



55th Season • 522nd Production
SEGERSTROM STAGE / OCTOBER 13 - NOVEMBER 10, 2018

South Coast Repertory

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents

KINGS

by Sarah Burgess

Efren Delgadillo Jr.
SCENIC DESIGN

Leah Piehl
COSTUME DESIGN

Peter Maradudin
LIGHTING DESIGN

Cricket S. Myers
SOUND DESIGN

Holly Ahlborn &
Joshua Marchesi
PRODUCTION MANAGERS

Joanne DeNaut, CSA
CASTING

Jenny Jacobs
STAGE MANAGER

Directed by
Dámaso Rodríguez

Steve & Laurie Duncan
Honorary Producer

Samuel & Tammy Tang
Honorary Producer

KINGS was originally developed and produced by The Public Theater
Oksar Eustis, Artistic Director Patrick Willingham, Executive Director

KINGS is presented by special arrangement with Dramatists Play Service, Inc., New York.

CAST OF CHARACTERS

(In order of appearance)

Lauren *Paige Lindsey White*
Kate *Jules Willcox*
Rep. Sydney Millsap *Tracey A. Leigh*
Sen. John McDowell *Richard Doyle*

LENGTH

Approximately 95 minutes with no intermission.

PRODUCTION STAFF

Dramaturg *Andy Knight*
Assistant Stage Manager *Amy Rowell*
Dialect Coach *Nike Doukas*
Costume Design Assistant *Erik Lawrence*
Stage Management Intern *Madeleine Blossom*
Sound Board Operator *Jim Lupercio*
Automation Operator *Alex Johnson*
Wardrobe Supervisor/Dresser *Jyll Christolini*
Wig and Makeup Technician *Gillian Woodson*
Additional Costume Staff *Sarah Timm*

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.

Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.

Videotaping and/or recording of this performance by any means whatsoever are strictly prohibited.

Electronic devices should be turned off or set to non-audible mode during the performance. Smoking is not permitted anywhere in the theatre.

Photos may be taken before and after the show, and during intermission, but not during the performance.

Show your appreciation for the play by using the hashtag #KingsSCR and tagging the designers listed on P1.

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Love Me or Hate Me—Just Hear Me Out

The Lobbyist in Washington

by Andy Knight

Each year, a Gallup poll asks Americans to rate the honesty and ethical standards of 22 occupations. In 2017, 58 percent of respondents gave lobbyists a “low or very low” rating, putting the profession near the bottom of the list. (They were second only to members of Congress, who earned last place with a whopping 60 percent.) This, perhaps, comes

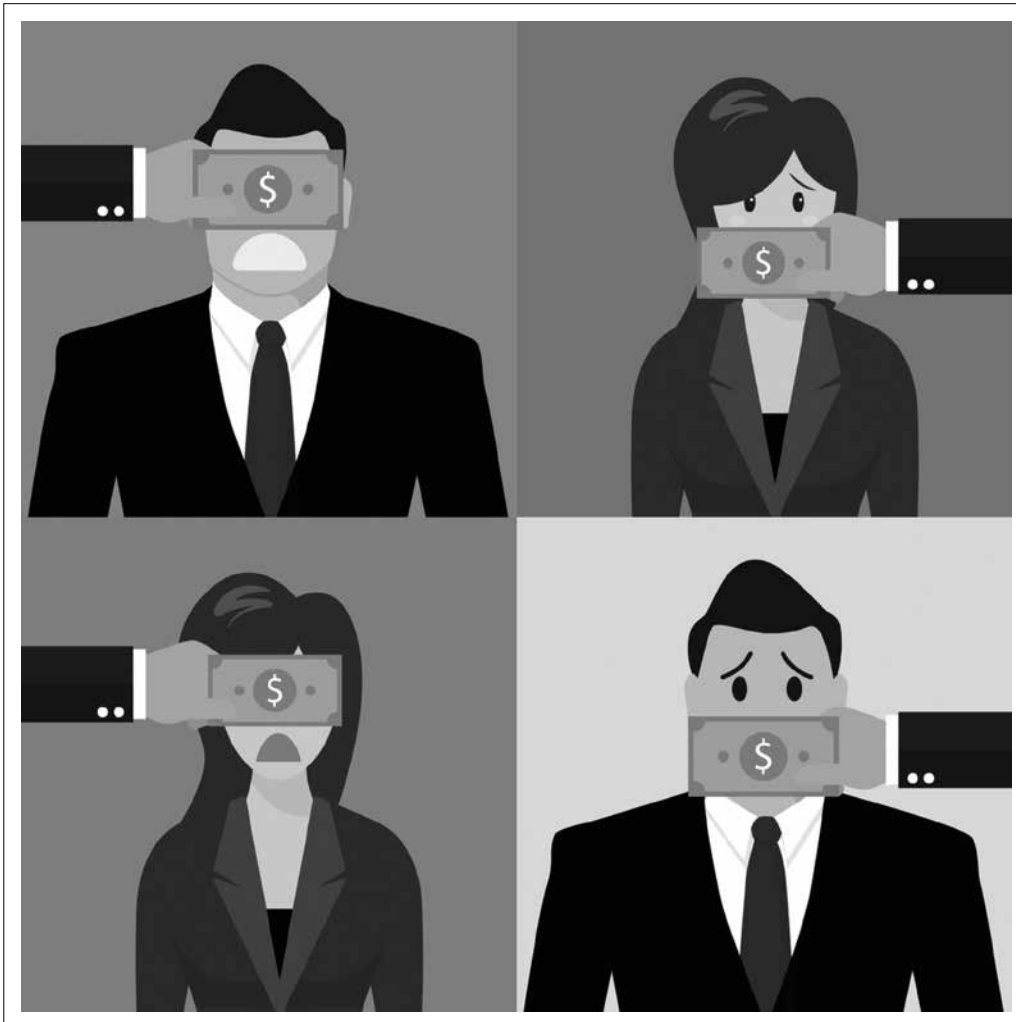
as no surprise. Lobbyists—broadly defined as individuals who influence legislators on behalf of an entity—are seen by many, both inside and outside of Washington, D.C., as corrupt, money-driven shills for the rich and powerful. Their defenders, however, argue that they are an essential part of American democracy. After all, the First Amendment to the United States Constitution protects the people’s right to “petition the Government for a redress of griev-

ances.” And aren’t lobbyists doing just that?

The act of lobbying in the U.S. is as old as Congress itself. In the late 18th century, Revolutionary War veterans appealed to the government for an additional compensation bill, federal employees petitioned for higher wages and merchants attempted to halt the passage of a tariff bill. As the competition for Congress’ attention grew, so did the creative ways used to get it. Special interest groups—

and the professional lobbyists they had begun to employ—gave politicians gifts and engaged them socially with lavish dinners and evenings spent at clubs or gambling parlors. By the time America entered its Gilded Age in the late 19th century, lobbyists (especially those allied with big business) played a powerful role in the country’s political machine.

But with that power came more corruption and, during the first half of the 20th century, Congress attempted to subdue the lobbyist with a handful of statutes. Only a few successfully passed—most notably, the Federal Regulation of Lobbying Act of 1946, which required agents to register with both the House and the Senate. But still, by



the 1960s, lobbying, while steady, was more restrained and mostly used by labor unions and public interest groups. Corporations were still enjoying the pro-business ethos of post-war America and, therefore, had little concern with the dealings of Washington. By the 1970s, however, the culture had changed and, as the number of federal regulatory laws increased, so did the number of corporate lobbyists in Washington.

Today, the industry is booming; in 2017, for example, at least 3.3 billion dollars was spent on lobbying activities. Much of that went to advancing business interests, with corporations and business associations outspending public interest groups and labor unions 34 to 1. But while giants like Pfizer, Google and Boeing all have a formidable presence in the capital, the Nature Conservancy, the

Campaign for Tobacco-Free Kids and Teach for America have lobbyists there, too. So does the San Francisco Dog Owners' Group. The breadth of represented interests is remarkable—even lobbyists have lobbyists.

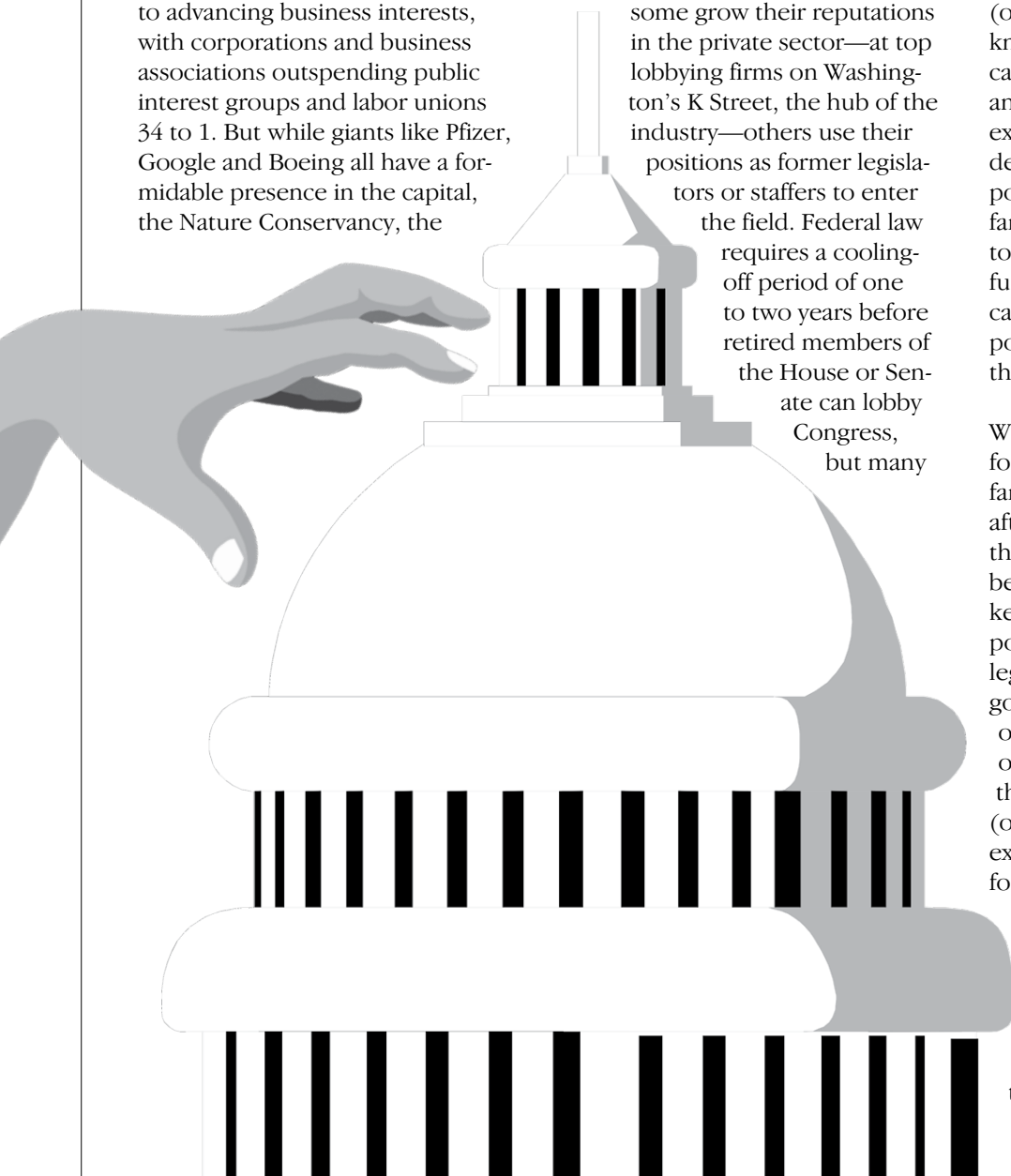
Currently, there are more than 10,000 registered lobbyists in Washington. Competition is cutthroat and political capital means everything. It's what gets the one-on-one meeting with a legislator or the invite to an important fundraiser. But political connections can also dictate who becomes a lobbyist. While

some grow their reputations in the private sector—at top lobbying firms on Washington's K Street, the hub of the industry—others use their positions as former legislators or staffers to enter the field. Federal law requires a cooling-off period of one to two years before retired members of the House or Senate can lobby Congress, but many

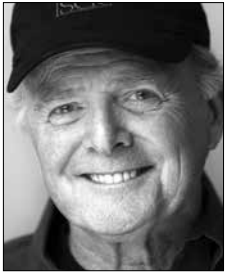
avoid this hiatus by taking “consultant” positions until they can formally register. It's a semantic loophole that has contributed to a growing industry known as shadow lobbying.

But if Washington runs on connections, it also runs on money. Today's politicians live in an era of endless fundraising, with obligations both to their own campaigns and to their party committees. Lobbyists use this to their advantage. While it's illegal to buy legislators gifts or meals, lobbying firms can make campaign donations through their political action committees (or PACs, as they're commonly known). They can also organize local fundraisers through these PACs and even indirectly subsidize—by exploiting yet another loophole—destination fundraisers, where politicians and donors rub elbows far from the confines of Washington. In short, when it comes to fundraising, lobbyists have a lot of capital and it's often the desperate politicians who pursue them—not the other way around.

In the pay-to-play world of Washington, however, it's easy to forget that lobbyists contribute far more than money. They are, after all, the experts on the issues they advocate for; they have to be. And, as a result, they're often key resources for overextended politicians. Lobbyists are also the legislative experts who follow the government's every move, poring over the minutiae of new laws or proposed legislation in a way that the American people can't (or won't). But how they use their expertise, and what they fight for, makes all the difference as to whether they're regarded as resourceful advocates or corrupt parasites. In the court of public opinion, there's really only one thing about the lobbyist that's widely agreed upon—they're not going anywhere.



Artist Biographies



RICHARD DOYLE
Sen. John McDowell

is an SCR Founding Artist, who has appeared in more than 200 productions during 55 years and through 32 years of *A Christmas Carol*. He is proud of his long SCR history, from his earliest days in

Volpone and *Candida* through *Holy Days* and *Frankie and Johnny in the Clair de Lune* to recent roles in *The Weir and Rest*, to comedy turns in *The Fantasticks* and *James and the Giant Peach*. His film, television and voice acting career includes a long-running role as Mr. Gaines on “Cheers”; dozens of animated series; interactive games (MGS *Big Boss*); an indie short film, *Worth the Wait*; the indie feature, *The Abduction of Angie*; as well as his first producer/principal actor experience as Will Wilson in the short film, *Ready or Not*. For the past eight years, Doyle has been the live show narrator for the Laguna Beach Festival of the Arts “Pageant of The Masters” and narrates the arts documentary series, “Design for Modern Living.” He is a recipient of the Helena Modjeska Cultural Legacy Award. Doyle wishes to leave you with his favorite voice-over phrase that is familiar to SCR theatregoers: “Enjoy the Show.” “Welcome!” to his new grandson, Burnham Doyle Chetty, and “Thank you” all the wonderful SCR theatregoers.



TRACEY A. LEIGH
Rep. Sydney Millsap

has appeared at SCR in *All the Way*, *Death of a Salesman*, *In the Next Room or the vibrator play*, *Safe in Hell* and the Pacific Playwrights Festival readings of *SHREW!*, *Happy Face* and *Tough*

Titty. She is an Obie Award and NAACP Theatre Award recipient, whose credits include *The Baby Dance: Mixed* (Rubicon Theatre Company), *An Undivided Heart* (Echo Theatre Company/Circle X); *Mr. Burns* (Sacred Fools Theater Company); *Collective Rage* and *Colony Collapse* (The Theatre @ Boston Court); *Twelfth Night*, *Romeo and Juliet* and *A Midsummer Night's Dream* (The Shakespeare Center of Los Angeles); *Mr. Burns* (A.C.T. San Francisco, Guthrie Theatre); *Good People* (Ensemble Theatre Company of

Santa Barbara); *The Many Mistresses of Martin Luther King* (Ensemble Studio Theatre-LA); *The Vagina Monologues* national tour; and off-Broadway productions at P.S.122, Soho Rep, Primary Stages, New York Theatre Workshop, Signature Theatre and La Mama. Aside from numerous commercials, her television appearances include “Modern Family,” “Grey’s Anatomy,” “Criminal Minds” and “Law & Order.” TraceyALeigh.com



PAIGE LINDSEY WHITE
Lauren

appeared at SCR previously in *Abundance*. Her other stage appearances include Eliza Doolittle in *Pygmalion* (Pasadena Playhouse); Brooke Wyeth in *Other Desert Cities* (Arizona Theatre

Company and Indiana Repertory Theatre); Ann in *At Home at the Zoo* (Wallis Annenberg Center for the Performing Arts); Titania/Hippolyta in *Mendelssohn's Midsummer* (Disney Concert Hall); Georgie in *Heisenberg* (Mark Taper Forum, understudy); *Fallen Angels* and *Miss Bennet: Christmas at Pemberley* (Ensemble Theatre Company of Santa Barbara); *Rapture Blister Burn* (San Diego Repertory Theatre); *Love's Labour's Lost* and *Romeo and Juliet* (Santa Cruz Shakespeare); *Trying*, *Ghost-Writer* and *The Heir Apparent* (International City Theatre); *The Children*, *R II* and *With Love and a Major Organ* (The Theatre @ Boston Court); *Walking the Tightrope* (24th Street Theatre); and *A View from the Bridge* (Ahmanson Theatre and The Kennedy Center, understudy). She also toured internationally in *Trial of the Catonsville Nine* (The Actors' Gang). On television, she appeared in “Shameless,” “American Woman,” “Corporate,” “Days of Our Lives” and “TV Funhouse.” She is the winner of a LA Drama Critics' Circle Award for Lead Performance and has received three Ovation Award nominations. paigelindseywhite.com



JULES WILLCOX
Kate

is making her South Coast Repertory debut. Her theatre credits include *Gruesome Playground Injuries* (Rogue Machine Theatre); *The Power of Duff* (Geffen Playhouse); *A or B* (Garry Mar-

shall Theatre); *Macbeth*, *Pericles*, *Eurydice* and *The Doctor's Dilemma* (A Noise Within); *The Seagull*, *The Liar* and *The Malcontent* (Antaeus Theatre Company); *The Time of Your Life* and *Becky's New Car* (Pacific Resident Theatre); *Hippolytus* (Getty Villa); *Displacement* (Pasadena Playhouse, HotHouse) *Othello*, *A Midsummer Night's Dream* and *Fashion* (Will Geer's Theatrum Botanicum) and *The Contest* (Edinburgh Fringe Festival). Her film credits include *Under the Silver Lake*, *Midwife* and *Dependent's Day*. Her television credits include "Bloodline" (recurring) and "Chicago P.D." (recurring). juleswillcox.com

PLAYWRIGHT, DIRECTOR AND DESIGNERS

SARAH BURGESS (*Playwright*) had the world premiere of her play *Kings* at the Public Theater in New York in early 2018. Her other plays include *Dry Powder*, which was a recipient of the Laurents/Hatcher Foundation Award, a finalist for the Susan Smith Blackburn Prize and an Olivier Award nominee this year in London. Burgess has been a writer-in-residence at SPACE on Ryder Farm in Brewster, NY, and the Cape Cod Theatre Project. She is also a WP Lab and Ars Nova Play Group alum.

DÁMASO RODRÍGUEZ (*Director*) is in his sixth season as artistic director of Artists Repertory Theatre, Portland's (Ore.) longest-running professional theatre company. He is a co-founder of LA's Furious Theatre, where he served as co-artistic director from 2001-12. From 2007-10, he served as associate artistic director of the Pasadena Playhouse. His directing credits include work at Pasadena Playhouse, Intiman Theatre, SCR, Actors Theatre of Louisville, Oregon Shakespeare Festival, American Conservatory Theater, A Noise Within, The Playwrights' Center, The Theatre @ Boston Court and Furious Theatre. Rodríguez is a recipient of an LA Drama Critics Circle Award, *Back Stage* Garland Award, NAACP Theatre Award and Pasadena Arts Council's Gold Crown Award. His upcoming projects include *Mi Cuba* (in development) by Caridad Svich at American Conservatory Theater, *Everybody* by Branden Jacobs-Jenkins and the world premiere of *Wolf Play* by Hansol Jung at Artists Rep. He is a member of the Stage Directors and Choreographers Society. damasorodriguez.com

EFREN DELGADILLO JR. (*Scenic Design*) is making his SCR design debut. His work in New York includes *The Three Musketeers* (The Acting Company) and *Mycenaean* (Brooklyn Academy of Music). His regional work includes *Bordertown Now* (Pasadena

Playhouse), *Romeo and Juliet* (Oregon Shakespeare Festival), *Smart People* (Denver Center Theatre Company); *Othello* (Hartford Stage); *DJ Latinidad* (Mixed Blood Theatre Company); *Mojada: A Medea in Los Angeles* (The Getty Villa/The Theatre @ Boston Court); *Prometheus Bound* (The Getty Villa/Center for New Performance); *Shelter* (Center for New Performance); and *The Sweetheart Deal* (Los Angeles Theatre Center). Internationally, he designed *Moonshine* and *Peepshow* (Edinburgh Festival). He has received *LA Weekly* awards for Best Lighting Design (*Brewsie and Willie*) and Best Production Design (*Brewsie and Willie*, *Wirehead*). He is a company member of Poor Dog Group and an assistant professor of scenic design at Cal State, Northridge. He earned his MFA at California Institute of the Arts and his BFA at the University of California, Irvine.

LEAH PIEHL (*Costume Design*) returns to SCR where she designed *Once*, *The Light in the Piazza*, *Mr. Wolf*, *The Motherf**ker with the Hat* and the Theatre for Young Audiences productions of *Pinocchio*, *Robin Hood* and *The Borrowers*. Her other select credits include *Romeo and Juliet* (Oregon Shakespeare Festival), *Underneath the Lintel* and *Krapp's Last Tape* (Geffen Playhouse), *The Strayhorn Project* (Brooklyn Academy of Music), *Race* and *Twist Your Dickens* (Kirk Douglas Theatre, Center Theatre Group), *Pygmalion* (Pasadena Playhouse), *The Steward of Christendom* (Mark Taper Forum, Center Theatre Group); *The Most Deserving* (Denver Center Theater); *Stardust* (REDCAT); *Intimate Apparel* (Pasadena Playhouse, Los Angeles Drama Critics Circle Award, Best Costume Design); *The Heiress* (Pasadena Playhouse, Ovation Award-nominated); *Arcadia*, *The Doctor's Dilemma* and *The Eccentricities of a Nightingale* (A Noise Within); *Paradise Lost* (Intiman Theatre); *Bars and Measures*, *Futura*, *The Pain and the Itch*, *Tartuffe* (The Theatre @ Boston Court); *Hedda Gabbler*, (Antaeus Theatre Company), *bobrauschenbergamerica*, *Tree* (Inside the Ford); *Boom*, *Men of Tortuga* (Furious Theatre Company); *Saudade* (UCLA Live); and *Full Still Hungry* (Ford Amphitheatre). She recently designed the feature film, *All Stars*. Her work has been featured at MOMA, Art Basel Miami and 2010 Whitney Biennial. Piehl has a BA from UC-Berkeley and an MFA in costume design from CalArts. leahpiehl.com

PETER MARADUDIN (*Lighting Design*) is pleased to return to SCR where he has designed more than 40 productions including *The Weir*, *Fences*, *You, Nero*, *A Feminine Ending*, *The Studio*, *A Naked Girl on the Apian Way*, *Princess Marjorie*, *Safe in Hell*, *Hurrah*

at *Last*, *Great Day in the Morning* and *Prelude to a Kiss*. On Broadway, he designed the lighting for *Ma Rainey's Black Bottom* and the Pulitzer Prize-winning *The Kentucky Cycle*; off-Broadway, he designed *Threesome*, *Hurrah at Last*, *Ballad of Yachiyo* and *Bouncers*. Maradudin has designed more than 300 regional theatre productions for such companies as Kennedy Center for the Performing Arts, Guthrie Theater, American Conservatory Theater, Berkeley Repertory Theatre, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, The Old Globe, Steppenwolf and Oregon Shakespeare Festival. He is a senior director of StudioK1, a lighting design consultancy for architecture: studiok1.com. He is also the author of two novels, *The Masked Avenger* and *The Queen of Spades*, under his nom de plume, Peter Alexei.

CRICKET S. MYERS (*Sound Design*) is thrilled to return to SCR after designing *A Doll's House, Part 2*; *The Siegel*; *Red*; *Mr. Wolf*; *Zealot*; *Trudy and Max in Love*; *4000 Miles*; *The Fantasticks*; *The Parisian Woman*; *Sight Unseen*; *Elemeno Pea*; *The Trip to Bountiful*; and *Three Days of Rain*. On Broadway, she earned a Tony Award nomination and a Drama Desk Award for her design of Rajiv Joseph's *Bengal Tiger at the Baghdad Zoo*. She designed regionally at the Ahmanson Theatre (50th Anniversary Celebration, *Sunshine Boys*), Mark Taper Forum (*Bent*, *Steward of Christendom*, *Joe Turner's Come and Gone*, *Bengal Tiger at the Baghdad Zoo*, *The Lieutenant of Inishmore*), La Jolla Playhouse (*The Squirrels*, *Guards at the Taj*, *Sideways*, *The Nightingale*), Kansas City Repertory Theatre (*Sex with Strangers*), Kirk Douglas Theatre (*Mutthouse*, *Endgame*, *Twist Your Dickens*), Pasadena Playhouse (*Stoneface*, *Above the Fold*), the Los Angeles Theater (*Carrie*), The Montalban (*I Only Have Eyes*), The Wallis Annenberg Center for the Performing Arts (*Blues in the Night*) and Geffen Playhouse (*The Untranslatable Secrets of Nikki Corona*, *Play Dead*, *Wrecks*, *Some Girls*). She earned 20 Ovation Award nominations and won the Ruth Morley Award from the League of Professional Theater Women, and the Los Angeles Drama Critics Circle Kinetic Award for Outstanding Achievement in Theatrical Design. cricketmysers.com

JENNY JACOBS (*Stage Manager*) is stage-managing her first SCR production. Originally from Orange, Calif., she received her BA from CSU-Long Beach and MFA from UC-Irvine. Her past credits include *Plaid Tidings* (Laguna Playhouse); *The Sound of Music*, *Hello Dolly*, *Altar Boyz* and *All Shook Up* (3-D Theatricals); *Peter Pan* and *Noises Off* (SCR);

HONORARY PRODUCERS

LAURIE AND STEVE DUNCAN serve as Individual Honorary Producers for the sixth consecutive season by underwriting this production of *Kings*. Previously having underwritten *Once*, *The Siegel*, *The Madwoman in the Volvo*, *Tristan & Yseult* and *4,000 Miles*, the Duncans are also members of the Platinum Circle, First Nights subscribers and underwriters of the Gala. Commenting on their sponsorship of *Kings*, Steve, who currently serves as Vice President of Advancement on SCR's Board of Trustees, says: "Laurie and I both agree that sometimes laughter is the best medicine and this timely political comedy provides a hefty and much-needed dose."

SAMUEL AND TAMMY TANG, with their support of *Kings*, are now Individual Honorary Producers in four consecutive seasons, having previously underwritten *Cambodian Rock Band*, *District Merchants* and *tokyo fish story*. Samuel is the newly elected President of SCR's Board of Trustees and he and Tammy have also made leadership commitments to the theatre as Honorary Producers of the Pacific Playwrights Festival and as major Gala underwriters. Speaking of *Kings*, Samuel says: "It is a witty, fast-paced and highly entertaining look at how powerful lobbyist influence legislation in our nation's capital and the campaign funding for our needy, elected officials."

and *Titus Andronicus*, *Reefer Madness*, *A Midsummer Night's Dream*, *Anything Goes*, *Urinetown*, *The Tempest* and *Cider House Rules*. For the past eight years, she has been touring with *Menopause the Musical* across the U.S. and Canada. While working at SCR on *Kings*, she is teaching and mentoring students at East Los Angeles College and at CSULB. She is a proud member of Actors Equity Association for the last nine years.

AMY ROWELL (*Assistant Stage Manager*) is making her SCR debut. She has worked as a stage manager and director in theatres across the country including the world premiere of *Electricity* (TMD Productions); *One Year Later* (Open Fist Theatre); *House of Gold* (Ensemble Studio Theatre-LA); *Nunsensations! Nun-*

sense Vegas Revue, A Woman's Rite and Antigone (Lyric Theatre Company); *The Second City Las Vegas, The Vagina Monologues* (Apollo Theater Chicago); and *Xena Live!* and *Whitman* (About Face Theatre). In addition to theatre, she also works in television production and special events. Her favorite credits include "Island Hunters" (HGTV), "My Big Redneck Vacation" (TNT), "Extreme Makeover: Home Edition" (ABC), HBO's Emmy After Party, SAG Award Nominations Live and numerous film and television premieres. Rowell is a proud member of Actors' Equity Association.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of SCR. She has been managing director since 1994 and a member of SCR's staff since 1979. She is a past president of the board of Theatre Communications Group (TCG), the national service organization for theatre. In addition, she served as treasurer of TCG, vice president of the League of Resident Theatres (LORT) and as a member of the LORT Negotiating Committee for industry-wide union agreements. She represents SCR at national conferences of TCG and LORT and served as a theatre panelist and site visitor for the National Endowment for the Arts (NEA) and the California Arts Council. Her teaching background includes a graduate class in non profit management at UC Irvine (UCI) and as a guest lecturer in the graduate school of business at Stanford. She was appointed by the chancellor to UCI's Community Arts Council, serves on the Dean's Leadership Society Executive Committee for the School of Social Sciences at UCI and on One OC's Nonprofit Advisory Council. She is also on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. She graduated from UCI with a degree in economics and pursued an additional course of study in theatre and dance. In March 2017, she received the Mayor's Award from the City of Costa Mesa for her contributions to the arts community.

MARTIN BENSON (*Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of SCR's productions. 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 has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and 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 has directed American classics such as *A Streetcar Named Desire* and has 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.



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.