

FAMILY, FOOD, MEMORY AND APPETITES

Thank you for letting us host you for *Aubergine*.

I wonder if you are like me. Do scents and flavors bring you back to long-past times, places and loved ones?

Look at the photo below. This photo is more than 30 years old. It's roasted chicken, cooked kasha and tzimmis. It was lovingly made and served for me by my Nana. What was I thinking 30 years ago to snap a photo? I knew even then that every dish from my grandmother's kitchen was not only sumptuous but represented a time and a place, and that time and place would not be forever.



Aubergine to me is about family, food, memory and appetites. In the opening monologue of the play, Diane describes how she and her husband became ardent foodies, "We were hungry, for something that tasted really good. And then when we had that, we were hungry for something that tasted great." What first drew me to the piece was the language. Julia Cho is such a gifted poet of the theatre. Every word and every image takes me on a journey.

This play is about a Korean American family that is both Korean and American. While the story resonates for me in the Jewish American experience, I loved that I've had to explore and learn about a different culture in preparation for the



TODD SALOVEY

play. As you'll see in the production, several of the characters speak Korean, and so several of our actors are not only Korean, but fluent in Korean. I think Julia Cho is very articulate about how food and language carry culture, about what we can say in language and what we cannot express in words.

This piece is also a tribute to parents and about finding meaning in loss. It's such an honor to dedicate this production to my parents. They were such great supporters of The REP, Lipinsky Family San Diego Jewish Arts Festival and my work. When I went through my parents' home, I discovered that my mom had been keeping a virtual archive of all my plays, programs, articles and reviews. Just as I was creating keep-sakes of my Nana's meals, my mom was doing the same with my artistic life. So this production says *thanks*.

I hope you enjoy the flavors of the special meal we're serving up tonight!

TODD SALOVEY, ASSOCIATE ARTISTIC DIRECTOR

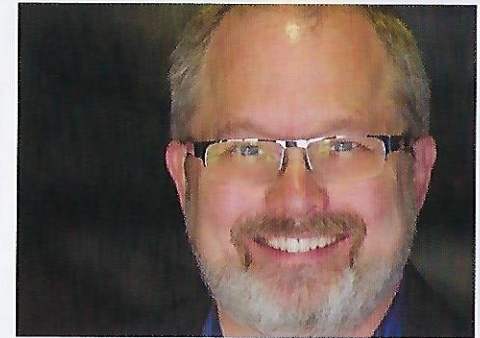
WHY ARE WE?

For a brief period at the beginning of this year, San Diego Repertory Theatre ceased to exist. While I'm ecstatic that we have resolved this tax agency error from over a decade ago, this near-death experience made me deeply contemplate the value of The REP.

If San Diego REP ceased to exist, humankind would lose an important ally who:

- Acts as a Citizen of San Diego whose purpose is to continually make San Diego a better place to call home,
- Provides an inclusive platform for the multiple voices of our community,
- Promotes a hub of award-winning artistic virtuosity whose work not only entertains, but also enlightens,
- Fosters a Cultural Town Hall for our diverse family of friends who enjoy provocative conversation.

Please help me ensure that we don't risk such an important spirit in the fabric of San Diego. We recently completed a successful year-end fundraising drive. Thank you to all of you who generously contributed!



LARRY ALLDREDGE

I'm pleased to announce we have extended this campaign through February 17. Dawn and I will continue to match your gift. If you haven't yet given, I hope you will consider giving a gift to help us thrive. If you already gave, I hope you will consider an additional gift to help us achieve our place in the community. Please contact Beth Savage at 619.231.3586 x619 to give.

Happy New Year!

LARRY ALLDREDGE, MANAGING DIRECTOR

OUR MISSION:

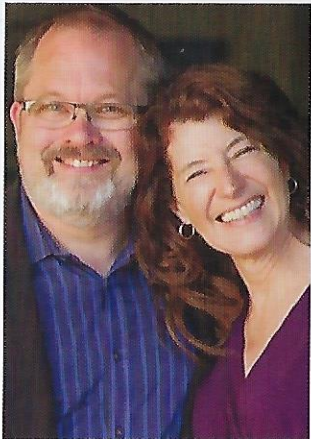
San Diego Repertory Theatre produces intimate, exotic, provocative theatre. We promote a more inclusive community through vivid works that nourish progressive political and social values and celebrate the multiple voices of our region. San Diego Repertory Theatre feeds the curious soul.

**THANK YOU TO OUR
AUBERGINE HOST SPONSOR**

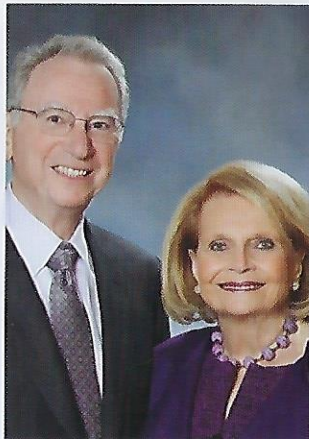


Drs. Irv and
Donna Silverstein

**THANK YOU TO
OUR SEASON 43 SPONSORS:**



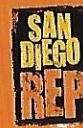
Larry Alldredge
and Dawn Moore



Joan and
Irwin Jacobs



Morton and
Susan La Pittus



San Diego Repertory Theatre

Sam Woodhouse, Artistic Director • Larry Alldredge, Managing Director

presents

AUBERGINE

By Julia Cho
Directed by Todd Salovey

JANUARY 24 - FEBRUARY 17, 2019 • IN THE LYCEUM SPACE

Scenic Designer	Justin Humphres
Costume Designer	Elisa Benzoni
Lighting Designer	Kristin Swift
Sound Designer	Melanie Chen Cole†
Dramaturgical Consultant	Dr. Elise Kim Prosser
Dramaturgical Consultant	Walter Byongsok Chon
Dramaturgical Coordinator	Gursimrat Kaur
Stage Manager	Marie Jahelka*
Casting Director	Kim Heil
Assistant Stage Manager	Kira Vine
Associate Director	Carla Harting
Assistant Sound Designer	Evan Eason

CAST

Ray	Brian Kim*
Ray's Father	Dana Lee*
Cornelia/Nurse	Audrey Park*
Lucien	Terrell Donnell Sledge*
Uncle/Stranger	Yong Kim
Diane	Amanda Sitton*

UNDERSTUDIES

Samuel Young (Ray), Erin Li (Cornelia/Nurse & Diane), Walter Murray (Lucien)

PLACE AND TIME

Now. Mostly in a house in the suburbs of a large city.

Special thanks to Eva Barnes, Dan Weiss, and Linda Vickerman

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

San Diego REP is a member of the Theatre Communications Group (TCG),
the national organization for the American Theatre.



† Member of United Scenic Artists, Local USA-829 of the IATSE.

* Members of the Actors' Equity Association, the Union of
Professional Actors and Stage Managers in the United States.

*The video and/or audio recording
of this performance by any means
whatsoever are strictly prohibited.*



**BRIAN KIM
(RAY)**

As a Korean-American adoptee from Minnesota, the role of "Ray" is a gift, and Brian is forever grateful for Julia Cho's beautiful writing. Recent credits include: *The Emperor's Nightingale* (Pan Asian Rep), *Labour of Love* (Olney Theatre Center), *The Korean Drama Addict's Guide to Losing Your Virginity* (Theatre Mu) and *Dinner with Georgette* (NYTW). Other credits include: NAAP, Prospect Theatre Company, Ordway Center, Guthrie Theatre, Chanhassen Dinner Theatres, Children's Theatre Company and Village Theatre. FILM/TV include: "Pokémon," "Regal Academy," "We Speak NYC," "Naughty Nuts," "Last Man," "The Beach House" (2018 AAFL Best Actor) and "The Struggle" (2018 GFF Best Actor). Much love to Avalon, my friends and San Diego REP – for mom and dad and 엄마 and 아빠.



**DANA LEE
(RAY'S FATHER)**

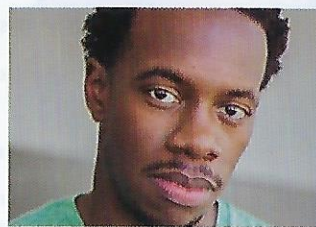
Dana is a veteran actor of stage, motion pictures and television for almost 50 years. You may remember him as D.K. (Ken Jeong's character's dad) on the TV series "Dr. Ken." In theatre, he has performed on such prestigious venues as The Public Theatre, The Joyce, Singapore Repertory, The Mark Taper Forum and The Doolittle, in plays by Shakespeare to Albee and notable Asian-American playwrights as Frank Chin, Wakako Yamauchi and Phillip Gotanda. Dana was also a major force in the development of East West Players, the nation's premiere Asian-American theatre group. Dana's movie credits include "Rambo: First Blood Part II," "Lethal Weapon 4," "Pineapple Express" and "The Honeymooners." Dana also has over 50 TV credits, going all the way back to "Kung Fu." Other notable credits include recurring roles on "Hawaii Five-0" (both versions), "Curb Your Enthusiasm," "Dynasty" and the aforementioned "Kung Fu." Dana is looking forward to his debut performance at San Diego REP and feels honored to be working in a Julia Cho play. Dana will be

on "Birds of Prey" shooting in February.



**AUDREY PARK
(CORNELIA / NURSE)**

Audrey is an actor and community organizer from Minneapolis, MN. She is happy to be joining San Diego REP for the first time. Credits include: Penumbra Theatre (*For Colored Girls*), Ten Thousand Things Theatre (*Pericles; Electra*), Theatre Mu (*You For Me For You; Purple Cloud; Twelfth Night; Middle Brother*). She has also worked with Pillsbury House Theatre, Frank Theatre and History Theatre. As a teaching artist, Audrey facilitates workshops with Penumbra Theatre and Theatre Mu. Audrey sees art as a strong tool for social justice, and is committed to working with people to affect social change on a local level.



**TERRELL DONNELL SLEDGE
(LUCIEN)**

Terrell is thrilled to make his San Diego REP debut. Regional: Hartford Stage

Company; Cincinnati Playhouse; Repertory Theatre of St. Louis; Alabama Shakespeare Festival; Lyric Stage Co.; The Eugene O'Neill Memorial Theatre; Actor's Theatre of Louisville Humana Festival; Merrimack Repertory Theatre; Pioneer Theatre Co; Trinity Rep Co.; Cygnet Theatre; Commonwealth Shakespeare Co. NYC: Boundless Theatre Company; Lark Theatre; P73; Naked Angels. TV/Film: CBS: "Elementary," New Millenium Studios: "Blues in the Night," "Troop 491." Other Selected Credits: *Much Ado About Nothing, How We Got On, By The Way, Meet Vera Stark, Find and Sign, Dunkfest '88, Vieux Carre, Blood Knot, The Duchess of Malfi, We Are Proud to Present... , The Piano Lesson, Betrayal* (directed), *The Most Humane Way to Kill a Lobster* (directed), *Sally's Rape* (directed). Terrell holds an M.F.A. from Brown University/Trinity Rep and is a Yale University graduate. @thetdsledge



**YONG KIM
(UNCLE / STRANGER)**

Yong is a Korean actor raised in 7 countries / 5 continents, who regards

Seoul, London and Los Angeles as home. He appears in Sundance films "Spa Night" and "Dog Bowl." As well as such TV shows as "The Last Ship," "The League" and "Murder in the First." Yong is a graduate of the University of Cambridge. He is excited to be making his debut at San Diego REP!



**AMANDA SITTON
(DIANE)**

Selected theater credits include: *The Oldest Boy, Road to Mecca, Doubt* (SD Theatre Critics Circle Craig Noel Award Outstanding Featured Performance) *A Christmas Carol* (San Diego REP), *Laughter on the 23rd Floor, Don't Dress For Dinner, Voice of the Prairie, Collected Stories, Amy's View* (North Coast REP), *Maple and Vine, Glass Menagerie, It's A Wonderful Life* (Cygnet Theatre, Resident Artist) *Comedy of Errors, Golden Boy* (SD Theatre Critics Circle Craig Noel Award Outstanding Lead Performance), *Sailor's Song* (New Village Arts), *Fair Use, Torch Song Trilogy* (Diversionary Theatre). Ms. Sitton received her BA in Theatre from UCSD.



**JULIA CHO
(PLAYWRIGHT)**

Julia's plays include *Durango, The Winchester House, BFE, The Architecture of Loss* and *99 Histories*. Her work has been produced at The Vineyard Theatre, The Public Theatre, Long Wharf Theatre, Playwrights Horizons, South Coast Repertory, New York Theatre Workshop, East West Players, The Theatre @ Boston Court, Theatre Mu and Silk Road Theatre Project, among others. Honors include the 2005 Barrie Stavis Award, the 2005 Claire Tow Award for Emerging Artists and the 2004 L. Arnold Weissberger Award. She was also a two-time finalist for the Susan Smith Blackburn Award. An alumna of The Julliard School and NYU's Graduate Dramatic Writing Program, Julia also served as a resident playwright at New Dramatists.

TODD SALOVEY (DIRECTOR)
Bio on Page 18

**JUSTIN HUMPHRES
(SCENIC DESIGN)**

Justin is a scenic and video designer based in San Diego, CA. His design work has been seen internationally in both the United States and Asia.

As a video designer, he has created content for numerous concert tours, corporate events and Las Vegas shows. As an assistant/associate he has worked on various commercial, regional and Broadway projects. Recent San Diego scenic design credits include: *This Beautiful City* (Diversionary), *Actually* (San Diego REP), *Vietgone* (San Diego REP), and *Voyeurs de Venus* (Moxie). Broadway credits include: *SUMMER: The Donna Summer Musical* (Associate Designer), *Ain't Too Proud: The Life and Times of the Temptations* (Associate Designer). Justin holds a BFA from Western Michigan University and an MFA from University of California, San Diego. justinhumphres.com.

ELISA BENZONI
(COSTUME DESIGN)

Elisa is thrilled to be working with San Diego REP for the first time. Select credits include: *Sex with Strangers* (Geffen Playhouse), *The Who and The What*, *Our Town*, *Tall Girls*, *Brahaman/!*, *Sam Bendrix at the Bon Soir* (La Jolla Playhouse); *Constellations* (Old Globe); *Julius Caesar*, *Cloud 9*, *Romeo and Juliet*, *Two Gentlemen of Verona*, *Pericles*, *Prince of Tyre*, *Reckless*, *Much Ado About Nothing* and *Measure for Measure* (USD/Old Globe); *Men on Boats*, *Miss Bennett: Christmas at Penberly*, *Avenue Q*, *Secret Garden*, *Awake and Sing*,

Emilie de Chatelet, *Sylvia* (New Village Arts); *This Beautiful City*, *The Loneliest Girl in the World*, *The Happiest Place on Earth*, *Ballast*, *Mystery of Love and Sex*, *Homos* (Diversionary Theatre) Elisa has also been resident costume designer for North Coast Repertory Theatre for the past three years. Assistant costume credits: *Dialogues des Carmelites* (Teatro Petruzzelli, Bari), *Paradise Found* (Menier Chocolate Factory, London). Elisa holds a costume design MFA from UCSD. elisabenzoni.com.

KRISTIN SWIFT
(LIGHTING DESIGN)

Local designs include *Uncanny Valley*, *In the Time of the Butterflies*, *A Hammer, a Bell*, and a *Song to Sing* (San Diego REP), *Fefu and Her Friends* (Circle X Theatre), *The Blessing of a Broken Heart* (Jewish Women's Theatre), *Platonov* (La Jolla Playhouse), *Titus Andronicus*, *The Dybbuk* (UCSD). Kristin is currently a senior lighting designer at Radiance Lightworks in Glendale, CA. Her permanent installation designs include *Stage 48: Script to Screen* on the Warner Bros Studio Tour in Burbank, and the *WB Fun Zone* in Macau, China. BFA Theatre Design/Technology: Emerson College. MFA Theatre Design: University of California, San Diego.

MELANIE CHEN COLE
(SOUND DESIGN)

Melanie is delighted to be returning to San Diego REP

after working on *Actually* and *Vietgone* last year. She is a San Diego based sound designer who has worked all over the country. Her recent regional credits include: *The Imaginary Invalid* (The Old Globe); *At the Old Place*, *POP Tour 2018: #SuperShinySara* (La Jolla Playhouse); *Steel Magnolias* (Dallas Theater Center); *Sherwood: The Adventures of Robin Hood* (PlayMakers Repertory Company); *Mrs. Warren's Profession* (A Noise Within); *Moon Over Buffalo*, *The Father*, *This Random World* (North Coast Repertory Theatre); *Miss Bennet: Christmas at Pemberley*, *Avenue Q*, *Men on Boats* (New Village Arts Theatre); *Smokefall*, *Bachelorette* (Backyard Renaissance Theatre Company). Melanie holds an M.F.A. in Sound Design for Theatre & Dance from UC San Diego. melaniesound.com.

MARIE JAHNELKA
(PRODUCTION STAGE MANAGER)

Evita and *Violet* (San Diego Repertory Theatre); *Native Gardens*, *The Wanderers*, *Powers New Voices Festival* (2016–2018), *Red Velvet*, *Dr. Seuss's How the Grinch Stole Christmas!*, *Somewhere*, *The Last Romance*, *The Whipping Man*, *Romeo y Julieta*, *Back Back Back*, *Opus*, *The American Plan*, *In This Corner*, and *Oscar and the Pink Lady* (The Old Globe); *Hollywood*, *Ether Dome*, *Miss You Like Hell*, *The Tall Girls* (La Jolla Playhouse);

HIR, *Dogfight*, *My Fair Lady*, *True West*, *Fool for Love*, *Spring Awakening*, *Company*, *Shakespeare's R&J*, *Assassins*, *Mistakes Were Made*, *Parade*, *Cabaret*, and *Love Song* (Cygnet Theatre); *Hairspray* and *The Full Monty* (San Diego Musical Theatre); *Mixtape* (Lamb's Players Theatre); *The Amish Project* (Mo'olelo Performing Arts Company), and *This Wonderful Life* (North Coast Repertory Theatre). She received her B.A. in Theatre Arts from University of San Diego.

WALTER BYONGSOK CHON
(DRAMATURGICAL CONSULTANT)

Walter is an Assistant Professor of Dramaturgy and Theatre Studies at Ithaca College. He served as dramaturg at the Yale Rep, Yale School of Drama, the O'Neill Center, the Great Plains Theater Conference, the Hangar Theatre and the New York Musical Festival. His writings appeared in *Theater*, *Praxis*, *The Korean National Theatre Magazine*, *Asymptote*, *The Mercurian*, *The Routledge Companion to Dramaturgy* and the online magazine *The Theatre Times*, for which he is serving as a co-managing editor for South Korea. His theatrical translations include *Inching Towards Yeolha* (Korean to English), *Charles Mee's True Love* (English to Korean) and *Dürrenmatt's The Doppelgänger* (German to English). M.F.A. in Dramaturgy from Yale

School of Drama.

ELISE KIM PROSSER, PH. D.
(DRAMATURGICAL CONSULTANT)

Dr. Prosser is honored to share her Korean-American culture for *Aubergine*. She is a professor at UCSD, former board member of La Jolla Playhouse and former President of San Diego Asian American Repertory Theatre. She was an actress in *Memoir Showcase* (North Coast Repertory Theatre), *Flower Drum Song* and *BFE* (La Jolla Playhouse), *Joy Luck Club* (Ion Theatre), *House of Chaos* and *Hiphop Kimbop* (Don Powell Theatre) and *Innervisions* (Apollid Theatre). She was also a writer for *Memoir Showcase*, *Hiphop Kimbop* and *Front Row on Theatre*, San Diego Union Tribune.

GURSIMRAT KAUR
(DRAMATURGICAL COORDINATOR)

Gursimrat is a playwright currently based in Austin, Texas whose work grapples with questions of identity in our modern society and dissect subjects of faith, doubt and cross-cultural human connection. Her plays include *Radiance*, *Julia*, *Velvet-Rochen* and a modern retelling of a prominent 16th century Punjabi folklore *Mirza-Sahiba*, among others. Her plays have been developed at the Curious Theatre Branch, School of Arts Institute of Chicago, BBC Writers Room, Austin Playhouse and more. She is the winner of 2016 The Allan Havis Playwriting Award from UCSD's Theatre and

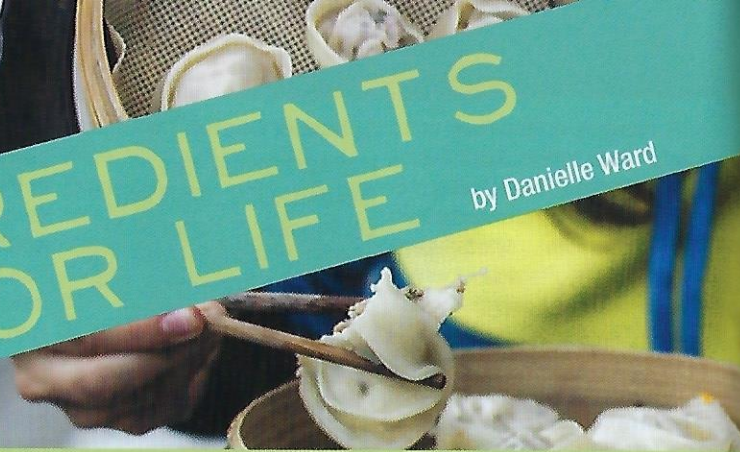
Dance department and is currently pursuing her MFA in Playwriting at UT Austin as a Michener Fellow. In addition to playwriting, she has helped mount countless new productions around San Diego, some of which include: *The (curious case) of the Watson Intelligence* by Madeline George, *Our Lady of Kibeho* by Katori Hall, *Lesson 443* by Tatiana Suarez-Pico, and *Orange Julius* by Basil Kreimendahl. She has previously served as a literary intern at San Diego REP and is thrilled to be back working on this wonderful new play. Upcoming projects include: *30 Floods* (UTNT New Works Festival).

CARLA HARTING
(ASSOCIATE DIRECTOR)

Carla has an extensive background as a professional actor, having last played *Roz* in San Diego REP's production of *Roz & Ray*. As a director, Carla's work includes *Gruesome Playground Injuries* with UCSD's Department of Theatre and Dance and a devised project with the UCSD MFA First Years called *An Early Evening of Firsts*. Carla is delighted to be assisting Todd Salovey, a longtime collaborator, who directed her most recently in *Outside Mullingar*. Many thanks to Todd and to The REP and, as always, to Esmé.

INGREDIENTS FOR LIFE

by Danielle Ward



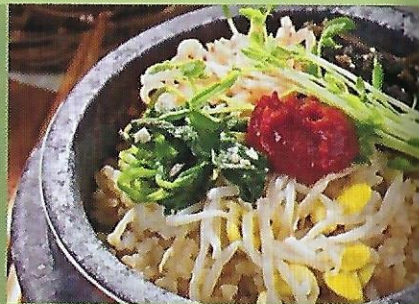
We can learn so much about a culture and its people through their relationship with food. “Food is a source of nourishment and quotidian pleasure. It is also a significant aspect of individual and collective identities,” shared Dr. Seungsook Moon, Professor of Sociology at Vassar College. “We can see that in religious regulation of diet and also regional variations in dietary customs. As a social fact, food consumption signifies rank and hierarchy, intimacy and solidarity and exclusion and distance between social groups.”

In particular, we are looking at Korean food. “Korean cuisine has evolved over centuries; the role of food was not just to provide nourishment, but also prevent and cure illness,” says food and travel writer Ashwin Rajagopalan. “Korean food revolves around Eumyangohaeng—the theory of yin and yang and the five elements that make up the universe (each represented by their own color). A person's body is healthy only when all these elements are in balance.”

Food has clearly been at the center of Korean living. Professor Toshio Asakura, for example, noted how many expressions use the verb, “to eat” in Korean. “They express becoming old as ‘eating age,’ summer fatigue as ‘eating heat,’ and making a decision as ‘eating heart.’” All of which shows the passion for and importance of food in this culture.

In addition, Asakura has explored Japanese and Korean cultures’ relationship to sharing and hospitality through food. In his book, he wrote: “Korean ‘Kimjang’—the making and sharing of kimchi—which was recently registered as a

BIBIMBAP – the dish pictured here, with its variety of colorful toppings over white rice—is an example of this idea of creating a balanced universe in a bowl, where each ingredient can be tasted, yet the overall mixture gives this dish a taste that is of a different dimension altogether.



UNESCO Intangible Cultural Asset, symbolizes this culture of sharing. Korea has a custom whereby all clan members make kimchi together before winter and share it amongst themselves. Even today, there is an activity called ‘Sharing of Kimjang kimchi; – or giving kimchi to lower-income earners, which is derived from such a tradition.”

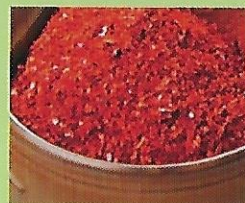
Over the past decade or so, the popularity of Korean food has been on the rise. But, as Chef David Chang said in an article in *Sports Illustrated* on his role as Olympic Food Correspondent in South Korea, “A lot of America probably still thinks Korean cuisine is a lot like Chinese and Japanese food; maybe they lump it all into this pan-Asian category. And what I hope to show is that it's distinctly different, that it has its own history.”

After having ranked fourth on the list of hottest ethnic cuisines selected by the National Restaurant Association in 2013, Korean food jumped to second place in 2014. There are currently around 5,000 Korean restaurants in the country. San Diego REP’s dramaturg, Elise Prosser, suggested the following San Diego hot spots if you would like to go on a culinary adventure: **Buga** for vegetarian bibimbop, **Prime Grill** for BBQ bulgogi, **Grandma’s Tofu and Korean BBQ** for kimchi jjigae and **Min Sok Chon** for late night soju cocktails, bar food and karaoke. Check them out!

ESSENTIAL KOREAN INGREDIENTS

If you are looking to try your hand at creating a universe in a bowl or to invite friends over to share a Korean meal with a soup like Jjamppong, a spicy noodle soup loaded with various types of seafood, Ssambap, a bite-sized lettuce wrap with choice of barbecued vegetables or meats and, of course, some Kimchi, a traditional dish of fermented vegetables such as napa cabbage and Korean radish, you are going to need to stock up your pantry.

Sue Pressey, the author of MyKoreanKitchen.com, describes some essential Korean cooking ingredients below. Additionally, many Korean recipes will require soy sauce, sesame oil, garlic, ginger, green onions and white rice. Zion Market and H Mart in San Diego carry these and a plethora of ready-made “pan-chan” (side dishes). Add these to your shopping list as well:



GOCHUGARU, 고추가루, (left) Korean chili powder/hot pepper flakes: Most Korean spiciness comes from this magic powder. It is essentially made with dried Korean red chillies.

BOKKEN CHAMGGAE, 볶은 참깨, roasted sesame seeds: Usually used in a dish as a garnish to add a nutty warm flavor and nice crunchy texture to the dish. Typically it is used in Korean vegetable side dishes and dipping sauces.

AECJJEOT, 액젓, Korean fish sauce: Often used in varieties of Kimchi to accelerate the fermentation process as well as some side dishes and soup/stew. There are two main varieties of Korean fish sauce—anchovy sauce and sand lance sauce.

GOCHUJANG, 고추장, Korean chili paste/Hot pepper paste: This is the most famous Korean condiment for just about anything. It is made from fine Korean chili powder, glutinous rice, fermented soybeans and salt. While it is spicy, it also has a very subtle sweet note.

DOENJANG, 된장, soybean paste: Often compared with Japanese miso paste, soybean paste is made with fermented soybeans over a period of time. It has a naturally pungent smell and flavor. It is mainly used in soup and stew, but it can also be used as a sauce when making side dishes.



DANGMYEON, 당면, (left) sweet potato noodles/Korean glass noodles: These are not spiralized sweet potatoes, but rather clear dried noodles made with sweet potato starch. They are most commonly used in Korean mixed noodles and vegetables. They are similar to cellophane noodles, but have a firmer and more resilient texture.

MARUN MYEOLCHI, 마른 멸치, dried anchovy: The larger version is used to

make stock, while small to medium dried anchovy is used to make braised or stir fried Korean side dishes.

GIM, 김, seaweed: Non-seasoned seaweed is most commonly used when making Korean rice rolls or as a garnish in rice cake soup. Seasoned seaweed is used as a side dish. Slightly salty and sesame oil brushed seaweed is particularly popular with kids. Plus, some people use it as a drink snack (with beer).

Speaking of alcohol, **SOJU** (right) is a popular vodka-like drink in Korea. It is always served with food and drunk out of shot glasses just right for clinking while shouting *geonbae!* (cheers) and one shot-uh! Just remember: Korean drinking etiquette says never to pour your own drink, and when pouring for someone older than you, put one hand to your heart or your pouring arm as a sign of respect.

Sourced In Part From:

Asakura, T. (September 4, 2017). Observing Changes in Korean Society from the Perspective of Food. Retrieved from <http://www.ritsumei.ac.jp/research/radiant/eng/gastronomy/story1.html/>
 Pressey, S. (July 11, 2015). 30 Essential Korean Cooking Ingredients. Retrieved from <https://mykoreankitchen.com/essential-korean-cooking-ingredients/>
 Rajagopalan, A. (August 4, 2016). 5 Most Popular Korean Food Dishes Beyond Kimchi: A Beginner's Guide. Retrieved from: <https://food.ndtv.com/food-drinks/5-most-popular-korean-food-beyond-kimchi-a-beginners-guide-1424261>



IN THE LYCEUM GALLERIES

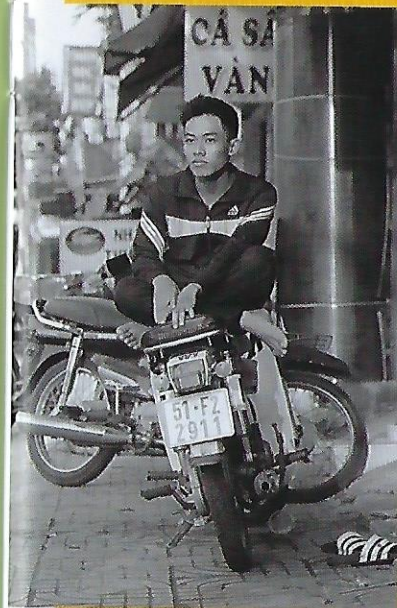
January 12 – February 17, 2019

SONGS OF THE GREEN BIRD

Johnny Nguyen

Songs of the Green Bird is a photographic series documenting a small, open-air marketplace in Vietnam supported by its surrounding community. The market “Cho Chim Xanh” (translated into English as The Green Bird Market) and other markets like it are prevalent throughout the country.

His series of classical, black and white gelatin silver prints encourages the audience to appreciate the human value of local markets, and to compare and contrast between the market culture observed here in America and elsewhere throughout the world.



Boy and his motorcycle, 2013

VISUALLY DELICIOUS: REINTERPRETING FOOD & MEMORY

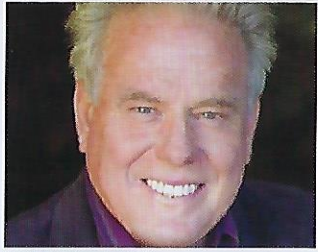
Platt College San Diego: Curated by Nicole Lewis (Social Media Coordinator) and Julio Frizza (Director of Education)

Visually Delicious is a banquet of designs comprised of tasteful typography, edible representations and photography by students and faculty at Platt College San Diego. The pieces featured in the exhibit are digital media and graphic design projects that combine traditional methods with the latest computer technology. Through innovative expression, Platt students use their artwork to delve deeper into the significance of food within our everyday lives and evoke certain memories.



Gratitude, 2018. By Diana Duong

All artwork is available for purchase. Please see the Front of House Manager for details.



SAM WOODHOUSE
(CO-FOUNDER, ARTISTIC DIRECTOR)

Co-founded San Diego REP with D.W. Jacobs in 1976, and has since worked as a director, producer or actor on more than 280 productions. As an actor, he has performed on The REP stages in *The Seafarer*, in the title role of *King Lear*, *Proof*, *Hamlet* and with the San Diego Symphony Orchestra in the title role of Stravinsky's *L'Histoire du Soldat*. His recent directorial work with The REP includes: *A Doll's House, Part 2*, *Fun Home*, *Beachtown*, *Hand to God*, *EVITA*, *Manifest Destinities*, *The Oldest Boy*, *Violet*, *Oedipus El Rey*, *HONKY*, *El Henry* (with La Jolla Playhouse) *Venus in Fur*, *In the Heights* and *Federal Jazz Project*. In 2011 he directed *American Night: The Ballad of Juan José* for the Denver Center Theatre Company. In 2003, he was awarded the Patted Shiley Award for Lifetime Achievement by KPBS and the prestigious Alonzo Award by the Downtown San Diego Partnership. In 2006, he and Jacobs were honored with the Craig Noel Award by the San Diego Theatre Critics Circle for 30 years of artistic dedication to downtown and diversity.



LARRY ALLDREDGE
(MANAGING DIRECTOR)

Former REP Board of Trustees member and theatre devotee Larry Alldredge joined The REP staff in January 2008 as Managing Director. Larry retired as Vice President of Technology at Qualcomm where he led a business and engineering team to develop satellite communication systems. He and his wife Dawn have traveled extensively while enjoying Larry's retirement. Now Larry is excited about having a "real job" again for a while. Larry's love of theatre began with Community Theatre of Terre Haute, Indiana, where he worked both on - and offstage.

The word "**aubergine**" goes all the way back to the ancient Indian language Sanskrit. The aubergine is believed to have originated in India, where it is considered to be the King of Vegetables.



TODD SALOVEY
(ASSOCIATE ARTISTIC DIRECTOR)

Todd is in his 29th season at The REP. He is founding Artistic Director of The REP's Lipinsky Family San Diego Jewish Arts Festival and last year was honored for its 25th anniversary. Recent REP directing credits include *Outside Mullingar* and the world premiere of *The Dybbuk for Hannah and Sam's Wedding*, which he also wrote, and Herbert Siguenza's *Steal Heaven*. Other REP work with Siguenza includes the premieres *In the Time of the Butterflies* and *A Weekend with Pablo Picasso*, which has also played at the Alley Theatre in Houston, Denver Center, Arizona Theatre Co, San Jose Stage, Los Angeles Theatre Center and Center Arts REP. Acclaimed REP shows include *A Hammer*, *A Bell and A Song to Sing*, and *The Blessing of a Broken Heart*, which he authored, *The Dybbuk*, *King Lear*, *Uncle Vanya*, *The Illusion*, the world premiere of Yehuda Hyman's *The Mad Dancers and Hamlet* starring Jefferson Mays. Salovey is on faculty in Theatre and Dance, and the Rady School of University of California, San Diego, where he received a 2018 Distinguished Teaching Award. tsalovey@ucsd.edu.



CHELSEA SMITH
(PRODUCTION MANAGER)

Chelsea Smith enjoyed working as an Actor, Director, Writer, Wardrobe Manager, and Stage Manager before taking on the role of Company Manager/Assistant Production Manager at San Diego REP in 2009. While here, she has Stage Managed world premieres, produced large festivals, and managed the hundreds of local and traveling companies who have performed at the Lyceum Theatre throughout the last 11 seasons. To now be serving as Interim Production Manager is a great honor. Recently, Chelsea has worked with Reduced Shakespeare Company, North Coast Repertory Theatre, Backyard Productions, and LeRoy Productions, to name a few. Chelsea studied Dramatic Arts at the University of California, Davis. Lastly, Chelsea is proud to be the wife of Anthony Smith, who supports her in everything.



MATTHEW GRABER
(DIRECTOR OF MARKETING & COMMUNICATIONS)

Matt brings over 17 years of nonprofit marketing, management and leadership experience in the performing arts field. Some of the organizations Matt has worked with include South Coast Repertory, The Blank Theatre, Shawnee Summer Theatre, The Arden Theatre Company, Indiana Repertory Theatre, Cal Rep and The Geffen Playhouse. Matt most recently served as Director of Marketing and Communications at Arizona Theatre Company, and has since founded a successful arts marketing and management firm, SuperYou Solutions. He possesses an MBA/MFA in Theatre Management from California State University, Long Beach. Matt lives with his wife, and partner in all things, Jodie and their cats, Sid and Leah.

The name "**eggplant**" originates from 18th century when cultivars with small, white fruit shaped like hen's egg were popular.



BETH SAVAGE
(DIRECTOR OF DEVELOPMENT)

Beth brings more than twenty years of non-profit development experience working for a diverse group of universities and non-profit organizations. Most recently, Beth served as the Vice President for Institutional Advancement for Thomas Jefferson School of Law. Prior to that, she served as the chief development officer for the GLIDE Foundation in San Francisco, a leading social justice organization. She also served as head of development for two PBS affiliates, KCTS in Seattle and KETC in St. Louis. Beth has led efforts in all aspects of fundraising, including major gifts, corporate support, membership, volunteer, and foundation support programs. She holds a B.A. in Psychology from University of Illinois – Springfield, a J.D. from Saint Louis University School of Law, with an emphasis on public interest law. She also holds an M.B.A. from Maryville University. Beth is pleased to join The REP team, and she feels a deep sense of alignment with its mission. Beth is looking forward to getting to know the passionate supporters who make The REP possible.