



42nd Season • 401st Production
SEGERSTROM STAGE / SEPTEMBER 2 - OCTOBER 9, 2005

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents

Bertolt Brecht's

THE CAUCASIAN CHALK CIRCLE

translation by W.H. Auden, James Stern and Tania Stern

original music for SCR by Rob Milburn and Michael Bodeen

SCENIC DESIGN
Walt Spangler

COSTUME DESIGN
Ilona Somogyi

LIGHTING DESIGN
Christopher Akerlind

MUSICAL DIRECTION/SOUND DESIGN
Rob Milburn and
Michael Bodeen

CHOREOGRAPHER
Randy Duncan

ASSISTANT DIRECTOR
Magdalena Zira

PRODUCTION MANAGER
Jeff Gifford

STAGE MANAGER
Jamie A. Tucker*

DIRECTED BY

Kate Whoriskey

HONORARY PRODUCERS

Mary Beth Adderley, Richard Wright and Elizabeth Adderley

Presented by special arrangement with Samuel French, Inc.

CAST OF CHARACTERS

(In order of appearance)

Singer	<i>Daniel Breaker*</i>
Governor/Old Man/Farmer/Ensemble	<i>Richard Doyle*</i>
Natella/Sister-in-Law	<i>Svetlana Efremova*</i>
Fat Prince/Yussup/Lawyer/Ensemble	<i>Matt D'Amico*</i>
Doctor/Lawyer/Peasant Woman/Ensemble	<i>Elaine Tse*</i>
Doctor/Peasant/Grand Duke/Farmer/Ensemble	<i>Hal Landon Jr.*</i>
Adjutant/Lavrenti/Nephew/Farmer/Ensemble	<i>Ogie Zulueta*</i>
Nurse/Rider/Fat Boy/Ludovica/Ensemble	<i>Adriana Sevan*</i>
Corporal/Monk/Ensemble	<i>William Seymour*</i>
Mother-in-Law/Cook/Old Woman/Ensemble	<i>Lynn Milgrim*</i>
Shauva/Ensemble	<i>Assaf Cohen*</i>
Simon	<i>Alex Mendoza*</i>
Grusha	<i>Katrina Lenk*</i>
Exiled Woman/Innkeeper/Masha/Ensemble	<i>Martha McFarland*</i>
Azdak	<i>Frank Wood*</i>
Boy	<i>Mason Acevedo, Conner Thomsen</i>
Ironshirt	<i>Cyrus Alexander</i>
Ironshirt	<i>Josh Campbell</i>
Ironshirt	<i>Daniel Chaffin</i>
Ironshirt	<i>Jamie Hebert</i>
Ironshirt	<i>Michael Irish</i>
Ironshirt	<i>Liam Kraus</i>

LENGTH

Approximately two hours and thirty minutes, including one 15-minute intermission.

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

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Costume renderings for 'The Caucasian Chalk Circle' by Ilona Somogyi

PRODUCTION STAFF

Assistant Stage Manager	<i>Erin Nelson*</i>
Casting	<i>Joanne DeNaut</i>
Assistant Choreographer	<i>Eddy Ocampo</i>
Production Assistant	<i>Jennifer Ellen Butler</i>
Stage Management Intern	<i>Megan Kozak</i>
Deck Crew	<i>Chris Deckner</i>
Follow Spot Operator	<i>Heidi Westrom</i>
Assistant Lighting Designer	<i>Peter Ksander</i>
Costume Design Assistant	<i>Merilee Ford</i>
Dresser	<i>Jessica Lauren Brown</i>
Additional Costume Staff	<i>Valerie Bart, Jessica Lauren Brown, Bronwen Burton, Ruth Enrique-Bague, Catherine Esera Amber Johnson, Lisa Kovarik, Iris Marshall, Stacey Nezda Peggy Oquist, Amanda Seymour, Samantha White</i>

*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.*

Fun and Ferment: The Theatre of Bertolt Brecht

Early in Bertolt Brecht's career, when the writer/director expressed frustration over the slow pace of his rise to success, a colleague recommended that he set down a theory that would describe and support his theatre practice. Brecht took the advice to heart, and over the course of his long career wrote many statements about his non-traditional approach to theatre-making. Those writings have become as important to his legacy as his plays, so that today when we allude to a Brechtian approach we are referring to his ideas as much as—if not more than—to the plays he wrote.

But Brechtian theory has always meant more to academicians and theatre professionals than to the average theatre-goer. Concepts such as the “estrangement effect” (a strategy aimed at calling attention to theatre's artifice so as to work against audi-

theatre should entertain. He wanted his theatre to feel like a sporting event, where spectators could smoke and drink and comment enthusiastically on the competition and athleticism on display.

In Brecht's “A Short Organum for the Theatre,” a summary of his aesthetic ideas written only a few years after *The Caucasian Chalk Circle*, he writes:

“From the first it has been the theatre's business to entertain people, as it also has of all the other arts. It is this business which always gives it its particular dignity; it needs no other passport than fun, but this it has got to have. We should not by any means be giving it a higher status if we were to turn it e.g. into a purveyor of morality; it would on the contrary run the risk of being debased, and this would occur at once if it failed to make its moral lesson enjoyable, and enjoyable to the senses at that.... Not even in-

“Even when people speak of higher and lower degrees of pleasure, art stares impassively back at them; for it wishes to fly high and low and to be left in peace, so long as it can give pleasure to people.”
— B.B.



Bertolt Brecht

ence empathy and instead encourage thought and political action) have had a lasting impact on theatre practice since Brecht's time. But when all is said and done, audiences still want to have a good time for the price of their tickets.

Fortunately for all of us, Brecht honored that audience desire in both theory and practice. Although his headier ideas may get more attention from scholars, Brecht put his first emphasis on fun; above all, he insisted,

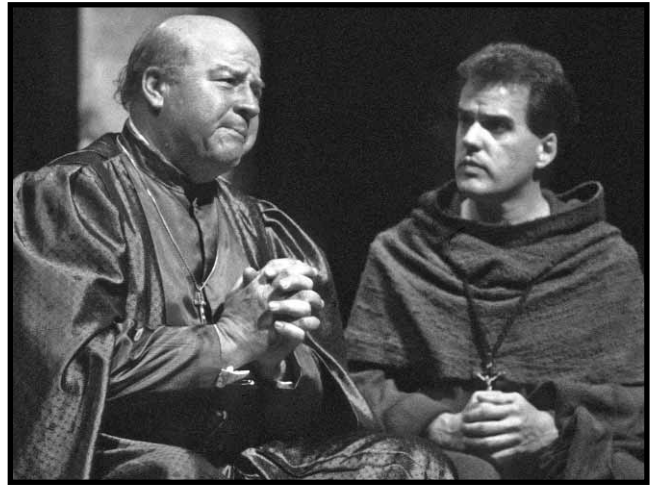
struction can be demanded of it: at any rate, no more utilitarian lesson than how to move pleasurable, whether in the physical or in the spiritual sphere.... Nothing needs less justification than pleasure.”

Of course, it must be said that the remainder of the “Organum” defines “entertainment” in such a way as to bring it into line with Brecht's political agenda and his sense of theatre as a vehicle for social change. Even so, Brecht was nothing if not a showman. He lived his life theatrically; and he had a knack for using the tools of populist entertainment—song, spectacle, humor, exotic settings, melodramatic stories, decent characters in dangerous situations—while justifying them as a means toward achieving his theatrical and political aims. When delivered properly, a song can lift audiences out of their sedentary position, Brecht insisted, and inspire them to think analytically about the dramatic situation. An exotic locale, while it may provide color and spectacle, has as its first purpose to create a distancing effect that will allow audiences to consider the social context of a story and its effects on the people within it.

Brecht's theoretical writing would seem to sug-

gest that he wanted to banish emotion from the theatre; but his own plays belie that inference. He rebelled against a theatre that made emotion an end unto itself, that sought to create an illusion of reality, that played upon audiences' empathy, in effect turning them into unthinking creatures of sentiment. But he also knew that emotion and empathy, when channeled properly, can do more to motivate a human being to seek change than any number of slogans or political speeches.

The Caucasian Chalk Circle is a testament to Brecht's ability to infuse populist entertainment with political urgency; or perhaps more accurately, to energize his political purpose with the pleasures of populist entertainment. Its story is pure fairy tale (told from an entirely unsentimental Brechtian point-of-view), set in a far-flung locale that allows for extravagant costume and scenery; it features romance, battles, beheadings, harrowing treks across dangerous mountains, and a climactic trial whose stakes carry the highest emotional intensity. The play's storyteller sings his narration; the central character is a (tough, spirited) damsel in distress; the secondary protagonist is a clownish bumbler whose cynic's



edgement that such endings are only possible when people act against the oppressive tactics of a corrupt government.

This is by no means to underestimate the importance of Brecht's political agenda, which motivated everything he wrote; nor the lasting impact of his reinvention of dramaturgical forms, his development of an "epic" structure whose influence can be found

"We need a type of theatre which not only releases the feelings, insights and impulses possible within the particular historical field of human relations in which the action takes place, but employs and encourages those thoughts and feelings which help transform the field itself." – B.B.

dogged pragmatism is only a mask for good intentions. And to top things off, the play has a happy ending—modified, to be sure, by a realistic acknowl-

in a great many—perhaps even most—plays being written today in Germany, England, America and across the western world. But in the end, plays like *Threepenny Opera*, *Mother Courage*, *Galileo*, *The Good Woman of Szechwan* and *The Caucasian Chalk Circle* remain enduringly popular on the strength of their attention to the quality Brecht identified as theatre's first and greatest business:

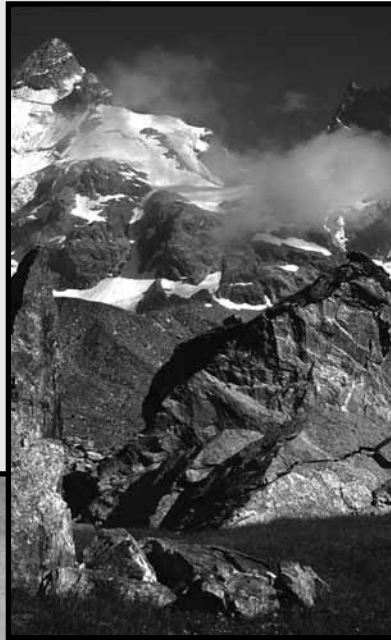
That's entertainment.
– John Glone



Above, SCR's 1985 production of Brecht's *Galileo* with Dana Elcar (left) as Galileo and John Ellington as the Little Monk. Left, from left to right, Hal Landon Jr., Ron Boussom, Robert Machray, Christopher Allport, Jerome Butler and Leslie Ishii in the 1991 production of Brecht and Kurt Weill's *Happy End*.

Myth and History in the Caucasus

The *Caucasian Chalk Circle* takes its name from the place in which its story unfolds. Spanning the broad, mountainous isthmus between the Caspian and Black Seas, the Caucasus is divided by the Caucasian mountain range into two geographical regions. Transcaucasia to the south comprises modern-day Georgia, Armenia and Azerbaijan; while the Northern Caucasus, an expanse of grassy steppes extending from the north face of the mountain range, includes present-day Chechnya and other border states of the former Soviet Union.



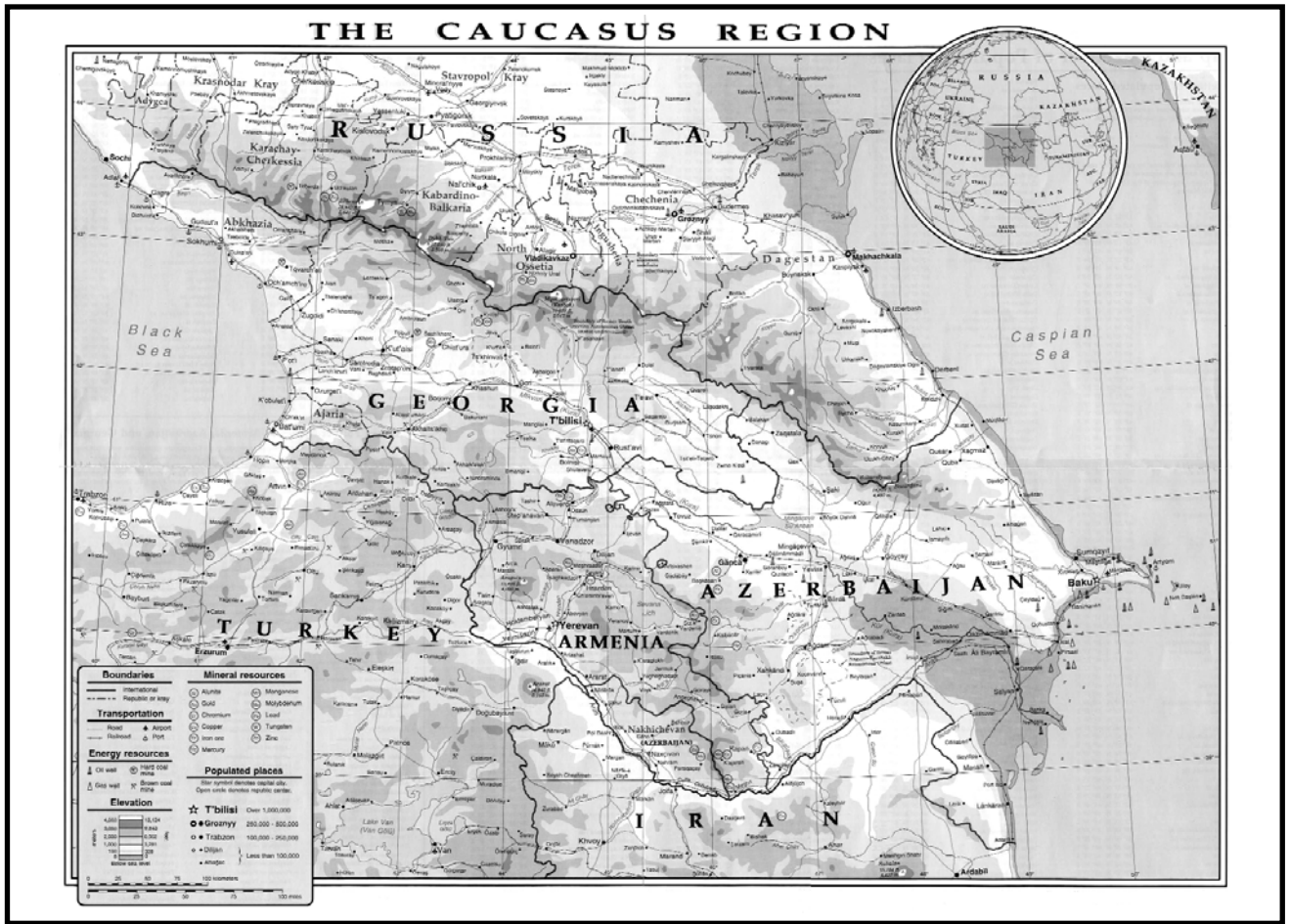
Although the play is based on an ancient Chinese drama, Brecht chose to relocate its action partly because the exotic Transcaucasian culture and historic political volatility served the story well. But he was also inspired by recent events in the region at the time he wrote the play. Living in America as an exile from Hitler's Germany, Brecht must have closely followed news of the Nazi army's incursion into the Caucasus beginning in July 1942, as Hitler sought to take control of its vast oil resources. The Nazis managed to penetrate deeply, but were driven back by the Soviets and forced out of the

region by October of 1943. The defeat of the Nazi army in the Caucasus no doubt heartened Brecht as he set out to write *The Caucasian Chalk Circle* in 1944, and gave him cause to celebrate the native strength and courage of the Caucasian peoples in his play. (The play's prologue, not being used in SCR's production, begins with a peasant woman remarking "In those hills over there we stopped three Nazi tanks.")

Through the ages the Caucasus has been an important setting for myth and legend. After defying Zeus, the rebel god Prometheus was chained to a rock on one of the Caucasian mountain peaks, where a vulture consumed his perpetually regenerating liver until he was eventually freed by Hercules. Jason and his Argonauts sailed to that part of the Caucasus once known as Colchis, in order to find the Golden Fleece. While in Colchis, he met the king's daughter, Medea, who demonstrated by her later actions that her blood flowed with the rebellious spirit of the Caucasian people. The Caucasian Mount Kaf served as home of the Jinn and the place where marvels and miracles were stored in the tales of the Arabian Nights. And Mt.



Above, the Caucasus and left, *Prometheus* by Gustave Moreau (1868). On the facing page a man and wife from the area circa 1900.

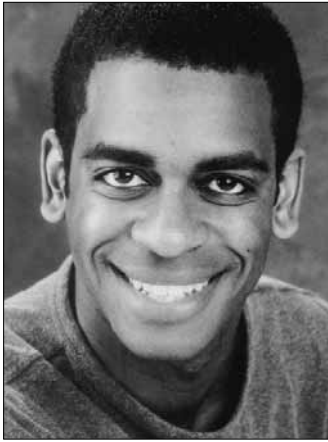


Ararat, legendary landing place for Noah's Ark, looms over the Caucasus from its border with Turkey.

Because it is an important transitional region between Europe and Asia, the history of the Caucasus includes persistent episodes of warfare, upheaval, invasion and rebellion. Colonized at one time or another by ancient Greeks, imperial Romans, Byzantines, Persians, Arabs, Seljuk and Ottoman Turks, Mongols, and Russians, the region now features extraordinary ethnic and linguistic complexity (with more than fifty languages spoken). The region has also been a hotbed for insurrection over the centuries, as those who considered it home were forced to rise up against oppressive princes and colonizing outsiders.

While Brecht does not specifically identify the time period in which his play takes place (offering only that it happened "once upon a time"), references to the Persian War suggest that he may have had the early nineteenth century in mind. That's when tsarist Russia, seeking to expand southward into the Persian controlled Caucasus, undertook two wars (1804-13 and 1825-28) by which it seized control of virtually the entire Caucasian region. The people of Georgia had no love for their Persian conquerors and joined the fight to drive them from their homeland. Since that time Russia has exerted the primary influence on the politics and culture of the Caucasus, although significant Persian and Turkish influences can also be identified.

- J.G.



DANIEL BREAKER
Singer



ASSAF COHEN
Shauva



MATT D'AMICO
Fat Prince

Artist Biographies

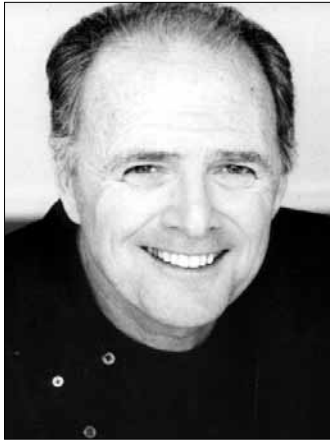
***DANIEL BREAKER** (*Singer*) is making his SCR debut. Theatre credits include *Fabulation* at Playwrights Horizons; *The Tempest*, *A Midsummer Night's Dream*, *Silent Woman* and *The Rivals* at The Shakespeare Theatre; *H.M.S. Pinafore* at the Berkshire Theatre; *Blacksheep* at Barrington Stage; and *Pericles* at the Culture Project. He also appeared in the the Virginia Opera's *A Christmas Carol*. Other productions include *How to Act Around Cops* at the Edinburgh Fringe Festival and SoHo Theatre in London and *Blue Door* and *Passing Strange* at the Sundance Theatre Institute. Upcoming productions include *The Comedy of Errors* at The Shakespeare Theatre and *Love's Labours Lost* at The Shakespeare Theatre and the Royal Shakespeare Company. On television he appeared in "Law and Order: Criminal Intent." Mr. Breaker is a graduate of The Juilliard School BFA program.

***ASSAF COHEN** (*Shauva/Ensemble*) is thrilled to return to SCR where he

appeared previously in *Making It* and the Hispanic Playwrights Project reading of *The Beauty of the Father*. His regional theatre credits include *Macbeth* and *Tell the Tales of Shakespeare* at San Francisco Shakespeare Festival; *Becket* and *Shorts Festival* at Marin Theatre Company; *A Question of Mercy* at the Magic Theatre; *The Man Who Came to Dinner* at TheatreWorks; *A Midsummer Night's Dream*, *The Taming of the Shrew* and *Robin Hood* at Marin Shakespeare Festival; *Love's Labours Lost* and *Man of La Mancha* at PCPA Theaterfest; *Dubya 2004* at the Sacred Fools Theatre; and the title role in *Picasso at the Lapin Agile* at Holmdel Theatre Festival in New Jersey. Mr. Cohen's film credits include *Flightplan*, *West Bank Story*, *American Gulag* and *Pic Six*. Television guest appearances include "Monk," "24," "Over There," "Half & Half" and "JAG." He holds an MFA from Rutgers University and sends his love and thanks to his family and friends for the constant love and support.

***MATT D'AMICO** (*Fat Prince/Yusup/Lawyer/Ensemble*) is making his SCR debut. Regional theatre credits include *Richard II* at The Shakespeare Theatre of New Jersey, *Death of a Salesman* at Geva, *As You Like It* at Indiana Repertory Theatre, *Dive* and *The Thief of Man* at the Guthrie Theater, *Acorn* and *Othello* at the Actors Theatre of Louisville, *The Tempest* at Colorado Shakespeare and a workshop of *Coriolanus* at The Public Theater. At Juilliard he performed in *The Last Days of Don Juan*, *Pericles*, *The Hothouse*, *Landscape of the Body*, *Farewell Undertaker*, *The Good Person of Sichuan* and *Blue and White (No. 11)*. Most recently he returned to Juilliard as a guest artist in their production of *Macbeth*. For Sarah.

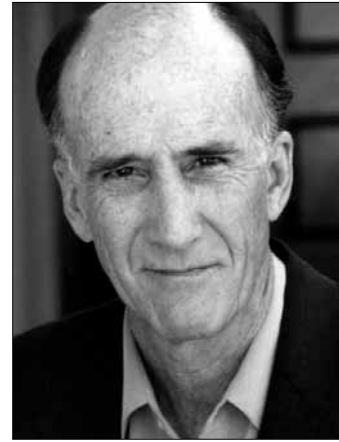
***RICHARD DOYLE** (*Governor/Old Man/Farmer/Ensemble*) is an SCR Founding Artist. He appeared last season in *A View from the Bridge*, *Habeas Corpus* and the previous season in *Intimate Exchanges*, *The Last*



RICHARD DOYLE
Governor



SVETLANA EFREMOVA
Natella



HAL LANDON JR.
Doctor

Night of Ballyhoo and *A Christmas Carol*. Additional appearances include the world premieres of *The Beard of Avon*, *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 *Relatively Speaking*, *Proof*, *Major Barbara*, *Much Ado about Nothing*, *A Delicate Balance*, *Of Mice and Men*, *Ah, 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, radio commercials, books on tape and documentaries, including the Emmy-

winning series *The Living Edens*, *Impressions of California* and the recently released *Green and Green* "Art-in-Architecture" documentary.

***SVETLANA EFREMOVA** (*Natella/Sister-in-Law*) is very happy to return to SCR, where she previously appeared in *The Countess*, *References to Salvador Dali Make Me Hot*, *Tartuffe* and the 1998 Pacific Playwrights Festival reading of *Landlocked*. A graduate of the Yale School of Drama, she appeared in *Uncle Vanya* on Broadway and in the Off-Broadway production of *Ivanov* (Irondale Theatre). At Yale Repertory Theatre, she appeared in *Skin of Our Teeth* as Sabina (Connecticut Critics Circle Award for Outstanding Actress, 1997), *Pentacost*, *Hamlet* as Ophelia, *Wild Honey* as Anna Petrome, *Othello* as Desdemona and *King Lear* as Cordelia. With Salon-Theatre "St. Petersburg," Ms. Efremova traveled the United States, Canada, Europe and Argentina in a production of *Uncle Vanya* in which she played Elena. Her film and television credits include "Island," "the Optimist," "The West Wing," "The Guardian," "Gideon's Crossing," "Thieves," "ER," "Without a Trace," "The Practice," "Joan of Ar-

cadia," "Cold Case," "Curb Your Enthusiasm," *K-19: The Widowmaker*, *White Oleander*, *Yeltsin Project*, *Spiral*, *Phone Booth*, *The Prince of Central Park*, *Evident Kiss*, *Fountain* (Lenfilm) and *Natalie* (Len TV). For eleven years, Ms. Efremova was a member of the St. Petersburg State Theatre and there performed over 20 lead roles including Irina in *Three Sisters*, Undina in *Undina*, Lean in *Sacred Monsters* and Juliet in *Romeo and Juliet*. Ms. Efremova is currently a Professor of Acting at California State University, Fullerton.

***HAL LANDON JR.** (*Doctor/Peasant/Grand Duke/Farmer/Ensemble*) is an SCR Founding Artist who recently appeared in *A View from the Bridge*, *Habeas Corpus*, *Cyrano de Bergerac*, *Safe in Hell*, *Antigone*, *The Drawer Boy* (LADCC Award nomination), *Two Gentlemen of Verona*, *Major Barbara*, *Getting Frankie Married—and Afterwards*, *The School for Wives*, *Much Ado about Nothing*, *Entertaining Mr. Sloane*, *The Hollow Lands*, *True West*, *Play Strindberg*, *Tartuffe* and *Ah, Wilderness!* Other credits include *Arcadia*, *Our Town*, *Sidney Bechet Killed a Man*, *BAFO*, *Six Degrees of Separation*, *An Ideal Husband*, *A Mess of*



KATRINA LENK
Grusha



MARTHA MCFARLAND
Exiled Woman



ALEX MENDOZA
Simon

Plays by Chris Durang, The Things You Don't Know, Faith Healer, Ghost in the Machine, Green Icebergs, Morning's at Seven, Dancing at Lughnasa, The Miser, Our Country's Good and Waiting for Godot. He created the role of Ebenezer Scrooge in SCR's *A Christmas Carol*, and has performed it in all 25 annual productions. He appeared in *Leander Stillwell* at the Mark Taper Forum and in *Henry V* at The Old Globe in San Diego. Other resident theatre roles include Salieri in *Amadeus*, Malvolio in *Twelfth Night* and Gordon Miller in *Room Service*. Among his film credits are *Trespass, Pacific Heights, Almost an Angel, Bill and Ted's Excellent Adventure* and *Playing by Heart*.

***KATRINA LENK** (*Grusha*) is making her SCR debut. Theatre credits include *Lost Land* with John Malkovich at Steppenwolf; *Three Fittings* at the Elephant Lab; *Christmas O'Carol* at the Celtic Arts Center; the Chicago cast of *Hedwig & the Angry Inch*; *A Christmas Carol* at The Goodman Theatre; *1776* at the Apollo Theatre; *42nd Street, Gigi, Some Like it Hot* and *Proposals* at the Theatre at the Center; and *Cabaret* and *Barefoot in the Park* at the Pheasant Run The-

atre. Film and television credits include *Kiss Me in the Dark, Casting About, Space Daze, The Acedia Thing*, "Will and Grace" and "The Jamie Kennedy Experiment."

***MARTHA MCFARLAND** (*Exiled Woman/Innkeeper/Masha/Ensemble*) is an SCR Founding Artist who served as the theatre's Casting Director for 11 years. Most recently she appeared in *A View from the Bridge, Cyrano de Bergerac* (where, for the first time in her career, she played a man), *Two Gentlemen of Verona*, as Mrs. Baines in *Major Barbara*, Georgette in *The School for Wives*, Ursula in *Much Ado about Nothing*, Mom in *True West*, Alice in *Play Strindberg* and reprised her role as Norah in *Ah, Wilderness!* Other roles at SCR include appearances in *Our Town, Pygmalion, Private Lives, An Ideal Husband*, as Dr. Charlotte Wallace in *Beyond Therapy* and as part of the *Drama-Logue* Award-winning ensembles of *Tomfoolery* and *Side by Side by Sondheim*. She also appeared as Pope Joan and Louise in both the SCR and Westwood Playhouse engagements of *Top Girls*. She has appeared in 19 of the 25 productions of *A Christmas Carol*, having missed the first year when

she was on a U.S. tour with James Mason in *A Partridge in a Pear Tree*. Ms. McFarland is also a director, having staged *Sly Fox* and *The Foreigner* at the Laguna Playhouse, *Top Girls* at UCI and the world premiere of *City* with the Circle X Company in Los Angeles. She is a teacher with the SCR Theatre Conservatory's Professional Intensive Program and privately in the L.A./Orange County area. Ms. McFarland is also a popular voice-over artist, a published poet and the Southern California Casting Director with the Oregon Shakespeare Festival in Ashland.

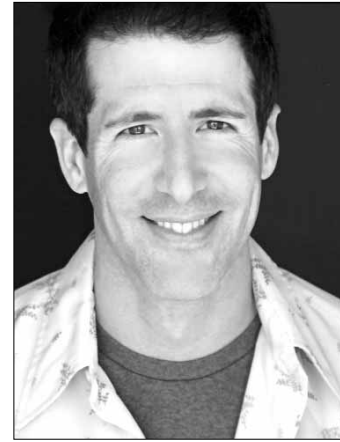
***ALEX MENDOZA** (*Simon*) marks his fourth appearance on the SCR stage—previously seen as George in *Our Town, La Posada Mágica*, and the Pacific Playwrights Festival workshop of *Walking Off the Roof*. He was most recently seen as Julio Valveras in the Geffen Playhouse production of *Paint Your Wagon*. He also appeared as the Visitor in Steve Martin's *Picasso at the Lapin Agile* at the Theatre on the Square in San Francisco. Other theatre credits include *Mirandolina* at San Jose Repertory Theatre, *Much Ado about Nothing*, Octavio Solis' award-winning *Santos and Santos*, and *El Paso*



LYNN MILGRIM
Mother-in-Law



ADRIANA SEVAN
Nurse



WILLIAM SEYMOUR
Corporal

Blue. Television series regular credits include Trace Miller on TNT's "Crusade," Joe Scanlon on "Port Charles," and Tony Santiago on NBC's "Hunter." Some guest appearances include "Charmed," "Strong Medicine," "Xena: Warrior Princess," and "Beverly Hills, 90210." Mr. Mendoza also starred in the CBS movie *Murder in the Mirror* opposite Jane Seymour. Film credits include *A Little Crazy*, *Land of Milk and Honey*, *Ransom*, *Ballad of a Soldier*, *The Novice*, and *Asylum Days*. Mr. Mendoza is a graduate of Santa Clara University and currently resides in Los Angeles with his lovely wife, Cari, and his beautiful boys, Roman and Gaelan, to whom this performance is dedicated.

***LYNN MILGRIM** (*Mother-in-Law/Cook/Old Woman/Ensemble*) appeared at SCR previously in *Bosoms and Neglect*, *The Countess*, *Death of a Salesman* and *Pygmalion*. She appeared on Broadway with Tom Courtenay in *Otherwise Engaged*, directed by Harold Pinter; *Bedroom Farce*, directed by Sir Peter Hall; *Charley's Aunt* with Louis Nye; and in the year-long international tour of *Brighton Beach Memoirs*, directed by Gene Saks. Her many Off-Broadway

appearances include *Talking With Ribcage* and *Close of Play* at Manhattan Theatre Club; *Museum* at the New York Shakespeare Festival; *Win/Lose/Draw*, *Echoes*, *City Scene* and *Crimes of Passion*. Ms. Milgrim has played leading roles in regional theatres nationwide, at Boston's Charles Playhouse, Washington D.C.'s Arena Stage, Hartford Stage Company, New Haven's Long Wharf Theatre, Syracuse Stage and Actors Theatre of Louisville. She played Reba in *The Last Night of Ballyhoo* at Cincinnati Playhouse in the Park for which she won the Cincinnati Entertainment Award 2000 for Best Visiting Actress. In Los Angeles she appeared in *The Marriage of Bette and Boo* at Los Angeles Theatre Center, *Harvey* at the La Mirada Civic Playhouse, *Eastern Standard* (Robby Award), *Treasure Hunt* (Robby nomination), *Judge the Distance*, *Accelerando* and *Brush Strokes*. In film and television she has guest starred on numerous movies-of-the-week and episodic television shows, most recently "Everybody Loves Raymond" and "ER," as well as starring in pilots for CBS and ABC.

***ADRIANA SEVAN** (*Nurse/Rider/Fat Boy/Ludovica/Ensemble*) is delighted

to return to SCR where she has been seen as Matilde in *The Clean House*, Conchita in *Anna in the Tropics* and Maria Celia in *Two Sisters and a Piano*. Other credits include Conchita in *Anna in the Tropics* at the Coconut Grove Playhouse under the direction of Nilo Cruz, Norca in *Our Lady Of 121st Street* (L.A. Theatre Works), Maria Celia in *Two Sisters and a Piano* (The Public Theater), Helen of Troy in Derek Walcott's *The Odyssey* (Willow Cabin Theater Co.), Amelia in *Another Part of the House* (Classic Stage Co.), Alice/Oreleans in *Henry V* (Shakespeare & Co.), Lady Macbeth in *Macbeth* (HERE), Marie Antoinette in *A Royal Affair* and Ixquix in *A Popol Vuh Story* (INTAR). She has appeared in guest-starring roles on "Law & Order," "Sex & the City," "Deadline" and "Law & Order: Criminal Intent." She recently won an award at The Denver International Film Festival for her portrayal of Priscilla in Patrice Johnson's critically-acclaimed debut film, *King's County*. Ms. Sevan's first play, *Taking Flight*, workshopped here at SCR and at the '05 Sundance Theatre Lab will be produced by the Center Theatre Group, Kirk Douglas Theatre in May 2006.



ELAINE TSE
Doctor



FRANK WOOD
Azdak



OGIE ZULUETA
Adjutant

***WILLIAM SEYMOUR** (*Corporal/ Monk/Ensemble*) is making his SCR debut. Theatre credits include starring as Paul Revere in the Broadway Workshop of the musical *Liberty Smith* with Susan Egan. Off-Broadway, in *No Place Like Home* at Playwrights Horizons, *We The People* at the Promenade, and in his one-person show *What's What*. In Los Angeles, he appeared in the premiere of *Lucky Stiff* and co-starred in *A Clockwork Orange*, directed by Rick Sparks at the Greenway Court Theatre and has appeared in *President's Day Advanced Sale and Advanced Refund* (sketch & improv) at the Groundlings Theater. Regionally, he has starred as Huck Finn in *Big River* and has been reading from his high school journal for the show *Mortified*. Mr. Seymour's film credits include *Affairs in Order* (currently in post production), *Basquiat* and *Just Friends*. On television, he has guest starred on "Joan of Arcadia" and in MTV's "Crashers." He co-starred with Christopher Walken in Rockstar Games' Ripper and provides voices for the children's CDs *Princess Bean's Messy World* and *Princess Bean in Space*. Mr. Seymour has worked with the new vaudeville genius Bill Irwin on his

solo work, and starred in the San Francisco Mime Troupe's production of *Whack 'Em, Smack 'Em*, a Commedia dell'Arte directed by Dan Chumley. He is currently serving as the Artistic Director of the award-winning LACER Afterschool Programs, a non-profit that provides free arts and literacy-based after school activities to youth in Los Angeles. He has been a three year recipient of a California Arts Council Artist in Residency Grant that resulted in the creation of three new plays which he co-wrote, produced and directed at the Greenway Court Theatre in Los Angeles.

***ELAINE TSE** (*Doctor/Lawyer/Peasant Woman/Ensemble*) made her first appearance at SCR earlier this year in the Pacific Playwrights Festival workshop of *Tough Titty*. Theatre credits include the world tours of *The Children of Herakles* and *The Merchant of Venice*; *King Lear* at The Brewery Arts Complex in Los Angeles and Dijon, France; the world premiere of *36 Views* at The Public Theater and Berkeley Repertory Theatre; *Signature* (by Beth Henley) at Actors' Gang; *Antony and Cleopatra* at Berkeley Repertory Theatre; *The Joy Luck Club* at the

Long Wharf Theatre; and *Uncle Vanya* at Yale Repertory Theatre. She has also performed at the Goodman Theatre and the American Repertory Theatre. Some film and television credits include *High Art*, *Angel Passing*, *Fresh Kill*, "ER," "Oz," "Law & Order" and "As the World Turns." She is a MFA graduate of the Yale School of Drama.

***FRANK WOOD** (*Azdak*) is making his SCR debut. On Broadway he won the Tony Award and the Drama League Award for *Sideman* which he also performed in London's West End and Australia. Other theatre credits include Sam Shepard's *The God of Hell* Off-Broadway; *Hollywood Arms* on Broadway and at The Goodman Theatre; *The Wax* at Playwrights Horizons; Edward Albee's *Peter and Jerry* at Hartford Stage; *Waiting for Godot* at American Conservatory Theatre; *Rosencrantz and Guildenstern are Dead* at the Long Wharf Theatre; *Light Up the Sky* at the Williamstown Theatre Festival; *Our Town* at the Bay Street Theatre; and *Hamlet* at the McCarter. Film credits include *In America*, *People I Know*, *Thirteen Days*, *Pollock*, *Down to You*, *The Royal Tennenbaums* and

Small Time Crooks. On television he has appeared on "Medium," "Line of Fire," "Third Watch," "Ed," "The Sopranos," "Law and Order" and "Criminal Intent." Mr. Wood has a BA from Wesleyan University and a MFA from the New York University Graduate Acting Program.

***OGIE ZULUETA** (*Adjutant/Lavrenti/Nephew/Farmer/Ensemble*) appeared at SCR previously in the Pacific Playwrights Festival reading of *Dogeaters*. Theatre credits include *Pera Palas* at The Antaeus Company, *Cockroach Nation* at L.A.T.C. (Ovation nominee for featured performance), *Bay and the Spectacles of Doom* at the La Jolla Playhouse, *As Vishnu Dreams* at Cornerstone Theater and East West Players, *The New Americans* at American Conservatory Theatre, *L.A. Stories*, *900 Miles from Iraq* at the Taper New Works Lab, *The Tempest* at East West Players, *Gumsimao* and *Sleepwalk* at Playwrights' Arena, *Architecture of Loss* at the Mark Taper New-Works-Festival, *Red Thread* (L.A. Drama Critics Circle and L.A. Weekly Award Nominee for Supporting Actor), *Twilight World* and *Chomolunga* at the Ziggurat Theatre, *Hamlet* at the Singapore Repertory Theatre, *Malibu* at SoHo Repertory and *The Battles of Coxinga* at Theatre Nada. Film and television credits include *A Day Without a Mexican*, *Bad Citizen*, *Asian Task Force*, *Frankie Died*, *Hammerlock*, "First Years," "Two Guys and a Girl," "The Amanda Show," "One West Waikiki," "Venus on the Hardrive" and "LA Heat."

PLAYWRIGHT, DIRECTOR & DESIGNERS

BERTOLT BRECHT (*Playwright*). Poet, playwright, and theatre director, Brecht was born in Augsburg, in the Bavarian section of Germany. His early plays, marked by a revolt against bourgeois values, won him success, controversy, and the Kleist Prize in 1922. Popularity came with *Die Dreigroschenoper* (1928, *The Threepenny Opera*), an adaptation of Gay's *The Beggar's Opera* (1728), and from then until 1933 his work was particularly concerned with encouraging audiences to think rather than identify and with experimentation in epic theatre and alienation effects. Hitler's rise to power forced him to leave Germany, and he lived in exile for 15 years, chiefly in the United States. During this period, he wrote some of his greatest plays, including *Mutter Courage und ihre Kinder* (1938, *Mother Courage and Her Children*) and *Der Kaukasische Kreidekreis* (1945, *The Caucasian Chalk Circle*). After his return to East Berlin in 1948, his directorial work on these and other plays with the Berliner Ensemble firmly established his influence as a major figure in 20th-century theatre. In 1955 he received the Stalin Peace Prize.

KATE WHORISKEY (*Director*) returns to SCR, where she directed *The Clean House*, *Antigone* and the world premiere of *Intimate Apparel*. She was also recently named an SCR Associate Artist. She has served as an Artistic Associate at Intiman The-

atre through a TCG New Generations Grant. Her credits include *Fabulation* at Playwrights Horizons; *Heartbreak House*, *The Rose Tattoo* and the world premiere of *Drowning Crow* at The Goodman Theatre; *The Master Builder* at American Repertory Theatre; *The Tempest* at The Shakespeare Theatre in Washington, DC; *Lady from the Sea* and *The Chairs* at Intiman Theatre; and *Desire Under the Elms* at Perseverance Theatre. She has worked with writers Regina Taylor, Sara Ruhl, Lynn Nottage and Michael Ondaatje. At the Sundance Theatre Institute she workshopped *NY is Bleeding* by Said Sayrefezideh. Ms. Whoriskey is a graduate of NYU-Tisch School of the Arts and ART's Institute for Advanced Theatre Training. A recipient of an NEA/TCG Director's Fellowship, she has also acted as a visiting professor at UC Davis.

WALT SPANGLER (*Set Design*) returns to SCR, having previously designed *Antigone* and *Intimate Apparel*, directed by Kate Whoriskey. Broadway credits include *Hollywood Arms*, directed by Harold Prince. Off-Broadway: *My Life As a Fairytale*, directed by Chen Shi-Zheng (Lincoln Center Festival); *Twelfth Night* in Central Park directed by Brian Kulick and *Blue Surge* directed by Robert Falls (The Public Theater/NYSF); and *Addicted*, directed by Bob Balaban, *Night Heron*, *Dublin Carol*, *The Water Engine*, *The Hothouse*, *Mojo* and *An Adult Evening of Shel Silverstein* (Atlantic Theater Company). Regional credits include designs for

Center Stage, The Shakespeare Theatre, The Goodman Theatre, Long Wharf Theatre, Actors Theatre of Louisville, the Ahmanson, Yale Repertory Theatre, Dallas Theater Center, Hartford Stage Company, Prince Music Theater and Goodspeed Opera, Boston Ballet and others. Mr. Spangler is a graduate of the Yale School of Drama.

ILONA SOMOGYI (*Costume Design*) is happy to make her SCR debut with *The Caucasian Chalk Circle*. She has worked extensively in New York and regional theatres across the country including Arena Stage in Washington DC, Dallas Theater Center, Long Wharf Theatre, Williamstown Theatre Festival, Westport County Playhouse, Bay Street Theatre, Center Stage in Baltimore, Great Lakes Theater Festival in Cleveland, Weston Playhouse in Vermont and Coconut Grove Playhouse in Miami. Her New York credits include *Wit*, which also played at the Geffen Playhouse, *The Controversy at Valloolid* and *F**king A* at the Public Theater, *Hot n' Trobbin'* at the Signature Theatre, *Cavedweller* at New York Theatre Workshop, *Tabletop* at American Place Theatre, *Savannah Bay* at CSC, *The World Over* at Playwrights Horizons, *Swimming with Watermelons*, *Unwrap Your Candy*, and *Brutal Imagination* at the Vineyard Theatre and *Innocents* and *The Secret of Steep Ravines* with Ripe Time Productions. She also served as Associate Designer for the current Broadway hit *Spamalot*. Previously she served as Associate on the Broadway productions of *The Crucible*, *Vincent in Brixton*, *Closer* and *Art*, which also toured the west coast. In Europe, she designed costumes at the Norwegian National Ballet and the Dutch production of *Saturday Night Fever*. Ms. Somogyi earned her MFA in design at the Yale School of Drama.

CHRISTOPHER AKERLIND (*Lighting Design*) returns to SCR where he de-

signed *Anna in the Tropics*, *Much Ado about Nothing*, *The Beginning of August* and *California Scenarios*. He received the 2005 Tony, Drama Desk and Outer Critics Circle Awards for his work on Adam Guettel and Craig Lucas' new musical *The Light in the Piazza*. Recent work includes the American premiere of David Hare's *Stuff Happens* at the Mark Taper Forum, *Lucie de Lammermoor* at Glimmerglass Opera and *My Life as a Fairy Tale* for the Lincoln Center Festival. New York credits include the American premieres of Caryl Churchill's *The Skriker* and *Mad Forest*, the world premieres of Craig Lucas' *The Dying Gaul* and the New York premieres of Tony Kushner's *Slavs!*, Ellen McLaughlin's *Iphigenia and Other Daughters*, Charles Busch's *The Tale of the Allergist's Wife*, Claudia Shear's *Blown Sideways Through Life* and August Wilson's *Seven Guitars*, for which he received a Tony nomination. His work has been seen at Hartford Stage, La Jolla Playhouse, the McCarter Theatre, The Goodman Theatre, the Guthrie Theater, ACT, ART, Seattle Repertory and Berkeley Repertory Theatre. His extensive credits in opera include 45 productions, including four world premieres and two American premieres at Opera Theatre of St. Louis, as well as productions at the Glimmerglass, Santa Fe, Dallas, Houston Grand, Tulsa, Boston Lyric, Nissei and Hamburg Operas. He has received the Obie Award for Sustained Excellence, the Michael Merritt Award for Excellence in Design and Collaboration, three Drama-Logue Awards, and numerous nominations for Outer Critics Circle, Bay Area Critics, Drama Desk and Lucile Lortel Awards.

ROB MILBURN and **MICHAEL BODEEN** (*Composers/Music Directors/Sound Design*) return to SCR where they composed music and sound for *The Clean House* and *Antigone*, directed by Kate Who-

riskey. Broadway credits include music compositions and sound for *One Flew Over the Cuckoo's Nest*, *My Thing of Love*, *The Speed of Darkness* and sound designs for *A Year with Frog and Toad*, *Ma Rainey's Black Bottom*, *King Hedley II*, *Buried Child*, *The Rise and Fall of Little Voice*, *The Song of Jacob Zulu* and *The Grapes of Wrath*. Off-Broadway includes music composition and sound for *Space*, *Boy Gets Girl* and *Marvin's Room* and its productions in Chicago, Boston, L.A., D.C., and London's West End. Regionally, they have composed music or designed sound at the Kennedy Center and Arena Stage in Washington, DC; the Guthrie Theater and The Children's Theatre in Minneapolis; the Huntington Theatre in Boston; the Manhattan Theatre Club, The Public Theater, Circle in the Square, Second Stage, the Union Square Theatre, the New Victory, the Minetta Lane Theatre and Playwrights Horizons in New York; the Brooklyn Academy of Music; the Alley Theatre in Houston; The Old Globe in San Diego; the Alliance Theatre in Atlanta; the McCarter Theatre in Princeton; Center Stage in Baltimore; the Dallas Theater Center; Hartford Stage Company; La Jolla Playhouse; Rhode Island's Trinity Repertory; Berkeley Repertory Theatre; Seattle Repertory; Arizona Repertory; Milwaukee Repertory; Missouri Repertory; the Repertory Theatre of St. Louis; Long Wharf Theatre in New Haven; Pittsburgh Public Theater; The Philadelphia Theatre Company; ACT in San Francisco; the Mark Taper Forum and the Ahmanson in L.A.; the Comedy Theatre in London's West End; The Barbican Centre; the Royal National Theatre; the Cameri Theatre in Tel Aviv; the Subaru Acting Company in Japan; and festivals in Toronto, Canada, Dublin and Galway, Ireland and Sydney and Perth, Australia. Projects this season include original music, traditional arrangements and sound design for *The Cherry Or-*

chard at Steppenwolf, music and sound for *The Tempest* at The Shakespeare Theatre in D.C., *After Ashley* at the Vineyard and *The Drawer Boy* at the Paper Mill Playhouse.

RANDY DUNCAN (*Choreography*) worked with Kate Whoriskey most recently at SCR on *The Clean House* and *Antigone*. He has the unique privilege to be a three-time recipient of Chicago's prestigious Ruth Page Award for Outstanding Choreographer of the Year. Using elements of ballet, jazz and modern dance, he has created works for dance companies including the Joffrey Ballet, River North Dance Company, Gus Giordano Jazz Dance Chicago, Bat Dor Dance Company of Israel and the Tennessee Children's Dance Ensemble. His musical theatre credits include choreographing and appearing in *Street Dreams*, *West Side Story*, *Carousel*, *Hello Dolly*, *Don't Bother Me*, *I Can't Cope* and *Guys and Dolls*. His affiliation with The Goodman Theatre has helped create critically acclaimed works such as *Zoot Suit*, *The Rose Tattoo* and *Drowning Crow*. Mr. Duncan's first major motion picture choreography for Paramount Pictures, *Save the Last Dance* starring Julia Stiles, earned him a nomination for the American Choreography Award in the Dance on Film category. An avid supporter of HIV/AIDS causes, for the past eleven years he has donated his time and choreography to Dance for Life, creating world premieres for Chicago's largest dance benefit for HIV/AIDS. Mr. Duncan, an African-

American who grew up in Chicago, began his dance studies with Geraldine Johnson, followed by classes at the Sammy Dyer School of Theatre, Alvin Ailey American Dance Center and Illinois State University (vocal music major), but credits Harriet Ross and Joseph Holmes with much of his inspiration. His guest classes in jazz with an African influence have taken him to England, France, Amsterdam, Israel and Mexico. He teaches at colleges, universities and high schools nationwide. You can find him on the faculty of the Chicago Academy for the Arts High School. You may also find him sitting on the panels of the NEA, IAC and Arts Midwest.

MAGDALENA ZIRA (*Assistant Director*) has previously worked at SCR on *The Clean House* as Assistant Director. She received a BA in Classics from Oxford University and an MA in Drama from King's College London and the Royal Academy of Dramatic Art. She has recently directed *Agamemnon*, *Tis Pity She's a Whore* and *Vita and Virginia*. Prior to coming to the United States she lived in Greece and Cyprus, where she worked on professional and student productions of opera and theatre. She is in her third year studying for the MFA in Directing at UC Irvine.

***JAMIE A. TUCKER** (*Stage Manager*) completed his MFA in Dance, specializing in Stage Management, at UCI in 1994. Last season he stage managed *A View from the Bridge*,

The Clean House and *The Retreat from Moscow* and assisted on *A Naked Girl on the Appian Way*. Previously he stage managed *Anna in the Tropics*, *Lovers and Executioners*, *Intimate Exchanges* and *Mr. Marmalade*. He also stage managed the world premiere of Richard Greenberg's *The Violet Hour*, the west coast premiere of Horton Foote's *The Carpetbagger's Children*, *Relatively Speaking* and the world premiere of Rolin Jones' *The Intelligent Design of Jenny Chow*. He worked as SCR's stage manager for the Second Stage productions of *The Dazzle*, *True West*, *Play Strindberg*, the world premiere of *But Not for Me* and the Pacific Playwrights Festival workshop production of *Landlocked*. He also was stage managed three seasons of *La Posada Mágica*. He has worked as assistant stage manager on the Mainstage productions of *New England*, *Our Town* and *Arcadia* and the Second Stage productions of *BAFO* and *Three Days of Rain*. Mr. Tucker has worked at the Long Beach Civic Light Opera on *No, No, Nanette*, *Can Can*, *A Chorus Line*, *The King and I* and *Man of La Mancha*. If you can't find him in the theatre, he is likely to be on the diamond, or riding in paradiseridehawaii, Hawaii's bike ride to stop AIDS.

***ERIN NELSON** (*Assistant Stage Manager*) is thrilled to be back for her third season at South Coast Repertory. SCR credits include *A View from the Bridge*, *The Little Prince*, *The Hoboken Chicken Emer-*

gency, *The Wind in the Willows*, *Sideways Stories from the Wayside School*, and *The Emperor's New Clothes*. Previous credits include La Jolla Playhouse, The Old Globe, Idaho Shakespeare Festival, National Playwrights Conference and Theatre IV.

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 premiere of Terry Johnson's *Unsuitable for Adults*; the West Coast premieres of C.P. Taylor's *Good* and Harry Kon-doleon'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, *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. His producing responsibilities involve the overall coordination of SCR's programs and projects. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, on 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*), co-founder of SCR with his colleague David Emmes, has directed nearly one third of the plays produced here. He has distinguished himself in the staging of contemporary work, including William Nicholson's *The Retreat from Moscow*, Horton Foote's *The Carpetbagger's Children* and the world premiere of *Getting Frankie Married—and Afterwards*, the critically acclaimed California premiere of Nicholson's *Shadowlands*, the Southern California premiere of Michael Healey's *The Drawer Boy*; and the West Coast premieres of Peter Hedges' *Good As New* and Martin McDonagh's *The Lonesome West*. 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 *Major Barbara*, *Misalliance* and *Heartbreak House*. Among the numerous world premieres he has directed are Tom Strellich'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 *Ah, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *A View from the Bridge*. Mr. Benson has been honored with the *Dramatologue* Award for his direction of 21 productions and received LADCC Distinguished Achievement in Directing awards an unparalleled seven times for the three 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 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 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 is the immediate past President of the Theatre Communications Group (TCG), the national service organization for the professional not-for-profit theater and serves as a member of the Board. In addition, she has 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. She 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; served on the Advisory Committee for the Arts Administration Certificate Program at the University of California, Irvine; and has been a guest lecturer in the graduate school of business at Stanford and U.C. Irvine. She graduated from the University of California, 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.