SAN DIEGO REPERTORY THEATRE 40TH ANNIVERSARY

FEED YOUR CURIOUS SOUL
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.

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

San Diego Repertory Theatre

286 productions
6,654 performances
40 decades of making theatre for the place we call home
“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!”
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 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-throated 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.
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 6, 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.
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.”
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 adaptions 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 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.

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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 Feldsheer, 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.
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.
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 REP’s mission: the musical Buddy... The Buddy Holly Story, which went on in later years to play in three productions in Canada.

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.
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 Dancer in 2001, with Bernard, with major grants from the Rockefeller and Irvine Foundations, supported the binaural 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 2006, Woodhouse, in a brave move, played the title role in King Lear, directed by Salovey. Season 30 began with the Canadian born comedy Ia KINX 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.
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, premiered 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.”
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.
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.
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.
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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You make this world a better place.

To Sam Woodhouse, our inspiration, mentor, collaborator, and friend...

With love from your fellow San Diego Rep Trustees

— 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 Aldridge (Managing Director)

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Robert Blum, CPA (Treasurer), Sunny Kumar (Trustee)
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— Pictured Left to Right Bottom Row —
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— Not Pictured —
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Julia & Ken Stone
Andrew Viterbi
Todd Voorhees
Rex Wait
The Patricia & Christopher Weil Family Foundation
Chris & Pat Well
Caitlin Weil
Kit-Victoria (Well) Wells
Matthew Weil
Oliver Welty
John Wertz & Julie Halliday
UNCLE SAM,

Congratulations from your Family Fan Club!

Love from Mom, Don, 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 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.

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**SETTING THE STAGE LEADERSHIP**

**EDUCATION AND COMMUNITY ENGAGEMENT**

- SUZANNE HESS
  Campaign Cabinet Chair
- ROBERT BLUM
  New Initiatives Oversight Chair
- DOUGLAS FRIEDMAN
  Communications Chair
- DEA & OSBORN HURSTON
  Donor Reengagement Chairs
- SACHIKO KOHATSU
  Board President
- DAWN MOORE
  Immediate Past President
- LARRY ALLDREDGE
  Managing Director

**REVENUE GROWTH AND FINANCIAL STABILITY**

- SAM WOODHOUSE
  Artistic Director
- JILL BISHOP
  Director of Philanthropy
- MATTHEW GRABER
  Director of Marketing and Communications

**CREATIVE AND ARTISTIC PROGRAMMING**

- OLIVER WELTY
  THE WELTY GROUP
  Consultant

**LEADERSHIP DEVELOPMENT AND CONTINUITY**

- REP RUBY REUNION
  SETTING THE STAGE SPONSOR

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CONGRATULATIONS!

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

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!

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WE APPLAUD SD REP ON YOUR 40TH BIRTHDAY

MAKE A SPECIAL WISH & BLOW OUT THE CANDLES

SINCERELY
The San Diego Union-Tribune

Congratulations and thank you for 40 years serving San Diego with entertaining, meaningful theatre!
Happy 40th Anniversary, San Diego Rep!

Serving San Diego's LGBT Community
visit us online at www.gay-sd.com

editor@sdcnn.com

Advertising: 619-961-1958
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Happy 40th Birthday San Diego REP!

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KPBS Arts is a new website dedicated exclusively to the San Diego arts scene! With curated local listings of the best San Diego has to offer: reviews, and the information you need to see it all. Whether you're into performing arts or visual arts, you'll be the first to know.
KPBS.org/arts
Your San Diego Arts Connection.
KPBS is a public service of San Diego State University.
Happy 40th birthday to the San Diego Repertory Theater! We applaud your ongoing work that does so much to enrich our hearts and minds. Connect at sdge.com.

You’ve earned a standing ovation.

You’ve earned a standing ovation.

John R. Wertz
Managing Principal
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Bus: (619) 955-8955
Fax: (858) 408-1830
jwertz@restaurantnetlease.com
www.RestaurantNetLease.com

Dear Sam and The REP Family
Thank You for 40 Years of Provocative, Inspirational and Entertaining Plays. Keep it Up!

Drs. Irwin 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

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

SUNNY KUMAR Sr. Home Lending Officer Phone: (619) 823-2311 sunny.kumar@citi.com NMLS Identifier: 448273

SUNNY KUMAR is Happy to Support The REP as they Celebrate their 40 Years of Theatre here in San Diego.

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

Linda and Bill Shaw

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
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

Keep On Truckin’

Jeffrey M. and Linda J. Shohet

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.

SAN DIEGO SYMPHONY PRESENTS

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To Sam Woodhouse, from one institution to another, Congratulations on 40 years!
Thanks to Sage Beverages for their continued support of San Diego Repertory Theatre.

CONGRATULATIONS

To San Diego REP and Sam Woodhouse for Forty Wonderful Years

Tom & Julie Karlo

THANK YOU

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

Dr. Therese Botz & Brad Monroe

CONGRATULATIONS to San Diego Repertory Theatre for 40 years of great theatre in San Diego!
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 vision you and Doug Jacobs had
in 1976 resulted in an irreplaceable
theatrical gift to San Diego. Thank
you for following your dream.

The Jerry Lester
Foundation—
Boys & Girls Club,
Rosarita, Mexico

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

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.

Reinette and Marvin Levine
Congratulations

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

Miyo & Mitchell Reff

STONE LAW GROUP

is happy to celebrate The REP’s 40th Birthday.

STONE LAW GROUP

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CONGRATULATIONS

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

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
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
At U.S. Bank, we know the value that a vibrant art scene brings to the community. That’s why we are proud to help support the local arts organizations so they have a platform to keep inspiring our community. usbank.com/community

U.S. Bank is proud to support the San Diego REP Ruby Reunion celebrating the 40th Anniversary of the San Diego Repertory Theatre!

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Happy 40th Birthday
San Diego REP!

Happy 40th Anniversary
Sam Woodhouse!
We Salute Your Past and
Celebrate Your Future.

Osborn and Dea

Osborn L. Hurston
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Happy 40th Birthday
Sam Woodhouse!
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