



41st Season • 398th Production
SEGERSTROM STAGE / APRIL 1 - MAY 8, 2005

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents the world premiere of

A NAKED GIRL ON THE APPIAN WAY

BY Richard Greenberg

SCENIC DESIGN
Tony Fanning

COSTUME DESIGN
Joyce Kim Lee

LIGHTING DESIGN
Peter Maradudin

SOUND DESIGN and COMPOSITION
Steven Cahill

DRAMATURG
Jerry Patch

PRODUCTION MANAGER
Jeff Gifford

STAGE MANAGER
*Scott Harrison

DIRECTED BY
Mark Rucker

HONORARY PRODUCERS
The Playwrights Circle

A Naked Girl on the Appian Way was commissioned by South Coast Repertory

CAST OF CHARACTERS

(In order of appearance)

Bess	<i>Linda Gebringer*</i>
Jeffrey	<i>John de Lancie*</i>
Sadie	<i>Ann Gilbert*</i>
Elaine	<i>Mary Joy*</i>
Juliet	<i>Dawn-Lyen Gardner*</i>
Thad	<i>Terrence Riordan*</i>
Billy	<i>James Yaegashi*</i>

SETTING

A beautiful house in some Hampton.

LENGTH

Approximately two hours, including one 15-minute intermission.

PRODUCTION STAFF

Assistant Stage Manager	<i>Jamie A. Tucker*</i>
Casting	<i>Joanne DeNaut</i>
Production Assistant	<i>Jennifer Butler</i>
Assistants to the Scenic Designer	<i>Curt Beech, Scott Herbertson, Lauren Dandridge</i>
Deck Crew	<i>Deanna Keefe</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.*

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

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JOHN DE LANCIE
Jeffrey



DAWN-LYEN GARDNER
Juliet



LINDA GEHRINGER
Bess

Artist Biographies

***JOHN DE LANCIE** (*Jeffrey*) appeared at SCR previously in *Art, Childe Byron, Man and Superman* and *Going for Gold*. He has been a member of the American Shakespeare Festival, the Seattle Repertory Company and Mark Taper Forum. He has performed with the New York Philharmonic, Los Angeles Philharmonic, Philadelphia Orchestra, Montreal Symphony, Aspen Music Festival Orchestra and Seattle Symphony. He has also performed at The Kennedy Center with the US Army Band. Mr. de Lancie is the host of the L.A. Philharmonic "Symphonies For Youth" concerts and a member of the Aspen Music Festival. His film credits include *The Hand that Rocks the Cradle, The Fisher King, Bad Influence, The Onion Field,*

Taking Care of Business, Fearless, Multiplicity, Woman on Top with Penelope Cruz, *Good Advice* with Charles Sheen and the soon-to-be-released *Nicholas*. He has appeared in numerous television shows including "The West Wing," "Sports Night," "Star Trek," "Legend," "LA Law," "Picket Fences," "Civil Wars," "The Practice" and "Touched by an Angel." With L.A. Theatre Works, the producers of National Public Radio's The Play's The Thing, he directed such plays as *Fallen Angel* with Annette Bening and Judith Ivey; *The Waldorf Conference* with Edward Asner, Ron Rifkin, Shelly Berman and John Randolph; and the nationwide Halloween NPR broadcast of *Invasion to Mars* with Leonard

Nimoy. He has also performed in numerous radio plays including the role of Cassius in the BBC Radio production of *Julius Caesar*, co-starring Stacy Keach and Richard Dreyfuss. Mr. de Lancie is co-owner, with Leonard Nimoy, of Alien Voices, a production company devoted to the dramatization of classic science fiction. He has produced and co-written dramatizations of *The Time Machine, Journey to the Center of the Earth, The Lost World, The Invisible Man* and *First Men in the Moon*, as well as three Sci-Fi Channel live one hour specials. He is a graduate of The Juilliard School and Kent State University.

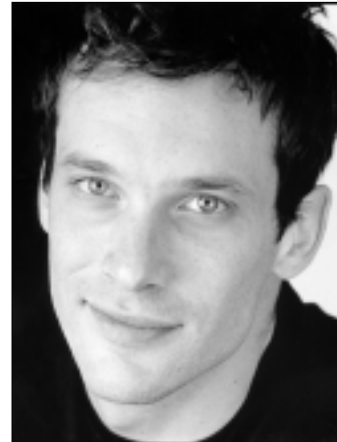
***DAWN-LYEN GARDNER** (*Juliet*) comes to SCR with a wide and



ANN GUILBERT
Sadie



MARY JOY
Elaine



TERRENCE RIORDAN
Thad

varied background in theatre. She is a 2003 graduate of the prestigious acting program at The Juilliard School where she starred in such productions as *For Colored Girls* (Lady in Blue), *The Seagull* (Masha) and *As You Like It* (Rosalind). Ms. Gardner had the lead role in the New York Fringe Festival production of *UGLY* and also appeared with the Guthrie Experience and the Chataqua Conservatory Theatre Company. Her TV credits include “Summerland,” “Crossing Jordan,” “Married to the Kelly’s” and “ER.” She can soon be seen in the feature film, *Art School Confidential*.

***LINDA GEHRINGER** (*Bess*) appeared at SCR in *The Retreat from Moscow*, *The Last Night of Ballyhoo*, *The Intelligent Design of Jenny Chow*, *Relatively Speaking*, *The Carpetbagger’s Children*, *Getting Frankie Married—and Afterwards*, *Hold Please*, and as Helen Gahagan Douglas in *But Not for Me*. Most recently she appeared at Baltimore Center Stage in *Picnic*. Performances at other Southern California theatres in-

clude *Be Aggressive* and *Light Up the Sky* at La Jolla Playhouse, *The Poison Tree* at Mark Taper Forum and *Strange Snow* at Laguna Playhouse. Ms. Gehringer has worked at Washington’s Arena Stage, Boston’s Huntington Theatre, the Guthrie Theater, the Berkshire Theatre Festival, The Ojai Playwrights Conference, 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 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 “Boston Legal,” “The West Wing,” “The Practice,” “Ally McBeal,” “Providence,” “Touched by an

Angel,” “The Larry Sanders Show,” “Law and Order: Criminal Intent,” “Boomtown,” and a recurring role on “The Division.” She also appeared in the film *As Good as It Gets*.

***ANN GUILBERT** (*Sadie*) celebrates her fiftieth year as a professional artist. Theatre credits include *The Billy Barnes Revue* on Broadway; *Life Lies: An Evening with Ann Guilbert*, *The Matchmaker*, *The Road to Mecca*, *Arsenic and Old Lace*, *Waiting for Godot*, *A Lie of the Mind*, *Three Men on a Horse* and *To Kill A Mockingbird* at Denver Center Theatre; *’Nite, Mother* and *The Immigrant* at Arena Stage; *Foxfire*, *Blood Wedding*, *Misalliance*, *Green Grow the Lilacs*, *The School for Scandal*, *Harvey*, *The Royal Family*, *Major Barbara* and *Fifth of July* at the Pacific Conservatory; *Growing Gracefully* at the Tiffany Theatre; *Life Times Ten* and *Nobody’s Safe Here* at Theatre West; *The Immigrant* at the Mark Taper Forum; and *The Legacy* at The Old Globe. Film credits include *Grumpier Old Men*, *Sour Grapes*, *A Guide for the Mar-*



JAMES YAEGASHI
Billy

ried Man, The Man from the Diner's Club, How Sweet It Is! and *Viva Max!* Television credits include Millie Helper on "The Dick Van Dyke Show," Grandma Yetta on "The Nanny;" regular appearances on "The New Andy Griffith Show" and "The Fanelli Boys;" recurring roles on "Pros & Cons," "Picket Fences," "Empty Nest;" and guest appearances on "Room for Two," "Murder, She Wrote," "Blossom," "Cheers," "Seinfeld," "Home Improvement" and "The Newhart Show." She is a Stanford graduate and lives in Pacific Palisades. This is her first appearance at SCR.

***MARY JOY** (*Elaine*) appeared at SCR in last summer's Pacific Playwrights Festival reading of Richard Greenberg's *Safe as Houses*. Theatre credits include two other Greenberg plays, *The Maderati* (Playwrights Horizons) and *Vanishing Act* (Ensemble Studio Theatre); *Women and Wallace* (Playwrights Horizons), *Lydie Breeze* (American Place Theatre), *Responsible Parties* (The Vineyard Theatre), *The Diary*

of Anne Frank (Theatre Four), *Amorphous George* (MCC), *The White Hawk* (The Annenberg Theatre) and extensively at the Ensemble Studio Theatre where she is a member. Television credits include guest starring roles in "Wanted," "Grey's Anatomy," "Century City," "Nip/Tuck," "ER," "For the People," "Boston Public," "NYPD Blue," "Homicide," "Law and Order," "Sweet Mouthful," "Against the Law," "Judgement," "Women and Wallace," Sylvia in the "Days and Nights of Molly Dodd" as well as numerous soaps and countless commercials. Film credits include *The Ring Two, Secretary, The Rundown, Girls Town, Mojave Moon, Joey Breaker, Tune in Tomorrow, Fatal Attraction, Candy Mountain, The Whoopee Boys, Desperately Seeking Susan, Celebrity, Alice and Searching for Bobby Fischer*. She recently finished shooting *Bam Bam* and *Celeste*. She is a graduate of Emerson College, studied two years with William Esper and spent a summer at RADA. She has a daughter Ruby with actor Robert Joy.

***TERRENCE RIORDAN** (*Thad*) is making his SCR debut. Theatre credits include *Take Me Out* at both Seattle Repertory and The Old Globe, *Betty's Summer Vacation* at Huntington Theatre Company and Off-Off-Broadway in *Life in the Trees* at the Punch and Pie. Film and television credits include *Dog Lover, Kings and Queens, The Marriage Bed*, "Rescue Me," "As the World Turns" and "Guiding Light."

***JAMES YAEGASHI** (*Billy*) is making his SCR debut. Theatre credits include: Richard Greenberg's *Take Me Out* (original

cast, Broadway/ The Public Theater/Donmar Warehouse, London), *Richard III* (The Public Theater), John Guare's *A Few Stout Individuals* (original cast, Signature Theater), *Macbeth* (Theatre For A New Audience), *The Road Home: Stories of the Children of War* (River Arts Repertory/Taganka Theatre, Moscow), *Twelfth Night* and *The Comedy of Errors* (Alabama Shakespeare Festival), among others. Film and television: *13 Conversations About One Thing, The Thomas Crown Affair, Lisa Picard Is Famous, Spin the Bottle*, "The Job," and "One Life to Live" among others. Some "gamers" in the audience may recognize James' voice from "Grand Theft Auto: San Andreas" in which he plays the character Woozie.

PLAYWRIGHT, DIRECTOR & DESIGNERS

RICHARD GREENBERG (*Playwright*) is the author of six previous SCR world premieres: *The Violet Hour, Everett Beekin, Hurrah at Last, Three Days of Rain* (Los Angeles Drama Critics Circle Award, Pulitzer Prize finalist, Olivier, Drama Desk and Hull-Warriner nominations), *Night and Her Stars* and *The Extra Man*. His most recent play, *Take Me Out*, traveled from London to New York in the first co-production of the Donmar Warehouse and The Public Theater, and transferred to Broadway in early 2003 where it won the Tony Award for Best Play. His other plays include *The Dazzle* (Outer Critics Circle Award, Lucille Lortel and John Gassner nominations), *The American Plan, Life Under Water* and *The Author's Voice*. Recently, his adaptation of Strindberg's *Dance of Death*

could be seen on Broadway, starring Ian McKellen, Helen Mirren and David Strathairn. He is a winner of the Oppenheimer Award and the first winner of the PEN/Laura Pels Award for a playwright in mid-career.

MARK RUCKER (*Director*) directed *On the Mountain* earlier this season and *Cyrano de Bergerac* last season. Other SCR directing credits include *The Two Gentlemen of Verona*, *The Dazzle*, *Hold Please*, *Much Ado About Nothing*, *The Summer Moon*, *Amy's View*, *On the Jump*, *Dimly Perceived Threats to the System*, *Our Town*, *The Birds*, *Art*, *The Triumph of Love*, *The Taming of the Shrew*, *Later Life*, *Loot*, *Intimate Exchanges* and *So Many Words*. 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*, a new translation by James Magruder of Molière's *Imaginary Invalid* and *Kingdom of Earth* by Tennessee Williams. Other productions include Amy Freed's *The Beard of Avon* at ACT in San Francisco, *Romeo & Juliet* at the California Shakespeare Festival, *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 *Dracula* at The Old Globe. He is a graduate of UCLA and the Yale School of Drama. His first feature film, *Die, Mommie, Die!*, won a special jury prize at the 2003 Sundance Film Festival.

TONY FANNING (*Scenic Designer*) designed SCR's *Lobby Hero*, *Art*, *All My Sons*, *Good as New*, *An Ideal Husband* and *Three Viewings*. He designed the sets for August Wilson's *Two Trains Running* on Broadway and for the national tour of *The Who's Tommy*. His regional theatre work includes *Vita and Virginia* and *A Midsummer Night's Dream* at The Old Globe and *Don Pasquale* for San Diego Opera, as well as designs for the Geffen Playhouse, Goodman Theatre, Yale Repertory Theatre, Great Lakes Theatre Festival, Virginia Opera, Chautauqua Opera, Canadian Opera Company and Piedmont Opera. His film and television work includes the upcoming *War of the Worlds* in addition to *Ocean's Twelve*, *Lemony Snicket's A Series of Unfortunate Events*, *Polar Express*, *Intolerable Cruelty*, *Spider-Man*, *What Women Want*, *October Sky*, *What Lies Beneath*, *Amistad*, *The Indian in the Cupboard*, *Nell*, *Forrest Gump*, *Quiz Show*, *The Hudsonsucker Proxy* and "The West Wing" (for which he won an Emmy Award for Art Direction).

JOYCE KIM LEE (*Costume Designer*) is pleased to be returning to SCR where she most recently collaborated with Kate Whoriskey on *The Clean House*. Her other designs at SCR include *Anna in the Tropics*, *The Two Gentlemen of Verona*, *Hold Please*, *Art*, *The Summer Moon*, *Sidney Bechet Killed a Man* and *Entertaining Mr. Sloane*. Other selected credits include *Room Service* directed by JR Sullivan and *The Comedy of Errors* directed by Bill Rauch at the Oregon Shakespeare Festival; *The Country* and *Wonder-*

land directed by Lisa Peterson at La Jolla Playhouse; *Ten Unknowns* with Stacy Keach and *The House of Bernarda Alba* with Chita Rivera and Sandra Oh (LA Ovation Nomination) at the Mark Taper Forum; and *Under the Blue Sky* directed by Gil Cates at the Geffen Playhouse. She has also designed costumes for the Los Angeles Opera, Berkeley Repertory Theatre, East West Players, Indiana Repertory Theatre, Chicago's Court Theatre, Santa Fe Chamber Music Festival, Arena Stage, the Berkshire Theatre Festival Children's Theatre, the Latino Theatre Company and the Singapore Repertory Theatre. Ms. Lee is a recipient of an NEA/TCG Grant for Designers. This production will mark her sixth collaboration with Mark Rucker.

PETER MARADUDIN (*Lighting Design*) is pleased to return to SCR, where he has designed over 30 productions including *Princess Marjorie*, *Safe in Hell*, *The Piano Lesson*, *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*, and Off-Broadway *Hurrah at Last*, *Ballad of Yachiyo* and *Bouncers*. Mr. Maradudin has designed over 300 regional theatre productions for such companies as The Kennedy Center, Guthrie Theater, American Conservatory Theater, Berkeley Repertory Theatre, Mark Taper Forum, La Jolla Playhouse, Seattle Repertory Theatre, The Old Globe, Huntington Theatre Company, Actors Theatre of Louisville, Steppenwolf and the Oregon Shakespeare Festival. He is a Principal Designer with

Visual Terrain, Inc., a lighting design consultancy for architecture and themed environments, and is the author of the plays *Eugene Onegin*, *The Woman in White* and *The Blackamoor of Peter the Great*.

STEVEN CAHILL (*Sound Design and Composition*) designed and composed *Cyrano de Bergerac* at SCR last season. Currently, his work can be heard in the West Coast Premiere of *Doubt* (starring Linda Hunt) at Pasadena Playhouse and *12th Premise* at the Lillian Theatre. Regional credits include *A Streetcar Named Desire* (L.A. Ovation Nomination), *Driving Miss Daisy* (L.A. Ovation Nomination), *Defying Gravity* (L.A. Ovation Nomination), *All My Sons* (L.A. Ovation Award, Best Play), *Lady MacBeth Sings The Blues*, *The Importance of Being Earnest* and *Dancing at Lughnasa* at Rubicon Theatre Company in Ventura; *As Bees In Honey Drown* and *Bicoastal Woman* at Pasadena Playhouse. Mr. Cahill played keyboards for *Sunset Boulevard* starring Glenn Close at the Shubert Theatre and *The Rocky Horror Show* starring David Arquette at the Tiffany Theatre. As a composer/arranger for television, his credits include "Six Feet Under," "Touched by an Angel," "Guiding Light," "Party of Five," "Come To Papa," "The Five Mrs. Buchanans," "The Crew" and "The Rosie O'Donnell Show" as well as numerous national TV commercials. Recordings include *Jekyll and Hyde*, *Sunset Boulevard* (Grammy nominated), *Cinderella* and *Drat the Cat*. He has accompanied Linda Eder, Patti Lupone, Billy Porter, Carol Hall, Gretchen Cryer and Sheryl-Lee Ralph. www.stevencahill.com

JERRY PATCH (*Dramaturg*) has been affiliated with South Coast Repertory since 1967. He has served as dramaturg on nearly 150 new plays seen here since 1980, including the world premieres of *Abundance*, *Freedomland*, *Golden Child*, *Intimate Apparel*, *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. He co-conceived *The Education of Randy Newman* with Michael Roth and Mr. Newman (SCR, 2000). He has been the project director of SCR's Pacific Playwrights Festival since it began in 1998, and for seven years was Artistic Director of the theatre program of the Sundance Institute. He serves as consulting dramaturg for the Roundabout Theatre Company in New York, and on June 1 will leave SCR to serve as Resident Artistic Director at The Old Globe in San Diego.

***SCOTT HARRISON** (*Stage Manager*). As a member of the Stage Management staff for 16 seasons Mr. Harrison has had the pleasure of working on five previous Richard Greenberg plays. The production marks his seventh with Mark Rucker, working most recently with him on last season's *Cyrano de Bergerac*. As one of the Resident Stage Managers, Mr. Harrison previously stage managed this season's *Brooklyn Boy* and *A Christmas Carol* and served as the Assistant Stage Manager on *The Clean House*.

***JAMIE A. TUCKER** (*Assistant Stage Manager*) completed his MFA in Dance, specializing in Stage Management, at UCI in 1994. He stage managed *La Posada Mágica* and *The Retreat*

from Moscow this season and *Anna in the Tropics*, *Lovers and Executioners*, *Intimate Exchanges* and *Mr. Marmalade* last season. He previously 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 manager three seasons of *La Posada Mágica*. He has worked as assistant stage manager on the Main-stage 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 paradiserridehawaii, Hawaii's bike ride to stop AIDS.

DAVID EMMES (*Producing Artistic Director*) is co-founder of SCR. He has received numerous awards for productions he has directed during SCR's 40-year history, 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 Kondoleon'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 at 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 Horton Foote's *The Carpetbagger's Children* and the world premiere of *Getting Frankie Married—and Afterwards*, the critically acclaimed California premiere of William 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 *Ab, 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 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 Outstand-

ing 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 currently serves as President of the Theatre Communications Group (TCG), the national service organization for the professional not-for-profit theatre. 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. 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.