



**SAN DIEGO REPERTORY THEATRE**  
AT THE LYCEUM • HORTON PLAZA

**CHECK OUT OUR  
08/09 SEASON:**

**INTIMATE, EXOTIC, PROVOCATIVE**

**2008**

Sep 6 – 28 **THE GOOD BODY**

Oct 21  
– Nov 16 **WATER & POWER**

Nov 23  
– Dec 21 **THE PRINCESS  
AND THE  
BLACK-EYED PEA**

**2009**

Jan 10  
– Feb 8 **DOUBT: A PARABLE**

Feb 28  
– Mar 29 **THE THREEPENNY  
OPERA**



**The  
Good  
Body**  
by **Eve  
Ensler**

**September 6-28, 2008**

Space Theatre at the Lyceum

visit **sdrep.org** for more information  
on these exciting productions!

# welcome to our 33<sup>rd</sup> season

Five Theatrical Events That Celebrate The Power Of The Intimate, Exotic And Provocative

## The Intimate

Theatre goers will sit no more than six rows from the stage for four of our shows this season. Our beloved Lyceum SPACE Theatre is the home for: tonight's production of *The Good Body* and the musical masterpiece *The Threepenny Opera* with seating that wraps around a thrust stage; the powerhouse drama *Water & Power* staged in the round with the audience on four sides; and the seductive mystery *Doubt: A Parable* staged in a courtroom configuration with seats on three sides. REP subscribers will experience a delicious range of intimate settings — each with its own unique atmosphere, each designed so actors and audience breathe together — up close and very personal.

## The Exotic

REP patrons know I am insatiably curious. Our 33<sup>rd</sup> Season journeys to exotic international worlds — both real and fantastical. Tonight Eve Ensler brings us the testimonies of women from Mumbai to South Africa to Beverly Hills to Kabul. *The Princess and the Black-Eyed Pea* literally invents the musical comedy drenched fairy tale African kingdoms of Kheba and Torrel. *Water & Power's* author Richard Montoya makes southern California stage noir boil in the seediest room in Motel Paradise on Sunset Boulevard. Kurt Weill's music for the rarely seen *The Threepenny Opera* features 23 instruments playing a jazz score that many have imitated, but none have equaled.

## The Provocative

Playwrights Ensler and Montoya have built acclaimed careers making theatre with in-your-face politics and outrageous humour that bites the mind and rearranges the conventional wisdom. John Patrick Shanley in *Doubt* challenges the audience to play both judge and jury, sending us out the door debating, arguing and reflecting all the way home. Bertolt Brecht's *The Threepenny Opera* launched a controversial career that made him one of the most revolutionary social — political playwrights of the 20<sup>th</sup> century. The love story in *The Princess and the Black-Eyed Pea* will make your heart ache while you dance in your seat with joy to the world beat music of composer Andrew Chukerman.

If you are not yet a subscriber, I hope you join us this season so we see you again and again on the journey that is San Diego REP.



Sam Woodhouse, Artistic Director



Sam Woodhouse, Artistic 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.



Larry Allredge,  
Interim Managing Director

Welcome to the REP's 33rd season! I'm excited about this season because it infuses much new energy into the best of what has made the REP great for the first 32 years!

This year we re-energized our artistic mission to not only pay tribute to our progressive and cultural heritage, but also to speak to the reason I love the REP: The REP feeds my curious soul. The 33rd season celebrates this new mission.

I am also excited about the work we've done to ensure strong financial support. This season we've dedicated a considerably larger percentage of our budget directly to art production to help ensure virtuosity on our stages. We finished our fiscal year ending June 30 in the black thanks to your generosity and support as well as the hard work of our staff.

We strengthened our long-term financial position this past year with additional endowment gifts from John Messner and Dawn Moore and with additional bequests from Catharina Graves and Jim & Janet Corbett. Thank you to each of you for your long-term vision and generosity!

Thanks for joining me on this intimate, exotic and provocative journey!

Larry Allredge, Interim Managing Director

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# SAN DIEGO REPERTORY THEATRE

AT THE LYCEUM • HORTON PLAZA

Sam Woodhouse - Artistic Director  
Larry Alldredge - Interim Managing Director

## The Good Body by Eve Ensler

September 6 - September 28, 2008

Directed by Delicia Turner Sonnenberg  
Scenic Design by Victoria Petrovich  
Projection Design by Victoria Petrovich  
Lighting Design by Eric Lotze  
Costume Design by Jennifer Brawn Gittings  
Sound Design by Tom Jones  
Stage Manager: Meghan Bourdeau

Cast:  
*(in alphabetical order)*

Eve . . . . . Deanna Driscoll\*  
Woman 1 . . . . . Karole Foreman\*  
Woman 2 . . . . . Lindy Libby\*

Understudy: Carman Vogt

Play is performed without intermission

Original Broadway Production produced by Harriet Newman Leve  
and The Araca Group and East of Doheny Inc.

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



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# surround events for *The Good Body*

Join us in the Lyceum Lobby before a performance for a multi-layered, one-of-a-kind experience. Grab a beverage and discover the insights of extraordinary scholars, artists and unforgettable personalities. See [sdrep.org](http://sdrep.org) for more details.



Louise Bernikow

## The Covered and the Uncovered

Sunday, September 7 @ 6pm (prior to the 7pm show)

LOUISE BERNIKOW, the author of nine books, is a renowned expert on the history of American women's activism. A lapsed academic with degrees from Barnard and Columbia (and studied at Oxford and the University of Madrid), she is a founder of Women's Studies programs, the Columbia Seminar on Women and Society, and the Women's Biography group at the CUNY Graduate Center. Reaching across generations, Louise will discuss the chronic controversies over women's bodies throughout the 19th and 20th centuries.

Buy tickets online or in the box office at 619-544-1000 with the code WHMC and \$9 of the \$29 ticket to *The Good Body* will be used to support the work of the San Diego Women's History Museum and Educational Center.

Sponsored by the San Diego Women's History Museum and Educational Center

## mingle@theREP

Tuesday, September 9 @ 6pm (prior to the 7pm show)

Explore an evening with young professionals interested in arts and culture. Join us for a pre-show happy hour with a diverse group for mingling and music. After the show, head to THE ONYX ROOM to make both business contacts and social connections.

Tickets are only \$25 and include two free drinks. Use promo code MING either online or at the box office (save \$19) at 619-544-1000.

Hosted by  



The Onyx Room



Delicia Turner Sonnenberg

## Talkin' Theatre with Todd

Thursday, September 11 @ 7pm (prior to the 8pm show)

It's brand new, each Thursday preview before opening night. It's a behind-the-scenes peek at the artists and their ideas. It's Talkin' Theatre With Todd! The REP's Associate Artistic Director, Todd Salovey, will be joined on the REP's Underground Stage by *The Good Body* directors and designers. Catch the creative spirit of director DELICIA TURNER SONNENBERG, costume designer JENNIFER BRAWN GITTINGS, and set designer VICTORIA PETROVICH. All three artists have enjoyed acclaimed hits at the REP and numerous San Diego Theatre Critics and Patté Awards. Explore an intimate peek into the theatrical process.



Thin

## downtowners@theREP

Sunday, September 14 &  
Wednesday, September 17  
@ 6pm (prior to the 7pm show)

Enjoy the best downtown living has to offer when you and your neighbors stroll over to the Lyceum Theatre in Horton plaza for a complimentary beverage before the show.

Continue the festivities at THIN after the show where you'll be treated to a nightcap.

(Sunday only)

Enjoy a post-performance conversation with the cast of *The Good Body*.

(Wednesday only)



The Lyceum "Fishbowl" and Obelisk

Buy tickets online or at the box office at 619-544-1000 with the code DWTN and save 20% off your \$34 ticket.

## Meet the Artists

Wednesday, September 17 &  
Friday, September 19  
(following the performance)

Stick around after the show to talk with the cast and crew and gain deeper insight into the play.



Eleanor Antin;  
Courtesy Ronald  
Feldman Fine Arts,  
New York; Photo:  
Becky Cohen

## Sam's Salon Hosts Pioneering Feminist Artist

Thursday, September 18 @ 7pm. (prior to the 8pm show)

Join Artistic Director Sam Woodhouse for a one-of-a-kind conversation with the acclaimed and controversial performance artist, film- and video maker, photographer and installation artist ELEANOR ANTIN. One of the most praised and influential artists to emerge from both the conceptual and the feminist art movements of the 1960s and 1970s, Antin has much to say about "a good body" throughout history and slides of her original art to share. (Check out Eleanor's visual art at [feldmangallery.com](http://feldmangallery.com) or visit her solo exhibit at San Diego Museum of Art through November 2.)

Eleanor Antin's visual and performance art has been featured at the Museum of Modern Art, Whitney Museum, Los Angeles County Museum of Art, Art Institute of Chicago, Venice Biennale and Sydney Opera House and many others. She is an Emeritus Professor of Visual Arts at UCSD.

# love your body

Excerpts from Eve Ensler's Preface to the Book *The Good Body*



Eve Ensler with Jane Fonda at V-Day 2001: Madison Square.

**The following are excerpts from Eve Ensler's preface to *The Good Body*... the complete text is available on [sdrep.org](http://sdrep.org).**

In the midst of a war in Iraq, in a time of escalating global terrorism, when civil liberties are disappearing as fast as the ozone layer, when one out of three women in the world will be beaten or raped in her lifetime, why write a play about my stomach?

Maybe because my stomach is one thing I feel I have control over, or maybe because I have hoped that my stomach is something I could get control over. Maybe because I see how my stomach has come to occupy my attention, I see how other women's stomachs or butts or thighs or hair or skin have come to occupy their attention, so that we have very little left for the war in Iraq — or much else, for that matter.

Maybe I identify with these women because I have bought into the idea that if my stomach were flat, then I would be good, and I would be safe.

Maybe because my stomach has become the repository for my sorrow, my childhood scars, my unfulfilled ambition, my unexpressed rage. Like a toxic dump, it is where the explosive trajectories collide.

Maybe because, as the world rapidly divides into fundamentalist camps, reductive sound bites, and polarizing platitudes, an exploration of my stomach and the life therein has the potential to shatter these dangerous constraints.

This journey has been different from the one I undertook in *The Vagina Monologues*.... As I talked about vaginas and to vaginas, I became even more worried about the

onslaught of violence done to women and their vaginas around the world.

Here, unlike the women in *The Vagina Monologues*, I am my own victim, my own perpetrator. Of course, the tools of my self-victimization have been made readily available. The pattern of the perfect body has been programmed into me since birth. But whatever the cultural influences and pressures, my preoccupation with my flab, my constant dieting, exercising, worrying, is self-imposed. I pick up the magazines. I buy into the ideal. I believe that blond, flat girls have the secret. What is far more frightening than narcissism is the zeal for self-mutilation that is spreading, infecting the world.

This play is my prayer, my attempt to analyze the mechanisms of our imprisonment, to break free so that we may spend more time running the world than running away from it; so that we may be consumed by the sorrow of the world rather than consuming to avoid that sorrow and suffering. This play is an expression of my hope, my desire, that we will all refuse to be Barbie, that we will say no to the loss of the particular, whether it be to a voluptuous woman in a silk sari, or a woman with defining lines of character in her face, or a distinguishing nose, or olive-toned skin, or wild curly hair.

I am stepping off the capitalist treadmill. I am going to take a deep breath and find a way to survive not being flat or perfect. I am inviting you to join me, to stop trying to be anything, anyone other than who you are.... Tell the image makers and magazine sellers and the plastic surgeons that you are not afraid. That what you fear the most is the death of imagination and originality and metaphor and passion. Then be bold and LOVE YOUR BODY. STOP FIXING IT. It was never broken. ●

# eve ensler speaks out



Photo by Joan Marcus

Eve Ensler performing *The Vagina Monologues*.

## Get on With It

"I actually found a woman who said, 'I love my body.' I said, 'Really?' She said, 'Well, I hate my face.' I laughed because I thought that was the funniest thing I'd ever heard. She didn't even get that that was a contradiction. I'm doing this play to say, "Do the most radical thing you can possibly do — love your body, and get on with it."

## The Dream

"There's a woman, Agnes Pareyio, in Kenya, whom I met five or six years ago. She had been genitally mutilated as a child, and had made a decision to stop it. She had devoted her life for eight years to walking from village to village on foot, educating boys and girls and mothers and fathers about the dangers of FGM [female genital mutilation]. In her eight years, she stopped 1,500 girls from being cut. When we met her, we said, 'What can we do for you?' She said, 'Well, I could use a Jeep.' We got her a Jeep. Forty-five hundred girls. Then we got her money, and she opened the first safe house in Africa. Two months ago, she was elected deputy mayor of Nura. And there's a good chance she'll become the mayor. That, to me, is my vision of V-Day. She said, 'I am winning. I won this election because of the work I did in stopping FGM.' That, to me, is the dream."

## Vote Your Vagina

"I believe in irony. If V-Day has taught me anything, it's that if you go out with artistic, outrageous irony and

"Women are not some marginalized, insignificant group — we are the majority of citizens. What happens to us determines everything."

—Eve Ensler

humor, people are drawn to it. Look, who would have ever thought, seven years ago, that a play called *The Vagina Monologues* would be done in 76 countries, with 35 translations, in places like Karachi and New Delhi and Cairo? And if they don't have a sense of irony, I think, 'Good, let people get a little shaken up by the Vagina Vote.'"

## Living in a "Postfeminist" world

"I don't even know what that means, 'a postfeminist world.' Did we die? ... Patriarchy has a great spin on it and keeps that spin on it in order to make feminism not as powerful and palpable as it could be. You know, those muthas, they know what they're doing!"

## Women and Power

"Do I hold women to a higher standard? No. I am holding them to a different standard, a different structure altogether.

I really don't care if more women are in power — that in itself means nothing to me. I care if more women who are fighting for people over profit are in power.

"I care if more women are in power who say that nuclear weapons are never, ever an option, and they should be taken off not only any negotiating table, but they should be made obsolete all together.

"I want women to be in it to end poverty, to rethink racism, to stop global warming, to make parenting and sexuality and education and health care priorities, rather than being in it to win.

"Peace happens in touch, in pleasure, in feeling, in beauty and in nature. The only point of having power it seems to me is to empower others. The only point of leadership is to inspire. I believe that women can and will manifest the new kind of power."

## The Future

"The first seven years, *The Vagina Monologues* and *V-Day* were about stopping violence from outside, and part of that was empowering ourselves so we know we weren't deserving of that violence. This new piece (*The Good Body*) is about loving our bodies. We have to give ourselves permission, and live with the determination that people may not like us for it — but so what? We're going to move forward anyway." 🍷



**DeANNA DRISCOLL** (Eve) is proud to return to the Rep. in this exciting role. Some of her favorite roles include: Grace in *Bus Stop*, Haley in *Bad Dates*, Patricia in *Sight Unseen*, various roles in *Cloud 9* and Regan in *King Lear*.

DeAnna has received several awards for her work, including the PBS Patté Award for outstanding performance of 2005 in the one-woman show *Bad Dates* at the San Diego REPeratory Theater and the 2004 Critics Circle Award for outstanding female performance for her role as Grace in The Old Globe's production of *Bus Stop*.

DeAnna also works in television and film including roles on "Veronica Mars", "Lincoln Heights" and "Point Pleasant", as well as commercials for Sunny D and Union Bank.

DeAnna has the honor of running the drama department for High Tech Middle School since creating it in 2004.



**KAROLE FOREMAN** (Woman 1) recently appeared as Alice in the world premiere of *Norman's Ark* at the Ford Theatre in

Los Angeles.

Other stage roles include Anita in the Alliance Theatre's production of *Jelly's Last Jam* for which she won a Suzi Bass Award, Josephine Baker in *Josephine Tonight* with Common Ground Theatre, and Tanya in the Las Vegas premiere of *Mamma Mia!*

Other shows include: *Just Another Man*, *Crowns*, *Abyssinia*, *Restless Spirits*, *King Lear*, *Merchant Of Venice*, *As Bees In Honey Drown* (Garland Award), *The Hot Mikado*, *The Illusion* (Drama-Logue), *Comedy Of Errors*, *A Flea In Her Ear*, *Mississippi Delta*, *Measure For Measure*, *Blood Wedding*, *Strindberg In Hollywood*, *Celebration Of The Lizard*, *Cabaret*, *Whole World Is Watching* (Drama-Logue Award) and *Carla* (Robby Nomination).

Other Theaters: Denver Center Theatre, Goodspeed Opera, Northshore Music Theatre, Oregon Shakespeare Festival, Portland Center Stage, Mark Taper Forum, San Jose Rep, LA Theater Center, Pasadena Playhouse, Long Beach Civic Light Opera and La Mirada.

TV credits: "Medium," "Miracle's Boys," "Third Watch," "LAW & ORDER," "Strong Medicine," "The Bold & The Beautiful," "Becker" and numerous commercials.



**LINDA LIBBY** (Woman 2) A regular on San Diego stages, Linda is proud to return to the REP!

Favorite Rep projects include: *The Women* directed by Anne Bogart with A.D. Michael Mayer, *Women Who Steal*, *How I Learned to Drive*, *King Lear* and *The Merchant of Venice* alongside Karole Foreman, and *Six Women with Brain Death* for over 550 performances. A fan of Eve Ensler, she has produced, directed and performed in several productions of *The Vagina Monologues* and is published in the V-Day edition. Film credits include "Box of Moonlight" with John Turturro. Linda is a co-founder of the San Diego Actors Alliance, a proud member of Actors Equity Association, and a teacher at High Tech Middle Media Arts where she started the Drama Department.



**DELICIA TURNER SONNENBERG**

(Director) is the Artistic Director of MOXIE Theatre now entering its fourth

season ([www.moxietheatre.com](http://www.moxietheatre.com)). Before MOXIE, Delicia worked as Artistic Associate for San Diego Repertory Theatre as a part of the TCG's New Generations Program: Future Leaders. Previously for the REP: *Miss Witherspoon*, *Intimate Apparel* and *Proof* (co-directed w/ Sam Woodhouse). MOXIE Theatre: *The Listener*, *Bluebonnet Court* (w/ Diversionary Theatre). *Rhubarb* or *How to Play With a Rollergirl*, *The Treatment*, *Pulp* (w/Jason Southerland — co-produced w/Diversionary), *Gibson Girl*, *Dog Act* (w/ Jen Thorn), and *Kimberly Akimbo* (also for 6th @ PennTheatre). Cygnet Theatre: *Fences*. New Village Arts Theatre: *Hamlet* and *Prelude to A Kiss*. Diversionary Theatre: *Fit to be Tied*. 6th @ Penn Theatre: *Sophocles' Antigone*, *Euripides' Children of Heracles* translated by Marianne MacDonald. Delicia has also directed many plays for the Playwrights Project and The Fritz Blitz. She has been awarded a Women's International Center "Living Legend" Award, The Des McAnuff "New Visions" Award from the San Diego Critics Circle, Patté Awards

and a San Diego Playbill "Billie" Award for her work. Delicia was twice a recipient of the Van Lier Directing Fellowship at Second Stage Theatre in New York and is an alumna of the New York Drama League's Directors Program. Delicia is married to designer Jerry Sonnenberg and proud mama of August and Zoë.

**VICTORIA PETROVICH** (Set/Projection Design) Victoria has designed sets and costumes for Music-Theatre-Group, Minnesota Opera, Roundabout Theatre, Los Angeles Opera, Mark Taper Forum, La Jolla Playhouse, EastWest Players, Singapore Repertory, Seattle Repertory, South Coast Repertory, El Teatro Campesino and many other companies — some that are off-off Broadway and/or off-off-the-beaten-traditional-theater-path. She has enjoyed collaborating on designs for previous San Diego REPeratory Theatre productions that include: *The Clean House*, *Taking Flight*, *Restless Spirits*, *Corridos REMIX*, *Latinologues*, *Bandido!*, *The Women*, *Spunk*, *The Gospel Christmas Carol*, *Are You Lonesome Tonight?*, *Burning Patience*, *Six Women with Brain Death* or *Inquiring Minds Want to Know*, *Animal Nation*, *Latins Anonymous* and *Man of the Flesh*.

Recent work includes set for the US premier of *The Dreams of Anne Frank* with Robert Castro, and is developing a new-music-theater piece *The Songs of Beulah Rowley*, in collaboration withwith Judy Dolan, Mary Lee Kortess and students. She teaches design/digital media in the Theatre & Dance Dept. at UCSD.

**ERIC LOTZE** (Lighting Designer) is excited to be working with the San Diego REP for the first time. Recent credits include *The Receptionist*, *Fences*, *The Turn of the Screw*, *Communicating Doors*, *Arcadia*, *Yellowman*, *Bug*, *Copenhagen*, and *The Little Foxes* (San Diego Critic's Circle Award) (Cygnet Theatre, resident artist); *The Listener*, *Rhubarb*, *Wet* (Moxie Theatre); *Les Miserables*, *Beauty and the Beast*, *Route 66* (Moonlight Stage); *Ragtime*, *Aida*, *Urinetown (The Musical)*, *Sweeney Todd* (Starlight Musical Theatre); *Riptide*, *Shamu's House of Douse*, *Terrors of the Deep* (SeaWorld San Diego).

**JENNIFER BRAWN GITTINGS** (Costume Design) Previously at San Diego REP: *The Clean House*, *Don Quixote* (Patté Award), *Miss Witherspoon*, *Intimate Apparel* (NAACP Theatre Award), *The Goat*, *Crowns*. Other local credits include de-

**EVE ENSLER** is a playwright, performer and activist. She is the award-winning author of *The Vagina Monologues*, which has been published in 45 languages and performed in over 120 countries. She is also the founder/artistic director of V-Day, the global movement to end violence against women and girls, which has raised nearly 60 million dollars and recently celebrated its tenth anniversary at the Louisiana Superdome in New Orleans in April 2008. Eve's plays include *The Treatment*, *Necessary Targets*, *Conviction*, *Lemonade*, *The Depot*, *Floating Rhoda* and *the Glue Man*, *Extraordinary Measures* and *The Good Body*, which she performed on Broadway, followed by a national tour. Both *The Good Body* and *The Vagina Monologues* are now being performed throughout the world and have been published by Random House. Eve has won many awards including a Guggenheim Fellowship in Playwriting and an Obie, in addition to a number of honorary degrees.



signs for *The Old Globe (Knowing Cairo)*, and the La Jolla Playhouse (*Honey Bo* and *The Gold Mine*). Ms. Gittings is the Resident Costume Designer for MOXIE Theatre (*Victoria Martin*, *The Treatment*, *Fall*, *Kimberly Akimbo*) and an Associate Artist at Diversionary Theatre (*No Exit*, *Yank!*, *Bluebonnet Court*, *Torch Song Trilogy*, *Bunbury* — Patté Award). She has designed for many regional theatres as well, but her favorite job is being Oliver's Mummy. [www.icostumedesign.com](http://www.icostumedesign.com)

**TOM JONES** (Sound Design) Design credits include *Prelude to a Kiss* (New Village Arts), *Sweet 15* (San Diego Repertory Theatre), *Humble Boy* (New Village Arts), *Seussical the Musical* (J\*Company, La Jolla Jewish Community Center), *Joseph and the Technicolor Dreamcoat* (J\*company). Assisting sound design: *Amelia Earhart: Lost and Found* (6th @ Penn theatre), additional sound engineer and assistant design for productions at La Jolla Jewish Community Center, Balboa Park Casa del Prado Theatre (San Diego Civic Youth Ballet). B.A. Technical Theatre, San Diego State University.

**MEGHAN BOURDEAU** (Stage Manager) Meghan is delighted to be returning to the San Diego Repertory Theatre. She has been stage managing in San Diego for seven years. This is the fifteenth production at the REP that she has worked on. She also works for The Old Globe and La Jolla Playhouse.

## San Diego REP Leadership

**SAM WOODHOUSE** (REP Co-Founder, Artistic Director) Mr. Woodhouse co-founded San Diego Repertory Theatre with D.W. Jacobs in 1976, and has since served as its Producing and Artistic Director. In January 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. He has worked as a director, producer and actor on more than 125 REP productions, including *It Ain't Nothin' But the Blues*, the Tony-nominated musical which played on Broadway for nine months in 1999. Mr. Woodhouse has performed as an actor on the REP stages in the title role of *King Lear*, *Proof*, *Hamlet*, *K2*, *Beyond Therapy*, as Elvis in *Are You Lonesome Tonight?* and with the San Diego Symphony Orchestra in the title role of Stravinsky's *L'Histoire du Soldat*. His most recent directorial work with the REP includes: *The Clean House*, *Sweet 15 (Quinceañera)*; *Romance*; *Restless Spirits*; *The Goat or Who is Sylvia?*; *Women Who Steal*; *Proof*; *Nuevo California*; *The Merchant of Venice*; *The Beauty Queen of Leenane*; *Culture Clash's 15th Anniversary Anthology*, which toured California in the spring 2000; the world premiere of the Doors musical *Celebration of the Lizard*; Paula Vogel's Pulitzer Prize-winner *How I Learned to Drive*; and the world premiere of Edit Villareal's binational comedy *Marriage is Forever*. In 2003, he was awarded the Patté Shiley Award for Lifetime Achievement by KPBS and the prestigious Alonzo Award by the Downtown San Diego Partnership. Mr. Woodhouse is the founder of the REP's Calafia Initiative, a multi-disciplinary artistic initiative that brings together unlikely partners to create new works that speak to the future of our binational region.

**TODD SALOVEY** (Associate Artistic Director) is in his 19<sup>th</sup> season as the REP's Associate Artistic Director. Mr. Salovey has directed many acclaimed REP shows including *The Blessing of a Broken Heart*, which he also adapted, *Brooklyn Boy*, the world premiere of Yehuda Hyman's *The Mad Dancers*, *Hamlet* starring Jefferson Mays, *Uncle Vanya* and *Death of a Salesman* starring Michael Genovese, Edward Albee's *Who's Afraid of Virginia Woolf?*, *King Lear*, *The Illusion*, *Uncle Vanya*, *The Dybbuk*, *The Imaginary Invalid*, *Three Hotels*, and *A Christmas Carol*. He is on the acting faculty at the University of California, San Diego, where he has directed *Six Characters in Search of an Author*, and *Stage Door*. Mr. Salovey is the artistic director of the Lipinsky Family San Diego Jewish Arts Festival which commissions new work exploring Jewish traditions in contemporary artistic forms. He is on the board of the San Diego Soille Hebrew Day School and Agency for Jewish Education and is the assistant gabi and participates in the daily study of the Talmud at Congregation Adat Yeshurun. He has written and directed many Purim shpeils. A graduate of the M.F.A. directing program at UCSD, Todd is married to Diane Boomer and is the very proud dad of Leah and Aryeh.

**LARRY ALLDREDGE** (Interim Managing Director) Former REP Board of Trustees member and theatre devotee Larry Alldredge joined the REP staff in January as Interim Managing Director. Alldredge assumed this essential leadership position following the departure of former Managing Director Karen Wood. Larry recently 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 travelled 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.

# 2008 Annual Party with a Point of View

June 7, 2008

*Thanks to all who helped make this year's Party a success!*



1 Samples of Tommy Bahama rum served at Party with a Point of View. 2 The courtyard of the Prado in Balboa Park, where the Party with a Point of View took place. 3 L-R: Kristin Baldwin, REP Board of Trustees Chairman Michael Kinkelaar, and REP trustee Rosalie Kostanzer. 4 L-R: Production Manager John Anderson, REP actress DeAnna Driscoll, and Artistic Director Sam Woodhouse. 5 REP trustee Paul Strand, former REP trustee Alexis Dixon and donor Danah Fayman. 6 Michael Keefe, Artistic Director Sam Woodhouse and REP trustee Rosalie Kostanzer. 7 REP trustee and Party with a Point of View Chair Jen Marchese-Ernst with husband Rob Ernst. 8 REP artist Cynthia Morales, donor Danah Fayman, and performer Fred Lanuza.

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# A LOT IS HAPPENING AT THE REP!

## SAM'S SALON

Join Artistic Director Sam Woodhouse and his opinionated guests for an informal discussion and insights about the plays and players of that evening's production (first Thursday following Opening Night).

## TALKIN' THEATRE WITH TODD

A new pre-performance salon conversation hosted by Associate Artistic Director Todd Salovey, who has been an essential REP artist for 19 years. Who better to host an illuminating conversation with the playwrights, directors, designers and composers of the show you are about to see? (Thursday previews.)

## ENJOY THE COMFORT OF A NEW LYCEUM LOBBY AND GALLERIES!

A major renovation of the Lyceum lobby, art galleries and restrooms is planned to upgrade your theatre-going experience!

## MORE FREE SURROUND EVENTS

Attending a REP show this season becomes a multi-layered, one-of-a-kind experience. Grab a beverage and discover the insights of extraordinary San Diego scholars and artists, enjoy delightful music or meet unforgettable personalities.

## SUBSCRIBERS GET THE BEST OF EVERYTHING!

### THE BEST PRICE!

You SAVE up to 17% off regular ticket prices.

### THE BEST SEATS!

You are GUARANTEED the best seats in both houses—AND you may renew them each year or receive PRIORITY status for upgrades and changes.

### FREE INDOOR PARKING!

You may park in the convenient, safe and secure garage adjacent to the theatre at Horton Plaza up to 6 hours for FREE!

### LOST OR FORGOTTEN TICKETS?

Lost or forgotten tickets will be issued by the box office right up to curtain time for no additional charge.

### FREE & EASY EXCHANGES!

To change your subscription date, do so over the phone or at the box office. You'll receive the best seats available for the alternative performance chosen.

### ADVANCE NOTICE!

Advance notice of additional festivals at the REP and exhibitions in the Lyceum Gallery.

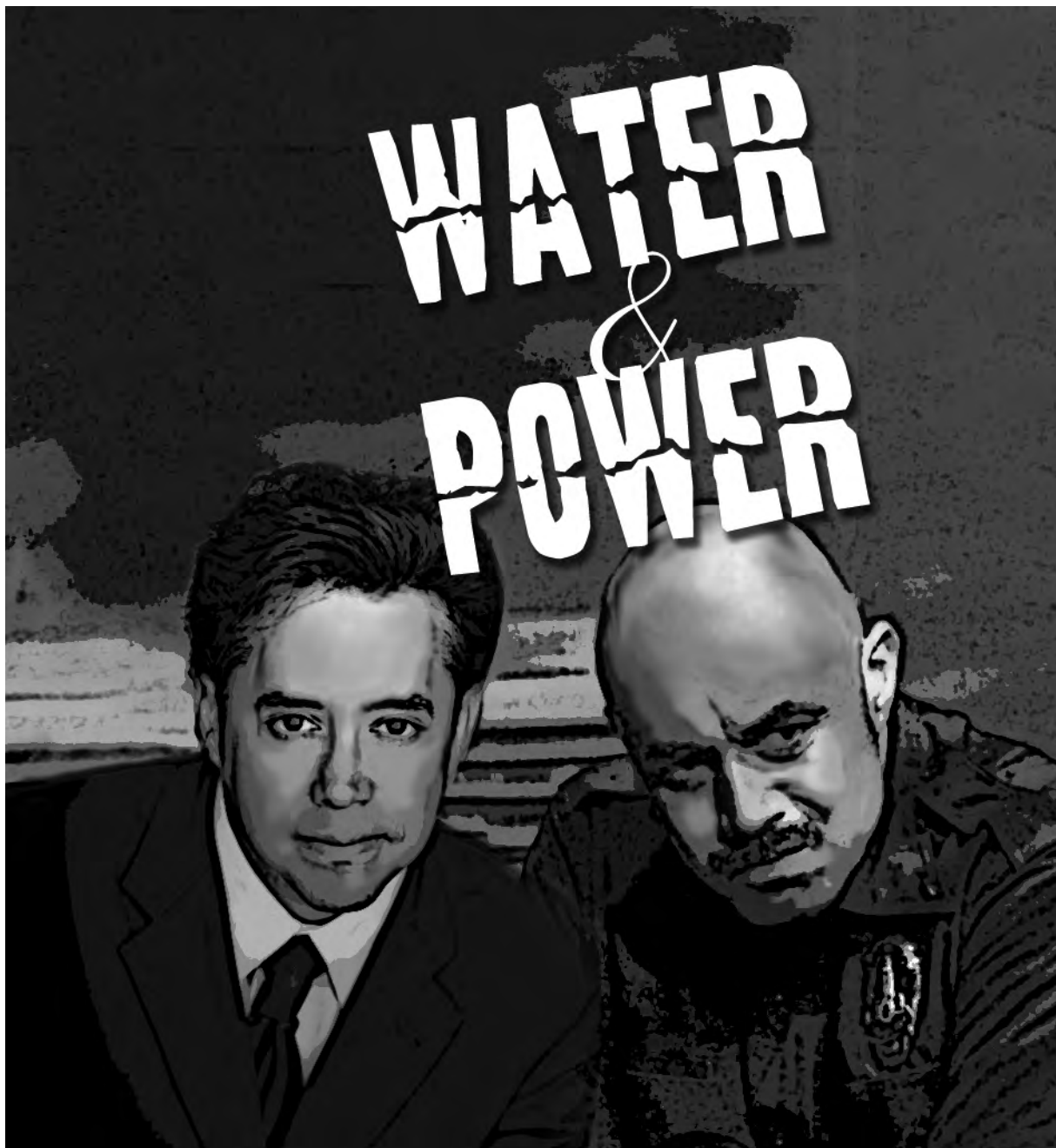
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- 1) **Online:** [www.sdrep.org](http://www.sdrep.org)
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- 4) **In Person:** Lyceum Theatre Box Office in Horton Plaza
- 5) **By Fax:** Fax to 619-231-4304



**SAN DIEGO REPERTORY THEATRE**  
AT THE LYCEUM • HORTON PLAZA

**OCTOBER 21-NOVEMBER 16 2008**



*By* **RICHARD MONTOYA** *of Culture Clash*

*Directed by* **SAM WOODHOUSE**

*Featuring* **HERBERT SIGUENZA** *of Culture Clash*

**Tickets: \$18-\$47**

**619-544-1000 or [sdrep.org](http://sdrep.org)**

# donor recognition

We could not produce this season of intimate, exotic and provocative theatre without these generous contributions from our family of supporters. Ticket sales account for only about 55% of the amount we need to bring you the unique theatre that is the REP.

Our heartfelt thank you to the following individuals and organizations who make the San Diego REPeritory Theatre possible.

If you would like to join our donor family, please contact Larry Alldredge at 619-231-3586 x629.

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#### Diamond (\$100,000-\$199,999)

Jacobs Family Fund of the Jewish  
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#### Executive Producers (\$5,000-\$9,999)

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Jen Marchese-Ernst and Robert Ernst  
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#### Producers (\$2,500-\$4,999)

Gayle Barsamian & David Clapp  
Michael Corrigan  
Bernard J. Eggertsen, M.D. and Florence  
Nemkov  
Martin & Enid Gleich  
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Barbara & Neil Kjos  
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### INNER CIRCLE

#### Directors (\$1,000-\$2,499)

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Amy & Eric Rypins  
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Stephen & Stephanie Williams  
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Sherry & David Winkler  
Bertie & Jackie Woolf

**Principal Character (\$250-\$499)**  
Anonymous (3)  
Edward Barbat  
Marcia & Frank Bender  
Dr. Jonathan & Sherrie Benumof  
Arman Bernheim, Jr.  
Thomas Bilotta  
Maya Binun  
Pamila Brar-Russo  
Elizabeth Brown  
Rebecca Booth & Anthony Brown  
Peggy and Charles W. Bradshaw  
Gail & Mark Braverman  
Keith A. Breeden  
Robert Breitbart  
Susan & Stewart Burke  
Mary Kay Butler  
June Cameron  
Christina & Richard Cameron  
Shirley Carrington  
Denise Carroll

Marta & Alberto Chavira  
Rita & Boyd Collier  
June & David Collins  
Sheila Combe  
Patricia and G.A. Coop Coopriider  
Mary Cory  
Renee Cruz  
Joan Cudhea & Tomas Firlé  
Michele Diamond  
Kay & Bruce Dillon  
Christina & Robert Dilworth  
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**Diamond (\$100,000 +)**

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**INNER CIRCLE**

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The Mandell Weiss Charitable Trust  
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The Shubert Foundation  
Theatre Communications Group, Inc.

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**Leading Role (\$500-\$999)**

Del Mar Thoroughbred Club  
Hyatt Regency La Jolla  
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La Jolla Playhouse  
Monsoon Restaurant  
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**Principal Character (\$250-\$499)**

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*This list of generous donors is as of August 20, 2008. While we make every effort to ensure the list is accurate, if your listing is in error, please contact Larry Alldredge at 619-231-3586 x629.*

# 88.3 fm

## "What We Play is Life"

— Louis Armstrong



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## LEAVING A LIVING LEGACY

Living Legacy Gifts are planned gifts to the REP included in your estate plans. Planned gifts to the REP are an investment in artistic excellence and our community. They also provide tax benefits to the donor.

We express our gratitude to the following people, each of whom has made a generous Living Legacy Gift:

**Phil Burns  
Jim & Janet Corbett  
Carol Corolla\*  
Catherina Graves  
David & Jackie Spierman  
\*deceased**

There are many IRS authorized forms for planned gifts:

- Charitable Bequest in your Will or Living Trust
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To learn how to include the REP in your estate plans, please contact Larry Alldredge at 619-231-3586 x629.



**SAN DIEGO REPERTORY THEATRE**  
AT THE LYCEUM • HORTON PLAZA

## SAN DIEGO REPERTORY THEATRE ENDOWMENT

An endowment is an investment that provides endless support to charitable causes. It's an investment in the future...the future of the San Diego REPeritory Theatre.

Endowments are permanent. They are funds with the requirement that the principal is never spent. The balance in these funds is invested, earning income that is then spent to support the San Diego REPeritory Theatre in perpetuity.

Thank you to the following people who had the long-term vision and generosity to make a gift to the San Diego REPeritory Theatre Endowment:

**Catharina Graves  
John Messner  
Dawn Moore  
Bill & Linda Shaw**

To learn how to support REP forever, please contact Larry Alldredge at 619-231-3586 x629.

## CAROL COROLLA FELLOWSHIP

The Carol Corolla Fellowship for Emerging Artists, established through a Living Legacy Gift from the estate of Carol Corolla, provides fellowship to one or more emerging artists each season, helping to build the next generation of theatre artists. Season 33 Fellows are Sound Designer Tom Jones and Actor Lauren Lott.

## REP STAFF

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

### Artistic

Associate Artistic Director - Todd Salovey  
Artistic Associate/Casting/Literary/Education - Angela Rasbeary  
Artistic Interns - Ryan Cartony, James Cota, Kazuyo Lee

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Howie Sachs, Anne Thacker, James Wray

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Morgan Barraza, Nicolas Carin, Nydia Fierro, Jennifer Kozumplik

## GENERAL INFORMATION

**IN CONSIDERATION OF YOUR FELLOW PATRONS:** Cameras and recording devices are not allowed inside the theatre. Please turn off watch alarms, cellular phones and beepers before entering the theatre. Smoking is permitted only in the outdoor Lyceum courtyard. Use of a ticket constitutes acknowledgement of willingness to appear in photographs taken in public access areas of the Lyceum and releases it, its leasees and all others from liabilities resulting from such photographs.

**LATE ARRIVALS** will be seated at the discretion of the House Manager. Latecomers may be asked to wait until intermission to be seated. We encourage our patrons to plan ahead as weather, traffic and parking may delay your arrival.

**PLEASE DO NOT BE A NO-SHOW.** If you are unable to use your tickets, give them to a friend, or return them to the REP as a tax-deductible donation. To do this, call the box office on the day of the performance.

**ELEVATOR ACCESS** for patrons with physical restrictions is on the street level in Horton Plaza. The elevator is adjacent to Longs Drugs and allows access to the theatre one hour prior to performance time. Inside the elevator, press T-1 for the Lyceum upper lobby and box office, or T-2 for the lower lobby entrance. An intercom located on the street-level elevator will allow patrons to signal the box office for elevator assistance.

**IF YOU ARE EXPECTING A CALL** or may need to be contacted during a performance, please see the House Manager prior to show time; your service or sitter may call (619) 231-3586 ext. 639 in case of emergency.

### Box Office Hours

**San Diego REPeritory Theatre**  
79 Horton Plaza  
San Diego, CA 92101-6144

**Administration:**  
(619) 231-3586

**Fax:**  
(619) 235-0939

**Web Site:**  
[www.sdrep.org](http://www.sdrep.org)

The administrative offices  
are open  
Monday through Friday from  
9am to 5pm.

When there is no show in  
performance, the Lyceum box  
office is open  
Tuesday - Sunday from  
12pm to 6pm.

During the run of a show,  
the Lyceum box office is open  
Sunday from  
12pm to 7pm  
and Wednesday - Saturday  
from  
12pm to 8pm.

**Box Office: (619) 544-1000**  
**Box Office Fax: (619) 231-4304**  
[boxoffice@sandiegorep.com](mailto:boxoffice@sandiegorep.com)