



38th Season • 366th Production  
SECOND STAGE / SEPTEMBER 18 THROUGH OCTOBER 21, 2001

# South Coast Repertory

David Emmes  
*Producing Artistic Director*

Martin Benson  
*Artistic Director*

*presents the World Premiere of*

# HOLD PLEASE

*by* ANNIE WEISMAN

*Scenic Design*  
CHRISTOPHER ACEBO

*Costume Design*  
JOYCE KIM LEE

*Lighting Design*  
GEOFF KORF

*Sound Design*  
ARAM ARSLANIAN

*Dramaturg*  
JEFF GIFFORD

*Stage Manager*  
\*EDWARD TIGHE

*Production Manager*  
JERRY PATCH

*Directed by*  
MARK RUCKER

SUE AND RALPH STERN, *Honorary Producers*

*Hold Please was commissioned and developed by South Coast Repertory*

## CAST OF CHARACTERS

*(in order of speaking)*

Erika ..... \*Tessa Auberjonois  
Agatha ..... \*Kimberly K. King  
Jessica ..... \*Jillian Bach  
Grace ..... \*Linda Gehringer

### SETTING:

*An office.*

### LENGTH:

*Approximately 2 hours, including one 15-minute intermission*

### PRODUCTION STAFF

Casting Director ..... Joanne DeNaut  
Production Assistant ..... Christi Vadovic  
Assistant to the Set Designer ..... Celeste Thompson  
Stage Management Intern ..... Emily Caster

### ACKNOWLEDGEMENT:

*Sonny Whang and the Secretaries at Phillips Nizer, LLP*

*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.*

*The use of cameras and recorders in the theatre is prohibited.  
Smoking is not permitted anywhere in the theatre.*

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

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# Women at Work

Most of us don't have mothers who blazed a trail for us—at least, not all the way. Coming of age before or during the inception of the women's movement, whether as working parents or homemakers, whether married or divorced, our mothers faced conundrums—what should they be? how should they act?—that became our uncertainties.

— Anne Roiphe, *Raising Daughters*

Men must work, and women must weep.”  
— Charles Kingsley, *The Three Fishers*

Women's art, though created in solitude, wells up out of community. There is, clearly, both enormous hunger for the work thus being diffused, and an explosion of creative energy, bursting through the coercive choicelessness of the system on whose boundaries we are working.”

— Adrienne Rich

The invention of the first practical “mechanical writing machine” in 1867, which was put on the market in 1874 by E. Remington & Sons as a “Type Writer,”

transformed offices and provided new opportunities for women. In 1879, Mary Foot Seymour opened the first typing school for women, who learned a skill that gave them access to male-dominated clerical jobs. Women moved rapidly into office positions until by 1900 more than 75 percent of all clerical workers were female—up from just three percent in 1870.

Both the typist and her machine were called “typewriters,” and because this was something quite new, women with typing skills could not be accused of displacing men from their desks. Since offices were perceived as clean, safe working environments, middle-class high school graduates saw the roles of typewriter, bookkeeper, and clerk as preferable to being a factory girl.

—Juliet H. Mofford, “Women in the Workplace,” *Women's History*

How deep is our desire to do better than our mothers—to bring daughters into adulthood strong and fierce yet loving and gentle, adventurous and competitive but still nurturing and friendly, sweet yet sharp. We know as working women that we can't quite have it all, but that hasn't stopped us from wanting it all for them.”

— Roiphe, *Raising Daughters*

Come home in the morning light

My mother says when you gonna

live your life right

Oh mother dear we're not the fortunate ones

And girls just want to have fun. . .

When the working day is done  
Girls – they just want to have fun.

—from “Girls Just Want to Have Fun” by Robert Hazard; performed by Cyndi Lauper

Help us to  
win the vote



## 29. Working Girls

The working girls in the morning are going to work—long lines of them afoot amid the downtown stores and factories, thousands with little brick-shaped lunches wrapped in newspapers under their arms.

Each morning as I move through this river of young-woman life I feel a wonder about where it is all going, so many with a peach bloom of young years on them and laughter of red lips and memories in their eyes of dances the night before and plays and walks.

Green and gray streams run side by side in a river and so here are always the others, those who have been over the way, the women who know each one the end of life's gamble for her, the meaning and the clew, the how and the way of the dances and the arms that passed around their waists and the fingers that played in their hair.

Faces go by written over: “I know it all, I know where the bloom and the laughter go and I have memories,” and the feet of these move slower and they have wisdom where the others have beauty.

So the green and the gray move in the early morning on the downtown streets.

—Carl Sandburg, *Chicago Poems*

# Dispatches From the Front (Office)

**N**eela Banerjee, writing in the Business Day section of the August 10, 2001, *New York Times*, reports on a Mountain View, California, women's support group which meets the first Thursday of every month. They sit in a circle and confess:

"I'm Suzann, and I'm a recovering bully broad...or maybe a relapsing one."

"I came here—excuse me, I was sent here—because of my intolerance for incompetence, and for having a passion for my job that scared people to death."

Sounds like an AA meeting. But these women are raging successes, with six figure incomes earned in key executive positions.

Their tough, no-nonsense ways have intimidated their subordinates, colleagues, and bosses, and brought them to Bully Broads, an executive coaching program.

It advises them to achieve even more by going back to being ladies. No more '80s activist stances.

Learn to pause, be thoughtful — stammer even — cry, but talk calmly through the tears.

Nearly all the group's 17 members were sent because of their intimidating management styles.

"Many of the things these women do would not be as inappropriate in a man," the program's director, Jean Hollands, said. "We want these women to be more powerful and not feel more victimized, thinking 'We don't get the same consideration men do.' We don't. So what? We've only been in the work force as leaders for 50 years. Men have a 600-year head start on us."

□ □ □

**I**n "Big Brother's Corporate Cousin," an essay in the August 6-13, 2001, issue of *The Nation*, writer Christian Parenti describes the ways in which technology has allowed corporate America greater surveillance over its employees that has in turn raised expectations, productivity, and employee oppression.

The American Management Association reports that 80 percent of US corporations keep their employees under regular surveillance: bag and body searches of retail employees; computerized ordering in restaurants, and monitoring of e-mail and phone traffic.

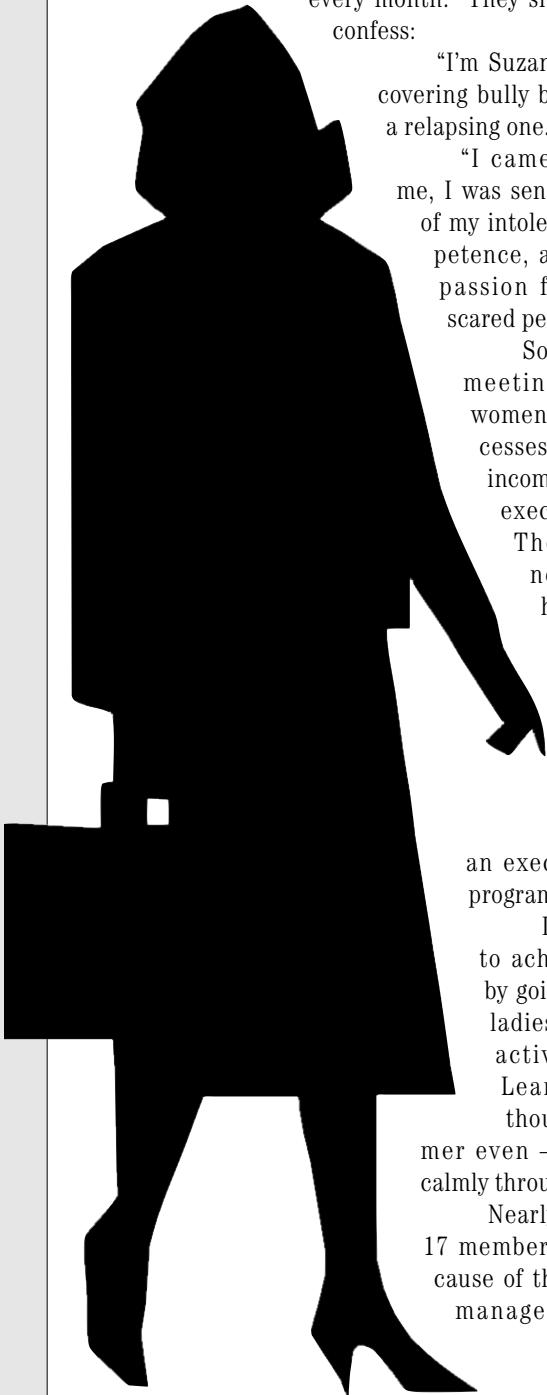
Employees have been pitched the idea that technology is freeing workers and flattening supervisory hierarchies, but electronic surveillance also allows supervisors to harass or fire employees they believe are under-achieving. Employees involved in workplace reform are at even greater peril.

One software program, the market leader, allows managers to listen in on calls, archive all e-mail and voice traffic, and oversee all communications according to key words. It might point up hints of theft or drug use, pregnancy or union organizing.

The system also allows managers to measure and rank their staff, thereby putting competitive pressure on those ranked lower in the hierarchy. Telephonic support personnel are ranked by calls handled per hour, and minimum levels raised as a result; nurses have had their caseloads increased by one-third.

Not that there isn't some need for reform. One study found that 30-40 percent of all workplace web surfing isn't job-related. seventy percent of all online pornography traffic takes place between 9 a.m. and 5 p.m. A 45-minute lingerie show held on a Victoria's Secret website cost American firms an estimated \$120 million in lost employee work time.

—Jerry Patch





**TESSA AUBERJONIS**  
*Erika*



**JILLIAN BACH**  
*Jessica*



**LINDA GEHRINGER**  
*Grace*

# Artist Biographies

**\*TESSA AUBERJONIS** (*Erika*) made her SCR debut in last season's opener *Everett Beekin*. She has appeared Off-Broadway in *Trainspotting* at the Players Theatre, *Killers and Other Family* at the Rattlestick and *Uncommon Women & Others* at the Lucille Lortel. Her regional theatre credits include *The Country Wife* and *Camino Real* at the Shakespeare Theatre in Washington D.C., *Hay Fever* and *A Midsummer Night's Dream* at Yale Repertory Theatre, *The Cripple of Inishmaan* at The Wilma Theatre and *Twelfth Night* and *Pericles* at the Utah Shakespearean Festival. Ms. Auberjonois' film and television roles include *I'm Not Rappaport*, "Law and Order" and "Another World." She is a graduate of the Yale School of Drama.

**\*JILLIAN BACH** (*Jessica*) made her SCR debut this summer in the Pacific Playwrights Festival reading of *Hold Please*. Regional theatre credits include *The Seagull* at Victory Gardens, *The Miser* at Trinity Repertory, *Speed of Darkness* at Alias Stage, *The Merchant of Venice* at Shakespeare & Company, *Hot N' Throbbing* for Paula Vogel and *The Misanthrope* and *The Country Wife* at American Players Theatre. She was a series regular on "Two Guys and a Girl" and has starred on "Party of Five," "The X-Files," "Felicity" and "Newsradio." She holds a BA from Brown University.

**\*LINDA GEHRINGER** (*Grace*) appeared at SCR in *A Delicate Balance*, *All My Sons*, *Arcadia*, *Good As New*

and as Helen Gahagan Douglas in *But Not for Me*. She was recently seen in the world premiere of Annie Weisman's first play, *Be Aggressive*, at La Jolla Playhouse where she also performed in *Light Up the Sky*. Ms. Gehringer has worked at the Mark Taper Forum, The Area, Boston's Huntington Theatre, The Guthrie Theater, the Berkshire Theatre Festival, New York Stage and Film and spent seven seasons as a company member at the Dallas Theatre Center. Roles include Blanche in *A Streetcar Named Desire*, Regina in *The Little Foxes*, Wanda in *The Waiting Room*, Merteuil in *Les Liaisons Dangereuses*, Bette in *The Marriage of Bette and Boo*, Olga in *The Three Sisters*, Catherine in *The Heiress*, Edward/Betty in *Cloud 9* and Ann Stanton



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**KIMBERLY K. KING**  
*Agatha*

in *All the King's Men*. She holds an MFA from the University of Minnesota and has received numerous critical awards. Her television roles include four seasons as Fontana on "Evening Shade" and guest appearances on "The West Wing," "The Practice," "Ally McBeal," "Providence," "Touched by An Angel" and "The Larry Sanders Show" among others. She also appeared in the film *As Good as It Gets* and will be seen this fall on "Law and Order: Criminal Intent."

**\*KIMBERLY K. KING** (*Agatha*) appeared in the Broadway production of James Joyce's *The Dead* and the New York production and national tour of *Picasso at the Lapin Agile*. Her regional theatre credits include *Night Sky* at the Odyssey Theatre; *Camino Real* with Rip Torn at Hartford Stage; *Arcadia*, *The Play's the Thing* and *The Misanthrope* at the American Conservatory Theatre; *Heartbreak House*, *Mea-*

*sure for Measure*, *U.S.A.*, *Fallen Angels*, *The Norman Conquests* and *Awake and Sing* at Berkeley Repertory; *Woman in Mind*, *Tartuffe*, *Sarcophagus* and *Dividing the Estate* at the McCarter Theatre; and *A Flea in Her Ear*, *Dancing at Lughnasa* and *Keeley and Du* at the Alley Theatre, among others. Her musical theatre credits include *On the Town*; *Guys & Dolls*; *Dracula, a Musical*; *Happy End*; and *Tonight at Eight-Thirty*. She has received *Drama-Logue* Awards for her portrayals of Annie in *The Norman Conquests*, the Female characters in *Intimate Exchanges* and Hesione in *Heartbreak House* for which she also won a Bay Area Critics Circle Award. Other Critics Circle Awards include Titania in *A Midsummer Night's Dream*, Isadora Duncan in *U.S.A.* and Lady Croom in *Arcadia*.

#### **PLAYWRIGHT, DIRECTOR & DESIGNERS**

**ANNIE WEISMAN** (*Playwright*) is an LA-based playwright. Her play *Be Aggressive* premiered at La Jolla Playhouse in July. Her work has been developed by the Mark Taper Forum, A.S.K. Theatre Projects, Sundance Theater Lab, Printer's Devil Theatre in Seattle, Austin Script Works, Soho Rep and the GeVa Theater. *Hold Please* was commissioned by South Coast Repertory. She is currently working on commissions for A.S.K. Theatre Projects, SCR, and the Mark Taper Forum, and developing a musical with Trinity Repertory. She was born in San Diego and graduated from Williams College.

**MARK RUCKER** (*Director*) directed this summer's Pacific Playwrights Festival reading of *Hold Please*. He directed last season's *Much Ado about Nothing* and *Art* and *The Summer Moon* and *Amy's View* the previous season. Other SCR directing credits include *On the Jump*, *Dimly Perceived Threats to the System*, *Our Town*, *The Birds*, *The Triumph of Love*, *The Taming of the Shrew*, *Later Life*, *Loot*, *Intimate Exchanges* and the world premiere of *So Many Words* by Roger Rueff. Mr. Rucker directed the premiere of Anna Deavere Smith's play *House Arrest* at Arena Stage in Washington, D.C. For Yale Repertory Theatre he directed productions of *Twelfth Night*, *Measure for Measure*, *The Cryptogram* by David Mamet, John Guare's *Landscape of the Body*, and most recently, a new translation by James Magruder of Molière's *Imaginary Invalid*. Other recent productions include *How I Learned to Drive* and *The Taming of the Shrew* at the Intiman Theatre, *The Model Apartment* by Donald Margulies at La Jolla Playhouse and Steven Dietz's adaptation of *Dracula* at the Old Globe Theatres. His other credits include Shaw's *Arms and the Man* for The Acting Company, *On the Razzle* by Tom Stoppard at Indiana Repertory, *Much Ado about Nothing* and *A Flea in Her Ear* at the Utah Shakespearean Festival and ten productions for Shakespeare Santa Cruz. He is a graduate of UCLA and the Yale School of Drama.

**CHRISTOPHER ACEBO** (*Scenic Designer*) is pleased to return to SCR where he designed *The Beard of Avon*, *The Countess* and *California Scenarios*



*Ranked #1 in Orange County  
for six consecutive years.*

at Noguchi Gardens last season. For Cornerstone Theater Company in Los Angeles, where he is an ensemble member, he designed *An Antigone Story*, *For Here or To Go?*, *Zones*, and *AKA: A Beverly Hills Musical Morality Tale*. Regional work includes *Zoot Suit* at the Goodman Theatre in Chicago; *Alexander and the Terrible, Horrible, No Good, Very Bad Day* for the Children's Theatre Company of Minneapolis; *Peter Pan* at Great Lakes Theater Festival; *Black Butterfly*, *Jaguar Girl*, *Piñata Woman and Other Super Hero Girls Like Me* for the Mark Taper Forum and the Kennedy Center; *The Model Apartment* at La Jolla Playhouse (directed by Mark Rucker); *Culture Clash in Bordertown* (also Mark Taper Forum), *Culture Clash Anthology*, *Marriage is Forever* for San Diego Rep; *Zapata*, *Six Characters in Search of an Author*, *And Now Miguel* for The Western Stage; *Eyes for Consuela* at the Magic Theatre in San Francisco. Mr. Acebo received his MFA in design at the University of California, San Diego. He is a recipient of the prestigious NEA/TCG fellowship for designers.

**JOYCE KIM LEE** (*Costume Designer*) is pleased to be returning to SCR, where she and director Mark Rucker have previously collaborated on *Art* and *The Summer Moon*. Other SCR credits include *Sidney Bechet Killed a Man* directed by Juliette Carrillo and *Entertaining Mr. Sloane* directed by Martin Benson. Some of her West Coast design credits include *On Gold Mountain* (Los Angeles Opera); *Wonderland* (La Jolla Playhouse); *Antony*

& *Cleopatra* (Berkeley Repertory Theatre); *Rice Boy*, *Circumference of a Squirrel*, *The Square*, *A Village Fable: In the Suicide Mountains* (Mark Taper Forum), *Ikebana* (Mark Taper Forum/East West Players); and *Golden Child*, *The Theory of Everything*, *Big Hunk O' Burnin' Love*, and *Yohen* (EastWest Players). She has also designed at Indiana Repertory Theatre, Chicago's Court Theatre, Santa Fe Chamber Music Festival, Arena Stage (PlayQuest Series), the Berkshire Theatre Festival Children's Theatre, the Latino Theatre Company and the Singapore Repertory Theatre. The proud recipient of a grant from the 1999-2001 NEA/TCG Career Development Program for Designers, Ms. Lee was able to travel to New York and work with the Mark Morris Dance Group on the world premiere of *V*, and then assist Isaac Mizrahi on *The Women* for the Roundabout Theatre Company.

**GEOFF KORF** (*Lighting Designer*) has designed lighting for the SCR productions of *Art*, *Entertaining Mr. Sloane*, *Amy's View*, *The Summer Moon*, *References to Salvador Dali Make Me Hot* and *Two Sisters and a Piano*. Recently at the Mark Taper Forum, he designed the lighting for *The Body of Bourne* directed by Lisa Peterson. On Broadway, he designed the lighting for August Wilson's *Two Trains Running* directed by Lloyd Richards. For Cornerstone Theater, he designed Shishir Kurup's *An Antigone Story*, *Los Biombos/The Screens* directed by Peter Sellars, and *Medea/Macbeth/Cinderella* directed by Bill Rauch and Tracy Young. Regionally, his de-

signs have appeared in productions at La Jolla Playhouse, Old Globe Theatre, Geffen Playhouse, Seattle Repertory Theatre, Goodman Theatre, Trinity Repertory, Yale Repertory Theatre, The Kennedy Center, Huntington Theatre, Actors Theatre of Louisville, The Guthrie Lab, The Children's Theatre Company of Minneapolis, Chicago Children's Theatre and Stage One in Louisville. Mr. Korf is a member of the ensemble of Cornerstone Theater, and he is a graduate of California State University, Chico and the Yale School of Drama.

**ARAM ARSLANIAN** (*Sound Designer*) is a founding member of the Relentless Theatre Company in Los Angeles where he composed and designed sound for *And Baby Makes Seven*, *Skin*, *Hit and Run*, *The Crackwalker*, a staged reading of *Sonnets for an Old Century* as well as the Open Fist Theatre Company's *A Time Piece* and *Guernica*, The Gascon Center Theatre's *The Sun Dialogues* and the Attic Theatre's *Just Society*. He composed original themes for ESPN's "Century's Greatest Athletes" series and has scored numerous independent films. Also a songwriter and recording artist, he has released two CD's on the Surprise Truck Records label ([www.surprisetruck.com](http://www.surprisetruck.com)) and has performed extensively across the country. As a record producer his credits include jazz harpist Stella Castellucci's *Lights and Shadows, Volumes I, II & III*, The Hyperions' *Howl* and The Ethers self titled debut.

**JERRY PATCH** (*Dramaturg*) has been affiliated with South Coast Repertory



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since 1967. He has served as dramaturg on more than 125 new plays seen here since 1980, including the world premieres of *Abundance*, *Freedomland*, *Golden Child*, *Search and Destroy*, *Sight Unseen*, *Three Days of Rain* and *Wit*. His dramatic writing has been produced at SCR and other theatres and on television. Most recently he co-conceived *The Education of Randy Newman* with Michael Roth and Mr. Newman (SCR, 2000). He is the Project Director of SCR's Pacific Playwrights Festival held annually in June. He served for seven years as Artistic Director of the theatre program of the Sundance Institute, and is currently consulting dramaturg for the Roundabout Theatre Company in New York.

**\*EDWARD TIGHE** (*Stage Manager*) returns briefly to SCR where he was a longtime member of the Stage Management staff. He has worked at numerous theatres on the West Coast as well as in New York and Vienna.

**DAVID EMMES** (*Producing Artistic Director*) is co-founder and Producing Artistic Director of SCR, one of the largest professional resident theatres in California. He has received numerous awards for productions he has directed during SCR's 37-year history, including a 1999 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 *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 Kondoleon's *Christmas on Mars*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Recent 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, *Six Degrees of Separation* by John Guare, *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 1990 Singapore Festival of Arts. His producing responsibilities involve the overall coordination of SCR's programs and projects. He has served as a consultant to the Orange County Performing Arts Center and as a theatre panelist and onsite evaluator for the National Endowment for the Arts. He has served on the board of the California Theatre Council, 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*) shares co-founder credit and artistic leadership of SCR with his colleague David Emmes. As one of SCR's chief directors, Mr. Benson has directed nearly one third of the plays produced here in the last 37 years. He has distinguished himself in the staging of contemporary work, most notably Paul Osborn's *Morning's at Seven*, the critically acclaimed California premiere of William Nicholson's *Shadowlands*, Athol Fugard's *Playland*, Brian Friel's *Dancing at Lughnasa*, David Mamet's *Oleanna*, the West Coast premiere of Peter Hedges' *Good As New* and David Hare's *Skylight*. 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 *Misalliance* and *Heartbreak House*. Among the numerous world premieres he has directed are Jon Bastian's *Noah Johnson Had a Whore...*, Tom Strelch'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 *All My Sons*. Mr. Benson has been honored with the Drama-Logue Award for his direction of 21 productions and received LADCC's Distinguished Achievement in Directing awards an unparalleled six times for the two 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 David Emmes, Mr. Benson 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 the day-to-day operations of South Coast Repertory. A member of the staff since 1979, she has served in a number of administrative capacities including Subscriptions Manager, Business Manager and, for six years, General Manager. She currently serves as President of Theatre Communications Group (TCG), the national service organization for theatre where she just completed a two-year term as Treasurer, and has served as the Vice President of the League of Resident Theatres (LORT). In addition, she has been a member of the LORT Negotiating Committee for industry-wide union agreements and represents SCR at national conferences of TCG and LORT; is a theatre panelist for the National Endowment for the Arts and the California Arts Council (CAC), and site visitor for the CAC; 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. She graduated from UC Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.