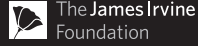


The Artistic Director's Circle

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QUEENS

PRODUCTION SPONSORS

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

JULY 3 - 29

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

Planning a season of plays is a joyous endeavor for the artistic team at La Jolla Playhouse. We get together throughout the year to talk about the plays each of us has read, seen and heard about from our colleagues across the country. At the end of last year, I asked each artistic staff member to present a list of 20 plays they were most enthused about that had not received a production.

Associate Artistic Director Jaime Castañeda had been talking about Martyna Majok as one of the most exciting writers that he'd come across. He said he was

most excited about her play, *Queens*, about the lives of immigrant women who fled turmoil in their home countries for the promise of America, only to find that the promise offered is a broken one. I was intrigued by how the play might speak to the current climate in our country. When I read the play, I was riveted by the world Martyna had created – one that is all too real but invisible to most of us.

Moving from the present to the past and back, the women find refuge in a crumbling illegal basement apartment in Queens, New York, reigned over by a secretive Polish émigré who had formerly lived in that space. Although they each came from different countries, these tough, unglamorous women find solidarity and solace as they share stories of mistrust, displacement and loss. With her fiercely unsentimental, unapologetic writing style, Martyna found a space for anger and recrimination to live alongside humor and compassion as the women try to remake their lives. Moved, disturbed and strangely uplifted by her harrowing play, I immediately programmed *Queens* into our 2018/2019 season. New York's Lincoln Center Theatre's LTC3 program also announced its own production, which opened earlier this year.

There are many pleasures and rewards to presenting the world premiere of a play. I also find real value in having playwrights fully engage with a second production of their play in order to find its best and truest self. In the past few weeks at the Playhouse, Martyna made complete use of the opportunity to revisit her ambitious play and fine tune her story of leaving home, sacrifice and letting go of what has been left behind.

I'm extremely proud of our production with its stellar cast, directed by Carey Perloff, who was last with us with *The Orphan of Zhao* in 2014. And I couldn't be more thrilled to welcome Martyna Majok to the Playhouse. In the past few months, the theatre world has recognized her bold stories of marginalized people with no less than four major awards, including the 2018 Pulitzer Prize for Drama for her play, *Cost of Living*.

CHRISTOPHER
ASHLEY

AUDIENCE ENGAGEMENT EVENTS: *QUEENS*

INSIDER EVENTS

Sponsored in part by AT LA JOLLA VILLAGE

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

Wednesday, July 25 at 6:45 pm

Saturday, July 28 at 1:15 pm

TALKBACK TUESDAYS

Sponsored in part by HOLLAND AMERICA LINE®
SAVOR THE JOURNEY

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

Tuesday, July 10 after the 7:30 pm performance

Tuesday, July 17 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 the play.

Sunday, July 29 after the 2:00 pm performance

ACCESS PERFORMANCE

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.

Sunday, July 21 at 2:00 pm

For more information, please visit LaJollaPlayhouse.org

Christopher Ashley
Artistic Director

Debby Buchholz
Managing Director

QUEENS

BY
MARTYNA MAJOK

DIRECTED BY
CAREY PERLOFF

FEATURING
**JOLLY ABRAHAM*, LESLIE FRAY*, RAE GRAY*,
BRENDA MEANEY*, MELISSA MILLER*, XOCHITL ROMERO***

SCENIC DESIGNER	DAVID ISRAEL REYNOSO
COSTUME DESIGNER	DENITSA BLIZNAKOVA
LIGHTING DESIGNER	LAP CHI CHU
SOUND DESIGNER/COMPOSER	MARK BENNETT
DIALECT COACH	CHRISTINE ADAIRE
DRAMATURG	SHIRLEY FISHMAN
CASTING	TELSEY + COMPANY; KARYN CASL, C.S.A.
STAGE MANAGER	KATRINA HERRMANN*
ASSISTANT STAGE MANAGER	ASHLEY R. MARTIN*
PRODUCTION MANAGER	BENJAMIN SEIBERT

Produced by Lincoln Center Theater, New York City, 2018

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

Queens was developed with the support of The Playwrights' Center

Queens was developed during a residency at the Eugene O'Neill Theater Center's National Playwrights Conference in 2017.

Preston Whiteway, Executive Director Wendy C. Goldberg, Artistic Director

Developed at The Lark, New York City

THE CAST

(in alphabetical order)

<i>Aamani/Yara</i>	Jolly Abraham
<i>Pelagiya/Dragana</i>	Leslie Fray
<i>Inna</i>	Rae Gray
<i>Renia</i>	Brenda Meaney
<i>Agata/Lera</i>	Melissa Miller
<i>Isabella/Glenys</i>	Xochitl Romero

Setting:

One night in a basement apartment in Queens, NY in June, 2017. And its past – the years 2001-2017.

Queens will be performed with a 15-minute intermission.

ADDITIONAL STAFF

<i>Assistant Director</i>	Olivia Espinosa	<i>Stage Management Assistant</i>	Bryan Runion ⁺
<i>Assistant Costume Designer</i>	Desiree Hatfield-Buckley	<i>Stage Management Intern</i>	Hector Aguirre
<i>Assistant Sound Designer</i>	Stephen Jensen	<i>Polish Consultant</i>	Eva Barnes
<i>Scenic Design Assistant</i>	Yi Chien ⁺	<i>Fight Consultant</i>	Jamie Newcomb

SPECIAL THANKS

Show Imaging, Inc. • Jared Janas • Haysam Kadri • Nadine Malouf
Kenneth Prestininzi • Pavi Proczko, Ukrainian Language Consultant • Kris Zarif

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 1996

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.



JOLLY ABRAHAM, Aamani/Yara

La Jolla Playhouse: Debut. Broadway: *Coram Boy*, *Bombay Dreams*. Off-Broadway: *Cost of Living* (Manhattan Theatre Club); *Massacre* (Rattlestick); *The Winter's Tale*, *Hamlet*, *No Exit*, *The Bald Soprano* (select The Pearl Theater Company); *Twelfth Night* (Sonnet Rep); *McRee*

(Roundabout). Regional: *Frankenstein* (Dallas Theater Center); *Sense and Sensibility* (Guthrie); *Swimmers* (Marin Theatre Company); *The Wolfe Twins* (The Studio Theatre DC); *Scorched* (Wilma Theater; Barrymore Award nomination); *Love's Labour's Lost* (The Shakespeare Theatre and RSC) and *Pentecost* (The Old Globe). TV: *Elementary*, recurring *Law & Order: SVU*, *Wallflowers* (web series), *Unforgettable*, *Smash*, *Lights Out*, *Gossip Girl*, *Sex and the City*, *Ed*, *Law & Order: CI*, *White Collar*, *Nurse Jackie*. Film: *A Walk Among the Tombstones*, *The Adderall Diaries*, *Stay*, *Loving Leah*, *After You Left*. B.F.A. from University of North Carolina School of the Arts.



LESLIE FRAY, Pelagiya/Dragna

La Jolla Playhouse: Debut. Off-Broadway: *Caught* (The Play Company). Regional: *The Rose Tattoo* (Williamstown Theatre Festival); *Cymbeline* (Tennessee Williams Theatre Festival). Television: *The Marvelous Mrs. Maisel*, *The Sinner*, *Elementary*, *Time After Time*. M.F.A. from NYU

Graduate Acting.



RAE GRAY, Inna

La Jolla Playhouse: Debut. Broadway: *The Real Thing* (Roundabout Theatre). Regional: *Slowgirl*, *The Book Thief*, *Domesticated*, *Wedding Band* (Steppenwolf); *Slowgirl* (Geffen Playhouse); *King Charles III* (Chicago Shakespeare); *The Little Foxes*, *A Christmas Carol*

(Goodman); *Circle Mirror Transformation* (Victory Gardens); *North China Lover* (Lookingglass); *Sunday in the Park with George* (Ravinia); *Inherit the Wind* (Northlight); *The Crucible*, *Cry of Players* (TimeLine); *Oliver*, *State Fair* (Marriott); *Meet Me in St. Louis* (Drury Lane). TV/Film: *Fear the Walking Dead*, *For the People*, *Sea Oak*, *Grace and Frankie*, *Boardwalk Empire*, *Shameless*, *Chicago P.D.*, *Adventure Time*, *I Do...Until I Don't*, and *A24's Slice*. Education: B.A. from University of Chicago.



BRENDA MEANEY, Renia

La Jolla Playhouse: Debut. Off-Broadway: Tom Stoppard's *Indian Ink* (Roundabout), *Incognito* (Manhattan Theatre Club), *Party Face* (NY City Center), *The New Morality* (The Mint Theatre). Regional: *Indian Ink*, *Venus in Fur*, *The Hard Problem* (American Conservatory Theatre);

Caucasian Chalk Circle, Caryl Churchill's *Owners* (Yale Rep); *And a Nightingale Sang...* (Westport Country Playhouse); *Lewis Black's One Slight Hitch* (Wellfleet Harbor Actors Theatre). Foreign credits include *Basin* (Abbey Theatre Studio/Anu Productions), *The Way of the Language*: *Voices from the War on Terror* (Project Arts Centre, Dublin); and *Biography of Bernie Ward* (Samuel Beckett Theatre, Dublin). Television: *Hell on Wheels* (AMC), *Love/Hate* (Radio Teilifis Éireann). Education: M.F.A., Yale School of Drama.



MELISSA MILLER, Agata/Lera

La Jolla Playhouse: Debut. Broadway: *Tartuffe* (Roundabout Theatre). Select Off-Broadway: *The Merchant of Venice* (TFANA/National Tour); *The Antipodes* (Signature Theatre); *Middle of the Night* (Keen Company). Recent regional: Portia in *The Merchant of Venice* (Shakespeare Theatre of

New Jersey); *Elmire* in *Tartuffe* (Huntington Theatre); *Curious Incident...* (Pioneer Theatre). Other theatres include: *Clubbed Thumb*, *Flea Theater*, *McCarter Theatre*, *Pittsburgh Public*, *Long Wharf*, *Alley Theatre*, *Hartford Stage*, *Williamstown Theatre Festival*, *Premiere Stages*, *Penguin Rep*. TV: *The Path* on Hulu, *Law and Order: SVU*, *Elementary*, *Ed*, *All My Children* and *Fire at the Triangle* on PBS. Film: *Life Itself*. Education: Phi Beta Kappa graduate of Vassar College. www.melissamiller.org



XOCHITL ROMERO, Isabella/Glenys

La Jolla Playhouse: *Kill Local*. Broadway/Off-Broadway: *To the Bone*, *Chimichangas* and *Zolof*, *Moo & Beet*. Regional: *Uncomfortably Numb* and *His Panic Attack* (The Second City Hollywood); *The Giant Void in My Soul* (Ammunition Theatre); *Mutual Philanthropy* (EST/LA); *Welcome to Arroyo's* (The Old Globe); *The Grapes of Wrath* (Zach

Scott Theatre); *Blackbird* (Hyde Park Theatre). Film and television credits include HBO's *Temple Grandin*, *Friday Night Lights*, *Log On and Eat*, *Dance with the One*. Education: M.F.A. from The University of Texas at Austin. www.xochitlromero.com

MARTYNA MAJOK, Playwright

won the 2018 Pulitzer Prize for Drama for her play *Cost of Living*. Her plays have been presented at Williamstown Theatre Festival, Actors Theatre of Louisville, Steppenwolf Theatre, Rattlestick Playwrights Theater/WP Theater, The O'Neill and The Kennedy Center, among others. Awards include The Lanford Wilson Award, Helen Merrill Emerging Playwright Award, Charles MacArthur Award for Outstanding Original New Play (Helen Hayes Award), David Calicchio Emerging American Playwright Prize, New York Theatre Workshop's 2050 Fellowship, The Kennedy Center's Jean Kennedy Smith Prize and NNPN/Smith Prize for Political Playwriting. She received her B.A. from the University of Chicago and her M.F.A. from Yale School of Drama, Juilliard. Commissions include Lincoln Center Theater, Bush Theatre in London, Geffen Playhouse, La Jolla Playhouse, South Coast Rep and Manhattan Theatre Club. Ms. Majok was the PoNY (Playwrights of New York) Fellow at the Lark Play Development Center and is a 2018/19 Hodder Fellow at Princeton University.

CAREY PERLOFF, Director

La Jolla Playhouse: *The Orphan of Zhao*, DNA New Work Series (*Higher*). 25 seasons as Artistic Director of American Conservatory Theater, where she is known for innovative productions of classics and championing new writing and new forms of theatre, including 10 plays by Tom Stoppard and many productions by favorite contemporary writers such as Samuel Beckett, Harold Pinter, José Rivera, Timberlake Wertenbaker and Philip Kan Gotanda. Most recently she directed *A Thousand Splendid Suns* at The Old Globe. Ms. Perloff is an award-winning playwright (*Kinship*, *Higher*, *Luminescence Dating*, *The Fit*) and author. Her book, *Beautiful Chaos: A Life in the Theater* (City Lights Press), was selected as SF Public Library's One City One Book selection for 2016. Named a Chevalier de l'Ordre des Arts et des Lettres by the French government, Ms. Perloff received a B.A. Phi Beta Kappa in Classics and Comparative Literature from Stanford University and was a Fulbright Fellow at Oxford.

DAVID ISRAEL REYNOSO, Scenic Designer

is a scenic/costume designer and the creator of *Waking La Llorona* (La Jolla Playhouse's 2017 WOW Festival). Other Playhouse designs include: *At the Old Place*, *Tiger Style!*, *Healing Wars*, *The Darrell Hammond Project* and *Kingdom City*. He is also recognized locally for his designs of The Old Globe's *The Tempest*, *The Wanderers*, *tokyo fish story*, *Twelfth Night*, *Arms and the Man*, *Water by the Spoonful* and *Time and the Conways*, among others. The Obie Award-winning costume designer of *Sleep No More* (New York and Shanghai), Mr. Reynoso's other selected work includes: *Hamlet* at ACT and *Futurity*, *Cabaret*, *The Snow Queen* and *Alice vs. Wonderland* at ART. He is the recipient of the Creative Catalyst Grant of The San Diego Foundation, an Elliot Norton Award, a Craig Noel Award nomination, and multiple IRNE and BroadwayWorld Award nominations. davidreynoso.com.

DENITSA BLIZNAKOVA, Costume Designer

is happy to return to La Jolla Playhouse, where she previously designed the costumes for *The Cake*. Her work has been seen nationwide at venues such as Mark Taper Forum, L.A. Opera, South Coast Rep, Geffen Playhouse, The Old Globe, Denver Center for the Performing Arts, the Kennedy Center for the Performing Arts, San Diego Opera, Cleveland Play House, Williamstown Theatre Festival, Boston Court and others. Costume design and stylist credits for other media include films and music videos for various artists. Nominations for Outstanding Costume Design: LA Stage Alliance Ovation Award and Colorado Theatre Guild Henry Award. Denitsa is a professor at the School of Theatre, TV, and Film at SDSU, where she heads the M.F.A. Design and Technology program. Her work may be viewed at www.Denitsa.com.

LAP CHI CHU, Lighting Designer

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

MARK BENNETT, Sound Designer/Composer

La Jolla Playhouse: *Junk*, *His Girl Friday*, *A Midsummer Night's Dream* (Craig Noel Award), *An Iliad* (Craig Noel Award), *Most Wanted*, *Dogeaters*, *Wonderland*, *The Country*, *Cloud Tectonics*, *The John Birch Society Musical* (commission). Broadway (partial): *Junk*, *Vanya and Sonia and Masha and Spike*, *Driving Miss Daisy*, *The Coast of Utopia* (Drama Desk Award), *Golda's Balcony*, *Who's Afraid of Virginia Woolf?*. BAM/The Old Vic: THE BRIDGE PROJECT: *The Cherry Orchard*, *The Winter's Tale*, *As You Like It*, *The Tempest* and *Richard III*. West Coast: *Arms and the Man*, *Pygmalion*, *Vanya and Sonia...* (The Old Globe); *King Charles III* (ACT). Awards: 1998 OBIE Award for Sustained Excellence in Sound Design. Ovation & Garland Awards, 14 Drama Desk nominations.

CHRISTINE ADAIRE, Dialect Coach

Christine Adaire is making her La Jolla debut with *Queens*. She is Head of Voice at The American Conservatory Theatre and is a Designated Linklater Voice Teacher. Ms. Adaire has worked as an actor and voice coach in many American regional theatres, including: Oregon Shakespeare Festival, Old Globe, Milwaukee Rep, Guthrie, Chicago Shakespeare, Goodman, Lyric Opera, Steppenwolf, Court Theatre, Shakespeare Santa Cruz and Shakespeare & Company (Lenox, MA). Her current area of research and writing is Transgender Voice. She works with transgender/gender diverse individuals so that they can modify their voice to more fully express their gender identity.

SHIRLEY FISHMAN, Dramaturg

has worn many hats during 17 seasons at La Jolla Playhouse – Associate Artistic Director, Director of Play Development, Artistic Producer and Resident Dramaturg. She has worked on many plays and musicals, including 2016 Tony Award winners *Come From Away* and *Indecent*, LJP's POP Tour that brings a new play to 20,000 elementary school children throughout San Diego, as well as other projects in development. During her five years at the Public Theater, she worked on classic as well as new plays and musicals and was co-curator of the New Work Now! new play festival. Her other affiliations include: Denver Theatre Center, Magic Theatre, Childsplay, Seattle's 5th Avenue Theatre, San Diego Rep, Playwrights Project, UC San Diego's Wagner New Play Festival and Native Voices at the Autry. She is an M.F.A. graduate of Columbia University's Theatre Theory/Criticism/Dramaturgy program.

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

KATRINA HERRMANN, Stage Manager

La Jolla Playhouse: *The Cake*, *At the Old Place*. Off-Broadway: *The Flick* (Barrow Street Theatre); *The Flick*, *The Whale*, *The Big Meal*, *Completeness*, *The Shaggs: Philosophy of the World*, *Kin*, *The Burnt Part Boys*, *Circle Mirror Transformation* (Playwrights Horizons); *Close Up Space* (Manhattan Theatre Club); *In the Wake* (Public Theater). Regional credits: *Twisted Melodies* (Baltimore Center Stage); *Seussical the Musical*, *Rock of Ages* (Drury Lane Theatre); *Cabaret* (Theatre at the Center); *The Hundred Dresses*, *The Miraculous Journey of Edward Tulane* (Chicago Children's Theatre); *Mary Page Marlowe* (Steppenwolf Theatre Company); *The Royale* (American Theater Company). During the holidays, she works for Santa Claus at Macy's in New York City.

ASHLEY R. MARTIN, Assistant Stage Manager

La Jolla Playhouse: *The Luckiest* (DNA New Work Series), *Wild Goose Dreams* and *Junk*. Other recent credits: Silkroad Ensemble's 2018 Spring Tour with Yo-Yo Ma, Qjai 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.



* 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.



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.



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

**CHRISTOPHER ASHLEY**, 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*, *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. 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.

**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.

**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.

LA JOLLA PLAYHOUSE EDUCATION & OUTREACH PROGRAMS

Lead Supporters: The Hearst Foundations | The William Hall Tippet and Ruth Rathell Tippet 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.*

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

"When you are not there, that's exactly what you are.
Not there....You are here."
— Pelagiya, *Queens*

LIVING IN THE SHADOWS: The Immigrant Women of *Queens*

Playwright Martyna Majok joins dramaturg Shirley Fishman for a conversation during rehearsals of *Queens* at La Jolla Playhouse



Martyna Majok

Shirley Fishman: What inspired you to write about immigrant women who left troubled circumstances to come to the U.S. to find themselves sharing an illegal basement apartment in Queens, New York?

Martyna Majok: I was born in Poland and my entire family stayed in Poland, except for me, my mother and my sister, who was born in the U.S. We lived in a low-income, largely multicultural immigrant neighborhood where everyone was from everywhere. Everyone worked similar jobs – factory work, cleaning houses, caring for children or the elderly. Because of finances, my family wasn't able to go back to Poland as often as we would've liked. A number of years went by, and family members in Poland who I was really close to passed away. I wasn't able to go to their funerals – mostly because of money. I realized that I had chosen to pursue my career and life in America, rather than my relationship with my family.

Later, I received a playwriting fellowship which enabled me to travel to Poland to see my family. It became apparent that my connections to family and friends had frayed; life there had gone on without me and I had moved on without them. It was too late – we had moved apart. I thought about all the people I'd grown up with – including my mother – who left their home countries to resettle in America and what that choice cost them. This became something I wanted to write about.

SF: It's often said that in order to succeed in America, you have to leave your past behind.

MM: How one defines success is relative. To one person, success might be feeling safe walking in the street. For

another, success is having their name on a building, awards, money. For another it is having a child that's alive and well. Anyone who makes a move, whether from New York to Los Angeles or from China to Russia, is seeking some better version of their life. If they think what they need exists somewhere else, they go after it. If their lives become better, that becomes success to them. People are more alike than they are different. The stakes and circumstances may differ, but we've all had to make certain choices, move in some way in order to make better lives for ourselves and those we love. I think lots of people can relate to being an immigrant.

SF: You've created characters that are so different from one another. What they have in common is a hard-edged mistrust of everyone inside and outside of their refuge. They're also biting funny, each offering their "rules of the road" of how to get along in America. You have an unsentimental empathy for them.

MM: I'm proud of the people and the circumstances I grew up in. My mother and many of the women I've known – a lot of them single mothers – had to be incredibly tough in order to survive. They have no self-pity, but they have a clear-eyed perspective. They rely on their strength and humor.

The characters are composites of the people I know, stories I've read and researched, or heard growing up and continue to hear now. I wear many masks when I'm writing a play, so aspects of my own story have become part of these characters who are full of yearning, contradiction and hope, in spite of their circumstances.

SF: Some of the women share their philosophies about how to manage leaving home. Pelagiya and Renia say "Progress means to forget." What does it mean to forget where you're from?

MM: Forgetting is a particularly complicated question for immigrants because we exist in two cultures – the place we're living in and the place where family, friends and culture are both far away. You'll always have a relationship to that place, but one that's different than it was.

We don't know what happened to Pelagiya in Belarus; she doesn't speak about it. But for her, it's about leaving behind what keeps her from moving forward. You have to be present in the life you have at the moment.

People ask me if I'm Polish or American – I'm both. It wouldn't feel honest to deny either. I often wonder what my life would have been had I stayed – particularly if things aren't going well. Would it have been better? Did I make the right choice? I always wonder who I would've become if I'd stayed. The past is always present for me.

SF: Aamani, who left Afghanistan before the Taliban took control, is highly educated and passionate about the richness of the poetry, literature and language of her culture. As a woman, what she treasured was no longer available to her. It's as if she's saying, "If I don't say who I am, I don't exist."

MM: For Aamani, the life she loved and left behind is no longer there, or it's not the same. Where does one's sense of history and experience of culture go? Partly because of the aftermath of 9/11, Aamani is unable to find work that utilizes her language and writing skills. She had hoped the world would find value in what she has to offer. But how do you find meaning or purpose when who you are, what you do, who you love, is not valued where you are?

Like Aamani, I've built my life around language. What if that were taken away from me? How would I find meaning? None of the characters are entirely happy that they left their countries, nor are they completely unhappy. In their new environment, it doesn't always serve them to dwell on the past. The day-to-day demands of survival dictate against this. Whether they left their countries for economic, political or emotional reasons, they eventually will have to confront their choices. On the night of Isabella's goodbye party, before she returns to Honduras to care for her daughter and sick mother, the women speak openly and honestly to each other for the first time

about their lives. Who can say what the right choice is in the moment?

SF: What hopes and dreams do the women have?

It's different for each of them. For some it's to feel safe in a place, to achieve their fullest potential and feel remarkable, or to make a living that will sustain them. All of them want to transcend obstacles, borders and time, even though leaving home has cost them so much. They're all, at some point, asking themselves "Is it worth it?"



The cast of *Queens*. L-R: Xochitl Romero (Isabella/Glenys), Melissa Miller (Agata), Brenda Meaney (Renia), Rae Gray (Inna), Leslie Fray (Pelagiya/Dragana), Jolly Abraham (Aamani/Yara).

SF: *Queens* had its world premiere in 2017 at Lincoln Center Theatre in their LCT3 program. We're now in the rehearsal, continuing work on the show for its second production. What do you hope to discover as you reinvestigate the play with director Carey Perloff and your incredible group of actors?

MM: At LCT3, *Queens* was a three-act play. Here, the play will be in two acts for the first time and set primarily in the basement. I'll focus on these women sharing their stories in the apartment versus seeing some of their journeys to and outside it. I'll find out whether I can say everything I want to say about these women's experiences in two acts.

continued on next page

SF: The play begins in the present and travels to other time periods where memories come alive of other boarders who have lived in the basement and moved on. How will these ghosts from the past inform the story of the present?

MM: I'm discovering something new every day about how to tell the story of these women by layering key moments in the past and connecting them to the idea that Renia, the "lady of the house," becomes representative of what's been happening in America in the lives of immigrants in the past years.

SF: Thank you so much for all the great work you're doing on *Queens*. And, congratulations on your play, *Cost of Living*, which recently won the 2018 Pulitzer Prize for Drama, as well as The Greenfield Prize and Lucille Lortel Award for Outstanding Play.

MM: Thank you. I'm thrilled people are finding value in my stories, which are about people we don't get to hear from often. It matters so much to be seen and heard. ■

QUEENS AND THE HOUSING UNDERGROUND

Queens, New York, is the borough of immigrants. Nearly 1.1 million naturalized, undocumented, Green Card holders and individuals of other status reside there. Many live in illegal housing units that have become known as "the housing underground."

Illegal housing units have been around since the 1940s when homeowners opened their doors to returning World War II veterans. Today, due to overcrowding, low vacancy rates, an acute housing shortage and skyrocketing rents, more than 100,000 homeowners in New York City have converted their cellars, basements, attics and garages into illegal residences.

300,000 to 500,000 residents, many of them immigrants, live in basements that have been partitioned into small living quarters, creating more affordable options for low-income residents. Some units have one or more rooms with a bed, a bathroom and an area for a small fridge, television or microwave. Others have as many as ten bunk beds with people, mostly men, sleeping in 8-hour shifts. Other units have mattresses on the floor which people share at different times of the day, a practice called "hot sheeting."

Queens has the highest number of illegal residences. Most do not have appropriate certificates of occupancy or permits, and don't conform to building, fire or zoning regulations. Faulty and overburdened wiring, lack of

"We're just trying to move ahead and have nowhere to stay."

— a resident of a NYC illegal housing unit

smoke detectors, and only one exit door, rather than two required by law, create hazardous conditions.

Thousands of complaints are made annually, but less than 1% of them are investigated due the limited number of inspectors. If a building inspector comes to the home, they are often denied access by tenants who may have been told by landlords not to let inspectors into the building. If fined, a landlord can spend a year in jail or be fined up to \$15,000. Most fines go unpaid.

Talks are underway to eradicate illegal occupancy of basements with a legalization program. Homeowners will be able to convert their underground units into safe and suitable housing for thousands of residents. ■





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A MESSAGE FROM THE BOARD CHAIR

Summer is teeming with life at La Jolla Playhouse. Three new productions are gracing our stages: the world premieres of *The Squirrels* and *Seize the King*, as well as tonight's West Coast premiere of *Queens*, a deeply-moving piece by newly-minted 2018 Pulitzer Prize winner Martyna Majok.

Behind the scenes, we're hosting hundreds of young people during our annual Young Performers Workshop (YP@LJP) summer training programs. The collaboration, growth in confidence, and sheer fun that takes place among these elementary and high school students each summer are exciting to witness. YP@LJP is just one of the Playhouse's many acclaimed education programs that help us serve more than 20,000 San Diego students annually.

These last few months also saw six Playhouse-born productions enjoying runs on or off-Broadway, including the musicals *Come From Away*, *Escape to Margaritaville*, *SUMMER: The Donna Summer Musical* and *Miss You Like Hell*, plus two plays: Ayad Akhtar's *Junk* and John Leguizamo's *Latin History for Morons*, both of which were nominated for 2018 Tony Awards. This achievement, following last season's Tony win for Artistic Director Christopher Ashley, reaffirms the Playhouse's position as the place to look for what's next in American Theatre. None of this could happen without your support, and we are deeply grateful for your ongoing commitment to this esteemed San Diego institution.

LYNELLE LYNCH

CHAIR, BOARD OF TRUSTEES

QUEENS 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 West Coast premiere by 2018 Pulitzer Prize-winning playwright Martyna Majok and directed by Carey Perloff. While the exquisite story of these women is contemporary, their journey to the United States gives us the opportunity to pause and reflect on our family's own history as immigrants. There are many reasons to leave home – and not all of the circumstances may be ideal. But here in America, we find common ground in the hope of a brighter future. We are honored to support the Playhouse and these amazing female artists as they tell this important and timely story about the immigrant experience.



La Cuisine Custom Catering is delighted to partner with La Jolla Playhouse again this year. With the new season comes a new opportunity to demonstrate a commitment to the arts. The Playhouse is where creativity is born and a community thrives. We applaud the efforts of all involved and look forward to a great season.

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 *Queens* playwright Martyna Majok and director Carey Perloff, 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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For information, please contact Adeline McKinley at (858) 550-1070 x137.

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Ms. Mary Elinger Witztum
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Helene and Allan Ziman

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Philip Anderson and Verónica Valdés
Lynell Antrim
Francis and Diane Bardsley
In memory of Rita Bronowski
Anita Busquets and William Ladd
Theodore and Suzanne Butz

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in memory of Bryan Rockwood
Bingo and Gino Roncelli
Jodyne Roseman
Todd and Anna Schafer on behalf of the
Todd D. Schafer Family Trust
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Alan and Esther Siman
Norman and Judith Solomon
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Richard Stanford
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Aaron Rubenson,
in honor of Kathie Rubenson
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Gay Young and Daniel Schindler
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Crissy Pivonka and David Valentine
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Reflects giving to annual fund, endowment and
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June 12, 2018

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change your listing.



IN LOVING MEMORY

Jordan Ressler, 1981-2004

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

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

LA JOLLA PLAYHOUSE STAFF

ARTISTIC

Associate Artistic Director Jaime Castañeda
Director of New Play Development Gabriel Greene*
Artistic Associate Teresa Sapien
Artistic Programs Manager Jacole Kitchen
Director Emeritus Des McAnuff
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
Interns Kylie Owens, Adira Wingard Rosen, Krystal Yang

PRODUCTION

Production Manager Benjamin Seibert
Assistant Production Manager Becca Duhaime
Production Office Manager Ryan Heath
Intern Hyunjung "Hazel" Park

SCENE SHOP

Interim Technical Director William Hartley
Master Carpenter David Weiner*
Technical Designer Jonathan Gilmer
Charge Artist Melissa Nalbach
Carpenters Megan Birdsong, Jacob Bruce, Matt Clark, James Fogarty, Nick Jackson, Scott Kinney, Stephanie Lee, Paul Mares, Laura McEntyre, Albert Rubidoux, Zane Whitmore

Scenic Painters Edee Armand, Dwayne Best

Shop Helper Doug Collind*

PROPERTIES SHOP

Prop Shop Supervisor Deb Hatch*
Prop Shop Foreman Erick Toussaint
Props Artisans Jennifer Lee, 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 Matraw
Craft Assistant Veronica Von Borstel

ELECTRICS

Electrics Supervisor Jeff Brewer
Master Electricians Kristyn Kennedy
Electricians Ramon Wenn

SOUND/VIDEO

Sound/Video Supervisor Lane Elms
Resident Sound Engineer Matthew Birchmeier
Sound Technicians Nick Streveler, Jessica Jakes

Christopher Ashley, *Artistic Director**

Debby Buchholz, *Managing Director**

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Corporate/Legal Counsel Robert C. Wright, Wright & L'Estrange
Theatre/Legal Counsel F. Richard Pappas, Esq.
Intern Reed Jones
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Company Manager Samantha De La Riva
Associate Company Manager Erica Martin
Company Management Assistant Jacob Sinclair
Interns Benjamin Fleischer, Christina Seberino

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Sr. Production Accountant Jared Jackson
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Institutional Giving Manager Adeline McKinley
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Intern Jazmine Logan

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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

Director of Education & Outreach Steve McCormick*
Associate Director of Education & Outreach Julia Cuppy
Education Programs Manager and Master Teaching Artist Bridget Cavaiola
Audio Describers Mernie Aste, Brian Berlau*, Tina Dyer, Shari Lyon*, Kay O'Neil*, Deborah Sanborn*, Sylvia Southerland*
ASL Interpreters Lynn Ann Garrett, Anelia Glebocki, Alycen Haynesworth, Suzanne Lightbourn*, Billieanne McLellan, Geri Wu
ASL Usher Esther Shen*
Teaching Artists Bradley Behrmann, Julie Benitez, Kirsten Giard, Aiden Ghosh, Cory Hammond, Catherine Hanna-Schrock, Becky Hurt, Jeffrey Ingman, Courtney Kattengell, Ursula Meyer, Marie Osterman, Mary Peterson*, Lydia Real, Tara Ricasa, Tomas Tamayo, Sydney Wilson, Sofia Zaragoza
Playhouse Teen Council Loral Cantor, Justin Canning, Natalia Escobedo, Zoe Goldstein, Emre Gumus, Nick Lux, Natasha Partnoy, Alice Shashkina, Izzy Shroff, Lexi Smith, Natalia Trifunovic, Shelby Westbrook, Katie Wilkinson
Interns Alice Banta, Richard Cajka, Asher Ehrenberg, Riley Fisher, Casey Johnson, Kayla King, Grace Lehman, Grace Lemmon, Noelle Mortensen, Kate Poms, Jared Pugh, Vanessa Rebeil, Tegan Rutkowski, Liana Steinberg Casper

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Director of Operations Ned Collins*
Operations Manager Jen McClenahan*
Network Systems Specialist Daryl "Scooter" Davis
Intern Laura Floyd
FRONT OF HOUSE
House Manager John Craft*
Assistant House Managers Avery Henderson, Sara Lucchini, Amy Marquez*, Chastyn Rauh, Mondis Vakili
Audience Concierges Ashley Carbonell, Christopher Ferreria, Kyle Hunt, Cory Kurkierewicz, Laura Floyd, Michelle Rodriguez, Sultan Saeed, Christina Seberino, Gemina Soriano
Janitorial Professional Maintenance Systems: Luis Bagshaw, Nora Gomez, Francisco Lopez, Juan Mena, Maria Mena, Santiago Servin, Tony Villafuerte

QUEENS STAFF

Stage Carpenter Zane Whitmore
Production Props Jeni Cheung
Master Electrician/Light Board Operator Kristyn Kennedy
Audio Engineer Matthew Birchmeier
Wardrobe Supervisor Jan Mah
Dressers Stephanie Gift, Jeri Nicolas

* Ten years or more with La Jolla Playhouse

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