

SAN DIEGO **REPERTORY** THEATRE **40TH** ANNIVERSARY

**FEED**  
**YOUR** **curious**  
**SOUL**



*“You may say  
I’m a Dreamer.  
But I’m not the  
Only One.”*

286 PRODUCTIONS

6,654 PERFORMANCES

4 DECADES OF MAKING THEATRE  
FOR THE PLACE WE CALL HOME

—John Lennon

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.

**San Diego Repertory Theatre**

# CELEBRATING THE LEGACY OF SAM WOODHOUSE, AND 40 YEARS COUNTING...

*by Danielle Ward*



**“You hoped it might last 5 years. Guess what? You were only 35 years off the mark,”** is what Sam would say to his self, who, back in 1976, co-founded San Diego Repertory Theatre. Since then, Sam has worked as a director, producer, and/or actor on nearly 300 productions. In his 40 years since co-founding San Diego REP, Sam has made a lasting mark within our arts community and in the greater San Diego region through his vision, determination, and dedication to theatre as a social necessity.

When he started, Sam said that he was driven by a dream to: Create something that was original, revolutionary and completely their own; pay artists for their vision and work in each production; produce plays about the times in which we are living; revitalize seldom seen classics through a contemporary lens; and help launch San Diego as a major American metropolis by starting a progressive theatre right in the center of a struggling downtown.

Since then, Sam has achieved all of these goals and gone on to redefine what success looks like for San Diego REP. In 1989, Sam recalled, “I realized that the local 7-11 was more diverse than our acting companies or our audience. So I committed to changing that fact by putting onstage and welcoming into the audience people who represented the vast diversity of our community.” He said he is most proud that, “we provide a platform and home for diverse voices to speak to our community; and we offer a place for our neighbors to

come together to witness stories that speak about a world that is progressive, inclusive, and deliciously diverse. The conversation about who we are and what we can become has been heightened and focused by the work REP artists create on our stages as well as in the discussions sparked by our audience engagement events. Rather than living in a collection of small towns—the San Diego I grew up in—we now live in a city with a dynamic center. And San Diego REP is at the very center of this center!”



PICTURED WITH SAM WOODHOUSE

Left to Right RICHARD MONTOYA, RIC SALINAS

AND HERBERT SIGUENZA



Because of Sam's devotion to diversity, San Diego REP's stages have become Home to artists who look like America. That is Home with a capital H. Those lucky enough to have worked with Sam on multiple projects have become "part of the family." That bond is strong.

I don't think anyone knows this more than Herbert Siguenza, who has a long history with San Diego REP and will soon be returning for 3 years as our playwright-in-residence thanks to a grant from the Andrew W. Mellon Foundation". Herbert shared his appreciation for Sam: "He was the first Artistic Director to give Culture Clash a production run in a major regional theatre with Radio Mambo. After

that run, the play toured all over the country. Sam trusted us, believed in the work, and got us 'in'. His contribution to Latino theatre in America is enormous, but his contribution to theatre in San Diego is immeasurable."

Over the last four decades, Sam has watched the theatre scene in San Diego flourish. But he has not just stood in the wings. Rather, he helped many develop their own voice and vision for what theatre looks like in San Diego. In particular, he served as a mentor for Scott Feldsher and Ethan Feerst who built Sledgehammer as well as Delicia Turner Sonnenberg who co-founded MOXIE Theatre.

When Delicia came to town, she started at San Diego REP as a stage manager. "The



SAM WOODHOUSE AND DELICIA TURNER SONNENBERG

REP really became a home to me, and one of the reasons that happened was precisely because Sam is interested in people who are different from him. Even before it was an official mentorship, he was mentoring me. I made it known that my dream was to become an artistic director and that I wanted to learn all I could from him. Sam was very good about always saying "Here's something you haven't done before. Why don't you help me?" He knew it was important for me to learn the administrative and producing sides of artistic leadership. I can't tell you how important that was for my theatre."

Sam has worked with countless talented artists who have developed their craft at San Diego REP. Some have moved to other cities, such as director Kirsten Brandt, while others have thrived locally, like actor/musical

director Steve Gunderson.

When asked what he admired most about Sam, Steve said, "his ability to create a 'big picture' and to confidently place each person/idea within that picture when he is creating a production. And when he responds to your work, his almost childlike enthusiasm and full-throttled vocal-to-anyone-who-will-listen support makes people feel like they have reached the mountaintop."

This idea of Sam as a passionate leader/collaborator whom many seek out was seconded by director Michael Arabian, "Sam has a rare capacity to truly listen, obtaining enough knowledge before he acts on a decision. He cares deeply, possessing an inner drive and wisdom that gives him the strength to allow others the room needed to contribute, thereby reaching a high level of achievement."

Sam is not a father in the traditional sense of the word. Yet, he did give birth in the back of his car to a grassroots theatre that has grown into a nationally-recognized regional company. He has impacted the artistic careers of more people than he realizes; and, perhaps most importantly, he continually delivers extraordinary theatrical productions for our community, season after season.

His legacy is a long continuous string of perfectly crafted theatrical moments. His legacy is theatre that is a call to action, a force for change, and a chance for reflection on how to nurture a community. His legacy is an incredibly vibrant and diverse theatre community. His legacy is an ever evolving San Diego REP.



# IMAGINATION

# 1976-1986

*by Darlene Gould Davies*

SAM WOODHOUSE AND D.W. JACOBS IN FRONT OF

THE ORIGINAL LYCEUM THEATRE, 1982



Sam Woodhouse, Douglas (D. W.) Jacobs, and Willa Mann officially founded San Diego REP in 1976. As adventurous artists, they were committed to pushing the boundaries of professional theatre in San Diego. The trio envisioned a Town Hall kind of theatre that would embrace diversity and welcome a broad spectrum of audience members. Woodhouse spoke of a theatre that would

produce plays by living writers and provide voices for those not usually represented on stages. Now the stories of members of the community would be told. Woodhouse was, and continues to be, a great believer in the power of storytelling within communal settings where people share experiences.

Downtown San Diego had, by 1976, gone “to seed.” Prior to the 1960s, areas north of Broadway had once served as the heart of the city. By the mid-70s, tract homes and suburban shopping centers had drawn shoppers and dwellers from the downtown core. It was called Progress. As a result, not only were the areas below Broadway regarded as “seedy,” but the once prosperous streets north of Broadway had begun a steep decline. This was the milieu in which The Rep was born. As Woodhouse recalls, “In 1976, San Diego was a collection

of small towns. There was no life in downtown. People were afraid to come south of Broadway. The identity of the city was proudly mono-cultural. The theatre offerings in the city were primarily plays by artists who were no longer alive, speaking about the past rather than the future. We imagined creating a theatre that was at the center of a modern metropolis - where business people, educators, laborers, artists and dreamers literally ran into each other on the busy streets in



the heart of a new city. It would be a community with a progressive energy full of people reaching for enrichment, enlightenment and change.”

In 1976, Woodhouse and Jacobs and others launched San Diego REP with a summer season of plays at San Diego City College. Called “San Diego Summer Comedy Festival,” this inaugural season included productions of *Seven Keys to Baldpate* by George M. Cohan, *That Scoundrel Scapin!* by Moliere and *The Knack* by Anne Jellicoe. The first production of Jacob’s adaptation of *A Christmas Carol* by Charles Dickens followed in the Christmas season in 1976 at City College. Rounding out the season were *The Maids* by Jean Genet and *Come and Go* by Samuel Beckett. Woodhouse directed three of those shows, Michael Addison two, and Frank Condon one.

## SIXTH AVENUE PLAYHOUSE

In 1977, the company found a former funeral mortuary chapel on Sixth Avenue in downtown San Diego named St. Cecilia’s. A team of volunteers renovated the building, restored the church pews and produced the second annual Comedy Festival. St. Cecilia’s became the Sixth Avenue Playhouse. The REP had a home and, despite the most physically challenging circumstances, some really good work was done there. Critics paid attention.

The first shows at the Sixth Avenue Playhouse were *Arsenic and Old Lace*, *The Importance of Being Earnest*, *The Glass Menagerie*, *A Christmas Carol*, and *The Happy Haven* featuring Whoopi Goldberg.

Goldberg was a member of the REP acting

company in the late 1970s and early 1980s.

During that time, she performed in *A Christmas Carol*, *GOLD!*, *Getting OUT*, and played the title role in *Mother Courage and Her Children*.

Original and touring productions became part of the company’s programming. Productions included *City: Population 5*, *The California Medicine Show* on tour and a show for youth called *How I Lost My Sock at the Malt Shop and Found True Love at the Hop*.

The REP’s mission called for productions of “provocative contemporary American plays, revitalized and seldom – seen classics and world premieres.” Over the decade, the number of shows and the wide range of genres were ambitious. For nearly ten years, the operating budget doubled every two seasons. Anchored by newly conceived productions of



*A Christmas Carol* every two years, the company produced San Diego premieres of work by acclaimed writers such as David Mamet, Caryl Churchill, Marsha Norman and Sam Shepard. Classics included productions of *Waiting for Godot*, *Tartuffe*, *Of Mice and Men* (moved to the original Lyceum), and *Titus Andronicus*, along with work by emerging writers.

Highlights of the first decade included a production of the Gary Trudeau comedy *Rap Master Ronnie* about Ronald Reagan and the musical *Working*, which toured California and was performed at the original Lyceum Theatre on F Street during the 1981-82 season.

In 1984, the company signed its first

Letter of Agreement with Actors Equity Association, formed an acting company of ten actors, and developed an actor training program for the company that was part of the Equity work week. In 1984, Woodhouse and Jacobs performed together onstage in the drama *K2*, as climbers trapped together on the second highest mountain in the world. Things were about to change.

PAGE 10 MARIE SELLAND, FRANCINE LEMBI, AND MAXINE BORENSTEIN IN *THE MAIDS*, 1976

PAGE 11 (TOP) SAM WOODHOUSE AND D.W. JACOBS IN *K2*, 1984

LEFT THOMAS W. ASHWORTH AND PETER JACOBS IN *A CHRISTMAS CAROL*, 1979.





AND SAM

WHOOPI



SAM WOODHOUSE TOASTS THE OPENING OF

THE NEW LYCEUM

## THE NEW LYCEUM

The establishment of Centre City Development Corporation (CCDC) in 1975 ultimately transformed downtown. Bolstered by funds from redevelopment, Ernest Hahn built the Horton Plaza shopping center in 1985. The footprint of the mall called for the demolition of the original Lyceum Theatre which had been built in 1912. After much political advocacy and discussion, CCDC and the developer built a new Lyceum in the new mall. The REP saw a great opportunity to claim that space as home. The next year, The REP was selected to serve as the permanent resident theatre company. Horton Plaza Theatre Foundation was formed by the city and Hahn as a subsidiary of CCDC to administer matters related to the theatre. Dr. Arthur Wagner, Founding Chair of the UCSD Department of Theatre and Dance, was the first Board President of the Foundation.

San Diego REP secured a permanent home and HTPF was designated as landlord of the Lyceum.

The REP was ready to begin its second decade, in the words of Woodhouse “committed to producing plays filled with passionate conversations about the values and desires that might nurture the birth of a new San Diego. The dream was to help build a city proud to be the home of an inclusive ‘eyes wide open’ and vibrant culture.”

1987



# A VOICE FOR EVERYONE

## 1986-1996

by Darlene Gould Davies

SHEILA DABNEY AND DAMON BRYANT IN

A MIDSUMMER'S NIGHT DREAM, 1987

Focus on diversity and Latino and African American writers began to be a major focus of The REP in 1987, beginning with *I Don't Have to Show You No Stinking Badges*, written and directed by Luis Valdez. In The REP's second decade, the company committed itself to creating a theatre that looked like the



America of the late 20th Century. > Season 11, 1986-87, the first in the Lyceum Theatre complex in Horton Plaza, offered something for everybody. *Quilters*, directed by Woodhouse, opened the Lyceum STAGE theatre. *Holy Ghosts* by Romulus Linney and directed by Jacobs opened the smaller venue, the Lyceum SPACE. The show then traveled to New York City in 1987, where it was produced as part of the American Theatre Exchange at the Joyce Theatre. In the cast was the remarkable Priscilla Allen. > Jacobs adapted many plays during his years with The REP, in addition to directing and acting. In Season 11, he directed two shows and adapted two scripts including a new adaptation of *A Christmas Carol*. Jacobs continually reimagined this classic story, writing new adaptations every two years during the 25 year run of the story at The REP. > No one in attendance will forget the 1987 jazz infused production of *A Midsummer Night's Dream*, directed by George Ferencz with an original score by Jazz Hall of Fame musician Max Roach. It was followed by the annual Jacobs adaptation of *A Christmas Carol*. Next for Season 11, the father of Chicano Theatre in America, Luis Valdez, stepped up with his play *I Don't Have To Show You No Stinking Badges*. Then, none other than the influential playwright Athol Fugard was represented with his play *Master Harold...and the Boys*. In an almost incomprehensibly generous season, *Six Women With Brain Death, Or Expiring Minds Want to Know* spoke to legions of women and brought new and returning audiences to The REP. *Brain Death*, directed by Woodhouse, became The REP's (and San Diego's!) longest running show. The hit made money and was so popular, it was revived in 1995. People loved it.



The 1987-88 Season represented The REP at its best. 1988 featured a Peter Barnes comedy-drama titled *Red Noses*, the pinnacle of REP risk taking. Jacobs traveled to London and successfully wooed the writer to get the rights to the play. But the original script ran four hours and 25 minutes, so Woodhouse traveled to London and consulted with Barnes on the steps of the British Museum. In a 2011

San Diego Reader interview with Jeff Smith, Woodhouse described Barnes as “looking very writerly “in frumpy tweeds. Barnes told Woodhouse “Do what you can” with the “impossibly sprawling script. It’s fine with me.” *Red Noses*, which told the story of Middle Ages monks attempting to entertain Europeans dying of the plague, was adventurous and definitely consequential. Woodhouse whittled

the script down to two hours and 45 minutes, the Dell’Arte Players were featured in the cast of the production and the show won a San Diego Theatre Critics Circle Award. ➤ Dr. Floyd Gaffney directed *The Colored Museum* in 1988. Gaffney was a gifted director and teacher, and friend to many, in particular The REP. An elegant and eloquent man, Gaffney was an esteemed faculty member at the University

➤ Michael Murphy, now the Managing Director at The Old Globe, was the General Manager of The REP from March 1989 until early April 1992. ➤ Also in The REP family was the gifted young director Scott Feldsher, who founded Sledgehammer Theatre while a member of The REP staff. Sledgehammer was uncompromising and fearless in its programming, having a profound impact in the theatre community. ➤ In 1989 Jacobs and Dr. Jorge Huerta co-directed a production in Spanish and English of *Burning Patience/ Ardiente Paciencia* by Chilean writer Antonio Skarmeta. The production launched the Teatro sin Fronteras (Theatre without Borders) Initiative which has to this day supported at The REP the mainstage work of Latino writers and actors. ➤ The jazz opera *Burning Dreams*, staged in 1994, was arguably among the most beautiful shows ever produced at The REP. Scenic Designer Robert Brill created a stunning environment. With music by Gina Leishman and directed by Woodhouse and Julie Hebert, the experience lingered long past the performance. While not a box office success, the production was among the most artistically satisfying in REP history.

# PUSHING THE EN VELOPE



of California San Diego and served on the Horton Plaza Theatre Foundation Board. Gaffney was Artistic Director of Southeast Community Theatre (SCT), later known as Common Ground. SCT, which mounted productions at the Lyceum, was just one of many emerging theatre groups in San Diego that The REP hosted and mentored as the manager of the Lyceum Theatres.

Holy  
Ghosts,  
1986





LEFT SUSAN MOSHER, SHARON MURRAY, LINDA LIBBY, KATE KILEY, VALERIE FAGAN, AND VANESSA TOWNSELL CRISP IN: *SIX WOMEN WITH BRAIN DEATH, OR EXPIRING MINDS WANT TO KNOW*, 1988

RIGHT JEFFERSON MAYS, FELTON PERRY, AND SAM WOODHOUSE IN: *HAMLET*, 1995.

## Todd Salovey Joins The REP

After graduating with an MFA in Theatre from UCSD in 1990, Todd Salovey joined the company as Associate Artistic Director. Salovey is the founder and artistic director of the Lipinsky Family San Diego Jewish Arts Festival that since 1994 has annually presented theatre, music and dance from the international Jewish diaspora. ➤ In 1992, Dajahn Blevins and the African American Advisory Council of San Diego REP founded Kuumba Fest, an annual festival

that showcases African and African American performance and social action—a festival that is still thriving today. ➤ Jefferson Mays was electrifying in his performance of the title role of *Hamlet* in The REP's 1995 production. The UCSD graduate was absolutely startling in his “take” on the melancholy Dane. Directed by Todd Salovey, and featuring Jacobs as Claudius, Darla Cash as Gertrude and Woodhouse as the Ghost of Hamlet's Father, the multicultural staging with expressionist style approach to Shakespeare's tragedy was marvelously innovative in every aspect. Riveting audiences by the targeted energy on stage, it was truly of the moment, immediate and accessible.

➤ The second decade ended with notable productions that included the musical *Suds: The Rocking 60's Musical Soap Opera* (featuring the work of Melinda Gilb, Steve Gunderson and Javier Velasco), a Woodhouse-directed production of *A Streetcar Named Desire* with original music by Michael Roth with an African American Dubois family and a world premiere event based on the Oedipus trilogy plays by Jacobs with Scott Feldsher called *The Whole World is Watching*.

As The REP prepared to enter its third decade, it continued to explore, to question and even to defy. One thing for sure, it was doing what it promised—providing a voice for everyone.



KUUMBA FEST, 2010.



# RE VITALI ZATION 1996-2006

by Darlene Gould Davies

FERNANDO VEGA AND JOHN MUELLER  
IN: BUDDY...THE BUDDY HOLLY STORY.  
1997.



**THE REP'S THIRD DECADE BEGAN WITH A RANGE AND DEPTH OF PROGRAMMING THAT DRAMATICALLY EXPANDED THE REACH OF THE COMPANY AND BROUGHT NATIONAL ATTENTION TO THE THEATRE. IT ALL HAPPENED THROUGH HARD WORK, VISION AND TALENT—ONE SEASON, EVEN ONE PLAY, AT A TIME.**

The world premiere of the San Diego based play *A Quiet Love* by Rick Najera, directed by Jacobs, led off the season in 1996. Javier Velasco staged a powerful production of the musical *Cabaret*, featuring Sean Murray as the Emcee, and a brand new version of Jacobs' adapted *A Christmas Carol*. For 30 years, *A Christmas Carol* was a staple, the "bread and butter" of the repertoire. Featured in 1997 was *A Diva Like Me*, directed by Kenneth Richardson and starring Renn Woods with music by Lisa Harlow Clark. Salovey directed Chekhov's classic *Uncle Vanya*. The closing show was completely different but very much part of The REPs mission: the musical *Buddy... The Buddy Holly Story*, which went on in later years to play in three productions in Canada. Woodhouse was the natural choice as director.



**THE DECADE  
CONTINUED THE REP'S  
COMMITMENT TO THE  
PRODUCTION OF LATINO  
PLAYS UNDER THE  
BANNER OF TEATRO SIN  
FRONTERAS (THEATRE  
WITHOUT BOUNDARIES).**

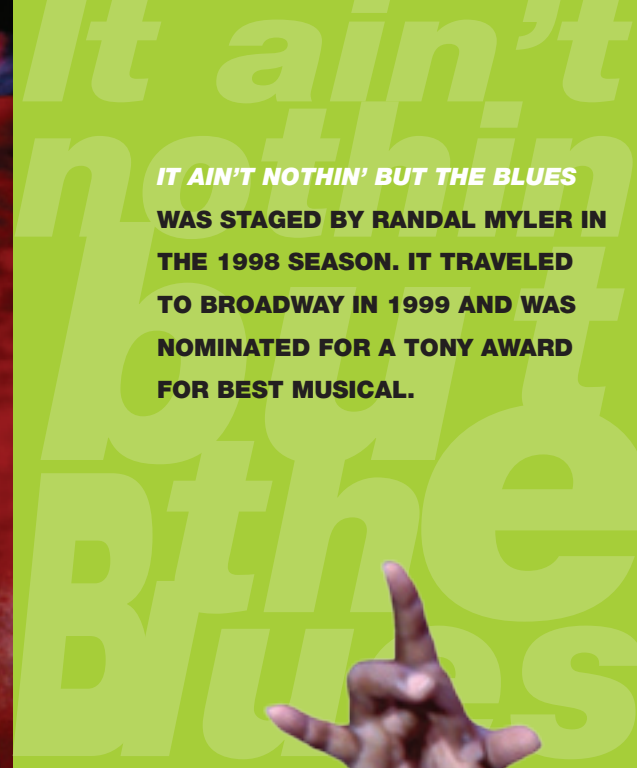
A flagship example was the first professional revival in 1997 in 20 years of the masterwork of Chicano Theatre – *Zoot Suit* by Luis Valdez. The director was William A. Virchis, a leader for decades in the San Diego theatre community.

In 1996, the company launched the Calafia Initiative, an effort to make new work that speaks about the past, present and future of our binational region. Calafia has since supported 22 new works presented in the US and Mexico. The first production sponsored by Calafia was the 1998 *Culture Clash in Bordertown*, by America's premier Latino theatre troupe. Built from interviews on both sides of the international border, the play was created and performed by the madly talented Culture Clash team of Richard Montoya, Ric Salinas and Herbert Siguenza. Woodhouse was just the director to shape that show.



**RICHARD MONTOYA,  
RIC SALINAS, HERBERT SIGUENZA IN:  
*CULTURE CLASH IN BORDERTOWN*,  
1998**

**IT AIN'T NOTHIN' BUT THE BLUES  
WAS STAGED BY RANDAL MYLER IN  
THE 1998 SEASON. IT TRAVELED  
TO BROADWAY IN 1999 AND WAS  
NOMINATED FOR A TONY AWARD  
FOR BEST MUSICAL.**



**RON TAYLOR**



## BY 1997, THE REP WAS MATURING, AND IT NOT ONLY CONTINUED TO BE ADVENTURESOME, BUT IT WAS MORE ASSURED.

D.W. Jacobs, The REP's Artistic Director, chose to leave in 1997. He wanted to write plays and participate in other projects. So, Woodhouse, Producing Director at the time, assumed the role of Artistic Director. Despite Jacobs' absence, remaining seasons of the third decade continued to delight and challenge theatre goers. *It Ain't Nothin' but the Blues* was staged by Randal Myler in the 1998 season. It traveled to Broadway in 1999 and was nominated for a Tony Award for Best Musical. The show was later re-staged in the 2000-2001 season by Woodhouse. In 2000, Jacobs returned to the company as writer and director of the world premiere of *R. Buckminster Fuller: THE HISTORY (and Mystery) OF THE UNIVERSE*. Actor Ron Campbell created the role. Since the premiere, the play has been produced in 25 cities across America.

On the opening night of Yehuda Hymen's play *The Mad Dancers* in 2001, with Bernard,

Jeff, Sheila and Elaine Lipinsky in the audience, the Lipinsky Family San Diego Jewish Arts Festival was named for the Lipinsky Family.

In 2001, Delicia Turner Sonnenberg became a full time staff member, supported by a New Generation grant from Theatre Communications Group. She later co-founded



MOXIE Theatre in 2004.

Through a generous grant from the Pew Charitable Trust, Luis Valdez was in residence with the company from 1999–2004 writing and directing productions of his plays *Mummified Deer*, *Bandido!*, *Earthquake Sun* and *Corridos REMIX: A Musical Fusion of Ballads Beyond Borders*, the last with his son Kinan Valdez. The Calafia Initiative,

with major grants from the Rockefeller and Irvine Foundations, supported the binational development and world premiere of *Nuevo California* by Bernardo Solano and Alan Havis in 2003. This bilingual play featured actors from both sides of the border and boldly imagined San Diego and Tijuana becoming a

new international city state and hosting the visit of the first Mexican born Pope.

In 2005, Woodhouse, in a brave move, played the title role in *King Lear*, directed by Salovey.

Season 30 began with the Canadian born comedy *'da KINK in my Hair* directed by

Marion Caffey, and closed with David Mamet's farce *Romance*, directed by Woodhouse. The season featured the work of three terrific female directors: Rosina Reynolds (also a gifted actress), Kirsten Brandt, and Delicia Turner Sonnenberg.

Over the decade, The REP was recipient of grants from many sources, including the National Endowment for the Arts, the California Arts Council, the California Council for the Humanities, the County Board of Supervisors, and the San Diego Commission for Arts and Culture. The REP received Wallace Foundation and Rockefeller Foundation grants that supported audience diversification and programming.



## BY 2006, THE SEEDY MID 70S WERE REPLACED WITH NEW HIGH RISE HOUSING AND NEW SERVICE BUSINESSES.

There were even plans for pocket parks for resident families to use for recreation. The REP's dream of being part of the renaissance of a new downtown and city center was well on the way to becoming a reality.

In 2006, Woodhouse and Jacobs were honored with the Craig Noel Award from the San Diego Theatre Circle for "Thirty Years of Artistic Dedication to Downtown and Diversity." This salute to The REP co-founders marked three decades of impressive achievements that included world premieres, plays by Latino/Latina and African American artists, new musicals, revitalized classics

and an immersive commitment to audience and programming diversity in the center of a newly revitalized San Diego.

PAGE 24 ARMIN SHIMMERMAN AND SAM WOODHOUSE IN: *KING LEAR*, 2005.

PAGE 25 LAKIN VALDEZ AND ALMA MARTINEZ IN: *MUMMIFIED DEER*, 2001.

# FEED YOUR CURIOUS SOUL 2006- 2016

*by Darlene Gould Davies*

In the fourth decade, The REP was both seriously tested economically and significantly strengthened by a devotion to creativity and community. Most importantly, the company solidly claimed its place as a major institution – both in San Diego and in the national landscape. ➤ The company continued to take risks, refusing to play it safe, with an eye on feeding the curious souls of San Diego audiences. The decade featured a hefty dose of powerful and ambitious theatre. ➤ Todd Salovey saw The REP produce his first play as a professional playwright. *The Blessing of a Broken Heart* based on a book by Sherry Mandell was adapted by Salovey, premiering in 2008, and today continues to tour America. Salovey went on to author for The REP the plays *A Hammer, a Bell and a Song to Sing* in 2011 and 2017's *The Dybbuk for Hannah and Sam's Wedding*. In 2008 Woodhouse staged a memorable production of *Water & Power* by Richard Montoya for Culture Clash, featuring Herbert Siguenza. ➤ Artistically ambitious Woodhouse directed *The Threepenny Opera* in 2009. A sexy, political “in your face” musical, the Brecht and Weill masterwork challenged audiences, even upsetting some. The REP didn't flinch. Remember, this was the year after the Great Recession. America was reeling. Woodhouse told the SD Reader's Smith “Threepenny was a leap because the work is flawed, mischievous and elusive — postmodern before postmodern existed.”



DAVE CROSSLAND IN: *A HAMMER, A BELL AND A SONG TO SING*, 2011.



## Herbert Siguenza Finds a Home at The REP

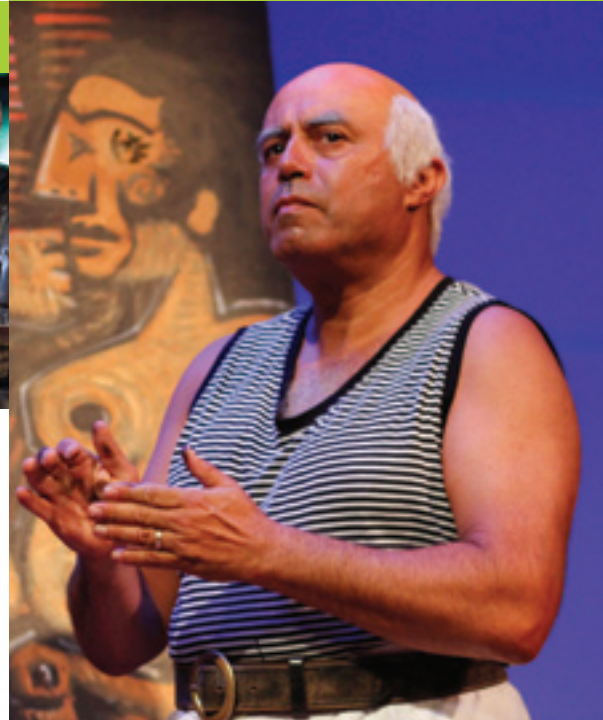
Notable was the prolific residency of Herbert Siguenza from 2012-2014, supported by the New Generations Program at Theatre Communications Group. Siguenza wrote and starred in his one man show about the most successful artist of the 20th Century.

*A Weekend with Pablo Picasso*, directed by Salovey, was first presented as a workshop in 2010 and later remounted for a second engagement in 2013. Since its premiere The Rep production has been seen in Los Angeles, Houston, Denver, the Bay Area, Phoenix and Tucson. Siguenza and his Culture Clash partners in 2010 played the Lyceum Stage with their “greatest hits” piece *Culture Clash in America*, which presented the nation’s cultural divides in scenes that are riotously funny, biting, often critically scathing, but good natured enough for audiences to see their reflections in the mirror. ➤ Actor/playwright Siguenza was a constant presence. His startling, Chicano gang, futuristic adaptation of Shakespeare’s *Henry IV Part One* in 2014 was performed outdoors in an East Village sandlot at Maker’s Quarter. The production was widely praised, produced in partnership with La Jolla Playhouse and directed by Woodhouse. *El Henry*, as it was titled, was a theatrical highlight of the 2013-14 season, winning the San Diego Theatre Critics Circle Award for Outstanding New Play.



KINAN VALDEZ IN:  
EL HENRY, 2014

HERBERT SIGUENZA IN: A WEEKEND WITH  
PABLO PICASSO, 2010



CORTEZ JOHNSON AND DELEON DALLAS IN:  
HONKY, 2014.



DIVINA VAN DUSEN AND ZACHARY HARRISON  
IN: THE WHO'S TOMMY, 2011.

The Calafia Initiative supported the 2012 world premiere of the thrilling Southern California story *Tortilla Curtain*, adapted by Matthew Spangler from the book by T.C. Boyle, directed by Woodhouse. ➤ The years 2010 – 13 saw The REP produce, in partnership with the San Diego School of Creative and Performing Arts, four very large scale, successful musicals featuring both pros and student artists. Audiences flocked in appreciation to the productions of *Hairspray*, *The Who's Tommy*, *Zoot Suit* and *In the Heights*. ➤ Richard Montoya was back at The REP in 2013 with his world premiere play that featured original music by local jazz master Gilbert Castellanos. *Federal Jazz Project*, directed by Woodhouse, told a story set in downtown San Diego in the first half of the 20th Century. In 2014 Salovey and Siguenza directed the exquisitely moving *In the Time of the Butterflies*, based on the widely read book, adding more Latina voices to The REP. The outrageous and hilarious comedy *Honky* was a huge hit in the 2014-15 season, and a recording of a live performance was broadcast on PBS television’s “Onstage in America” in November of 2015. The entire nation watched this smart, funny attack against political correctness. Nobody was spared. All enjoyed.



## Audience Engagement

Offstage, the fourth decade was both turbulent and bountiful for The REP. Beginning with the audience engagement events Sam's Salon and Talkin' Theatre with Todd, the company now hosts over 60 pre and post show events each season, offering audiences events that enhance their theatre experience. Both the Lipinsky Family San Diego Jewish Arts Festival and the Kuumba Festival continue after over two decades to fill the Lyceum each year. ➤ In 2008 the Great Recession descended upon America and The REP. Donors were challenged to continue their support of the company in these trying years. Many gave regularly and generously, but none more than two "angels" who would play essential roles in the fourth decade – Dawn Moore and Larry Alldredge. Moore served as President of the Board of Trustees from July 2011 - January 2016. In addition to providing major fiscal support each season, former

Trustee Alldredge has since January 2008 been Managing Director of The REP, making a world of difference with his strong business skills and long range vision. The pair have been generous leaders, giving the three W's: Work, Wisdom, and Wealth in abundance to The REP during this last decade. Following in Moore's footsteps, Sachiko Kohatsu became President of the Board of Trustees in February 2016, leading a diverse board that is deeply committed to the artistic mission of the theatre. ➤ Over 1500 actors have appeared in REP productions over four decades, offering San Diego scores of memorable performances. Visionary directors have made major contributions to the extraordinary REP tapestry. In addition to Jacobs, Woodhouse, Salovey and Turner Sonnenberg, theatergoers may recall the singular work of Michael Addison, Willie Simpson, Tavis Ross, Sabin Epstein, Scott Feldshur, Thomas W. Jones II, Anne Bogart, Javier Velasco, Sean Murray, William A. Virchis, Marie Irene Fornes, Luis Valdez, Joan Schirle, Marion J. Caffey, Kinan Valdez, Patdro Harris, Kirsten Brandt and Randall Myler. Maybe a quilt is a more apt image than a tapestry. The REP "quilt" is made up of many seemingly disparate motifs that together form a fully completed piece – a fusion of fearlessness, diversity and mirth with a healthy dose of the insatiably curious. ➤ For the 40th Anniversary 2015-16 season, Woodhouse directed a fine rendering of *Violet* and a moving production of *The Oldest Boy*. Salovey staged an audience favorite production of *Outside Mullingar* and Turner Sonnenberg directed an award winning production of *My Mañana Comes*. The two closing shows of the 40th Ruby Season, a revival of *R. Buckminster Fuller: THE HISTORY (and Mystery) OF THE UNIVERSE*, and *Rapture, Blister, Burn*, were staged by Jacobs and Woodhouse, respectively. Artistic colleagues in 1976 and again in 2016.

*How Great is That!*



LARRY ALLDREDGE AND DAWN MOORE



# THE NEXT STAGE

*By*

Sachiko Kohatsu, Sam Woodhouse, and Larry Alldredge

A remarkable confluence of public and private events are providing the nourishment that will help San Diego REP flourish over the next ten years. In May, 2016 the new \$17 million Horton Plaza Park opened in the center of downtown. Our city now has a gathering place for all of our citizens that opens the very center of the city to the steps of the Lyceum Theatre. In 2016, a \$3.2 million renovation of the public spaces of the Lyceum will be complete, revealing what will be the most audience friendly and welcoming theatre lobby in San Diego.

As we celebrate 40 years of making theatre for the place we call home, we are thrilled to announce the launching of a 3-year fundraising campaign:

## **SETTING THE STAGE: Creating The REP of Tomorrow, Today**

The campaign is designed to secure our future for the next decade. The goal is to reinforce our institutional stability, deepen our community partnerships and audience engagement and take The REP's artistic programs to a higher ground of accomplishment and virtuosity. In our fifth decade, we will reaffirm the values that guide us and inspire us every day: Diversity, Citizenship, Virtuosity, Collaborative Partnership, Emotional Engagement, Open Mindedness, and above all - Curiosity. In our fifth decade, we will wake up every morning with the goal of doing our part to make San Diego a more inclusive and adventurous place to call home.

We hope you will join us in securing the future for The REP as a progressive partner with San Diego audiences for generations to come.

A large orange circle with the number 40 inside it. The number 40 is in a bold, sans-serif font, with the 4 and 0 being orange and the exclamation mark being white. The circle is also orange.

# 40!

**WE'D LIKE TO  
THANK OUR  
SUPPORTERS.  
WITHOUT THEIR  
CONTINUED  
SUPPORT FORTY  
CONSECUTIVE  
YEARS WOULD  
NOT HAVE BEEN  
POSSIBLE**





**Happy Birthday, San Diego REP!** Forty years of making a difference is a noble achievement! Congratulations to Sam Woodhouse for his incredible vision and perseverance! I'm honored to be a part of it!

Thank you and congratulations to all who have made this celebration a reality! My heartfelt appreciation to Joan & Irwin Jacobs, Dea & Osborn Hurston, Host Committee, Trustees (past and present), Event Committee, Sponsors, Staff and everyone attending the San Diego REP Ruby Reunion!

What a spectacular launch into the next decade! I'm excited beyond belief at where we are going.

The SETTING THE STAGE Campaign will propel us to the next level of artistic virtuosity and community impact. Thank you from the bottom of my heart for your journey with us on this adventure!

Larry Alldredge  
*Managing Director*



**Welcome to the REP RUBY REUNION!** We are pleased to celebrate and support such an exciting event as The REP's 40th Birthday Bash.

The REP was the first theatre we attended after we moved to San Diego in the early 80s. One of our fondest REP memories is of Doug Jacobs and Sam Woodhouse clinging to a mountain in *K2*. We became subscribers when The REP made the move to the Lyceum Theatres. That began what has turned out to be an over 30 year love affair with The REP. Throughout the years we have come to support many theatres in our community, but The REP is where we developed our great love of theatre. For us, the San Diego REP is home.

Congratulations to Sam Woodhouse on his 40th Anniversary and to The REP Board and Staff on this momentous occasion. We look forward to what the future brings to The REP.

Dea & Osborn Hurston  
**Ruby Reunion Chairs**

SPECIAL THANKS TO OUR SAN DIEGO REP RUBY REUNION SPONSORS & UNDERWRITERS

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REP RUBY REUNION PRESENTED BY RUBY SPONSOR



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To Sam Woodhouse, our inspiration, mentor, collaborator, and friend...  
With love from your fellow San Diego Rep Trustees

# You make this world a better place.

— Pictured Left to Right —

Douglas Friedman (Trustee), Sam Woodhouse (Trustee), Linda Nickell, John Padilla (Trustee),  
Y. Sachiko Kohatsu (President), Todd Voorhees (Trustee), Dawn Moore (Immediate Past President),  
Marilyn Haring, Ph.D. (Vice President), Larry Alldredge (Managing Director)

— Not Pictured —

Robert Blum, CPA (Treasurer), Sunny Kumar (Trustee)





**REP RUBY REUNION EVENT COMMITTEE**

— Pictured Left to Right Top Row —

Douglas Friedman, Jenni Prisk, Evi Bryan, Thomasine Okey, Kristina Starkey,  
Nicole Osibodu, Javier Velasco (Artistic Director)

— Pictured Left to Right Bottom Row —

Julie Karlo, Dawn Moore, Y. Sachiko Kohatsu (Co-Chair),  
Marilyn Haring, Ph.D. (Co-Chair), Sue Runyon

— Not Pictured —

Reydeen Brooks, David Conover, Darlene Davies, Carol Gebhart, Nikki Katz,  
Joani Nelson, Brian Matthews, M. Julia Ramirez Stone, Oliver Welty



**Joan & Irwin Jacobs**  
HONORARY CHAIRS

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RUBY REUNION CHAIRS

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- |  |  |
|--|--|
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**UNCLE SAM,**

**Congratulations from your Family Fan Club!**

*Love from Mom, Dan, Sue, Cheryl, Dan, Sammie,  
Becka, Kyle, Nolan, Avery and Ian*



**San Diego Repertory Theatre  
sincerely thanks Joan & Irwin Jacobs for their  
on-going commitment to the arts  
and for serving as Honorary Chairs  
of the San Diego REP Ruby Reunion.**





## SETTING THE STAGE

Creating The REP of Tomorrow, Today

Setting The Stage is a fundraising campaign that will ensure a strong and vibrant future for The REP. The Campaign is comprised of four major growth initiatives that set the stage toward our 50th Golden Anniversary:

PATRON EXPERIENCE AND COMMUNITY ENGAGEMENT

REVENUE GROWTH AND FINANCIAL STABILITY

CREATIVE AND ARTISTIC PROGRAMMING

LEADERSHIP DEVELOPMENT AND CONTINUITY

The Campaign will require a total of \$7 million in philanthropic investments with opportunities for contributions to be pledged over a three-year period.

### SETTING THE STAGE LEADERSHIP

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**ROBERT BLUM**  
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*Managing Director*

**SAM WOODHOUSE**  
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## CONGRATULATIONS!

to San Diego REP and Sam Woodhouse on  
40 Years of Artistic Virtuosity



**619 709 2379**  
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The Welty Group is honored and proud to partner with The REP during the past year in a philanthropy project that is setting the stage for the future.

HERE'S TO THE NEXT DECADE!

# WE APPLAUD SD REP ON YOUR 40TH BIRTHDAY

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The San Diego Union-Tribune



*Congratulations and  
thank you for 40 years  
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entertaining, meaningful  
theatre!*





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## TICKLED PINK TO BE RUBY RED

Happy 40th Birthday San Diego REP!



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## Happy 40th Anniversary, San Diego Rep!



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& SAN DIEGO REP ON 40 YEARS!

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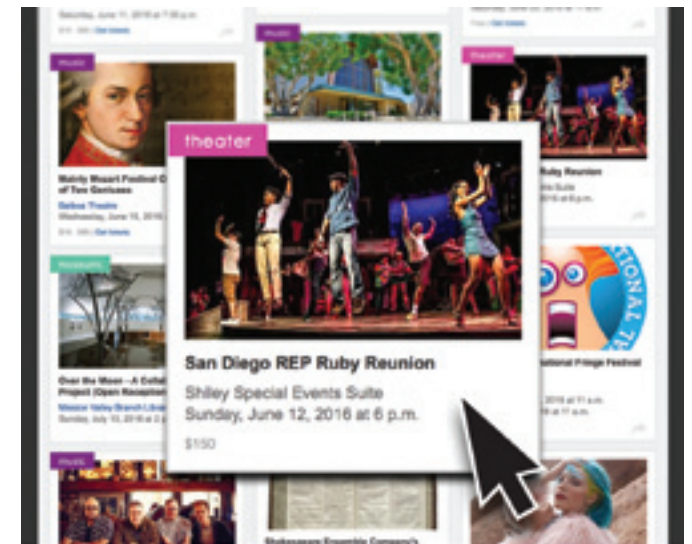
TO LIFE!

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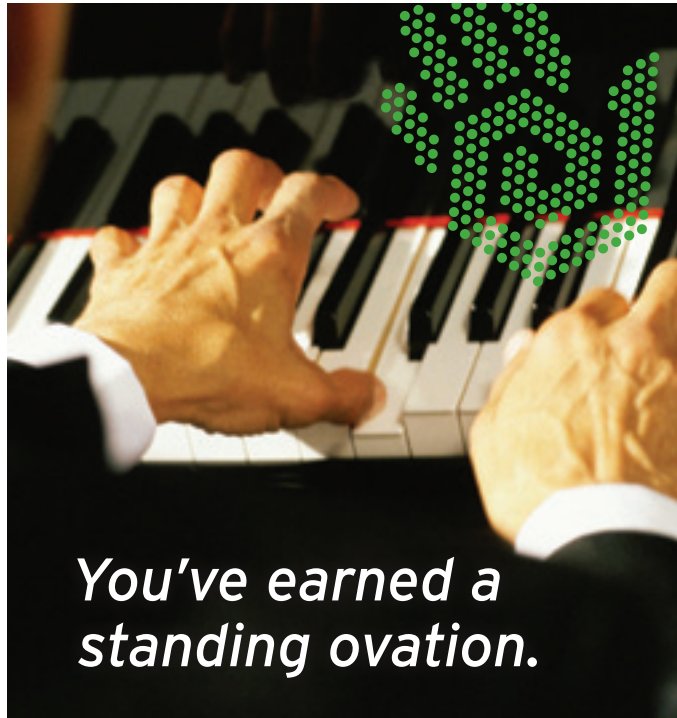
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**DEAR SAM AND  
THE REP FAMILY**

Thank You for 40 Years of  
Provocative, Inspirational and  
Entertaining Plays. Keep it Up!

*Drs. Irvin and  
Donna Silverstein*





**CONGRATULATIONS**

San Diego REP; 40 Years of Great  
Theatre that Celebrates the  
Multiple Voices of our Community.

*Barbara Bry  
and Neil Senturia*



**BRAVO**

A Toast to San Diego REP for 40 Years  
of Enriching San Diego Culture  
with Celebrations of Diversity and  
Progressive Voices!

*Drs. Marilyn Haring  
and Kathy Chambery*



**THANKS**

For 40 Great Years!

*Len Hirsch and  
Barbara Hoffer*



**THANKS**

From *K2* to *Rapture*, *Blister*,  
*Burn* — uplifting, stimulating, and  
thought-provoking theatre created  
by talented, diverse artists that  
has entertained, enriched, and  
enlightened our community!

*Jane & Bruce Hopkins*





**CONGRATULATIONS**

To San Diego Repertory Theatre and Sam Woodhouse — 40 years of Amazing, Diverse, Provocative Theatre! Looking Forward to Continued Food for the Curious Soul in the Future!

*Sachiko Kohatsu*

CONGRATULATIONS TO SAM WOODHOUSE, AND  
THE SAN DIEGO REP, FOR 40 YEARS OF  
PROGRESSIVE, PROVOCATIVE ART!



Sunny Kumar is Happy to Support  
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**SAM,**

Thank you for creating a home that  
has nourished our values and fed  
our curious souls. It's been great  
sharing part of the journey with you!

*Larry Alldredge  
& Dawn Moore*

**CONGRATULATIONS**

To Sam and The REP; 40 Years  
of Wonderful Theater.

*Linda and Bill Shaw*





## CONGRATULATIONS

Thank you for 40 Years  
of Entertainment,  
Inspiration and Joy

*Keep On Truckin'*

*Jeffrey M. and  
Linda J. Shohet*

*Keep on Truckin'...*



## CONGRATULATIONS

To Sam and his Entourage for the  
First 40 years of Scintillating Theatre  
at The REP. Here's to the Next 40!

*Jules Borack, David Borack  
and Donald Mitchell*



The Patricia &  
Christopher Weil  
Family Foundation

*We, being good ancestors...*

**The San Diego  
Repertory Theatre  
Employees  
— Past, Present, and  
Future —  
Salute  
Sam Woodhouse and  
Doug Jacobs  
for Creating  
an Inspiring Place  
for Us  
to Hone our Craft.**

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continued support  
of  
San Diego  
Repertory Theatre*

*sage* beverages



**CONGRATULATIONS**

To San Diego REP  
and  
Sam Woodhouse  
for Forty Wonderful Years

*Tom & Julie Karla*



**CONGRATULATIONS**  
to San Diego Repertory  
Theatre for 40 years of  
great theatre in San Diego!



**CONTROL TECHNOLOGY**

**THANK YOU**

Sam Woodhouse, it's been  
a dazzling 40 years!

*Dr. Therese Batz  
& Brad Monroe*







**CONGRATULATIONS**

To Sam Woodhouse and  
San Diego Repertory Theatre;  
40 Years of World-Class  
Theatre for our City. Bravo!

*Agnes Benson*

**SAM,**

The vision you and Doug Jacobs had  
in 1976 resulted in an irreplaceable  
theatrical gift to San Diego. Thank  
you for following your dream.

*Larry and  
Sydney Cousins*



*The Jerry Lester  
Foundation –  
Boys & Girls Club,  
Rosarita, Mexico*



With Audiences Hammering at St. Cecilia's  
to the Phoenix of San Diego REP, Sam  
was, and still is, "The Man". Thanks for  
40 Years of Introspection and Enjoyment.



**KUDOS**

The REP Presents Challenging Works  
that Capture this Moment of Change  
in our Society. Sam Woodhouse is a  
Master of Theatrical Excellence and  
We Applaud Him and his Work.

*Reinette and Marvin Levine*

# CONGRATULATIONS

To Sam Woodhouse and the Staff  
of San Diego REP — 40 years of  
Thought-Provoking Theatre!

*Miya & Mitchell Reff*



**STONE LAW GROUP**  
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The REP's 40th Birthday.



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# CONGRATULATIONS

To The REP, on its 40th Year of  
Quality Entertainment and Culture  
for San Diego —and particularly,  
its Dedicated Leadership as  
Professionals and Volunteers.

*Andrew Viterbi*

# SAM,

You have stayed the course by bringing  
excellent plays to The REP stage for 40  
years. You continue to make this one  
of the top-rated theaters in San Diego  
— and the country. We applaud your  
commitment to celebrating diversity in our  
community with the variety of works that  
are performed at The REP.

With love and deepest gratitude we  
applaud you, and feel fortunate to be  
counted among your longtime friends  
and supporters.

*Sheila and Jeffrey Lipinsky*







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Sam Woodhouse for  
40 Years of Inspiring  
Theatre. Congratulations!

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*None of this would  
have been possible  
without the continued,  
diligent efforts of  
everyone associated  
with The REP. Our sincere  
thanks and gratitude  
for all you do.*

*— Sam and Larry*

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Artistic Director .....Sam Woodhouse  
Managing Director .....Larry Alldredge  
Co-Founder .....D.W. Jacobs

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Casting Director/Artistic Associate ..... Jacole Kitchen  
Literary Manager ..... Danielle Ward  
Literary Intern ..... Bernardo Mazon

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Assistant Production Mgr/Company Mgr .....Chelsea Smith  
Technical Director..... Mark Robertson  
Stage Manager .....Jaime Gutfeldt  
San Diego REP Master Electrician .....Jacob Koehnen  
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## HAPPY 40TH BIRTHDAY SAN DIEGO REP!

Happy 40th Anniversary  
Sam Woodhouse!

We Salute Your Past and  
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*Osborn and Dea*



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