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THE OREGON SHAKESPEARE FESTIVAL PRODUCTION OF **CAMBODIAN ROCK BAND**

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Una K. Davis

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



MISSION STATEMENT:

La Jolla Playhouse advances theatre as an art form and as a vital social, moral and political platform by providing unfettered creative opportunities for the leading artists of today and tomorrow. With our youthful spirit and eclectic, artist-driven approach, we will continue to cultivate a local and national following with an insatiable appetite for audacious and diverse work. In the future, San Diego’s La Jolla Playhouse will be considered singularly indispensable to the worldwide theatre landscape, as we become a permanent safe harbor for the unsafe and surprising. The day will come when it will be essential to enter the La Jolla Playhouse village in order to get a glimpse of what is about to happen in American 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 ascendancy 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

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THE OREGON SHAKESPEARE FESTIVAL PRODUCTION OF

**CAMBODIAN
ROCK
BAND**

WRITTEN BY
LAUREN YEE

FEATURING SONGS BY
DENGUE FEVER

DIRECTED BY
CHAY YEW

A CO-PRODUCTION WITH PORTLAND CENTER STAGE AT THE ARMORY

FEATURING
**BROOKE ISHIBASHI*, ABRAHAM KIM*, JANE LUI*, JOE NGO*,
JAMES RYEN*, DAISUKE TSUJI*, MOSES VILLARAMA***

SCENIC DESIGN	TAKESHI KATA
COSTUME DESIGN	SARA RYUNG CLEMENT
LIGHTING DESIGN	DAVID WEINER
SOUND DESIGN	MIKHAIL FIKSEL
MUSIC DIRECTOR	MATTHEW MACNELLY
FIGHT DIRECTOR	U. JONATHAN TOPPO
REPERTORY PRODUCER, OSF	MICA COLE
CASTING DIRECTOR, OSF	JOY DICKSON
VOICE & TEXT DIRECTOR, OSF	REBECCA CLARK CAREY
DRAMATURG, OSF	AMRITA RAMANAN
STAGE MANAGER	GWEN TUROS*
ASSISTANT STAGE MANAGER	TYLER LARSON*
PRODUCTION MANAGER	BENJAMIN SEIBERT

Cambodian Rock Band was commissioned and first produced by South Coast Repertory with support from the Time Warner Foundation.

This play is a recipient of an Edgerton Foundation New American Play Award.

Developed with support from The Ground Floor at Berkeley Repertory Theatre, Berkeley, CA.

This production of *Cambodian Rock Band* was originally produced at Oregon Shakespeare Festival
Bill Rauch, Artistic Director

Cambodian Rock Band is presented by special arrangement with Samuel French, Inc.

THE CAST

(in alphabetical order)

<i>Neary/Sothea</i>	Brooke Ishibashi*
<i>Rom</i>	Abraham Kim*
<i>Pou/Guard</i>	Jane Lui*
<i>Chum</i>	Joe Ngo*
<i>Duch</i>	Daisuke Tsuji*
<i>Ted/Leng</i>	Moses Villarama*
<i>Understudy: Duch</i>	James Ryen*

Setting:
Phnom Penh, Cambodia. 2008, 1975 and 1978.

Cambodian Rock Band will be performed with one 15-minute intermission.

Understudies are never substituted for listed roles unless a specific announcement or notice is made at the time of the performance.

ADDITIONAL STAFF

<i>Assistant Director</i>	Graham Schmidt
<i>Associate Scenic Designer</i>	Se Hyun Oh
<i>Associate Lighting Designer</i>	Phil Kong
<i>Associate Sound Designer</i>	Ben Truppin-Brown
<i>Production Assistant</i>	Quy Ton

ACKNOWLEDGEMENTS

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

All Dengue Fever songs administered by Ellipsis Music Corp. (ASCAP) and Pentagon Lipservices (BMI)
on behalf of
CHHOM 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
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"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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BROOKE ISHIBASHI, *Neary/Sothea*
La Jolla Playhouse: Debut. New York: *Good Person of Szechwan* with Taylor Mac (The Public); *A Beautiful Day in November* (NY City Center); *Takarazuka!* (HERE Arts); Qui Nguyen’s *The Inexplicable Redemption of Agent G* (Ma-Yi); *Happy Sunshine Kung Fu Flower* (Ars Nova). Regional: *Cambodian Rock Band* (World Premiere: South Coast Repertory, Oregon Shakespeare Festival); *All’s Well That Ends Well* (Oregon Shakespeare Festival). Developmental: originated new works in collaboration with Qui Nguyen/Vampire Cowboys, Branden Jacobs-Jenkins, Thomas Kail, Dave Malloy, Maltby & Shire, Frances Ya-Chu Cowhig, BD Wong, Evan Cabnet, Lear deBessonet, May Adrales, Daniel Fish, Lee Sunday Evans, Lloyd Suh, Kimber Lee, Baayork Lee, The Public, Geffen Playhouse, Lincoln Center, La MaMa, Vineyard Theatre, Women’s Project, The Lark, NAAP, NAATCO, Soho Rep., Clubbed Thumb, New Georges, The Foundry. Concerts: Joe’s Pub, Highline Ballroom, City Winery, Stonewall Inn. TV: Series lead in DJ Nash’s *People Are Talking* (NBC, dir. Pam Fryman). Education: B.A. in Theatre/Musical Theatre, Marymount Manhattan College; Upright Citizens Brigade. Other: Proud Actors’ Equity Association Western Region Principal Councilor and member of Fair Wage Onstage. @Brookelshibashi / @CambodianRockBand / FairWageOnstage.org



ABRAHAM KIM, *Rom*
La Jolla Playhouse: Debut. Regional: *Cambodian Rock Band* (Pacific Playwrights Festival, South Coast Repertory, Oregon Shakespeare Festival); *Son in LA Riots* (Café-Club Fais Do Do); *Orchestra, Alice in Wonderland* (Hoover High School). Music: National and international tours with Run River North, DANakaDAN and Magnetic North & Taiyo Na. Drummer on Magnetic North & Taiyo Na’s album, *Home: Word*. Music band affiliations: IXS, Castor and Pollux, Monroe Street, The Blazing Rays of the Sun, Former Faces, Fyke, Ruth + the Library. TV/Film: *Good Sessions* (CBS pilot), *Jasyn’s Theme* (YouTube). Education: Craig Kupka, Daniel Yoo, Angelica Thompson. @0abrahamkim0



JANE LUI, *Pou/Guard; Co-Arranger*
La Jolla Playhouse: Debut. Regional: Huong in *Vietgone* (East West Players); Pou in *Cambodian Rock Band* (South Coast Repertory, Oregon Shakespeare Festival); Maudlin in *All’s Well That Ends Well* (Oregon Shakespeare Festival); Cecily Pigeon in *The Odd Couple* (Sierra Madre Playhouse); Shannon Baker in *The Sparrow*, Ute/Chief in *Cannibal the Musical* (Coeurage Theatre Company); Julie in *John Doe the Musical* (Lyceum Theatre); Penny in *Dr. Horrible’s Sing Along Blog* (Chinese Pirate Productions). Composition: *Under Milk Wood*, *Secret in the Wings* (Coeurage Theatre Company), San Diego Zoo. Film/TV/Internet/Commercial: *67th Emmy Awards*, *Odious*, *The Soulman*, *Daylight Savings*, *Luieland* (YouTube personality, 4m views). Voiceovers: *Call of Duty*, San Diego Zoo, *Hibakusha*. Awards: Stage Raw nomination for Best Original Music, Dublin Web Fest Best Music Video, San Diego Best Recording nominations for albums *Goodnight Company* and *Barkentine*, YouTube’s Unsigned Pick. Music: All original albums available on iTunes, Spotify. Upcoming fourth album to be released as music project *Surrija*. Surrija.com



JOE NGO, *Chum*
La Jolla Playhouse: Debut. Regional: *Cambodian Rock Band* (South Coast Repertory, Oregon Shakespeare Festival); Nhan/Khue in *Vietgone* (Studio Theatre); Actor 1 in *King of the Yees*, Xu Xian in *The White Snake* (Baltimore Center Stage); Actor 3 in *King of the Yees* (A Contemporary Theatre); Hotspur in *Henry IV, Part One* (Wooden O/Seattle Shakespeare); Hortensio in *The Taming of the Shrew* (Island Stage Left); Hank in *Marvin’s Room* (Covina Center for the Performing Arts); Boy in *Blood Wedding* (Odyssey Theatre Ensemble); Elvis in *Miss Nelson Is Missing* (Lewis Family Playhouse). Solo performances: *Words, Words...* (The Barn Arts Collective and Leviathan Labs Living Room Series). Film/TV: *Crashing*, *Off the Record*, *Beach Blossom*. Education: B.A., Cal Poly Pomona; M.F.A., UW, Seattle. www.joe-ngo.com



JAMES RYEN, *Understudy: Duch*
La Jolla Playhouse: Debut. Other theatres: *Cambodian Rock Band*, *Othello*, *Snow in Midsummer*, *Shakespeare in Love*, *Beauty and the Beast*, *Vietgone*, *The Winter’s Tale* (Oregon Shakespeare Festival); *Fat Pig* (SpeakEasy Theatre Company); *Romeo and Juliet* (American Repertory Theater); *Hamlet* (New Art Theatre); *Love’s Labour’s Lost* (Huntington Theatre Company); *Arms and the Man* (Lyric Stage Company); *The Taming of the Shrew* (Commonwealth Shakespeare Company); *The Birthday Boys* (Texas Theatre); *The Winter’s Tale* (Actors’ Shakespeare Project); *Julius Caesar* (Gamaliel Theatre Company). Film/TV: *American Sniper*, *The Kill Corporation*, *Minotaur*, *Summer’s End*, *Evidence*, *This Is Mortal Combat*, *Dark House*, *Shuttle*, *The Young and the Restless*, *General Hospital*, *Anger Management*, *The Mentalist*, *Mighty Med*, *Days of Our Lives*, *Mistresses*, *Kickin’ It*, *Body of Proof*, *GCB*, *Zeke & Luther*, *NCIS: Los Angeles*, *Without a Trace*, *How I Met Your Mother*, *CSI: Miami*, *Lie to Me*, *NCIS*. Training: B.F.A. in Acting, University of Oklahoma.



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 *As You Like It* (Antaeus Theatre Company); William Shakespeare in *Imogen Says Nothing* (Yale Repertory Theatre); *A Midsummer Night’s Dream* (California Shakespeare Theater/Portland Center Stage); *The Orphan of Zhao* (American Conservatory Theater). International: Public Clown in *Dralion* (Cirque du Soleil); *Meditations on Virginity* (Poland tour). Other credits: Writing/directing: *Clowns Are Peoples Too* (OSF Midnight Project); *Death and Giggles* (Three Chairs Theater Company); *Monkey Madness* (Los Angeles Theater Ensemble). Film/TV: *Love*, *Death & Robots*; *Brockmire*; *The Man in the High Castle*; *The Blacklist*. Video Game: Jin in *Ghost of Tsushima*, *Call of Duty: Black Ops 4*, *Prey*. Education: B.A., UCLA. www.daisuketsuji.com



MOSES VILLARAMA, *Ted/Leng*
La Jolla Playhouse: Debut. Off-Broadway: *Fast Company* (Ensemble Studio Theatre); *The Sonic Life of a Giant Tortoise* (The Play Company); *Chairs and a Long Table* (Ma-Yi Theater). 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); *King Lear*, *Amadeus*, *A Christmas Carol* (Denver Center); *Swamp Is On* (Pig Iron). Training: M.F.A., National Theatre Conservatory. B.A., University of San Francisco @themightymos

LAUREN YEE, *Playwright*
Her play *Cambodian Rock Band*, with music by Dengue Fever, premiered at South Coast Rep, with subsequent productions at Oregon Shakespeare Festival, La Jolla Playhouse, Victory Gardens, City Theatre, Merrimack Rep, Signature Theatre, Portland Center Stage and Jungle Theatre. Her play *The Great Leap* has been produced at the Denver Center, Seattle Repertory, Atlantic Theater, the Guthrie Theatre, American Conservatory Theater, Arts Club, InterAct Theatre and Steppenwolf, with future productions at Long Wharf and Asolo Rep/Miami New Drama. Honors include the Doris Duke Artists Award, Steinberg Playwright Award, Whiting Award, Steinberg/ ATCA Award, American Academy of Arts and Letters literature award, Horton Foote Prize, Kesselring Prize, Primus Prize, a Hodder Fellowship at Princeton, and the #1 and #2 plays on the 2017 Kilroys List. She's a Residency 5 playwright at Signature Theatre, New Dramatists member, Ma-Yi Writers' Lab member, and Playwrights Realm alumni playwright. Her TV work includes *Pachinko* (Apple) and *Soundtrack* (Netflix). She is currently under commission from Geffen Playhouse, La Jolla Playhouse, Portland Center Stage, Second Stage and South Coast Rep. B.A.: Yale. M.F.A.: UC San Diego. www.laurenyee.com

CHAY YEW, *Director*
Off-Broadway: The Public, Playwrights Horizons, New York Theatre Workshop, Rattlestick, Ensemble Studio Theatre, Playwrights Realm, National Asian American Theatre Company, Ma-Yi Theatre. Regional: Victory Gardens Theater, American Conservatory Theater, Berkeley Rep, South Coast Repertory, Long Wharf Theatre, Denver Center, Humana Festival, Kennedy Center, Mark Taper Forum, Seattle Repertory Theatre, Huntington Theatre, Woolly Mammoth, East West Players, Northlight Theatre, Curious Theatre, Pillsbury Theatre, Teatro Vista, GALA Hispanic Theatre, Portland Center Stage, Cincinnati Playhouse, Mosaic Theatre Company, Playmakers Rep, Round House, Southern Rep Theatre, Boise Contemporary Theatre, Laguna Playhouse, Geva Theatre, Empty Space, Cornerstone Theater, Theatre @ Boston Court, Highways, Northwest Asian American Theatre, Singapore Repertory Theatre. Opera: Tanglewood Music Center, Los Angeles Philharmonic. Awards: Obie, Drama-Logue awards.

TAKESHI KATA, *Scenic Design*
La Jolla Playhouse: *The Last Tiger in Haiti*, *Guards at the Taj*. Broadway: *Derren Brown: Secret*. Off Broadway: *Office Hour* (The Public Theater); *Man from Nebraska* (Second Stage Theatre); *Through a Glass Darkly*, *The Intelligent Design of Jenny Chow* (Atlantic Theater Company); *Until the Flood* (Rattlestick Playwrights Theater); *The Profane* (Playwrights Horizons); *Gloria* (Vineyard Theatre); *Forever* (New York Theatre Workshop); *Adding Machine* (Minetta Lane Theatre). Regional: *Angels in America* (Berkeley Repertory Theatre), *Cambodian Rock Band* (South Coast Rep, Oregon Shakespeare Festival), productions at Alley Theatre, American Players Theatre, Dallas Theater Center, Denver Theatre for the Performing Arts, Ford's Theatre, Geffen Playhouse, Goodman Theatre, Long Wharf Theatre, Mark Taper Forum, The Old Globe, Portland Center Stage, Steppenwolf Theatre Company, Williamstown Theatre Festival and Yale Repertory Theatre, among others. Awards: Obie; Drama Desk, Ovation, San Francisco Critics Circle, TBA and Barrymore Award nominations. Other: associate professor at University of Southern California, School of Dramatic Arts.

SARA RYUNG CLEMENT, *Costume Design*
La Jolla Playhouse: POP Tours *Home of the Brave* and *The Astronaut Farmworker*. Off-Broadway: *Somebody's Daughter* (Second Stage Uptown); *Fruiting Bodies* (Ma-Yi Theatre). Regional credits include the Guthrie Theater, Oregon Shakespeare Festival, South Coast Repertory, Denver Center Theatre Company, Geffen Playhouse, Actors Theatre of Louisville, Folger Theatre, Pasadena Playhouse, Seattle Rep, Mixed Blood, TheatreWorks, Center Stage Baltimore, Boston Court, Perseverance Theatre, East West Players, Cornerstone Theater Company, A Noise Within, Yale Repertory Theatre and others. Set design faculty at UCLA School of Theater, Film and Television, and a recipient of the Donald and Zorca Oenslager Fellowship in Design. M.F.A., Yale School of Drama; A.B., Princeton University. sararyungclement.com

DAVID WEINER, *Lighting Design*
La Jolla Playhouse: *The Darrell Hammond Project*, *American Night*. Broadway: *The Price*, Stephen King's *Misery*, *Romeo and Juliet*, *Dead Accounts*, *Grace*, *Godspell*, *The Normal Heart*, *Reasons to Be Pretty*, *Butley*, *The Real Thing*, *Dinner at Eight*, *Betrayal*. Off-Broadway: The Public Theater, Manhattan Theatre Club, Second Stage Theatre, Playwrights Horizons, MCC Theater, New York Theatre Workshop, Theatre for a New Audience, Vineyard Theatre, Atlantic Theater Company. Regional: Steppenwolf Theatre Company, Goodman Theatre, Center Theatre Group, Guthrie Theater, McCarter Theatre, Huntington Theatre Company, American Repertory Theater, Williamstown Theatre Festival, Berkeley Repertory Theatre. Theme Park: *Frozen* at Hyperion Theater, Disney California Adventure Park. Music Festivals: Site Lighting Director for Bonnaroo, Outside Lands and Grandoozy. Awards include three Lucille Lortel Awards (*Guards at the Taj*, *Through a Glass Darkly*, *Rodney's Wife*); LA Ovation Award (*Venice*); Drama Desk nomination (*Small Fire*); five American Theatre Wing Hewes Design Award nominations.

MIKHAIL FIKSEL, *Sound Design*
is a designer, composer, musician and DJ based in Chicago and NYC. La Jolla Playhouse: *Seize the King*, *Tiger Style!*. Other recent credits: The Public Theater, Playwrights Horizons, The Civilians, The Goodman, Chicago Shakespeare, Steppenwolf, Albany Park Theatre Project, Third Rail Projects, Manhattan Theatre Club, The Geffen Playhouse, The Old Globe, Kennedy Center, Center Theater Group, Dallas Theater Center, South Coast Repertory, Oregon Shakespeare Festival, Williamstown Theater Festival, Victory Gardens, Writers Theatre and several audio plays with Make-Believe Association. He is a recipient of two Lucille Lortel Awards, multiple Joseph Jefferson Awards, the Michael Maggio Emerging Designer Award, and is a proud member of TSDCA and USA.

MATTHEW MacNELLY, *Music Director/Arranger*
La Jolla Playhouse: WOW Festival production of *Our Town*, *Glengarry Glen Ross*. MacNelly is a musician and actor living in Los Angeles. Other theatres: music direction: *Cambodian Rock Band* (South Coast Repertory, Oregon Shakespeare Festival, Victory Gardens Theatre). Original music: The Trip's *This might be the end* (TheatreLab, NYC); Founders Day Awards (UC San Diego); *In Search of Duende* (UNESCO World Theatre Festival, Peru). Acting: *Time Sensitive* (world premiere, Guthrie Theater); *Fourteen Flights* (world premiere, New York Fringe Festival); *Much Ado About Nothing* (Folger Theatre); *F**king A* (Studio Theatre). Film: *Minor Turbulence*, *lady-like*, *The War Inside*. TV: *Rizzoli & Isles*. Education: M.F.A. in Acting, UC San Diego; B.A. in Theatre and Performance, Georgetown University.


U. JONATHAN TOPPO, *Fight Director*
La Jolla Playhouse: Debut. In 28 seasons at Oregon Shakespeare Festival: Resident Fight Director, *As You Like It*, *Hairspray*, *Mother Road*, *Indecent*, *Cambodian Rock Band*, *Between Two Knees*, *How to Catch Creation*, *Macbeth*, *Alice in Wonderland*, *All's Well That Ends Well*, *La Comedia of Errors*. Fight Director, *Othello*, *Destiny of Desire*, *Oklahoma!*, *Snow in Midsummer*, *Henry V*, *Manahatta*, *The Way the Mountain Moved*, *Romeo and Juliet*, *The Book of Will*, *Julius Caesar*, *Shakespeare in Love*, *Hannah and the Dread Gazebo*, *Henry IV Part I*, *Hamlet*, *Richard II*, *Guys and Dolls*, *Fingersmith*, *Sweat*, *Pericles*, *The Comedy of Errors*, *Richard III*, *A Streetcar Named Desire*, *King Lear*, *The Unfortunates*, *Cymbeline*, *August: Osage County*, *Ruined*. Other theatres: *Sweat* (Studio 54, The Public Theater, Dallas Theatre Company); *Othello* (A.R.T. Cambridge); *Angels in America* (Berkeley Rep); *West Side Story*, *Pericles* (Guthrie Theater); *Mojada* (Portland Center Stage); *The Pirates of Penzance* (Portland Opera); *All the Way* (Seattle Repertory Theatre). Teaching: Certified associate instructor with Dueling Arts International. Awards: Drama Desk Award 2017 Best Fight Choreography, *Sweat* (The Public Theater).

GWEN TUROS, *Stage Manager*
La Jolla Playhouse: Debut. Oregon Shakespeare Festival: 22 seasons. Production Stage Manager: *Cambodian Rock Band*, *Othello*, *Love's Labour's Lost*, *Hannah and the Dread Gazebo*, *The Merry Wives of Windsor*. Stage Manager: *Hamlet*; *Pericles*; *The Tempest*; *Richard III*; *A Streetcar Named Desire*; *A Midsummer Night's Dream*; *Animal Crackers*; *Henry V*; *The Language Archive*; *Julius Caesar*; *Cat on a Hot Tin Roof*; *The Merchant of Venice*; *Macbeth*; *Much Ado About Nothing*; *Welcome Home*, *Jenny Sutter*; *The Further Adventures of Hedda Gabler*; *As You Like It*; *The Taming of the Shrew*; *The Diary of Anne Frank*; *Richard III*; *Twelfth Night*; *The Visit*; *Oedipus Complex*; *Romeo and Juliet*; *Richard II*; *Noises Off*; *Who's Afraid of Virginia Woolf?*; *Life Is a Dream*; *Troilus and Cressida*; *Wit*; *Crumbs from the Table of Joy*; *El Paso Blue*; *Rosmersholm*; *Measure for Measure*. Assistant Stage Manager: *Indecent*, *Timon of Athens*, *Antony and Cleopatra*, *King Lear*. Other theatres: Guthrie Theater, Minneapolis; Folger Theatre, Washington D.C.; Group Theatre, Seattle. Education: B.A., University of Northern Colorado.


TYLER LARSON, *Assistant Stage Manager*
La Jolla Playhouse: Stage Manager for *Slam* as part of the DNA New Work Series; ASM for *The Coast Starlight*, *Diana*; Sub ASM for *The Squirrels*. The Old Globe: Sub ASM for *Almost Famous*, Intern for *Guys and Dolls*. San Diego Comic-Con: ASM for Hulu's *Castle Rock* Activation. Education: M.F.A. UC San Diego, B.F.A. Texas State University.

OREGON SHAKESPEARE FESTIVAL
Founded in 1935, the Oregon Shakespeare Festival (OSF) has grown from a three-day festival of two plays to a nationally renowned organization that presents an eight-month season of up to 11 plays, including works by Shakespeare, classics, musicals and world-premiere plays. OSF's commissioning programs have generated works that have been produced on Broadway, internationally, and at regional, community and high school theatres across the country. OSF's mission statement: "Inspired by Shakespeare's work and the cultural richness of the United States, we reveal our collective humanity through illuminating interpretations of new and classic plays, deepened by the kaleidoscope of rotating repertory."


PORTLAND CENTER STAGE AT THE ARMORY
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 Fuhrman. 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 JAW, an annual new works festival. The Armory (originally built in 1891) became the first building on the National Register of Historic Places and the first performing arts venue in the country to achieve a LEED Platinum rating.




* Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States. The theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association.



The Director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.



La Jolla Playhouse is a member of the League of Resident Theatres (LORT) and a constituent of Theatre Communications Group (TCG), the national service organization for the nonprofit professional theatre.



This theatre operates under an agreement between La Jolla Playhouse and the International Alliance of Theatrical Stage Employees Local 122.



James' Place is the Theatre District's on-site restaurant. Developed by Sushi Master James Holder, the menu features his signature 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) 638-7778** for reservations.
Visit **JamesPlaceSD.com** for more information.

PAINFULLY FUNNY

A conversation between *Cambodian Rock Band* playwright Lauren Yee and Director of Artistic Development Gabriel Greene



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, composed his own music and travelled with his own orchestra. His wife was part of the Royal Ballet. The country as a whole had this incredibly rich music history. And in the '60s and '70s, the music scene was a collision of all of Cambodia's music history: Afro-Cuban beats, French New Wave, Vietnam-era radio [that played American rock music]. What you end up with is an incredible combination of sound, and that's what Dengue Fever bases their music on.

GG: Once you became aware of Cambodia's musical history, how did that carry you to your story?

LY: I didn't just learn about the music, it was also what happened to all those musicians after America pulled out of the Vietnam War and the Khmer Rouge took over the country. I was really struck by the way in which the Khmer Rouge targeted Cambodia's artists and intellectuals first. The first thing to go when they took over the country was the music, and the people who made it. Reading about this, I felt like this was a staggering and incredible story. For years I was like, "there's a play in here; one day I'll write it."

GG: What ultimately unlocked the play for you?

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.

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.

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: 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 undercurrent 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. ■

The cast of *Cambodian Rock Band*. Photo by Jenny Graham, Oregon Shakespeare Festival.



THE SOUND BEFORE THE SILENCE

By Andy Knight

In 1953, after 90 years as a French protectorate, Cambodia won its 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.



Prince Norodom Sihanouk

The Prince envisioned postcolonial Cambodia as a modern nation. He sought to improve the country's infrastructure and 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 – for 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 yé-yé music, French pop named 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 songs. But as a whole, Cambodia's rock was far more than a mere imitation of a Western form. Artists composed and recorded original songs that addressed national concerns and challenged contemporary attitudes; and both covers and original pieces combined

Western-inspired melodies with a distinctly Cambodian sound. The music's unique identity was also embodied in its greatest stars. Singers such as Ros Serey Sothea and Sinn Sisamouth appealed to a wide audience with a modern sound that was complemented by traditional looks and performance styles. Other artists, such as Pen Ran and Liv Tek, epitomized the term “rock star” with their unrestrained, raucous performances.



Sinn Sisamouth

By 1969, Cambodia was on the brink of a new political era. While Sihanouk ruthlessly contended with the country's far-left communist revolutionaries – whom 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 Sisowath Sirik 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 guerilla 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 their 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. ■

Used with permission from South Coast Repertory, which commissioned and premiered *Cambodian Rock Band* (2018).



CHRISTOPHER ASHLEY, *The Rich Family* Artistic Director of La Jolla Playhouse has served as La Jolla Playhouse's Artistic Director since 2007. During his tenure, he has helmed the Playhouse's productions of *The Squirrels*, *Hollywood*, *The Darrell Hammond Project*, *His Girl Friday*, *Glengarry Glen Ross*, *A Dram of Drummhicit*, *A Midsummer Night's Dream*, *Restoration* and the musicals *Diana*, *Escape to Margaritaville*, *Disney's Freaky Friday*, *Chasing the Song*, *Xanadu*, *Memphis*, which won four 2010 Tony Awards including Best Musical, and *Come From Away*, for which he won the 2017 Tony Award for Best Director of a Musical and the Craig Noel Award for Direction. He also spearheaded the Playhouse's Without Walls (WOW) series and the Resident Theatre program. Prior to joining the Playhouse, he directed the Broadway productions of *Xanadu* (Drama Desk nomination), *All Shook Up* and *The Rocky Horror Show* (Tony, Drama Desk and Outer Critics Circle Award nominations), as well as the Kennedy Center Sondheim Celebration productions of *Sweeney Todd* and *Merrily We Roll Along*. Other New York credits include: *Blown Sideways Through Life*, *Jeffrey* (Lucille Lortel and Obie Awards), *The Most Fabulous Story Ever Told*, *Valhalla*, *Regrets Only*, *Wonder of the World*, *Communicating Doors*, *Bunny Bunny*, *The Night Hank Williams Died* and *Fires in the Mirror* (Lucille Lortel Award), among others. Mr. Ashley also directed the feature films *Jeffrey* and *Lucky Stiff*, as well as the American Playhouse production of *Blown Sideways Through Life* for PBS. He is the recipient of the Princess Grace Award, the Drama League Director Fellowship and an NEA/TCG Director Fellowship.

LA JOLLA PLAYHOUSE

is a place where artists and audiences come together to create what's new and next in the American theatre, from Tony Award-winning productions, to imaginative programs for young audiences, to interactive experiences outside our theatre walls. Founded in 1947 by Gregory Peck, Dorothy McGuire and Mel Ferrer, the Playhouse is currently led by Christopher Ashley, the Rich Family Artistic Director of La Jolla Playhouse, and Managing Director Debby Buchholz. Internationally-renowned for the development of new plays and musicals, the Playhouse has mounted 102 world premieres, commissioned 52 new works, and sent 32 productions to Broadway – including the currently-running hit musical *Come From Away* – garnering a total of 38 Tony Awards, as well as the 1993 Tony Award for Outstanding Regional Theatre.




DEBBY BUCHHOLZ, *Managing Director* of La Jolla Playhouse joined the Playhouse in 2002, serving first as General Manager before becoming Managing Director. She is a Vice President of the League of Resident Theaters (LORT) and a member of its Executive Committee. She is a recipient of a San Diego Women Who Mean Business Award from The San Diego Business Journal. Prior to joining La Jolla Playhouse, she served as Counsel to The John F. Kennedy Center for the Performing Arts and the National Symphony Orchestra in Washington, D.C. She was a faculty member of the Smithsonian Institution's program on Legal Problems of Museum Administration. Prior to The Kennedy Center, she served as a corporate attorney in New York City and Washington, D.C. She is a graduate of UC San Diego and Harvard Law School. Ms. Buchholz and her husband, noted author and White House economic policy advisor Todd Buchholz, live in Solana Beach and are the proud parents of Victoria, Katherine and Alexia.



DES McANUFF, *Director Emeritus* served as La Jolla Playhouse's Artistic Director from 1983 through 1994, and from 2001 through April 2007. Under his leadership, the Playhouse garnered more than 300 awards, including the Tony Award for Outstanding Regional Theatre. His Playhouse to Broadway credits include: *SUMMER: The Donna Summer Musical*; *Doctor Zhivago*; *Jesus Christ Superstar*; *Jersey Boys* (four Tony Awards); Billy Crystal's *700 Sundays* (Tony Award); *How to Succeed in Business Without Really Trying* (five Tony nominations); director and co-author with Pete Townshend on *The Who's Tommy* (Tony and Olivier Awards for Best Director) and *Big River* (seven Tony Awards), among others. He also directed the premieres of Aaron Sorkin's *The Farnsworth Invention* and *Yoshimi Battles the Pink Robots*, which he co-wrote. He also directed the current Broadway hit *Ain't Too Proud: The Life and Times of The Temptations*. Opera credits: *Faust* (The Met, ENO). Film credits: *Cousin Bette* (director), *Iron Giant* (producer, BAFTA Award) and *Quills* (executive producer). Recipient of the Drama League's 2006 Julia Hansen Award, Mr. McAnuff served as Artistic Director at Canada's Stratford Festival from 2007 through 2012. In 2012, he was awarded Canada's esteemed Governor General's National Arts Center Award and the Order of Canada.

AUDIENCE ENGAGEMENT EVENTS: CAMBODIAN ROCK BAND


Talkback Tuesdays

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Participate in a lively discussion with *Cambodian Rock Band* performers and Playhouse staff members immediately following these performances.

Nov 19 & Nov 26 following the 7:30 pm performances


ACCESS Performance

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On select performances, La Jolla Playhouse provides American Sign Language interpretation for audience members who are deaf or hard-of-hearing and audio description for patrons who are blind or have low vision.

Nov 30 at 2:00 pm

The Green Room

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Join us before the show on the first Friday of the run to hear directly from writers, directors and designers about their process from the page to opening night.

Nov 15 at 7:00 pm

Discovery Sunday

Join us post-performance with special guest Dr. Chinary Ung, UC San Diego professor and renowned composer, for a moderated discussion exploring the play's themes.

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All productions and artists are subject to change.

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 where 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 team 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 1 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 hreneirt@ljp.org. To learn how you can participate in the Adopt-a-School program, contact Cristina Hernandez at chernandez@ljp.org.

LA JOLLA PLAYHOUSE EDUCATION & OUTREACH PROGRAMS

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Arts 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 teachers 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.

JumpStart Theatre – This three-year program consists of dedicated curriculum to provide middle school teachers with the skills and resources needed to produce musicals in their schools for the first time.

Performance Outreach Program (POP) Tour Each year, the Playhouse commissions a new play that addresses real concerns of today's youth and brings a professional production to schools and community centers across San Diego County.

Spotlight On – Playhouse teaching artists lead classes for adults on Improv, Musical Theatre, Playwriting, Acting and Technical Theatre. Each class closes with a performance or presentation for invited guests.

Student Matinees – Student matinees of select mainstage productions are offered throughout the school year. Each school receives teacher training and an online engagement guide. After the performance, students hear directly from the cast at a post-show talkback.

YP@LJP – Young Performers at La Jolla Playhouse offers exciting summer training programs for kids: an exploration of theatre arts in a fun, creative way.

Supported by the Sidney E. Frank Foundation, the Jordan Ressler Endowment Fund, David C. Copley Foundation and the Roberto Quiñones, Jr. Scholarship Fund.

For more information on La Jolla Playhouse's Education & Outreach programs, please contact Julia Cuppy at (858) 550-1070 x103.



Top row: Stephanie Bergsma & Dwight Hare with Becky Robbins; Vivien Ressler and Charlayne Woodard. Middle row: Tom Evons, Karen Quinones and Teri Evons; Debby Jacobs and Lynelle Lynch. Bottom row: Ashley Gosal and Annie Ellis; Michael & Randy Clark with Barbara & Howard Milstein.

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 transfer.

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.

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
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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.



UnionBank

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.

Una K. Davis

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.

Brian & Silvija Devine

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 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 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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For information, please contact Julia Foster, Director of Philanthropy, at (858) 550-1070 x140.

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IN LOVING MEMORY

Jordan Ressler, 1981-2004

A Film and Theatre graduate from Cornell University, Jordan was an adventurer with a passion for the arts. Here at La Jolla Playhouse, he served as an assistant to Des McNuff on Billy Crystal's 700 Sundays and was the script supervisor for Jersey Boys.



The Jordan Ressler Charitable Fund of the Jewish Community Foundation was established by his parents, Vivien and Jeffrey Ressler, to honor their son and his love of theatre and film.

GIVING TRANSFORMS LIVES

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!'"

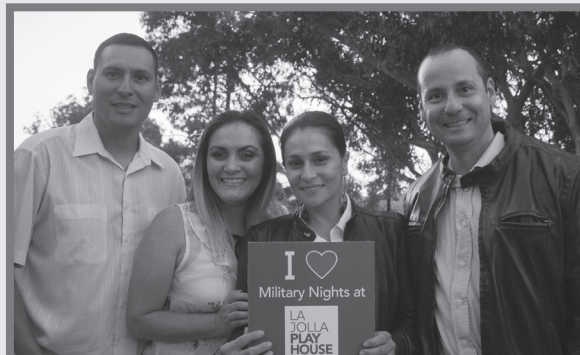
– Kirsten Giard, IDEA Center High School



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."

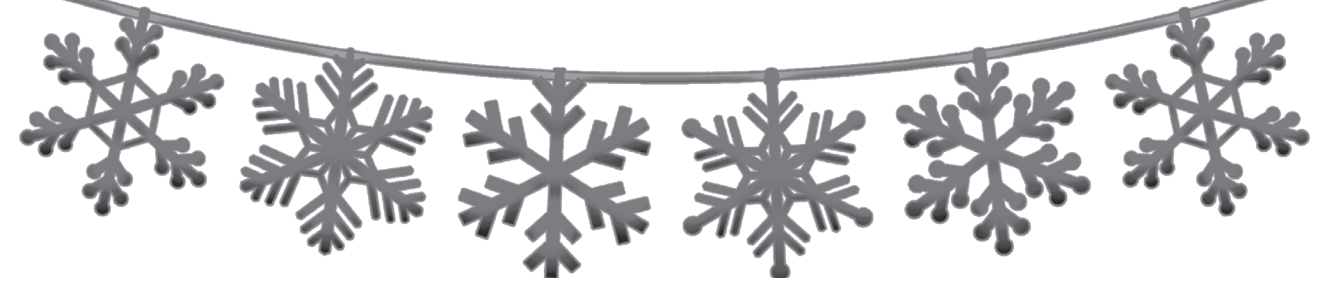
– Joshua, Student at Curie Elementary



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

Please give by December 31 for 2019 tax credit*

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

PICTURED

SARAH HALFORD & MATT MACNELLY IN
HOOKMAN BY LAUREN YEE, SPRING 2012
UC SAN DIEGO THEATRE & DANCE



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:

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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**.

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ARTISTS & SCHOLARS
to shape and reimagine
the way we interpret our world
through the performing arts

The Department of Theatre & Dance at UC San Diego offers undergraduate and graduate degree programs right here in the Jacobs Theatre District.

Through our partnership with La Jolla Playhouse, current students and alumni receive internships and professional residencies on La Jolla Playhouse productions.

Theatre & Dance MFA alumni Lauren Yee, Matt MacNelly & Tyler Larson are all part of La Jolla Playhouse's *Cambodian Rock Band*.

Duchess! Duchess! Duchess!, 2019
photo by Jim Carmody



2019-2020 Season Lineup includes

Man In Love
Balm in Gilead
Elektra
Orestes 2.0

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PATRON SERVICES

ACCESSIBILITY



La Jolla Playhouse provides wheelchair-accessible seating and parking. Wheelchair seat locations are available for wheelchair users and a companion at all performances; be sure to advise the reservationist that you require a wheelchair location. Additionally, a golf cart is available to assist patrons with accessibility needs to and from the parking lot. Please notify Patron Services prior to your performance if you are in need of this service; additionally, you may pull into the ten minute parking area, and a La Jolla Playhouse greeter will assist you. The Playhouse also provides assisted listening devices for patrons, free of charge, at the Patron Services desk prior to performances (subject to availability).

Listening Devices Provided in Part by
LAS PATRONAS
Partnering with the San Diego Community since 1996

CHILDREN under the age of 6 and unaccompanied minors under the age of 12 are not permitted in the theatre unless otherwise posted. Out of respect for fellow audience members and the performers, babes in arms are not permitted in the theatre during performances.

CONCESSIONS AND RESTAURANT



James' Place provides bar and concessions at each theatre lobby or courtyard. Please call (858) 638-7778 or visit jamesplacesd.com for hours and reservations.

LATE SEATING

Should you arrive late for any performance or need to leave your seat during the performance, you may be asked to wait in the lobby until an appropriate moment. To minimize any disturbance to actors or other patrons, you may stand or be seated in the first available location by House Management even if not your assigned location. Some performances may not allow for late seating or return to your assigned seat.

PARKING is free for subscribers, \$2 for the general public when parking attendant is present. Upon arrival to campus, please enter your parking space number and pay the automated pay stations located in the parking lot. Spaces that are not paid for are subject to citations by UC San Diego Parking Enforcement. Please note, UC San Diego will be adjusting parking rates and pay on weekends in the future.

PATRON SERVICES is located in the lobby or courtyard of each theatre. A volunteer is available to distribute assisted listening devices including hearing loop and answer questions.

PHOTOGRAPHY/RECORDING DEVICES

Photography and video or audio recording of performances is strictly prohibited.

PLEASE SILENCE or turn off all electronic devices, including cell phones, before the performance.

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).

THEATRE TOURS

Tour the stages and production shops of the Playhouse facilities and learn more about the history of La Jolla Playhouse. Contact (858) 550-1070 x101.

PLAYHOUSE PARTNERS



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**.

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Debby Buchholz*
Managing Director of La Jolla Playhouse

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Associate Production Manager Becca Duhaime
Assistant Production Manager Carrie Bates
Production Office Manager Caren Heintzelman
SCENE SHOP
Technical Director William Hartley
Associate Technical Director Jonathan Gilmer
Assistant Technical Director Michael Strickland
Shop Foreman David Weiner*
Production Carpenter Laura McEntyre
Carpenters Mihai Antonesco, Ryan Beasley, Michael Brodsky,
Jacob Bruce, Matt Clark, David Hanna, Nick Jackson,
Scott Kinney, Paul Mares, Brylan Ranscht, Syd Svetz,
Tim Van Der Lind, Zane Whitmore
Shop Helper Doug Collind*
Charge Artist Melissa Nalbach
Scenic Painters Dwaine Best, Jenn Imbler
PROPERTIES SHOP
Prop Shop Supervisor Deb Hatch*
Lead Prop Artisan Zlatko Mitev
Props Artisans Quinn Becker, Caroline Kvaas
COSTUME SHOP
Costume Supervisor Jennifer Ables
Resident Costume Design Assistant Desiree Hatfield-Buckley
Draper Alexander Zeek
First Hand Rebecca Fabares
Stitchers Stephanie Gift, Keira McGee
Craft Artisan Tess Mattraw
ELECTRICS
Electrics Supervisor Jeff Brewer
Master Electrician Kristyn Kennedy*
Electricians Alex Cluff, Jessica Dean, Xavier Luevano
SOUND/VIDEO
Sound/Video Supervisor Timothy Rigg
Sound Technician Haley Wolf

ADMINISTRATION

General Manager Ryan Meisheid
Assistant General Manager Samantha De La Riva
Corporate/Legal Counsel Robert C. Wright, Wright & L'Estrange
Theatre/Legal Counsel F. Richard Pappas, Esq.
COMPANY MANAGEMENT
Company Manager Erica Martin
Company Management Assistants Alex Bezdeka,
Jacob Sinclair
Company Management Intern Hannah Meade

FINANCE

Director of Finance Laura Killmer
Payroll George Kelly
Staff Accountant Sara Kiebooms
Controller Jared Jackson
Accounts Payable Manager Sharon Ratelle*
Human Resources Manager Jennifer Boaz

PHILANTHROPY

Director of Philanthropy Julia B. Foster
Associate Director of Philanthropy Bonnie Broberg
Foundation & Government Relations, Senior Manager
Elizabeth Pennington
Philanthropy Operations Manager Tony Dixon
Individual Giving Manager Cristina Hernandez
Philanthropy Coordinator Sarah Huddleston
Corporate and Foundation Relations Assistant
Sarah Goodwin
Philanthropy Assistant Anna Juarez
SPECIAL EVENTS
Special Events Manager Samantha Watkins
Special Events Coordinator Erica Kao

COMMUNICATIONS

Director of Communications Mary Cook*
Director of Public Relations Becky Biegelsen*
Director of Sales & Marketing Mia Fiorella
Communications Manager Grace Madamba
Senior Multimedia Designer Nancy Showers
Multimedia Designer Jane Sanders
Marketing Database Analyst Dani Meister
Marketing Specialist Jacey Aldredge
Direct Sales Associate Andrew Fink
Patron Services Sales Specialist Paul Preston*
Marketing & Communications Intern Kristina Stahl
PATRON SERVICES
Associate Director of Ticketing Services Pearl Hang*
Senior Patron Services Manager Travis Guss
Patron Services Assistant Manager Mike Brown
Senior Lead Patron Services Representative/Group Sales
Specialist Renee Shinske
Lead Patron Services Representative Bill Washington
Patron Services Representatives Devon Gonzales,
Devin O'Reilly, Heidi Smith

EDUCATION & OUTREACH

Director of Education & Outreach Julia Cuppy
Associate Director of Education & Outreach Bridget Cavaola
Education & Outreach Coordinator Hannah Reinert
Audio Describers Mernie Aste, Laurielynn Barnett,
Brian Berlau*, Michele Dixon, Tina Dyer, Lisa Iliana,
Shari Lyon*, Ann McDonald, Kay O'Neil*,
Deborah Sanborn*, Leslie Satz, Sylvia Southerland*
ASL Interpreters Hilda Colondres, Lynn Ann Garrett,
Anelia Glebocki, Alycen Haynesworth,
Suzanne Lightbourn*, Billieanne McLellan*, Geri Mu
ASL Ushers Regina Moxley, Esther Shen*
Teaching Artists Frankie Alicea, Adrian Alita, Vivian Barnes,
Kelly Derouin, Kristen Fogle, Donny Gersonde,
Samantha Ginn, Cory Hammond, Levi Kaplan,
Justin Lang, Mara Nelson-Greenberg, Wilfred Paloma,
Michael Shantz, Bex Walker, Gary Ware
Playhouse Teen Council Nikki Astor, Ava D'Amore,
Lilith Freund, Elizabeth Gelber, Zoe Goldstein,
Mia Grust, Emre Gumus, Sonia Halle, Rivers Harris,
Madison Hoffman, Mila McCoy, Sasha Moscano,
Dylan Nalbandian, Nicky Redd, Vivian Romero,
Fiona Salbato, Lexi Smith, Emily Talerma, Carly Walton,
Sabrina Webster

OPERATIONS

Director of Operations Ned Collins*
Operations Manager Jen McClenahan*
Network Systems Specialist Daryl "Scooter" Davis
FRONT OF HOUSE
House Manager John Craft*
Assistant House Managers Avery Floto, Jessica Loomer,
Sara Lucchini, Amy Marquez*, Chastyn Rauh, Mondis Vakili
Audience Concierges Ashley Carbonell, Sara Delgado,
Christopher Ferreria, Benjamin Nelson, Teya Searles,
Gemina Soriano
Janitorial Professional Maintenance Systems: Juan Mena,
Maria Mena, Tony Villafuerte

CAMBODIAN ROCK BAND CREW

Stage Carpenter Brylan Ranscht
Stage Automation Zane Whitmore
Props Runner Rai Feltmann
Wardrobe Supervisor Debbie Lou Allen
Dresser Carissa Ohm
Wigs/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

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