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The OREGON SHAKESPEARE FESTIVAL PRODUCTION OF
CAMBODIAN ROCK BAND

Season Sponsors

The Artistic Director’s Circle

PRODUCTION SPONSORS

Una K. Davis
Brian & Silvija Devine
The Paula Marie Black Endowment for Women’s Voices in the Art of Theatre
Dear Friends,

Like many of you, just the mere snippet of a song can instantly and viscerally transport me back to a particular moment of my life. I can’t hear the opening phrase of Bob Dylan’s “Tangled Up in Blue” without remembering road trips spent in the backseat of my family’s Oldsmobile Vista Cruiser, listening to our eight track tape player. Such is the power of music to intertwine with our personal histories. And as Lauren Yee’s Cambodian Rock Band beautifully illustrates, the same is true of our national histories.

Lauren’s story takes us to Cambodia in April, 1975 – a moment when that country’s burgeoning music scene ran headlong into the Khmer Rouge’s ascendance after a years-long civil war. Though the ensuing genocide claimed the lives of millions of Cambodians – and nearly all of its musicians – this play deftly shows us the ability of music to defy, to inspire, to heal. Even when the artists themselves don’t survive, their art can rise from the ashes with more urgency than before.

With Cambodian Rock Band, Lauren joins the ranks of other UC San Diego MFA playwrights whose work has graced our stages in recent years, including Jeff Augustin, Mat Smart and Naomi Iizuka, who also currently runs the MFA Playwriting program. It’s a testament to UC San Diego’s stellar program that so many of its graduates are creating excellent work across the country.

I’m delighted that the Playhouse will continue to be an artistic home for Lauren in the years to come; we will be producing the world premiere of her newest play in our upcoming season, and she is also under commission with us to create a new show inspired by the craft brewing scene in San Diego.

Thank you for joining us for Cambodian Rock Band, and for your ongoing support.

CHRISTOPHER ASHLEY
THE RICH FAMILY ARTISTIC DIRECTOR OF LA JOLLA PLAYHOUSE
THE CAST

Brooke Ishibashi* 

GUARD

Understudy: Duch

James Ryen*

CHUM

Setting:

Brooke Ishibashi*

Abraham Kim*

Jane Lui*

Joe Ngo*

Daisuke Tsuji*

Moses Villarama*

Understudy: Duch

James Ryen*

ADDITIONAL STAFF

Assistant Director

Graham Schmidt

Associate Scenic Designer

Se Hyun Oh

Associate Lighting Designer

Phil Kong

Associate Sound Designer

Ben Truppin-Brown

Production Assistant

Guy Ton

ACKNOWLEDGEMENTS

“The Times They Are A-Changin’”

Written by Bob Dylan


“All We Are Saying”

by YOS Aularan, “Today I Learn to Drink” “Old Pot, Tasty Rice” “I am 16” by Voy Ho; and “Champa Battanbang” by Sin Sisamouth

will be performed with one 15-minute intermission.

ADDITIONAL ARRANGEMENTS by Matthew MacNelly and Jane Lui

THE COMPANY

JAMES RYEN, Understudy, Duch


DAISUKE TSUJI, Duch

La Jolla Playhouse: The Orphan of Zhao, American Night. Regional: Cambodian Rock Band (South Coast Repertory, Oregon Shakespeare Festival). With Love and a Major Organ (The Theatre @ Boston Court); Orlando in Az You Like It (Antaeus Theatre Company); William Shakespeare In Image Says Nothing (Yale Repertory Theatre); A Midsummer Night’s Dream (California Shakespeare Theater/Portland Center Stage). The Orphan of Zhao (American Conservatory Thea). International: Public Theater. International: Public Theater: Cannon in Dileion (Cirque du Soleil), Meditations on Virginity (Poland Tour). Other credits: Writing/directing: Clovers Are Poppin’ Too (OSF - Midnight Project). Dead’s Giggles (Three Chairs Theater Company); Monday Madness (Los Angeles Theatre Ensemble). Film/TV: Love, Death & Robots, Brooklyn, The Man in the High Castle. The Blacklist. Video Game: Jin in Ghost of Tsushima, Call of Duty Black Ops 4, Prep Education: B.A., UCLA. www.daisuketsuji.com

MOSES VILLARAMA, Ted/Leng

La Jolla Playhouse Debut. Off-Broadway: Ensemble Studio Theatre; Orlando, The Son (Antaeus Theatre Company). Netflix/Television: YouTube. The Son, Life of a Giant (The Play Company), Chairs and a Long Table (Ma-Yi Theatre). Regional: Cambodian Rock Band, Henry V, The Odyssey, The Winter’s Tale, Snow in Midsummer (Oregon Shakespeare Festival), Vietgone (OSF/Seattle Repertory). Warrior Class (Alliance Theatre), Suspense/ Radio Hour (Hudson Valley Shakespeare Festival), King Lear, Amadeus, A Christmas Carol (Denver Center), Seasp’s On (Pig Iron). Training: M.F.A., National Theatre Conservatory B.A., University of San Francisco @themightymos

THE COMPANY

JOE NGO, Chum


AMADEUS, Man

La Jolla Playhouse: Debut. Other theatres: Vietgone (Theatre Northwest); How I Met Your Mother (CBS); The Mentalist (CBS). Other: Proud Actors’ Equity Association Western Region Principal Councilor and member of Fair Wage Onstage. @brookeishibashi | @CambodianRockBand | FairWageOnstage

ABRAHAM KIM, Rom

La Jolla Playhouse: Debut. Regional: Cambodian Rock Band (Pacific Playwrights Festival, South Coast Repertory, Oregon Shakespeare Festival), Son in LA Rotta (Cafe-Club Fas Do Din), Orchestra, Alice in Wonderland (Hoeve High School). Music: National and international tours with Run River North, DARCHNAM and Magnetic North & Taryo Na. Drummer on Magnetic North & Taryo Na’s album, Home: Word. Music band affiliations: IOS, Castor and Pollux, Moonstone, The Blazing Rays of the Sun, Former Faces, Pyke, Roth + the Library TV/Film: Various Seasons (CBS pilote), Jaymee’s Theme (YouTube). Education: Craig Kupka, Daniel Yoo, Angelica Thompson. @abrahamin0

JANE LUI, Pou/Guard, Co-Anchor


ACKNOWLEDGEMENTS

“Uku” “Family Business” “One Thousand Tears of a Tarantula” “Cement Slippers” “Siti Bong” “Tooth and Nail” all written by Dengue Fever.

All Dengue Fever songs administered by史诗 Music Corp. (ASCAP) and Pentagon Lispersives (BMI) on behalf of

CHOM CHIMNEY • 1 ARMED CRAB PUB • FOOLISH MORTAL PUB

NOON KEY MUSIC • S W O P SONGS • TROLL UNDER THE BRIDGE

Dengue Fever music and information are available from denguefevermusic.com

"The Times They Are A-Changin’" Written by Bob Dylan


"Cyclo" by YOS Aularan, “Today I Learn to Drink” “Old Pot, Tasty Rice” “I am 16” by Voy Ho; and “Champa Battanbang” by Sin Sisamouth

All used by arrangement with Minky Records, Inc.

Additional Arrangements by Matthew MacNelly and Jane Lui

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LAUREN YEE, Playwright
Her play Cambodian Rock Band, with music by Dengue Fever, premiered at South Coast Rep, produced by Oakland-based Asian American Opera (AAO), Oregon Shakespeare Festival, La Jolla Playhouse, Victory Gardens, City Theatre, Vermont Rep, Signature Theatre, Portland Center Stage and Jungle Theatre. Her work has been produced at the Denver Center, Seattle Repertory, Atlantic Theatre, the Guthrie Theatre, American Conservatory Theater, Arts Club, InterAct Theatre and Steppenwolf, with future productions at Long Wharf and Asia Pacific/Mim/Nanu. Her plays include Don Juan, Boxes, A War, Mom's Life, Mother Mother, Red and Yellow, Cambodian Rock Band, Between Two Knees, How to Catch Creation, Mabatu, Alice in Wonderland, A $100 Million End That Well Ends Well, La Comedia de Emos, Fright Director, Dollars, Devotion of Deese, Collahom, The Darrell Hammond Project, A Midsummer Night's Dream, The Old Globe: Sub ASM for The Coast Starlight and United Scenic Artists, The Old Globe: Sub ASM for activation.

LA JOLLA PLAYHOUSE
As the longest-running professional theatre production at UC San Diego, La Jolla Playhouse was founded in 1988 to produce new plays and emerging artists. La Jolla Playhouse is one of the nation’s most dynamic, influential and accomplished theatre companies. La Jolla Playhouse is among the top 20 regional theaters in the country. Established in 1988 as a branch of the Oregon Shakespeare Festival, the company became independent in 1994, and is under the leadership of Artistic Director Marissa Wolf and Managing Director Cynthia Flynn. The company offers a mix of 10 classic, contemporary, and world premiere productions, plus a variety of education and community programs. The company has produced 27 world premieres and presents ART, an annual new works festival. The American Theatre Wing Regional Theatre of the Year in 2021, La Jolla Playhouse is a recipient of the American Theatre Wing /LORT Regional Theatre Honor Award, which recognizes the achievements of a regional theater company.

U. JONATHAN TOPPO, Fight Director
La Jolla Playhouse: Debut. In 20 seasons at Oregon Shakespeare Festival, Resident Fight Director, As You Like It, Harpspring, Mother Road, Indecent, Cambodian Rock Band, Between Two Knees, How to Catch Creation, Mabatu, Alice in Wonderland, A $100 Million End That Well Ends Well, La Comedia de Emos, Fright Director, Dollars, Devotion of Deese, Collahom, The Darrell Hammond Project, A Midsummer Night’s Dream, The Old Globe: Sub ASM for The Coast Starlight and United Scenic Artists, The Old Globe: Sub ASM for activation.

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PORTLAND CENTER STAGE AT THE ARMORY
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JAMES’ PLACE
Prime · Seafood · Sushi
James’ Place is the Theatre District’s on-site restaurant. Developed by Sushi Master James Holder, the menu features its signature dishes of sushi, delectable dishes created with Prime and Angus cuts of beef, locally and sustainably harvested seafood and other seasonal dishes. Lighter fare is served at the newly-redesigned sushi’ cocktail bar, which also offers craft beer and California wines.

Please call (858) 638-7777 for reservations. View James’PlaceSD.com for more information.
and that’s what Dengue Fever bases their music on. What you end up with is an incredible combination of sound, radio [that played American rock music]. What you AfCro-Cuban beats, French New Wave, Vietnam-era history. And in the ‘60s and ‘70s, the music scene country as a whole had this incredibly rich music composed his own music and travelled with his own

LY:   Prior to 1975, Cambodia was a musical hotbed. I certainly didn't know about it.

GG:   What first inspired you to write a play about Cambodia and its music?

LY:   It actually came from being in San Diego. In 2011, one of my friends dragged me to the Adams Avenue Street Fair to hear this band she loved called Dengue Fever. I didn't know anything about them or their music, but as soon as I heard them play – it's like this magical, incredible experience: you hear a band that you've never heard before, but the music sounds immediately familiar and relatable, but also wildly original. And that was my experience when I first heard Dengue Fever.

I went home that night and immediately Googled them. They’re a Los Angeles band that formed in the early 2000s. The lead singer, Chhom Nimol, is Cambodian American, but the rest of the band is non-Cambodian; they're Los Angelenos who were inspired by the rich history of Cambodian surf rock. Unless you’re kind of a music junkie, you may not be aware of the whole psychedelic surf rock scene that existed in Cambodia. I certainly didn't know about it.

GG:   What was that scene like?

LY:   Prior to 1975, Cambodia was a musical hotbed. The prince at the time, Prince Norodom Sihanouk, inspired by the rich history of Cambodian surf rock. The character of Chum is not my father, obviously, and avoidance. But he contains a lot of my father's effervescence and jovial demeanor can mask those deeper traumas. And a friendly, some ways, it's really undramatic. Our relationship with my father is interesting, because in some ways, it's really undramatic. Our relationship is actually quite good. But at the same time, like in any family, there are unspoken truths and histories and secrets that lie under the surface. And a friendly, jovial demeanor can mask those deeper traumas. The character of Chum is not my father, obviously, but he contains a lot of my father's effervescence and avoidance.

GG:   Several of your plays – I'm thinking of King of the Yees, Young Americans and obviously this play – hinge on their father/daughter relationships. What keeps you coming back to that theme?

LY:   My father's an interesting person! (laughs) My relationship with my father is interesting, because in some ways, it's really undramatic. Our relationship is actually quite good. But at the same time, like in any family, there are unspoken truths and histories and secrets that lie under the surface. And a friendly, jovial demeanor can mask those deeper traumas. The character of Chum is not my father, obviously, but he contains a lot of my father's effervescence and avoidance.

GG:   Part of what makes the play so propulsive and unique is the live music component. Was that aspect part of your initial conception?

LY:   No, I initially imagined it as a play about music. And gradually, during the initial workshop process, we started magically casting extraordinary actors with musical ability, so I was like, “Oh, well, if you have these instruments, you might as well bring them in and we’ll try playing them and see what happens.” And that's how I realized I could create a play with music. The play would not have become what it is without those actors already having those talents.

In the show, half of the music is by Dengue Fever, and half of it is actual Cambodian oldies from the ‘60s and ‘70s. And the band plays all of it. It's a great way to demonstrate both the original music scene that existed and modern-day interpretations of that sound.

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GG:   That contrast – “effervescence and avoidance” – speaks to the tonal tightrope that this play walks so skillfully. It covers a time that was incomprehensibly horrific, but it does so with a disarming sense of humor. How did you strike that balance?

LY:   It was sort of through trial and error. I will say that in all of my plays, there is a deep undertone of painfully funny humor. These two things lie right next to each other; so any play that I write, even if it's about the Khmer Rouge and genocide, will contain some measure of joy. My first couple attempts with this play were very dark and heavy – and this play, while it's dramatic, is ultimately not that.

I think that [balance] came from working with one of the actors, Joe Ngo, whose parents are survivors of the Khmer Rouge labor camps. You meet his parents and they’re the most joyful, happy, wonderful, open and generous people. And that's incongruous with how we think of survivors of genocide, so that was something that was really helpful to keep in mind with the character of Chum.

GG:   It's a joy to have you back on the campus of UC San Diego, where you received your M.F.A. in Playwriting several years ago. How did that graduate program help guide you to becoming the writer you are?

LY:   UCSD taught me how to be a writer in the long run. It's almost like it was some sort of training camp. Like, Michael Phelps is good at swimming, but how do you become someone who can continually perform and make swimming, or writing, a large part of your life? It was developing those habits of being a writer that would help me on the next play and the play after that.

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GG:   What was that scene like?

LY:   In 2015, I got commissioned by South Coast Rep through their Crossroads program, which brings playwrights to Orange County for about ten days to look around and research anything they’re curious about. That experience was incredibly fruitful; it was like it had been ordained by the universe. That was when I first met Dengue Fever, because they happened to be playing a gig in Long Beach – which happens to have the largest population of Cambodian Americans in the country. A lot of the seeds that came to fruition later were first planted in that trip in 2015.

GG:   How did your story take shape? Did you start with a relationship, a character, a setting?

LY:   I started with the scenes set in the ‘70s, the historical parts of the play that directly dealt with the Khmer Rouge’s takeover. And early on, I found out that it really helped to have a more contemporary setting, because an American audience has so little context for what happened there. So creating the daughter character, and having part of the play be about her exploration of the past, was really helpful to let an American audience in to that history.

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The Prince envisioned postcolonial Cambodia as a modern nation. He sought to improve the country's infrastructures to foster a strong national identity (which often meant harsh punishment for far-left dissidents). To Sihanouk, modernity also required cultural relevance, and the arts and entertainment boomed in Cambodia during the 1950s and '60s. But the country's music enjoyed a particular renaissance—it was during this era that rock and roll came to Cambodia.

Even before the arrival of rock and roll, Cambodia's popular music had incorporated foreign influences. While the country was still a protectorate, folk musicians integrated Western instruments into their ensembles and Latin beats into their songs. By the 1960s, the youth in urban Cambodia were hooked on the French pop name after the common refrain “yeah, yeah.” Then, as the United States' military presence in neighboring Vietnam increased, English-language rock and roll became popular. Throughout the 1960s and early '70s, Cambodian musicians recorded Khmer-language covers of foreign hits. They were the musical army, fighting on the front lines, with their unrestrained, raucous performances.

By 1969, Cambodia was on the brink of a new political era. While Sihanouk ruthlessly contended with the country's far-left communist revolutionaries—who he nicknamed the Khmer Rouge—he lost the support of urban Cambodians, who disapproved of his government's corruption. Finally, in March 1970, while Sihanouk was in France, General Lon Nol and Prince Sihanouk Srith Matak, both high-ranking government officials, orchestrated a coup with the unspoken permission of the United States. The Kingdom of Cambodia was now the Khmer Republic.

During the five years that followed, Cambodia was enmeshed in a civil war as the U.S.-backed Lon Nol government fought the tenacious Khmer Rouge. But in Phnom Penh, Cambodia's capital, the music persevered. The sounds of rock and roll would not be quieted—not by the U.S. bombs dropped on eastern Cambodia in the name of the Vietnam War, nor the rampant corruption within Lon Nol's government, nor the growing number of Khmer Rouge guerrilla fighters.

Then, on April 17, 1975, the Khmer Rouge breached Phnom Penh, and the music finally stopped. The war was over, and the victors swiftly instituted the vision for a new society. Over the next four years, approximately two million Cambodians would be exterminated by the Khmer Rouge, including ninety percent of the country's musicians.

But miraculously, many of their recordings survived.

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Sponsored in part by
By Andy Knight

THE SOUND BEFORE THE SILENCE

In 1953, after 90 years as a French protectorate, Cambodia's independence. The Southeast Asian country was now the Kingdom of Cambodia. In 1955, general elections were held. Prince Norodom Sihanouk, who had abdicated as king in pursuit of a political career, and his newly established party, Sangkum Reastr Niyum (People's Socialist Community), triumphed: the Sangkum party won every seat in Parliament, and the Prince was appointed prime minister. The Sihanouk era had begun.

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J.M. Barrie’s *Peter Pan*

**BOOK**
Rajiv Joseph

**MUSIC**
Bill Sherman

**LYRICS**
Rajiv Joseph and Kirsten Childs

**DIRECTED BY**
Jeffrey Seller

A new musical directed by Tony Award winner Rachel Chavkin (
*Hadestown*) launches the Playhouse’s next season.

In 1917, Polish painter Tamara de Lempicka and her aristocrat husband fled the Russian Revolution to the dubious safety of Paris. Relying on her raw talent and relentless ambition, she soon emerges as a star of the Parisian bohemian art scene. But as the world around her teeters on chaos, Lempicka finds herself torn between her husband and the passion and decadence ignited by her free-spirited muse Rafaela. A thrilling pop-infused score drives this epic new musical through decades of political upheaval and the personal turmoil of a woman caught between two worlds. It is a remarkable true story of a painter who transformed herself from penniless refugee to an icon of the art world – and a thrilling look at the beauty and danger of one woman pursuing it all.

"Is Lempicka the new *Evita*? A politically tumultuous tale of blond ambition with epic sweep has arrived." – The New York Times

**GIVE THE GIFT OF PLAYS AND MUSICALS.**
La Jolla Playhouse gift certificates make the perfect gift for that special someone who likes the arts, wants to try something new or just needs an excuse to get out to see a show. Gift certificates can be purchased for any amount and can be used towards the price of a single ticket or a subscription.

LaJollaPlayhouse.org/gift  (858) 550-1010

**ANNOUNCED FOR BROADWAY – SEE IT HERE FIRST!**

**LEMPICKA**

**Book and Lyrics by**
CARSON KREITZER

**Music by**
MATT GOULD

**Directed by**
RACHEL CHAVKIN

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A MESSAGE FROM THE BOARD CHAIR

Welcome to La Jolla Playhouse and this performance of Cambodian Rock Band. This widely-acclaimed piece marks a wonderful homecoming for playwright and UC San Diego graduate Lauren Yee.

With the holidays approaching, we hope you will consider La Jolla Playhouse in your charitable giving plans through a year-end gift. Your donation supports our many new play development programs that allow the Playhouse to commission new works from artists like Lauren, while helping to launch such new works as Come From Away – about to celebrate its third anniversary on Broadway – and Diana, which will open in New York in March, marking the Playhouse’s 33rd Broadway way. Your donation also helps us sustain our award-winning education programs like the Performance Outreach Program (POP) Tour. The 2020 POP Tour, created through an exciting collaboration with National Disability Theatre, will begin its journey this February, and your donation will help introduce thousands of young people to the world of theatre as this brand new play tours elementary schools throughout San Diego. To make a tax-deductible, year-end contribution, please contact our Philanthropy Department at (858) 550-1070 x134.

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On behalf of the Board of Trustees, thank you for helping us make 2019 such a tremendous success, and we look forward to seeing you at the Playhouse in the new year.

LYNELLE LYNCH
CHAIR, BOARD OF TRUSTEES

La Jolla Playhouse and National Disability Theatre Team Up to Create 2020 POP Tour

La Jolla Playhouse is proud to partner with National Disability Theatre (NDT) to create the 2020 Performance Outreach Program (POP) Tour. Emily Driver’s Great Race Through Time and Space. The piece follows Emily, a young girl who takes her worn-out wheelchair on a time traveling journey, while she meets disability activists. She gains inspiration from leaders who have blazed trails before her to advocate for the rights of all individuals with disabilities. A forum of actors, writers and designers with disabilities will bring this story to life.

The POP Tour is an annual world-premiere, Playhouse-commissioned production that brings the magic of theatre to more than 20,000 students per year. Introduced in 1987, this travelling performance is created for students grades 3-6, touring San Diego county schools, libraries and community centers.

Prior to each performance, a Playhouse teaching artist visits each school to engage students in an interactive workshop to explore issues and themes at the core of the play. The Playhouse also provides schools with a standards-based engagement guide that enables educators to integrate the play into their existing curriculum.

To ensure that the POP Tour is accessible to all schools, the Playhouse offers partial and full scholarships to schools to cover the minimal program fee charged. Approximately 75% of schools received scholarships in 2019, including all Title I schools, thanks to corporate and foundation support, as well as the Adopt-a-School program. Patrons can support the POP Tour by underwriting performances at schools in need. Once a patron is matched with a school, they are invited to attend the school’s performance and workshop to share the students’ experience of watching the play.

To book the POP Tour at your local elementary school, please contact Hannah Reinert, Education Coordinator, at hreinert@ljp.org. To learn how you can participate in the Adopt-a-School program, contact Cristina Hernandez at chernandez@ljp.org.

MAY THE 4TH BE WITH YOU: May 4th is officially an International Day of Dance and La Jolla Playhouse is proud to celebrate the day by commissioning a brand new performance of Come From Away, the Playhouse’s big Broadway hit. The piece will showcase the power of dance to bring people together and celebrate the beauty of diversity.

La Jolla Playhouse offers exciting summer training programs for kids: an exploration of theatre arts – YP@LJP – and carries out professional development for non-theatre uses on how to use arts integration strategies in the classroom to enhance their existing core curriculum using theatre activities.

In-School Residencies – Playhouse teaching artists lead multi-day workshops focusing on a variety of theatre topics in dozens of K-12 schools throughout San Diego. Each residency is customized to the individual school’s goals.

Innovation Lab – Focusing on how theatre can improve communication, creativity, collaboration and critical thinking skills, Playhouse teaching artists are available to lead interactive activities that build teams to be effective in any industry.

Information Academy – Through the Kennedy Center’s Partners in Education program, San Diego County Office of Education and the Playhouse team up to provide professional development for non-theatre artists on how to use arts integration strategies in the classroom to enhance their existing core curriculum using theatre activities.

To Learn More about the Playhouse’s Education & Outreach Programs, please contact Julia Cuppy at (858) 550-1070 x103.

For more information on La Jolla Playhouse’s Education & Outreach Programs, please contact Julia Cuppy at (858) 550-1070 x103.
Cambodian Rock Band

All of us at Procopio congratulate the Playhouse on yet another incredible production. Lauren Yee’s powerful story illustrates the profound importance of community, family and music. Procopio is the largest San Diego-based law firm and an Amlaw 200 Top Ten firm for Diversity. We actively support more than 150 community organizations across the county, and are proud to count the Playhouse as one of our community partners.

Union Bank is proud to sponsor Cambodian Rock Band here at La Jolla Playhouse. From award-winning musicals and plays to impactful education and outreach programming, the Playhouse continues to do incredible work in the San Diego community and beyond. Union Bank is honored to play a part in helping important stories such as this one reach new audiences throughout our region.

As a long-time supporter of the arts, it is my pleasure to co-sponsor Cambodian Rock Band, coming to La Jolla Playhouse having received multiple new play awards in the past year. What excites me most about partnering with the Playhouse is their commitment to developing new plays and musicals that ignite conversation and change, and this work will certainly do just that. Beyond this production, I am proud to be a part of the Artistic Director’s Circle to help bring a wonderful 2019/2020 Season to San Diego audiences.

Supporting the performing arts has been our lifelong endeavor, and we are very pleased to sponsor Lauren Yee’s Cambodian Rock Band. This is a story that must be told! We appreciate the opportunity to partner with both Lauren and the Playhouse to share this tale of redemption through the transforming power of theatre. As we reflect on our past, may the lessons we learn bring us all healing, reconciliation and hope for our future.

The Paula Marie Black Endowment Fund for Women’s Voices in the Art of Theatre

The Paula Marie Black Endowment Fund for Women’s Voices in the Art of Theatre supports female playwrights and directors both on stage and off. Established by former Playhouse Trustee Paula Marie Black, this Endowment provides female artists with invaluable resources to develop their work at the Playhouse. This generous gift helps us amplify the voices of women that will benefit not only these artists with invaluable resources to develop their work at the Playhouse. This generous gift helps us amplify the voices of women that will benefit not only these female artists, but the countless lives they will affect by sharing their work with the world. It is a great honor to support the work of Lauren Yee, who has been named the second most-produced playwright in the country for the 2019/20 season!

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LA JOLLA PLAYHOUSE: ANNUAL SUPPORT FROM INDIVIDUALS

The Jordan Ressler Charitable Fund of the Jewish Community Foundation was established by his parents, Vivien and Jeffrey Ressler, to honor his memory and to love of theatre and film.
As a not-for-profit regional theatre, we rely on the generosity of donors to fund these Playhouse programs and initiatives:

New Work Development
“La Jolla Playhouse commissioned, developed and produced The Coast Starlight, giving me rigorous and exacting support along the way. A playwright dreams of this kind of relationship with a theater – it’s a rare and precious thing.”
– Keith Bunin, playwright of The Coast Starlight

Free and Low-Cost Student Tickets
“For many of my students, this is their first professional theatre experience. At intermission of Diana, one of my students turned to me, wide-eyed, and said ‘So this is what theatre is like? This is amazing!’”
– Kirsten Giard, IDEA Center High School

Performance Outreach Program (POP) Tour
“Thank you so much for coming to our school and for showing us how important teamwork is through this play.”
– Joshua, Student at Curie Elementary

Programs for our Local Military
“This event helped to make up for all of the birthdays, anniversaries and special occasions we have missed.”
– Danae, Military Spouse at Military Date Night

During this season of giving, we want to thank all of our generous donors who made 2019 unforgettable.

Together we can make 2020 even better! Please consider joining our family of donors by supporting our new play development, military outreach initiatives, education programs and so much more.

All gifts are appreciated and treasured, and a gift of $150 or more will provide you with a variety of exclusive benefits designed to bring you closer to the theatre you love.

WAYS TO GIVE
• By mail: La Jolla Playhouse, Attn: Philanthropy Dept, PO Box 12039, La Jolla, CA 92039
• By phone: Cristina Hernandez, Individual Giving Manager at (858) 228-3089
• Online anytime: lajollaplayhouse.org/support

DOUBLE YOUR IMPACT with a CORPORATE MATCH!
Many corporations will match your charitable donation. Check with your company to double your impact and your benefits.

For more information and to see if your gift qualifies, visit: lajollaplayhouse.org/support/corporate-giving or call Sarah Goodwin, Corporate and Foundation Relations Assistant, at (858) 228-3088.

In addition to cash, checks and credit card donations, the Playhouse gratefully accepts donations from donor-advised funds and appreciated stock or securities.

If you are 70 ½ or older, you may designate part of your IRA’s required minimum distribution to support the Playhouse.

FROM ALL OF US AT LA JOLLA PLAYHOUSE,
THANK YOU AND HAPPY HOLIDAYS!

* La Jolla Playhouse (Theatre and Arts Foundation of San Diego County) is a 501 (c)(3). Federal Tax ID: 95-1941117
UC San Diego Theatre & Dance

Hookman by Lauren Yee, Spring 2012

Sarah Halford & Matt MacNelly in Hookman at UC San Diego offers undergraduate and graduate degree programs right here in the Jacobs Theatre District. The department welcomes her back to the Theatre District for this Playhouse production!

UC San Diego playwrights are making a name for themselves nationally. San Diego audiences can be the first to see plays that have gone on to be produced Off-Broadway and in regional theatres across the country during our Wagner New Play Festival each May.

UC San Diego Theatre and Dance playwright Lauren Yee is a 2012 MFA Playwriting alumna of UC San Diego Theatre and Dance. The department offers many exciting benefits and special events, all while representing one of the foremost producing theatres in the country. La Jolla Playhouse is deeply grateful for the Partners’ efforts over the past 30 years, and the department welcomes her back to the Theatre District for this Playhouse production!

CAMBODIAN ROCK BAND playwright Lauren Yee is a 2012 MFA Playwriting alumna of UC San Diego Theatre and Dance. The department welcomes her back to the Theatre District for this Playhouse production! UC San Diego playwrights are making a name for themselves nationally. San Diego audiences can be the first to see plays that have gone on to be produced Off-Broadway and in regional theatres across the country during our Wagner New Play Festival each May.

Come back to the Jacobs Theatre District and see a UC San Diego Theatre & Dance department show with this special offer for La Jolla Playhouse ticket holders:

$7.50 tickets when you use the code LJP

Go to theatre.ucsd.edu/season. Click on ‘BUY Tickets’ for any of the shows, click on the ‘Enter a Password or Discount Code’ and enter code LJP.

Safety in the Theatre District
La Jolla Playhouse is constantly working with UC San Diego Police Department and Transportation and Parking Services to maintain a safe and secure environment in the parking lots. Patrons are welcome to use the UC San Diego escort service by contacting UC San Diego Community Service Officers (CSOs) at (858) 534-9255 (WALK). Further questions regarding security, please contact UC San Diego Police at (858) 534-4357 (HELP).

For more information, please visit LaJollaPlayhouse.org.

For three decades the Playhouse Partners have donated their time, service and skills to support and promote La Jolla Playhouse. This dedicated group provides many ways to become involved, such as staffing the Patron Services desk, organizing breakfasts for the cast and crew and providing administrative support. In return, Partners receive many exciting benefits and special events, all while representing one of the foremost producing theatres in the country. La Jolla Playhouse is deeply grateful for the Partners’ efforts over the past 30 years, and for many years to come.

For more information, please visit LaJollaPlayhouse.org.
LA JOLLA PLAYHOUSE

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Stage Automation Zane Whitmore
Props Runner Rai Feltmann

Wardrobe Supervisor Debbie Lou Allen
Dresser Carissa Ohm

Wigs/Wig Make Up Albert "Albee" Alvarado

Master Electrician Kristyn Kennedy
Sound Engineer Valerie Lawrence

A2 Daniel Silva
Video Supervisor Toby Egan

* Ten years or more with La Jolla Playhouse