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THE SQUIRRELS

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JUNE 5 - JULY 8



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.



La Jolla Playhouse has received the highest rating from Charity Navigator, the nation's premier charity evaluator.



A MESSAGE FROM THE ARTISTIC DIRECTOR

No matter where we turn these days, we are confronted by deep and seemingly insurmountable divisions within our populace. Class, ethnicity, nationality, politics, sexual orientation and gender – every metric by which we self-identify comes with battle lines already

drawn, turning each conversation into an “us versus them” shouting match. It is, in other words, a perfect time to unleash the world premiere of Robert Askins’ *The Squirrels*.

Rob’s new comedy explores our instinctual drive towards tribalism through an appealingly warped, absurdist lens. Scurius, a great old Gray Squirrel, resides at the center of the tree. The greatest gatherer of nuts the forest ever saw, he turns a blind eye to the starving and disadvantaged Fox Squirrels on the outermost branches. But when his devoted daughter Chordata pleads the case of Carolinius – a young Fox Squirrel determined to end nut inequality – it lights a fuse that will divide a family and ignite a war.

Like the squirrel, this play is a fascinating mixture of playfulness and charm, cunning and deception. As anyone who has seen *Hand to God* knows, Rob is no stranger to marrying intensely resonant socio-political insights with audaciously off-the-wall conceits. In fact, one of his greatest strengths as a playwright is his ability to challenge our assumptions – whether they be about faith, good and evil, capitalism, power, or the roots of our intrinsic societal prejudices – in a wholly unexpected and twisted way. Though you can see glints of Aristophanes, *King Lear* and the nightly cable news, *The Squirrels* is very much its own demented animal.

It is, without question, a scary moment in our history. Unease, mistrust, fear and anger permeate our society. But bombarded as we are with the notion of “us versus them,” *The Squirrels* asks us to consider what our responsibilities are to each other.

**CHRISTOPHER
ASHLEY**

LA JOLLA PLAYHOUSE PRESENTS

Christopher Ashley
Artistic Director

Debby Buchholz
Managing Director

**THE
SQUIRRELS**

BY
ROBERT ASKINS

DIRECTED BY
CHRISTOPHER ASHLEY

FEATURING
**TERENCE ARCHIE*, CANDY BUCKLEY*, SIDNEY HILL[†], LAKISHA MAY*, BRAD OSCAR*,
MAX SINGER[‡], MARCUS TERRELL SMITH*, SUMMER SPIRO*, DANIELLE E. B. WINEMAN[‡]**

SCENIC DESIGNER	BEOWULF BORITT
COSTUME DESIGNER	PALOMA YOUNG
LIGHTING DESIGNER	TYLER MICOLEAU
SOUND DESIGNER	CRICKET S. MYERS
PROJECTIONS DESIGNER	JOHN NARUN
WIG, HAIR & MAKEUP DESIGNER	J. JARED JANAS
FIGHT DIRECTOR	JAMES NEWCOMB
CASTING	TARA RUBIN CASTING, C.S.A.
DRAMATURG	GABRIEL GREENE
STAGE MANAGER	JOSHUA PILOTE*
ASSISTANT STAGE MANAGER	MANDISA REED*
STAGE MANAGEMENT ASSISTANT	WILLIE MAE MICHIELS [‡]
PROJECT PRODUCTION MANAGER	BECCA DUHAIME

THE SQUIRRELS WAS DEVELOPED AT THE LARK, NEW YORK CITY

THE CAST

(in alphabetical order)

<i>Scurius</i>	Terence Archie
<i>Mammalia</i>	Candy Buckley
<i>Chordata</i>	Lakisha May
<i>Scientist/Sciuridae</i>	Brad Oscar
<i>Carolinius</i>	Marcus Terrell Smith
<i>Rodentia</i>	Summer Spiro
<i>Squirrel Ensemble</i>	Sidney Hill, Max Singer, Danielle E. B. Wineman

The Squirrels will be performed without an intermission.

ADDITIONAL STAFF

<i>Assistant Director</i>	Becky Biegelsen
<i>Movement Consultant</i>	Anjanette Maraya-Ramey
<i>Associate Scenic Designer</i>	Jenna Carino
<i>Associate Projections Designer/Projections Programmer</i>	Grant McDonald
<i>Assistant Costume Designer</i>	Annie Le
<i>Assistant Lighting Designer</i>	Joel Britt
<i>Stage Management Intern</i>	Kelsey Gagen



* 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.



This theatre operates under an agreement between the League of Resident Theatres and the Stage Directors and Choreographers Society, an independent national labor union.



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



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



This theatre operates under an agreement between the League of Resident Theatres and 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.



All musicians are represented by the American Federation of Musicians of the United States and Canada.



TERENCE ARCHIE, *Scurius*

La Jolla Playhouse: Debut. Broadway: *Rocky the Musical*, *Ragtime*. International: *Rocky Das Musical* (Hamburg). Off Broadway: *The Elaborate Entrance of Chad Deity* (Second Stage), *1776* (City Center), *Joan of Arc: Into the Fire* (The Public). Solo shows: *The Peanut Prince*, *Frederick Douglass Free*, *At the Pole* (Urban Stages). Regional: *All the Way*, *The Twelve* (DCPA); *Guys and Dolls*, *Twelfth Night* (Old Globe); *Two Gentlemen of Verona*, *Tamburlaine the Great*, *Edward II* (STC); *Arabian Nights* (Berkeley Rep/Arena Stage); *The Odyssey* (Seattle Rep); *The Elaborate Entrance of Chad Diety* (Geffen). Recent TV credits include *Elementary*, *The Mysteries of Laura*, *Manhattan Love Story* and *Madam Secretary*.



CANDY BUCKLEY, *Mammalia*

appeared in La Jolla Playhouse’s world-premiere production of *Kill Local*. Her Broadway credits include: *Cabaret*, *After the Fall*, *Thoroughly Modern Millie*, *Scandalous*, *Ring Round the Moon*. Off Broadway: *The Patron Saint of Sea Monsters*, *Valhalla*, *Shockheaded Peter*, *The Taming of the Shrew*, *Hal + Bee*, *The Petrified Prince* (Drama Desk Award nomination). Recent regional: *Company* (Bucks County), *Vanya + Sonia + Masha + Spike* (The Old Globe, Huntington, Guthrie). Four years company member, American Repertory Theater (*Hedda Gabler*, *Lady Macbeth*, others); 11 years company member, Dallas Theater Center (*The Cherry Orchard*, *All the King’s Men*, others). TV: *The Americans*, *Blue Bloods*, *Treme*, *Law & Order: CI*, *Gossip Girl*. Film: *Bachelorette*. Princess Grace Statue Award for Achievement in Theater.



SIDNEY HILL, *Squirrel Ensemble*

La Jolla Playhouse: Debut. UC San Diego credits include: *Streamers*, *Baby Teeth*, *Eurydice*, *The Green Cockatoo*, *A Raisin in the Sun*, *SERE*. Education: B.A. in Acting from University of Illinois, Chicago; M.F.A. Acting candidate, UC San Diego.



LAKISHA MAY, *Chordata*

La Jolla Playhouse: Debut. Off Broadway: *Everybody* (Signature Theatre), *Sojourners* (NYTW, Playwrights Realm). Regional: *Two Trains Running* (Arden Theatre Company), *The Mountaintop* (Playmakers Repertory Company and Triad Stage), *In the Red and Brown Water* (Marin Theater Company), *Spoon Lake Blues* (Alliance Theatre Company), *A Christmas Carol* (American Conservatory Theater). Film & TV: *Panama Canal Stories*, *Boardwalk Empire*, *Law & Order: SVU*, *Forever*. Education: M.F.A., American Conservatory Theater; B.A., Spelman College. Ms. May also enjoys creating/producing her own work (short films & web content). www.kishamay.com.



BRAD OSCAR, *Scientist/Sciuridae*

La Jolla Playhouse: Debut. Broadway: *Something Rotten!* (Tony Award nomination), *Big Fish*, *Nice Work If You Can Get It*, *The Addams Family*, *Spamalot*, *The Producers* (Tony Award nomination), *Jekyll & Hyde*, *Aspects of Love*. National Tour: *The Phantom of the Opera*, *Young Frankenstein*, *Jekyll & Hyde*. West End: *The Producers*. Off Broadway: *Sweeney Todd* (Barrow Street), *Forbidden Broadway*, *Encores! Annie Get Your Gun*, *Bells Are Ringing* and *Do Re Mi*. Regional: *Fiddler on the Roof* (Barrington Stage); *Barnum* (Asolo Rep/Maltz Jupiter – Carbonell Award, Best Actor in a Musical); *The Mystery of Irma Vep*, *Cabaret* and *Damn Yankees* (Arena Stage); *The First Wives Club* (Old Globe). Film: *Ghost Town*, *The Producers*. TV: *Madam Secretary*, *Smash*, *The Good Wife* and three *Law & Orders*. Education: B.F.A. from Boston University.



MAX SINGER, *Squirrel Ensemble*

La Jolla Playhouse: Debut. UC San Diego: *The Taming of the Shrew(d)*: *A Cautionary Tale*, *(w)holeness*, *Eurydice*, *The Green Cockatoo*, *Othello*, *Joshua*, *The Clitoris*. Regional: San Diego Repertory Theatre. Staged Readings: *Wandering Feast*, *For Honor*. TV/Film: *Breakable You* (dir. Andrew Wagner), *J2J* (Reel Sense Productions), *Redbull “Study Buddy”* (Synthetic Pictures), *Olympics “Handheld”* (NBC). Education: Stella Adler Studio, M.F.A. candidate at UC San Diego.



MARCUS TERRELL SMITH, *Carolinius*

La Jolla Playhouse: Debut. Mr. Smith is absolutely thrilled to be back in theatre, bringing this amazing piece to life. His other credits include: National Tour: *The Book of Mormon*; Off Broadway: *Big River* (Mesa Encore Theater); Film/TV: *Little Evil* (Netflix), *Marlon* (NBC), *Brooklyn Nine-Nine* (Fox), *NCIS: Los Angeles* (CBS), *Grey’s Anatomy* (CBS). Education: M.F.A. from Actors Studio Drama School; B.A. in Linguistics from University of Arizona. He would like to thank his family and friends for their unwavering support!



SUMMER SPIRO, *Rodentia*

Ms. Spiro has participated in four DNA New Work Series readings at La Jolla Playhouse, including *MK-ULTRA*, *The Engine of Our Ruin*, *Trinity* and *The Luckiest*. National Tours: *Bram Stoker’s Dracula* (LA Theatre Works). Regional: *Steal Heaven*, *Detroit* (San Diego Rep); *The Trouble We Come From* (Garry Marshall Theatre); *Fallen Angels* (North Coast Rep); *As You Like It*, *Hay Fever* (Moonlight); *As You Like It* (LA Theatre Works). Feature Films: *Swell*, *Big Legend*, *If Looks Could Kill*, *Oceans Rising*, *Losing in Love*. TV: *Westworld* Season 2.



DANIELLE E. B. WINEMAN, *Squirrel Ensemble*

Originally from Cut Bank, Montana, Ms. Wineman is now an M.F.A. candidate at UC San Diego. La Jolla Playhouse: Debut. UC San Diego credits: *53% Of*, *(w)holeness*, *Taming of the Shrew(d)*, *The Green Cockatoo*, *Othello*. Regional: *A Christmas Carol* (Guthrie Theater), *A Midsummer Night’s Dream* (Montana Shakespeare in the Parks), *Rock of Ages* and *Tarzan* (Grandstreet Theatre), *Beau Jest* and *The Liar* (Okoboji Summer Theatre).

ROBERT ASKINS, *Playwright*

is so excited to be making his Playhouse debut. Cypress, Texas-born Robert Askins is the author of the Tony-nominated and Obie Award-winning Broadway hit *Hand to God*, which enjoyed a run on London’s West End and was nominated for the Olivier Award for Best New Comedy. His comedy *Fish Display* was part of the 2012 Ojai Playwrights Conference, and his play *Permission*, also developed at OPC, had its world premiere Off Broadway at MCC Theater in Spring 2015. He is the recipient of two EST/Sloan grants, the Helen Merrill Emerging Playwrights Award, and an Arch and Bruce Davis Award for Playwriting. Mr. Askins is a graduate of Baylor University in Waco, Texas. SQUIRRELS!

CHRISTOPHER ASHLEY, *Director/Playhouse Artistic Director*
has served as La Jolla Playhouse's Artistic Director since October, 2007. During his tenure, he has helmed the Playhouse's acclaimed productions of *Hollywood*, *The Darrell Hammond Project*, *His Girl Friday*, *Glengary 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. 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.

BEOWULF BORITT, *Set Designer*
La Jolla Playhouse: *Come From Away*, *Freaky Friday*. Broadway: *Act One* (Tony Award), *The Scottsboro Boys* (Tony nomination), *Thérèse Raquin* (Tony nomination), *Come From Away*, *Meteor Shower*, *A Bronx Tale*, *Prince of Broadway*, *Sunday in the Park with George*, *Hand to God*, *On the Town*, *Sondheim on Sondheim*, ...*Spelling Bee*, *LoveMusik*, *Rock of Ages*, *Chaplin*, *Bronx Bombers*, *Grace*, *The Two and Only*. Off Broadway: 100 shows including *The Last Five Years*, *Sleepwalk with Me* and *Miss Julie*. He has designed for the NYC Ballet and the Ringling Brothers and Barnum & Bailey Circus, and around the world in England, Russia, China, Australia and Japan. 2007 Obie Award for Sustained Excellence.

PALOMA YOUNG, *Costume Designer*
La Jolla Playhouse: *Peter and the Starcatchers*. Broadway: *Peter and the Starcatcher* (Tony Award); *Natasha, Pierre and the Great Comet of 1812* (Tony nomination); *Bandstand* (Drama Desk Award nomination); *Time and the Conways*; *Lobby Hero*. Off Broadway: *Natasha, Pierre...*; *Kazino* (Lucille Lortel Award); *Fly By Night* (Playwrights Horizons); *Recall* (Colt Coeur); *Permission* (MCC); *Brooklyn Babylon* (BAM). Other regional work at American Repertory Theater, Dallas Theater Center, South Coast Repertory, Arena Stage, The Old Globe, Oregon Shakespeare Festival, Hand2Mouth and Mixed Blood, among others. Education: M.F.A. from UC San Diego. palomayoung.com, IG: SecondPigeon.

TYLER MICOLEAU, *Lighting Designer*
La Jolla Playhouse: *Miss You Like Hell*. Broadway: *The Band's Visit* (Tony Award nomination). Recent Off Broadway: *Peace for Mary Frances* (New Group); *Miss You Like Hell* (Public Theater); *A Midsummer Night's Dream* (Public, Central Park); *The Antipodes* (Signature); *The Effect* (Barrow Street). Other notable Off Broadway: *Antlia Pneumatica* (Playwrights Horizons; Drama Desk nomination); *Blasted* (Soho Rep; Hewes Award); *Bug* (Barrow Street; Lucille Lortel and OBIE Awards). Regional: Arena, Huntington, Alley, Goodman, ART, Old Globe, Dallas Theater Center, Long Wharf, among others. 2010 Obie Award for Sustained Excellence.

CRICKET S. MYERS, *Sound Designer*
La Jolla Playhouse: *Guards at the Taj*, *Sideways*, *The Nightingale*. On Broadway, Ms. Myers earned a Tony Award nomination and a Drama Desk Award for her design of *Bengal Tiger at the Baghdad Zoo*. Off Broadway designs include *The Marvelous Wonderettes*. She has also designed regionally at The Geffen Playhouse, The Ahmanson, The Mark Taper Forum, Berkeley Rep, Arena Stage, South Coast Rep, The Kirk Douglas Theatre and the Pasadena Playhouse. She has earned 20 Ovation nominations, as well as winning The Ruth Marley Award from the League of Professional Theater Women, The Kinetic Award for Outstanding Achievements in Theatrical Design, an LADCC Award and a Garland Award. www.cricketsmyers.com

JOHN NARUN, *Projections Designer*
La Jolla Playhouse: *Blueprints to Freedom*, *Tallest Tree in the Forest*, *The Darrell Hammond Project*. Off Broadway: *The Laramie Project Cycle* (BAM); *What I Did Last Summer* (Signature Theatre); *The Secret Life of Edward Gorey* (The Sheen Center); *Master* (The Foundry Theatre). Regional: *Welcome to Fear City* (Kansas City Rep); *Born for This* (Arena Stage); *Christmas Carol* (Trinity Rep). Other credits: *The Radio City Spring Spectacular*, Cirque Du Soleil's *The Immortal Tour* (video content). Concerts: Ricky Martin's *All In Vegas Show*, Madonna's *Sticky and Sweet Tour*, The Spice Girls' *Reunion Tour*, Celine Dion's *Taking Chances Tour*, Britney Spears' *The Femme Fatale Tour*, Ricky Martin's *The Black and White Tour*, Christina Aguilera's *Back to Basics Tour*. Broadcast: NBC Beijing Summer Olympics Teaser Campaign; CBS's *Wolf Lake* Main Title (Emmy nomination); HBO Genre Opens (2002); *The Oprah Winfrey Show* Main Title (1999). Awards: 2017 Drama Desk nomination, 2002 Emmy nomination for Outstanding Title Design, 2015 Henry Hewes Design Award nomination, 2013 and 2015 Craig Noel Award nominations, two 2016 NYIT Award nominations; Education: Northwestern University, Theatrical Design and Radio, TV, Film. www.johnnarun.com

J. JARED JANAS, *Wig, Hair & Makeup Designer*
La Jolla Playhouse: Debut. Broadway: *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* (ART); *Miss You Like Hell*, *The Low Road* (Public Theater); *The Amateurs* (Vineyard Theatre); *Jerry Springer the Opera* (New Group); *Yours Unfaithfully* (Mint Theatre; Drama Desk Award nomination). Film/TV: *Angelica*, *The Night Before*, *Six by Sondheim*, *Scream Queens*, *Gotham*, *Mozart in the Jungle*, *Inside Amy Schumer*.


JAMES NEWCOMB, *Fight Director*
La Jolla Playhouse: *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 (9 seasons), Goodman Theatre, Chicago Shakespeare, The Old Globe, San Diego Rep, South Coast Rep, Berkeley Rep, The Public, BAM.

TARA RUBIN CASTING, *Casting*
La Jolla Playhouse: *SUMMER: The Donna Summer Musical*, Disney's *Freaky Friday*, *Miss You Like Hell*, *The Hunchback of Notre Dame*, *Yoshimi Battles the Pink Robots*, *Sideways*, *Most Wanted*, *The Wiz*, *The Farnsworth Invention*, *Palm Beach*, *Zhivago*, *Jersey Boys*. Selected Broadway: *Miss Saigon*, *Falsettos*, *A Bronx Tale*, *Dear Evan Hansen*, *Cats*, *Disaster!*, *School of Rock*, *Doctor Zhivago*, *It Shoulda Been You*, *Gigi*, *Bullets Over Broadway*, *Aladdin*, *Les Misérables*, *Mothers and Sons*, *Big Fish*, *The Heiress*, *How to Succeed...*, *A Little Night Music*, *Billy Elliot*, *Shrek*, *Guys and Dolls*, *Young Frankenstein*, *The Little Mermaid*, *Mary Poppins*, *Spamalot*, ... *Spelling Bee*, *The Producers*, *Mamma Mia!*, *Jersey Boys*, *The Phantom of the Opera*. Off Broadway: *Here Lies Love*; *Old Jews Telling Jokes*; *Love, Loss, and What I Wore*. Regional: Yale Repertory Theatre, Paper Mill Playhouse, Bucks County Playhouse, Westport Country Playhouse, The Old Globe.

GABRIEL GREENE, *Dramaturg*
joined La Jolla Playhouse's artistic staff in 2007 and currently serves as their Director of New Play Development. In addition to curating and producing the annual DNA New Work Series, he has dramaturged over two dozen new plays and musicals for the Playhouse, including *Wild Goose Dreams*, *At the Old Place*, *Escape to Margaritaville*, *Miss You Like Hell*, *JUNK*, *The Last Tiger in Haiti*, *Blueprints to Freedom*, *Up Here*, *The Darrell Hammond Project*, *Milk Like Sugar* (also Off-Broadway; Obie Award) and *Memphis* (also Broadway and London; four Tony Awards). *Goosebumps Alive*, his immersive adaptation of R.L. Stine's best-selling novels (co-written and directed by Tom Salamon) recently premiered 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.

PLAYHOUSE LEADERSHIP

 **CHRISTOPHER ASHLEY**, *Artistic Director*
Please see Mr. Ashley's bio on page 6.


 **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.

JOSHUA PILOTE, *Stage Manager*
La Jolla Playhouse: Debut. Broadway/Tours: *The Bridges of Madison County*, *Other Desert Cities*, *Jersey Boys*, Disney's *The Little Mermaid*, *RENT*, *Mamma Mia!*, *Dirty Dancing*, *How the Grinch Stole Christmas!*. Off-Broadway: *Angels in America* (Signature), *Forbidden Broadway*, *Frankenstein*, *I Love You... Now Change!*, *Little Me* (City Center Encores!), Other: Blue Man Group, Shakespeare in the Park (Public Theater), Roundabout. Regional: *Stagger Lee*, *Colossal* (Dallas Theater Center); *Into the Woods* (T.U.T.S.); American Players Theatre, Idaho Shakespeare Festival, Ogunquit Playhouse. Thanks to Mandisa, Willie & Kelsey! Education: B.A. from The College of Idaho. Proud AEA Member. Follow his adventures on Instagram: co_pilote

MANDISA REED, *Assistant Stage Manager*
La Jolla Playhouse: *The Cake*, *SUMMER: The Donna Summer Musical* (SM PA), *Wild Goose Dreams*, *At the Old Place*, *The Bitter Game*, *Tiger Style!* (PA). Regional: *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.

WILLIE MAE MICHIELS, *Stage Management Assistant*
La Jolla Playhouse: Debut. Other regional credits include: *Robin Hood!*, *Rain* (The Old Globe); *Paloma* (Los Angeles Theatre Center); *Two Gentleman of Verona* (Shakespeare Center LA). Ms. Michiels has also supervised Halloween Horror Nights maze productions at Universal Studios Hollywood and Deck Managed for Oregon Shakespeare Festival. Education: M.F.A. candidate at UC San Diego.

 **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.

 **JAIME CASTAÑEDA**, *Associate Artistic Director*
joined the Playhouse in 2014 as the Associate Artistic Director, where he has directed *At the Old Place* by Rachel Bonds, *Tiger Style!* by Mike Lew and *Guards at the Taj* by Rajiv Joseph. He has directed productions for Dallas Theater Center, Atlantic Theater Company, Cleveland Play House, The Old Globe, Perseverance Theatre, Kitchen Dog and American Theater Company. He has also developed new plays with the O'Neill, Rattlestick Theater, Portland Center Stage, Denver Center Theater, The Kennedy Center and the Atlantic Theater Company, where he spent five seasons as Artistic Associate. He is a Drama League fellow and has received the Princess Grace Award and the TCG New Generations Grant. M.F.A. in Directing from University of Texas at Austin.

AUDIENCE ENGAGEMENT EVENTS: THE SQUIRRELS

INSIDER EVENTS


Sponsored in part by 

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

Wednesday, June 27 at 6:45 pm

Saturday, June 30 at 1:15 pm

TALKBACK TUESDAYS

Sponsored in part by  **Holland America Line**
SAVOR THE JOURNEY

Participate in a lively discussion with *The Squirrels* actors and Playhouse staff members immediately following these performances.

Tuesday, June 12 after the 7:30 pm performance

Tuesday, June 19 after the 7:30 pm performance

DISCOVERY SUNDAY

Join special guest speakers post-performance as they engage audience members in a moderated discussion exploring the themes in this world-premiere play.

Sunday, July 1 after the 2:00 pm performance

ACCESS PERFORMANCES

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

Saturday, June 23 at 2:00 pm

For more information, please visit
LaJollaPlayhouse.org



Mike Lew and Rehana Lew Mirza



The 2016 DNA New Work Series reading of *Child of Colonialism*

Artist and Theatre Residencies at La Jolla Playhouse

La Jolla Playhouse is proud of its ongoing relationships with artists from all fields – playwrights, directors, designers and actors – who continue to call the Playhouse their artistic home. The Playhouse fosters and deepens these relationships by offering on-site residencies to individual artists, as well as to local theatre companies, through the Artist-in-Residence and Resident Theatre programs.

The Playhouse recently named its 2018 Artists-in-Residence: married playwrights **Mike Lew** (*Tiger Style!*) and **Rehana Lew Mirza** (DNA New Work Series reading of *Child of Colonialism*). This multi-month residency program is designed to give artists the freedom to focus on their ongoing body of work, while becoming fully immersed in all aspects of the institution, from the stage to the boardroom to the classroom.

During their residency, Lew and Mirza plan to continue work on their Playhouse-commissioned trilogy: **The Colonialism Project**, an ambitious, time-spanning trilogy about colonialism and its aftermath, as well as a new musical, **Bhangan' It**, about the high-stakes world of intercollegiate bhangra – a traditional Indian folk dance morphed into a good ole American dance-off – and what happens when a biracial student gets kicked off her bhangra team for not being “Indian enough.”

Previous Artists-in-Residence have included Tony Award-winning actor and writer BD Wong (*Herringbone*, *The Orphan of Zhao*), playwright/director for POP Tour production of *Alice Chan*), acclaimed scenic designer and UC San Diego graduate and current faculty member Robert Brill (Playhouse's *SUMMER: The Donna Summer Musical*, *The Wiz* and many others) and MacArthur “Genius” Grant recipient Basil Twist (WOW Festival productions of *Seafoam Sleepwalk* and *Faetopia*).

The Playhouse also recently announced its 2018 Resident Theatre: **Backyard Renaissance Theatre Company**. Spearheaded by Playhouse Artistic Director Christopher Ashley, the Resident Theatre Program aims to encourage the artistic development of performing arts organizations, while advancing and contributing to the San Diego theatre scene as a whole.

Previous Resident Theatre appointees include Mo'olelo Performing Arts Company, Moxie Theatre, San Diego Asian American Repertory Theater, Circle Circle Dot Dot, Eveoke Dance Theatre, Teatro Máscara Mágica and Native Voices.

While in residence, Backyard Renaissance Theatre Company will present the San Diego premiere of **Smokefall** by Noah Haidle, to run August 23 – September 16, 2018 in the Theodore and Adele Shank Theatre. Change is in the air as Violet prepares to bring twin boys into the world. Inside her womb, her unborn sons contemplate their future, while the world around her is in transformation: her husband is secretly planning to leave her, her father is slipping into senility and her daughter has taken a vow of silence. Haunting and slyly funny, *Smokefall* explores the lives of this family in a lyrical treatise on the fragility of life and the power of love.

Founded in 2015 in San Diego, California, Backyard Renaissance believes that exceptional storytelling is rooted in a sense of joyful play, human connection and gutsy intensity. Visit backyardrenaissance.com





PRESUMABLY INNOCUOUS ANIMALS

A conversation between playwright Robert Askins and
Director of New Play Development Gabriel Greene



GG: What was the impetus for writing *The Squirrels*?

RA: I'm just super fascinated by squirrels. Their behaviors are instantly mysterious. They're so about their business. They work like a Hollywood executive. They don't sleep; they spend all their time saving. Then they forget where half of the nuts are. What is it like to be inside of a body that lives like that?

The notion of an animal that will forage and bury more food than they need is wild. I look at that and I see their panic. I see their – for lack of a better word – “nut-lust.” That's such a great tragic flaw.

GG: Once you'd decided squirrels were the subject, how did you arrive at the story?

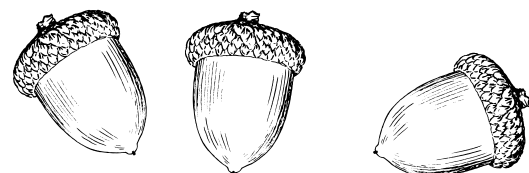
RA: I'm sort of an outside-in playwright. I'm interested in structure and theatrical history. My first mentor was a man named Curt Dempster [one of the founders of Ensemble Studio Theatre]. Curt had this ancient book called *The Thirty-Six Dramatic Situations*. A French neo-classicist named Georges Polti had broken down what he thought were all the arrangements of plot. I couldn't make it through a lot of it, 'cause it's drier than white bread without butter, but one of the dramatic situations was between a potentate

and supplicants – those in power, and those petitioning them. That's really interesting to me.

A lot of the time when I'm writing, I go from moment of pleasure to moment of pleasure. We've got this chess board here, we've got the pieces. If you set up the game properly, you can almost taste how delicious a plot point will be in the theatre.

GG: There's a rich history of playwrights using animals as an allegorical lens through which to tell their story. Were you inspired by some of their works?

RA: Oh, absolutely. It all comes back to *Cats*. (singing) “Memory...All alone in the moonlight...” (laughs) I'm up for anything to destabilize the audience's experience, anything to make the story new again. When you make the language strange, and filter it through the experience or mannerisms of an animal, you reawaken the surprise and joy that's essential for comedy, and that I think should be essential for theatre.



GG: Many of your plays are set in your home state of Texas. Is this the first play of yours to imagine a more abstracted setting?

RA: I have a bad habit of going to strange places. One of my plays is a dystopian western set in a comic book-adjacent world. I also wrote a three-play cycle about the astronomers who took us from a geocentric to heliocentric universe. The first play was called *The Rotting of Tycho de Brahe*. He was easily one of the most fascinating figures in the time when science was emerging out of alchemy. It included golems and a vengeful dwarf, all of which is semi-historical. It was so much fun to write.

When you're writing about a real place, there's a given. Lights up: you know where you are, you know what's happening. The challenge of an epic, or mock epic, is to create the vocabulary, to work in a genre that's not seated in the real world. So we get to create it as if it were new, which is the only thing I want to do.

GG: And a large part of creating that vocabulary comes in collaboration with the other members of the creative team.

RA: Absolutely. The blessing of working with Christopher Ashley is his incredible sense of taste and nature as a collaborator. A play like this, that is so performance-dependent, the rehearsal process is sheer trial and error. But when you have actors with so much talent, a director with so much talent, and a design team that just will not stop, then the room comes alive with the sense of play.

I designed sets for a while in college and I come from a visual arts background, so I'm interested in things that are interesting to design. It makes me happy when the designers are excited to design something. [Set designer] Beowulf [Boritt], aside from having a name out of lore, is a genius. He has such sensitivity to tone and space, and he does it all while being the most amazing human being.

GG: And [costume designer] Paloma Young had to deal with a big challenge: how do you create costumes that inform both the “squirreliness” and “humanness” of these characters?

RA: In American culture, the province of anthropomorphized animals is almost exclusively Disney, or cartoons. Paloma does a brilliant job of nodding to that, but also saying, “No no no no, don't get too safe.” That's a fun thing to play with: watching these presumably innocuous animals behaving as they would in the wild, not necessarily how they would on “Chip 'n Dale: Rescue Rangers.” You don't want it to feel like Disney, you want it to feel threatening.

GG: There is a really fascinating balance between the cuteness factor of squirrels and some more threatening aspects to their behavior. They're amazingly complex animals. Sometimes they might adopt an orphan squirrel into their own drey, and sometimes they might eat their own offspring. They might share their food with others, or they might pretend to bury a nut in a certain place in order to throw off other squirrels.

RA: Absolutely. The notion of squirrels practicing deception – I mean, what are we if not liars? “Theory of Mind” is the idea that we come to learn at an early age that other people in the room don't know everything we do, which is what allows for deception. Not all animals have this; in fact, most don't. It's a higher-order thought which allows them to say, “Oh, if I behave in certain ways, then this thing over here will assume a different behavior has occurred than has actually occurred.” We as humans are very full of ourselves; we think we hold honesty as a cardinal virtue, but in fact lies are one of our defining sins. 🐿️

SPOTLIGHT ON:
SERIES FOR ADULTS

It's Your Time to Shine.

You've been asking for 'em, which is why we're so excited to share news about our upcoming Education Series for Adults! La Jolla Playhouse pros will help you (re)ignite your creative spark while also giving you an opportunity to interact with fellow arts and theatre lovers.



Intro to MUSICAL THEATRE

Mondays, June 25 - Aug 13, 7:00 – 9:00 pm and
Tuesdays, June 26 - Aug 14, 7:00 – 9:00 pm
(8 classes)

Experience the fun of musical theatre through its many disciplines using song interpretation, basic choreographic combinations and vocal technique to have a working knowledge of the popular genre. A presentation at the end of the session will be open to family and friends. Includes a voucher good for two tickets to see the San Diego premiere of the theatrical concert, *Hundred Days*.

Before June 8: \$225
After June 8: \$250

Intro to IMPROV

Tuesdays, June 26 - Aug 14, 7:00 – 9:00 pm
(8 classes)

Classes build upon one another, allowing novice improvisers to grow and be challenged at a comfortable rate. Learn to feel relaxed on stage while you gain confidence in “Yes, and”! You will amaze yourself with your newfound skills at the last class performance in front of your friends and family! Includes a voucher good for two tickets to see the world premiere of the twisted comedy, *The Squirrels*.

Before June 8: \$225
After June 8: \$250

For more information, please email smccormick@ljp.org.

Intro to ACTING

Wednesdays, June 27 - Aug 22, 7:00 – 9:00 pm
(8 classes)

Whether you are an aspiring actor or wish to revitalize your creativity, this course will explore drama techniques and character development to expand monologue and scene performance. A presentation at the end of the session will be open to family and friends. Includes a voucher good for two tickets to see the West Coast premiere of *Queens*. No class on July 4.

Before June 8: \$225
After June 8: \$250

ShowTalk Saturdays

June 30 - Aug 18, 10:00 – 11:30 am
(8 classes)

This class is for the deeply curious theatre lover who wants to take a behind-the-scenes look at two world premieres this season: *The Squirrels* directed by Playhouse Artistic Director Christopher Ashley and *Queens* written by recently announced Pulitzer Prize winner Martyna Majok. Includes guest speakers, tours, plus delicious coffee and muffin moments!

Before June 8: \$150
After June 8: \$175

SUMMER 2018
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LA JOLLA PLAYHOUSE EDUCATION & OUTREACH PROGRAMS

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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.*

For more information on Education & Outreach programs at La Jolla Playhouse, please contact Steve McCormick at (858) 550-1070 x102.

SEE IT HERE FIRST 2018/2019 SEASON



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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 who are hard of hearing. Devices are available, free of charge, at the Patron Services desk prior to performances (subject to availability).

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LAS PATRONAS
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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 jamesplacesd.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.

THEATRE & DANCE 17/18 SEASON

A Raisin in the Sun, directed by Kim Rubinstein
Photo by Jim Carmody



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The Department of Theatre & Dance MFA program at UC San Diego consistently ranks in the top 10 MFA programs in the world, and top 5 in the country.

Through our partnership with La Jolla Playhouse, current MFA candidates receive professional residencies on La Jolla Playhouse productions.

Tony winner and MFA alumna Paloma Young is Costume Designer on *The Squirrels*, and current MFA Acting students Sidney Hill, Danielle E. B. Wineman, and Max Singer, as well as MFA Stage Management student Willie Mae Michiels, have their residencies on this production.

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A MESSAGE FROM THE MANAGING DIRECTOR

Dear Friends,

What an honor it is to welcome you to a new season at La Jolla Playhouse in my new role as Managing Director.

As many of you know, I’ve served as the Playhouse’s General Manager for the last 16 years, and during that time I’ve had the pleasure and privilege of immersing myself in the daily life of the Playhouse and witnessing first-hand the incredible dedication of the artists, staff, Board and volunteers of this esteemed theatre. I have also enjoyed working

side by side with the staff and faculty at UC San Diego, my alma mater, and I’m excited to continue fostering our unique partnership on this beautiful campus.

I have always been passionate and proud of the Playhouse’s work – from world premieres to Broadway transfers to our Without Walls (WOW) and education programs that take place throughout San Diego. I now look forward to collaborating even more closely with Christopher Ashley, the Board of Trustees, our talented staff and with you, our devoted patrons and donors, to build on the Playhouse’s nationally-recognized legacy of developing and producing adventurous and compelling theatre.

I'm also eager to meet all of you throughout the season. Don't hesitate to stop me in the lobby, on the Plaza or at James’ Place to say hello. I welcome your feedback.

Thank you so much for your ongoing support of the new work on our stages and for welcoming me into this new role with such open arms.

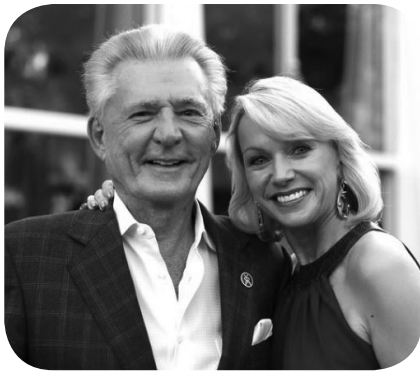
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James’ Place is the Theatre District’s on-site restaurant. Developed by Sushi Master James Holder, the menu features his signature sushi, delectable dishes created with Prime and Angus cuts of beef, locally and sustainably harvested seafood and other 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.



Top row: Lynelle & William Lynch; Joan & Irwin Jacobs with Debby Jacobs.
Middle Row: Siljia & Brian Devine with Cléa & Scott Stanton; Michael Flaster, Managing Director Debby Buchholz, Randall L. Clark.
Bottom Row: Osborn & Dea Hurston; Margret & Nevins McBride with Barbara & Howard Milstein.

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A MESSAGE FROM THE BOARD CHAIR

Welcome to tonight’s performance and the launch of La Jolla Playhouse’s 2018/2019 Season!

This past March, the Playhouse held its annual Gala, chaired once again by Debby Jacobs, which raised more than \$1 million to support the theatre’s outstanding Education & Outreach and New Play Development programs. These funds make new work possible at the Playhouse – including tonight’s world premiere of *The Squirrels*, directed by our own Tony Award-winning Artistic Director Christopher Ashley – as well as such signature programs as Page To Stage, the DNA New Work Series, Without Walls, the Performance Outreach Program (POP) Tour, and many other initiatives that make La Jolla Playhouse the place to see what’s next on the American theatre landscape.

It is also my pleasure to usher in a new era of leadership at the Playhouse with the recent appointment of Debby Buchholz as Managing Director. Debby’s integrity and visionary leadership in the field are unmatched, and her deep institutional knowledge as the Playhouse’s General Manager for the last 16 years, along with her passionate support for our artistic mission, make her the ideal partner to lead the institution with Christopher.

On behalf of my fellow trustees, thank you for joining us for another amazing Playhouse season and for supporting new work on our stages.

LYNELLE LYNCH
CHAIR, BOARD OF TRUSTEES

THE SQUIRRELS PRODUCTION SPONSORS

Brian & Silvija Devine

Supporting the performing arts has been our lifelong endeavor, and we are very pleased to partner with La Jolla Playhouse on this world-premiere play. We deeply admire Christopher Ashley's approach to producing theatre. Time after time he partners with artists who have their finger on the pulse of important conversations. Therefore, it was no surprise to us that he's launching this season with a brand new play by Robert Askins (*Hand to God*), a Tony-nominated playwright who has developed a national following for his witty and unique response to today's most urgent questions.

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Seltzer Caplan McMahon Vitek is proud of our long-term support of La Jolla Playhouse. As a locally-based law firm, we share the Playhouse's commitment to the San Diego community and appreciate the creative opportunities it provides to the leading artists of today and tomorrow.

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List as of May 21, 2018

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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 McN Huff 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.

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INNOVATION NIGHT @ LA JOLLA PLAY HOUSE

JUNE 14, 2018

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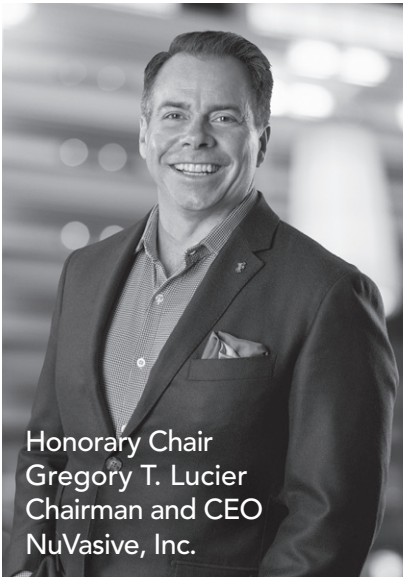
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