

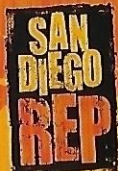
HOLD THESE TRUTHS

By Jeanne Sakata · Directed by Jessica Kubzansky
Starring Ryun Yu

NOVEMBER 14 - DECEMBER 8, 2019
IN THE LYCEUM SPACE

San Diego Repertory Theatre

619.544.1000 | SDREP.ORG | Lyceum Theatre | Horton Plaza



A PLACE TO SEE THE TRUTH

"The word theatre comes from the Greeks. It means the seeing place... the place people come to see the truth about life and the social situation. The theatre is a spiritual and social x-ray of its time."

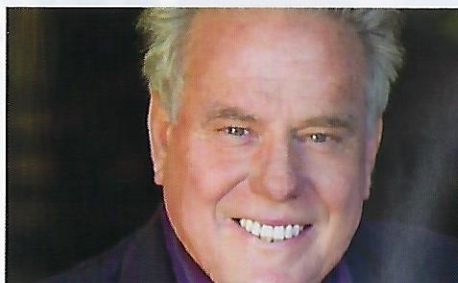
The above words are from esteemed American actor and acting teacher Stella Adler who taught the principles of characterization and script analysis to Marlon Brando, Judy Garland, Elizabeth Taylor, Dolores del Rio, Lena Horne, Robert De Niro, Elaine Stritch, Martin Sheen and many others.

Adler's words ring loud and clear when we witness the story of Gordon Hirabayashi in Jeanne Sakata's play *Hold These Truths*.

The play centers around a horrific social situation during WWII when Japanese American citizens were demonized based on their ethnic heritage by a country desperate for retribution for the attack on Pearl Harbor. Nationalism engulfed the country. Anyone not seen as a "true American" was vilified. Fear of "the other" ran wild.

Certainly this play is "a spiritual and social x-ray of its time." Hirabayashi was brave enough to stand up, question, and, in so doing, "tell people the truth about life and the social situation" we created as a country.

Hold These Truths reminds us to ask who the Bill of Rights' "all men are created equal" statement actually applies to. It also invites us to ask whether the internment camps of



SAM WOODHOUSE

1942 could happen again. Some might say they ARE happening again as we see the government building and populating detention camps with asylum-seekers from the south on the US/Mexico border. While not parallel experiences, the play serves as a provocative touchpoint for conversation.

By reframing the narrative of our American past through the eyes of a lone individual who refused to let our country break its most sacred promises, we find inspiration.

Hirabayashi's lifelong devotion to the pursuit of justice was a long and winding road. His quest, and his triumph, are a call to action for all of us today.

Thank you for sharing with us the truth telling of *Hold These Truths*.

SAM WOODHOUSE, ARTISTIC DIRECTOR

THANK YOU FOR BEING PART OF THE SAN DIEGO REP FAMILY!

Whether you are a new friend or longtime supporter, you contribute to The REP's ongoing success. As the holiday season approaches, please consider a tax-deductible gift to San Diego REP before the end of the year.

Season 44 opened with extended runs of the world premiere musical *33 1/3 - House of Dreams* on the Lyceum Stage and a special engagement of *Hershey Felder as Monsieur Chopin* in the intimate Lyceum Space.

Our third annual San Diego REP Latinx New Play Festival in September featured readings of four new plays and a Spotlight Performance of Cris Franco's *57 Chevy* starring Ric Salinas of Culture Clash. And the world premiere of *Bad Hombres/Good Wives* by our own Playwright-in-Residence Herbert Siguenza had audiences in stitches.

There is much still ahead in The REP's 44th Season. In January, Todd Salovey directs Stephan Karam's *The Humans*, a Tony Award-winning Best Play about a modern American family. Sam Woodhouse stages in March Madhuri Shekar's *House of Joy*, set in the Royal Harem in Delhi, India in 1666. Season 44 closes with *Hershey Felder: A Paris Love Story*, bringing the multi-



LARRY ALLDREDGE

talented Hershey, a REP favorite, back to San Diego.

We are grateful to our generous REP donors who are supporting the "Setting the Stage" campaign to ensure a strong, vibrant future for The REP. If you have not had the chance to meet our new Director of Development, Lindsay Hartmann or Director of Major Gifts, Annamarie Maricle, I encourage you to reach out to them. Their addition to the REP family brings new energy and ideas. You can reach Lindsay at lhartmann@sdrep.org and Annamarie at 619.231.3586 x624 or amaricle@sdrep.org.

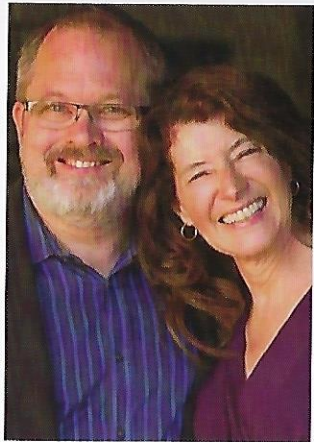
See you at the theatre,

LARRY ALLDREDGE, MANAGING DIRECTOR

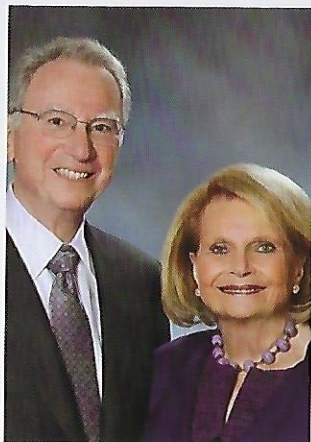
OUR MISSION:

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

THANK YOU TO OUR SEASON 44 SPONSORS:



Larry Alldredge
and Dawn Moore

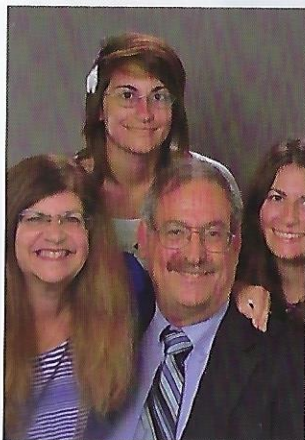


Joan and
Irwin Jacobs



Morton and
Susan La Pittus

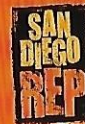
THANK YOU TO OUR *HOLD THESE TRUTHS* HOST SPONSOR



Drs. Irv and
Donna Silverstein



This production is
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San Diego Repertory Theatre

Sam Woodhouse, Artistic Director • Larry Alldredge, Managing Director

Presents

HOLD THESE TRUTHS

By Jeanne Sakata
Directed by Jessica Kubzansky

NOVEMBER 14 – DECEMBER 8, 2019 • IN THE LYCEUM SPACE

Scenic and Lighting Designer Ben Zamora
Sound Designer John Zalewski
Original Costume Design Soo-Jin Lee
Stage Manager Alyssa Escalante*
Assistant Stage Manager Estefania De La Torre
Assistant Director Savannah Lyon

CAST

Gordon Hirabayashi Ryun Yu*

PLACE AND TIME

Various locations, 1942-1987

Hold These Truths was first produced in 2007 by East West Players in Los Angeles, California, under the title of *Dawn's Light: The Journey of Gordon Hirabayashi*. It was commissioned in 2004 by Chay Yew, former Director of the Center Theater Group's Asian Theatre Workshop, and further developed with the Lark Play Development Center, the New York Theatre Workshop and the Epic Theatre Ensemble.

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

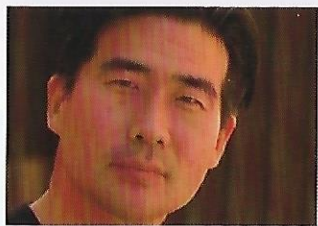


* Member of United Scenic Artists, Local USA-829
of the IATSE.



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

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



RYUN YU
(GORDON HIRABAYASHI)

Ryun Yu is the first Korean-American to train at the Royal Academy of Dramatic Art in London, and has the first theatre degree ever awarded by the Massachusetts Institute of Technology. His parents still speak to him. In television, he has played the recurring role of Pastor Daniel Kwon in seasons 3 and 4 of the FX show *Baskets*, with Zack Galafianakis, as well as Larry on Netflix's *Fuller House*. His other recent appearances include *Forever* (on Amazon Prime) and TBS' *Animal Kingdom*. He played Mark in the film adaptation of David Henry Hwang's *Bondage*. This was Ryun's second film collaboration with David Henry Hwang – he played Hwang in *Yellow Face*, which was the first adaptation of a major play for YouTube. Other film credits include *The Last Tour* (which he also directed), *Only the Brave*, *The Brothers Solomon* and *The Mikado Project*. He originated the role of Gordon Hirabayashi at East West Players in 2007, and since played the role at the Pasadena Playhouse and most recently at the Arena Stage in Washington D.C. Other recent theater appearances include Clarence the Angel in *It's*

a Wonderful Life at the Pasadena Playhouse and Haruki Sakamoto in *How The Light Gets In* at the Boston Court Theater. He also performed in the west coast premiere of Richard Greenberg's *Take Me Out* at the Geffen Playhouse. He is honored to be in this production, a major step in a long journey with playwright Jeanne Sakata and director Jessica Kubzansky.

JEANNE SAKATA
(PLAYWRIGHT)

As an actress, Jeanne has performed with The Public Theater, Lincoln Center for the Performing Arts, Kennedy Center, Mark Taper Forum, South Coast Repertory, La Jolla Playhouse, Intiman Theatre, ACT Theatre (Seattle), ACT (San Francisco), Berkeley Repertory Theatre, TheatreWorks, Portland Center Stage, Oregon Shakespeare Festival, Syracuse Stage and Arizona Theatre Company. Screen credits include the internationally acclaimed indie film *Advantageous* (US Dramatic Special Jury Award for Collaborative Vision, 2015 Sundance Film Festival; 2016 Film Independent Spirit Award Nomination) and guest appearances on *Big Hero 6*, *Bravo's True Fiction*, *Dr. Ken*, *NCIS Los Angeles*, *Tyler Perry's Meet the Browns*, *Desperate Housewives*, *Presidio Med*, *ER*, *Threat Matrix*, *Line of Fire*, *American Family*, *John Ridley's I Got You and Sex and Marriage*, a Justin Lin YOMYOMF YouTube series. Special honors: LA Ovation

Award for Outstanding Lead Actress in *Red* at East West Players; Lee Melville Award for Outstanding Contribution to the Los Angeles Theatre Community from Playwrights' Arena; Outstanding Artist Award from LA Asian Pacific American Friends of Theatre and the establishment of the Jeanne Sakata Collection in the Library of Congress Playwrights Archive, Asian American Pacific Islander Collection.

jeannesakata.com,
holdthesetruths.info.

JESSICA KUBZANSKY
(DIRECTOR)

Jessica Kubzansky has been an Artistic Director of Boston Court Pasadena since its inception and is also an award-winning director working nationally, specializing in risky, adventurous new works and re-envisioned classics. Jessica had the privilege of developing and directing the world premiere of *Hold These Truths* with Jeanne Sakata and Ryun Yu at East/West Players and has directed many subsequent productions, including at Arena Stage, Pasadena Playhouse, ACT (Seattle) and Portland Center Stage, to name just a few. Recently for Boston Court: Luis Alfaro's *Mojada*, *A Medea in Los Angeles* (a co-production at the Getty Villa), the New York and world premieres of Sheila Callaghan's *Everything You Touch*, (a co-pro with Rattlestick Playwrights Theatre at the Cherry Lane), the world premieres of Kit Steinkellner's *Ladies*, Sarah

B. Mantell's *Everything That Never Happened*, Stefanie Zdravec's *Colony Collapse*, *Ril* (her own three-person re-envisioning of Shakespeare's *Richard II*), Michael Elyanow's *The Children*, the West Coast premiere of Julia Lederer's *With Love and a Major Organ* and many more. Recently elsewhere: *Othello* (A Noise Within), Sofia Alvarez's *Amos & Boris*, Aditi Kapil's *Orange* (South Coast Rep), Aaron Posner's *Stupid Fucking Bird* (ACT Theatre Seattle), *Pygmalion*, *Mauritius* (Pasadena Playhouse), James Still's *James Beard play I Love to Eat* (Portland Center Stage), *Hamlet* with Leo Marks (Theater 150). Upcoming, *The Father* with Alfred Molina at The Pasadena Playhouse and Sarah B. Mantell's *Everything That Never Happened* for the Oregon Shakespeare Festival. Kubzansky has received numerous awards and honors, among them the Los Angeles Drama Critics Circle's Margaret Harford Award for Sustained Excellence in Theatre. Proud member of SDC.

ALYSSA ESCALANTE
(STAGE MANAGER)

Alyssa has been a part of this production off and on for the last four years. She is thrilled to be working once again with this incredibly talented team of artists. Additionally, Alyssa is proud to return to her hometown to help share this poignantly relevant story. Recent stage management credits include *Culture Clash (Still) in America*, *Photograph 51*, *M Butterfly*, *Gem of*

the Ocean (South Coast Repertory); *The Bacchae*, *theatre is a blank page* (SITI Company); *A Streetcar Named Desire*, *Mojada: a Medea in Los Angeles*, *Happy Days* (Boston Court Pasadena); *The Haunted House Party* (Troubadour Theatre Company); *Criers for Hire* (East West Players); and *Placas: The Most Dangerous Tattoo* (2014 U.S. Tour).

BEN ZAMORA
(SET AND LIGHTING DESIGNER)

Ben Zamora is an American artist and designer. He has created large-scale installations and sculptures for the Park Avenue Armory (New York), The Coachella Valley Music and Arts Festival, The Amsterdam Light Festival, Art Basel/Design Miami, Kunsthalle Krems (Austria), The Frye Art Museum, Holland Festival, Vienna Festival, as well as numerous other galleries, museums, private art collections, and public art projects. Ben's performance-based projects have been presented at the Lincoln Center for the Performing Arts (New York), Mariinsky Theatre (Russia), Elbharmonie (Hamburg), Brisbane Festival (Australia), the Donau Festival (Austria), Royal Festival Hall (London), Baltic Sea Festival (Stockholm), the Helsinki Festival, the Berliner Festspiele, the Lucerne Festival (Switzerland), Grande Halle de la Villette and Festival d'Aix-en-Provence (France), and The Getty Villa (Los Angeles). Regional theatre credits include ACT Theatre, Portland Center

Stage, Pasadena Playhouse, Arena Stage, Seattle Repertory Theatre.

JOHN ZALEWSKI
(SOUND DESIGNER)

John Zalewski is proud to have developed the sound for *Hold These Truths* with Jessica Kubzansky since its beginning over ten years ago. He's worked at the Goodman, the Guthrie, Portland Center Stage, South Coast Repertory, Humana Festival, Perseverance Theatre, Alliance Theatre, Lewis Family, Disney Hall, Geffen, Center Theater Group, Broad Stage, Wallis Annenberg, Rattlestick and with companies in Los Angeles including Boston Court, Evidence Room, Antaeus, Padua Playwrights, Actors' Gang and Latino Theater Company amongst others. Awards include seven LA Stage Alliance Ovation Awards, seven LA Weekly Awards, three Los Angeles Drama Critics Circle Awards and ten Backstage Garlands. Recent work includes *Destiny of Desire* and *Macbeth* at Oregon Shakespeare Festival 2018-19. *Hold These Truths* at Arena Stage in DC; *Belleville* at Pasadena Playhouse; *The Day Shall Declare It* in London and LA, 2015-16; *Oliverio* at Lewis Family Playhouse and *Mayakovsky and Stalin* at Cherry Lane in NY. Upcoming: *The Father* at Pasadena Playhouse and *Destiny of Desire* tour at Cincinnati Playhouse in the Park, Milwaukee Rep. and Guthrie in 2020.

DIRECTOR'S NOTE:

I had the privilege of meeting this play of Jeanne Sakata's in a very early stage of development and was blessed to get to help develop and direct it from that point forward, to its world premiere production and beyond. It has been an extraordinary gift for many reasons. Playwright Jeanne Sakata has an extraordinary light and spirit. Actor Ryun Yu, who created the role, is a beautiful man and a hugely gifted actor with enormous passion and integrity. Also, as I worked on this play—which is in some ways a love story between a man and his Constitution—I began to realize that for the first time in my life I was encountering a true hero; an American hero.



Before Gordon Hirabayashi came into my awareness, my understanding of the word hero was different. A hero was someone who rescued folks from burning buildings, did something physically perilous to save people or defied death for the greater good. It seemed a louder kind of word, one I associated with noisier, showier deeds. But in meeting Gordon (Jeanne's gift to the world is that she makes you feel that you do indeed get to meet Gordon), I discovered that he is the embodiment of a genuine hero. One who has the courage of his own convictions and stands for what he believes against the wisdom of even those who love him and are terrified for his safety. One who speaks out when it is more prudent and safer to be silent and, even after incredible disappointment, goes on to lead a brilliantly productive life instead of becoming embittered. Gordon Hirabayashi lived his beliefs in the face of enormous opposition and adversity with humility and grace. He is a shining example of the kind of hero I aspire to be.

It's fascinating how plays change over time and speak to us in wholly different ways as the world changes around us. When we did the world premiere in 2007, *Hold These Truths* was a piece of little-known history featuring an unsung Japanese-American hero. Now, in this time of great division, it feels like a cautionary tale that we all need to witness as our country balances on the precipice of repeating variations of this shameful episode from our past. Today, the text that keeps resonating loudly in my head is something Gordon says late in the play: "I'll say it again: ancestry is not a crime."

Today, more than ever, we need people to model courage and integrity for us. If every day we all strive to be a little more like Gordon, we will enrich humanity and imbue it with more common good. For all of this and more, I am humbled, awed, and grateful for the opportunity to share this towering American hero with you.

Jessica Kubzansky



INSPIRATION AND INSIGHT WITH PLAYWRIGHT JEANNE SAKATA

INTERVIEW BY DANIELLE WARD

Why did you choose to write a play about Gordon Hirabayashi?

I am a Sansei—a third-generation Japanese American—so the tragedy and trauma of the WWII Japanese American prison camps was part of my family history. As I grew up and went to college, I wanted to learn more about what had happened to my family during WWII. However, because of my family's resistance to talking about their experiences, I was having a challenging time.

I happened to see a documentary called *A Personal Matter: Gordon Hirabayashi vs. the United States* made by John de Graaf. I was shocked that I had never heard this story of defiance and resistance before. I was determined to meet Gordon and, as luck would have it, an acting job brought me to Seattle where he lived at the time.

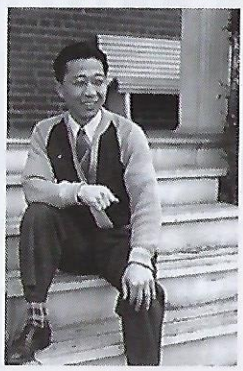
I asked permission to interview him and write a solo play about him. Gordon was gracious and welcoming. He was such a fascinating storyteller. Those conversations with him filled in a lot of psychic gaps in my own family's story.

Why do you think Gordon was able to stand up against the US government?

When I first discovered his story, I was initially fascinated and deeply moved that someone so young, a college student, would have the courage and vision to openly defy and legally challenge the United States government over Executive Order 9066, especially when the vast majority of the Japanese and Japanese American community at that time were—out of fear—against any kind of opposition.

As I began researching more about Gordon, his personality shone through the letters he wrote. He had a wonderfully engaging, everyman quality that audiences can easily identify with, a keen intellect, a zest for adventure, and a great sense of humor. He seemed like an ordinary person in so many ways and yet so extraordinary in his vision and his courage.

Gordon told me how, over the years, other Nisei would ask him how he came up with the idea to resist the government's orders. They said that because of their Japanese upbringing, which discouraged the idea of "rocking the boat," and because of the



Gordon Hirabayashi, 1938

dangers of the racist times they lived in, it never occurred to them to attempt that. But Gordon said he had some “icebreakers” in the example of his mother and father, who in their own way were going against the religious grain of many of their fellow Issei immigrant friends. They shunned denominational liturgy, hierarchy and dogma, worshipping on chairs in their living rooms instead of in the big Seattle Japanese American Presbyterian, Methodist or Baptist churches. So Gordon said the idea of carving one's own individual path in life, and the idea of resistance on principle, was first put into his consciousness by his parents' example.

Is there anything that you can share with us that is not in the play?

After the events of the play, Gordon earned a PhD in Sociology and went to teach abroad for years in Lebanon and Egypt. He became head of the Sociology department at the University of Alberta in Edmonton, Canada, and lived there for many years, raising his family.

In January of 2012, after a long battle with Alzheimer's Disease, Gordon passed away at the age of 93. Though that was a very sad day for our country, the news that followed later in April was a great comfort: President Barack Obama posthumously awarded Gordon the Presidential Medal of Freedom—the nation's highest civilian honor. It's truly an amazing paradox that after being persecuted by the White House in the 1940s for standing up for the Constitution, he would be so honored by our country's first African-American President.

Do you think this act of internment could repeat itself in the future?

I think, with the election of Trump, we have seen that anything is possible in terms of this administration's relentless attempts to resurrect inflammatory language and encourage hostilities against immigrants today. At the border, we are seeing detention camps where



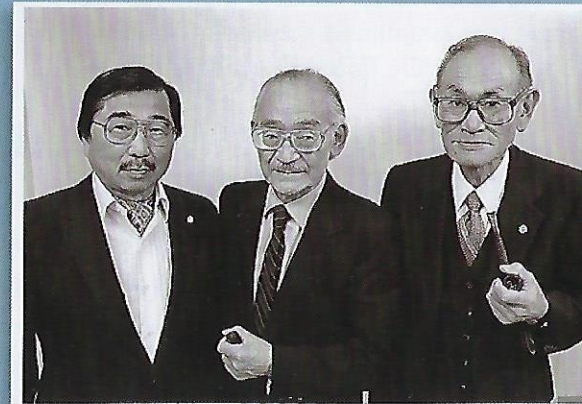
Members of the Mochida family awaiting and tagged for evacuation

hundreds of children are being forcibly separated from their parents and often held in horrible conditions. If the situation worsens, as well it might, I personally would not be surprised at some point if we heard calls for the forced removal of an immigrant population. But it's my fervent hope and belief there would be a much more passionate and powerful resistance then there was in the 1940's to that kind of governmental abuse of power.

How has writing this play and its various productions across the nation impacted you?

It is been a life-changing experience to share Gordon's story in so many cities for the last twelve years.

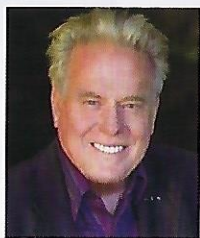
One thing that has been especially gratifying is to see theaters and audiences across the country embrace Gordon's story as a vitally important American story. That would have meant so much to Gordon himself. For me, it has been a healing experience, addressing my family's own trauma in living through the difficulties of the camp and the painful aftermath. It has reminded me over and over of the necessity, the power, and the beauty of community, of breaking down the walls that divide those communities, and of the importance of looking out for one another. It has also reminded me of the power of the individual voice as well as of the power and responsibility we all have to leave the world a better place.



Gordon Hirabayashi, Minoru Yasui and Fred Korematsu

PLAYWRIGHT'S NOTE:

This play is based on a true story, inspired by many hours of interviews I conducted with Gordon Hirabayashi and several of his friends from the 1940's, by numerous letters written by Mr. Hirabayashi during his imprisonment and by contemporary articles written by and about Mr. Hirabayashi. It is a work blending historical fact with fiction, and certain actual events have been compressed or altered in terms of chronology or content for dramatic purposes. In Act II, Gordon's letters are works of fiction inspired by his actual writings from the Ring Family papers in the University of Washington Special Collections, Accession Number #4241-001. Dramatic license has been taken with the actual historical texts. In May 2012, Gordon Hirabayashi was posthumously awarded the Presidential Medal of Freedom, the nation's highest civilian honor, by President Barack Obama.



SAM WOODHOUSE — Co-Founder and Artistic Director

Co-founded San Diego REP with D.W. Jacobs in 1976, and has since worked as a director, producer or actor on more than 280 productions. As an actor, he has performed on The REP stages in *The Seafarer*, in the title role of *King Lear*, *Proof*, *Hamlet* and with the San Diego Symphony Orchestra in the title role of Stravinsky's *L'Histoire du Soldat*. His recent directorial work with The REP includes: *Bad Hombres/Good Wives*, *Sweat*, *A Doll's House, Part 2*, *Fun Home*, *Beachtown*, *Hand to God*, *EVITA*, *Manifest Destiny*, *The Oldest Boy*, *Violet*, *Oedipus El*

Rey, *HONKY*, *El Henry* (with La Jolla Playhouse) *Venus in Fur*, *In the Heights* and *Federal Jazz Project*. In 2011 he directed *American Night: The Ballad of Juan José* for the Denver Center Theatre Company. In 2003, he was awarded the Patti Shiley Award for Lifetime Achievement by KPBS and the prestigious Alonzo Award by the Downtown San Diego Partnership. In 2006, he and Jacobs were honored with the Craig Noel Award by the San Diego Theatre Critics Circle for 30 years of artistic dedication to downtown and diversity.



LARRY ALLDREDGE — Managing Director

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



TODD SALOVEY — Associate Artistic Director

Todd is in his 29th season at The REP. He is founding Artistic Director of The REP's Lipinsky Family San Diego Jewish Arts Festival and last year was honored for its 25th anniversary. Recent REP directing credits include *Outside Mullingar* and the world premiere of *The Dybbuk for Hannah and Sam's Wedding*, which he also wrote, and Herbert Siguenza's *Steal Heaven*. Other REP work with Siguenza includes the premieres *In the Time of the Butterflies* and *A Weekend with Pablo Picasso*, which has also played at the Alley Theatre in Houston, Denver

Center, Arizona Theatre Co, San Jose Stage, Los Angeles Theatre Center and Center Arts REP. Acclaimed REP shows include *A Hammer*, *A Bell and A Song to Sing*, and *The Blessing of a Broken Heart*, which he authored, *The Dybbuk*, *King Lear*, *Uncle Vanya*, *The Illusion*, the world premiere of Yehuda Hyman's *The Mad Dancers* and *Hamlet* starring Jefferson Mays. Salovey is on faculty in Theatre and Dance, and the Rady School of University of California, San Diego, where he received a 2018 Distinguished Teaching Award. tsalovey@ucsd.edu.



CHELSEA SMITH — Production Manager

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



MATTHEW GRABER — Director of Marketing and Communications

Matt brings over 18 years of nonprofit marketing, fundraising, management and leadership experience in the performing arts field. Some of the organizations Matt has worked with include South Coast Repertory, The Blank Theatre, Shawnee Summer Theatre, The Arden Theatre Company, Indiana Repertory Theatre, Cal Rep, Lythgoe Family Panto and The Geffen Playhouse. In his five seasons with San Diego REP, Matt has lead record breaking ticket efforts for both single ticket and season ticket campaigns. He possesses an MBA/MFA in Theatre

Management from California State University, Long Beach. Matt lives with his wife, and partner in all things, Jodie and their cats, Sid and Leah.



LINDSAY HARTMANN — Director of Development

After spending the majority of her 13-year fundraising career in higher education, Lindsay is excited to join the artistic environment of the REP. Lindsay is a strategic fundraising professional who brings contagious energy and a breadth of professional experience to the leadership team. In 2012, while working full-time, Lindsay earned a master's degree in organizational leadership and her Certified Fund Raising Executive (CFRE) certificate. As the wife of an active-duty Marine and mother of two little boys, Lindsay knows how to make

each minute count. Her other loves are orchids, cooking, hiking, gardening, reading, and woodworking with reclaimed pieces.



VIRGINIA BAYS — Business Manager

Virginia brings more than 20 years of experience in accounting and financial management to the role of Business Manager at The REP. As the grant manager for the UCSD Structural Engineering department, Virginia was responsible for the management of multi-million dollar California Department of Transportation grants. After a short break when her children were born, Virginia entered the non-profit world, managing the accounting, payroll and human resources departments for multiple small entities. Most recently, she worked in the health care

arena, navigating complex regulatory issues as well as day-to-day business operations and brings a level of professionalism, accountability and exacting standards to our organization. Virginia is thrilled to be involved in an arts organization, as her degree from the University of Pennsylvania was in Art History.



KIM HEIL — Associate Producer and Casting Director

Kim served previously as Education Director at San Diego Junior Theatre, and as the Education Programs Manager at The Old Globe. During her time at the Globe she was also a Literary Manager and Artistic Associate under Jerry Patch, Jack O'Brien and Craig Noel. Prior to working in San Diego, Kim was an associate for Broadway producer Arielle Tepper Madover in New York. She was also the Associate Producer/Dramaturg for Second Generation's In The Works Reading Series, where she produced workshops of plays by

emerging Asian-American playwrights. In her previous life Kim was an actor, choreographer and dancer in Los Angeles. She recently returned to the stage at Diversionary Theatre, where she appeared in the musical *This Beautiful City*. She has served on the advisory boards of Backyard Renaissance Theatre and Blindspot Collective, and is currently an advisory board member at Diversionary. Kim holds an M.A. in Performance Studies from New York University.

REP STAFF

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 Managing Director Larry Alldredge
 Co-Founder D.W. Jacobs

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 Associate Producer & Casting Director Kim Heil
 Literary Manager Danielle Ward
 Playwright-in-Residence Herbert Siguenza
 Producer-in-Residence Dr. Maria Patrice Amon
 Casting Intern Savannah Lyon
 Literary Assistant Intern Maya Greenfield-Thong

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 Community Partnerships Ambassador ... Vaughn Rainwater
 Audience Engagement Curator Sherisa Oie
 Graphic Design StudioConover

FRONT OF HOUSE

House Manager Sal Cicalese
 EVS Manager Chris Ferrans
 EVS Assistant Manager Evelyn Aguilar
 EVS Technician Celia Arevalo, Mary Lopez Cuenca
 Assist. House Managers Diana Arcangeli, Scott Collins,
 Art Garcia, Isaac Garcia, Susie Markham,
 Ellora Nyham, Monet Panza, Karra Reedy, Jen Riley,
 Anne Thacker, James Wray, Mark Harbaugh
 Volunteer Steven Duncan

PATRON SERVICES

Patron Services Manager Phillip Limas
 Assistant Patron Services Manager Lauryn Greschke
 Patron Services Lead Rachel Ontiveros
 Patron Services Associates Carmon Amon,
 Dillon Hoban, Megan Mattix, James Ontiveros

PRODUCTION

Production Manager Chelsea Smith
 Assist. Production Mgr/Company Mgr... Sarah Zimmerman
 Interim Technical Director Michael Harris
 REP Master Electrician Ashley McFall
 Lyceum Master Electrician Sebastian James Dillingham
 Sound Supervisor Matt Lescault-Wood
 Audio Engineer Evan Eason
 Costume Shop Manager Anastasia Pautova
 Properties Manager Katie Torretti
 Master Carpenter Bob Shuttleworth
 Staff Carpenter Adam Shuttleworth
 Scenic Charge Suzannah Weiss
 Production Fellows Estefania De La Torre, Lexi DeLeon,
 Teresa Jove, Chanel Mahoney, Maxx McCartney,
 Livia Romano, Nicholas Wright

GENERAL INFORMATION



CAMERAS AND RECORDING DEVICES

cannot be used inside the theatre. In consideration of the actors please turn off watch alarms, cell phones and beepers before entering.



LATE ARRIVALS

will be seated at the discretion of the house manager. Latecomers may be asked to wait until intermission to be seated.



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

is on the street level in Horton Plaza near the stairs into the mall. Inside the elevator, press T-1 for the Lyceum upper lobby and box office, or T-2 for the lower lobby entrance. For elevator assistance, use the intercom located at street level or inside the elevator.



IF YOU ARE EXPECTING A CALL

or may need to be contacted during a performance, please see the house manager. In case of emergency call 619.231.3586 x639.

San Diego Repertory Theatre

79 Horton Plaza, San Diego, CA 92101-6144

BOX OFFICE

HOURS:

When there are no performances, the box office is open:
Monday – Sunday noon – 6pm.

During the run of a show the box office is open:
**Sunday – Wednesday noon – 7pm;
 Thursday – Saturday noon – 8pm.**

PHONE: 619.544.1000
FAX: 619.231.4304

ADMINISTRATIVE OFFICES

HOURS: Monday – Friday 9:30am – 5pm

PHONE: 619.231.3586
FAX: 619.235.0939
WEBSITE: sdrep.org