



51st Season • 488th Production
JULIANNE ARGYROS STAGE / MARCH 8-29, 2015

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents the world premiere of

TOKYO FISH STORY

by Kimber Lee

Neil Patel
SCENIC DESIGN

Christina Haatainen-Jones
COSTUME DESIGN

Elizabeth Harper
LIGHTING DESIGN

John Zalewski
SOUND DESIGN

Jason H. Thompson
PROJECTION DESIGN

Jerry Patch
DRAMATURG

Joshua Marchesi
PRODUCTION MANAGER

Jennifer Ellen Butler
STAGE MANAGER

Directed by
Bart DeLorenzo

Bill and Carolyn Klein
Samuel and Tammy Tang
Honorary Producers

Developed at The Lark Play Development Center, New York City

CAST OF CHARACTERS

(In order of appearance)

Koji	<i>Sab Shimono</i>
Takashi	<i>Ryun Yu</i>
Nobu	<i>Lawrence Kao</i>
Tuna Dealer Apprentice/Oishi/Toru/Daisuke/Yuji/Hirayama	<i>Eddie Mui</i>
Ama Miyuk/Woman	<i>Jully Lee</i>

SETTING

Present day Tokyo, Japan.

LENGTH

Approximately 90 minutes with no intermission.

PRODUCTION STAFF

Casting	<i>Joanne DeNaut, CSA</i>
Production Assistant	<i>Amber Caras</i>
Sushi Consultant	<i>Jesse Hiraki</i>
Costume Design Assistant	<i>Holly Victoria</i>
Assistant Lighting Designer	<i>Jenna Pletcher</i>
Stage Management Intern	<i>Ciara Heaps</i>
Light Board Operator	<i>Sumner Ellsworth</i>
Sound Board Operator	<i>Chad Dove</i>
Automation Operator	<i>Emily Kettler</i>
Video Programmer	<i>Jon Hyrkas</i>
Video Operator	<i>Vincent Quan</i>
Dresser	<i>Jessica Larsen</i>

ACKNOWLEDGEMENT

*Special Thanks to James Hamamori and
Hamamori Restaurant & Sushi Bar in South Coast Plaza.*

tokyo fish story was developed at TheatreWorks, Palo Alto, Calif., as part of their New Works Festival.

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.

Video taping 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.

A Gaijin's* Guide to Sushi

Sushi in its contemporary style (dating from the 19th century) is prepared rice combined with raw or cooked seafood, vegetables and occasionally fruit. Raw fish served by itself is **sashimi**. Sushi is most often served with ginger (**gari**), wasabi and soy sauce. A favorite garnish is daikon, a Japanese radish.

Nori are black seaweed wrappers made of algae rolled out into thin, edible sheets.

There are six contemporary types of sushi in Japan, but two dominate upscale dining. One is **norimaki** (also **makizushi**; the *s* becomes *z* in combined words in Japanese), or rolled sushi, and **temaki**, a “hand roll.” The other is **nigirizushi** (or “hand-pressed”), where a small mound of rice is topped with **nori** and seafood or vegetables.

Western-style sushi includes two types: **uramaki** (an “inside-out roll”), which inverts a roll, placing the **nori** inside and the rice on the outside of the **nori**, surrounded by fish roe or toasted sesame seeds; and U.S. style **makizushi (futomaki)**, which are a variety of rolls (California, Hawaiian, Rainbow, Seattle, etc.) mostly named after cities or states of origin.

Neta are the elements on top of the rice in **nigirizushi**. Fish quality and freshness is of great im-

portance in sushi, and so must be superior to fish to be cooked. Sushi chefs are trained to look for firmness, smell, color and freedom from parasites. A **neta tray** holds **neta** elements, usually inside a **neta case** at the front of the sushi bar.

Common **neta** elements include: tuna (**maguro**, **shiro-maguro**), Japanese amberjack, yellowtail (**hamachi**), shad (**kohada**), snapper (**kurodai**), mackerel (**saba**) and salmon (**sake**). Toro, the fatty cut of the fish, is the most-valued sushi ingredient. Other **neta** elements include squid, clams, scallops, eels, octopus, sea urchin, shrimp, crab, prawns and fish roe.

In North America and in the European Union, **neta** elements must be frozen below -20 Celsius (-4 Fahrenheit) and -60 Celsius (-76 Fahrenheit) degrees before use to destroy parasites.

Sushi rice (also **sushi-meshi**) is a preparation of white, short-grained rice mixed with rice vinegar and sugar or salt and cooled to room temperature to avoid stickiness.

Wasabi is a streambed plant with a stem that tastes like horseradish. It is best when grated fresh; its flavor and pungency fades after 15 minutes. Sushi chefs cover wasabi with elements placed on top of rice to seal its flavor.

Tamagoyaki (also **tamago**) is an omelet-like covering made by rolling together layers of cooked egg. Tamago combines stirred eggs and rice vinegar, and occasionally sugar, soy sauce or sake.

Mirin is rice wine with low alcohol and sugar used by some chefs to make sushi rice.

Shoyu is soy sauce.

Kusa literally translates as “grass,” and is slang for seaweed.

Ikura is wild salmon roe.

Noren are traditional Japanese fabric dividers, hung between rooms, on walls, in doorways or in windows.

Okimari-style sushi dining is ordering from a set menu at specific prices.

Okonomi-style sushi dining is ordering “as you like it,” by the individual item.

Omakase style sushi dining is ordering “as the chef likes,” letting the chef determine the best menu based on inventory for that day. Thought to be the best way to order at a high-end sushi-ya.

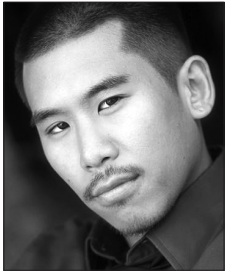
Shokunin literally means both “artisan” and “master of a profession.” The Japanese apprentice is taught that it combines technical skills with creativity and a social consciousness toward their pursuits. One strives for a perfection never attained. The shokunin’s competition is him or herself.

***Gaijin** is an outsider, a non-Japanese.

“**Itakimasu!**” is “bon appetit!”



Artist Biographies



LAWRENCE KAO

Nobu

made his SCR debut last season in *Fast Company*. He grew up in Hacienda Heights, Calif., as an only child, left to his imagination. Playing Lysander in a high school production of *A Midsummer Night's*

Dream furthered his interest in pretending. While studying theatre at UC Irvine, he began dancing with Kaba Modern, which led to his participation on MTV's "America's Best Dance Crew." He played Norman Lee in East West Players' *Krunk Fu Battle Battle*. His credits include a recurring role as Tim on "The Walking Dead," "Hawaii 5-0," "Scorpion," a guest star role on "NCIS: Los Angeles" and in non-union bootleg films that he sells out of the back of his trunk. He is now roaming the mean streets of Hollywood, accompanied by his acting mentor, Stuart Rogers, and his manager, Chris Roe, fending off Lawrence Kao unbelievers. iamlawrencekao.com



JULY LEE

Ama Miyuki/Woman

is excited to be making her SCR debut. She is the artistic director of Cold Tofu, the nation's premiere Asian American improv troupe. Lee began her career in sketch comedy and improv, performing with Cold

Tofu in *Telemongol*, her first theatrical production in 2006. Since then, she has performed in more than 25 stage productions. Most recently, she was seen at PCPA in *36 Views* in the lead role of Setsuko Hearn. Her other theatre credits include *Joy Luck Club* (Fall 2013 national tour), *Sweet Karma* (Grove Theatre Center), *Chinese Massacre [Annotated]* (Circle X Theatre), *Sun Sisters*, *Fabric* (Company of Angels), *Grace Kim and the Spiders from Mars* and *Trojan Women* (Lodestone Theatre). She has also toured in theatre-for-youth programs with East West Players and We Tell Stories and has performed improv and sketch comedy in a number of venues including Los Angeles Theatre Center, The Laugh Factory, iO West, Upright Citizen's Brigade, Westside Comedy, Acme Theatre, Avery Schreiber Playhouse, The Attic, TCL Chinese Theatre and The Complex. She is currently studying with Stephen Book and teaches improv work-

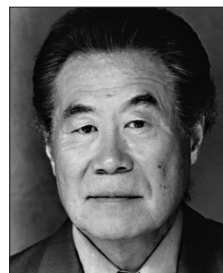
shops with Cold Tofu. Her film and television credits include "Gang Related" (Fox), "Reno 911!" (Comedy Central), "Prank My Mom" (Lifetime), *Return to Zero* and *Girlfriends*. jullylee.com



EDDIE MUI

Tuna Dealer Apprentice/Oishi/Toru/Daisuke/Yuji/Hirayama

is making his SCR debut. Mui grew up in Seattle, Wash., where he discovered his passion for acting at The Northwest Asian American Theater company during the early '90s before he moved to Los Angeles to pursue work in television and film. After starring in various main stage shows in northwest cities, such as Portland, Vancouver, B.C. and his hometown of Seattle, Mui got involved with East West Players in David Henry Hwang's *The Dance and the Railroad*, directed by Tzi Ma, and Garrett Omatia's romantic comedy *S.A.M. I Am*, where Mui originated the role of Lohman Chin. *tokyo fish story* is a reunion of sorts for Mui and Ryun Yu, who both starred in the world premiere stage adaptation of Judy Soo Hoo's dark comedy, *Texas*, where they played dysfunctional, awkward, loving brothers. They also appeared together in numerous stage productions around L.A. over the years. More recently, Mui has been acting and producing his own independent feature films such as the drama *Someone I Used to Know* and the comedy/action/thriller movie *Unidentified* now playing on Netflix and Amazon Instant Video.

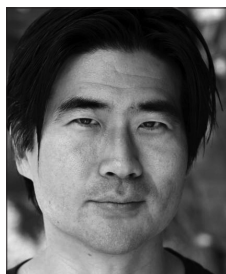


SAB SHIMONO

Koji

returns to South Coast Repertory after having appeared in Philip Kan Gotanda's *Ballad of Yachiyo*. His other collaborations with writer/director Gotanda span more than 30 years and include *After the War*, *Avocado Kid*, *Manzanar*, *The Wind Cries Mary*, the feature film *Life Tastes Good*, and off-Broadway productions of *Ballad of Yachiyo*, *Yankee Dawg You Die* and *The Wash*, for which he earned an outstanding actor nomination from The New York Drama Desk. He most recently appeared in *The Orphan of Zhao* at American

Conservatory Theater and La Jolla Playhouse. His Broadway credits include world premieres of *Mame*, *Pacific Overtures*, *Lovely Ladies*, *Kind Gentlemen* and *Ride the Wind*. His regional credits include *Happy End* at American Conservatory Theater; the world premiere of *Wrinkles* at East West Players; and productions of Ken Narasaki's *Ghosts and Baggage*, *No-No Boy* and *Innocent When You Dream*. His film and television appearances include *Old Dogs*, *Gung Ho*, *Presumed Innocent*, *Waterworld*, *Come See the Paradise*, *The Shadow*, *Paradise Road*, *The Big Hit*, *Suture*, *Ben 10*, "Mad Men," "Seinfeld," "Two and a Half Men," "E.R.," "The Simpsons," *Yellow Face* and "M.A.S.H." He has received awards from *L.A. Weekly*, *Drama-Logue* and a 1975 Clio Award for Best Actor.



RYUN YU
Takashi

is the first Korean-American to train at the Royal Academy of Dramatic Art in London. He also has the first theatre degree ever awarded by the Massachusetts Institute of Technology—and his parents still speak to him. He just finished playing Mark in the film adaptation of David Henry Hwang's *Bondage*. This is Yu's second film collaboration with Hwang—he played a fictional version of the writer in *Yellow Face*, which was the first adaptation of a major play for YouTube. His other film credits include the upcoming *The Last Tour*, which he is also directing, *Only the Brave*, *The Brothers Solomon* and *The Mikado Project*. His television appearances include "The Whole Truth," "Bones," "Good Luck Charlie" and "The Unit." He played George in the Los Angeles premiere of Julia Cho's *The Language Archive* and David in the world premiere of Lloyd Suh's *American Hwangap* at the Magic Theatre in San Francisco. In Los Angeles theatre, he has played Ivan in *Art* at East West Players, Gene in *Sea Change* at the Gay and Lesbian Center (Maddy Award, Ovation Award nomination), and all of the characters in *Dawn's Light: The Journey of Gordon Hirabayashi* at East West Players. He also performed in the West Coast premiere of Richard Greenberg's Tony Award-winning *Take Me Out* at the Geffen Playhouse. He would like to dedicate *tokyo fish story* to his wife Nicole, his son Kenji and his daughter Miyako. Yu is on twitter @realryunyu.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

KIMBER LEE (*Playwright*) has written the plays *fight*, *tokyo fish story* and *brownsville song (b-side for tray)*, which premiered at the 2014 Humana Festival, and will

also receive 2014-15 productions at LCT3, Long Wharf Theatre and Philadelphia Theatre Company. In 2014, Center Theatre Group presented the world premiere of her play *different words for the same thing* directed by Neel Keller. Her work has also been presented by Lark Play Development Center, Page 73 Productions, Hedgebrook, Seven Devils, Bay Area Playwrights Festival, TheatreWorks (Palo Alto), Magic Theatre, The Old Globe, Southern Rep and Dramatists Guild Fellows Program. Lee is a Lark Playwrights Workshop Fellow (2014-15), member of Ma-Yi Writers Lab, and is currently under commission at Lincoln Center Theater/LCT3, SCR, Denver Center Theatre, Long Wharf Theatre, The Bush Theatre (London) and Hartford Stage. She received the 2014 Ruby Prize, the 2013-14 PoNY Fellowship, the 2014-15 Aetna New Voices Fellowship and the inaugural 2015 PoNY/Bush Theatre Playwright Residency in London. She earned her MFA from the University of Texas at Austin.

BART DELORENZO (*Director*) returns to SCR where he directed the premieres of Carla Ching's *Fast Company*, Roberto Aguirre-Sacasa's *Doctor Cerberus*, Donald Margulies' *Shipwrecked! An Entertainment* as well as Sarah Ruhl's *Dead Man's Cell Phone*. He is the founding artistic director of Evidence Room theatre in L.A., and his recent work with the company includes Sarah Ruhl's *Passion Play*, Sharr White's *Annapurna* (revived off-Broadway with The New Group), Anton Chekhov's *Ivanov*, Len Jenkin's *Margo Veil* and Adam Bock's *The Receptionist*, all produced with the Odyssey Theatre. Other recent directing includes Steven Drukman's *Death of the Author* and Donald Margulies' *Coney Island Christmas* (Geffen Playhouse), Charlayne Woodard's *The Night Watcher* (Studio Theatre, Washington, D.C.), Shakespeare's *Cymbeline* (A Noise Within), Justin Tanner's *Day Drinkers* (Odyssey) and *Voice Lessons* (Zephyr Theatre), Karen Zacarias' *Legacy of Light* and Mark Brown's *Around the World in 80 Days* (Cleveland Playhouse), *King Lear* (The Antaeus Company), Michael Sargent's *The Projectionist* (Kirk Douglas Theatre), Charles Mee's *bobrauschbergamerica* (Inside the Ford) and Caryl Churchill's *A Number* (Odyssey). He is on the faculty at CalArts. He is the recipient of Los Angeles Drama Critics Circle Awards (including this year's Milton Katselas Award for career achievement), *LA Weekly* awards, *Backstage* Garlands and the Alan Schneider Director Award.

NEIL PATEL (*Scenic Design*) previously designed *The Light in the Piazza*, *The Language Archive*, *On the Jump*, *Hurrah at Last* and *Collected Stories* at SCR. His designs are well known on- and off-Broadway and at regional theatres and opera houses in the United States and abroad. His recent New York credits include *Mr Burns*, *Stage Kiss*, *Indian Ink* and *Father Comes Home*

from the Wars (Parts 1,2 and 3). His other work includes production design for the HBO series "In Treatment," the DirecTV series "Billy and Billie" and the feature films *Some Velvet Morning* (TriBeCa Films) and *Loitering with Intent* (Parts and Labor).

CHRISTINA HAATAINEN-JONES (*Costume Design*) is making her SCR design debut. She has designed costumes for 18 shows at the Geffen Playhouse, as well as productions for The Theatre @ Boston Court, The Old Globe in San Diego, La Jolla Playhouse, Denver Center for the Performing Arts, Ensemble Studio Theatre, The Antaeus Company and Pasadena Playhouse. In other venues, Haatainen-Jones is the costume director, designing for Nickelodeon, and has designed shows for Disneyland, Tokyo Disney Sea and historical costumes for the Abraham Lincoln Museum and Library in Springfield, Ill., where 12 of her portrait paintings are also displayed. Haatainen-Jones is the director of design at the USC School of Dramatic Arts and is a graduate of Carnegie Mellon University.

ELIZABETH HARPER (*Lighting Design*) returns to SCR, where she previously designed *Venus in Fur* and *Reunion*. Her regional credits include *A Raisin in the Sun*, directed by Phylicia Rashad (Center Theatre Group, 2011 Ovation Award nominee for Best Lighting Design, 2012 NAACP Theatre Award nominee for Best Lighting Design), *Play Dead* (directed by Teller) and *Wait Until Dark* and *Good People* (Geffen Playhouse, 2012 Ovation Award nominee for Best Lighting Design). Her Los Angeles credits include *The Twentieth-Century Way* (The Theatre @ Boston Court, 2010 Ovation Award nominee for Best Lighting Design) and *Crescent City* (The Industry). She has served as a technical consultant for art installations at Los Angeles County Museum of Art and Greene Naftali. Her industrial lighting projects include shows and events for Microsoft, On-Live, Ubisoft and Universal Studios. Harper holds an MFA in design for stage and film from the Tisch School of the Arts at New York University. She is a guest lighting design instructor and lecturer at CalArts. eharperdesign.com

JOHN ZALEWSKI (*Sound Design*) is a sound designer, electronic musician and visual artist who's been designing for live performance since his experience with the work of the late Reza Abdoh in the early 1990s. His work has been seen at Guthrie Theater, Portland Center Stage, SCR, Humana Festival of New American Plays, Los Angeles Theatre Center (LATC), Los Angeles Philharmonic/Disney Hall, Geffen Playhouse, Center Theatre Group, Evidence Room, The Theatre@Boston Court, Bootleg Theater, Padua Playwrights, The Actors' Gang, 24th Street Theatre, PS122 and La MaMa E.T.C. He has received six LA Stage Alliance Ovation awards and 26 nominations, seven *LA Weekly* Awards, including Career Achievement, two Los Angeles Drama Critics Circle Awards and ten Backstage Garland awards. He recently designed *Premeditation* at LATC, *My Moby Dick* at Broad Stage, *A Steady Rain* at Guthrie and *The Day Shall Declare It*, an immersive performance at Theatre Delicatessen in London, U.K., presently in Downtown L.A. and *Everything You Touch* with Rattlestick/Boston Court at Cherry Lane in New York.

JASON H. THOMPSON (*Projection Design*) returns to SCR where he designed *Fast Company* (directed by Bart DeLorenzo), *Ordinary Days* (directed by Ethan McSweeney) and *A Wrinkle in Time* (directed by Shelley Butler). His Broadway and New York credits include *Baby It's You!*, *Venice* (The Public Theater), *The Great Immensity* (Public Theater, Ted Talks), *Wingman* (Ars Nova); *Remember Me* (Parsons Dance Company, Joyce Theatre/national tour) and *This Beautiful City* (Vineyard Theatre). His recent credits include *Chavez Ravine* (Culture Clash, Kirk Douglas Theatre), *Cunning Little Vixen* (Cleveland Orchestra), *Steward of Christendom* (Mark Taper), *Cage Songbooks* (San Francisco Symphony, Carnegie Hall, New World Symphony), *Invisible Cities* (The Industry), *The Behavior of Broadus* (Sacred Fools, Center Theatre Group), *Tales from Hollywood* (Guthrie Theater); *Heart of Darkness* (The Actor's Gang), *Crescent City Opera* (The Industry), *The Mountaintop*, *Distracted* and *Wheelhouse* (TheatreWorks), *Re:Union* (Vancouver, Jessie Award nomi-



She's only 17, and her world is about to change forever.

Mr. Wolf

by Rajiv Joseph
directed by David Emmes

April 12 - May 3
Julianne Argyros Stage

Honorary Producers:
THE PLAYWRIGHTS CIRCLE

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 South Coast Repertory

nation), *Bad Apples* (Circle X Theatre Company) and *Justin Love* (Celebration Theatre). Thompson has also designed video for *Stars on Ice* for the last eight years. jasonhthompsondesign.com, pixeltheorycollective.com

JERRY PATCH (*Dramaturg*) was affiliated with South Coast Repertory from 1967-2005. He served as dramaturg on nearly 150 new plays seen and developed at SCR, including the world premieres of *Abundance*, *Freedomland*, *Golden Child*, *Intimate Apparel*, *Search and Destroy*, *Three Days of Rain* and *Wit*. His dramatic writing has been produced at SCR and other theatres, and on television. He was project director of SCR's Pacific Playwrights Festival from its inception in 1998 through 2005 and, for seven years, served as artistic director of the theatre program of Sundance Institute. As a professor of theatre and film, he taught at Long Beach City College, UC Irvine, UC San Diego, CSU Long Beach and other institutions. He was consulting dramaturg for Roundabout Theatre Company of New York for nearly a decade, and left SCR to become resident artistic director for The Old Globe in San Diego. He is now artistic development consultant for Manhattan Theatre Club in New York.

JENNIFER ELLEN BUTLER (*Stage Manager*) has been a part of the stage management team at SCR for 12 seasons and more than 45 productions. Her other theatre credits include productions at Laguna Playhouse, Utah Shakespeare Festival, California Shakespeare Theatre, TheatreWorks, Perseverance Theatre, Spoleto Festival USA and Shakespeare Santa Cruz. She also has stage-managed operas for Long Beach Opera and Pacific Repertory Opera. Butler has a BA in theatre arts from UC Santa Cruz and has been a member of Actors' Equity since 2007.

MARC MASTERSON (*Artistic Director*) is in his fourth season with SCR. His recent directing credits include *Zealot*, *Death of a Salesman*, *Eurydice* and *Elemeno Pea* at SCR, *As You Like It* for the Houston Shakespeare Festival, *The Kite Runner* at Actors Theatre of Louisville

Honorary Producers

BILL AND CAROLYN KLEIN (*Honorary Producers*) are longtime supporters of SCR with a particular interest in imaginative new work. The Kleins have been generous SCR donors and subscribers since the early 1990s, as well as First Nights subscribers, Gala patrons and Platinum Circle members since 2000. This is the couple's second time as Individual Honorary Producers, having previously underwritten *The Fantasticks* in 2012. Last season they joined five other couples to help underwrite the Pacific Playwrights Festival (PPF) as PPF Honorary Producers. As members of the Playwrights Circle, they've also helped to underwrite a selection of new plays, including *Cloudlands* (2012), *Silent Sky* (2011), and *The Language Archive* (2010). Bill has served on the SCR Board of Trustees since 2010 and this year is co-chair of the Board's Platinum Circle Committee and a member of the Finance Committee.

SAMUEL AND TAMMY TANG (*Honorary Producers*) are thrilled to be making their debut as Individual Honorary Producers on this production. Samuel is enjoying his first year on the SCR Board of Trustees and serves as a member of the Board's Corporate Gifts and Audience Development committees. The Tangs are First Nights subscribers, Gala patrons and Platinum Circle members and their company is a member of the Corporate Circle. Describing the experience of being honorary producers, the couple summed it up this way, "We have enjoyed many wonderful plays at SCR. The opportunity to see the artisans at work has been priceless."



Cape Cod weekend. Pack your baggage.

OF GOOD STOCK

Honorary Producers:
PAM AND JIM MUZZY & JANE
AND RICHARD P. TAYLOR

Media Partner: ORANGE COAST MAGAZINE

by Melissa Ross

directed by Gaye Taylor Upchurch

March 27–April 26
 Segerstrom Stage

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and the Cleveland Play House. He previously served for 11 years as artistic director of Actors Theatre of Louisville and produced the Humana Festival of New American Plays. During his Actors Theatre tenure, he produced more than 100 world premieres, expanded audiences and the repertoire, deepened arts education programs and spearheaded numerous community-based projects. His other Louisville directing credits include *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding*, *The Crucible*, *Betrayal*, *As You Like It*, *The Importance of Being Earnest* and *Macbeth*. The world premieres he directed at the Humana Festival include works by Lisa Dillman, Wendell Berry, Craig Wright, Eric Coble, Adam Bock, Gina Gionfriddo, Melanie Marnich, Charles Mee and Rick Dresser. He served as artistic director of City Theatre in Pittsburgh for 20 years and was founder and chairman of the Greater Pittsburgh Arts Alliance. He served as a theatre advisory panel member for the National Endowment for the Arts as well as numerous foundations. He won the Man of the Year Vectors Award, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival.

PAULA TOMEI (*Managing Director*) is responsible for leading 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; is a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council; a site visitor for the NEA; and has been a guest lecturer in the graduate school of business at Stanford and UC Irvine (UCI). She teaches a graduate class in non-profit management at UCI and was recently appointed by UCI's chancellor to the university's Community Arts Council. She is 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.

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 L.A. 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 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 a revival of Horton Foote's *The Trip to Bountiful* and Samuel D. Hunter's *The Whale and Rest* (world premiere) and *The Whipping Man* by Matthew Lopez. Benson received his BA in theatre from San Francisco State University.

DAVID EMMES (*Founding Artistic Director*) is co-founder of South Coast Repertory. This season, he is directing the world premiere of Rajiv Joseph's *Mr. Wolf*. 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 *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 in theatre and film 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.