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SEIZE THE KING

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AUGUST 21 - SEPTEMBER 16



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

During a season planning session last year, Playhouse Associate Artistic Director Jaime Castañeda proposed *Seize the King*, Will Power’s reimagining of Shakespeare’s *Richard III*, as the next play that he wanted to direct.

Jaime had reached out to Will a year ago to see if he was working on anything new. He told him that he was grappling with anxieties and was in the midst of adapting *Richard III* to explore how man’s ambition and lust for power could lead to tyranny.

When Jaime read the script of *Seize the King*, it completely sparked his interest. Not only did Will’s play invoke and imagine past, present and future cultural polarities, but he boldly reinterpreted a well-known text in his own voice, with his own rules for language and structure, and turned a daring lens on Shakespeare’s classic for a company of five actors and a drummer.

As a director, Jaime had license to imagine a dynamic costume, lighting, sound and scenic design, using the architectural elements of metal and glass to reflect the melded timescapes represented in the play. He wanted to reconfigure the seating arrangement in the Potiker Theatre so that the audience would surround the stage, occupying the same space as the actors, to create a deeper, more intimate relationship. I was excited to see Jaime and Will’s production and programmed it right away.

In a year-long casting process, they explored how age, race, ethnicity, gender and body type could transcend preconceived notions of who could play a particular role. In workshops they were able to hear the language of the play with actors, learn where Will’s text parallels or departs from Shakespeare’s drama, and observe how text and story live within the world they were creating. Now, with a stellar cast and design team, they are ready to share their work with us.

Please join me for the premiere of *Seize the King*, and the newly-imagined world of *Richard III* for our moment in time.

CHRISTOPHER ASHLEY

AUDIENCE ENGAGEMENT EVENTS: SEIZE THE KING

INSIDER EVENTS Sponsored in part by V at LA JOLLA VILLAGE

Join Playhouse staff for a special pre-performance presentation that gives an insider’s view of *Seize the King*.

Wednesday, September 12 at 6:45 pm
Saturday, September 15 at 1:15 pm

TALKBACK TUESDAYS Sponsored in part by Holland America Line

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

Tuesday, August 28 after the 7:30 pm performance
Tuesday, September 4 after the 7:30 pm performance

For more information, please visit LaJollaPlayhouse.org

DISCOVERY SUNDAY

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

Sunday, September 16 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.

Saturday, September 8 at 2:00 pm

LA JOLLA PLAYHOUSE PRESENTS

Christopher Ashley
Artistic Director

Debby Buchholz
Managing Director

SEIZE THE KING

BY
WILL POWER

DIRECTED BY
JAIME CASTAÑEDA

FEATURING
SAIDAH ARRIKA EKULONA*, JULIAN PARKER*, JESSE J. PEREZ*, LUIS VEGA*, JENAPHER ZHENG*

SCENIC DESIGNER	LAUREN HELPERN
COSTUME DESIGNER	EMILIO SOSA
LIGHTING DESIGNER	TYLER MICOLEAU
SOUND DESIGNER	MIKHAIL FIKSEL
DRUMMER	RICHARD SELLERS
FIGHT DIRECTOR	STEVE RANKIN
DRAMATURG	SHIRLEY FISHMAN
CASTING	TELSEY + COMPANY; KARYN CASL, C.S.A.
STAGE MANAGER	RACHAEL DANIELLE ALBERT*
ASSISTANT STAGE MANAGER	ASHLEY R. MARTIN*
ASSOCIATE PRODUCTION MANAGER	BECCA DUHAIME

THE CAST

(in alphabetical order)

Queen Woodville/Gardener 2/Master of the Royal Wardrobe Saidah Arrika Ekulona
Lord Buckingham/Gardener 1/Royal Servant Julian Parker
Richard III Jesse J. Perez
Lord Hastings/Young Warwick/Greygor the Tailor..... Luis Vega
Anne Neville/Edward V/Woodville..... Jenapher Zheng

Seize the King will be performed without an intermission.

ADDITIONAL STAFF

Assistant Director Natalia Duong
Assistant Costume Designer..... Keira McGee
Lighting Design Assistant..... Minjoo Kim

PATRON SERVICES



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).



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.



SAIDAH ARRIKA EKULONA, *Queen Woodville/Gardener 2/Master of the Royal Wardrobe*
La Jolla Playhouse: Debut. Broadway: *Well*. Off-Broadway: *An American Daughter* (Williamstown Theatre Festival); *Othello*, *Well*, *The Square*, *Romeo and Juliet* (Public Theater/NYSF); *The Thugs* (Soho Rep); *A Streetcar Named Desire* (NYTW), among others. Ms. Ekulona originated the role of Mama Nadi in the Pulitzer Prize-winning play *Ruined* (MTC and The Goodman), for which she won an Obie Award, Lucille Lortel Award, Jeff Award, Audelco Award and the Black Theatre Alliance Award. TV: *Shameless*, *Bull*, *Impastor*, *A.P. Bio*, *Law & Order: SVU*, *Scandal*, among others. Film: *Christian Mingle*, *Righteous Kill*, *Two Lovers* and more. Training: B.A. from Albright College, M.F.A. from University of Minnesota.



JULIAN PARKER, *Lord Buckingham/Gardener 1/Royal Servant*
La Jolla Playhouse: Debut. He is a co-founding member of Definition Theatre Company. Received his B.F.A. from the University of Illinois Urbana-Champaign. Stage credits include: *Pass Over*, *Gospel of Franklin* (First Look Series), *Head of Passes* (understudy), *BlackTop Sky* (Steppenwolf Theatre); *Genesis*, *Dutchman*, *The Brothers Size* (Definition Theatre Company); *Hamlet*, *Julius Caesar*, *Smart People* (Writers Theatre); *Prowess* (Jackalope Theatre); *The Hairy Ape* (Oracle Productions; Jeff Award Recipient for Actor in Principal Role); *Charm* (Northlight Theatre); *The Royale* (American Theatre Company). TV/Film credits include: *Pass Over* (presented at Sundance Film Festival; directed by Spike Lee), *The Chi* (Showtime), *Chicago PD* and *Chicago Fire* (NBC), *Home for the Weekend* (Comedy Central). Represented by Buchwald Talent and Grossman & Jack Talent. Managed by Authentic Talent.



JESSE J. PEREZ, *Richard III*
La Jolla Playhouse: Debut. Off-Broadway: *Party People* (Public Theater); *The Father* and *A Doll’s House* (Theatre for a New Audience); *Informed Consent* (Primary Stages); *Triple Happiness* (Second Stage); *Barrio Grrrl* (Summer Play Festival); *Recent Tragic Events* (Playwrights Horizons); *In the Penal Colony* (Classic Stage Company); *Up Against the Wind* (New York Theatre Workshop) and *Lucia di Lammermoor* (The Metropolitan Opera). Regional: The Shakespeare Theatre in D.C., Berkeley Rep, Yale Rep, Seattle Rep, American Repertory Theatre, The Guthrie, Humana Festival of New American Plays, The Goodman, and The McCarter Theatre Center. Internationally he has worked at The Venice Biennale in Italy and at The Salzburg Festival in Austria.



LUIS VEGA, *Lord Hastings/Young Warwick/Greygor the Tailor*
La Jolla Playhouse: Debut. Mr. Vega was most recently seen as Richard Saad in the national tour of *The Humans*. Other recent theatre credits include: *Tell Hector I Miss Him* (Atlantic Theater Company); *Where Storms Are Born*, *A Streetcar Named Desire* (Williamstown Theatre Festival); *The Comfort Team* (Virginia Stage); *Dance for a Dollar* (INTAR); *Campo Maldito* (NY Fringe/SF Fringe). Film/TV: *Chinese Puzzle*, *Another Earth*, *Heirloom*. Education: B.A. from Columbia University, M.F.A. from UC San Diego.



JENAPHER ZHENG, *Anne Neville/Edward V/Woodville*
La Jolla Playhouse: Debut. Regional: *Kentucky* (East West Players); *The Misanthrope* (CalArts); *ALARM* (REDCAT); *Musubi Monologues* (Son of Semele Ensemble). Readings: *The Great Leap* (The Old Globe); *tokyo fish story* (South Coast Repertory); *Young, Dumb, Broke High School Kids* (Artists at Play). International: *Fantomas: Revenge of the Image* (Wuzhen Theatre Festival). Education: B.A. from UC Riverside. M.F.A. from CalArts.

WILL POWER, Playwright

is an award-winning playwright and performer. His Playhouse credits include *The Seven* and the Performance Outreach Program (POP) Tour of *Honey Bo and the Goldmine*. Other plays include *Stagger Lee* (Dallas Theater Center); *Fetch Clay*, *Make Man* (NYTW, Roundhouse Theatre, True Colors Theater); *Steel Hammer* with SITI Company (Humana Festival, BAM); *Five Fingers of Funk!* (Children’s Theatre Company); and two acclaimed solo shows: *The Gathering* and *Flow*. Power’s numerous awards include a Doris Duke Artist Award, TCG Peter Zeisler Memorial Award, Jury Award for Best Theatre Performance at the HBO Comedy Arts Festival, and the Trailblazer Award from The National Black Theater Network. His film and TV appearances include *The Steven Colbert Report* and *Bill Moyers on Faith and Reason*. Power was a five-time guest of the U.S. State Department, traveling to South Africa, Botswana, Lesotho, Turkmenistan and Kyrgyzstan. On these trips, Power taught workshops, worked with poets, and lectured at various libraries, grammar schools and colleges. He is currently the Andrew W. Mellon Foundation Playwright-in-Residence at Dallas Theatre Center and the Distinguished Visiting Professor of Theater at Spelman College.

JAIME CASTAÑEDA, Director/Associate Artistic Director

joined the Playhouse in 2014 as Associate Artistic Director, where he has directed Rachel Bonds’ *At the Old Place*, Mike Lew’s *Tiger Style!* and Rajiv Joseph’s *Guards at the Taj*. Other productions include *Vietgone* by Qui Nguyen (American Conservatory Theatre), *The Elaborate Entrance of Chad Deity* by Kristoffer Diaz (Dallas Theater Center), *Chimichangas and Zoloft* by Fernanda Coppel (Atlantic Theater Company), *How We Got On* by Idris Goodwin (Cleveland Play House), *The Royale* by Marco Ramirez (American Theater Company), *Welcome to Arroyo’s* by Kristoffer Diaz (The Old Globe) and *Red Light Winter* by Adam Rapp (Perseverance Theatre). He has also developed new plays with the Eugene O’Neill Theater Center, Rattlestick Theater, Portland Center Stage, Denver Center Theatre, The Kennedy Center and the Atlantic Theater Company, where he spent five seasons as Artistic Associate. A Drama League Fellow, Castañeda is the recipient of a Princess Grace Award and a TCG New Generations Grant. He holds an M.F.A. in Directing from The University of Texas at Austin.

LAUREN HELPERN, Scenic Designer

La Jolla Playhouse: *At the Old Place*, *Tiger Style!*. Selected NYC: *Skintight* and *Bad Jews* (Roundabout); *4000 Miles* (Lincoln Center; Lortel Award); *BUG* (Barrow Street; Obie Award); also Atlantic, Playwrights Horizons, MTC, MCC, Primary Stages, Second Stage, La Mama, and on Broadway. Selected Regional: *Blue Man Group/Live at Luxor* (Eddy Award; also Boston and Chicago), Geffen Playhouse, South Coast Rep, Arizona Theatre Company, Studio Theatre, The Old Globe, Guthrie Theater, Cleveland Playhouse, Syracuse Stage, Portland Center Stage, Huntington Theatre and Anchorage Opera. Web series: *Janice Gunter: Ghost Hunter*. www.laurenhelpern.com

EMILIO SOSA, Costume Designer

La Jolla Playhouse: *Miss You Like Hell*, *American Night*. London: *Motown: The Musical*, *Lady Day at Emerson’s Bar and Grill*, *Father Comes Home From the Wars*, *Topdog/Underdog*. Broadway: *On Your Feet!*, *Motown: The Musical*, *Lady Day at Emerson’s Bar and Grill*, *The Gershwins’ Porgy and Bess* (Tony nomination), *Topdog/Underdog*. Off-Broadway: *Me and My Girl*; *By the Way, Meet Vera Stark* (Lucille Lortel Award, Drama Desk nomination); *Venus* (Drama Desk nomination); *Crowns*; *Trust*; *Invisible Thread*; *Romeo and Juliet*; *Capeman*; *The Misanthrope*; *Sex with Strangers*. Regional: *The White Card*, *Skeleton Crew*, *I Dream*, *The Scottsboro Boys*, *Ma Rainey’s Black Bottom*, *Ruined*, *Señor Discretion Himself* (Helen Hayes nomination), *Witness Uganda*, *Twist* (2011 LA Ovation Award), *Fences*. Radio City Music Hall Spring Spectaculars, NY Knicks City Dancers, Project Runway. Trustee, American Theatre Wing. @esosafashion

TYLER MICOLEAU, *Lighting Designer*
La Jolla Playhouse: *The Squirrels*, *Miss You Like Hell*. Broadway: *The Band’s Visit* (Tony Award). Recent Off-Broadway: *Be More Chill* (Signature Diamond); *Mary Page Marlow* (Second Stage); *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.

MIKHAIL FIKSEL, *Sound Designer*
is a designer, composer, musician and a DJ based in Chicago and NYC. La Jolla Playhouse: *Tiger Style!*. Other recent credits: Playwrights Horizons, The Civilians, Albany Park Theatre Project, Third Rail Projects, Manhattan Theatre Club, The Goodman Theatre, Second Stage Theatre, The Pearl, American Conservatory Theatre, Berkeley Repertory, Dallas Theater Center, The Old Globe, Cleveland Play House, The Geffen Playhouse, The Long Wharf Theatre, Williamstown Theatre Festival, Victory Gardens, Writers Theatre, TimeLine and The Hypocrites. Mr. Fiksel is a recipient of a Lucille Lortel Award, multiple Joseph Jefferson Awards and the Michael Maggio Emerging Designer Award, and is a proud member of TSDCA and USA. www.mikhailfiksel.com

RICHARD SELLERS, *Drummer*
has been playing drums professionally for over twenty-five years. He has performed with countless groups and ensembles in a variety of styles, including straight-ahead jazz, avant-garde jazz, Brazilian, Latin, funk and hip-hop. In addition, he has worked extensively as a teacher, applying his unique rhythmic approach and meticulous technical methods. A native of Valencia, California, Mr. Sellers has performed with the best professionals in and out of town. This experience includes a lasting musical liaison with (bassist) Rob Thorsen and (vocalist) Steph Johnson, with a popular San Diego band called The Steph Johnson Band. cHeFRnB ThAT Be mE !!!

STEVE RANKIN, *Fight Director*
La Jolla Playhouse: *SUMMER: The Donna Summer Musical*, *Kill Local*, *Hollywood*, *Guards at the Taj*, *The Hunchback of Notre Dame*, *His Girl Friday*, *Yoshimi Battles the Pink Robots*, *Sideways*, *Memphis*, *The Farnsworth Invention*, *The Wiz*, *Zhivago*, *Palm Beach*, *Jersey Boys*, *The Who’s Tommy*, *Elmer Gantry*. Broadway: *Doctor Zhivago*; *Memphis*; *Bonnie & Clyde*; *Guys and Dolls*; *The Farnsworth Invention*; *Jersey Boys*; *Dracula*; *Henry IV, Parts I and II*; *The Who’s Tommy*; *Twelfth Night*; *Two Shakespearean Actors*; *Getting Away with Murder*; *Anna Christie*; *The Real Inspector Hound*. Off-Broadway: *The Third Story*, *Pig Farm*, *The Night Hank Williams Died* and *Below the Belt*. Stratford Shakespeare Festival: *Romeo and Juliet*, *Caesar and Cleopatra*, *Macbeth*, *Henry V*, *The Who’s Tommy*. Metropolitan Opera: *Rodelinda*, *Boris Godenov*, *Faust* and *Iphegenie at Tauride*. Mr. Rankin plays mandolin with The Susie Glaze New Folk Ensemble.

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*, the Playhouse’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

RACHAEL DANIELLE ALBERT, *Stage Manager*
La Jolla Playhouse credits include: *Up Here*, *Ether Dome*, *Peer Gynt*. Regional credits include: *Botticelli in the Fire* (Woolly Mammoth); *The Wolves* (Studio Theatre); *Native Gardens*, *A Raisin in the Sun*, *Watch on the Rhine*, *Erma Bombeck*: *At Wit’s End*, *The City of Conversation* (Arena Stage); *Bright Star* (pre-Broadway, The Kennedy Center); *Rich Girl* (The Old Globe); *The Last Days of Judas Iscariot* (Stage 773). New York credits include: *The Roads to Home* (Primary Stages); *Maize & Blue on Broadway*; *The Last Word* (NYMF). Founding member: Ubuntu Theater Project (Oakland, CA). M.F.A. from University of California, San Diego. B.F.A. from University of Michigan. Proud AEA member.

ASHLEY R. MARTIN, *Assistant Stage Manager*
La Jolla Playhouse: *Queens*, *The Luckiest* (DNA Series), *Wild Goose Dreams* and *Junk*. Other recent credits: Silkroad Ensemble’s 2018 Spring Tour with Yo-Yo Ma, Ojai Music Festival Live Stream and La Jolla Music Society’s SummerFest. Ms. Martin holds a B.A. in Psychology and Social Behavior from UC Irvine and an M.F.A. in Stage Management from UC San Diego. Based on the West Coast, Ms. Martin enjoys jumping between AEA regional theater, corporate events and music touring.

**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 *The Squirrels*, *Hollywood*, *The Darrell Hammond Project*, *His Girl Friday*, *Glegary 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*
Please see Mr. Castañeda’s bio on page 5.

**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 Tippett and Ruth Rathell Tippett Foundation | Qualcomm Foundation

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

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


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

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


Performance Outreach Program (POP) Tour
Each year, the Playhouse commissions a new play that addresses real concerns of today’s youth and brings a professional production to schools and community centers across San Diego County. School performances are integrated into the classroom curriculum through pre-show visits by Playhouse artist instructors.

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


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




* *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.



LOOKING FOR RICHARD III IN ALL OF US

Dramaturg Shirley Fishman catches up with playwright Will Power about his thoughts on adapting Shakespeare's *Richard III* for our moment in time.

Shirley Fishman: Welcome back to La Jolla Playhouse! The first time you were here was with *Honey Bo and the Gold Mine*, the 2007 POP Tour that we commissioned for young audiences in San Diego elementary schools. A year later, you returned when we presented *The Seven*, your extraordinary hip-hop adaptation of Aeschylus's *Seven Against Thebes*.

WP: I have so many terrific memories of my time at the Playhouse on those two pieces. It's great to be back – and especially to be working on my new play.

SF: More recently, you've been writing plays about contemporary figures – Muhammed Ali in *Fetch Clay, Make Man* and folk icon Stagger Lee in your musical *Stagger Lee*. What brings you back to the classics?

WP: With my earliest piece, *Flow*, I was creating a new form – hip hop theatre. With *The Seven*, I was taking a new form to energize and "remix" older stories. With *Fetch Clay*, I placed myself in a traditional theatrical form, the "straight play;" with *Stagger Lee*, it was the "American musical." I wanted to see how I might bend and change them from the inside out. I've always been excited about exploring different kinds of forms.

SF: How do the classics inform your work?

WP: I look at the classics in a very broad way. Sometimes, in pivotal moments, like the one we're in now, revisiting the classics can shed light on who we are, both as a species and a country, and where we might be headed. Older forms from different time periods reveal how writers have wrestled with big ideas and questions from their own era. When I walk in their shoes, I'm able to carve out a new dialogue about the complexities of our own time.

SF: How did you arrive at Shakespeare's *Richard III*?

WP: The idea of examining *Richard III* came to me early last year. Shortly after Trump became president, I talked to a few people in different cities across the country about our political climate. A number of them brought up *Richard III*, saying someone should take a look at it. I knew about *Richard III*, but I didn't know it well. I felt like it was kind of in the ether, so I thought I'd explore it.

Hip hop theatre was a relatively new form of poetry when I wrote *Flow*, and I was creatively free. But entering into Shakespeare's pentameter, I had to imagine myself as an Elizabethan poet. I found that even though I was working with an old-school structure, I was bringing new things to it. My head was buzzing; the play started to pour out of me. The idea of good and evil took hold and I began to explore how self-righteousness, greed and lust for power can lead to tyranny.

SF: What did you discover?

WP: Every era brings forth heroes and mavericks, people who challenge and meet the woes and ills that have existed throughout time. As much as Richard is a manipulator – conniving, deceitful and a liar – there's an honesty in his soliloquies. He believes humanity is corrupt and that we should stop lying and admit it to ourselves. I'm trying to go to the depths of his perspective, peel it back to investigate how one person can mistreat their fellow human being for their own advancement. I'm asking, "What is the honest truth, not just of *Richard III*, Trump or America, but humanity at large?"

SF: Shakespeare's *Richard III* has 52 speaking parts. *Seize the King* has five actors playing less than half that number. How did you imagine the casting of the play?

WP: I don't think having 52 actors would give us a stronger feel for the Bosworth battlefield, where Richard III died. In *Seize the King*, the battle is not about the thing itself. With fewer bodies, and by way of stylized movement rather than swords and stabs, we're able to conjure it not only as a historical event, but as metaphor.

Being a solo theatre actor and writer, I know that many characters can come out of one actor. It's really juicy to have an actor play multiple roles and have all those roles be in conversation with each other. When an actor plays a variety of roles, they can all come together to capture a universal character. In *Seize the King*, we have an actor who plays the part of Richard only. Each of the other actors play a variety of roles; together they create one supercharacter with a unified trajectory. With five actors – and a drummer – you can paint the world.

SF: Since you're thematically conflating Richard III's time with ours, how do you see the world of the play?

WP: The play takes place in a world that's a mix-up of then and now, and I'm using a contemporary lens to wrestle with who we are, not just as a kingdom or a nation, but as people. Lord Buckingham is trying to do right, but feels that he will have to do wrong to achieve the right thing. I want to engage with the possibility that we can become corrupt for what we think are the right reasons. I don't want to pull any punches; I really want to examine the complexity of choices.

SF: What are your hopes for the future?

WP: I'm a pretty optimistic cat. We can be all "kumbaya" – and I'd like to believe that's real. But our country is extremely polarized right now, and I'm wrestling with the question of whether there's another side to who we are. I put that question in the play to challenge us. When crazy stuff is going on, that's the time to take bold chances.

I'm really excited to get to work. We have a superstar cast and our director, Jaime Castañeda, is a fantastic spirit and artistic collaborator. He's been pushing me in all the right ways and his staging ideas are just what the play needs. I think it's time to do theatre that provokes people, and *Seize the King* is my offering. ■



A BRIEF CHRONOLOGY OF KING RICHARD III

- 1452** Richard born October 2, 1452.
- 1460** Richard's father killed in Battle of Wakefield; spends childhood under tutelage of uncle, Richard Neville, Earl of Warwick (the "Kingmaker").
- 1461** King Henry VI deposed; Richard's elder brother declared King Edward IV. Richard becomes Duke of Gloucester.
- 1472** Richard marries Anne Neville.
- 1473** Richard and Anne's only child, Edward of Middleham, is born.
- 1483** King Edward IV falls ill, names Richard as Lord Protector of his young sons, Princes Edward and Richard. Dies April 9, 1483.

Edward IV's eldest son, Edward, ascends to the throne as Edward V; awaits coronation in the Tower of London with his brother Richard.

June 16: The coronation of Edward V cancelled.

June 25: Parliament declares the Princes illegitimate.

June 26: Richard, Duke of Gloucester, declared King Richard III; crowned July 6 at Westminster Abbey. The Princes are never seen again.

- 1484** April 9: Son of Richard III and Anne dies at age 10.
- 1485** March 16: Anne Neville dies.

August 22: Battle of Bosworth: King Richard III killed and supporters defeated by Lancastrian forces led by Henry Tudor, later crowned King Henry VII.

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A MESSAGE FROM THE BOARD CHAIR

We are now well into our 2018/2019 season at La Jolla Playhouse, and we are so glad you are taking part in the journey! Following our provocative productions of *The Squirrels* and *Queens*, we now have another riveting world premiere with Will Power's *Seize the King*, a contemporary and visceral new take on Shakespeare's *Richard III*.

Each of our plays this season embodies the Playhouse's mission of developing new work and providing unfettered creative opportunities for the leading artists of today and tomorrow. In addition to the 25 artists currently under commission, the Playhouse is also hosting married playwrights Mike Lew (*Tiger Style!*) and Rehana Lew Mirza (DNA New Work Series' *Child of Colonialism*) as our Artists-in-Residence this summer, along with Backyard Renaissance as our 2018 Theatre-in-Residence.

Artist relationships are the lifeblood of the Playhouse, and your support makes it possible for us to continue to build these vital partnerships and to deepen the pipeline for new work. We are truly grateful for your ongoing commitment and for making this theatre the premier place where artists and audiences come together to create what's new and next in American Theatre.

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Susan Chortek Weisman and
Eric Weisman
Graydon and Dorothy Wetzler
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Suzanne Mann Moore
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in Honor of Kathie Rubenson
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Reflects giving to annual fund, endowment and
Gala underwriting support from April 1, 2017 to
August 3, 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 McAnuff on Billy
Crystal's 700 Sundays and was the script supervisor for Jersey Boys.

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

LA JOLLA PLAYHOUSE STAFF

Christopher Ashley, *Artistic Director**

Debby Buchholz, *Managing Director**

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 McNuff
Executive Assistant to Christopher Ashley Rick VanNoy*
Commissioned Artists Todd Almond, Jeff Augustin, Daniel Beaty, Keith Bunin, Guillermo Calderón, Kara Lee Corthron, Kristoffer Diaz, Kirsten Greenidge, Joe Iconis, Hansol Jung, Jon Kern, Mike Lew, Rehana Lew Mirza, Martyna Majok, Mona Mansour, Gregory S. Moss, Lisa Peterson, Theresa Rebeck, Laura Schellhardt, Dan Moses Schreier, Brian Selznick, Claudia Shear, Mat Smart, Charlayne Woodard, Lauren Yee
Intern Adira Wingard Rosen

PRODUCTION

Production Manager Benjamin Seibert
Associate 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
Production Carpenter Laura McEntyre
Carpenters Megan Birdsong, Jacob Bruce, Matt Clark, James Fogarty, Nick Jackson, Scott Kinney, Stephanie Lee, Paul Mares, Albert Rubidioux, Zane Whitmore

Scenic Painters Edee Armand, Dwaine Best

Shop Helper Doug Collind*

PROPERTIES SHOP

Prop Shop Supervisor Deb Hatch*
Prop Shop Foreman Erick Toussaint
Props Artisans Zlatko Mitev, Jeff Rockey, Gabe Serbian

COSTUME SHOP

Costume Supervisor Jennifer Ables
Resident Costume Design Assistant Desiree Hatfield-Buckley
Costume Shop Intern Isabella Rasdal
Draper Alexander Zeek
First Hand Rebecca Fabares
Craft Artisan Tess Mattraw
Stitcher Stephanie Gift

ELECTRICS

Electrics Supervisor Jeff Brewer
Master Electrician Kristyn Kennedy
Electricians Joel Britt, Allison Cluff, Mike Doyle, Bryan Ranscht, Ramon Wenn, Matt Wilson

SOUND/VIDEO

Sound/Video Supervisor Lane Elms
Resident Sound Engineer Matthew Birchmeier
Sound Technicians Jessica Jakes, Haley Wolf

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Assistant General Manager Samantha De La Riva
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 Erica Martin
Company Management Assistant Jacob Sinclair
Interns Benjamin Fleischer, Christina Seberino

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Controller Laura Killmer
Payroll George Kelly
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Sr. Production Accountant Jared Jackson
Accounts Payable Manager Sharon Ratelle*
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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

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Associate Director of Education & Outreach,
Education Programs Julia Cuppy
Associate Director of Education and Outreach,
Outreach Programs Bridget Cavaola
Education Programs Associate Lydia Real
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*, Billianne 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 Laural 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, Teagan Rutkowski, Liana Steinberg Casper

OPERATIONS

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

SEIZE THE KING STAFF

Stage Carpenter Zane Whitmore
Production Props Zlatko Mitev
Master Electrician/Light Board Operator Kristyn Kennedy
Audio Engineers Matthew Birchmeier, Haley Wolf
Wardrobe Supervisor Jan Mah

* Ten years or more with La Jolla Playhouse

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