



58th Season • 540th Production
JULIANNE ARGYROS STAGE / MAY 15 - JUNE 5, 2022

South Coast Repertory

David Ivers
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

presents

TIGER STYLE!

by Mike Lew

Se Oh
SCENIC DESIGN

Hyun Sook Kim
COSTUME DESIGN

Tom Ontiveros
LIGHTING DESIGN

Fabian Obispo
SOUND DESIGN

Hana S. Kim
PROJECTION DESIGN

Joanne DeNaut, CSA
CASTING

Sophia Sanchez
STAGE MANAGER

Directed by
Ralph B. Peña

Geoff & Valerie Fearn
HONORARY PRODUCERS

Timothy & Marianne Kay/
Argyros Family Foundation
HONORARY PRODUCERS

World premiere produced by Alliance Theatre, Atlanta, GA (Susan V. Booth, Artistic Director)

TIGER STYLE! was developed during a residence at the Eugene O'Neill Theater Center's
(Preston Whiteway, Executive Director; Wendy C. Goldberg, Artistic Director)
National Playwrights Conference in 2014.

TIGER STYLE! is presented by special arrangement with Dramatists Play Service, Inc., New York.

CAST OF CHARACTERS

(In order of appearance)

Albert Chen	<i>Jon Norman Schneider</i>
Jennifer Chen	<i>Amy Kim Waschke</i>
Russ the Bus/Reggie/Customs Guy	<i>Derek Manson</i>
Tzi Chuan/Melvin/Dad/General Tso.....	<i>Ryun Yu</i>
Therapist/Mom/Cousin Chen/Matchmaker	<i>Emily Kuroda</i>

SETTING

Irvine, America.

And also the Shenzhen Special Economic Zone, China.

November 2019.

LENGTH

Approximately two hours, including one 15-minute intermission.

PRODUCTION STAFF

Assistant Stage Manager	<i>Dennis Ngoc Ho</i>
Production Assistants	<i>Lucas Esperanza-Goodman, Emperatriz Mejia</i>
Assistant Scenic Designer	<i>Joohyun Kim</i>
Assistant Costume Designer	<i>Adriana Lambarri</i>
Associate Video Designer	<i>Shih-lien Eugene Yen</i>
Assistant Lighting Designer	<i>Jennifer Gonzalez</i>
Costume Design Intern	<i>Carina Holly</i>
Light Board Operator	<i>Sean Deuel</i>
Automation Operator	<i>Steven McFann</i>
Deck Crew	<i>Nicholas Yocca</i>
Wardrobe Supervisor	<i>Kendall Dayton</i>
Dresser	<i>Anna de La Cour</i>
Wig and Makeup Crew	<i>Jordan Bridges</i>
Additional Costume Staff	<i>Kendall Montunnas</i>
Covid Safety Officer	<i>David Viên Nguyễn</i>

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.

Cellular phones, beepers and watch alarms should be turned off or set to non-audible mode during the performance. Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.

Photos may be taken before and after the show, and during intermission, but not during the performance itself. Show your appreciation for the play by using the hashtag #TigerStyleSCR. Smoking is not permitted anywhere in the theatre.

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Comedy and Content —the writing of Mike Lew

Playwright Mike Lew is currently one of the most in-demand writers working in theatre today. For those following his career, that's likely no surprise. He first hit the scene in 2010, when his play *microcrisis*—a comedy about a global financial crisis—premiered at New York's Ma-Yi Theater Company (in a production directed by Ralph B. Peña, Ma-Yi's artistic director and also the director of South Coast Repertory's production of *Tiger Style!*). Since then, Lew's star has steadily risen over the past ten years, with notable productions of his work appearing at theatres across the country.

Lew's writing tackles a wide range of stories and subjects. His play *Bike America* chronicles a cross-country trip of self-discovery; *Teenage Dick*, a spin on Shakespeare's *Richard III*, follows a high school student with cerebral palsy who's determined to become class president; and *tiny father*, one of Lew's most recent and most personal plays, examines a challenging start to parenthood. But despite the breadth of subject matter, all these plays are united by a strong common denominator—the playwright's dynamic, sometimes outlandish, use of comedy. For Lew, it's a way to get audiences to perk up and listen.

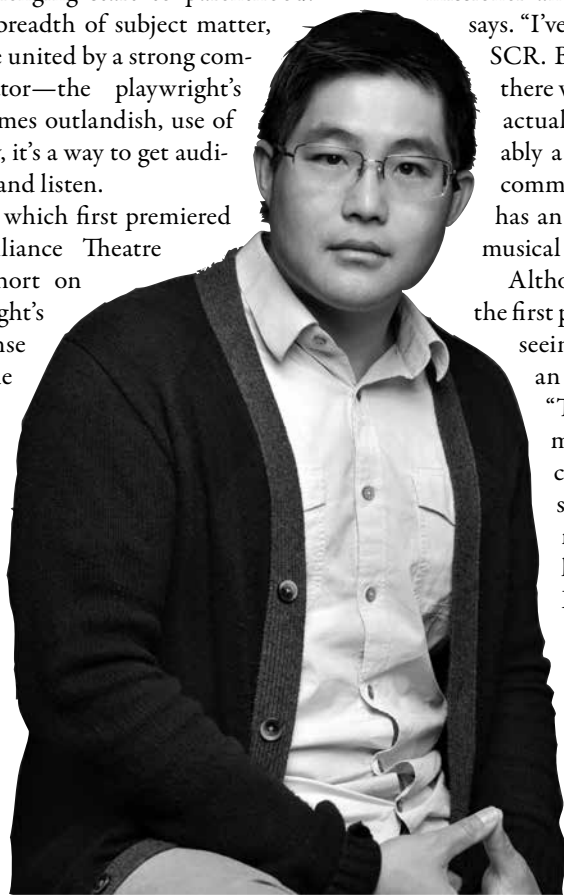
Tiger Style!, which first premiered at Atlanta's Alliance Theatre in 2015, isn't short on the playwright's signature sense of humor. The comedy draws its inspiration from Amy Chua's 2011 book, *Battle Hymn of the Tiger Mother*, and the controversy surrounding its (perceived) endorsement of

strict Chinese parenting. To Lew—who was raised with some of the values outlined in the book—the outcry lacked nuance and much of it stemmed from xenophobia. In writing *Tiger Style!*, Lew set out to skewer stereotypes about Asian American achievement, and in doing so, also push back on the assumptions placed on him as a writer:

"This play is so near and dear to my heart as a kind of major rebuttal against the cultural expectations that have been placed upon my writing all my career—this sense that as an Asian playwright I had to be telling stories from 'the homeland' (er, China) even though I'm a third-generation Chinese American San Diego-born surf kid."

Tiger Style! is also a play about finding home—or discovering one that's already there. And for Lew, an SCR production is a kind of homecoming, too: "If you're the type of person who hangs out with a lot of playwrights, you already know how legendary South Coast Repertory is among writers as a commissioner and originator of new work," Lew says. "I've always, always wanted to work at SCR. But I never dreamed my first play there would be *Tiger Style!*, a play that is actually set in Irvine, in what was probably a blatant attempt to land an SCR commission." (Side note: Lew currently has an SCR commission to write a new musical with composer Adam Gwon.)

Although SCR audiences aren't seeing the first production of *Tiger Style!*, they are seeing a new production—one with an updated text. In Lew's words: "The thing about theatre I love so much is that it responds dynamically to our ever-shifting circumstances, and as my own and our national relationship to China keeps evolving, so does this play." But while the play has evolved, the keen insights and sharp humor in Lew's writing have remained a constant—and for that, we can be thankful.



Artist Biographies



EMILY KURODA

Therapist/Mom/Cousin
Chen/Matchmaker

has worked at South Coast Repertory (*Fast Company, Our Town, Ballad of Yachiyo*), TheatreWorks (*The Language Archive, Calligraphy*),

New York Theatre Workshop (*Endlings*), Yale Rep (*Today Is My Birthday*), Pan Asian Repertory Theatre (*Brothers Paranormal*), American Repertory Theater (*Endlings*), Page 73 (*Today Is My Birthday*), Actors Theater of Louisville (*we, the invisibles*), Huntington Theatre (*Tiger Style!, Woman Warrior*), Artists at Play (*Two Mile Hollow*), Alliance Theatre (*Tiger Style!*), Sundance Theater Lab (*Today Is My Birthday, A Cage of Fireflies*), East West Players (over 30 productions), Kirk Douglas, Mark Taper Forum, Public Theater, La Jolla Playhouse, Seattle Repertory, Singapore Repertory, Berkeley Repertory, The Doolittle, LATC, Zephyr Theatre, LA Women's Shakespeare Company, and the Los Angeles Shakespeare Festival. Her selected television credits include Mrs. Kim in "Gilmore Girls," "All Rise," "The Good Doctor," "The Resident," "Drop Dead Diva," "Sequestered" and as Sister Veronica in the upcoming series "The Power" for Amazon. Recent films include *Kimi, Porcupine, Take the 10, Party Boat, Red, Yellow Face* and *Sensei*. Awards: Drama-Logue awards for *Ikebana, The Maids, Minamata, The Golden Gate* and *Visitors from Nagasaki*; LA Commendation for *About Love*; a Garland award for *Straight as a Line* and an *Entertainment Today* for *Winter People*.



DEREK MANSON

Russ the Bus/Reggie/Customs
Guy

played Snoopy in last summer's Outside SCR production of *You're a Good Man, Charlie Brown* and recently appeared in the 2022 Pacific

Playwrights Festival. He has also appeared in SCR's *James and the Giant Peach* and *Jane of the Jungle*. His

Los Angeles credits include *The Bicycle Men* (iO West, Denver Center, Portland's), *Neil Simon's Musical Fools, Room Service, This Week This Week* and *The Gary Plays* (Open Fist Theatre Company), *The 39 Steps* and *Life Expectancy* (Malibu Playhouse), *The Brat Pack* and *Love Actually in Concert* (For The Record, Wallis Annenberg, Break Room 86) *The Big Event* (Gangbusters Theatre), *Making Paradise* (Cornerstone Theater), *1984* and *The Bewildered Herd* (Greenway Court), and the news satire show *Second City This Week* (Second City Hollywood). Regional credits include *Picasso at the Lapin Agile, Arcadia, Romeo & Juliet, Goodnight Moon, Einstein is a Dummy* and *A Christmas Carol* (Alliance Theatre, Atlanta, Ga.), *Amadeus* (Sacramento Theatre Company) and *Never the Sinner* (Woodshed Collective, NYC). His television and voice over credits include "Jimmy Kimmel Live!" "The Last Tycoon," "UnREAL," "Project Blue Book" and SNL's "Best of TV Funhouse."



JON NORMAN SCHNEIDER

Albert Chen

is thrilled to be making his SCR debut. Based in New York, his stage credits there include *The Chinese Lady, Awake and Sing!, Durango* (The Public Theater), *The Oldest Boy* (Lincoln Center Theater), *Queens Boulevard (the musical)* (Signature Theatre), *Lunch Bunch* (Clubbed Thumb), and the title role in *Henry VI Parts 1-3* (National Asian American Theatre Company), among others. Regionally, he has appeared at Actors Theatre of Louisville, The Alley Theatre, Alliance Theatre, Barrington Stage Company, Dorset Theatre Festival, Goodman Theatre, Huntington Theatre, Kennedy Center for the Performing Arts, Long Wharf Theatre, Magic Theatre, McCarter Theatre, Milwaukee Rep, Mosaic Theater Company, Northern Stage and The Old Globe. His film and television credits include *Bitter Melon, Manila Is Full of Men Named Boy, The Girl in the Book, The Normals*, HBO's *Angel Rodriguez*, "The Endgame," "Succession," "Jessica Jones," "Veep," "30 Rock" and "Law & Order: Criminal Intent."

**AMY KIM WASCHKE***Jennifer Chen*

(she/her) is happy to be returning to SCR. Pacific Playwrights Festival audiences have seen her in Charlie Oh's *Coleman '72* and Spenser Davis' *A Million Tiny Pieces*, both directed by David Ivers. Some of her favorite credits include *Revenge Song* (Geffen Playhouse); *Macbeth* (Oregon Shakespeare Festival/OSF); *Othello* (American Repertory Theater, OSF); *Hannah and the Dread Gazebo* (OSF); *Snow in Midsummer* (OSF); *Vietgone* (Seattle Repertory Theatre, OSF); and Mary Zimmerman's *The White Snake* which toured across the U.S. and to China. Her film and television credits include "Law & Order: SVU," "Mythic Quest" and *18 Seconds*. IG: @akwaschke amykimw.com

**RYUN YU***Tzi Chuan/Melvin/Dad/General Tso*

is very happy to return to SCR where he originated the role of Takeshi in *tokyo fish story*. Yu originated the role of Gordon Hirabayashi in *Hold These Truths* at East West Players, and has since performed it at Arena Stage in Washington, D.C. and at the Pasadena Playhouse. He won the Craig Noel Award for best solo performance when he performed it at San Diego Rep. Other theater credits include *How the Light Gets In* (Boston Court Pasadena), *@TheSpeed-of-Jake* (Playwright's Arena) and *Take Me Out* (Geffen Playhouse). On television, he played the recurring character of Pastor Daniel Kwon in the FX show "Baskets" (starring Zach Galifianakis and Louie Anderson), as well as Larry on the Netflix show "Fuller House." He also played DHH in David Henry Hwang's *Yellowface*, the first adaptation of a major play for YouTube (where it can still be viewed). Yu has the first theater major degree ever awarded by the Massachusetts Institute of Technology.

PLAYWRIGHT, DIRECTOR AND DESIGNERS

MIKE LEW (*Playwright*) is the author of *tiny father* (Audible, Cape Cod Theater Project, Ojai Playwrights Conference); *Teenage Dick* (Huntington Theatre

Company, Woolly Mammoth, Pasadena Playhouse, Donmar Warehouse, Ma-Yi Theater Company at Public Theater, Artists Repertory Theatre); *Tiger Style!* (Olney Theatre Center, Huntington Theatre Company, La Jolla Playhouse, Alliance Theatre); *Bike America* (Ma-Yi, Alliance); and *microcrisis* (Ma-Yi, InterAct Theatre Company, Next Act Theatre). He and Rehana Lew Mirza are joint Mellon Foundation Playwrights in Residence at Ma-Yi Theater, where they cowrote the book to the musical *Bhangin' It* with composer/lyricist Sam Willmott (La Jolla Playhouse; Richard Rodgers Award; Project Springboard and Rhinebeck Writers Retreat workshops). Lew is a Dramatists Guild Council member, Tony Award voter and a New Dramatists resident. His honors include Lark Venturous Playwright and NYFA fellowships, Edward Kleban Prize in Musical Theatre, PEN America Literary Award, and Lanford Wilson, Helen Merrill, Weissberger, Heide-man and Alliance/Keneda awards. He's an alumnus of The Juilliard School and Yale University.

RALPH B. PEÑA (*Director*) (he/him) is the Obie Award winning Artistic Director of Ma-Yi Theater Company in New York City. Recent directing projects include *The Chinese Lady*, *Felix Starro*, *Among The Dead*, *Once Upon a (korean) Time*, and the short film *Vancouver*. He directed the off-Broadway world premiere of Mike Lew's *microcrisis*. His work has been seen on the stages of The Public Theater, Long Wharf Theater, La Mama ETC., Ensemble Studio Theater, Arena Stage, Victory Gardens, La Jolla Playhouse, Laguna Playhouse, and The Children's Theater Company, among others. He is thrilled to be working at South Coast Repertory, where he bought his first theatre subscription by delivering copies of the *Orange County Register*.

SE OH (*Scenic Design*) is a set designer based in NYC. His selected regional credits include *A Doll's House, Part 2*, *Cambodian Rock Band*, *Yoga Play*, *Office Hour* (SCR); *Rooted* (Cincinnati Playhouse); *Man of God*, *Underneath the Lintel* (Geffen Playhouse); *Hold These Truths* (People's Light Theatre); and *Silent Sky* (Perseverance Theatre). His Broadway associate credits include *Dana H*, *Is This A Room* (Lyceum Theater), *Clyde's* (Helen Hayes Theater) and *Cost of Living* (Manhattan Theatre Club). Off-Broadway associate credits include *For Colored Girls*, *Office Hour* (The Public Theater), *Cambodian Rock Band* (Signature Theatre) and *The Great Leap* (Atlantic Theatre Company). Northwestern University MFA. sehyunoh.com

HYUN SOOK KIM (*Costume Design*) (she/her) is a Professor at California State University, Fullerton where she mentors costume-design undergraduates and graduates and works as Graduate Advisor. She is a proud MFA graduate from a renowned big public university, University of Illinois at Urbana-Champaign. She has designed costumes internationally over 30 years for large productions in various genre and style of theatre, dance, musical, opera, outdoor plays, concerts for National Theater of Korea, National Dance Company of Korea, National Ballet Company of Korea, Arts Communication Intl., Seoul Arts Center, New York State LORT Capital Rep, The Human Race Theatre, NYC Pan Asian Rep, San Francisco Shakespeare Festival, among others. Her designs have been seen in NYC, London, Toronto, LA, Tokyo, Osaka, Beijing and Seoul. Particularly, her design for the mega-scale musical, *The Last Empress* (Empress Myeongseong)—with designing for over 70 cast members and 1,000 costumes in full one-year period—has been presented at NY Lincoln Center, LA Kodak Theatre, Toronto Hummingbird Center, as well as in London's West End. The musical has celebrated its 25th anniversary of long-run success in 2021. Her costume designs were selected and presented in Costume at the Turn of the Century 1990-2015 at the A. A. Bakhrushin Theatre Museum in Moscow, Russia, in World Stage Design 2009 & 2017, and Prague Quadrennial 1999 & 2019. She is an ardent advocate of BIPOC theatre movement. http://www.fullerton.edu/arts/theatre/about_us/faculty_and_staff/kim.php

TOM ONTIVEROS (*Lighting Design*) returns to SCR after previously designing *Culture Clash (Still) in America*, *A Doll's House, Part 2*, *Going to a Place where you Already Are*, *Fast Company*, *The Motherf**ker with the Hat* and *The Long Road Today*. His off-Broadway credits include *The Exonerated* (The Culture Project) and *Tune in Festival* (Park Avenue Armory). His other New York credits include *Happy Days* (The Flea Theater), *Patience, Fortitude and Other Antidepressants* (INTAR Theatre), *Nada Que Declarar* (Danspace Project) and *Veils, Vestiges and the Aesthetics of Hidden Things* (Ontological-Hysterical Theater). His regional theatre credits include *The Constant Wife* (Denver Center for the Performing Arts); *Othello*, *Romeo and Juliet*, *Off the Rails* (Oregon Shakespeare Festival); *Native Gardens* (Pasadena Playhouse); *Underneath the Lintel* and *Thanksgiving Play* (Geffen Playhouse); *They Don't Talk Back*, *Guards at the Taj* (La Jolla Playhouse); *Vicuña* (Center Theatre Group);

and *My Old Lady*, *Visions of Kerouac* (Marin Theatre Company). His Los Angeles credits include *Figaro ;90210!* (LA Opera), *Vietgone*, *Animals Out of Paper* (East West Players) and *Café Vida*, *Seed*, *West Hollywood Musical* (Cornerstone Theater Company). His awards include *The Exonerated* (Lucille Lortel Award, Unique Theatrical Experience), *My Barking Dog* (Los Angeles Drama Critics, Best Lighting Design), *Lady Day at Emerson's Bar & Grill* (Ovation! nomination), *The House in Scarsdale* (nominated, Best Projection Design, LA Drama Critics), *Shiv* (nominated, Best Projection Design, StageRaw) and *Completeness* (Ovation! nomination). He is an assistant professor of design at the University of La Verne.

FABIAN OBISPO (*Sound Design*) is making his SCR design debut with *Tiger Style!* Recent off-Broadway credits include the Public Theater's presentations of Ma-Yi Theater Company's *The Chinese Lady*, *Teenage Dick* and The National Asian American Theatre Company's *Out of Time*. Other off-Broadway credits include the Public Theater's *Sea Wall/A Life*, *Oedipus El Rey*, Ma-Yi Theater's production of his musical *Felix Starro*, Manhattan Theatre Club, Manhattan Class Company, Atlantic Theatre Company, Vineyard Theatre, New Group, Classic Stage Company, Primary Stages, New York Theatre Workshop, Theater For A New Audience, The Acting Company and the Women's Project. He has designed extensively for regional theatres including Arena Stage, Kennedy Center, Shakespeare Theatre Company, Folger Theatre, Goodman Theatre, Guthrie Theater, Alliance Theater, Minneapolis' Children Theatre Company, American Conservatory Theatre, Oregon Shakespeare Festival, Seattle Repertory Theatre, Cleveland Playhouse, Cincinnati Playhouse, Huntington Theatre, Syracuse Stage, Hartford Stage, Long Wharf Theatre, Westport Country Playhouse, TheatreWorks, Indiana Repertory Theatre, St. Louis Repertory Theatre, Pittsburgh's City Theatre Company, Laguna Playhouse, PlayMakers Repertory Company, George Street Playhouse, Delaware Theatre Company, Asolo Repertory Theatre, and Alabama Shakespeare Festival among others. His awards include the Barrymore Awards, Berkshire Theatre Critics Awards, International Motion Picture Awards and the LA Film Festival's Indie Short Fest Awards.

HANA S. KIM (*Projection Design*) returns to SCR where she previously designed *Little Black Shadows*. Her regional and off-Broadway credits include *The*

Visitor (The Public Theater, directed by Dan Sullivan); *Fefu and Her Friends* (A.C.T, directed by Pam MacKinnon); *Eve's Song* (The Public Theater, directed by Jo Bonney); and *The Great Leap* (A.C.T, directed by Lisa Peterson). Her designs for opera include *Sweet Land* (The Industry Opera, directed by Yuval Sharon), *Wonderful Town* (LA Opera, directed by David Lee) and *Fallujah* (New York City Opera and Long Beach Opera, directed by Andreas Mitisek). Her video art installations have been seen at Oxy Arts ("Rustle and Cry"); Annenberg Space of Photography ("Pearls of the Planet"); and New York City's Baryshnikov Arts Center ("Emille"). Her designs have earned Richard E. Sherwood Awards, Princess Grace Award in Theater Design, Helen Hayes Award, San Francisco Bay Area Critics Circle Award, StageScene LA Award and Stage Raw Award. For more info, visit hananow.com IG: @hana.s.kim

SOPHIA SANCHEZ (*Stage Manager*) is a native of East Los Angeles and a graduate of UC Berkeley. Upon returning to Los Angeles from the Bay Area, she fell in love with stage management at CASA 0101 in Boyle Heights and, for the past 11 years, has honed her craft as a stage manager at theaters throughout Southern California including the Latino Theater Company at the Los Angeles Theater Center, 24th Street Theater, Laguna Playhouse, Pacific Resident Theater, and Cornerstone Theater. She has also worked nationally in San Francisco with Youth Speaks on the production of *Try/Step/Trip* and toured the Brown and Out Theater Festival in New York at the New York International Fringe Festival and Dublin, Ireland for the International Dublin Gay Theatre Festival. She is excited and thankful to be back at SCR for *Tiger Style!* Thank you to Michael and the kids for their love and support.

DENNIS NGOC HO (*Assistant Stage Manager*) is based in Orange County. Selected credits include *The Last, Best Small Town* (Seaver Theater), *Microcosmitor* (Wolf Nova), *Ancient Greek Corn* (HERE Theater), *The Tempest* (Gallery Players), *The Report* (American Theatre of Actors), *Romeo and Juliet* (Classical Theater of Harlem), *Comfort Women: A New Musical* (Dimo Kim Musical Theatre Factory), *BLANKS* (New Plays Festival 2019), *Die Fledermaus* (New Opera Workshop), *We Read Books* (We Read Books Festival), *Bloody Bloody Andrew Jackson* (Chance Theatre) and *The Temptations of St. Antony* (Four Larks Company). He holds an MFA from Columbia University in Stage Management.

GEOFF & VALERIE FEARNs are serving as Honorary Producers for the seventh time, adding to an already impressive list of past productions they've supported, including *M. Butterfly* (2019), *SHREW!* (2018), *Venus in Fur* (2014), *Elemeno Pea* (2012), *Collected Stories* (2009) and *Hitchcock Blonde* (2006). The Fearn's have been active at SCR for nearly 30 years and are currently First Night subscribers to both the Segerstrom and Argyros stages. In addition, Valerie previously served for nine years on the theatre's Board of Trustees and was engaged in various committees including the annual Gala.

TIMOTHY & MARIANNE KAY/ARGYROS FAMILY FOUNDATION are loyal supporters of SCR and have served as Honorary Producers of four productions including *SHREW!* (2018), *The Monster Builder* (2017) and *Office Hour* (2016). A trustee since 2010, Tim brings invaluable expertise in tax, trust, and estate matters to the SCR community and currently serves on the Audit and Deferred Gifts Committees. Together, Tim and Marianne are longtime subscribers to First Nights on both stages and Theatre for Young Audiences and Families.

DAVID IVERS (*Artistic Director*) is responsible for the overall artistic operation of the theatre. The 2019-20 season was the first he programmed here, and he directed *She Loves Me* (2020), and the 2021 Pacific Playwrights Festival reading of *Coleman '72* by Charlie Oh. In 2015, he directed the SCR-Berkeley Repertory Theatre co-production of *One Man, Two Guvnors*. 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 for the Performing Arts 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 Theater, Oregon Shakespeare Festival, Berkeley Repertory Theatre and South Coast Repertory. His early career included serving as associate artistic director of Portland Repertory Theatre and appearing in productions at some of the nation's top regional theatres including Portland Center Stage and the Oregon, Alabama and Idaho Shakespeare festivals. He has 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 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 and serves on the Dean's Leadership Society Executive Committee for the School of Social Sciences at UCI. 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. In 2019, she was awarded UCI's Distinguished Alumna in the School of Social Sciences at the Lauds & Laurels Celebration.

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 Stage Directors and Choreographers Society, a national theatrical labor union.