



61st Season • 555th Production

JULIANNE ARGYROS STAGE / JANUARY 12 - FEBRUARY 2, 2025

South Coast Repertory

David Ivers
ARTISTIC DIRECTOR

Suzanne Appel
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

present

WISH YOU WERE HERE

Written by
Sanaz Toossi

Afsoon Pajoufar
SCENIC DESIGN

Shahrzad Mazaheri
COSTUME DESIGN

Pablo Santiago
LIGHTING DESIGN

Veronika Vorel
SOUND DESIGN

Ana Bayat
CULTURAL DRAMATURG &
DIALECT COACH

Joanne DeNaut, CSA
CASTING

Darlene Miyakawa
PRODUCTION STAGE MANAGER

Directed by
Mina Morita

Timothy & Marianne Kay/Argyros Family Foundation
HONORARY PRODUCERS

Wish You Were Here is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.
www.concordtheatricals.com

Playwrights Horizons, Inc. New York City produced the World Premiere of *Wish You Were Here* in 2022.

Wish You Were Here was produced by the Williamstown Theatre Festival (Mandy Greenfield, Artistic Director)
in collaboration with Audible, released April 2021.

Wish You Were Here is the recipient of an Edgerton Foundation New Play Award.

CAST OF CHARACTERS

Rana.....	Sahar Bibiyan
Salme	Tara Grammy
Zari	Mitra Jouhari
Nazanin	Nazanin Nour
Shideh	Artemis Pebdani

SETTING

Living rooms in Karaj, Iran from 1978 to 1991

LENGTH

Approximately 90 minutes with no intermission.

PRODUCTION STAFF

Assistant Stage Manager	Lauren Buangan
Assistant Director	Gia Battista Figueroa
Production Assistant	Sierra Haworth
EDIB Consultant.....	Khanisha Foster
Costume Design Assistant	Ayrika Johnson
Assistant Lighting Designer	Azra King-Abadi
Light Board Operator.....	Hannah Ferla
Light Board Operator (Jan. 25 & 26)	Adam Manning
Sound Board Operator.....	Jordan Buckelew
Deck Crew	Ben Morrow, Amanda Picard
Wardrobe Supervisor/Dresser	Corbyjane Troya
Dressers	Melody Hu, Jillian Pricco
Wig and Makeup Technician	Alex Guerra
Additional Costume Staff	Sean Castro, Serena Chang, Kaity Kistler

*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.*

*Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance.
Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.*

*Photos may be taken before and after the show, and during intermission, but not during the performance itself.
Smoking is not permitted anywhere in the theatre.*



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Wish You Were Here: A Timeline of the Scenes

Under the monarchical rule of Shah Mohammad Reza Pahlavi, Iran was rapidly modernized and underwent increasingly challenging Westernization during the second half of the 20th century. This era was also plagued by political repression and economic inequality to Iran's people, which eventually spurred political unrest throughout the country in the late 1970s. This set the stage for the 1979 revolution, which established an Islamic theocracy in Iran—under its new Supreme Leader, Ayatollah Ruhollah Khomeini.

Scene 1: Salme's Wedding, 1978

In October 1977, nationwide protests against the Shah broke out in Iran and grew into a campaign of civil disobedience, with both religious and secular factions. By 1978, the protests had intensified, and in August of that year, militants set fire to the Cinema Rex in Abadan, killing hundreds of moviegoers. The fire further galvanized public opposition to the Shah's rule.

Scene 3: The War, 1980

On September 22, 1980, Iraqi forces invaded western Iran along their shared border, sparking the start of open combat. The Iran-Iraq War lasted until 1988.

Scene 5: Nazanin's Wedding, 1982

After the Iranian port city of Khorramshahr was taken back by Iranian forces in May 1982, Iraq began negotiating a peace deal with Iran, willingly removing its troops from Iranian land it had taken.

Scene 7: You & I, 1984

As part of the Iran-Iraq War, both countries targeted the other's oil facilities, as well as shipping in the Persian Gulf, marking the start of the "Tanker War."

Scene 9: New Friends, 1990

On June 3, 1989, Khomeini passed away and was succeeded by Ali Khamenei who became the second Supreme Leader.

Scene 2: Zari's Wedding, 1979

In January 1979, Pahlavi left Iran in exile. Khomeini, who had been in exile for 14 years, returned to Iran in February, leading to the final overthrow of the Shah. In March 1979, a referendum on creating an Islamic Republic was held and received more than 98% of voters' support. A new constitution was drafted, and in December, Khomeini was elected Supreme Leader of the new Islamic Republic of Iran.

Scene 4: Then There Were Two, 1981

1981 marked the start of a tumultuous decade for Iran, defined by war, international isolation, and state-sponsored violence against political dissidents.

Scene 6: Two Again, 1983

Women's rights continued to be limited in the Islamic Republic of Iran. During Khomeini's rule, Islamic regulations were enforced on women's dress and use of cosmetics. Women also faced legal and social restrictions in employment, education, child custody, divorce, and inheritance.

Scene 8: 2 Become 1, 1985

The Iran-Iraq War reached its peak in 1985, as both nations launched major offenses. In July 1987, the UN Security Council passed Resolution 598, calling for a ceasefire.

Scene 10: A Phone Call, 1991

In 1991, Iran accepted a watered-down UN resolution allowing the International Committee of the Red Cross to visit Iranian prisons and Middle East Watch to conduct a mission—steps toward Iran accepting international human rights standards.

Artist Biographies



SAHAR BIBIYAN

Rana

is delighted to make her SCR debut. Her theatre credits include *English* (Guthrie Theater, Goodman Theatre and Berkeley Repertory, West Coast premiere), *Wish You Were Here* (Yale Repertory Theatre), *Haram! Iran* (Emerging Artists Theatre) and *Veil'd* (Astoria Performing Arts Center, world premiere). Select film and television credits include *Uncut Gems* (A24), "Mr. Robot" (USA Network), "Little America" (Apple TV), "Chicago Justice" (NBC) and "Bull" (CBS). She is also the voice of Dimah in the video game *Just Cause 3*.



TARA GRAMMY

Salme

is an actor, writer, and producer. Her most recent theatre credits include playing the role of Elham in two productions of Sanaz Toossi's Pulitzer-Prize-winning *English* at Studio Theatre in Washington, D.C. and The Old Globe in San Diego, California. Other theatre credits include the one-woman show *Mahmoud* (Best of Toronto Fringe and Patron's Pick Winner, Fringe NYC Encore Series Excellence in Solo Performance Award). *Mahmoud* was published by Playwrights Canada Press (Governor General's Award Nominee, Dora Mavor Moore nominee). Grammy was a host on "Persia's Got Talent" (MBC Persia), part of the "Got Talent" franchise. She also recently starred in the hit romantic comedy *A Simple Wedding* (dir. Sara Zandieh) opposite Maz Jobrani, Rita Wilson and Shohreh Aghdashloo. Other film and television credits include "2042" (TBS), "S.W.A.T." (CBS) and *Jimmy Vestwood: Amerikan Hero*. She holds a BA in Theatre Performance from the University of Toronto.



MITRA JOUHARI

Zari

is a writer, actor and comedian. She is one-third of the cast of "Three Busy Debras," which ran for two seasons on Adult Swim, and whose second season won a WGA award. She has written for "Big Mouth," "Human Resources," "Welcome to Flatch," "High Maintenance," "Miracle Workers," "Overcompensating," "The President Show" and more. Her on-screen and voice acting appearances include "Abbott Elementary," "I Think You Should Leave," "The Bear," "Broad City," "Clone High," *The Big Sick*, "Search Party," "Digman!" and "The History of the World Part II." She has performed sold-out live comedy shows all over the country and has written essays for *The New York Times*, *McSweeney's*, *Teen Vogue*, *Flaunt* and Los Angeles Review of Books. IG @mitrajouhari.



NAZANIN NOUR

Nazanin

is an actor, writer, voice-over artist, host and human rights activist. Her theatre credits include *English* at Studio Theatre, *English* at Barrington Stage Company, *Wish You Were Here* at Playwrights Horizons, *Pack of Lies* at The Little Theatre of Alexandria and *Othello* at Vpstart Crow Productions. Television credits include roles on "Big Mouth," "Madam Secretary," "Political Animals" and appearing as a judge on "Persia's Got Talent." Film credits include Kiara Aubusson in *A Thousand Little Cuts*, streaming on Amazon Prime. Nour co-wrote and starred in the horror short *All Of You*, which screened at multiple festivals around the world and won various awards. She co-starred in the short film *The Last King*, which was the first Persian language adaptation of a Stephen King story, and has also won numerous festival awards around the globe. She created

and currently hosts a new digital variety show called “Mehmooni with Nazanin.” IG @iamnazaninnour, @mehmooniwithnazanin



ARTEMIS PEBDANI
Shideh

is so happy to be part of this fantastic cast reprising the role of Shideh, which she originated in *Wish You Were Here's* Off-Broadway debut at Playwrights

Horizons. She received her BFA in Theatre from Southern Methodist University, continued her studies at The Dell'Arte International School of Physical Theatre and later at just about any improv/sketch comedy house in Los Angeles you can name. If you recognize her face, it's most likely from playing Artemis on “It's Always Sunny in Philadelphia,” Vice President Susan Ross on “Scandal,” or recurring roles on “The Goldbergs,” “Modern Family,” “How I Met Your Mother,” “Masters of Sex” and others. If you recognize her voice, it's very likely from playing Gramma Alice Green on Disney Channel's “Big City Greens,” Gran on Hulu's “The Croods: Family Tree,” Ensign Karavitus on “Star Trek: Lower Decks” or roles in other animated films, TV programs and video games. She is the proud daughter of Iranian immigrants who supported her artistic endeavors from a young age and who, thankfully and against all stereotypes, never once pressured her to become a doctor.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

SANAZ TOOSI (*Playwright*) is an Iranian-American playwright and the winner of the 2023 Pulitzer Prize for Drama. Her plays include *English* (co-production Atlantic Theater Company/Roundabout Theatre Company) and *Wish You Were Here* (Playwrights Horizons; Williamstown/Audible). She is currently under commission at Atlantic Theater Company, Roundabout Theatre Company, Williamstown Theatre Festival, Manhattan Theatre Club and South Coast Repertory. Toossi was the 2019 P73 Playwriting Fellow and a recipient of the Steinberg Playwright Award, the Horton Foote Award, Hull-Warriner Prize, Outer Critics Circle Award, and in 2023, the recipient of the Best

New American Play Obie Award. MFA: NYU Tisch.

MINA MORITA (Director) (she/her) is a celebrated new plays director just awarded the Woolly Mammoth BOLD Resident Director & Creative Producer position as part of the BOLD Theatre Women's Leadership Circle. She has directed for Australia's National Theatre of Parramatta and La Boite Theatres, Guthrie Theater, Yale Repertory Theatre, Berkeley Repertory Theatre, American Conservatory Theater, Magic Theatre, Center REPertory Company, Campo Santo, Shotgun Players, Playwrights Foundation, Ferocious Lotus, Bay Area Children's Theatre, and Crowded Fire Theatre Company. She is a recipient of the inaugural FrontOffice Mid-Career Director's Award, Theatre Bay Area's Outstanding Direction of a Musical in 2014 and Shellie Awards Best Director in 2018. She was recognized as a Beinecke Fellow with Yale University in 2022. Previously, Morita served as the Leader of Artistic Curation & Strategy as part of the Shared Leadership Team in 2023 and Artistic Director from 2015-2022 at Crowded Fire Theater Company. From 2011-2015, she was the Artistic Associate at Berkeley Repertory Theatre and its center for the creation and development of new work, The Ground Floor. Morita has also served as Board President and Treasurer of Shotgun Players, as a 2014 Lincoln Center Director's Lab participant, as one of the founding members of Bay Area Children's Theatre, as a speaker for the Getty Leadership Summit, lead facilitator for the Lotus Playwriting Retreat with Playwriting Australia and Guest Artist at Yale's David Geffen School of Drama, UC Berkeley and Stanford universities. In 2016, Theatre Bay Area awarded her the 40@40 distinction for her impact on Bay Area Theatre. In 2015, Morita was honored to share her story on TEDx, and in 2016, she was chosen as one of the Yerba Buena Center for the Arts 100, for “asking questions and making provocations that will shape the future of culture.”

AFSOON PAJOUFAR (*Scenic Design*) is a New York City-based designer of stage and environment for play, opera and live performances. Her recent works include *Cyrano de Bergerac* (Pasadena Playhouse), *Fuente Ovejuna* (Theatre For A New Audience), *Adoration* (Beth Morrison Projects/LA Opera), *Out of Character* (Berkeley

Rep), Molière's *Dom Juan* (Fischer Center at Bard SummerScape), *English* (Studio Theatre/Barrington Stage), *Lady M* (HeartBeat Opera), *MONIN[MORNING/MOURNING]* (Prototype 2022), *Word. Sound. Power.* (Brooklyn Academy of Music), *Paper Planes* (Experimental Media and Performing Arts Center) and *Will You Come With Me* (The Play Company). Internationally, her work has taken her to Alte Münze (Berlin) and Schauspiel Köln (Cologne). Pajoufar is a proud member of USA 829. afsoon-pajoufar.com

SHAHRZAD MAZAHERI (*Costume Design*) is an Iranian costume designer based in Washington, D.C., known for her advocacy against misrepresentation and cultural appropriation in movies and theatre. Her regional and professional credits include *English*, a co-production of Goodman Theatre and Guthrie Theater, *Someone Will Remember Us*, *POTUS*, *Ms. Holmes and Ms. Watson: APT 2B*, *Becky Nurse of Salem*, *The Good John Proctor*, *Sweeney Todd* and *Sueño* at Trinity Rep and *English* at Berkeley Rep. In addition to her work as a costume designer, Mazaheri is a visiting teaching professor of costume design at the College of William & Mary. For more information on her work and upcoming projects, visit shahrazadmazaheri.com.

PABLO SANTIAGO (*Lighting Design*) is a live performance and digital film lighting designer, originally from Chiapas, Mexico. He is the winner of the Los Angeles Drama Critics Circle Kinetic Lighting Award and the Orange Curtain Review Award for Best Lighting, as well as the Henry Award, Richard Sherwood Award, Stage Raw Awards, and multiple Ovation Award nominations. His designs aim to find evocative images that embody the emotional moment of the show and create images that can spark the imagination of the audience to worlds beyond the stage. Returning to South Coast Repertory for the fourth time, Santiago's resume includes The Kennedy Center, Teatro Municipal São Paulo Brazil, Santa Fe Opera, LA Opera, Opera Omaha, Detroit Opera, Opera Philadelphia, Boston Lyric Opera, Long Beach Opera, Opera Columbus, Los Angeles Philharmonic, San Francisco Symphony, Cincinnati Symphony Orchestra, Opera Santa Barbara, Oregon Shakespeare Festival, Goodman Theatre, Arena Stage DC,

BAM-Harvey Theater, Geffen Playhouse, Mark Taper Forum, Denver Center, Broad Museum, Kirk Douglas Theatre and Hollywood Bowl.

VERONIKA VOREL (*Sound Design*) is making her SCR debut. Her recent local work includes *Cyrano de Bergerac* and *Little Shop of Horrors* at Pasadena Playhouse, *A Wicked Soul in Cherry Hill* and *The Inheritance* at Geffen Playhouse, and *Our Dear Dead Drug Lord* at the Kirk Douglas Theatre. Vorel has also designed at Cornerstone Theatre, Theatre at Boston Court, East West Players and IAMA Theatre Company. Her regional Sound Design credits include Denver Theatre Center, Shakespeare Theatre Company, Ford's Theatre, Woolly Mammoth, Folger Theatre, Olney Theatre, Everyman, Yale Repertory Theatre, Signature Theatre (VA), Kansas City Starlight Theatre and others. She has worked as an Associate Sound Designer at Manhattan Theatre Club, The Kennedy Center, CENTER-STAGE and Arena Stage. Outside of the theatre, Vorel has taught undergraduate and graduate students, and worked as a sound designer at Walt Disney Imagineering in California, Shanghai and Paris. She trained in Music Composition at the Prague Conservatory of Music, and received her BFA from the California Institute of the Arts and MFA from Yale School of Drama.

ANA BAYAT (*Cultural Dramaturg and Dialect Coach*) is a multilingual/multicultural actress, acting/voiceover/language and dialect coach, playwright, cultural dramaturg/consultant, translator, linguist, and professor of languages and cultures, storytelling and film. Fluent in Spanish, French, Persian, UK and US English, and proficient in German, Italian and Catalan, she supports actors in finding and creating authentic voices and dialects when approaching linguistically diverse roles. Her critically-acclaimed multilingual play *Mimi's Suitcase*—an autobiographical coming-of-age journey exploring themes of immigration, women's rights, and human resilience—received the highly competitive Neda Nobari Foundation Matching Grant in Innovative Arts, was shortlisted for a Freedom of Expression Amnesty International Award, and named "a hidden gem" at the 70th Edinburgh Festival Fringe. Bayat's most recent projects as dialect coach include *English* at Melbourne Theatre Co., Berkeley Repertory Theatre, Alliance Theatre,

Barrington Stage, Studio Theatre (also as cultural and casting consultant), and The Old Globe. Her film and TV coaching and collaboration credits include “Tehran” (AppleTV+), “The Agency” (Paramount Plus) and *Rule Breakers*, which is slated to premiere in 2025. anabayat.com

DARLENE MIYAKAWA (*Stage Manager*) has enjoyed working in both stage and production management, focusing primarily on new works and adaptations. At SCR: *Galilee, 34, A Raisin in the Sun* (replacement SM), *Coleman '72*, *Sheepdog* and *Ella Enchanted*. Recent regional theatre credits include Arizona Theatre Company, Barrington Stage, East West Players, Geffen Playhouse, Getty Villa, Geva Theatre Center, Playwrights' Arena and The Old Globe. Opera and Symphony credits include California Symphony, Fort Worth Opera, LA Philharmonic, Long Beach Opera, New York City Opera, Opera Maine, OPERA San Antonio, Opera San Jose, Opera Santa Barbara, Piedmont Opera and Tri-Cities Opera.

LAUREN BUANGAN (*Assistant Stage Manager*) is a stage manager based out of the Southern California area. Her previous SCR stage management credits include *Joan*, *Coleman '72*, *A Christmas Carol*, *Nina Simone: Four Women*, and *Million Dollar Quartet*, among others. She has also served as assistant stage manager at Geffen Playhouse in Los Angeles on *Tiny Father*, the Broadway transfer of *Fat Ham*, and the world premiere musical *The Lonely Few*. Buangan holds a BA in Theater from UCLA, a Certificate of Achievement in Film from Orange Coast College and studied drama at Queen Mary University of London.

DAVID IVERS (*Artistic Director*) is responsible for the overall artistic operation of the theatre. The 2019-20 season was the first he programmed for SCR and during that season, he directed *She Loves Me*. In addition, he directed the 2024 production of *Joan*, the 2021 Pacific Playwrights Festival reading of *Coleman '72* by Charlie Oh and the 2022 reading of Spenser Davis' *A Million Tiny Pieces*. He spent August of last season directing Guthrie Theater's production of *The Importance of Being Earnest*. He was last seen onstage at SCR as John in Richard Greenberg's world premiere of *A Shot Rang*

Honorary Producers

TIMOTHY & MARIANNE KAY/ARGYROS FAMILY FOUNDATION are enthusiastic supporters of SCR and have served as Honorary Producers of seven productions including *A Raisin in the Sun* (2023), *Nina Simone: Four Women* (2022), *Tiger Style!* (2022), *SHREW!* (2018), *The Monster Builder* (2017) and *Office Hour* (2016). A trustee since 2010, Tim brings invaluable expertise in tax, trust, and estate matters to the SCR community and currently serves as an officer on the Board of Trustees as Vice President, Development. Tim is a longtime subscriber to First Nights and, with Marianne, have brought their grandchildren to many productions over the last decade, including SCR's Theatre for Young Audiences and Families performances.

Out and as part of his SCR tenure created the theatre's Outside SCR program in partnership with Mission San Juan Capistrano. Prior to his appointment as Artistic Director, he directed the SCR-Berkeley Repertory Theatre co-production of *One Man, Two Guvnors*. Before arriving to SCR in his current capacity, Ivers was artistic director for Arizona Theatre Company and, before that, served more than 20 years as an actor and director at Utah Shakespeare Festival, with the last six as artistic director. He was a resident artist at Denver Center for the Performing Arts for a decade, acting in and/or directing more than 40 plays, and has helmed productions at many of the nation's leading regional theatres, including the Guthrie Theater, Oregon Shakespeare Festival, Berkeley Repertory Theatre and South Coast Repertory. Ivers' early career included serving as associate artistic director of Portland Repertory Theatre and appearing in productions at some of the nation's most prestigious theatres, including Portland Center Stage and the Oregon, Alabama and Idaho Shakespeare festivals. He has taught at the University of Michigan, University of Minnesota, Southern Utah University and Southern Oregon University. He earned his BA from Southern Oregon University and his MFA from the University of Minnesota.

SUZANNE APPEL (*Managing Director*). For more than two decades, Suzanne Appel has pursued a personal mission to bring people together through transformative experiences led by form-challenging artists. Her accomplishments as Managing Director of Vineyard Theatre (2017-2024) include expanding the revenue-generating capacity of the organization, bringing on seven new board members, negotiating a two-production, industry-first producing partnership with Audible (David Cale's *Harry Clarke* and Ngozi Anyanwu's *Good Grief*), and transferring four Tony-nominated productions to Broadway. She is perhaps most proud of working with Artistic Director Sarah Stern to keep all Vineyard Theatre full-time staff employed during the COVID pandemic and developing a 2022-26 plan raising all arts worker wages. Appel joined The Vineyard after serving as director of external affairs for Hubbard Street Dance Chicago and as managing director at Cutting Ball Theater in San Francisco. She was recently awarded the Alfred Drake Award from Brooklyn College, an annual honor given to an accomplished theatre professional who has made significant contributions to the American theatre. Other previous positions include roles with Dance Theater Workshop, Yale Repertory Theatre, Berkeley Repertory Theatre and Wesleyan University. She is a graduate of Wesleyan University, Yale School of Drama and Yale School of Management (MFA/MBA).

MARTIN BENSON (*Founding Artistic Director*), co-founder of SCR, directed nearly one-fifth of SCR's productions including the 2020 production of *Outside Mullingar*. In 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and fostering the art and craft of American playwriting. They also accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Benson 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 the world premiere of Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and Houston's Alley Theatre. He directed American classics such as *A Streetcar Named Desire*, and distinguished himself in staging contemporary work, including the critically acclaimed California premiere of William Nicholson's *Shadowlands*. He directed revivals of Beth Henley's *Abundance* and Horton Foote's *The Trip to Bountiful*; and Samuel D. Hunter's *The Whale* and *Rest* (world premiere); *The Whipping Man* by Matthew Lopez; and *The Roommate* by Jen Silverman (West Coast premiere). Benson received his BA in Theatre from San Francisco State University

DAVID EMMES (*Founding Artistic Director*) is co-founder of South Coast Repertory. He received the Margo Jones Award for his lifetime commitment to theatre excellence and to fostering the art of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career. 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*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions he has directed include *Red*, *New England*, *Arcadia*, *The Importance of Being Earnest*, *Woman in Mind* and *You Never Can Tell*, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, as well as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University and his PhD from USC.



This Theatre operates under an agreement between the League of Resident Theatres and 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 Stage Directors and Choreographers Society, a national theatrical labor union.



The theatre is a member of Arts Orange County, the official local arts agency.