



56th Season • 531st Production
SEGERSTROM STAGE / OCTOBER 19 - NOVEMBER 16, 2019

South Coast Repertory

David Ivers
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents

AUBERGINE

by Julia Cho

Myung Hee Cho
SCENIC & COSTUME DESIGN

Peter Maradudin
LIGHTING DESIGN

John Gromada
ORIGINAL MUSIC & SOUND DESIGN

Yee Eun Nam
PROJECTION DESIGN

Joanne DeNaut, CSA
CASTING

Ben Shipley
STAGE MANAGER

Directed by
Lisa Peterson

Sandy Segerstrom Daniels
Honorary Producer

Samuel & Tammy Tang
Honorary Producer

Playwrights Horizons, Inc., New York City, produced the New York City Premiere of *Aubergine* in 2016.

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

CAST OF CHARACTERS

(In order of appearance)

Diane	Joy DeMichelle
Hospital Worker	Luzma Ortiz
Ray	Jinn S. Kim
Father	Sab Shimono
Lucien	Irungu Mutu
Cornelia	Jully Lee
Uncle	Bruce Baek

TIME AND PLACE

The suburbs of a large city; now.

LENGTH

Approximately two hours, with one 15-minute intermission.

PRODUCTION STAFF

Dramaturg	John Glore
Assistant Director	Vanessa Cortez
Assistant Stage Manager	Margaret Kayes
Stage Management Interns	Hope Binfeng Ding, June Kim
Associate Costume Designer	Ruoxuan Li
Costume Design Assistant	Kaitlyn Kaufman
Assistant Scenic Designers	Stephanie Cheo, Susan Garyante
Scenic Design Assistants	Justin Law, Madie Mays
Light Board Operator	Keannak Parvaz
Sound Board Operator	Jim Busker
Automation Operator	Alex Johnson
Deck Crew	Steven McFann
Wardrobe Supervisor/Dresser	Jyll Christolini
Wig and Makeup Technician	Gillian Woodson
Additional Costume Staff	Raven Loc, Sarah Timm

ACKNOWLEDGEMENT

Forrie Ford, Hospice Nurse, and Paola Costa, Chef Instructor.

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 and the actors. 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 #AubergineSCR and tagging the designers listed on P1.

Family, Food, Love, Loss, Life

Aubergine marks the fourth Julia Cho play to be produced at South Coast Repertory, after the world premieres of *The Piano Teacher* (2007), *The Language Archive* (2010) and *Office Hour* (2016). She is currently working on her fourth SCR commission.

Right before I started writing *Aubergine*, I'd gone through a period of time where I wasn't really writing much of anything at all. I was feeling tapped out, and drained, and just sad. I'd gone through the experience where I had lost my father, who had died at home in hospice. So in the face of all these things that I didn't know how to write about, and didn't particularly want to write about, Berkeley Repertory Theatre approached me with the idea of writing a short play about food. It was a very simple assignment, and actually sounded enjoyable, so I took it on. But ... in writing about food, I ended up writing about memory, and writing about meals I'd had, the people I'd had those meals with, and I quickly found that all the things that I hadn't been trying to write about kept coming up. And the result is *Aubergine*, a play that is about loss, but is also very much about food and memory. It's not just about the meals we have with those we love, it's also I suppose about the meals we once had that we feel like we may never be able to have again. And I feel very much that the play, at its core, is also just a play about life, about the things that we carry with us, the things that we eat, and why we eat the things we eat.

—Julia Cho, from a video blog for
Olney Theatre Center

When I set out to write a play, I don't necessarily think about what I am trying to say. The best I can do is create something that feels alive so that my characters feel alive. They do what they do and say what they say and I try to be as honest as possible in recording it. After it exists as a play, then you can look at it and say which issues come out. I hope to record the realities that I know and present them as honestly as I can. I can say, "This is a father, this is the son, this is who they are, this is the nature of their relationship" ... and because the characters I've made are immigrants or children of immigrants it becomes part of the larger story. That said, I think I am not

as interested in identity plays. I think my earlier plays were probably more concerned about Korean American characters struggling to understand their place in America. It's not that I have resolved any of those things, but I think I am less concerned with that and more with the characters just doing what they do. I don't think that any of us in a day-to-day way think about identity all the time! (*laughs*) I don't think about my dad or mom as Koreans first. We think of them as our parents! As much as I can, I try to give my characters that same ease to just be who they are and not have everything always marked by identity...

I speak very little Korean. ... I came to a point in writing where I felt there is this Korean relative who shows up and I could not get around the fact that this Korean relative needs to speak Korean. ... I had to give myself permission to write all of his lines in English and marked all of them with an asterisk noting that it was being spoken in Korean ... [But] at some point, I knew I needed a translator and a few different ways pointed me toward this woman, Hansol Jung. She herself is a wonderful playwright ... and happens to be one of those people who is fluent in both Korean and English. She did the translation for me and enabled the play to reach a level that I could have never gotten to on my own.

—From an interview with Mika Hernandez,
Center for Asian American Media

I think as humans we are trained to think of death as an end. But the play, I think—I hope—treats it more like a transition. There is one way in which a story exists with a beginning, middle, end. But I don't think that's the only kind of story. There is another story where even death can still be the beginning of something. Instead of a linear story, the play to me feels more like a series of concentric circles, stories that are nested in each other. And as the play progresses, each of these stories reaches its own conclusion, in a way that doesn't cone down into a tight point. Instead, the circles widen, ripple outwards. At least that's what I hope. But everyone will have their own experience of the play. And I guess my job is not to get in the way.

—From an interview with Tim
Sanford, *Playwrights Horizons*



Artist Biographies



BRUCE BAEK

Uncle

is thrilled and honored to be making his South Coast Repertory debut. A hardcore New Yorker who wants to call California a second home, he is an avid meditator and a former life-guard who loves the water. Born in Seoul, South Korea, Baek grew up in the peaceful suburb of Glen Rock, New Jersey, but then moved to New York City's building forest to become a filmmaker and now an actor. His selected New York City theatre credits include *Members Only* (INTAR Theatre), *Under Protest* (Joria Productions Now at Theatre Row) and *Model* (Manhattan Repertory Theatre). He appeared in season two of "Taken" (NBC) and his role as a North Korean soldier in that show has been praised for his authentic portrayal and presentation of North Korean language and dialect with the highest fluency. His other television and film credits include "High Maintenance" (HBO), "Deception" (ABC), "Jessica Jones" (Netflix) and "Power" (Starz). Baek has completed a soon-to-be-released independent film, *The Architect*, in which he plays a leading role. Visit brucebaek.com



JOY DEMICHELLE

Diane

is thrilled to be at SCR. Her theatrical credits include *Sweat* (Mark Taper Forum); *Stonewall Jackson's House* (off-Broadway, American Place Theatre); *Raisin in the Sun* and *The Water Hole* (Actors Theatre of Louisville); *Seven Guitars* and *Blues for an Alabama Sky* (Denver Center Theatre); *The Piano Lesson*, *Spirit North* and a one-women piece entitled *Harriet's Return* (Crossroads Theatre); and *Darker Face of the Earth* (Fountain Theatre). Her television and film credits include "For the People," "Criminal Minds," "Parenthood," "Lie To Me," "Outlaw," *American Gun*, *Taking Back Our Town* (with the late Ruby Dee), "Judging Amy," "King Pin," "Buffy the Vampire Slayer," "Strong Medicine" and "One Life to Live." She also has appeared in numerous national commercials. She earned her BFA at North Carolina A&T State University and her MFA from Rutgers University (Mason Gross School of the Arts), where she received the prestigious Bettenbender Outstanding Performance Award.



JINN S. KIM

Ray

is a New York-based actor with various theatre, film and television credits; he has been a member of LABYRINTH Theater Company since 1995. He is the executive director of Developing Artists, a non-profit organization that provides opportunities for underserved teens to reach their full potential through a practical application of the performing arts. Developing Artists helps diverse students proclaim themselves as ARTivists, who relentlessly fight for positive social change (developingartists.org). His theatre credits include *Queen Latina & the Power Posse vs. the Evils of Society* by David Anzuelo; *Race, Religion & Politics* by Stephen Adly Guirgis (co-starring the late Philip Seymour Hoffman); *Dreaming in Tongues*; *A Winter Party* by John Patrick Shanley; *The Fairy Tale Project* (The Public Theatre); *disOriented* by Kyung Park (Peter Jay Sharp Theatre); the New York Innovative Theatre Award-winning production of *Rise and Fall of a Teenage Cyberqueen* by Lindsay Joy Murphy; *Loveness* by Craig "muMs" Grant; and *The Oldest Boy* by Sarah Ruhl (Marin Theatre Company). His film and television credits include *Hurricane Streets*, "Oz," Law & Order: Criminal Intent," "How to Make it in America," "Power," *11:55*, "Jessica Jones," "Feed the Beast," "Bull," "Gotham" and "God Friended Me."



JULY LEE

Cornelia

is thrilled to be returning to South Coast Repertory after her SCR debut in *tokyo fish story*. She is the artistic director of COLD TOFU, the nation's first and longest-running Asian-American improv comedy troupe, and most recently performed as Shapeshifter in *Hannah and the Dread Gazebo* at Fountain Theatre, co-presented with East West Players. Her other theatre credits include *The Joy Luck Club* (national tour); *Ladies, Colony Collapse* (Boston Court Pasadena); *36 Views* (PCPA); *The Enchanted Nightingale* (Garry Marshall Theatre); *Mexican Day* (Rogue Machine Theatre); *Tales of Clamor* (Aratani Theatre); *Chinese Massacre [Annotated]* (Circle X Theatre); *Sweet Karma* (Grove Theatre Center); and *Sun Sisters* and *Fabric* (Company of Angels). Her recent television credits include recurring roles on "The Kicks"

(Amazon) and “Gang Related” (Fox), as well as guest appearances on “Crazy Ex-Girlfriend,” “Jane the Virgin” (CW), “Veep” (HBO), “This Is Us” (NBC), “Henry Danger” (Nickelodeon), “Rosewood” (FOX), “I’m Sorry” (TruTV), “The Kominsky Method” and “Best.Worst.Weekend.Ever” (Netflix). In film, she appeared in *Reach*, *Thriller*, *Double Mommy* and is in two upcoming films, *The Illegal* and *Paper Tiger*. jullylee.com



IRUNGU MUTU
Lucien

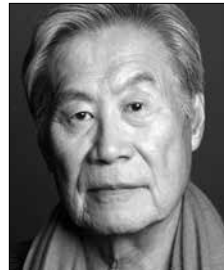
is thrilled and blessed to be making his SCR debut in *Aubergine*, his second Julia Cho play! His select regional theatre credits include *Petrol Station* (The Kennedy Center for the Performing Arts), *Macbeth* (Actors Theatre of Louisville), *The Language Archive* (Bristol Riverside Theatre), *The Convert* (The Wilma Theater, Woolly Mammoth Theatre), *Ruined* (Mixed Blood Theatre), *Henry V* (Arkansas Repertory Theatre), *A Raisin in the Sun* (Crossroads Theater) and *Peter and the Starcatcher* and *Memphis* (La Jolla Playhouse). His off-Broadway and New York City credits include *Mlima’s Tale* (The Public Theater), *Nollywood Dreams* (Cherry Lane Theatre), *Our Lady of Kibeho* (Signature Theatre), *Bikeman* (Tribeca Performing Arts Center), *A King of Infinite Space* (HERE Arts, New York SummerStage), *Bronks Ekspres*, *The Moth & the Flame* (Target Margin Theater) and *Before and After NY* (Performa 15 Biennial). He has appeared in the films *Bikini Sunshine*, and *Oxalis* and on television in “Instinct” (CBS), “Preacher” (AMC), “Power” (Starz), “Elementary” (CBS) and “The Blacklist” (NBC). He received his training at University of California, San Diego (MFA), Rutgers University (Mason Gross School of the Arts, BFA) and Shakespeare’s Globe (U.K.). This winter, he goes into production in Kenya for the upcoming film, *Leaving Isiolo*, which he wrote, will co-direct, produce and act in. Mutu wishes to thank Lisa P., his outstanding castmates, Grant Management, O.O and the superb SCR team! Instagram: [@irungumutu](https://www.instagram.com/irungumutu). irungumutu.com



LUZMA ORTIZ
Hospital Worker

is grateful to return to the Segerstrom Stage in her second show this season at South Coast Repertory! Her previous SCR credits include Gabby Orozco in *American Mariachi* and Rosamond in *Nate the Great*. Her other favorite roles include Tracy Turnblad in *Hairspray* (Norris Theatre, Palos Verdes Performing Arts), Gladys/Bolero Singer in *In the Heights* (Musical Theatre West), understudy for Dora in *Dora the Explorer*

Live! (Equity national tour), Fosca’s Mother in *Passion* (directed by Kent Nicholson), Housekeeper in *Man of La Mancha* and Eva Peron in *Evita* (Irvine Barclay Theatre), Cynthia in *Contra La Corriente* (Brown Bag Theatre Company), *The Scarlet Pimpernel* (Performance Riverside), Emma Goldman in *Ragtime* (directed by Gary Krinke), Maria in *West Side Story* (directed by Denise Jacobs, Inland Theatre League Award) and Dottie in *Noises Off* (directed by Chuck Ketter). Ortiz earned a BFA in musical theatre, with honors in acting, from the University of California, Irvine, and completed the musical theatre program at the American Musical and Dramatic Academy (New York). For Damian Kim and the Kreder/Hilton Family. For more information visit: LuzmaOrtiz.com and follow [LuzmaOrtizActress](https://www.instagram.com/LuzmaOrtizActress) on Instagram.



SAB SHIMONO
Ray’s Father

returns to SCR after appearing in *The Ballad of Yachiyo and tokyo fish story*. On Broadway, he appeared in the world premieres of *Mame*, *Pacific Overtures*, *Lovely Ladies*, *Kind Gentlemen* and *Ride the Wind*. His off-Broadway and regional theatre credits include *The Wash*, *Yankee Dawg You Die*, *Avocado Kid*, *After the War*, *Wrinkles*, *The Wind Cries Mary*, *Happy End*, *Orphan of Zhao* and *Aubergine*. His film and television credits include *Old Dogs*, *Gung Ho*, *Presumed Innocent*, *Waterworld*, *Come See the Paradise*, *The Shadow*, *Paradise Road*, *The Big Hit*, *The Terror*, “The Blacklist,” “Longmire,” “DC’s Legends of Tomorrow,” “Mad Men,” “Seinfeld,” “Two and a Half Men,” “E.R.,” “X-Files,” “The Simpsons,” “Jackie Chan Adventures,” “Stretch Armstrong” and “M*A*S*H*” He has received awards from *L.A. Weekly* and *Dramalogue*, a Clio Award and an outstanding actor nomination for a Drama Desk Award (New York City).

PLAYWRIGHT, DIRECTOR AND DESIGNERS

JULIA CHO (*Playwright*) has written the full-length plays *Office Hour*, *The Language Archive*, *The Piano Teacher*, *Durango*, *The Winchester House*, *BFE*, *The Architecture of Loss* and *99 Histories*. They’ve been produced in New York at Roundabout Theatre Company, The Public Theater, Vineyard Theatre, Playwrights Horizons and New York Theatre Workshop; and regionally at Berkeley Repertory Theatre, Long Wharf Theatre and the Oregon Shakespeare Festival, among others. Her honors include the Susan Smith Blackburn Award, the National Theatre Conference’s Barrie Stavis Award, the Claire Tow Award for Emerging Artists and the L. Arnold Weissberger Award for Playwriting. She has been the recipient of a New York Foundation for the Arts grant and a Van Lier Fellowship

from New York Theatre Workshop. She was also a Lila Acheson Wallace Playwriting Fellow at The Juilliard School and is an alumna of New Dramatists.

LISA PETERSON (*Director*) returns to SCR after directing *Culture Clash (Still) in America*, *The Madwoman in the Volvo* by Sandra Tsing Loh and *Collected Stories* by Donald Margulies. At Center Theatre Group, she recently directed Lynn Nottage's *Sweat* as well as Culture Clash's *Chavez Ravine* (2015 Ovation Award, Best Production) and *Water and Power*, among others. A two-time Obie Award-winner, she co-wrote and directed *An Iliad* with Denis O'Hare, as well as world premieres by Tony Kushner, Beth Henley, Naomi Wallace, Chay Yew, Luis Alfaro, Jose Rivera, Ellen McLaughlin, Marlane Meyer and Caryl Churchill at theatres including New York Theatre Workshop, The Public Theater, Vineyard Theatre, Manhattan Theatre Club, Guthrie Theater, Actors Theater of Louisville, La Jolla Playhouse, Arena Stage and McCarter Theatre Center. For the last three years, Peterson was associate director at Berkeley Repertory Theatre, where her recent productions include *The Good Book*, which she also wrote with Denis O'Hare, *It Can't Happen Here*, adapted from Sinclair Lewis by Tony Taccone, Lillian Hellman's *Watch on the Rhine* and *Office Hour* by Julia Cho.

MYUNG HEE CHO (*Scenic & Costume Design*) is a set and costume designer for theatre, opera, dance and live entertainment. She designed *Sheepdog*, *Goldfish*, *The Piano Teacher*, *System Wonderland* and others at SCR. Her recent credits include sets for *For Colored Girls Who Have Considered Suicide / When the Rainbow Is Enuf* at The Public Theater; *Nikki Corona*, *Black Super Hero Magic Mama* at Geffen Playhouse; *Trojan Women*, a new Korean opera, at the LIFT Festival (London), Holland Festival and Wiener Festwochen; set and costumes for *In the Body of the World* at Manhattan Theatre Club and American Repertory Theater; *The Thieving Magpie* at Glimmerglass Opera; *The Marriage of Figaro* at Washington National Opera; and *Golden Fairytale Fanfare* at Shanghai Disney Resort. Her other selected credits include *Trans Scripts* at A.R.T.; *Stuck Elevator* at ACT; *Emotional Creature* at the Linney Theatre, Berkeley Repertory Theatre and Market Theatre (Johannesburg, South Africa); *The Magic Flute* at the Canadian Opera Company; and *The Good Person of Szechuan* at the Landestheater Linz (Austria). She is professor of stage design at UCLA and a recipient of multiple Princess Grace Awards.

RUOXUAN LI (*Associate Costume Designer*) is an active costume designer for both stage and screen productions, currently based in LA. She is the costume designer in residence for American Contemporary Ballet, and the recipient of Swarovski Award for Excellence in Costume Design (2014). She received her MFA in costume design for entertainment media from UCLA (2016) and a BA in costume

design from Wimbledon College of Art at the University of the Arts (London, 2012). Her notable credits include *Hannah and the Dread Gazebo* (Fountain Theatre, 2019), *Lost Childhood* (UCLA Opera, 2019), *The Nutcracker Suite* (American Contemporary Ballet, 2017-18), *Steel Magnolias* (L.A. Theatre Works, 2018), *A Midsummer Night's Dream* (Independent Shakespeare Company, 2018), *The Great Wall Musical: One Woman's Journey* (Drama Center Theatre, Singapore, 2017), *Judgement at Nuremberg* (L.A. Theatre Works, 2016), *Distant Vision* (American Zoetrope, 2016) and *Spring Awakening* (NoHo Arts Center, 2015). ruoxuanli.com

PETER MARADUDIN (*Lighting Design*) is pleased to return to SCR where he has designed more than 40 productions including *Kings; The Weir; Fences; You, Nero; A Feminine Ending; The Studio; A Naked Girl on the Appian Way; Princess Marjorie; Safe in Hell; Hurrab 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*, *Hurrab at Last*, *The Ballad of Yachiyo* and *Bouncers*. Maradudin has designed more than 300 regional theatre productions for companies such as The 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 Portland Center Stage. He is the author of two novels, *The Masked Avenger* and *The Queen of Spades*, under his nom de plume, Peter Alexei, and is a resident of Seattle.

JOHN GROMADA (*Original Music & Sound Design*) has composed music or designed sound for 40 Broadway productions including *All My Sons*, *Torch Song*, *The Elephant Man* with Bradley Cooper, *The Trip to Bountiful* with Cicely Tyson (Tony Award nomination), Gore Vidal's *The Best Man* (Drama Desk Award), *Clybourne Park* (also at Mark Taper Forum), *Seminar*, *Prelude to a Kiss*, *Proof*, *Twelve Angry Men* and the original *A Few Good Men*. His other New York credits include *The Cake*, *Amy and the Orphans*, Bruce Norris' *Domesticated*, *Old Hats*, *Measure for Measure* (Delacorte Theater), *The Orphans' Home Cycle* (Drama Desk and Henry Hewes awards), *Shipwrecked!* (Lucille Lortel Award), *The Singing Forest*, *Julius Caesar*, *The Skriker* (Drama Desk Award), *Machinal* (Obie Award). His work has been heard at scores of regional theatres including the Southern California productions of *Meteor Shower* at The Old Globe, *Ether Dome* at La Jolla Playhouse and *The Trip to Bountiful* at the Ahmanson Theatre. His television and film credits include a score for the Emmy Award-nominated *The Trip to Bountiful* and *Showing Roots*. Gromada has received the National Endowment for the Arts Opera/Music Theatre Fellowship and grants from the New Jersey State Council on the Arts. For more information and music, visit johngromada.com or itunes.

YEE EUN NAM (*Projection Design*) is an LA-based scenic and projection designer for opera, theatre and any form of live performance. Her recent regional theatre design works include *Black Super Hero Magic Mama* (Geffen Playhouse), *Sweat* (Mark Taper Forum), *Bordertown Now* (Pasadena Playhouse) and *Citizen: An American Lyric* (Kirk Douglas Theatre, Fountain Theater). Her other theatre design works include *The Joy Luck Club* (Sierra Madre Playhouse), *Hannah and the Dread Gazebo* (Fountain Theater), *The Mountaintop* (Garry Marshall Theatre), *SAPO* (Getty Villa) and *Mother of Henry, Members Only, Dementia, A Mexican Trilogy: An American Lyric* (Latino Theater Company). Her opera and music theatre design works include *Then I Stood Up: A Civil Rights Cycle* (LA Opera Connects), *Notorious RBG in Song* (Skirball Cultural Center), *Venus and Adonis/Savitri* (New Camerata Opera, NYC), *Backwards from Winter* (Center for Contemporary Opera, NYC), *Cruzar la Cara de la Luna* (The Soraya, LA), *Lobengrin* (New World Center) and *A Midsummer Night's Dream, The Tales of Hoffmann, Crucible, L'enfant et les sortilèges* (Miami Music Festival). Her upcoming projects include *Sisters in Law* (Wallis Annenberg Center for the Performing Arts), plus *And Then They Came For Me* (MainStreet Theatre). She earned her BFA in metal craft at Seoul National University and her MFA in theatre design at UCLA. Portfolio: yeeecunnam.com

BEN SHIPLEY (*Stage Manager*) is thrilled to join South Coast Repertory on *Aubergine*! His off-Broadway credits include *1001 Nights* (Atlantic Theater Company), *Don Juan, The Winter's Tale* (Pearl Theatre Company), *Titus Andronicus* (New York Shakespeare Exchange) and *The Invisible Hand* (New York Theatre Workshop). His national tour credits include *Magical School Bus* and *Junie B. Jones* (TheaterWorksUSA). His regional credits include *Good People, Always...Patsy Cline, Driving Miss Daisy* (New Harmony Theatre), *John & Jen* (Siren & Sailor Theatre Co.), *La Cage Aux Folles, Appt w/Death, Life Could Be A Dream* (Cortland Repertory Theatre), *World Builders* (Flux Theatre Ensemble), *Noël, Good King Wenceslas* (Stages on The Sound), *Henry V, Blithe Spirit* (Texas Shakespeare Festival), *Backyard* (Echo Theatre Company), *How I Learned To Drive* (Illyrian Players), *The Pain and the Itch* (Zephyr Theatre), and *Kbardal and What Would Crazy Horse Do?* (Berkeley Repertory Theatre). He is an alumnus of the Ithaca College Department of Theatre Arts. For more information, please visit benshipley.com.

MARGARET KAYES (*Assistant Stage Manager*) is excited to join the South Coast Repertory family! Her credits include *Good People, Always...Patsy Cline, Driving Miss Daisy, Nunsense, Talley's Folly, Around the World in 80 Days, Souvenir* (New Harmony Theatre); *Pygmalion* (University of Southern Indiana); *Madama Butterfly* (Opera San Jose), *Bright Star* (Musical Theatre West); *Red Hot and Cole* and *The Magic Flute* (Eklund Opera Program);

SANDY SEGERSTROM DANIELS (*Honorary Producer*) continues her impressive history of support at South Coast Repertory by serving as Honorary Producer of two productions in the 2019-20 season: *Aubergine* and *The Scarlet Letter*. Her past underwriting of *Sense and Sensibility, The Sisters Rosensweig, Shakespeare in Love, Destiny of Desire, Moby Dick* and *Amadeus*, along with additional production sponsorship as a member of The Playwrights Circle, places her among the most vital and active supporters of SCR's work onstage. Adding to this wonderful profile, she is also a longtime First Nights subscriber, a Platinum Circle member and a frequent Gala underwriter. SCR is deeply grateful to Sandy for her unwavering support as a passionate arts advocate, a dedicated philanthropist and as a member of Orange County's renowned Segerstrom family, whose gift of land to SCR in the 1970s is the site of the David Emmes/Martin Benson Theatre Center.

SAMUEL & TAMMY TANG (*Honorary Producer*), with their support of *Aubergine*, are now Individual Honorary Producers in five consecutive seasons, having previously underwritten *Kings, Cambodian Rock Band, District Merchants* and *tokyo fish story*. Sam is the current President of SCR's Board of Trustees, and he and Tammy have made leadership commitments to the theatre as Honorary Producers of the Pacific Playwrights Festival and as major Gala underwriters. Both Sam and Tammy heartily endorse SCR's efforts to engage culturally diverse artists and audiences and wish to dedicate this sponsorship of *Aubergine* to their parents: Dr. Homer and May Tang, and Egan and Jean Nishimoto.

Peter Pan and Tinkerbell: A Pirate's Christmas and *Aladdin and His Winter Wish* (Lythgoe Family Panto); *Billy Elliot* (San Diego Musical Theatre); *The Mole Hill Stories* (First Stage Children's Theatre); *The Wild Party, Boeing Boeing, The Valley of the Heart, The 39 Steps, RFK* and *The Addams Family* (San Jose Stage Company); *Sweeney Todd*: and *One Man, Two Guvnors* (Lyric Stage Company of Boston); *Twelfth Night, Coriolanus* and *Othello* (Commonwealth Shakespeare Company); *The Secret Garden, The Unbleached American, Something's Afoot, The Marvelous Wonderettes, Thoroughly Modern Millie* and *The Full Monty* (Stoneham Theatre); and *La Grande Duchesse de Gérolstein, Tancredi, The Bartered Bride, The Nose* and *Der Freischütz* (Opera Boston).

DAVID IVERS (*Artistic Director*) is responsible for the overall artistic operation of the theatre. He started at SCR

this past March and the 2019-20 season is the first that he has programmed here. Prior to SCR, he was artistic director for Arizona Theatre Company and, before that, served more than 20 years as an actor and director at Utah Shakespeare Festival, with the last six as artistic director. He was a resident artist at Denver Center Theatre Company for a decade, acting in and/or directing more than 40 plays and has helmed productions at many of the nation's leading regional theatres including the Guthrie Theatre, Oregon Shakespeare Festival, Berkeley Repertory Theatre and South Coast Repertory. His early career included serving as associate artistic director of Portland Repertory Theatre and he appeared in productions at some of the nation's top regional theatres including Portland Center Stage and the Oregon, Alabama and Idaho Shakespeare festivals. He taught at the University of Michigan, University of Minnesota, Southern Utah University and Southern Oregon University. He earned his BA from Southern Oregon University and his MFA from the University of Minnesota.

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 is a member of the College of Arts Dean's Task Force for California State University, Fullerton. 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. In 2018 she received the Helena Modjeska Cultural Legacy Award from Arts Orange County. Most recently, she was awarded UCI's Distinguished Alumna in the School of Social Sciences at the Lauds & Laurels Celebration in May, 2019.

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.