



48th Season • 460th Production
JULIANNE ARGYROS STAGE / MARCH 11 - APRIL 1, 2012

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents

Sight Unseen

by Donald Margulies

Cameron Anderson
SCENIC DESIGN

Fred Kinney
COSTUME DESIGN

Geoff Korf
LIGHTING DESIGN

Cricket S. Myers
SOUND DESIGN

Jackie S. Hill
PRODUCTION MANAGER

Kathryn Davies*
STAGE MANAGER

Directed by

David Emmes

Pam and Jim Muzzy
Honorary Producers

Commissioned and originally produced by South Coast Repertory on September 20, 1991.

Originally produced in New York City by the Manhattan Theatre Club on January 7, 1992.
SIGHT UNSEEN is presented by special arrangement with Dramatists Play Service, Inc., New York.

CAST OF CHARACTERS

(In order of appearance)

Jonathan	<i>Gregory Sims*</i>
Nick	<i>Andrew Borba*</i>
Patricia	<i>Nancy Bell*</i>
Grete	<i>Erin Anderson*</i>

SETTING

ACT I:

Scene 1. A cold farmhouse in Norfolk, England. 1991.

Scene 2. An art gallery in London. Four days later.

Scene 3. The farmhouse. An hour before the start of Scene 1.

Scene 4. A bedroom in Brooklyn. Fifteen years earlier.

ACT II:

Scene 5. The farmhouse. A few hours after the end of Scene 1.

Scene 6. The art gallery. Continued from the end of Scene 2.

Scene 7. The farmhouse. A few hours after the end of Scene 5.

Scene 8. A painting studio in an art college, New York state. Seventeen years earlier.

LENGTH

Approximately two hours with one intermission.

PRODUCTION STAFF

Casting	<i>Joanne DeNaut, CSA</i>
Dramaturg	<i>Kelly L. Miller</i>
Production Assistant	<i>Julie Renfro</i>
Assistant Director	<i>Ryanne Laratonda</i>
Dialect Coach	<i>Philip D. Thompson</i>
Assistant to the Scenic Designer	<i>Stephen Dobay</i>
Assistants to the Costume Designer	<i>Rachael Lorenzetti, Noël Walker</i>
Assistant to the Lighting Designer	<i>Evan Anderson</i>
Stage Management Intern	<i>Amanda Corbet</i>
Light Board Operator	<i>Matt Shipley</i>
Sound Board Operator	<i>GW Rodriguez</i>
Automation Operator	<i>Victor Mouledoux</i>
Wardrobe Supervisor/Dresser	<i>Bert Henert</i>
Wig and Makeup Technician	<i>Gieselle Blair</i>

* 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.*



Media Partner

On Art, Muses and the Past

“O for a muse of fire, that would ascend the brightest heaven of invention...”

~ William Shakespeare, *Henry V*



“Cheat your landlord if you can and must, but do not try to shortchange the Muse. It cannot be done. You can't fake quality any more than you can fake a good meal.”

~ William S. Burroughs

“A precision of composition and figuration is what I'm working toward. I've always felt viewers should have an experience without having to ask what the hell it was about.”

~ Eric Fischl

“The man who arrives at the doors of artistic creation with none of the madness of the Muses, would be convinced that technical ability alone was enough to make an artist...what that man creates by means of reason will pale before the art of inspired beings.”

~ Plato

“My desire is to make work that couldn't have existed if I didn't make it...you have to transcend the situation...it's about grasping a moment, a feeling, and making it manifest.”

~ David Salle

“I don't really care about anatomy. Something perfectly drawn to me is just somebody showing you they can draw.”

~ Julian Schnabel

“There is nothing like returning to a place that remains unchanged to find

the ways in which you yourself have altered.”

~ Nelson Mandela

“We are well advised to keep on nodding terms with the people we used to be, whether we find them attractive company or not. Otherwise they turn up unannounced and surprise us, come hammering on the mind's door at 4 a.m. of a bad night and demand to know who deserted them, who betrayed them, who is going to make amends. We forget all too soon the things we thought we could never forget.”

~ Joan Didion

“Basically we are all looking for someone who knows who we are and will break it to us gently.”

~ Robert Brault

“All men should strive to learn before they die what they are running from, and to, and why.”

~ James Thurber

“The people who make art their business are mostly imposters.”

~ Pablo Picasso

“The market is the only critic that matters.”

~ Walter Kirn



From top to bottom: Eric Fischl, *The Old Man's Boat and the Old Man's Dog*, 1981; Julian Schnabel, *Projected Drawing Test*, 1973; David Salle, *King Kong*, 1983.

Artist Biographies



ERIN ANDERSON*

Grete

is making her SCR debut. She was most recently onstage at the Bootleg Theater, appearing in Ken Roht's *99 Cent Only Show, Same-O* and *Criminal Couture*, conceived by Ann Cross-Farley. Ms. Anderson has acted regionally at the Williamstown Theater Festival, playing Electra in Charles L. Mee's *Orestes* and throughout Los Angeles with The Actors' Gang in *Bury the Dead*, *Aria Da Capo* and *Cymbeline the Puppet King*, which also played at the Geffen Playhouse; in *As You Like It* and *The Merchant of Venice* with L.A. Women's Shakespeare Company; and in devised new work with Teatro de Facto. Other stage credits include Blue House Theater's *Marat/Sade* (2006 *LA Weekly* Award - Best Production of the Year), *Good Thing*, directed by Robert Castro, and the premiere of *Bobby Bendon Gets By*. She recently starred in the independent film *Days Together*, which traveled to festivals in the U.S. and Europe, winning Best Narrative Feature at Virginia Film Festival, and for which she received the Best Actress Award at the 2011 Gotham Screen International Film Festival in New York City. On television, her work includes "Justified," "Southland" and "Criminal Minds," and she plays Cris in the comedy web series "Bedheads."

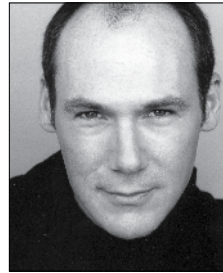


NANCY BELL*

Patricia

is delighted to return to SCR after appearing in *Noises Off*, *What They Have*, *All My Sons*, *The Circle* and *The Philanderer*, for which she received a Los Angeles Drama Critics Circle Award nomination. Other theatre credits include world premieres at Manhattan Theatre Club, New York Theatre Workshop, Hartford Stage, A Contemporary Theatre in Seattle, Berkeley Repertory Theatre, Geffen Playhouse, Ensemble Studio Theatre, Centerstage, Pasadena Playhouse, The Old Globe and McCarter Theatre Center, among many others. In Los Angeles, she is a member of the Echo Theater Company, with which she has

performed many times, including in the award-winning *War Music*. Most recent television credits include the film *The Sitter* for Lifetime Television and guest appearances on "Huff," "Medium" and "Numb3rs."



ANDREW BORBA*

Nick

appeared at SCR in *In the Next Room or the vibrator play*, *Dead Man's Cell Phone*, *Lovers and Executioners* and the Pacific Playwrights Festival reading of *Extraordinary Chambers*. Stage appearances include *The 39 Steps* (La Mirada Theatre); *Private Lives*, *The Constant Wife*, *It's a Wonderful Life* (Pasadena Playhouse); *Pericles*, *The Countess* (The Old Globe); *Medea*, *Dorian Gray* (Theatre @ Boston Court); *Tranced* (Laguna Playhouse); *Closer* (Berkeley Repertory Theatre); the title role in *Richard III* (Shakespeare Festival of St. Louis); four seasons with Oregon Shakespeare Festival; and seven seasons with The Chautauqua Theatre Company. He has also appeared at Dallas Theater Center, Portland Stage Company, Long Wharf Theatre, Delaware Theatre Company, Hudson Valley Shakespeare Festival, Hangar Theatre and others. Film and television credits include *Charlie Wilson's War*, *Nine Lives*, *Answers to Nothing*, and recurring roles on "Modern Family," "Jericho," "The Shield," "Lincoln Heights," "E-Ring," "Enterprise" and many guest appearances. Mr. Borba is the Associate Artistic Director of The Chautauqua Theatre Company, and is a graduate of the NYU Graduate Acting Program and Brown University. Proud member of A.E.A.



GREGORY SIMS*

Jonathan Waxman

is thrilled to be appearing at SCR for the first time. L.A. theatre highlights include *The Last Night Of Ballyhoo* (La Mirada Theatre), *Baal* (*LA Weekly* nominee, Best Actor) and *Richard III* (Sacred Fools Theatre Company). Off-Broadway, New York City and regional theatre highlights include *After The Rain* (Theatre Four), *Oedipus Rex* (The Met Theatre),

The Brothers Karamazov (The Cultural Project), *Hot Keys* (Performance Space 122) *Machinal* (Two River Theater Co.), *Troilus and Cressida* (American Studio Theatre), *Shepherds Bush* (The Eureka Theatre) and *Measure For Measure* (Three River Shakespeare Festival). Film and television highlights include *The Midnighters*, *Real Steel*, *Night at the Museum II*, *Astoria*, "Terriers," "Medium," "N.C.I.S. Los Angeles," "Numb3ers," "Notes From The Underbelly," "FilmFakers," "Law & Order: SVU" and "Third Watch." Mr. Sims is a graduate of the acting program at Carnegie Mellon University. For more information and full demo reel/resume go to PracticalGoalSettingTechnique.com

PLAYWRIGHT, DIRECTOR AND DESIGNERS

DONALD MARGULIES (*Playwright*) has been associated with SCR for more than 20 years. He is the author of three other plays that, like the OBIE Award-winning, Pulitzer Prize-nominated *Sight Unseen* (1991), were commissioned and premiered by SCR: *Collected Stories* (1996), also a Pulitzer finalist and Los Angeles Drama Critics' Circle Award winner, *Brooklyn Boy* (2004) and *Shipwrecked! An Entertainment* (2007). The latter two and *God of Vengeance*, adapted from the classic Yiddish drama by Sholem Asch, were all presented at the Pacific Playwrights Festival. *Dinner with Friends*, which originated at Actors Theatre of Louisville in 1998, went on after its West Coast premiere at SCR to win numerous awards, including the 2000 Pulitzer Prize for Drama, long runs Off-Broadway and in Paris, and productions all over the United States and around the world. His other plays include *The Model Apartment* (OBIE Award), *The Loman Family Picnic*, *Found a Peanut* and *Luna Park*. *What's Wrong With This Picture?* was produced on Broadway in 1994; *Sight Unseen* and *Brooklyn Boy* received their Broadway premieres in 2004 and 2005, respectively, at Manhattan Theatre Club. His latest play, *Time Stands Still*, which had its world premiere at the Geffen Playhouse in Los Angeles in 2009, was produced on Broadway the

PAM AND JIM MUZZY (*Honorary Producers*) are among SCR's most enthusiastic supporters and are actively involved in the life of the theatre. They are Platinum Circle members and subscribers to both stages as well as the Theatre for Young Audiences series. Before underwriting *Sight Unseen*, the Muzzys supported *Ordinary Days* (2010), *Dead Man's Cell Phone* (2007), *The Further Adventures of Hedda Gabler* (2006), *Princess Marjorie* (2005) and our holiday original *La Posada Mágica*. Pam serves on the SCR Board of Trustees and is a member of the Gala Committee. As major donors to the Next Stage Campaign and Legacy Endowment Campaign as well as to the Gala, they are helping SCR to thrive for years to come.

following year (also by MTC), where it was nominated for the Tony Award for Best Play of 2010. The recipient of the 2000 Sidney Kingsley Award for outstanding achievement in the theatre by a playwright, Mr. Margulies was honored in 2005 by the American Academy of Arts and Letters with an Award in Literature. He is a member of the council of the Dramatists Guild of America and teaches playwriting at Yale University.

DAVID EMMES (*Director/Founding Artistic Director*) is co-founder of SCR and directed last season's successful revival of *Three Days of Rain* by Richard Greenberg. 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.

CAMERON ANDERSON (*Scenic Design*) recently designed SCR's *A Midsummer Night's Dream*, which has been nominated for a Los Angeles Drama Critics Circle Award. Other recent theatre credits include *Emilie: La Marquise du Châtelet Defends Her Life Tonight* (SCR); *The Language of Trees* (Roundabout Underground); *A Feminine Ending* (Playwrights Horizons); *Fault Lines* (Naked Angels), directed by David Schwimmer; *Massacre* (LAByrinth Theater Co); *Underground* (David Dorfman Dance at BAM); *Heddatron* (Les Freres Corbusier); *Dixie's Tupperware Party* (Ars Nova); *Elvis People* (New World Stages); *Dead City*, *Anna Bella Eema* and *Belly* (New Georges); *Measure for Measure* (Greer Garson Theatre Company); and *Much Ado About Nothing* and *Martha Mitchell Speaks* (Shakespeare & Co). Recent opera and musical credits include *West Side Story* at the Kilden Performing Arts Center in Norway (inaugural production); *Simon Boccanegra* (Teatro Colon, Buenos Aires); *West Side Story* (Vancouver Opera); *La Cenerentola* (Glimmerglass Opera); *The Barber of Seville* (The Opera Theatre of St. Louis); *A Little Night Music*, *Three Decembers*, *Gianni Schicchi*, *Seven Deadly Sins* and *Les Mamelles De Tiresias* (Central City Opera); *Maria Padilla* (The Minnesota Opera); *Don Giovanni* (Wolf Trap Opera); *Das Liebesverbot* (USC Thornton School of Music); *Così fan Tutte* (Seattle

Opera); *The Village Singer* (The Manhattan School of Music); *Gypsy Songs* (Gotham Chamber Opera/The Morgan Library); *The Consul* (Opera Boston); and *La Bobème* (The San Francisco Opera Center). www.cameronanderson.net.

FRED KINNEY (*Costume Design*) returns to SCR after having designed scenery for *The Emperor's New Clothes*, *Lucky Duck*, *A Wrinkle in Time*, *Ordinary Days*, *A Year with Frog & Toad* and scenery and costumes for the Pacific Playwrights Festival workshop of *Sunlight*. Other credits include *Peter Pan and Wendy* (Prince Music Theater); *A Picasso* (Pittsburgh City Theatre); *Serious Money* (Yale Repertory Theatre); *Intimate Apparel* (San Diego Repertory Theatre); *The Price* and *Old Wicked Songs* (Vienna's English Theatre); *The Grouch* (The Shakespeare Theatre of New Jersey); *End Game* and *Taming of the Shrew* (Cutting Ball Theatre, San Francisco); *The 39 Steps*, *Loot* and *In The Continuum* (Ensemble Theatre Company of Santa Barbara); *Cats Talk Back* and *Suburban Stories* (NYC Fringe Festival); *The Good Daughter*, *The Adjustment*, *Color of Flesh* and *Winterizing a Summer House* (New Jersey Repertory Company); and *Masquerade*, *Steel Magnolias*, *Ethel Waters*, *Tartuffe*, *Sleuth*, *Angel Street*, *Proof*, *Noises Off*, *On Golden Pond* and *Bus Stop* (Triad Stage, Greensboro, N.C.). He is a recipient of the NEA/TCG Career Development Program for Designers and holds an MFA from the Yale School of Drama.

GEOFF KORF (*Lighting Design*) designed lighting for the SCR productions of *Taking Steps*, *Bach at Leipzig*, *The Further Adventures of Hedda Gabler*, *Lovers and Executioners*, *Two Gentlemen of Verona*, *The Dazzle*, *Making It*, *Hold Please, Art*, *Entertaining Mr. Sloane*, *Amy's View*, *Two Sisters and a Piano*, *The Summer Moon* and *References to Salvador Dali Make Me Hot*. Mr. Korf is a member of the ensemble of Cornerstone Theater Company, where he has designed about 30 productions over the past 15 years. His designs have also appeared in productions at La Jolla Playhouse,



Two Brothers ... one long-lost son ... countless laughs

This tender and hilarious play about family, loyalty and love is set in the Down the Lake section of Boston, where the jargon is all their own, and so is the bombast. There, two brothers face an unexpected problem, made a little worse (and a lot funnier) by the fact that one of them is in jail.

by **Steven Drukman**
directed by **Warner Shook**

Mar 30 – Apr 29
Seegerstrom Stage

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South Coast Repertory

The Old Globe, Mark Taper Forum, Oregon Shakespeare Festival, Seattle Repertory Theatre, A Contemporary Theatre and Intiman Theatre in Seattle, Seattle Children's Theatre, Long Beach Opera, San Francisco Opera, Goodman Theatre, Trinity Repertory, Yale Repertory Theatre, Huntington Theatre Company, Actors Theatre of Louisville, Guthrie Theater and on Broadway. Mr. Korf is a graduate of California State University, Chico and the Yale School of Drama. He also serves as the head of Design at the University of Washington in Seattle.

CRICKET S. MYERS (*Sound Design*) is thrilled to return to SCR after designing *Elemeno Pea*, *The Trip to Bountiful*, *Three Days of Rain* and *Lucky Duck*. On Broadway, she earned a Tony nomination and a Drama Desk Award for her design of *Bengal Tiger at the Baghdad Zoo*. Her designs Off-Broadway include the 16-month run of *The Marvelous Wonderettes* (Westside Arts, Upstairs). She has also designed regionally at The Mark Taper Forum (*Vigil*, *Bengal Tiger at the Baghdad Zoo*, *Lieutenant of Inishmore*, *Burn This*, *The Subject was Roses*), Berkeley Repertory Theatre (*In the Wake*), Arena Stage (*Book Club Play*), The Kirk Douglas Theatre (*The Little Dog Laughed*, *Come Back Little Sheba*), Pasadena Playhouse (*Crowns*, *Orson's Shadow*) and Geffen Playhouse (*Wrecks*, *Some Girls*, *Emergency*). Other selected L.A. designs include The Colony Theatre Company (*Shooting Star*, *Grace & Glorie*, *Mary's Wedding*, *Trying*, *Master Harold...and the boys*), The Antaeus Company (*Cousin Bette*), The Celebration Theater (*Bacchae*, *Stupid Kids*, *What's Wrong with Angry*), Ford Amphitheater (*Norman's Ark*) and Circle X Theatre (*Battle Hymn*). Ms. Myers has earned 13 Ovation nominations, and won LADCC and Garland awards in Los Angeles. www.cricketsmyers.com.

KATHRYN DAVIES (*Stage Manager*) previously stage managed *Topdog/Underdog*, *Sideways Stories from*

Wayside School, *In the Next Room or the vibrator play*, *Doctor Cerberus*, *Ordinary Days*, *Our Mother's Brief Affair*, *The Injured Party*, *The Brand New Kid* and *Imagine* at SCR. Favorite credits include *Dividing the Estate* at Dallas Theater Center; *La Bohème* and *Rigoletto* at Tulsa Opera; *The Mystery of Irma Vep* at The Old Globe; *Daddy Long Legs* and *The Marvelous Wonderettes* at Laguna Playhouse; *Tosca*, *La Traviata* and *La Fille du Régiment* at Opera Ontario; *Of Mice and Men* at Theatre Calgary/CanStage/Neptune Theatre; *The Dresser* at Manitoba Theatre Centre; *Skylight* and *Emphysema* at Tarragon Theatre; *To Kill a Mockingbird* at Citadel Theatre/Manitoba Theatre Centre/Theatre Calgary; *Phèdre* at Soulpepper Theatre Co.; *Closer* at CanStage; and *The Designated Mourner* at Tarragon Theatre and the Edinburgh Fringe Festival. Ms. Davies has also worked as head theatre representative at the Toronto International Film Festival, AFI Fest and LAFF; team leader at Sundance; and as international consultant and head theatre rep for the Dubai International Film Festival.

MARC MASTERSON (*Artistic Director*) is pleased to be taking the reins for a new era of leadership for SCR. In eleven seasons as Artistic Director of Actors Theatre of Louisville, he produced more than 200 plays, expanded and deepened arts education programs and spearheaded community-based projects. Recent directing credits include *Elemeno Pea*, *The Kite Runner*, *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding*, *The Crucible*, *Betrayal*, *As You Like It*, *The Importance of Being Earnest* and *Macbeth*. World premieres directed in the Humana Festival of New American Plays include *Ground*, *Wild Blessings: A Celebration of Wendell Berry*, *The Unseen*, *Natural Selection*, *The Shaker Chair*, *After Ashley*, *Tallgrass Gothic*, *Limonade Tous les Jours* and *Wonderful World*. He served as Artistic Director of City Theatre in Pittsburgh for 20 years. He was founder

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 music by **Adam Gwon**
 lyrics by **Octavio Solis** and **Adam Gwon**
 directed by **Amanda Dehnert**

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South Coast Repertory

and chairman of the Greater Pittsburgh Arts Alliance, a board member of the Citizens for the Arts in Pennsylvania, and for Leadership Pittsburgh. He has served as a theatre advisory panel member for the National Endowment for the Arts as well as numerous foundations. He won the Man of the Year Vectors Award in 1998, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival. He is married to Patricia Melvin, and they have two daughters—Laura and Alex.

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 to 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.

MARTIN BENSON (*Founding 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 playwrighting. Along with Emmes, he accepted SCR's 1988 Tony Award for Outstanding Resident Professional

Theatre and won the 1995 Theatre L.A. 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*. Mr. Benson received his BA in Theatre from San Francisco State University.

SOUTH COAST REPERTORY, founded in 1964 by 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/or premiered 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.