Set Designer *Emily Greene, John Lowe*
Assistant Costume Designer *Kate Poppen*
Assistant to the Sound Designer *Tim Brown*
Stage Management Intern *Liz Dicus*
Light Board Operator *Aaron Shetland*
Sound Board Operator *R.J. Romero*
Dresser *Bert Henert*
Additional Costume Staff *Kate Poppen*

* 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.*

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.



Love, Money and Morality in *Becky Shaw*

On MORALITY & AMBITION

“With *Becky Shaw*, I was preoccupied with...issues of personal morality. What’s my responsibility to people I don’t know or know slightly?”

~ Playwright Gina Gionfriddo

“Morality is not properly the doctrine of how we should *make* ourselves happy, but how we should become *worthy* of happiness.”

~ Immanuel Kant

“Moral excellence comes about as a result of habit. We become just by doing just acts, temperate by doing temperate acts, brave by doing brave acts.”

~ Aristotle

“Morality is not just any old topic in psychology, but close to our conception of the meaning of life. Moral goodness is what gives us the sense we are worthy human beings. We seek it in our friends and mates, nurture it in our children, advance it in our politics, and justify it with our religions. A disrespect for morality is

blamed for everyday sins and history’s worst atrocities. To carry this weight, the concept of morality would have to be bigger than us.”

~ Steven Pinker, *The Moral Instinct*

“The ideally virtuous man...would be the man who permits the enjoyment of all good things whenever there is no evil consequence to outweigh the enjoyment.”

~ Bertrand Russell, *The Conquest of Happiness*

“All sins have their origin in a sense of inferiority otherwise called ambition.”

~ Cesare Pavese

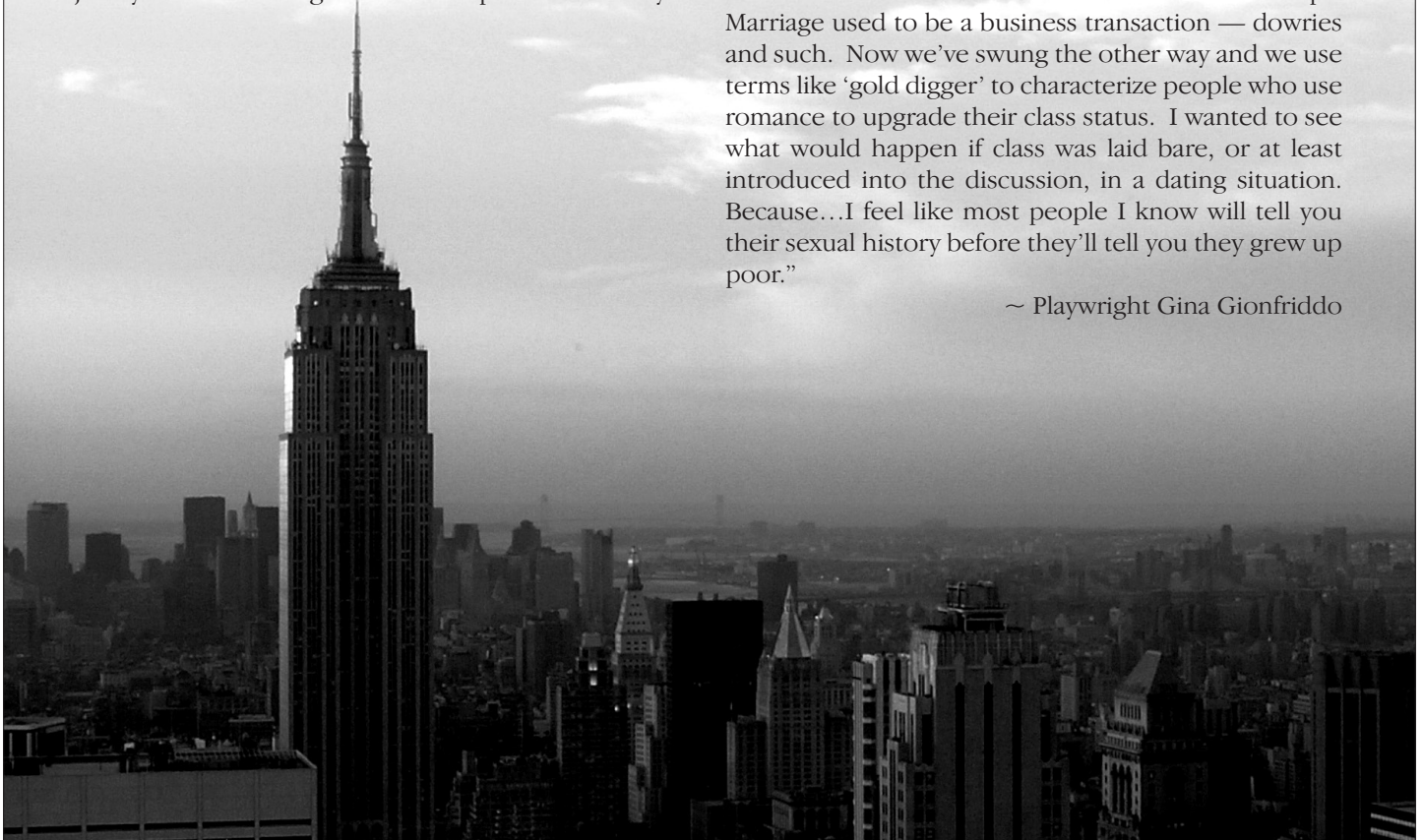
“I thought her a mere social climber, but now I see she’s a mountaineer.”

~ Mrs. Sedley on Becky Sharp, *Vanity Fair*

On MONEY, LOVE & MARRIAGE

“I wanted to explore how money — who has it/who doesn’t — comes to bear on romantic relationships. Marriage used to be a business transaction — dowries and such. Now we’ve swung the other way and we use terms like ‘gold digger’ to characterize people who use romance to upgrade their class status. I wanted to see what would happen if class was laid bare, or at least introduced into the discussion, in a dating situation. Because...I feel like most people I know will tell you their sexual history before they’ll tell you they grew up poor.”

~ Playwright Gina Gionfriddo



“Rule No.1: Never lose money. Rule No.2: Never forget rule No.1.”

~ Warren Buffett

“Happiness...must be some form of contemplation. But, being a man, one will also need external prosperity; for our nature is not self-sufficient for the purpose of contemplation, but our body also must be healthy and must have food and other attention. Still, we must not think that the man who is to be happy will need many things or great things...for self sufficiency and action do not involve excess, and we can do noble acts without ruling earth and sea.”

~ Aristotle, *Ethics*

“I think I could be a good woman if I had five thousand a year.”

~ Becky Sharp, *Vanity Fair*

“It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.”

~ Jane Austen, *Pride and Prejudice*

“All ought to refrain from marriage who cannot avoid abject poverty for their children; for poverty is not only a great evil, but tends to its own increase by leading to recklessness in marriage.”

~ Charles Darwin, *Descent of Man*

“When two people are under the influence of the most violent, most insane, most delusive, and most transient of passions, they are required to swear that they will remain in that excited, abnormal, and exhausting condition continuously until death do them part.”

~ George Bernard Shaw, *Getting Married*

“Romantic love is mental illness. But it’s a pleasurable one. It’s a drug. It distorts reality, and that’s the point of it. It would be impossible to fall in love with someone that you really saw.”

~ Fran Lebowitz

“The art of love...is largely the art of persistence.”

~ Albert Ellis

“Love is a fire. But whether it is going to warm your heart or burn down your house, you can never tell.”

~ Joan Crawford



THE CAST: From left to right, Tessa Auberjonois, Brian Avers, Barbara Tarbuck, Angela Goethals and Graham Michael Hamilton.

Artist Biographies



TESSA AUBERJONIS*
Suzanna Slater

appeared at SCR previously in *Crimes of the Heart*, *A Wrinkle in Time*, *Lobby Hero*, *Hold Please* and *Everett Beekin*. Most recently, she played Leah in the world premiere of *Bones* at the Kirk Douglas Theatre. She has appeared Off-Broadway in *Trainspotting*, *Uncommon Women and Others*, *How to Build a Better Tulip*, *Killers and Other Family* and *The Vortex*. Regionally she has worked with The Shakespeare Theatre Company in Washington D.C., Yale Repertory Theatre, The Wilma Theatre, Westport Country Playhouse, The Empty Space Theatre and Utah Shakespearean Festival. Her film and television appearances include *Touchback*, *Birth*, *I'm Not Rappaport*, *Stay*, "Numb3rs," "ER," "Boston Legal," "Law & Order: SVU," "Jonny Zero" and "Law & Order." She is a graduate of the London Academy of Music and Dramatic Arts and the Yale School of Drama. She wishes to thank Actors Equity Association and her family for making this possible.



BRIAN AVERS*
Max Garrett

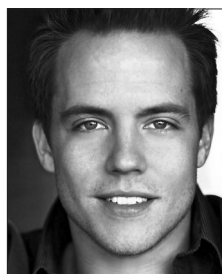
is making his SCR debut. Broadway credits include Tom Stoppard's *Rock 'N' Roll* and Martin McDonagh's *Lieutenant of Inishmore*. Off-Broadway and regionally he appeared in *King Lear* at The Public Theater (Edgar) and *Art*, *The Violet Hour* and *Black Comedy* at Barrington Stage Company. Film appearances include *Julie & Julia* and *Gigantic*. Television includes "NCIS," "The Closer," "Medium," "Law & Order," "Castle" and the recurring role of Mike Renko on "NCIS: Los Angeles." He received his MFA at NYU. He is a recipient of the A.V. Global Fellowship in the Arts.



ANGELA GOETHALS*
Becky Shaw

appeared at SCR previously in *Nothing Sacred*, the NewSCRipts readings of *Bob*, *Thomas Repair*, *Futura* and *Reborning* and the Pacific Playwrights Festival reading of *Bossa Nova*. Other theatre credits

include *The Zero Hour* (13P), *Who's Afraid of Virginia Woolf?* (Rubicon Theatre Company), *The House of Blue Leaves* (Mark Taper Forum), *Be Aggressive* (La Jolla Playhouse), *Blur* (Manhattan Theatre Club), *The Mandrake Root* (Long Wharf Theatre), *As You Like It* (The Public Theater), *True History and Real Adventures* (Vineyard Theatre), *Picnic* (Roundabout Theatre Co.), *Four Baboons Adoring the Sun* (Lincoln Center Theater), *The Good Times are Killing Me* (Obie Award, Drama Desk nomination), *Approaching Zanzibar* (Second Stage Theatre) and *Coastal Disturbances* (Circle in the Square). Film credits include *Behind the Mask*, *Spanglish*, *Changing Lanes*, *Storytelling*, *Jerry Maguire*, *Home Alone* and *Rocket Gibraltar*. Television includes "Grey's Anatomy," "24," "The Brotherhood of Poland, New Hampshire," "Do Over," "Boston Public," "Without a Trace," "The Education of Max Bickford," "Phenom," "The Tracey Ullman Show," *Stealing Christmas* (USA Network) and *Porn N' Chicken* (Comedy Central). She is a proud member of The Antaeus Co. For Russ.



GRAHAM MICHAEL HAMILTON*
Andrew Porter

appeared at SCR previously in *Saturn Returns* and *Hamlet*. After portraying *Hamlet* at the Folger Shakespeare Library this spring, Mr. Hamilton performed alongside Brian Cox and David Cross with WordTheatre at the Latitude Festival in the U.K. He has appeared Off-Broadway in *The Two Noble Kinsmen* (The Public Theater) and *Hamlet* (Theatre for a New Audience). 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); *Third* (Huntington Theatre Company); *Two Gentlemen of Verona* (Shakespeare Festival/LA); *The Man Who Had All the Luck* (LA Theatre Works); and *Mozart* (Walt Disney Concert Hall). Television credits include "NCIS: Los Angeles," "Big Love," "Ugly Betty," "Lincoln Heights," "Cold Case" and "Guiding Light." Mr. Hamilton received his BFA from The Juilliard School. www.grahamilton.com.



BARBARA TARBUCK*
Susan Slater

has appeared previously in many SCR productions, including *The Beginning of August*, *Sidney Bechet Killed a Man*, *If We are Women*, *Blue Window*, *Going for Gold* and *Boundary Waters*. She starred on Broadway in David Mamet's *The Water Engine*, Harold Pinter's *Landscape & Silence* at Lincoln Center Theater, Neil Simon's *Brighton Beach Memoirs* and the national tours of *Broadway Bound* and *America Hurrah*. Off-Broadway she appeared at the Signature Theatre Company in *Enter the Night* and *An Evening with Sylvia Plath* at Sheridan Square Playhouse. Her extensive regional credits include Arena Stage, Williamstown Theatre Festival, McCarter Theatre Center, Geffen Playhouse, San Diego Repertory Theatre and Seattle Repertory Theatre. Her current film credits include The Rock's mother in *Walking Tall*, Ma Fender in Peter Greenway's *The Moab Story* and Rose in John Lavachielli's *Wednesday Again*. Favorite television guest-starring roles include "Journeyman," "CSI," "Cold Case," "Medium," "ER," "Without a Trace" as well as her continuing role as Jane Jax on "General Hospital."

PLAYWRIGHT, DIRECTOR AND DESIGNERS

GINA GIONFRIDDO (*Playwright*) has received the Susan Smith Blackburn Prize, the Helen Merrill Award for Emerging Playwrights, a Lucille Lortel Fellowship and a Rhode Island State Council on the Arts Fellowship. Her work includes *After Ashley*, *Safe*, *Trepidation Nation*, *U.S. Drag* (published in *Women Playwrights: The Best Plays of 2002*) and *Guinevere*. *After Ashley* and *U.S. Drag* are published by Dramatists Play Service, Inc.

PAM MACKINNON (*Director*) is a Lilly and Obie Award winning director based in New York. Her most recent productions include world premieres of Bruce Norris's *Clybourne Park* (Playwrights Horizons), Rachel Axler's *Smudge* (Women's Project & Productions), Cusi Cram's *A Lifetime Burning* (Primary Stages), Richard Greenberg's *Our Mother's Brief Affair* (SCR), Itamar Moses' *The Four of Us* (The Old Globe and Manhattan Theatre Club) and *Bach at Leipzig* (Milwaukee Repertory Theater and New York Theatre Workshop). She is a frequent interpreter of the plays of Edward Albee, having directed premieres of *Peter and Jerry* (Hartford Stage Co. and Second Stage Theatre) and *Occupant* (Signature Theatre) as well as *The Goat, or Who is Sylvia?* (Alley Theatre and The Vienna Theatre Company), *Play About the Baby* (Philadelphia Theatre Co. and Goodman Theatre), *A Delicate Balance* (Arena Stage) and the upcoming *Who's Afraid of Virginia Woolf?* (Steppenwolf Theatre Co. and Arena Stage). She

is a Drama League and Lincoln Center Theater Directors' Lab alumna. She also sits on the board of the downtown NYC company devoted to new American plays called Clubbed Thumb.

DANIEL OSTLING (*Scenic Design*) is a San Francisco/New York City based designer. Recent designs include *Much Ado About Nothing* and *Macbeth* (California Shakespeare Theater), *Candide* (Goodman Theatre), *Death of a Salesman* (Dallas Theatre Center), *Trust* (Lookingglass Theatre Co.) *Tom Sawyer* (Hartford Stage Co.) and *Clybourne Park* (Playwrights Horizons). Regional theaters include Brooklyn Academy of Music, New York Shakespeare Festival, The Public Theater, La Jolla Playhouse, Mark Taper Forum, Seattle Repertory, Oregon Shakespeare Festival, Shakespeare Theatre Company and Portland Center Stage. He has designed internationally in London and Australia. Opera designs include *La Sonnambula* and *Lucia di Lammermoor* (Metropolitan Opera), *Merry Widow* (Lyric Opera), *Ainadmar* (Tanglewood Music Festival) and Phillip Glass' *Galileo, Galilei* (BAM/NYC, Barbican/London, Goodman/Chicago). He is an ensemble member of Lookingglass Theatre Co. (Chicago). He works extensively with director Mary Zimmerman, having designed numerous productions including *Metamorphoses* (2002 Tony Award nomination, best scenic design). Upcoming projects include *Arabian Nights* (Berkeley Repertory Company), *Homecoming* (American Conservatory Theater) and *Ethan Frome* (Lookingglass Theatre Co.). He is an associate professor at Northwestern University.

SARA RYUNG CLEMENT (*Costume Design*). Recent projects at SCR include costumes for the Theatre for Young Audience productions of *Ben and the Magic Paintbrush* and *Junie B. Jones and a Little Monkey Business*. As set and costume designer, her regional credits include *Cinderella* (SCR Summer Players), *Sunsets and Margaritas* (Denver Center Theatre, world premiere), *American Triage* (Marin Theatre Company), *Così fan tutte* (CSULB Opera Institute), *Aesop Who?* (Deaf West Theatre), *Hamlet* (A Noise Within) and *Indoor/Outdoor* (SPF, New York). She has designed sets for Cornerstone Theater Company (*atTraction*, *A Holtville Night's Dream*), CenterStage (*Hearts*), SCR (*The Prince and the Pauper*) and Yale Repertory Theatre (*Miss Julie*), as well as costumes for the TheatreWorks production of *Sunsets and Margaritas*. Ms. Clement received her MFA from the Yale School of Drama and her AB from Princeton University.

LAP CHI CHU (*Lighting Design*). Regional designs include Mark Taper Forum, Geffen Playhouse, Oregon Shakespeare Festival, The Shakespeare Theater, Arena Stage, Hartford Stage Company, San Jose Repertory Theatre, Dallas Theater Center, Portland Center Stage, Pittsburgh Public Theater, Indiana Repertory Theatre, Syracuse Stage, Intiman Theatre, Portland Stage Company and Evidence Room.

New York design credits include The Public Theater, New York Theatre Workshop, Second Stage, Performance Space 122 and The Kitchen. He is the lighting/video designer for ChameckiLerner Dance Company (*Costumes by God, Visible Content, Hidden Forms, I Mutantes Seras, Por Favor* and *Não Me Deixe*), performed in the United States and Brazil. He has received multiple Bay Area Theatre Critics Circle Awards and a “Drammy” for Best Lighting, as well as a Lucille Lortel nomination for *The Good Negro* at The Public Theater. Mr. Chu is on the lighting design faculty at California Institute of the Arts.

MICHAEL K. HOOKER (*Original Music/Sound Design*) returns to SCR having previously designed *Goldfish* and *Our Mother’s Brief Affair*. On Broadway he designed *Looped*, starring Valerie Harper. Recent regional credits include *The Little Foxes* and *Looped* at Pasadena Playhouse as well as past shows at Arena Stage, Cincinnati Playhouse in the Park and the Kirk Douglas Theatre. Recent local design credits include the Cornerstone Theater Company premieres of *The Three Truths, For All Time* and *Lilly’s Purple Plastic Purse* at the MainStreet Theatre Company. He spent six years as Senior Media Designer for Walt Disney Imagineering, where he produced sound for Disney theme parks worldwide, including Hong Kong Disneyland, Tokyo Disney Sea and Walt Disney Studios Park in Paris. Recent Disney projects include music arrangements for the upcoming Disney Dream cruise ship. Mr. Hooker composed the music for *First Light* at the Griffith Park Observatory Planetarium. Currently, he serves as head of the sound design program at UC Irvine.

CHRISSEY CHURCH* (*Stage Manager*) is in the midst of an adventurous tenth season at SCR. This season’s travels have thus far taken her from 1909 England for George Bernard Shaw’s *Misalliance* to the present day East Coast for Gina Gionfriddo’s *Becky Shaw*. Previous SCR credits include last season’s *Crimes of the Heart, The Language Archive, Fences, A Christmas Carol, Saturn Returns* and *Putting It Together*; and previously the world premieres of *Our Mother’s Brief Affair, What They Have, My Wandering Boy, Hitchcock Blonde, Mr. Marmalade,*

HASKELL & WHITE LLP (*Corporate Producer*) adds *Becky Shaw* as its 12th production underwritten at SCR. From *A Christmas Carol* in 2001 to last season’s opener, *Putting it Together*, Haskell & White LLP is among SCR’s most dedicated corporate patrons.

Haskell & White LLP is a leading provider of assurance, tax and consulting services to middle-market private and public companies and one of Orange County’s largest local accounting and consulting firms. The firm has recognized expertise in the real estate, SEC and mergers & acquisitions marketplace and is an active participant in the non-profit community.

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*.

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 44 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.

DAVID EMMES (*Producing Artistic Director*) is co-founder of SCR. He has received numerous awards for pro-

ductions 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 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.