



42nd Season • 408th Production
JULIANNE ARGYROS STAGE / APRIL 23 - MAY 14, 2006

South Coast Repertory

David Emmes
PRODUCING ARTISTIC DIRECTOR

Martin Benson
ARTISTIC DIRECTOR

presents the world premiere of

BLUE DOOR

BY Tanya Barfield

Dustin O'Neill
SCENIC DESIGN

Naila Aladdin Sanders
COSTUME DESIGN

Lonnie Rafael Alcaraz
LIGHTING DESIGN

Jill BC Du Boff
SOUND DESIGN

John Glore
DRAMATURG

David Leavenworth
PRODUCTION MANAGER

Randall K. Lum*
STAGE MANAGER

DIRECTED BY

Leah C. Gardiner

Deutsche Bank Private Wealth Management
HONORARY PRODUCERS

*Blue Door was commissioned by Playwrights Horizons with funds provided by the Harold and Mimi Steinberg Commissioning program.
A workshop of Blue Door was presented by New York Stage and Film, and The Powerhouse Theatre at Vassar.
Blue Door was developed, in part, with the assistance of the Sundance Institute Theatre Laboratory.*

CAST OF CHARACTERS

(In order of appearance)

Simon/Rex/Jesse *Larry Gilliard, Jr.**
Lewis *Reg E. Cathey**

Songs by Tanya Barfield with music by Larry Gilliard, Jr. and Leah C. Gardiner

SETTING

Time: 1851-1995

LENGTH

Approximately one hour and 20 minutes without intermission.

PRODUCTION STAFF

Assistant Stage Manager *Jeff Gifford**
Casting *Joanne DeNaut*
Assistant Director *Trevor Bishop*
Dialect Coach *Philip D. Thompson*
Production Assistant *Jennifer Ellen Butler*
Assistant to the Lighting Designer *Preston Horman*
Wardrobe/Deck Crew *Deanna Keefe*

ACKNOWLEDGEMENT

*The playwright would like to dedicate this production of Blue Door
to the memory of Tommy Lee Barfield (1941-2005).*

*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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Looking Back to the Legacy

Four Hundred Years of African American History

Entries in boldface relate to characters and events from Blue Door.

c.1600-1800 The Middle Passage: The grueling transport of enslaved Africans to the New World. Between one and two million Africans die while crossing the Atlantic during this period.

1787 U.S. Constitution is ratified; it stipulates that a slave is to count as three-fifths of a human being for census purposes.

1793 Congress passes Fugitive Slave Act, making it illegal to harbor escaped slaves. Eli Whitney invents cotton gin, leading to large-scale cotton cultivation and a greatly increased need for slaves.

1831-61 Underground Railroad aids the escape of some 75,000 slaves to the North. After escaping herself, Harriet Tubman becomes a “conductor” for the railroad.

1831 Nat Turner leads major slave rebellion in Virginia, is eventually captured and executed.

1844 **SIMON BORN.**



1845 *Narrative of the Life of Frederick Douglass, An American Slave, Written by Himself* becomes an international best-seller.

1857 Dred Scott case: Supreme Court rules African Americans are not

U.S. citizens and Congress has no power to restrict slavery in any federal territory.

1861-65 Civil War.

“It is a peculiar sensation, this double-consciousness, this sense of always looking at one’s self through the eyes of others, of measuring one’s soul by the tape of a world that looks on in amused contempt and pity. One ever feels his twoness, – an American, a Negro; two warring souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder.”

– from THE SOULS OF BLACK FOLK, by W.E.B. DuBois

1863 **SIMON MARRIES KATIE.**

1863 Lincoln signs Emancipation Proclamation.

1865 Congress passes Thirteenth Amendment, outlawing slavery, and establishes Freedmen’s Bureau to feed, protect and help educate emancipated blacks.

1865-77 Reconstruction Era: Federal government restructures control of southern states, in attempt to solve political, social, and economic problems arising from their readmission to the Union. Resulting resentment leads to formation of organizations such as Ku Klux Klan, which use

fraud, violence, intimidation to oppress blacks and help conservatives regain control of Southern states.

1865 **JESSE BORN TO SIMON AND KATIE.**

1866 All-white legislatures in former Confederate states pass “Black Codes,” sharply curtailing African Americans’ freedom. Congress responds by passing Civil Rights Act, which grants citizenship to all persons born in the U.S., “without regard to race, color, or previous condition.”

1870 Fifteenth Amendment ratified, specifying right to vote regardless of race, color or previous condition of servitude.

1881 Tennessee passes first “Jim Crow” law, segregating state railroads. Other Southern states pass similar laws over next 15 years.

1890 Mississippi enacts “poll tax” to impede voting by African Americans.



1892 After three friends are lynched in Tennessee, African American journalist Ida B. Wells begins crusade to investigate widespread lynchings of blacks.

1903 African American intellectual W. E. B. DuBois publishes *The Souls Of Black Folk*, arguing that the “color line” is the major problem of the 20th century.

1906 JESSE MARRIES SELMA.

1908 CHARLES BORN TO JESSE AND SELMA.



1909 A group of white and black activists, including W.E.B. DuBois, found National Association for the Advancement of Colored People.

1910-20 First wave of the Great Migration of southern African-Americans to industrial cities in the north, seeking economic opportunity and better social conditions.

1915 JESSE DIES.

1920S More than 200,000 blacks migrate to Harlem; rent inflation leads to advent of "rent parties," in which hosts charge for admission and alcohol in order to pay rent (a practice that continues into the 1960s).



1926 Langston Hughes publishes his first book of poetry, *The Weary Blues*, and becomes a leader of the cultural and social movement known as the Harlem Renaissance.

1931 Scottsboro Boys case: nine African American youths falsely accused and convicted of raping two white women, fueling Civil Rights movement.

1933 CHARLES MARRIES BEVERLY.

1937 Harlem Renaissance writer Zora Neale Hurston publishes *Their Eyes Were Watching God*.

1937 LEWIS BORN TO CHARLES AND BEVERLY.

1939 Singer Marian Anderson, de-



nied permission to sing at DAR hall in Washington, performs at Lincoln Memorial instead before audience of 75,000.

1940 REX BORN TO CHARLES AND BEVERLY.

1947 SIMON DIES.

1952 Ralph Ellison publishes novel *Invisible Man* (National Book Award).

1954 Supreme Court's *Brown v. Board of Education* ruling outlaws segregation in schools.

1955 Rosa Parks refuses to relinquish bus seat to a white person, sparking year-long black boycott of bus system in Montgomery, Alabama.

1957 U.S. soldiers escort nine African American students to uphold desegregation of a school in Little Rock, Arkansas.



1962 African American radical Malcolm X, national minister of Nation of Islam, rejects non-violence, champions African American separatism and Black pride.

1963 Martin Luther King, Jr. delivers "I have a dream" speech to more than 200,000 civil rights demonstrators in Washington.

1964 President Johnson signs Civil Rights Act granting federal government sweeping authority to prosecute rights violations.

1965 Martin Luther King, Jr. organizes march from Selma to Montgomery in support of voting rights. Congress passes Voting Rights Act.



1966 Stokely Carmichael, chairman of Student Nonviolent Coordinating Committee, advocates for "black power." Huey P. Newton

and Bobby Seales found radical Black Panther Party.

1967 Thurgood Marshall becomes first black Supreme Court justice.

1967 Supreme Court rules anti-miscegenation laws unconstitutional. At this time 16 states still had laws prohibiting interethnic marriage.



1968 Martin Luther King, Jr. assassinated.

1970 LEWIS MARRIES KIMBERLY.

1972 Equal Employment Opportunity Act is passed, paving way for affirmative action.

1987 REX DIES.

1992 White Police officers acquitted of beating African American Rodney King, sparking several days of violent unrest in Los Angeles.

1994 *The Bell Curve*, by Richard J. Herrnstein and Charles Murray, published to considerable controversy for positing a relationship between low African American IQ test scores and genetic factors in intelligence.

1994 CHARLES DIES.

1995 Minister Louis Farrakhan, head of Nation of Islam, organizes Million Man March, charging participants to take responsibility for themselves, their families, and their community.

1995 THE YEAR IN WHICH THE PRESENT-DAY EVENTS OF THE PLAY TAKE PLACE.



REG E. CATHEY
Lewis



LARRY GILLIARD, JR.
Simon/Rex/Jesse

Artist Biographies

***REG E. CATHEY** (Lewis) appeared at SCR previously in *The Miser*. Other theatre credits include *The Green Bird* on Broadway, *White Chocolate* at the Culture Project, *Henry IV* at the California Shakespeare Theatre, *Talk* (Obie Award) at The Foundry, *Art* at the Weston Playhouse, *The Taming of the Shrew* and *Hamlet* at NYSE, and *Crowbar* and *Bad Penny* at En Garde Arts. Film credits include *508 Nelson*, *The Machinist*, *S.W.A.T.*, *Head of State*, *A Cold Day in August*, *Pootie Tang*, *American Psycho*, *Seven*, *Ill Gotten Gains*, *Tank Girl*, *Clear and Present Danger*, *The Mask*, *Airheads*, *What About Bob?*, *Born on the Fourth of July*, *Penn and Teller Get Killed* and *Crossing Delancey*. Television appearances include series regular roles on “The Wire” and “Oz” and guest starring roles on “Third Watch,” “The Jury,” “Law &

Order,” “Law & Order: Criminal Intent,” “ER,” “Star Trek: The Next Generation” and “Roc.” He also appeared in the HBO productions of *Everyday People*, *Boycott*, *The Corner* and *Arliss*; PBS productions of *Between the Lions*, *Fool’s Fire* and *Hamlet*; and the television movies *And the Band Played On* and *A Doctor’s Story*. Mr. Cathey would like to thank The Condor Club and all the ancestors.

***LARRY GILLIARD, JR.** (*Simon/Rex/Jesse*) is making his SCR debut. Theatre credits include *Topdog/Underdog* (NAACP Award, Best Ensemble) at the Mark Taper Forum, *Abstract Expression* at the Long Wharf Theatre, *Zooman and the Sign* at Second Stage, *Police Boys* at Playwrights Horizons, *Life During Wartime* at the Nuyorican Poets Cafe and *Tell Pharaoh* at

the National Black Theatre. Film credits include *The Machinist*, *Gangs of New York*, *Kill the Poor*, *Brother to Brother*, *Cecil B. Demented*, *The Waterboy*, *Simply Irresistible*, *Next Stop Wonderland*, *Loving Jezebel* and *A Soldier’s Sweetheart*. Television appearances include series regular roles on “The Wire” and “George” and guest starring appearances on “Law & Order: Criminal Intent,” “CSI: New York,” “Homicide: Life on the Street” and “New York Undercover.” His credits also include the made for television movies *Monticello*, *Inflammable* and *In the Line of Duty: Street War*. Mr. Gilliard would like to thank Tanya, Leah, Reg, SCR and his family.

**PLAYWRIGHT,
DIRECTOR & DESIGNERS**

TANYA BARFIELD’s (*Playwright*)

plays include *Blue Door*, *Dent*, *The Quick*, *The Houdini Act*, *121st West* and *Pecan Tan*. She has workshopped her plays at the Sundance Theatre Lab, New York Stage & Film, New York Theatre Workshop and Seattle Rep's Women Playwrights Festival. Short plays produced include *Medallion* (Women's Project/Antigone Project), *Foul Play* (Royal Court Theatre, Cultural Center Bank of Brazil), *Of Girl & Wolf* and *Wanting North* (Guthrie Theatre Lab, published in *Best 10-Minute Plays of 2003*). She wrote the book for the Theatreworks/USA children's musical, *Civil War: The First Black Regiment*. She was a recipient of the 2003 Helen Merrill Award for Emerging Playwrights, 2005 Honorable Mention for the Kesselring Prize for Drama, a 2006 Lark Play Development/NYSCA grant and she has twice been a Finalist for the Princess Grace Award. Ms. Barfield has been commissioned by Playwrights Horizons, where a production of *Blue Door* will open in the fall, and the Mark Taper Forum, in addition to South Coast Repertory. Thank you to Daniel Breaker, Marion McClinton, Leigh Silverman, Christine Sumption, Bjorg Magnea, Gregory Benford and The Lark Play Development Lab.

LEAH C. GARDINER (*Director*) served on Broadway as the assistant director on Edward Albee's Tony Award-winning, *The Goat, or Who is Sylvia?* and the musical *On the Town*. She directed Judith Light in the national tour of Margaret Edson's Pulitzer Prize-winning play, *Wit*. Off-Broadway, she directed the world premiere of Eisa Davis' *Bulrusher* for Urban Stages, John Augustine's *Kent, CT* for Zipper Theatre, Anne García-Romero's *Earthquake Chica* for SPF and

Wit at Union Square. She worked as Director-in-Residence for the New York Shakespeare Festival and New Dramatists. Selected regional work includes a workshop of Tanya Barfield's *Blue Door* for NYSE, the world premiere of Craig Wright's *Orange Flower Water* for the Contemporary American Theater Festival, Suzan-Lori Parks' Pulitzer-Prize winning *Topdog/Underdog* for the Philadelphia Theatre Company, *Birdie Blue* for the City Theatre, *Angels in America: Millennium Approaches* and *Perestroika* for CT Repertory Theatre, *A Streetcar Named Desire* for the Pillsbury House Theatre, *Paper Armor* for Geva Theatre and The Cleveland Play House and *The Piano Lesson* for Madison Rep, among others. Other credits include the musical *The White Rose* for Wright State University, *Turcuret* for SMU and *Three Sisters* for NYU. She is a graduate of the University of Pennsylvania and the Yale School of Drama.

DUSTIN O'NEILL (*Scenic Design*) is excited to be back on the West Coast after spending four seasons at the American Conservatory Theater in San Francisco. Most recently he has been based out of New York, working on such Broadway shows as *A Streetcar Named Desire*, *The Good Body*, and *Laugh Whore* as the associate to Robert Brill, as well as the re-conception of the Ringling Bros. Barnum and Bailey Circus. Mr. O'Neill also designed the Powerhouse Season at New York Stage and Film which included productions of *Donna Morelli* (dir. by Richard Caliban), *Blue Door* (dir. by Leah C. Gardiner) and *Big Wyoming* (dir. by Hal Brooks). Most recently he has designed the New York premiere of playwright Eisa Davis'

work *Bulrusher* (dir. by Leah C. Gardiner) at Urban Stages, as well as the sets and projections for *Jekyll and Hyde: The Concert*. Regionally he has designed *Kimberly Akimbo* for Hudson Stage and the San Francisco production of *Hedwig and the Angry Inch*. He has also worked across the country at such theatres as Steppenwolf Theatre (Chicago), La Jolla Playhouse (San Diego), The Old Globe (San Diego), Denver Center Theatre Co., and The Santa Fe Opera.

NAILA ALADDIN SANDERS (*Costume Design*) is pleased to be asked to participate in this production with such a talented pair of actors. She has been a costume designer in the Los Angeles area for over 20 years where her designs include *Swept Away* (NAACP Theatre Award); *Darker Face of the Earth* (LA Weekly Award Nomination); *Direct from Death Row: The Scottsboro Boys*, *Going to St. Ives*, *Daisy in the Dreamtime*, *Master Class* and *Lady Day at Emerson's Bar & Grill* at Fountain Theatre; *Private Battle* and *Up from the Downs* at Watts Village Theatre Company; and *The Last Season* at Robey Theatre Company. Ms. Aladdin Sanders' designs for part one of the trilogy about the Haitian slave revolt, *Toussaint (The Soul)*, produced at the Greenway Court Theatre for the Robey Theatre Company in 2000, won an NAACP Award. She also designed the costumes for *Dessalines (The Heart)* in 2001 and *Christophe (The Spirit)* in 2004, parts two and three.

LONNIE RAFAEL ALCARAZ (*Lighting Design*) is an Associate Professor at UC Irvine and a professional lighting designer. He has designed at various regional theatre houses, such as SCR,

Berkeley Repertory, Sierra Repertory, Arena Stage in Washington, DC, Laguna Playhouse, Alabama Shakespeare Festival and Utah Shakespearean Festival. In addition to his twelve seasons with *La Posada Mágica*, shows at SCR include *Man from Nebraska*, *Bunnacula*, *The Hoboken Chicken Emergency*, *Play Strindberg*, *Dimly Perceived Threats to the System*, *Sidney Bechet Killed a Man* (for which he received a *Drama-Logue* Award), *BAFO*, *Later Life* and *Three Viewings*. He designed Culture Clash's *The Birds* at both SCR and Berkeley Repertory, along with their national touring show, *Radio Mambo*, which has been seen in Los Angeles, San Diego, San Francisco, Arizona, New York, Seattle and Washington, DC. Recent design experience includes *I Ask You*, *Farewell to Manzanar* and *Waking Up In Lost Hills* with Cornerstone Theater Company; Utah Shakespearean Festival's 2004 summer and 2003 fall seasons of shows; *My Fair Lady*, *Forever Plaid*, *Mornings at Seven*, *Little Shop of Horrors*, *Comedy of Errors* and *The Importance of Being Earnest*. He also was a designer for Universal Studios, Japan, where he designed the live shows *Terminator 2 in 3D*, and *Monster Makeup*, the attractions *Jurassic Park the Ride* and *Snoopy Studios*, along with exterior architectural facades throughout the park. He is a member of the United Scenic Artist/IATSE - Local 829.

JILL BC DU BOFF (*Sound Design*) is thrilled to be making her SCR debut with *Blue Door*. She is excited to be working with Leah and Tanya again on this project. She has designed on Broadway, Off-Broadway and regionally. Her work has also been heard on television and the radio.

Some of her favorite recent projects include *Jump/Cut* (Women's Project), *Spatter Pattern* (Playwrights Horizons), *Bill Maher: Victory Begins at Home* (August Wilson Theatre), *Moot The Messenger* and *A Nervous Smile* (Humana Theatre Festival), *What Then* (Clubbed Thumb), *Bulrushier* (Urban Stages), *Where Do We Live* (Vineyard Theatre), *Well* (The Public Theater) and *The Clean House* (Cincinnati Playhouse). Ms. Du Boff was nominated for two Drama Desk awards and a Hewes award in 2005.

JOHN GLORE (*Dramaturg*) began his new job as Associate Artistic Director of SCR in July, after five years as the resident dramaturg for the Mark Taper Forum, where projects included Luis Alfaro's *Electricidad*, Culture Clash's *Chavez Ravine*, Lisa Loomer's *Living Out* and Jessica Goldberg's *Sex Parasite*. Prior to his time at the Taper, he was literary manager for 16 years at SCR, where he served as dramaturg on dozens of productions, workshops and readings. From 1981-84 he was literary manager at Washington D.C.'s Arena Stage, and he has also served as a dramaturg for Midwest PlayLabs in Minneapolis. His own plays have been produced at SCR, Actors Theatre of Louisville, Berkeley Repertory Theatre and other theatres across the country and internationally. In 1997-98 he teamed with Culture Clash to write a new adaptation of Aristophanes' *The Birds*, which was co-produced by SCR and Berkeley Repertory Theatre. His adaptation of *The Stinky Cheese Man*, by Jon Scieszka and Lane Smith, will be seen on the Argyros Stage in June, to close out SCR's 2005-06 TYA season. He has taught playwriting and

related subjects at Pomona College and UCLA and has contributed articles to such publications as *Theater* and *American Theatre*. He received his MFA degree in dramaturgy from the Yale School of Drama.

***RANDALL K. LUM** (*Stage Manager*), finishes his 16th season with SCR on *Blue Door*. Other shows stage managed this season include *Man From Nebraska*, *Born Yesterday* and *The Further Adventures of Hedda Gabler*. This summer he will stage manage his good friend Amy Freed's play *Restoration Comedy* for the California Shakespeare Festival. Last season he worked on *Brooklyn Boy*, *Habeas Corpus*, *Vesuvius*, *Princess Marjorie* and made his Argyros Stage Managing debut with *On the Mountain*. During his long association as SCR's resident stage manager, he has worked on more than a dozen world premieres and has been associated with over 75 productions. In 1997, Mr. Lum stage managed the AIDS Benefit *Help is on the Way III* at the Palace of Fine Arts in San Francisco. Other stage management credits include the American Conservatory Theater in San Francisco, The Old Globe in San Diego, Berkeley Repertory Theatre, San Jose Civic Light Opera, VITA Shakespeare Festival, Pacific Conservatory of the Performing Arts, Long Beach Ballet, San Francisco Convention Bureau and Kawasaki Motorcycles. He would like everyone to take a moment to remember all those who have lost the battle and all those still suffering and fighting the AIDS epidemic.

DAVID EMMES (*Producing Artistic Director*) is co-founder of SCR. He has received numerous awards for productions he has

directed during his SCR career, including a Los Angeles Drama Critics Circle Award for the direction of George Bernard Shaw's *The Philanderer*. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; 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 for the Singapore Festival of Arts. 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 San Francisco State University, and his PhD in theatre and film from USC.

MARTIN BENSON (*Artistic Director*), co-founder of SCR with his colleague David Emmes, has directed nearly one third of the

plays produced here. He has distinguished himself in the staging of contemporary work, including William Nicholson's *The Retreat from Moscow*, Horton Foote's *The Carpetbagger's Children* and the world premiere of *Getting Frankie Married—and Afterwards*, the critically acclaimed California premiere of Nicholson's *Shadowlands*, the Southern California premiere of Michael Healey's *The Drawer Boy*; and the West Coast premieres of Peter Hedges' *Good As New* and Martin McDonagh's *The Lonesome West*. He has won accolades for his direction of five major works by George Bernard Shaw, including the Los Angeles Drama Critics Circle (LADCC) Award-winners *Major Barbara*, *Misalliance* and *Heartbreak House*. Among the numerous world premieres he has directed are Tom Strellich's *BAFO* and Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and the Alley Theatre in Houston. He has directed American classics including *Ab, Wilderness!*, *A Streetcar Named Desire*, *A Delicate Balance* and *A View from the Bridge*. 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 Outstanding Resident Professional Theatre and won the 1995 Theatre LA Ovation Award for Lifetime Achievement. Mr. Benson received his BA in Theatre from San Francisco State University.

PAULA TOMEI (*Managing Director*) is responsible for the overall administration of South Coast Repertory and has been Managing Director since 1994. A member of the SCR staff since 1979, she has served in a number of administrative capacities including Subscriptions Manager, Business Manager and General Manager. She is the immediate past President of the Theatre Communications Group (TCG), the national service organization for the professional not-for-profit theater and serves as a member of the Board. In addition, she has served as Treasurer of TCG, Vice President of the League of Resident Theatres (LORT) and has been a member of the LORT Negotiating Committee for industry-wide union agreements. She represents SCR at national conferences of TCG and LORT; is a theatre panelist and site visitor for the National Endowment for the Arts and the California Arts Council; served on the Advisory Committee for the Arts Administration Certificate Program at the University of California, Irvine; and has been a guest lecturer in the graduate school of business at Stanford and University of California, Irvine. She graduated from the University of California, Irvine with a degree in Economics and pursued an additional course of study in theatre and dance.



The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Scenic, Costume, Lighting and Sound Designers in LORT theatres are represented by United Scenic Artists Local USA-829, IATSE.



The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.