



**McCoy Theatre
Rhodes College**

presents

Company

Music and Lyrics by STEPHEN SONDHEIM
book by GEORGE FURTH

*The Prime of
Miss Jean Brodie*

by JAY ALLEN

Sight Unseen

by DONALD MARGULIES

Tartuffe

by MOLIERE

Eighth Annual Benefit

The Music of Jerome Kern

Season 13

McCoy Theatre Rhodes College

presents

Sight Unseen

by Donald Margulies

Director	Henry Swanson
Set and Light Designer	Cheri L. Prough
Costumer	Henry Swanson
Technical Director	Cheri L. Prough
Stage Manager	Karl London
Assistant Stage Managers	Jenny Hall
	Jason Cormier
Properties Mistress	Tonya Vaughan
Master Electrician	Chris Baker
Light Board Operator	Yohaam Demel
Sound Board Operator	Gina Yannitell
Running Crew	Rebecca Mahnken
	Leah McDonald
	Rita Cooper
	Kat Kilgore

Sight Unseen is produced by special arrangement
with Dramatists Play Service Inc.

Special Thanks to

Timothy F. Poertner
Design 500

Sight Unseen Cast

(in order of appearance)

Jonathan Waxman	Matt Williams
Nick	Mark Carapezza
Patricia	Carrie O'Dell
Grete	Anthea Perkerson

Director's Note

I found it interesting that almost all the New York reviews of *Sight Unseen* described it as a "flawed play." This brought to mind the doctor's line in Anouilh's *Waltz of the Torreadors* - "...in the good old days when plays were plays...". Those days are gone, at least for most contemporary playwrights, the contemporary theatre, and the contemporary audience. *Sight Unseen* is a perfect example of new playwriting in our time.

The play was originally commissioned by the South Coast Repertory Theatre, a major California Regional Theatre, shelved for a while, tinkered with at Sundance workshops, and finally found its way to Off Broadway at the Manhattan Theatre Club, in a very tiny production. Gone are the days of do or die rewriting during out of town tryouts on the way to a Broadway opening. Most scripts are developed by a series of tentative productions and revisions.

More interesting about *Sight Unseen* is its attempt to incorporate elements of a visual arts style (cubism) into the play structure. This reflects nothing more than the contemporary problem of complex life and the lack of simple answers. The good old unities and simple morality just don't cut it any more. Likewise, the multiple revisions of the script along the way reflect nothing more than creation or design by committee, a cubistic element of life today and a practice which inevitably creates flaws.

We have found working on the script that "flawed" does not mean "uninteresting" or that the problems and questions faced by the characters and explored by the play lack merit and consideration. We have had a good time preparing the play — we hope you enjoy the performance.

Scenes

Act One

1. A cold farmhouse in Norfolk, England. The present.
2. An art gallery in London. Four days later.
3. The farmhouse. An hour before the start of Scene 1.
4. A bedroom in Brooklyn. 15 years earlier.

There will be one ten minute intermission

Act Two

5. The farmhouse. A few hours after the end of Scene 1.
6. The art gallery. Continued from the end of Scene 2.
7. The farmhouse. A few hours after the end of Scene 5.
8. A painting studio in an art college. New York State. 17 years earlier.

Who's Who

Mark Carapezza (Nick), a first year student, is from Wayland, MA, where his theatrical experience includes productions of *The Taming of the Shrew*, and *A Shaynel Maidel*.

Karl London (stage manager) is a first year anthropology major from Hamilton, MT, and was most recently sound designer and operator for *The Prime of Miss Jean Brodie*. Karl has had vast technical experience with productions at St. Andrews School in Sewanee, TN.

Carrie O'Dell (Patricia), a sophomore theatre major from Greeneville, TN, was last seen in *The Prime of Miss Jean Brodie* and was also assistant director. She has appeared in the McCoy productions of *Cabaret* and *As You Like It*. Carrie is a member of the Rhodes Women's Forum.

Anthea Perkerson (Grete) is a first year student from Dhahran, Saudi Arabia, but attended high school in Roswell, GA. Anthea is making her McCoy stage debut and is also the costumer for *The Tempest*.

Cheri L. Prough (Scenery & Lighting Designer/Technical Director) is a first year faculty member at Rhodes. She received her M.F.A. in Design from the University of Texas at Austin and has been a member of the Texas Shakespeare Festival Production Team for the past two years. Most recently, Cheri was the Scenery & Lighting Designer and Technical Director for *The Prime of Miss Jean Brodie*.

Henry Swanson (director) has many ties with the McCoy. He was the theatrical consultant for the design of the theatre and designed the inaugural production of *Candide*. Henry was a visiting professor last year in the theatre department and this semester is a part-time faculty member.

Matt Williams (Jonathan), a sophomore philosophy major from Memphis, had numerous roles in the McCoy's production of *Spring Awakening* and is the shop manager for the theatre. Matt is on the Rhodes track team.

Production Assistants

Christopher Baker
Phoebe Neal
Marla Rolfs

Master Carpenter

Matt Williams

Production Crew

Emily Aiken, Susie Barton, Molly Bradley, Chad Carney, Jeff Davis,
Pat Dolan, Katherine Federline, Hadley Fetzner, Robin Followell,
Michael Fulton, Beth Harris, Laurence Henry, Amaziah Hunter,
Bina Hussain, Chris Linder, Karl London, John L. Mackall,
Mark Mahalevich, Jennifer Parker, Delores Patterson, Amy Perry,
Melinda Pomeroy, William Slaton, Cliff Spencer, Amber Tate,
Mary Britton Thompson, Jason Vogel