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JOLLA  
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# *the* **YEAR** **TO** **COME**

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**DECEMBER 4 - 30**

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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.



A MESSAGE FROM THE ARTISTIC DIRECTOR

Robert Frost once wrote, "Home is the place where, when you have to go there, they have to take you in." I've always been struck by the ambivalence with which this line describes our relationship to our families. I'm certain that anyone who recently reunited with their relatives – perhaps this past Thanksgiving – was both warmed by the love and memories shared over these meals, and exhausted by the inevitable political differences that arise.

Families, like countries, are a single unit, but they're also made up of wildly-divergent people and points of view. And like America in 2018, the family at the center of Lindsey Ferrentino's *The Year to Come* is comprised of a diverse cross-section of religions, ethnicities and beliefs, as bound together by blood as they are capable of spilling it. As they gather together in their Florida backyard, they repeat the traditions and the stories that comfort them and remind them who they are – even as the play begins to show us otherwise.

The story unfolds over a series of New Year's Eves, a day on which we typically look forward. But Lindsey's play asks us to look back and interrogate how we got here. In the rich tradition of shows like *Betrayal* and *Merrily We Roll Along*, the show unfolds in reverse chronological order. It's a riveting choice that puts the audience in the role of detectives, noting the changes from year to year and discovering what happened in the past that created the present.

With *The Year to Come*, Lindsey introduces us to a unique family that will nevertheless be instantly recognizable to any of us. She draws all of her characters, complicated though they may be, with an assured hand, an observant eye and genuine affection, creating a very funny and deeply moving story that reflects both the cowardly and courageous ways our society behaves.

I'm delighted to welcome back Anne Kauffman as director, following her production of *Hundred Days* earlier this year. As a graduate of UC San Diego's MFA Directing program twenty years ago, it's a fitting return home to direct a play about returning home.

CHRISTOPHER  
ASHLEY

LA JOLLA PLAYHOUSE PRESENTS

Christopher Ashley  
Artistic Director

Debby Buchholz  
Managing Director

the  
YEAR  
To  
COME

BY  
LINDSEY FERRENTINO

DIRECTED BY  
ANNE KAUFFMAN

FEATURING  
ADAM CHANLER-BERAT\*, MARCIA DeBONIS\*, JENNA DIOGUARDI\*, HANNAH FINN‡, JANE KACZMAREK\*,  
POMME KOCH\*, JONATHAN NICHOLS\*, RAY ANTHONY THOMAS\*, PETER VAN WAGNER\*

SCENIC DESIGNER	CHRISTOPHER ACEBO
COSTUME DESIGNER	DEDE AYITE
LIGHTING DESIGNER	LAP CHI CHU
SOUND DESIGNER	BRANDON WOLCOTT
VIDEO DESIGN	ANNA ROBINSON
WIG, HAIR & MAKEUP DESIGN	J. JARED JANAS
FIGHT CONSULTANT	JAMES NEWCOMB
DRAMATURG	GABRIEL GREENE
CASTING	TELSEY + COMPANY; KARYN CASL, CSA
PRODUCTION STAGE MANAGER	CYNTHIA CAHILL*
ASSISTANT STAGE MANAGER	MANDISA REED*
ASSISTANT STAGE MANAGER	ASHLEY R. MARTIN*
PRODUCTION MANAGER	BENJAMIN SEIBERT

THE CAST

(in order of appearance)

<i>Pam</i> .....	<b>Marcia DeBonis</b> *
<i>Frank</i> .....	<b>Jonathan Nichols</b> *
<i>Estelle</i> .....	<b>Jane Kaczmarek</b> *
<i>Jim</i> .....	<b>Adam Chanler-Berat</b> *
<i>Sinan</i> .....	<b>Pomme Koch</b> *
<i>Joe</i> .....	<b>Ray Anthony Thomas</b> *
<i>Pop-Pop</i> .....	<b>Peter Van Wagner</b> *
<i>Performer</i> .....	<b>Jenna Dioguardi</b> *
<i>Understudy</i> .....	<b>Hannah Finn</b> ‡

Setting:

- A screened-in patio in Florida.
- A backyard on Long Island, New York.
- A series of consecutive New Year’s Eves.

*The Year to Come* will be performed with a 15-minute intermission.

ADDITIONAL STAFF/ACKNOWLEDGEMENTS

<i>Assistant Director</i> .....	<b>Olivia Espinosa</b>
<i>Assistant Costume Designer</i> .....	<b>Desiree Hatfield-Buckley</b>
<i>Stage Management Intern</i> .....	<b>Valeria Garcia</b>
<i>PA/Script Assistant</i> .....	<b>Katie Grant</b>

Special Thanks to Don Marallo at Vinyl Pool Works Inc. and Dr. Alexander A. Khalessi, MD, MS



★ *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.*



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



*The scenic, costume, lighting and sound designers in LORT theaters are represented by United Scenic Artists, Local USA-829 of the IATSE.*



*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.*



*UC San Diego M.F.A. Candidates in residence at La Jolla Playhouse.*



**ADAM CHANLER-BERAT, *Jim***

La Jolla Playhouse: Debut. Broadway: The Dauphin in *Saint Joan*, Nino in *Amelie*, Peter in *Peter and the Starcatcher*, Henry in *Next to Normal*. Off-Broadway: Dylan in *Fortress of Solitude* (Public Theater/NYSAF; Lortel Award nomination, Best Actor); Harold in *Fly by Night* (Playwrights Horizons); Mark in *Rent* (New World Stages); Benji in *My Favorite Year* (York); *Next to Normal* (Second Stage); *Peter and the Starcatcher* (NYTW). Regional: George in *Sunday in the Park with George* (Huntington Theatre); *Fortress of Solitude* (DTC); *Next to Normal* (Arena Stage); *Amelie* (Berkeley Rep). Web Series: *It Could Be Worse*. TV: *Law & Order*, *Elementary*, *Veep*, *The Good Wife*, *Doubt*. Film: *Delivery Man*.



**MARCIA DeBONIS, *Pam***

La Jolla Playhouse: Debut. NYC Theater: Tracy Letts’ *Mary Page Marlowe*, *Small Mouth Sounds* (Drama League Award nomination) and work at Ars Nova, Playwrights Horizons, NYSAF. Regionally: The Old Globe, Huntington Theatre, Long Wharf Theatre, Berkshire Theatre Company and others. Film: *Sully*, *That’s What She Said* (2012 Sundance Festival), Woody Allen’s *Whatever Works*, *Bride Wars*, *13 Going on 30* and *L.I.E.*, among others. TV: recurring roles on *Orange Is the New Black*, *Homeland*, *Lipstick Jungle*, as well as guest roles on *High Maintenance*, *Sneaky Pete*, *Divorce*, *The Big C*, *Curb Your Enthusiasm*, *Mercy*, *Law & Order* and many more. B.A., UCLA.



**JENNA DIOGUARDI, *Performer***

La Jolla Playhouse: Debut. Theatre: *The Wolves* (Lincoln Center Theater, The Playwrights Realm, NYSAF, Clubbed Thumb/PHTS), *Political Subversities* (The PIT), Jen Silverman’s *That Poor Girl and How He Killed Her* (NYU), *Game Night* (Ars Nova). TV: *Billy on the Street*. Storytelling: Caveat NYC, KGB Bar, The Duplex. Adapted from one of her short stories, Ms. Dioguardi’s debut film, *Superheroes At Your Door*, premiered this fall. Obie & Drama Desk Awards (*The Wolves*). Education: B.F.A., NYU. www.jennadioguardi.com



**HANNAH FINN, *Understudy***

is a third-year M.F.A. Acting candidate from San Francisco. La Jolla Playhouse: Debut. UC San Diego credits: *Mother Courage*, *53 Percent Of*, *Revolt. She Said. Revolt Again.*, *The Green Cockatoo*, *Baby Teeth*, *Taming of the Shrew(d)*, *The Last Laugh*. Select NYC credits: *My Daughter Keeps Our Hammer*, *Sarah Flood in Salem Mass*, *Jack the Bird*, *The Honest Whore*. Select regional credits: *It’s A Wonderful Life*, *As You Like It*, *An American Macbeth*. Ms. Finn is a former company member of THE BATS and holds a B.A. in Theater from Oberlin College.



**JANE KACZMAREK, *Estelle***

is best known for playing Lois for seven award-winning seasons of *Malcolm in the Middle*. Her television career began with *The Paper Chase* and *Hill Street Blues* after graduating from the University of Wisconsin and Yale School of Drama. In New York she has appeared both on and off-Broadway, and at the Williamstown Theatre Festival in Jen Silverman’s *The Roommate* and with Alfred Molina in *No More Shall We Part*, directed by Anne Kauffman. L.A. credits include *Kindertransport* (Ovation Award), *Raised in Captivity* (LA Drama Critics Award), *Good People* (Ovation nom), The Stage Manager in *Our Town* with Deaf West Theatre at the Pasadena Playhouse, and with Alfred Molina in *Long Day’s Journey into Night* at the Geffen. The production was filmed and available for viewing on Broadway HD. Ms. Kaczmarek’s foundation Clothes Off Our Back raised over four million dollars for children’s charities by auctioning celebrity apparel. She serves on the boards of The Pasadena Conservatory of Music, The Pasadena Educational Foundation and The Pasadena Playhouse. She has three children and lives in Pasadena, California.



**POMME KOCH, *Sinan***

La Jolla Playhouse: Debut. Broadway: *The Band's Visit*. Off-Broadway: The Public Theater, Lincoln Center Educational. Regional: A.C.T., O’Neill Theater Center, Theatre Calgary, Marin Theatre Company, Theater J, Shakespeare Theatre Company, Folger Theater, Baltimore Symphony Orchestra, Round House Theatre, Studio Theatre, San Francisco Playhouse. TV: *Blue Bloods*, *House of Cards*. Education: B.F.A., University of Michigan. www.pommekoch.com



**JONATHAN NICHOLS, *Frank***

La Jolla Playhouse: Debut. Off-Broadway: *Measure for Measure* (Lincoln Center). National Tour: *Five by Ten*, *Much Ado About Nothing*, *Kabuki Macbeth* (The Acting Company). Regional: *El Huracán* (Yale Rep); *Elemeno Pea* and *Anna in the Tropics* (South Coast Rep); *Beauty of the Father* (Seattle Repertory Theatre); *Julius Caesar* (Hartford Stage); *As You Like It*, *Necessities*, *Hamlet*, *La Fiaca* (The Old Globe). TV: *Grey’s Anatomy*, *Major Crimes*, *Without a Trace*, *CSI*, *The West Wing*, *Friends*, *Judging Amy*, *NYPD Blue*. Training: Juilliard School, RADA. Dedicated to my brother, Armando, whom I have always loved and looked up to. Pa’ti, mi hermano.



**RAY ANTHONY THOMAS, *Joe***

La Jolla Playhouse: *Glengarry Glen Ross*. Broadway: *Jitney* (Tony Award, Best Revival; NY Critics Award, Best Ensemble); *The Crucible* (Ivo van Hove, director); *Race* (David Mamet, director). Off-Broadway: *Between Riverside and Crazy* (Atlantic Theater Company; Pulitzer Prize for Drama); *Volunteer Man* (Obie Award for Performance). Regional: *The Royale* (The Old Globe); *Water by the Spoonful* (Hartford Stage; Pulitzer Prize for Drama). Film/TV: *Trouble with the Curve*, *Shutter Island*, *Law & Order*, *High Maintenance*, *Blue Bloods*.



**PETER VAN WAGNER, *Pop-Pop***

La Jolla Playhouse: Debut. International: *West Side Story* (La Scala), *Phantom* (German Tour). Broadway: *A Thousand Clowns* (Roundabout). Off-Broadway: *Othello* (Free Shakespeare in the Park), *The Chimes* (Public Theater), *So Help Me God!* (Lucille Lortel), *Letters from Cuba* (Signature), *The Notebook* (Second Stage). Regional: *Ma Rainey’s Black Bottom* (Two River NJ), *Curve of Departure* (Studio DC), *After the Revolution* (Baltimore Center Stage), *The Cherry Orchard* (Yale Repertory), *Merry Wives of Windsor* (Chicago Shakespeare). Film: *The Post*, *Annie*, *Tower Heist*, *Arthur*. TV: *Boardwalk Empire*, *The Good Wife*, *Law & Order*, *Rescue Me*. SAG Award: Ensemble - *Boardwalk Empire*.



**LINDSEY FERRENTINO**, *Playwright*  
is a New York-based playwright originally from Florida, where many of her plays are set. Her critically-acclaimed *Ugly Lies the Bone* was a *New York Times* Critic's Pick and played a sold-out, extended run at Roundabout Theatre before being produced at The National Theatre in London in the 900-seat Lyttleton Theatre. In the 2017/2018 season, her play *Amy and the Orphans* premiered at Roundabout Theatre Company and was called “barrier breaking” by *The New York Times* and *This Flat Earth* premiered at Playwrights Horizons. Other plays include *Kokomo*, *Magic Man*, *Moonlight on the Bayou* and *Paradise Bar and Grill*. Ms. Ferrentino is the recipient of the 2018 NYU Distinguished Young Alumnae Award, the 2016 Kesselring Prize, Laurents/Hatcher Citation of Excellence, ASCAP Cole Porter Playwriting Prize, Paul Newman Drama Award, 2015 Kilroys List, finalist for the Susan Smith Blackburn, nominee for the Outer Critics Circle John Gassner Award, and the only two-time finalist for the Kendeda Playwriting Prize. She is currently under commission from Roundabout, Manhattan Theatre Club, The Geffen and South Coast Rep. She holds a B.F.A. from New York University's Tisch School of the Arts, and has two M.F.A.s in playwriting from Hunter College and Yale School of Drama.

**ANNE KAUFFMAN**, *Director*  
has worked with Ars Nova, New York Theatre Workshop, Playwrights Horizons, The Public, MCC, Roundabout, WP, P73, Clubbed Thumb, New Georges, Yale Rep, Williamstown Theater Festival, The Goodman, Steppenwolf, The Wilma and Z Space. She is Artistic Director of Encores! Off-Center, Resident Director at Roundabout Theater, Artistic Associate and Founding Member of The Civilians, a Sundance Program Associate, Clubbed Thumb Associate Artist and co-creator of the CT Directing Fellowship, New Georges Associate Artist, an SDC Executive Board Member and a SDCF Trustee. Awards: Lortel, three Obies, two Barrymore Awards, the Joan and Joseph Cullman Award for Exceptional Creativity from Lincoln Center, the Alan Schneider Director Award and a Lilly Award. She holds an M.F.A. in Directing from UC San Diego.

**CHRISTOPHER ACEBO**, *Scenic Designer*  
La Jolla Playhouse: *Zorro in Hell*, *The Model Apartment*. Broadway: *All the Way* (2014 Tony Award, Best Play). Regional: Oregon Shakespeare Festival (also Associate Artistic Director for 12 seasons). World premieres: *All The Way*, *Equivocation*, *Head Over Heels*, *Fingersmith*, *Mojada* and 30+ productions. Lincoln Center Theatre: *The Clean House*. BAM: *Throne of Blood*. Center Theatre Group: *Zoot Suit*, *Electricidad*, *Chavez Ravine*, *Water and Power*, *Living Out*. Guthrie: *West Side Story*. South Coast Rep: *Culture Clash (Still) in AmeriCCa*, *The Beard of Avon*. Other theatres include Goodman, Yale Rep, Berkeley Rep, Denver Center Theatre, Kennedy Center, among others. Advocacy: Chair of the Oregon Arts Commission and Board Member of Theatre Communications Group. Education: M.F.A. from UC San Diego.

**DEDE AYITE**, *Costume Designer*  
La Jolla Playhouse: *The Last Tiger in Haiti*. Broadway: *American Son*, *Children of a Lesser God*. Select Off-Broadway: *Fireflies*, *Marie and Rosetta* (Atlantic Theater); *Collective Rage...*, *School Girls...* (MCC); *Sugar in Our Wounds* (MTC); *Mankind*, *Bella: An American Tall Tale* (Playwrights Horizons); *JHAT* (Signature); *The Royale* (Lincoln Center); *Ugly Lies the Bone* (Roundabout); *brownsville song [b-side for tray]* (LCT3). Regionally: Oregon Shakespeare Festival, Williamstown Theatre Festival, Steppenwolf, Denver Center, California Shakespeare, Berkeley Repertory, Baltimore Center Stage, Arena Stage, Cleveland Play House, Signature Theatre, McCarter Theatre. Television: Comedy Central, FOX Shortcoms, COPPER Project. Awards: Recipient of Lucille Lortel, Helen Hayes, Theatre Bay Area and Jeff Awards; two Drama Desk nominations.

**LAP CHI CHU**, *Lighting Designer*  
La Jolla Playhouse: *Queens*, *At the Old Place*, *Blueprints to Freedom*, *The Orphan of Zhao*, *Ruined*. Recent works include world premieres of Lynn Nottage's *Mlima's Tale*, Sarah DeLappe's *The Wolves* (Playwrights Realm), Rajiv Joseph's *Archduke* (Mark Taper Forum) and Suzan-Lori Parks' *Father Comes Home From the Wars* (Public Theater). Other lighting designs: New York Theatre Workshop, Signature Theatre, Geffen Playhouse, Oregon Shakespeare Festival, Berkeley Repertory Theatre, Goodman Theatre, The Shakespeare Theater. Awards: 2018 Obie for Sustained Excellence in Lighting Design, Los Angeles Drama Critics Circle Angstrom Award for Career Achievement in Lighting Design, Ovation Award, multiple Bay Area Theatre Critics Circle Awards. Education: Lighting design faculty at California Institute of the Arts.

**BRANDON WOLCOTT**, *Sound Designer*  
La Jolla Playhouse: Debut. Credits: *Dance Nation*, *The Profane* (Playwrights Horizons); *Home*, *Good Swimmer* (BAM Next Wave); *The Fever*, *The Record* (600 Highwaymen, Under the Radar); *Counting Sheep* (3LD); *Signature Plays*, *Everybody*, *Venus* (Signature); *The Nether* (MCC); *The Good Person of Szechwan*, *Titus Andronicus* (The Public); *After the Blast*, *Kill Floor*, *Plot Points* (Lincoln Center); *Kansas City Choir Boy* (Prototype Festival, HERE Arts Center); *Kiss the Air*, *Habeas Corpus* (Park Avenue Armory); *The Tenant*, *Confidence Man* (Woodshed Collective); *A Great Wilderness* (Williamstown); *The Seagull* (Lake Lucille).

**ANNA ROBINSON**, *Video Design*  
La Jolla Playhouse: Assistant Scenic Designer on *SUMMER: The Donna Summer Musical*. Projection Design Credits: *The Funfair* (US Premiere), *Dear Harvey* and *The Drunken City* (California Repertory at CSULB); *Death and Cockroaches* (Atwater Village Theatre). Scenic and Projection Design Credits: *Julius Caesar* (The Old Globe); *A Raisin in the Sun* and *Vieux Carré* (UC San Diego). Assistant Scenic Design Credits: *Ain't Too Proud: The Life and Times of the Temptations* (Berkeley Repertory Theatre and Pre-Broadway Tour). Education: M.F.A. in Scenic Design from UC San Diego.

**J. JARED JANAS**, *Wig, Hair & Makeup Design*  
La Jolla Playhouse: *The Squirrels*. Broadway: *Gettin' the Band Back Together*, *Sunset Boulevard*, *Bandstand*, *Indecent*, *The Visit*, *The Real Thing*, *Lady Day* at Emerson's Bar & Grill, *Motown*, *Peter and the Starcatcher*, The Gershwins' *Porgy and Bess*, *All About Me*, *Next to Normal*. Recent Off-Broadway & Regional: *Jagged Little Pill* (A.R.T.); *Miss You Like Hell* and *The Low Road* (Public Theater); *The Amateurs* (Vineyard Theatre); *Jerry Springer the Opera* (New Group); *Yours Unfaithfully* (Mint Theatre; Drama Desk nomination). Film/TV: *Angelica*, *The Night Before*, *Six by Sondheim*, *Scream Queens*, *Gotham*, *Mozart in the Jungle*, *Inside Amy Schumer*.

**JAMES NEWCOMB**, *Fight Consultant*  
La Jolla Playhouse: *The Squirrels*, *Loot*, *Sweet Bird of Youth*, *Jane Eyre*. Elsewhere: *Moby-Dick*, *Lohengrin*, *Don Giovanni*, *Conquistador* (San Diego Opera); *The Illusion*, *Water and Power*, *The Seafarer* (San Diego Repertory Theatre); Resident Fight Director 1990-1996 at Oregon Shakespeare Festival; Idaho Shakes, Shakespeare Santa Cruz, South Coast Rep, Denver Center Theatre, Shakespeare and Company, Chicago Shakespeare Theatre. Instructor for N.T.C. and UC San Diego Graduate Theatre Program (19 years). Training: B.H. Berry, J. Steven White. As an actor: Oregon Shakespeare Festival (14 seasons), Denver Center Theatre (nine seasons), Goodman Theatre, Chicago Shakespeare, The Old Globe, San Diego Rep, South Coast Rep, Berkeley Rep, The Public, BAM.

**GABRIEL GREENE**, *Dramaturg*  
joined La Jolla Playhouse's artistic staff in 2007 and currently serves as their Director of Artistic Development. In addition to curating the annual DNA New Work Series, he has dramaturged over two dozen new plays and musicals for the Playhouse, including *The Squirrels*, *Wild Goose Dreams*, *The Last Tiger in Haiti* and others without animals in the title. *Goosebumps Alive*, his immersive adaptation of R.L. Stine's best-selling novels (co-written and directed by Tom Salamon) premiered in 2016 at The Vaults (London). With Alex Levy, he co-wrote *Safe at Home*, which was developed as part of the 2016 DNA Series and received its world premiere at Mixed Blood Theatre in 2017 (Ivey Award). B.A.: University of Michigan. M.Phil: Trinity College, Dublin. B.F.F.: Mia Fiorella. gabrielgreene.com.

**TELSEY + COMPANY**, *Casting*  
Broadway/Tours: *Pretty Woman*; *Straight White Men*; *My Fair Lady*; *Carousel*; *Mean Girls*; *Frozen*; *SpongeBob SquarePants*; *Once on This Island*; *Hello, Dolly!*; *Come From Away*; *Waitress*; *Hamilton*; *Kinky Boots*; *Wicked*; *The Color Purple*; *On Your Feet!*; *The King and I*; *An American in Paris*. Off-Broadway: *Be More Chill*, *Sweeney Todd*, Atlantic, MCC, Park Avenue Armory, St. Ann's Warehouse, Second Stage. Film: *Mary Poppins Returns*, *The Greatest Showman*, *Miss Sloane*, *Into the Woods*, *Margin Call*, *Rachel Getting Married*. TV: *Jesus Christ Superstar Live in Concert*, *This Is Us*, *House of Cards*, *Divorce*, *NCIS: New Orleans*, *One Day at a Time*, *Atypical*, commercials. www.telseyandco.com

**CYNTHIA CAHILL**, *Stage Manager*  
La Jolla Playhouse: Debut. Broadway: *Songs for a New World*, *Don't Bother Me I Can't Cope* (Encores! Off Center); *Junk* (Lincoln Center); *Passing Strange* (The Belasco). Off-Broadway: Second Stage, The Public Theater, The Vineyard, The Atlantic Theater, The Culture Project, Playwrights Horizons, Theatre for a New Audience. National Tours: *King Lear* (London's Globe Theatre); *Tristan & Yseult* (Kneehigh Theatre Company). Regional: 18+ seasons at Berkeley Repertory Theatre: plays include Anna Deavere Smith's *Notes from the Field*, *Doing Time in Education* and *Let Me Down Easy*; *The Wild Bride* and *Tristan & Yseult* (dir. Emma Rice), among many others; Arena Stage, Yale Repertory Theatre, Guthrie Theater, McCarter Theatre, Hartford Stage, The Folger Theatre, ACT, Kansas City Repertory Theatre, The Broad Stage, Lookingglass Theatre Company. International: Kneehigh Theatre Company: Stage Manager (replacement), *Tristan & Yseult* (dir. Emma Rice); Production Manager: European Tour of *Hello Hi There*.

**MANDISA REED**, *Assistant Stage Manager*  
La Jolla Playhouse: *The Squirrels*, *Queens*, *The Cake*, *SUMMER: The Donna Summer Musical* (SM PA), *Wild Goose Dreams*, *At the Old Place*, *The Bitter Game*, *Tiger Style!* (PA). Regional: *The Heart of Rock & Roll* (The Old Globe, ASM), *Skeleton Crew* (The Old Globe, Tour PA), *The Comedy of Errors* (The Old Globe, SM Intern). Opera: *The Bartered Bride* and *Second Nature* (Music Academy of the West). Education: M.F.A. in Stage Management from UC San Diego; B.A. in Theatre Technology from Dillard University.

**ASHLEY R. MARTIN**, *Assistant Stage Manager*  
La Jolla Playhouse: *Seize the King*, *Queens*, *The Luckiest* (DNA New Work Series), *Wild Goose Dreams* and *Junk*. Other recent credits: Silkroad Ensemble and Yo-Yo Ma's 2018 Australia/Asia and National Northeast Tours, Ojai Music Festival Live Stream and La Jolla Music Society's SummerFest. Ms. Martin holds a B.A. in Psychology and Social Behavior from UC Irvine and an M.F.A. in Stage Management from UC San Diego. Based on the west coast, Ms. Martin enjoys jumping between AEA regional theater, corporate events and music touring.

AUDIENCE ENGAGEMENT EVENTS: THE YEAR TO COME

INSIDER EVENT

Sponsored in part by 

Join Playhouse staff for a special pre-performance presentation that gives an insider's view of *The Year to Come*.

Wednesday, December 19 at 6:45 pm

TALKBACK TUESDAYS

Sponsored in part by 

Participate in a lively discussion with *The Year to Come* performers and Playhouse staff members immediately following these performances.

Tuesday, December 11 after the 7:30 pm performance  
Tuesday, December 18 after the 7:30 pm performance

ACCESS PERFORMANCE

Sponsored in part by 

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.

Saturday, December 22 at 2:00 pm



**CHRISTOPHER ASHLEY**, *Artistic Director*

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 *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. Mr. Ashley 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. Currently led by 2017 Tony Award-winning Artistic Director Christopher Ashley and Managing Director Debby Buchholz, the Playhouse was founded in 1947 by Gregory Peck, Dorothy McGuire and Mel Ferrer. Renowned for its development of new plays and musicals, the Playhouse has mounted 98 world premieres, commissioned 52 new works, and sent 32 productions to Broadway – among them the currently-running hit musicals *Come From Away* and *SUMMER: The Donna Summer Musical* – garnering a total of 38 Tony Awards, including the 1993 Tony Award for Outstanding Regional Theatre.

**DEBBY BUCHHOLZ**, *Managing Director*

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. 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.



## UP NEXT

WORLD PREMIERE  
BEGINS FEBRUARY 19



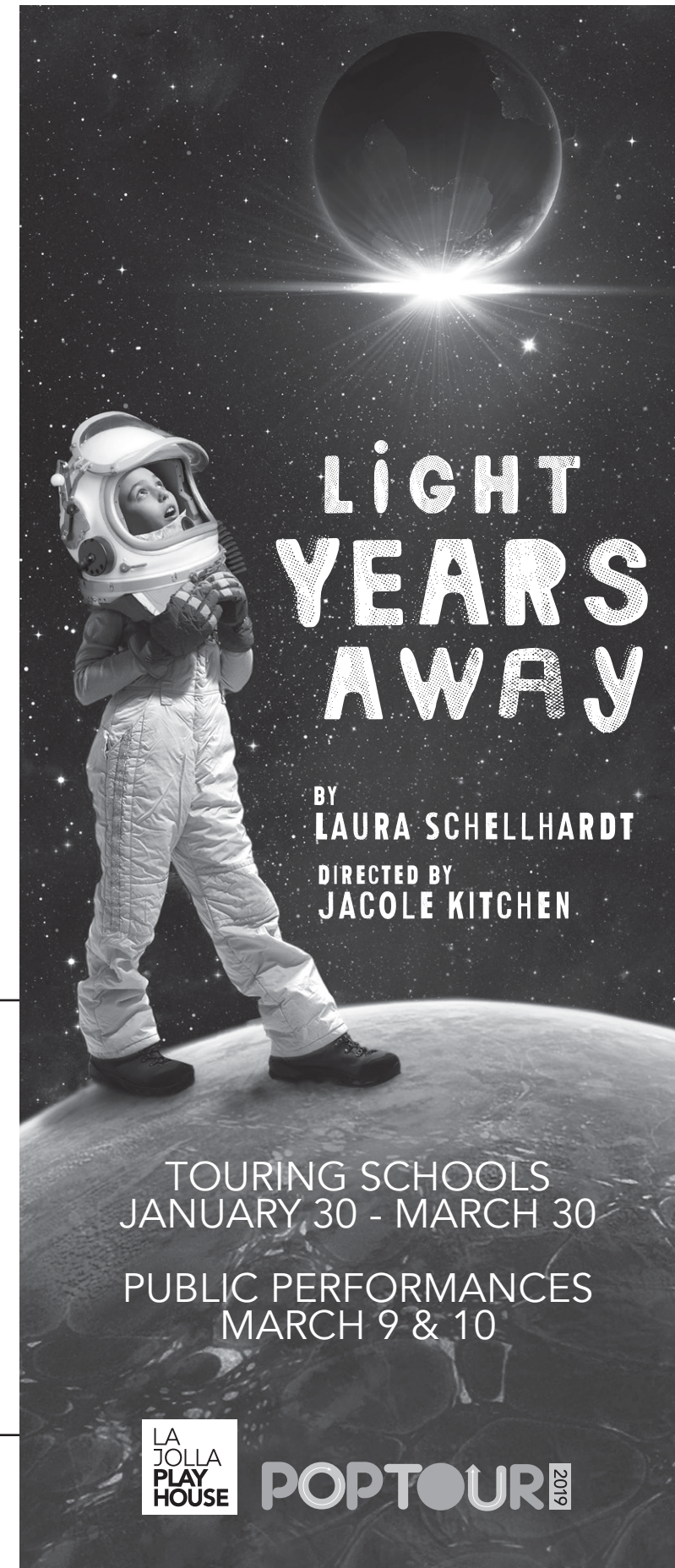
*Diana*  
A NEW MUSICAL

BOOK & LYRICS  
**JOE DIPIETRO**

MUSIC & LYRICS  
**DAVID BRYAN**

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**KELLY DEVINE**

DIRECTION  
**CHRISTOPHER ASHLEY**



LIGHT  
YEARS  
AWAY

BY  
**LAURA SCHELLHARDT**  
DIRECTED BY  
**JACOLE KITCHEN**

TOURING SCHOOLS  
JANUARY 30 - MARCH 30

PUBLIC PERFORMANCES  
MARCH 9 & 10



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# ALL IN THE TIMING

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A conversation between playwright  
Lindsey Ferrentino, director Anne Kauffman  
and Director of Artistic Development  
Gabriel Greene

## What inspired you to write *The Year to Come*?

LF: I was living in London, where the first play I'd ever had produced, *Ugly Lies the Bone*, was being done at the National Theatre. It was first produced in New York in a tiny, 90-seat black box theatre, and now it was in a 900-seat theatre in London. I felt frustrated watching my play each night, because it's made up of mostly two-person scenes and it wasn't physically filling this massive stage in the way I wanted it to. Also, my play was in repertory with *Angels in America*, which obviously is this epic play. My play just felt smaller and polite, not as big and loud as I wanted it to be.

It was also just after the 2016 election, and my play was the first American play programmed at the National after the election, so there were a lot of expectations that it would be more directly political than it was. I was thinking a lot about politics and my family. Being in London made me look critically back at my country and family for the first time. I was thinking that the biggest and loudest I ever am is with my really big and loud family – and I wanted to figure out how to capture that.

AK: The attempt at writing an epic right now is crucial since we're dealing with a moment in our history that's difficult to wrap our arms around. We need to investigate why we ended up where we ended up, and this is the central concern of the play: how did we get where we are? What's so brilliant about what Lindsey has done is that she's located this investigation inside of a family, the ur-political unit, with all of its intimate connections and idiosyncratic alliances and vulnerabilities. It feels necessary to dive into the mess and swim around in it. (That's a joke, we have a pool onstage.)

**It feels as if American playwrights feel overly conscious of how expensive their plays might be to produce, so there's a tendency to write smaller shows. How freeing was it to paint on a larger canvas?**

LF: It was the most fun I've ever had writing a play. I started by writing insanely big scenes, saying to myself, "Don't limit yourself." Just write the play that no one will probably produce because it's too big.

AK: Quite frequently, you just don't have enough rehearsal time, which comes down to economics. I feel like that can really shrink our ambition, which is a shame.

LF: I met with a director in London, and we were talking about *Angels in America*. What she loved about that play was it was about people gorging. Everything I'd done up until that point was developed a long time before production, and new play development is about cutting, cutting, cutting – making it more economical and more sparse. And there's value to that, too, but as a woman, and after the election, I felt my voice was being cut off. So I was like, screw it. I just want to gorge a little bit.

## An unruly moment in time demands an unruly play.

AK: I think so. In this country we're not really indulgent of the messiness that a play can be. Our world is messy so we like our art neat, I guess. But doing theatre is my way of exploring what's happening in the world, so I feel like we should be able to reflect what's actually happening. This play doesn't come in neat messages or tied-up little boxes. There's actually a lot of coloring outside the lines and confusing arguments where both sides are right.

**Lindsey, a prefatory note in your script references a February 2017 op-ed by David Brooks, a conservative columnist for *The New York Times*. Why did that article strike a chord?**

LF: It's about myth: American myth, and myths in general and how we write the story of ourselves. There's a great part of the article where he's in the Library of Congress, and on the ceiling is this painting showing the achievements of different cultures throughout history, with America coming last, a kind of crowning achievement of the world. The article is about how we, over time, embellish the stories of who we are, and I notice the same thing in my family.

In our big family gatherings, we have the same stories we've been telling over and over again for twenty, thirty years or more. I only know some of the oldest stories at the stage they're at now, but I can assume

that they've grown about 80% for comedic effect or self-aggrandizement. They make us feel more connected; we tell them to each other even though we all know the story because it's a fun memory and we're reliving the past together in the present. I'm from a family of comedians and loud storytellers who exaggerate every word that comes out of their mouths. I'd never read something that spoke so directly to this sort of myth that we've created for and about ourselves.

AK: But myths are a double-edged sword. In a time of need, myths can knit our country together, but they can also be used in detrimental ways. I also really like how our myths, our origin stories, never really leave us. I feel like this play is very much about being haunted. No matter how far away you travel – either geographically, emotionally or time-wise – certain decisions and events just change our path forward and become the DNA of our future.

**Aside from having been raised in Florida, was there another reason why it felt like the ideal setting for the play?**

LF: I have a love-hate relationship with Florida, as I think most people do with where they came from. When I first moved there, I absolutely hated everything about it. I hated that it was hot; that the KKK came to my elementary school to protest a book we were reading about the Civil War. It was an eye-opening, "where-am-I" type of experience.

AK: I've worked there, and I remember thinking, "This is just the weirdest place."

LF: It's a land of weird dreams: the space program and Disney and alligators and swamps.

AK: Yeah, what is it? There are thoroughbred horses being raised next to alligators – all of these contradictions.

LF: But as soon as I moved away, I was really nostalgic for the beaches and the small-town feel of where I came from. I always try to set my plays there if I can, and I'd never seen a play set in a backyard in Florida, and that's where I'd spent so much of my life. It's where families tend to gather in Florida. My aunts' and uncles' houses, we don't really sit in their living rooms; you're always outside. So it seemed like a logical place to set a play.

And Florida has been such a key state in so many of the past presidential elections. It's such a desired swing state, and this is a play about swing voters in a swing state, so the setting became really important. And it's not Florida without a pool.

**You frame the play through a series of scenes set on different New Year's Eves, a day where we all look forward and contemplate what we want to improve. When in the process did you get the idea to tell this story in reverse chronological order?**

LF: I actually had that idea first, even before I knew what the play was about. I mean, I knew the play was going to be about a family moving through time. All of my previous plays took place in one specific moment, or a few days in a character's life. I was interested in changing that, giving it a larger scale. It's very personal to me; my family really does gather every New Year's Eve, and that tends to be the day we gather with aunts and uncles and cousins. We sit outside in my aunt and uncle's screen room and it's this epic day where we swim during the day and stay until midnight. And like any family tradition that happens over a period of time, someone gets divorced; someone's boyfriend isn't there the next year; someone passes away. The group changes. Sort of the same way as when you watch an old home movie: the characters change but it's the same tape playing. So that idea has been there since the very beginning. The political themes easily laid themselves on top of it, but it started from a personal place.

AK: It's also that question of "How did we get here?" Going backwards is an interesting way of attacking that question. It's a series of scenes in which things are being taken away. You get used to someone, and then they're gone or certain aspects of their wisdom are missing... things are disappearing. It's interesting to track something through loss.

LF: It's asking the audience to listen very closely, because there's a lot you have to deduce about what the changes are between the years.

AK: I hope there's a lot of recognition. The thing that's so great about family dramas is, no matter who you are, you're from a family. You're going to relate to this. I'm hoping they'll have a ton of fun, and they'll think about how and if politics affects the family unit. ■

Photos by Jim Carmody



Anne Kauffman

Lindsey Ferrentino

## 4 SHOWS ANNOUNCED!

PLUS a new musical and play coming soon

### PUT YOUR HOUSE IN ORDER

By  
IKE HOLTER

Directed by  
LILI-ANNE BROWN

#### WORLD-PREMIERE PLAY

Caroline and Rolan's first date begins as a pretty average night that ends at Caroline's house in an upscale Chicago suburb. But when the city around them begins exhibiting signs that something is terribly wrong, they quickly have to learn to trust each other to stand a chance against the horrors outside the gate. Equal parts romantic comedy and old-school thriller, this new play from one of Chicago's hottest playwrights explores new beginnings at the end of the world.

### THE LUCKIEST

By  
MELISSA ROSS

Directed by  
JAIME CASTAÑEDA

#### WORLD-PREMIERE PLAY

When the vibrant Lissette gets a shattering diagnosis, she realizes her two biggest allies in the fight for control over her future may also be the likeliest roadblocks to it. Her best friend Peter and her mother Cheryl come bearing good intentions wrapped in strong opinions, and Lissette must navigate between the two while unflinchingly making her own resolute plans. Developed during the Playhouse's 2018 DNA New Work Series, this poignant, funny and keenly-observed play explores the gray and sometimes heartrending territory of how we choose to take ownership of our lives.

### KISS MY AZTEC!

Book By  
JOHN LEGUIZAMO  
and TONY TACCONE

Music By  
BENJAMIN VELEZ

Lyrics By  
DAVID KAMP, BENJAMIN VELEZ  
and JOHN LEGUIZAMO

Based on a Screenplay Written by  
JOHN LEGUIZAMO and STEPHEN CHBOSKY

Directed by  
TONY TACCONE

#### NEW MUSICAL A Berkeley Repertory Theatre Production

When the Spanish set their sights on Mesoamerica and its riches, they will destroy anyone and anything that keeps them from conquering and claiming it all for themselves. But the Aztecs are like, "Hell, no!" This fresh, irreverent and outrageous satire could only spring forth from the insanely hilarious mind of John Leguizamo, last seen at the Playhouse in his acclaimed one-man show *Latin History for Morons*. Featuring a fusion of bolero, hip hop, merengue and rap, *Kiss My Aztec!* celebrates, elevates and commemorates Latinx culture in an uproarious new musical.

*Please note John Leguizamo will be behind-the-scenes this time — other fantastic actors will be performing!*

### CAMBODIAN ROCK BAND

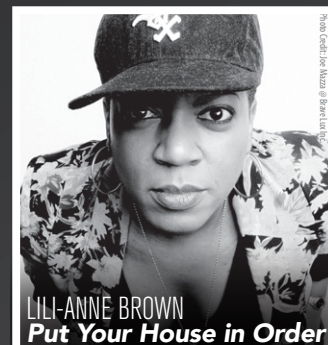
By  
LAUREN YEE

Featuring Songs by  
DENGUE FEVER

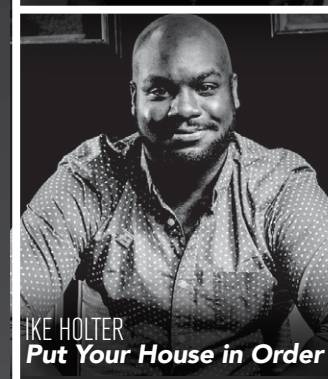
Directed by  
CHAY YEW

#### SAN DIEGO PREMIERE

Dubbed "fierce, gorgeous and heartwarming" by the Los Angeles Times, this epic play/rock concert thrusts us into the life of a young woman trying to piece together her family history thirty years after her father fled Cambodia. Featuring a cast that performs a mix of contemporary Dengue Fever hits and classic Cambodian oldies, playwright and UC San Diego alum Lauren Yee brings to vivid life the Cambodian rock scene of the '60s and '70s, a movement cut short by the Khmer Rouge's brutal attempt to erase the music (and musicians) once and for all. A story about survivors, the resilient bond of family and the enduring power of music.



LILI-ANNE BROWN  
*Put Your House in Order*



IKE HOLTER  
*Put Your House in Order*



TONY TACCONE and JOHN LEGUIZAMO  
*Kiss My Aztec!*



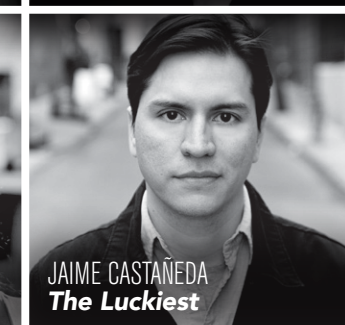
CHAY YEW  
*Cambodian Rock Band*



MELISSA ROSS  
*The Luckiest*



LAUREN YEE  
*Cambodian Rock Band*



JAIME CASTAÑEDA  
*The Luckiest*

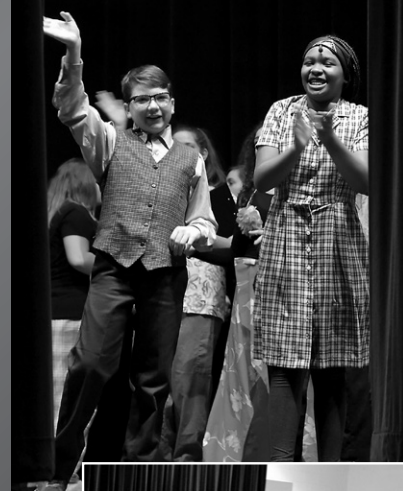


# JUMPSTART THEATRE LAUNCHES AT THE PLAYHOUSE

La Jolla Playhouse was recently tapped by the Educational Theatre Association (EdTA) as one of two theatres in the country to launch the national expansion of their acclaimed JumpStart Theatre Program that helps equip non-theatre middle school teachers with the skills and resources to produce their school's first musical through a proven combination of hands-on mentoring and bootcamp-style training.

Beginning this school year, the Playhouse, in partnership with the San Diego Unified School District, is offering to help three middle schools – De Portola Middle School, Knox Middle School and Taft Middle School – launch a three-year, fully-funded musical theatre program. Schools will be mentored by La Jolla Playhouse teaching artists throughout the entire process. Teachers are taught the techniques and skills to develop a musical theatre program – everything from casting to rehearsal schedules, to staging and choreography, to cultivating community engagement – with the goal of building a sustainable, long-term musical theatre curriculum.

"The JumpStart Theatre Program provides a terrific proven method of empowering teachers to produce musicals in their middle schools," said Playhouse Managing Director Debby Buchholz. "The opportunity to partner with EdTA and SDUSD in bringing the joy of musical theatre to students and teachers in our community while building life skills through participation in the arts, could not be a better fit for the Playhouse."



## PLAYHOUSE PARTNERS CELEBRATE 30<sup>TH</sup> ANNIVERSARY



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](http://LaJollaPlayhouse.org).

## LA JOLLA PLAYHOUSE EDUCATION & OUTREACH PROGRAMS

**Lead Supporters:** The Hearst Foundations | The William Hall Tippett and Ruth Rathell Tippett Foundation | Qualcomm Foundation

**Arts Academy** pairs a classroom teacher with a Playhouse artist instructor. Through collaboration, they work together to incorporate advanced theatre activities and exercises into existing curriculum.

**Girl Scouts Empowerment Theatre** is a collaboration between Girl Scouts San Diego and La Jolla Playhouse. This program prepares young women, through the acquisition and application of theatre skills, to confidently tackle challenges and opportunities faced in life as empowered leaders. *This program is made possible through funding from the Favrot Fund.*

**In-School Residencies** – In partnership with San Diego County and City Visual and Performing Arts Departments, Playhouse artist instructors teach theatre skills in classrooms across the county, ensuring theatre becomes an integral part of the education of all San Diego children while fostering a relationship with the Playhouse that will continue as they grow into adulthood.

**InterACTION** allows Playhouse artist instructors to work in partnership with City of San Diego Police Department's STAR/PAL Program to create interactive lessons that teach adolescents the importance of self-respect, community and the law.

**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. School performances are integrated into the classroom curriculum through pre-show visits by Playhouse artist instructors.

**Student Matinees** – Special student matinees of selected mainstage productions are offered throughout the school year. Study guides, pre-performance and staff development workshops and post-show talkbacks are available to prepare students for these productions.

**YP@LJP** – Young Performers at La Jolla Playhouse offers exciting summer programs for kids: Young Performers' Workshop (YPW), an exploration of theatre arts in a fun, creative way; Young Performers' Academy (YPA), where students build upon the skills they learned in YPW; Young Performers' Conservatory (YPC), a 5-week intensive that prepares actors for serious college theatre programs; and Tech Theatre, a class which introduces young people to the various aspects of technical theatre. *Supported by the Sidney E. Frank Foundation, the Jordan Ressler Endowment Fund, David C. Copley Foundation and the Roberto Quiñones, Jr. Scholarship Fund.*

**JumpStart Theatre** – This three-year program consists of dedicated curriculum developed by iTheatrics to provide middle school teachers with the skills and resources needed to produce musicals in their schools for the first time. From boot camp training sessions to one-on-one mentorship by Playhouse staff, this groundbreaking program targets schools in the San Diego Unified School District that do not already have a theatre program in place.

For more information on Education & Outreach programs at La Jolla Playhouse, please contact Bridget Cavaola at (858) 550-1070 x101.

## THEATRE & DANCE 18 | 19 SEASON

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.

*The Year to Come* is directed by MFA Directing alumna Anne Kauffman and features scenic design by MFA Scenic Design alumnus Christopher Acebo.

*New Directions 2018*  
solo performance by Olivia Carter  
photo by Jim Carmody

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Bottom Row: Kay & Bill Gurtin; Margret & Nevins McBride, Barbara & Howard Milstein.

## A MESSAGE FROM THE BOARD CHAIR

Welcome to La Jolla Playhouse and our world premiere of *The Year to Come*. This funny and deeply-moving new piece, directed by UC San Diego graduate Anne Kauffman, couldn't be more timely heading into the close of another amazing year at the Playhouse.

As we approach the holidays, many of us are considering our charitable giving plans. We hope you will continue to keep world-class theatre flourishing at the Playhouse through a year-end gift. Your donation supports the many new play development programs that allow the Playhouse to give birth to such new works as *Come From Away* and *SUMMER: The Donna Summer Musical* – both currently enjoying acclaimed runs on Broadway, as well as *Wild Goose Dreams*, now in an extended off-Broadway engagement.

Your donation also helps sustain our award-winning education programs like the Performance Outreach Program (POP) Tour. The 2019 POP Tour, *Light Years Away*, begins its journey this February, and your donation will help introduce young people to 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 making 2018 such a resounding success, and we look forward to seeing you at the Playhouse in the new year!

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For more information please contact [gala@ljp.org](mailto:gala@ljp.org)



Photo by Kevin Berns

**LYNELLE LYNCH**  
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THE YEAR TO COME PRODUCTION SPONSORS



illumina is proud to partner with La Jolla Playhouse, whose innovative approach and passionate commitment to producing the new and the next in American theatre has been rewarded with fans around the globe. Founded and based here in San Diego with over 3,000 employees locally and 7,500 globally, illumina is improving human health by unlocking the power of the genome. Discoveries that were unimaginable even a few years ago are now becoming routine – and are making their way into patient treatment to make a difference now and empower a healthy 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, like *The Year to Come* playwright Lindsey Ferrentino and director Anne Kauffman, with invaluable resources to develop their work at the Playhouse. This generous gift helps 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.

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List as of November 16, 2018



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Reflects giving to annual fund, endowment and  
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We apologize for any errors or accidental  
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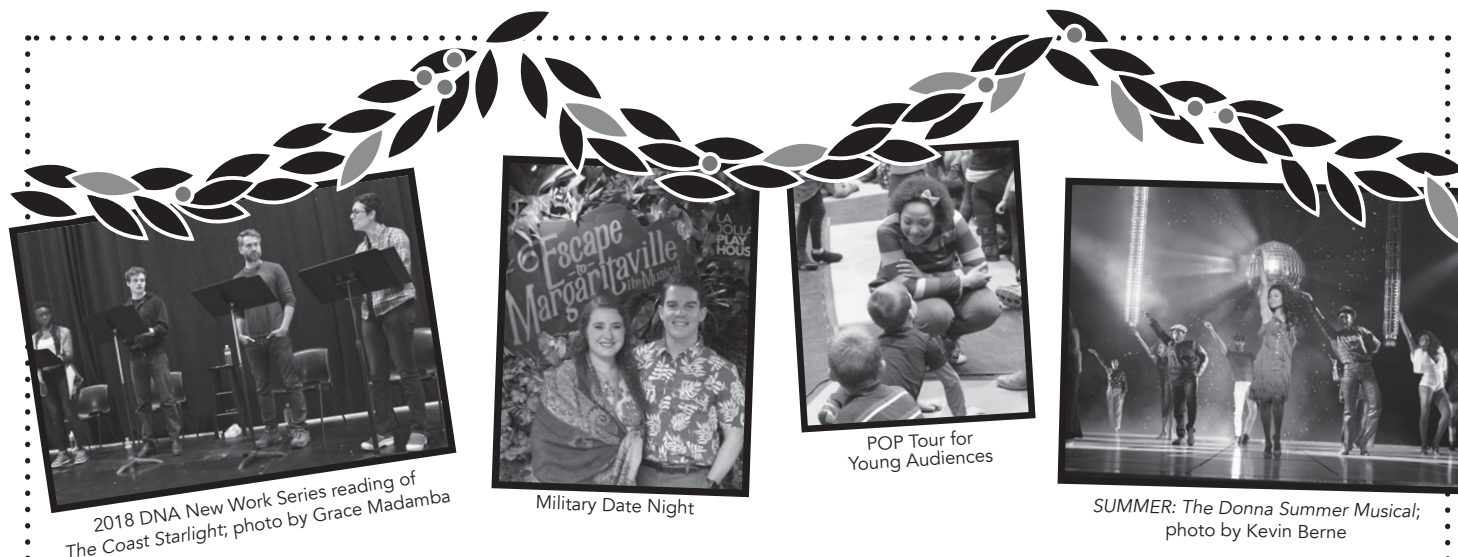


IN LOVING MEMORY

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 McAnuff on Billy  
Crystal's 700 Sundays and was the script supervisor for Jersey Boys.

The Jordan Ressler Endowment Fund was established by his parents,  
Vivien and Jeffrey Ressler, to honor their son and his love of theatre  
and film.



# The Joy of Giving

During this season of giving, we want to thank all of our generous donors who made 2018 unforgettable.

To make next year even better, please consider joining our family of donors and support our military outreach initiatives, new play development, education programs and so much more.

All gifts are appreciated and treasured, and a gift of \$150 or more will provide you with exclusive benefits throughout the year to come.

## WAYS TO GIVE:

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

Please give by December 31 for 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](http://lajollaplayhouse.org/support/corporate-giving) or call Adeline Duke, Institutional Giving Manager, at **(858) 228-3081**.

In addition to cash, checks and credit card donations, the Playhouse gratefully receives donations from Donor Advised Funds and appreciated stock or securities. If you are 70 ½ or older, you may roll over 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

## 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 who are hard of hearing. Devices are available, 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 1946

**CHILDREN** under the age of 6 are not permitted in the theatre during performances unless otherwise posted. Unaccompanied minors ages 12 and under are not permitted in the theatre. 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. The restaurant (James' Place) is open Tuesday – Friday 4:00 pm until 8:30 pm and Saturday – Sunday 3:00 pm until 9:00 pm. Please call (858) 638-7778 for reservations or visit [jamesplacedsd.com](http://jamesplacedsd.com).

### 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. Please be advised that some performances may not allow for late seating or return to your assigned seat.

**PARKING** is free for subscribers; \$2 for the general public on weekdays (free on weekends). 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.

**PATRON SERVICES** is located in the lobby or courtyard of each theatre. A volunteer is available to distribute assisted listening devices 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 and watches, 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 and the role that it plays in the community. Contact (858) 550-1070 x101.



**JAMES'**  
PLACE  
PRIME • SEAFOOD • SUSHI

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.



# LA JOLLA PLAYHOUSE STAFF

Christopher Ashley, *Artistic Director\**

Debby Buchholz, *Managing Director\**

## ARTISTIC

*Producing Director* Eric Keen-Louie  
*Director of Artistic Development* Gabriel Greene\*  
*Associate Producer* Teresa Sapien  
*Artistic Programs Manager & Local Casting Director*  
Jacole Kitchen  
*Director Emeritus* Des McNuff  
*Executive Assistant to Christopher Ashley* Rick VanNoy\*  
*Commissioned Artists* Todd Almond, Jeff Augustin,  
Daniel Beaty, Keith Bunin, Guillermo Calderón,  
Kara Lee Corthron, Kristoffer Diaz, Kirsten Greenidge,  
Joe Iconis, Hansol Jung, Jon Kern, Mike Lew,  
Rehana Lew Mirza, Martyna Majok, Mona Mansour,  
Gregory S. Moss, Lisa Peterson, Theresa Rebeck,  
Laura Schellhardt, Dan Moses Schreier, Brian Selznick,  
Claudia Shear, Mat Smart, Charlayne Woodard, Lauren Yee  
*Artistic Intern* Farah Dinga

## PRODUCTION

*Production Manager* Benjamin Seibert  
*Associate Production Manager* Becca Duhaime  
*Production Office Manager* Caren Heintzelman  
*Production Intern* Emily Stark  
**SCENE SHOP**  
*Technical Director* William Hartley  
*Assistant Technical Director* Jonathan Gilmer  
*Master Carpenter* David Weiner\*  
*Charge Artist* Melissa Nalbach  
*Production Carpenter* Laura McEntyre  
*Carpenters* Megan Birdsong, Jacob Bruce, Matt Clark,  
James Fogarty, Nick Jackson, Scott Kinney, Paul Mares,  
Albert Rubidoux, Zane Whitmore  
*Scenic Painters* Edee Armand, Dwaine Best, Jennifer Imbler  
*Shop Helper* Doug Collind\*  
**PROPERTIES SHOP**  
*Prop Shop Supervisor* Deb Hatch\*  
*Prop Shop Foreman* Quinn Becker  
*Props Artisans* Zlatko Mitev, Jeff Rockey, Gabe Serbian  
**COSTUME SHOP**  
*Costume Supervisor* Jennifer Ables  
*Resident Costume Design Assistant* Desiree Hatfield-Buckley  
*Draper* Alexander Zeek  
*First Hand* Rebecca Fabares  
*Stitcher* Keira McGee  
*Craft Artisan* Tess Mattraw  
**ELECTRICS**  
*Electrics Supervisor* Jeff Brewer  
*Master Electrician* Kristyn Kennedy  
*Electrician* Ramon Wenn  
**SOUND/VIDEO**  
*Sound/Video Supervisor* Lane Elms  
*Resident Sound Engineer* Matthew Birchmeier  
*Sound Technicians* Haley Wolf, Jon Fredette

## 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 Assistant* Jacob Sinclair

## FINANCE

*Director of Finance* Laura Killmer  
*Payroll* George Kelly  
*Staff Accountant* Janet Gray  
*Sr. Production Accountant* Jared Jackson  
*Accounts Payable Manager* Sharon Ratelle\*  
*Employee Benefits Coordinator* Kathy Silberman

## PHILANTHROPY

*Director of Philanthropy* Julia B. Foster  
*Associate Director of Philanthropy* Bonnie Broberg  
*Major Gifts Officer* Jini Bernstein Archibald  
*Individual Giving Manager* Cristina Hernandez  
*Institutional Giving Manager* Adeline Duke  
*Philanthropy Officer* Tony Dixon  
*Philanthropy Coordinator* Sarah Huddleston  
**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  
*Direct Sales Associate* Andrew Fink  
*Patron Services Sales Specialist* Paul Preston\*  
*Communications and Marketing Intern* Lily Medofer  
**PATRON SERVICES**  
*Director of Patron Services* Nikki Cooper  
*Patron Services Manager* Travis Guss  
*Senior Lead Patron Services Representative/Ticketing Specialist*  
Pearl Hang\*  
*Lead Patron Services Representative/Group Sales Specialist*  
Renee Shinske  
*Lead Patron Services Representative/Group Sales Concierge*  
Mike Brown  
*Patron Services Coordinator* Bill Washington  
*Patron Services Representatives* Devon Gonzales,  
Makayla Hoppe, Devin O'Reilly  
*Sales Concierge* William Guiney

## EDUCATION & OUTREACH

*Associate Director of Education & Outreach,*  
*Education Programs* Julia Cuppy  
*Associate Director of Education and Outreach,*  
*Outreach Programs* Bridget Cavaiaola  
*Interim Associate Director of Education & Outreach,*  
*Education Programs* Lydia Real  
*Audio Describers* Mernie Aste, Brian Berlau\*, Tina Dyer,  
Shari Lyon\*, Kay O'Neil\*, Deborah Sanborn\*,  
Sylvia Southerland\*  
*ASL Interpreters* Hilda Colondres, Lynn Ann Garrett,  
Anelia Glebocki, Alycen Haynesworth,  
Suzanne Lightbourn\*, Billieanne McLellan\*, Geri Wu  
*ASL Usher* Esther Shen\*  
*Teaching Artists* Frankie Alicea, Samantha Ginn,  
Cory Hammond  
*Playhouse Teen Council* Justin Canning, Zoe Goldstein,  
Emre Gumus, Madison Hoffman, Ariella Markus,  
Christina Martino, Lexi Smith, Emily Taleran,  
Shelby Westbrook  
*Education & Outreach Intern* Mekala Sridhar

## 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 Henderson, Jessica Loomer,  
Sara Lucchini, Amy Marquez\*, Chastyn Rauh, Mondis Vakili  
*Audience Concierges* Ashley Carbonell, Christopher Ferreria,  
Cory Kurkierewicz, Benjamin Nelson, Sultan Saeed,  
Gemina Soriano  
*Janitorial* Professional Maintenance Systems: Luis Bagshaw,  
Nora Gomez, Francisco Lopez, Juan Mena, Maria Mena,  
Santiago Servin, Tony Villafuerte

## THE YEAR TO COME STAFF

*Stage Carpenter* Zane Whitmore  
*Production Props* Zlatko Mitev, Gabe Serbian  
*Master Electrician/Light Board Operator* Kristyn Kennedy  
*Audio Engineer* Matthew Birchmeier  
*Wardrobe Supervisor* Veronica Von Borstel  
*Dresser* Stephanie Gift  
*Video Operator* Haley Wolf

\* Ten years or more with La Jolla Playhouse