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BEGINS FEBRUARY 19

Diana

A NEW MUSICAL

PRODUCTION SPONSORS

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MISSION STATEMENT:

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



A MESSAGE FROM THE
ARTISTIC DIRECTOR

Everyone, at some point during their childhood, is exposed to fairy tales – fantastical stories of dashing princes and plucky princesses overcoming curses and creatures to live happily ever after. Almost everyone, however, grows to learn the difference between fiction and reality.

But for those of us who remember Lady Diana’s wedding to Prince Charles in 1981, it seemed as though she had somehow miraculously managed to stay in a storybook world: the horse-drawn carriage, the impossibly long wedding dress, the prince waiting for her at the end of the aisle. Of course, Diana’s fairy tale didn’t end happily ever after. Perhaps that’s why, more than twenty years after her death, our culture remains fascinated by her story.

Diana, the new musical by Joe DiPietro and David Bryan, focuses primarily on Diana and Charles’ marriage – one made “a bit crowded,” as Diana once wryly observed, by the constant presence of Camilla Parker Bowles. Yet the show isn’t interested in villainizing any of the participants; rather, it uses this triangle to dramatize the deep personal costs that arose from the conflict between tradition and change.

The Windsors had long upheld the values of duty and honor, often at the expense of personal happiness; Charles’ mother Elizabeth became queen only because her uncle, Edward VIII, abdicated the throne rather than give up his relationship to Wallis Simpson, a divorced American. Despite being deeply in love with Camilla, Charles chose to marry Diana – who, as a titled woman unsullied by previous relationships, seemed a more suitable bride. Ironically, the perfect traditional choice became a catalyst for complete transformation.

Having lived through the relentless media coverage of Diana’s marriage, divorce, death and remembrance, I’ve always been tremendously moved by her power to stand up to the might of the monarchy. The institution survived – and even thrived – but it was undeniably altered by Diana. The celebration of Prince Harry’s recent wedding to Meghan Markle – another divorced American – would not have been possible without Diana. Though she was only married to Charles for fifteen years, Princess Diana pushed the crown in a direction that reflects our contemporary world.

CHRISTOPHER
ASHLEY

LA JOLLA PLAYHOUSE PRESENTS

Christopher Ashley
Artistic Director

Debby Buchholz
Managing Director



BOOK AND LYRICS BY
JOE DIPIETRO

MUSIC AND LYRICS BY
DAVID BRYAN

MUSIC DIRECTION AND ARRANGEMENTS BY
IAN EISENDRATH

CHOREOGRAPHY BY
KELLY DEVINE

DIRECTION BY
CHRISTOPHER ASHLEY

FEATURING

HOLLY ANN BUTLER*, TAYLOR COLEMAN, ERIC COLES*, ERIN DAVIE*, JEANNA DE WAAL*,
BRUCE DOW*, EVAN DUFF*, MADISON NOELLE HALL*, ROE HARTRAMPF*, SHAYE B HOPKINS*,
NICOLE JAVIER‡, JUDY KAYE*, JUSTIN KEATS*, GARETH KEEGAN*, NATHAN LUCREZIO*, TOMAS MATOS*,
ALLYN ANTHONY MORIYON‡, LAUREN LIVIA MUEHL, JAMEN NANTHAKUMAR*, ENRICO NASSI‡,
KATHERYNE PENNY*, LINDSAY ROBERTS*, TARA SHOEMAKER, BETHANY ANN TESARCK*

SCENIC DESIGN DAVID ZINN
COSTUME DESIGN WILLIAM IVEY LONG
LIGHTING DESIGN NATASHA KATZ
SOUND DESIGN GARETH OWEN
WIG DESIGN PAUL HUNTLEY
ORCHESTRATOR JOHN CLANCY
DIALECT COACH DAVID HUBER
DRAMATURG GABRIEL GREENE
CASTING TELSEY + COMPANY; RACHEL HOFFMAN, C.S.A.
PRODUCTION STAGE MANAGER MARTHA DONALDSON*
ASSISTANT STAGE MANAGER KATRINA HERRMANN*
ASSISTANT STAGE MANAGER MANDISA REED*
PRODUCTION MANAGER BENJAMIN SEIBERT

THE CAST

(in alphabetical order)

Camilla Parker Bowles..... Erin Davie*
Diana..... Jeanna de Waal*
Prince Charles Roe Hartrampf*
Queen Elizabeth..... Judy Kaye*

Ensemble..... Holly Ann Butler*, Taylor Coleman, Eric Coles*, Bruce Dow*
Evan Duff*, Madison Noelle Hall*, Shaye B Hopkins*, Nicole Javier‡
Justin Keats*, Gareth Keegan*, Nathan Lucrezio*, Tomas Matos*
Allyn Anthony Moriyon‡, Lauren Livia Muehl, Jamen Nanthakumar*
Enrico Nassi‡, Katheryne Penny*, Lindsay Roberts*, Bethany Ann Tesarck*

Swings..... Justin Keats*, Tara Shoemaker

Diana will be performed with one 15-minute intermission.

UNDERSTUDIES

Camilla Parker Bowles/Queen Elizabeth.....Holly Ann Butler*
Prince Charles Eric Coles*
Diana.....Madison Noelle Hall*

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

ADDITIONAL STAFF

Associate Director..... Jaki Bradley Assistant Lighting Designer..... Brandon Rosen
Associate Choreographer..... Charlie Sutton Moving Light Programmer..... Sean Beach
Associate Music Director..... Haley Bennett Stage Management Assistant..... Tyler Larson‡
Associate Scenic Designer Tim McMath Sound Design Assistant..... Stephen Jensen‡
Associate Costume Designers..... Cathy Parrott, Butler Robertson, Studio Teachers..... Missy Simms, Eileen Williams
Donald Sanders SDC Observer..... Callie Nestleroth
Associate Lighting Designer..... Aaron Spivey Stage Management Interns..... Danielle Dudley, Reed Jones
Associate Sound Designer.....Matt Peplow Dance Captains..... Holly Ann Butler*, Justin Keats*
Assistant Costume Designer.....Desiree Hatfield-Buckley Make-up Consultant..... Alberto Alvarado

ACKNOWLEDGEMENTS

Foresight Theatrical • Bond Theatrical Group • DKC/O&M • Marathon Digital • Serino Coyne
Production Resource Group • Araca Merchandising • James’ Place • Peter Ko
Grove Entertainment/Beth Williams & Mindy Rich • Frank Marshall • The Araca Group

MUSICAL NUMBERS

ACT ONE

ONCE UPON A TIME
IN THE PAGES OF HER BOOKS
SNAP, CLICK
THIS IS HOW YOUR PEOPLE DANCE
WHATEVER LOVE MEANS ANYWAY
THE WEDDING
WELCOME TO THE WINDSORS
PERFECT PRINCESS
HAPPINESS
SIMPLY BREATHE
PRINCESS DI FLOATING
DIANA (THE RAGE)
AS I LOVE YOU
PRETTY, PRETTY GIRL

ACT TWO

HERE COMES JAMES HEWITT
HIM & HER (& HIM & HER)
JUST DANCE
SECRETS AND LIES
THE SHOW
THE WORDS CAME POURING OUT
DIANA (reprise)
THE DRESS
AN OFFICER'S WIFE
IF

ORCHESTRA

Conductor/Keyboard 1 Ian Eisendrath
Keyboard 2.....Charlie Savage
Guitar 1..... Jack Majdecki
Guitar 2.....Vince Cooper
Trumpet..... Steve Dillard
Bass.....Mike Pearce
Horn..... Jane Zwerneman
Drums..... Kevin Dow
Woodwinds..... John Reilly

Associate Conductor Haley Bennett

Contractor Lorin Getline

MUSICAL STAFF

Electronic Music Design.....Billy Jay Stein, Hiro Iida for Strange Cranium Productions, Inc.
Electronic Music Programmer..... Scott Wasserman
Copyist Russ Bartmus
Rehearsal Pianists Haley Bennett, Charlie Savage
Rehearsal Drummer..... Rodney Howard
Music Assistant..... Nick De La Riva



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



The Director and Choreographer are members of the **Stage Directors and Choreographers Society**, a national theatrical labor union.



All musicians are represented by the American Federation of Musicians Local 325 San Diego.



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



This theatre operates under an agreement between the League of Resident Theatres and United Scenic Artists, Local USA-829 of the IATSE.



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



This theatre operates under an agreement between the League of Resident Theatres and the International Alliance of Theatrical Stage Employees Local 122.



HOLLY ANN BUTLER, *Ensemble*
La Jolla Playhouse: Debut. Broadway/Off-Broadway: *On the Town*, *How to Succeed...*, *Grease*, *Happiness*, *Anyone Can Whistle* (Encores!). First National Tours: *Evita*, *Flashdance*, *Shrek*, *Jersey Boys*. Regional: *The Royal Family of Broadway* (Barrington Stage); *The Honeymooners* (Paper Mill Playhouse); *Holiday Inn*, *A Chorus Line*, *Annie* (Muny); *On the Town*, *Nice Work If You Can Get It* (Sacramento Music Circus); *Miracle Worker* (Queens Theatre); *Leading Ladies* (Arts Center of Coastal Carolina); *Thoroughly Modern Millie* (Drury Lane; Jeff Award nomination); *Cats* (TUTS). Film/TV: *Looking for Trouble*, *SeaQuest 2032*, *Figure It Out*. Thanks to David and my family. Love to my penguin.



TAYLOR COLEMAN, *Young Diana/Ensemble* (matinees)
La Jolla Playhouse: Debut. Broadway National Tour: Marta in *The Sound of Music*, directed by Jack O'Brien. Regional: Small Alison in *Fun Home* (San Diego Repertory); Cindy Lou Who (2013-2015) and Betty Lou Who (2016-2018) in *Dr. Seuss' How The Grinch Stole Christmas!* (The Old Globe); Jane in *Peter Pan*, Young Fiona in *Shrek* and Gracie Shinn in *The Music Man* (Moonlight Stage Productions); *Annie Get Your Gun* (San Diego Musical Theatre).



ERIC COLES, *Johnnie Spencer/Ensemble*
La Jolla Playhouse: Debut. Broadway: *Rock of Ages*. National Tours: *Mary Poppins*, *Something Rotten*. Off-Broadway: *Devil and the Deep*, *Kiko*. Regional: *Sweeney Todd*, *Mary Poppins* (FingerLakesMTF); *Wizard of Oz*, *Rock of Ages* (Mirivish Entertainment); *Dirty Rotten Scoundrels* (Drayton Entertainment). Thanks to Danny. Love to Alison! @eric.coles



ERIN DAVIE, *Camilla Parker Bowles*
La Jolla Playhouse: Violet Hilton in *Side Show*. Broadway: Yvonne/Naomi in *Sunday in the Park with George*, Violet Hilton in *Side Show*, Rosa Bud in *The Mystery of Edwin Drood*, Countess Charlotte Malcolm in *A Little Night Music*, Young Little Edie in *Grey Gardens* (Theatre World Award for Outstanding Broadway Debut), Niki Harris in *Curtains*. Off-Broadway: *The Glorious Ones* (Lincoln Center Theatre); Eve Harrington in *Applause* (Encores). Tours: *Swing!*, *The Music of Andrew Lloyd Webber*, *Guys and Dolls*. She can be heard on cast albums: *Sunday in the Park with George* 2017 revival, *Side Show* revival, *Grey Gardens*, *A Little Night Music* revival, *The Glorious Ones*. TV: *Tales of the City*, *Orange Is the New Black*, *Law & Order*, *The Good Wife*. Film: *Angelfish*, *King Jack*, *Easter Mysteries*.



JEANNA DE WAAL, *Diana*
La Jolla Playhouse: Debut. Broadway: Lauren in *Kinky Boots*, Heather in *American Idiot*. She originated the role of Dawn in the A.R.T. production of *Waitress* and the role of Mary Barrie in the A.R.T. production of *Finding Neverland*, both directed by Diane Paulus. Off-Broadway: co-starred in *Orwell in America* at 59E59 Theatre; Chris Hargensen in MCC Theatre's reimagined production of Broadway's *Carrie*. She is featured on the *Carrie* cast album released by Sh-K-Boom and Ghostlight Records. Ms. de Waal made her West End debut in the Queen musical *We Will Rock You*. Other notable credits include Glinda in the National Tour of *Wicked* and Janet in *The Rocky Horror Show* at The Old Globe. TV: Sophia in the Netflix/Marvel series *Iron Fist*; guest star on *The Jim Gaffigan Show* for TV Land. She wrote, produced, directed and starred in *Swept*, a short film which won The Audience Choice Award at The New Filmmakers Festival, NY. Ms. de Waal is the founder of Broadway Weekends, the first theater camp for adults led by Broadway performers. www.broadwayweekends.com



BRUCE DOW, *Paul Burrell/Ensemble*
La Jolla Playhouse: King Herod, *Jesus Christ Superstar*; Robert, *Jane Eyre*. Broadway: *Jesus Christ Superstar*, *Anything Goes* (benefit for Lincoln Center Theater), *The Music Man*, *Jane Eyre*. Stratford Festival: *Trinculo*, *The Tempest* (starring Academy Award winner Christopher Plummer, shown in cinemas across North America); *Dromio of Syracuse*, *The Comedy of Errors*; The Baker, *Into the Woods*; Emcee, *Cabaret* (choreographed by Kelly Devine). Regional: Bottom, *A Midsummer Night's Dream* (Shakespeare Theatre Co., DC); "F" in *COCK* (Studio Theatre, DC); Malvolio, *Twelfth Night* (National Arts Centre of Canada). Education: M.F.A. Directing, B.F.A. Acting, UBC. @DowBruce www.brucedow.com



EVAN DUFF, *Ensemble*
La Jolla Playhouse: Debut. Regional: *Smokey Joe's Café*, *Beauty and the Beast*, *Ragtime*, *Sister Act*, *How to Succeed...* Proud alum of Ball State University, MT. Special thanks to Rachel Hoffman, Clinton Sherwood, all my teachers, my family and incredible friends. To God Be the Glory. Instagram: @3vanduff



MADISON NOELLE HALL, *Ensemble*
La Jolla Playhouse: Debut. Regional: Queen Elizabeth in *Mary Stuart* (BYU Margett's Theatre); Mrs. Corry in *Mary Poppins* (BYU DeJong Concert Hall); Liza in *Seven Brides for Seven Brothers* (Sundance Theatre); Cat Ballou in *The Ballad of Cat Ballou* (Jackson Hole Playhouse). Television: Alicia in *Enchanted Christmas* (Hallmark Original). Education: B.F.A. from Brigham Young University. Instagram: @maddie_hall_



ROE HARTRAMPF, *Prince Charles*
La Jolla Playhouse: Debut. Off-Broadway: *The Bad Guys*, *Nobody Loves You* (Second Stage); *Unnatural Acts* (Classic Stage Company). Regional: *A Legendary Romance* (Berkshire Theatre Award) and *An American Daughter* (Williamstown Theatre Festival); *Golden Age* (The Kennedy Center, Philadelphia Theatre Company). Film: *Equity*, *Game Over Man*, *The Foster Portfolio*, *Ava's Possessions* and *A Good Marriage*. TV: *Madam Secretary*, *The Get Down*, *Red Oaks*, *Deadbeat*, *Elementary*, *Power*, *Those Who Kill*, *Boardwalk Empire*, *Golden Boy*, *Person of Interest*, *Blue Bloods* and *Pan Am*.



SHAYE B HOPKINS, *Ensemble*
La Jolla Playhouse: Debut. International: Margot in *Legally Blonde*, *Rock of Ages*, *Grease*, *The Boy from Oz*, *Georgy Girl – The Seekers Musical*. Film/TV: *SNL*, *Tiffany Giles* in *Neighbours*, *Judith Chapman* in *The Doctor Blake Mysteries*, *The Singing Office*, *Orange*. @shayebeh



NICOLE JAVIER, *Ensemble*
La Jolla Playhouse: Debut. Regional: *Forever Poppy* (Provincetown Playhouse); *tokyo fish story* (TheatreWorks); *Rapture*, *Blister*, *Burn* (Aurora Theatre Company); *Flor* (Cornerstone Theatre Company); *Comedy of Errors* (Shakespeare Orange County); *Edith Can Shoot Things and Hit Them* (Crowded Fire Theatre) and *Dis/Connected* (New Conservatory Theatre). Education: B.F.A. from Chapman University, M.F.A. from UC San Diego. For B. www.nicolejavier.com



JUDY KAYE, *Queen Elizabeth*
La Jolla Playhouse: Debut. Broadway: *Anastasia*, *Wicked*, *Cinderella*, *Nice Work If You Can Get It* (Tony Award, Drama Desk Award, Outer Critics Circle Award), *Sweeney Todd*, *Souvenir* (Tony nomination, LA Ovation Award), *Mamma Mia!* (Tony nomination), *Ragtime* (LA Ovation Award), *Pajama Game*, *Phantom of the Opera* (Tony Award), *On the 20th Century* (Theater World Award), *Grease*. Regional: *Tales of the City* (ACT); *Souvenir* (San Francisco, Los Angeles, Phoenix, Tucson, Baltimore, Rochester, Sarasota); *Lost in Yonkers* (The Old Globe, Arizona Theatre Company). Tour: *Sweeney Todd* (Carbonell Award), *Grease*. Twice performed at The White House. Narrator for the *Alphabet Mystery Series* by Sue Grafton. For more, see: www.judykaye.com.



JUSTIN KEATS, *Ensemble*
La Jolla Playhouse: *Escape to Margaritaville*. Broadway: Cirque Du Soleil's *Paramour*, *Escape to Margaritaville*. New York: *Radio City Christmas Spectacular*. Regional: *Damn Yankees* (Sacramento Music Circus); *Fiddler on the Roof* (Pioneer Theater); *Mary Poppins* (ASF). The Walt Disney Company and Norwegian Cruise Lines. Mr. Keats is a California native who is grateful to perform close enough for his west coast family and friends to enjoy. Love as always to parents, Jacque and Donna, and thanks to agent, Dave. @jkeatster



GARETH KEEGAN, *James Hewitt/Ensemble*
La Jolla Playhouse: Debut. Regional: *The Who's Tommy* (DCPA); *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar* (Ridgefield Playhouse). International: *We Will Rock You*, *Jersey Boys*, *Next to Normal*, *West Side Story*, *Hugh Jackman: Broadway to Oz*, *Blood Brothers*. Film/TV: *Instinct*, *The Good Fight*, *The Rundown with Robin Thede*, *Sell By*. www.garethkeegan.com



NATHAN LUCREZIO, *Andrew Morton/Ensemble*
La Jolla Playhouse: Debut. Broadway: *Aladdin* (Shop Owner, u/s Kassim, Razoul), *Cinderella* (Sam/Woodland Creature, u/s Jean-Michel, Lord Pinkleton). TV: *First Wives Club*, *Smash*. STC: *Man of La Mancha* (Anselmo/Barber, u/s Sancho). Tour: *A Chorus Line* (Alan DeLuca). NYMF: *The Last Word* (Jay Subasinghe). Concert Venues: *Feinstein's/54 Below*, Broadway at the W. B.F.A. from Penn State. Love to my family, friends, BWA and Telsey Casting! Debut Cover Album and Music Video Series available at www.nathanlucrezio.com. @nathanlucrezio



TOMAS MATOS, *Ensemble*
La Jolla Playhouse: Debut. Theatre credits include *West Side Story* (Guthrie Theater); *In the Heights*, *Newsies* (Pioneer Theater Company); *Priscilla*, *Queen of the Desert* (NCL). Dance credits include *Broadway Dance Lab* (Fall 2018); *Random Acts of Flyness* (HBO); *Madonna* (MDNA skin); *UNIQLO* and *Modern Love* (Amazon Prime). Graduate of the renowned "FAME" School, Fiorello H. LaGuardia High School for the Performing Arts. Special thanks to CTG and the entire creative team. @Tomatos_



ALLYN ANTHONY MORIYON, *Ensemble*
La Jolla Playhouse: Debut. UC San Diego: *Beautiful Day in November*, *What of the Night*, *Othello*. Wagner New Play Festival: *SERE*, *Are You There?*. San Diego: *Qulili*. Miami: *Cherry Orchard*, *A Midsummer Miami Dream* (Micro Theatre). Education: M.F.A. from UC San Diego. @allynm



LAUREN LIVIA MUEHL, *Young Diana/Ensemble*
La Jolla Playhouse: Debut. Regional: world premiere of *Clint Black's Looking for Christmas* and *Dr. Seuss' How the Grinch Stole Christmas!* (The Old Globe). Other credits include: *Ruthless!* (Moxie Theatre); California Youth Conservatory's *Billy Elliott*, *the Musical* and *Cats: A New Day*; Christian Youth Theatre's *Mary Poppins*; and San Diego Ballet's *The Nutcracker*.



JAMEN NANTHAKUMAR, *Colin/Ensemble*
La Jolla Playhouse: Debut. Recent regional credits include: Arthur De Bourgh in *Miss Bennet: Christmas at Pemberley* (Pioneer Theatre Company); Hero in *A Funny Thing Happened on the Way to the Forum* and Matt in *The Fantasticks* (Pittsburgh Public Theatre). Off-Broadway and other New York credits: *Under the Bodhi Tree* (Royal Family Productions); *LUDO's Broken Bride* (The Duke); *The Light in the Piazza* (Sheen Center). Education: B.F.A. Musical Theatre from Pace University.



ENRICO NASSI, *Ensemble*
La Jolla Playhouse: Debut. Washington, DC: Billy in *The Real Thing* (Studio Theatre); Ned in *Exorcism* (Arena Stage); Young Danielle in *1938: Inventing the Enemy* (Theater J & SMATCH – Teatro Essere). Off-Broadway: Man in *Machinalia* (JACK.BROOKLYN). Education: M.F.A. from UC San Diego (graduating 2019).



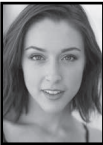
KATHERYNE PENNY, *Ensemble*
La Jolla Playhouse: Debut. Regional: *Spamalot* (Hollywood Bowl); *Frozen* (Disney's Hyperion Theater); *Dr. Seuss' How the Grinch Stole Christmas!* (The Old Globe); *Closer Than Ever* (International City Theater); Gloria in *Damn Yankees* (Cabrillo Music Theater). Guest star on IFC's *Comedy Bang Bang*. Education: B.A. from UCLA. Thank you to BBR and my starfish family. www.katherynepenny.com @kpennylane



LINDSAY ROBERTS, *Ensemble*
La Jolla Playhouse: Debut. National Tours: Clara u/s in *The Gershwins' Porgy and Bess*, Felicia u/s in *Memphis*, Creole Love Call in *After Midnight* (NCL). Off-Broadway: Cindy Lou in *Carmen Jones* (CSC; Audelco Award nomination), *Brigadoon*, *New Yorkers*, *Gentlemen Prefer Blondes*, *Lost in the Stars* (Encores!); *Radio City Christmas Spectacular*. Regional: Sarah in *Ragtime* (Ogunquit Playhouse); Felicia in *Memphis* (MSW; Wilde Award nomination); Queenie in *Showboat* (IRNE Award nomination). Education: M.S., Drexel University; B.M., University of Maryland. Glory to God! www.lindsayroberts.com



TARA SHOEMAKER, *Swing*
La Jolla Playhouse: Debut. Regional: *Guys and Dolls* (The Old Globe); *42nd Street* (3D-Theatricals); *The Hunchback of Norte Dame* (Moonlight Stage Productions); *Legally Blonde* (Candlelight Pavilion); *White Christmas* (San Diego Musical Theatre); *American Rhythm* (Lamb's Players); *Singin' in the Rain* (Musical Theatre West); *Anything Goes* (Welk Resorts Theatre). Thank you for supporting new works and live theatre!



BETHANY ANN TESARCK, *Ensemble*
La Jolla Playhouse: Debut. Broadway: *Gypsy*, *Bye Bye Birdie*. Off-Broadway: *Under the Bridge*. Regional: *Jerome Robbins' Broadway*, *42nd Street* (Muny); *Holiday Inn* (Marriott Theater); *Mamma Mia!* (MSMT); *A Chorus Line* (Sheila). Film/TV: *One Life to Live*. So much love and gratitude to my family, mentors, Pace MT18, the rock stars at The Mine, and my Cory. Dedicated to my grandma.

JOE DIPIETRO, *Book & Lyrics*
DAVID BRYAN, *Music & Lyrics*

The writing team of DiPietro & Bryan won two Tony Awards each for *Memphis*, which won the 2010 Tony Award for Best Musical, as well as the Drama Desk and Outer Critic Circle Awards. Their much-produced rock & roll comedy *The Toxic Avenger* (Best Off-Broadway musical, 2009 Outer Critics Circle Award) recently finished a hit run in London, and the production can be seen on BroadwayHD. Their other musical, *Chasing the Song*, had a workshop production at La Jolla Playhouse and will premiere at a major regional theatre in 2020. Joe DiPietro's plays and musicals have had thousands of productions across the country and around the world. His most recent Broadway musical, *Nice Work If You Can Get It*, received 10 Tony Award nominations and DiPietro won the Drama Desk Award for Best Book of a Musical. Grammy winner David Bryan is the keyboardist and a founding member of Bon Jovi. David and Bon Jovi are still touring the world and were recently inducted into the Rock & Roll Hall of Fame.

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

KELLY DEVINE, *Choreographer*
Playhouse credits include *Escape to Margaritaville*, *Come From Away*, *Peter and the Starcatcher*, *Zhivago* and *Private Fittings*. Her Broadway credits include *Come From Away* (Tony Award nomination), *Escape to Margaritaville*, *Doctor Zhivago*, *Rocky* (Tony, Drama Desk and Outer Critics Award nominations) and *Rock of Ages*. International: *Rocky* (Germany), *Rock of Ages* (West End, UK tour, Toronto, Australia; Helpmann & Green Room Awards). Opera: *Faust* (The Met & ENO), *Wozzeck* (San Diego Opera). Off-Broadway: *Rock of Ages*, *Fat Camp*, *Frankenstein*, *Anne Wrecksick*. Regional: *Come From Away*, *Toxic Avenger*, *A Christmas Story*, *Bloody Bloody Andrew Jackson*. Stratford Shakespeare Festival: *Cabaret*, *Romeo and Juliet*. Select film and television credits include: *Mozart in the Jungle*, *Modern Love*, *Wormwood* and *The Upside* starring Nicole Kidman and Bryan Cranston.

IAN EISENDRATH, *Music Director and Arranger*
served as Music Supervisor, Conductor and Arranger for the Playhouse world-premiere production of *Come From Away*. Broadway credits include *Come From Away* (Broadway, Toronto, London and North American Tour) and *A Christmas Story* (Broadway, National Tour and Live TV). He was nominated for a 2018 Grammy for producing the Broadway cast album of *Come From Away*, and also produced the soundtrack for *A Christmas Story* with Justin Paul and Benj Pasek. Regional: *Aladdin* (world premiere), *On the Town*, *Sunday in the Park With George*, *Cabaret*, *Into the Woods*, *West Side Story*, *Company*, *Sweeney Todd*, *Carousel*, *Titanic* and *Miss Saigon* (5th Avenue Theatre, Seattle); *The Nutcracker* and Susan Stroman's *Take Five* (Pacific Northwest Ballet, Seattle); *Cabaret* (Ordway, AMTSJ and TUTS); *Miss Saigon* (Casa Mañana). From 2004-2016, he was the Director of New Work & Music Supervisor at the 5th Avenue Theatre in Seattle. Education: University of Michigan.

DAVID ZINN, *Scenic Designer*
La Jolla Playhouse: *Xanadu*, *Tobacco Road*, *Notes from Underground*. Recent Broadway: *Choir Boy*, *The Waverly Gallery*, *Torch Song*, *The Boys in the Band*, *SpongeBob SquarePants*, *The Humans*, *A Doll's House Part 2*, *Fun Home*. Recent Off-Broadway: *Hamlet* (Public Theater); *Othello* (NYTW); *The Flick*, *Circle Mirror Transformation*, *Hir*, *For Peter Pan on Her 70th Birthday* (Playwrights Horizons); *Dogfight* (Second Stage). Regional: ACT, Berkeley Rep, Center Theater Group, The Old Globe, Guthrie Theater, Yale Rep, ART, Huntington Theatre. UK: *The Humans*, *Fun Home*, *The Flick*. Tony, Drama Desk, Obie and Hewes Awards for his set and costume designs.

WILLIAM IVEY LONG, *Costume Designer*
La Jolla Playhouse: *Herringbone*. Mr. Long designs for opera, ballet, modern dance, theatre, television and film. He has over 75 Broadway credits and has been nominated for 15 Tony Awards, winning six times. He was inducted into the Theatre Hall of Fame in January 2006, and recently completed a four-year term as Chairman of the American Theatre Wing. Hats off to Princess Diana's original designers featured in this production: Nettie Vogues, Elizabeth and David Emanuel, Jan Van Velden, Catherine Walker, Bellville Sassoon, Victor Edelstein, Bruce Oldfield, Hachi, Jacques Azagury, Alistair Blair and Christina Stambolian.

NATASHA KATZ, *Lighting Designer*
La Jolla Playhouse: Debut. Broadway: *Springsteen on Broadway*; *The Prom*; *Frozen*; *Hello, Dolly!*; *Long Day's Journey into Night*; *Cats* revival; *School of Rock*; *An American in Paris*; *Aladdin*; *Skylight*; *The Glass Menagerie*; *Once*; *The Coast of Utopia*; *Salvage*; *Aida*. Dance: *Alice's Adventures in Wonderland*, *The Winter's Tale*, *Tryst* (The Royal Ballet), *Cinderella* (Dutch National Ballet), *The Nutcracker* (Joffrey Ballet). Ms. Katz is a TDF Wendy Wasserstein Project Mentor.

GARETH OWEN, *Sound Designer*
La Jolla Playhouse: *SUMMER: The Donna Summer Musical*, *Come From Away*, *The Hunchback of Notre Dame*. Olivier Awards for *Memphis* and *Merrily We Roll Along*, nominations for *Bat Out of Hell*, *Top Hat* and *End of the Rainbow*. Tony Award nominations for *A Little Night Music* and *End of the Rainbow*. Outer Critics Circle Award for *Come From Away*. Pro Sound Award for Sound Engineer of the Year. Currently: *Come From Away* on Broadway; *Bat Out of Hell*, *Strictly Ballroom*, *Come From Away* and 42nd Street in London's West End; Disney's *The Little Mermaid* and *The Hunchback of Notre Dame*, *A Bronx Tale* and *Bat Out of Hell* worldwide. More than 280 other commercial musicals around the world.

PAUL HUNTLEY, *Wig Designer*
London-born Paul Huntley has worked on hundreds of Broadway shows since his 1972 arrival in New York, most memorably the original productions of *Amadeus*, *Cats*, *Evita*, *Les Misérables*, *Sweeney Todd*, *The Producers* and *Hairspray*. A recipient of the Drama Desk and Tony Awards, he has also worked with the some of the most legendary leading ladies of the cinema, ranging from Bette Davis, Marlene Dietrich and Vivien Leigh to Jane Fonda, Glenn Close, Jessica Lange and Scarlett Johansson.

JOHN CLANCY, *Orchestrator*
La Jolla Playhouse: Debut. Broadway: *Mean Girls* (Tony Award nomination), *Fun Home* (Tony/Drama Desk nominations), *The Prom*, *Tuck Everlasting*, *Shrek the Musical* (Tony/Drama Desk nominations), *Cats* 2016 revival (dance arrangements/orchestrations). Off-Broadway/Regional: *Jasper in Deadland* (Seattle 5th Avenue Theatre); *Fortress of Solitude* (Public Theater); *Soft Power* (dance arrangements, Ahmanson); Duncan Sheik's *Secret Life of Bees* (Spring 2019); string arrangements for *Rihanna: NBA All-Star Game*. *New Irish Tenors*: full orchestra arrangements; *Just So* (Goodspeed). As drummer or music director: Randy Newman, Carly Simon, Corey Glover, Solange Knowles, Blood Orange, Chrissy Amphlett, Kasim Sulton, Danielia Cotton, Alexa Joel, Constantine Maroulis of *American Idol*, *Kidz Bop Live!*, national tours and worked with Bono and Edge of U2 on *Spider-Man: Turn Off the Dark*.

DAVID HUBER, *Dialect Coach*
La Jolla Playhouse: *The Year to Come*. Mr. Huber is a professional actor, voice/dialect/acting coach and teacher. He serves as the Resident Voice Coach at The Old Globe, having worked on over 30 productions since 2014, and has also worked as a voice/dialect coach and teacher at UCSD, North Coast Rep and Diversionary Theatre. His regional theatre acting credits include The Old Globe, Actors Theatre of Louisville, Cincinnati Playhouse, Repertory Theatre of St. Louis, Pittsburgh Playhouse, PCPA Theaterfest, Texas Shakespeare Festival, among many others. M.F.A. from The Old Globe/USD Graduate Theatre Program.

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

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

MARTHA DONALDSON, *Production Stage Manager*
La Jolla Playhouse: *Come From Away*. Broadway: *The Lifespan of a Fact*, *Escape to Margaritaville*, *The Children*, *The Glass Menagerie*, *The Crucible*, *A View from the Bridge*, *You Can't Take It with You*, *Next to Normal*, [title of show], *Top Girls*, *The Year of Magical Thinking*, *The Lion King*, James Joyce's *The Dead*. Off-Broadway credits include shows with the New York Theatre Workshop, The Public Theater, Manhattan Theatre Club, Vineyard Theatre, Mabou Mines, St. Ann's Warehouse and many others. National tour: *The Vagina Monologues*.

KATRINA HERRMANN, *Assistant Stage Manager*
La Jolla Playhouse: *Queens*, *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); *The Steadfast Tin Soldier* (Lookingglass Theatre Company); *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). She spent nine years working for Santa Claus at Macy's in New York City during the holidays.

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

DRESSING DIANA

A conversation between Costume Designer **William Ivey Long** and Director of Artistic Development **Gabriel Greene**



William Ivey Long at the first rehearsal of *Diana*. Photo by Jim Carmody

How did you first become involved with this show?

Diana is the only show in the history of my young life that I have ever aggressively clawed my way into doing. I first heard about *Diana* when it was being workshopped at New York Stage and Film [in summer 2017], and I got very envious. I decided I was going to be shameless. I emailed Chris Ashley – I’ve done several plays with him in the past – and I told him, “I’m the only one who can do [costumes] for this show.”

I asked him to come by my studio for a meeting, and then I got to work. I have about 100 books on Princess Diana; there’s an entire bookshelf filled with them. *Diana Goes to Guatemala*, *Diana’s Pop-Up Book* – I have all of it. I could open my own museum. I put them in the order in which they were published, then I photocopied them and made a timeline of all the things she had done, year by year by year. All the main events of her life; everything that will be in our production. I filled the entire studio with hundreds and hundreds of photos, chronologically sorted. When Chris came by, his eyes popped. I thought that was a good sign.

Why did you feel such a connection to Diana?

I’m a monarchist and an Anglomaniac. My mother’s half English and I’m from the South. [When he was restored to the British throne in 1660,] Charles II called the colony of Virginia “the Old Dominion,” because we never went over to Cromwell. I have two history degrees and my

favorite pastime is reading biographies, often of leaders and kings. I’ve been fascinated by the British Royal family, so I started collecting books – and subsequently, throughout the years, mugs and wedding paraphernalia. A lovely person just gave me a pair of thimbles dated on Charles and Diana’s wedding day.

Was there a moment in her life that you felt particularly drawn to her?

There were two. The first one – and I will channel my inner eight-year-old girl here – was the wedding. I was in graduate school. When Diana got out of the carriage, I thought, “Oh my goodness, it’s so wrinkled!” Well, I knew why: it was silk taffeta. I was looking at it in both a fairy tale mode and in a professional way. She was Cinderella.

But what really, really nailed it for me – and it’s the reason I wanted to do this show – is when she visited the AIDS ward for the very first time [in 1987]. She shook hands with all of those male AIDS patients in London, with her bare hands. No gloves. That same week, I had visited a friend with AIDS at St. Vincent’s in Manhattan. I was forced to wear gloves and a hazmat suit just to see him. I was told not to touch him. So that really resonated with me, and I really sat up and started paying attention to Diana – not as Cinderella, but as a strong woman. That dates my real interest and fascination with the woman behind the fairy tale.

How many costumes are you creating for the character of Diana?

Well, there will be some additions and subtractions once we start rehearsing, but we’re starting with 32 different looks. They’ve been created with the performance in mind – how to get into them, how to get out of them. There are several very quick changes.

The dresses have been adapted; they’re not pure copies. I hope people will think they’re seeing the real wedding dress and the real revenge dress. But we’re looking at her through 2019 eyes. So I’ve shaped them to be as beautiful to us as they were when people were first seeing them. Some of the [original] shoulder pads might have made you giggle a little.

What goes on behind the scenes during these quick changes?

It’s a science. I’ve been working at this for a long time and many great wardrobe supervisors and dressers have taught me a lot. This is what basically happens: the performer comes off stage – it doesn’t have to be far, just out of sight. There’s a dresser there to unzip and remove the existing outfit. The actor has a modest, nude-colored undergarment underneath, because everyone should feel comfortable. Then there is a second dresser to make sure the actor puts on the next look. I’ve designed a special quick-change apron for the first dresser to wear. Down around the knees there are pockets where they keep the shoes. Any jewelry or earrings are in small pockets right around the dresser’s chest. When there’s a hat involved, the dresser wears the hat. If there’s a wig change – and our Diana has five wigs – the wig person is the third person involved in that change.

In an earlier conversation, you said that the costumes in this show feel like a character in themselves.

All Royal families, especially the English Royal family, have always understood the importance of symbolism in terms of how to dress – the use of clothes to make statements. The Queen knows people have come to see her, and so she wears solid color blocks that stand out, so people could say “I saw the Queen.” It’s like designing for an opera; opera houses are huge, there are 3,000

people watching, and you always have to know where Desdemona is, where Lucia is. So they have developed the fine art of how to locate the Queen through her style of dress.

It’s fascinating to watch how they shaped Princess Diana – not a queen, but a queen-in-waiting at that point – to watch them shape “how to find Diana.” And then, almost unnoticed, Diana started to change her style. That was maybe a year and a half after becoming Princess of Wales. And I started becoming aware of all of the British designers she chose, and how she changed her look and became more mature and more in charge. After the divorce, of course, she developed into another persona.

That was one of the reasons I said that Diana’s costumes are a character in themselves. They were chosen first by the court, and then by Princess Diana and her wardrobe staff – she had a

whole staff choosing all of this – and then she took over and used what she was wearing to tell the story she was interested in telling. ■



An early costume sketch for *Diana*

Princess Diana

Her Philanthropic Legacy

By Kristen Tregar

Diana, Princess of Wales, is remembered for many things: her fairytale wedding and later divorce, the intensity of media attention surrounding her, the revelation of her struggles with depression and bulimia, and the staggering outpourings of worldwide grief upon her death. But Diana is perhaps best remembered for her charitable interests. More than 20 years after her passing, her unprecedented relationship with the public and commitment to philanthropy remain central to her memory.

Engaging with common people in need seemed to fill a critical void created by the loneliness of Royal life and media scrutiny. In a 1995 BBC interview with Martin Bashir, Diana said, “I found myself being more and more involved with people who were rejected by society – with, I’d say, drug addicts, alcoholism, battered this, battered that – and I found an affinity there. And I respected very much the honesty I found on that level with people I met, because in hospices, for instance, when people are dying they’re much more open and more vulnerable, and much more real than other people. And I appreciated that.”

Diana’s interests in philanthropy were not unusual, given that the history of charitable works by the Royal family dates back to Queen Victoria. What made Diana’s legacy so inextricably linked to acts of service is the scope of her work – touching 100 charities – and her willingness to embed herself in the issues she was most passionate about. She is perhaps best known for her advocacy on the

issues of HIV/AIDS and landmines. These causes presented Diana with the opportunity to boldly step outside of the protected confines within which she was expected to stay.

The 1980s were marked by extreme fear and misinformation surrounding the HIV/AIDS epidemic that had recently gained worldwide attention. AIDS patients were largely shunned and rejected by society. It was already clear by 1983 that

prevalent concerns about the spread of HIV were incorrect, but public sentiment had not yet caught up to the science.

On April 19, 1987, Diana made history when she opened the UK’s first AIDS ward and shook the hand of an AIDS patient with her own ungloved

hand. The photograph of that iconic contact reframed the stigma around AIDS. In an interview with the BBC program *Witness*, nurse John O’Reilly said, “[i]f a Royal was allowed to go in and shake a patient’s hands, somebody at the bus stop or the supermarket could do the same. That really educated people.”

Diana herself recognized her influence, telling Bashir, “I remember when I used to sit on hospital beds and hold people’s hands, people used to be sort of shocked because they said they’d never seen this before, and to me it was quite a normal thing to do. And when I saw the reassurance that an action like that gave, I did it everywhere, and will always do that.”



Diana, Princess of Wales wearing protective body armour and a visor visits a landmine minefield being cleared by the charity Halo in Huambo, Angola.

Juda Ngwenya/Reuters Pictures

While HIV remains a global public health issue, more and more carriers of the virus have access to antiretroviral treatment, and public perception of HIV has been forever changed.

In 1997, Diana developed a strong interest in addressing landmines in Bosnia and Angola, which, due to detonations, had the highest percentage of amputees in the world. She traveled to both places, taking the opportunity to see first-hand the damage wrought by these devices. Her involvement in the issue and her work with the Halo Trust resulted in considerable public critique by the Tories, who referred to her as “a loose cannon.”

Nevertheless, Diana felt strongly enough that she continued her work. She has subsequently been credited with playing a critical role in the success of the Ottawa Mine Ban Treaty, which

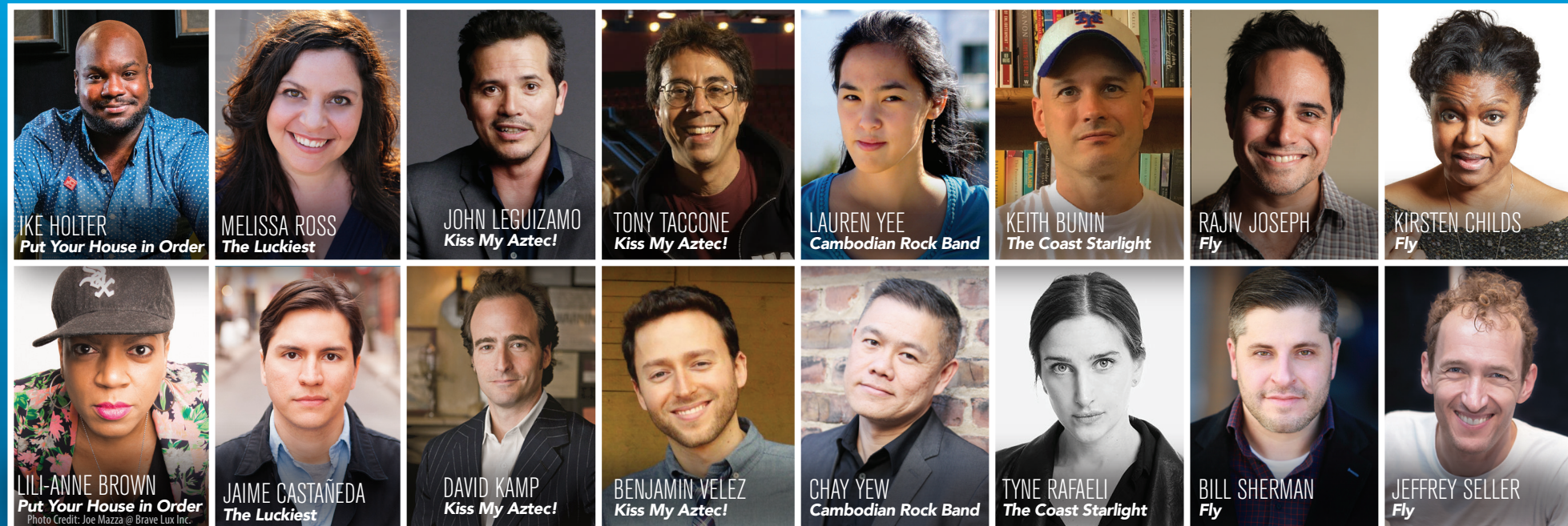
prohibits the use, manufacture, stockpiling or transfer of landmines. The Halo Trust has continued their work clearing minefields, but the issue has not yet been resolved. Prince Harry sustains his mother’s work, advocating for continued efforts to alleviate the problem.

Diana remained committed to spreading hope and healing throughout the world until her sudden death in 1997. The charitable trust created in her name still funds many of the projects that were so close to her heart, carrying on her legacy of giving. But perhaps no one can better frame Diana’s philanthropic presence than herself: “I think the biggest disease this world suffers from in this day and age is the disease of people feeling unloved, and I know that I can give love for a minute, for half an hour, for a day, for a month, but I can give – I’m very happy to do that and I want to do that.” ■

LA JOLLA PLAY HOUSE

2019/2020 SEASON

FULL SEASON ANNOUNCED!



WORLD-PREMIERE PLAY

PUT YOUR HOUSE IN ORDER

By IKE HOLTER Directed by LILI-ANNE BROWN

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

WORLD-PREMIERE PLAY

THE LUCKIEST

By MELISSA ROSS Directed by JAIME CASTAÑEDA

Developed in the 2018 DNA New Work Series

Lisette is a vibrant and fiercely independent young woman. But when a sudden diagnosis shatters her world into pieces, she finds herself at odds with her mother and her best friend, who each come bearing strong opinions wrapped in good intentions. Lisette is forced to navigate between the two while unflinchingly forging her own path for her future. This tender, funny and keenly-observed play explores the uncertain and sometimes heartbreaking territory of how we choose to take ownership of our lives.

NEW MUSICAL

KISS MY AZTEC!

Book By JOHN LEGUIZAMO and TONY TACCONE Music By BENJAMIN VELEZ

Lyrics By DAVID KAMP, BENJAMIN VELEZ and JOHN LEGUIZAMO

Based on a Screenplay Written by JOHN LEGUIZAMO and STEPHEN CHBOSKY

Directed by TONY TACCONE

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

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

A Berkeley Repertory Theatre Production

WORLD-PREMIERE PLAY

THE COAST STARLIGHT

By KEITH BUNIN Directed by TYNE RAFAELI

A La Jolla Playhouse Commission originally developed in the 2018 DNA New Work Series

One morning, a young man boards the long-distance train that runs from Los Angeles to Seattle. He's got a secret that can land him in terrible trouble, and he has roughly one thousand miles to enlist the help of his fellow travelers — all of whom are reckoning with their own choices in search of a way forward. Keith Bunin's new play is a smart, funny and compassionate story about our capacity for invention and re-invention when life goes off the rails.

SAN DIEGO PREMIERE

CAMBODIAN ROCK BAND

By LAUREN YEE Featuring Songs by DENGUE FEVER Directed by CHAY YEW

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

NEW MUSICAL

FLY

Based on J.M. BARRIE'S *PETER PAN* Book By RAJIV JOSEPH

Music By BILL SHERMAN Lyrics By KIRSTEN CHILDS and RAJIV JOSEPH

Directed by JEFFREY SELLER

Two major Tony Award-winning Broadway veterans team up with two of the most exciting writers in American theatre today to bring a cherished tale into the present. Wendy's life is about to change forever when she meets a boy named Peter, a pirate named Hook, and a beguiling, beautiful Crocodile, who's much more than meets the eye. In this thrilling, funny, dangerous look at J.M. Barrie's novel *Peter Pan*, a whole new Neverland comes to life. *Fly* will take audiences on an adventure propelled by a powerful and percussive score, dynamic choreography and aerial acrobatics.

The creative team bringing *Fly* to life:

Rajiv Joseph: Pulitzer Prize for Drama finalist (*Bengal Tiger at the Baghdad Zoo*)

Bill Sherman: Grammy Award for Best Musical Theater Album (*Hamilton*)

Kirsten Childs: Obie Award for Music and Lyrics (*The Bubbly Black Girl Sheds Her Chameleon Skin*)

Jeffrey Seller: Tony Award-winning producer (*RENT*, *Avenue Q* and *Hamilton*)

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All productions and artists are subject to change.



SUMMER 2019 THEATRE PROGRAMS

Young Performers at La Jolla Playhouse

YP@LJP

Register now at
LaJollaPlayhouse.org



2018/19 Artists-in-Residence Mike Lew and
Rehana Lew Mirza

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

The Playhouse recently named its 2018/19 Artists-in-Residence: married playwrights **Mike Lew** (*Tiger Style!*) and **Rehana Lew Mirza** (DNA New Work Series reading of *Child of Colonialism*). This multi-month residency program is designed to give artists the freedom to focus on their ongoing body of work, while becoming fully immersed in all aspects of the institution, from the stage to the boardroom to the classroom.

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

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

The Playhouse also recently announced that it is extending its 2018 Resident Theatre appointment to **Backyard Renaissance Theatre Company** for another season.



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

Artist and Theatre Residencies at La Jolla Playhouse

Spearheaded by Playhouse Artistic Director Christopher Ashley, the **Resident Theatre Program** aims to encourage the artistic development of performing arts organizations, while advancing and contributing to the San Diego theatre scene as a whole. Previous Resident Theatre appointees include Mo'olelo Performing Arts Company, Moxie Theatre, San Diego Asian American Repertory Theater, Circle Circle Dot Dot, Eveoke Dance Theatre, Teatro Máscara Mágica and Native Voices at the Autry.

In this second year of their residency, **Backyard Renaissance** will produce Shelagh Stephenson's **An Experiment with an Air Pump** in the Theodore and Adele Shank Theatre. The show will run August 8 – 25 (Thursdays through Sundays).

The show spans two centuries – 1799, On the eve of a new century, a Northern English house buzzes with scientific experiments and furtive romance; and 1999 – In a world of scientific chaos and genetic engineering, the same house reveals a dark secret buried for 200 years.

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



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.*

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

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



Top row: Gary & Jerri-Ann Jacobs, Terry Fechter & Lynn Schenk, Thespine Kavoulakis & Pradeep Khosla; Lynelle Lynch, Becky Robbins.
Middle Row: Randall L. Clark, Sheri L. Jamieson, Christopher Ashley, Osborn & Dea Hurston.
Bottom Row: Kay & Bill Gurtin; Margret & Nevins McBride, Barbara & Howard Milstein.

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List as of January 23, 2019

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LA JOLLA PLAYHOUSE

gala

SATURDAY, MARCH 23, 2019

A CELEBRATION WITH A PURPOSE

Proceeds support artistic, education and outreach programs including those benefiting San Diego military families.

Spectacular live performances, the ultimate in VIP experiences including an exquisite wine dinner and the best After Party in San Diego, featuring acclaimed EDM artist **Mako!**

Featuring **Ariana DeBose**, Tony Award-nominated star of *SUMMER: The Donna Summer Musical* and the original Broadway cast of *Hamilton*, and who was recently cast as Anita in Stephen Spielberg and Tony Kushner's upcoming film adaptation of *West Side Story*.

Ariana DeBose in *SUMMER: The Donna Summer Musical*; photo by Kevin Berne

A MESSAGE FROM THE BOARD CHAIR

Welcome to La Jolla Playhouse! What a thrill to cap off our 2018/2019 season with *Diana*, a fascinating world-premiere musical about the life of Princess Diana, from the creators of the Tony Award-winning musical *Memphis*, directed by our own Tony-winning Artistic Director Christopher Ashley.

2018 was a banner year for the Playhouse. We marked our fifth season in a row of all new work; celebrated the opening of two of our shows – *Escape to Margaritaville* and *SUMMER: The Donna Summer Musical* – on Broadway, and two others – *Miss You Like Hell* and *Wild Goose Dreams* – off Broadway; and welcomed Debby Buchholz to her new role as Managing Director.

Looking ahead, our annual Gala takes place March 23, raising funds to support the Playhouse's vital education programs, as well as our new play development initiatives. This year's event will also benefit our outreach efforts in the military community, such as the Veterans Playwriting Workshop and Military Date Nights.

I hope you will consider joining us at the Gala and/or making a gift to the Playhouse as our fiscal year draws to an end on March 31. Your support of the groundbreaking new work on our stages and in the San Diego community makes it possible for the Playhouse to continue as the place to see what's next in American theatre.

TO PURCHASE TICKETS PLEASE VISIT LAJOLLAPLAYHOUSE.ORG/GALA
FOR INQUIRIES OR SPONSORSHIP OPPORTUNITIES PLEASE EMAIL GALA@LJP.ORG



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Together, we transform lives and help audiences see the world in a new light!
THANK YOU!

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RECIPIENT OF AN EDGERTON FOUNDATION NEW PLAY AWARD

A special thank you to



for donating Clear-Com equipment to ensure flawless communication between
backstage and front-of-house crew/staff.

For 50 years, Clear-Com has linked people together with innovative intercom
solutions. Celebrating your support, and congratulations on your golden anniversary!

In Memoriam: Audrey Geisel

Audrey Geisel was a passionate philanthropist and beloved San Diegan. Her support of so many institutions in town – from La Jolla Playhouse to The Old Globe to UC San Diego – had a significant impact and helped establish San Diego as a leading arts and culture destination.

Audrey and The Dr. Seuss Fund at The San Diego Foundation have generously supported the Playhouse over the last three decades. In addition to celebrating with us at our annual Gala and belonging to our Artistic Director's Circle, they contributed to our building campaign. The Seuss name graces two black box rehearsal spaces, Seuss 1 and Seuss 2, which are used daily by Playhouse staff and audiences for meetings, rehearsals, playwriting workshops, education and outreach activities and performances.

Audrey will be remembered fondly for her wit, wisdom and profound dedication to theatre. She will be deeply missed by us, and the entire San Diego community.



Cheers and Special Thanks to The Playhouse Royals!

Through the outstanding leadership of Trustees, Lynelle Lynch and Kay Gurtin, an exciting matching opportunity was created to inspire support for the Playhouse's newest musical premiere.

We are deeply grateful to all who joined The Playhouse Royals*. Their philanthropic support sustains our distinguished excellence among the top not-for-profit regional theatres in the country.



Margaret Acampora, Lynelle Lynch,
Peggy Ann Wallace



Julie and Lowell Potiker, Linda Chester



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Peggy Ann Wallace

*Listing as of January 23, 2019



Ellen and Roger Revelle worked to revive live theatre during their lifetimes through volunteer leadership and charitable giving. Their legacy plan now sustains this effort at La Jolla Playhouse for future generations, thus allowing the Playhouse to solidify its place as a leader among American theatres; an incubator for emerging artists, established artists and new works; and a significant provider of arts education in the region.

The Playhouse continues to honor Ellen and Roger Revelle's philanthropic legacy through a special group named for them – The Revelle Legacy Society. This society allows us to recognize devoted friends who have established a planned gift benefitting the Playhouse through bequests in wills and trusts, beneficiary designations on retirement accounts and live insurance, and other estate-planning vehicles.

THESE GENEROUS SUPPORTERS HAVE BEEN SO INSPIRED AND, IN TURN, ARE INSPIRING OTHERS:

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SAVE THE DATE

Friday, April 5, 2019

Generously hosted by
 AT LA JOLLA VILLAGE

This year we are pleased to celebrate the
birthday of Playhouse Founder, Gregory Peck

If you have included the Playhouse in your estate planning, or if you are interested in learning how you can make a wonderful impact for the Playhouse with a legacy gift, we would love to invite you to attend our annual **Revelle Legacy Society Luncheon**.

For additional information and to request your invitation, kindly contact **Bonnie Broberg, Associate Director of Development**, at (858) 228-3084 or bbroberg@ljp.org

Planned gifts to La Jolla Playhouse qualify for the Federal Estate Tax Charitable Deduction.

La Jolla Playhouse (Theatre and Arts Foundation of San Diego County) is a 501(c) 3 tax-exempt organization. Tax ID # 95-1941117



La Jolla Playhouse founders (L-R):
Mel Ferrer, Dorothy McGuire,
Gregory Peck



Opening Night of *Seize the King*; photo by Bekah Peace Photography

CELEBRATING YOUR SUPPORT: OPENING NIGHTS AT LA JOLLA PLAYHOUSE

Celebrate with the cast, creative team and La Jolla Playhouse leadership on Opening Night of every main stage production during the 2019/2020 season!

By making a tax-deductible gift of **\$5,000 annually**, you will be offered membership in our Opening Night Circle, the Playhouse's most philanthropic leaders who partner with us to create the best of American theatre.

Opening Night Circle members may purchase Opening Night season tickets, guaranteeing your location for all six performances. Dates and details below.

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AZTEC!

SUNDAY,
SEPTEMBER 8

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ROCK BAND

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NOVEMBER 17

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SUNDAY,
MARCH 8

To make your gift and secure your Opening Night tickets for the 2019/2020 Season, contact Bonnie Broberg, Associate Director of Development at (858) 228-3084 or bbroberg@ljp.org.

*Dates subject to change

LaJollaPlayhouse.org/support



Christopher Ashley, Michael Clark and Trustee Randy Clark at the Opening Night of *Wild Goose Dreams*; photo by Lauren Radack Photography



Lon and Denise Bevers, Larry and Robin Rishke at the Opening Night of *SUMMER: The Donna Summer Musical*; photo by Lauren Radack Photography



The cast of *The Squirrels* at Opening Night; photo by Bekah Peace Photography

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We apologize for any errors or accidental omissions. Please contact the Individual Giving Office at (858) 550-1070 x134 if you would like to 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 McN Huff on Billy Crystal's 700 Sundays and was the script supervisor for Jersey Boys.

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

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La Cuisine
Custom Catering

Malk
FAMILY RESTAURANT

The Melting Pot

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VODKA

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Bella Vista Social Club & Caffé • HATCH – San Diego Magazine • Jazz 88 • KPBS • Modern Luxury • San Diego Business Journal • The San Diego Voice & Viewpoint

CORPORATE MATCHING COMPANIES

Amazon Smile • AstraZeneca United States • Bank of America • Caterpillar • Goodrich • Google • Hewlett-Packard • IBM International • Intuit • Medtronic
Pfizer • Qualcomm Incorporated • Sempra Energy • Texas Instruments • Union Bank • U.S. Bank • The Walt Disney Company Foundation • Wells Fargo

Opportunities for corporations to partner with La Jolla Playhouse are numerous and varied, each providing exclusive benefits and recognition.
For information, please contact Adeline Duke at (858) 550-1070 x137.

List as of February 1, 2019

LA JOLLA PLAYHOUSE **FOUNDATION & GOVERNMENT SUPPORT**

\$100,000 +

Commission for
Arts and Culture



The James Irvine
Foundation



The Wallace Foundation®

THE SHUBERT
FOUNDATION INC.

Edgerton Foundation

The Hearst Foundations

The William Hall Tippet and
Ruth Rathell Tippet Foundation

\$50,000 - \$99,999

David C. Copley Foundation
The Escondido Charitable Foundation
Mandell Weiss Charitable Trust

\$25,000 - \$49,999

The Sheri and Les Biller Family Foundation
Las Patronas
The National Endowment for the Arts
Panta Rhea Foundation
Walter J. & Betty C. Zable Foundation

\$10,000 - \$24,999

California Arts Council
The County of San Diego
Farrell Family Foundation
Susan and Larry Favrot and the Favrot Fund
Sidney E. Frank Foundation
Lynne & Mason Rosenthal; Leo S. Guthman Fund
San Diego Scottish Rite Community Foundation
Ellen Browning Scripps Foundation
The Seth Sprague Educational and Charitable
Foundation

\$5,000 - \$9,999

The Coastal Community Foundation
John and Marcia Price Family Foundation
Price Philanthropies Foundation

\$1,000 - \$4,999

City of Chula Vista, Performing and Visual Arts Grant
The Dillon Fund
The City of Encinitas & Mizel Family Foundation
Community Grant Program
The Samuel I. & John Henry Fox Foundation
Fusenot Foundation
The Arthur and Jeanette Pratt Memorial Fund
The Sutherland Foundation

\$300 - \$999

Rising Arts Leaders San Diego
The 3rd grade class of Solana Vista Elementary School

List as of February 1, 2019

BE IN THE LOOP WITH OUR NEW HEARING LOOP!

La Jolla Playhouse offers many services designed to enhance your experience in the theatre. Our newest addition in the Mandell Weiss Theatre and Mandell Weiss Forum is a hearing loop system designed to connect the production sound with **t-coil equipped** hearing aids, cochlear implants and assisted listening devices.

Hearing loops are like binoculars for the ears and La Jolla Playhouse is proud to offer Hearing Assistance thanks to the generous support from the following:

LAS PATRONAS
Partnering with the San Diego Community since 1946

The County of San Diego, District 3

The County of San Diego, District 4

In memory of Roger S. Benson of La Jolla, a champion of enhancing theater enjoyment for the hearing impaired

**The hearing loop system has a wire that circles the seating area and is connected to the sound system. The signal is then picked up by the t-coil in the hearing aid or cochlear implant or assisted listening device. To use this system, one can activate the t-coil switch on the hearing aid or implant without any additional receiver or equipment needed. If you do not have a device with the t-coil then you can check out an assisted listening device from the Patron Services desk in the lobby or stop by for more information prior to performance.*

PLAYHOUSE LEADERSHIP



CHRISTOPHER ASHLEY, *Artistic Director*
Please see Mr. Ashley's bio on page 8.



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.



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.

LA JOLLA PLAYHOUSE

is a place where artists and audiences come together to create what's new and next in the American theatre, from Tony Award-winning productions, to imaginative programs for young audiences, to interactive experiences outside our theatre walls. Currently led by 2017 Tony Award-winning Artistic Director Christopher Ashley and Managing Director Debby Buchholz, the Playhouse was founded in 1947 by Gregory Peck, Dorothy McGuire and Mel Ferrer. Renowned for its development of new plays and musicals, the Playhouse has mounted 98 world premieres, commissioned 52 new works, and sent 32 productions to Broadway – among them the currently-running hit musical *Come From Away* – garnering a total of 38 Tony Awards, including the 1993 Tony Award for Outstanding Regional Theatre.

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).



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

CONCESSIONS AND RESTAURANT



James' Place provides bar and concessions at each theatre lobby or courtyard. The restaurant (James' Place) is open Tuesday – Friday 4:00 pm until 8:30 pm and Saturday – Sunday 3:00 pm until 9:00 pm. Please call (858) 638-7778 for reservations or visit jamesplacedsd.com.

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.

AUDIENCE ENGAGEMENT EVENTS: *DIANA*

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 *Diana*.

Wednesday, March 13 at 6:45 pm
Saturday, March 16 at 1:45 pm

TALKBACK TUESDAYS

Sponsored in part by Holland America Line® SAVOR THE JOURNEY

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

Tuesday, February 26 after the 7:30 pm performance
Tuesday, March 5 after the 7:30 pm performance

ACCESS PERFORMANCE

Sponsored in part by SEACREST VILLAGE

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, March 9 at 2:00 pm

DISCOVERY SUNDAY

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

Sunday, March 24 after the 2:00 pm performance

FOODIE FRIDAYS

Enjoy delicious bites from a local food truck, beginning at 6:30 pm.

Friday, February 22
Friday, March 1
Friday, March 8
Friday, March 15
Friday, March 22
Friday, March 29
Friday, April 5
Friday, April 12

SONIC SATURDAYS

Take in live music before the show, starting at 7:00 pm.

Saturday, February 23
Saturday, March 2
Saturday, March 9
Saturday, March 16
Saturday, March 23
Saturday, March 30
Saturday, April 6
Saturday, April 13



James' Place is the Theatre District's on-site restaurant. Developed by Sushi Master James Holder, the menu features his signature sushi, delectable dishes created with Prime and Angus cuts of beef, locally and sustainably harvested seafood and other seasonal dishes. Lighter fare is served at the newly-redesigned sushi/cocktail bar, which also offers craft beer and California wines.

Please call **(858) 638-7778** for reservations.
Visit **JamesPlaceSD.com** for more information.

DNA New Work Series

SAVE THE DATE!
MAY 2 – 5, 2019

The Playhouse's acclaimed new play development initiative, the DNA New Work Series, is back for its seventh year, running May 2 – 5, 2019.

The DNA New Work Series allows playwrights and directors the opportunity to develop a script by providing rehearsal time, space and resources – all culminating in readings which are open to the public. It's a rare chance for theatre-lovers to be a part of a new work in its earliest stages of development.

Tickets to all DNA events are free. Projects will be announced in the coming weeks. Visit LaJollaPlayhouse.org for more information on programming and reservations.



LIGHT YEARS AWAY

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

Public Performances March 9 & 10
Tickets at LaJollaPlayhouse.org

LA JOLLA PLAY HOUSE **POPTOUR** 2019
LIVE THEATRE FOR YOUNG AUDIENCES & FAMILIES!

THE PLAYHOUSE LEADERSHIP COUNCIL

WELCOMING NEW AUDIENCES

The Playhouse Leadership Council (PLC) is a passionate and engaged group of civic leaders, advocates and professionals whose mission is to create a welcoming environment for new audiences. PLC members work in their communities to introduce new audiences to every production and ensure that their first experience at the Playhouse is inviting and memorable. From young professionals, to San Diego's military community, to regions of San Diego underrepresented at the Playhouse, the Council connects a more diverse group of people to the Playhouse and aspires to enrich and enhance the lives of all San Diegans through theatre.



GET INVOLVED! If you live, work or interact with a community you think should experience the Playhouse, contact the Leadership Council at community@ljp.org.

PLAYHOUSE PARTNERS CELEBRATE 30TH ANNIVERSARY



For three decades the Playhouse Partners have donated their time, service and skills to support and promote La Jolla Playhouse. This dedicated group provides many ways to become involved, such as staffing the Patron Services desk, organizing breakfasts for the cast and crew and providing administrative support. In return, Partners receive many exciting benefits and special events, all while representing one of the foremost producing theatres in the country. La Jolla Playhouse is deeply grateful for the Partners' efforts over the past 30 years, and for many years to come.

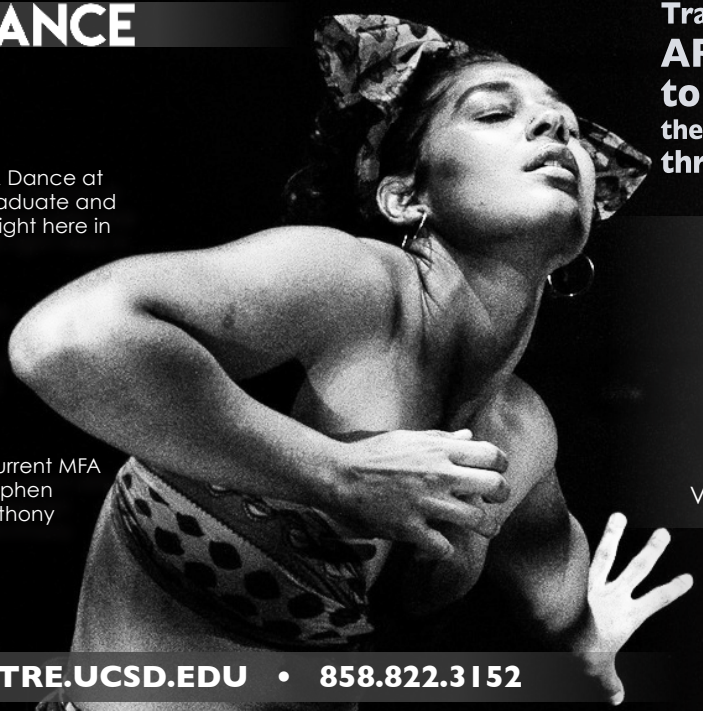
For more information, please visit LaJollaPlayhouse.org.

THEATRE & DANCE 18 | 19 SEASON

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

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

Diana features the work of current MFA candidates Nicole Javier, Stephen Jensen, Tyler Larson, Allyn Anthony Moriyon, and Enrico Nassi.



Training the next generation of **ARTISTS & SCHOLARS** to shape and reimagine the way we interpret our world through the performing arts

Winter 2019 Show Lineup:

Life is a Dream
The Misanthrope
Classical Women
Everybody Black
winterWORKS 2019

Visit theatre.ucsd.edu/season

UC San Diego
ARTS AND HUMANITIES
Theatre and Dance

For information: THEATRE.UCSD.EDU • 858.822.3152

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

LA JOLLA PLAYHOUSE STAFF

Christopher Ashley, *Artistic Director**

Debby Buchholz, *Managing Director**

ARTISTIC

Producing Director Eric Keen-Louie
Director of Artistic Development Gabriel Greene*
Associate Producer Teresa Sapien
Artistic Programs Manager & Local Casting Director
 Jacole Kitchen
Director Emeritus Des McNuff
Executive Assistant to Christopher Ashley Rick VanNoy*
Commissioned Artists Todd Almond, Jeff Augustin,
 Daniel Beaty, Guillermo Calderón, Kara Lee Corthron,
 Noah Diaz, 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, Dan Moses Schreier,
 Brian Selznick, Claudia Shear, Mat Smart,
 Charlayne Woodard, Lauren Yee

PRODUCTION

Production Manager Benjamin Seibert
Associate Production Manager Becca Duhaime
Production Office Manager Caren Heintzelman
Production Intern Rosanna Wong
SCENE SHOP
Technical Director William Hartley
Assistant Technical Director Jonathan Gilmer
Master Carpenter David Weiner*
Charge Artist Melissa Nalbach
Production Carpenter Laura McEntyre
Carpenters Kyle Alquist, Mihai Antonesco, Ryan Beasley,
 Megan Birdsong, Jacob Bruce, Matt Clark, Adam Day,
 Nick Jackson, Eszter Julian, Scott Kinney, Paul Mares,
 Michael Moglia, Clayton Nicodemus, Brylan Ranscht,
 Albert Rubidoux, Tim Van Der Lind, Zane Whitmore
Scenic Painters Dwaine Best, Jeni Cheung, Jenn Imbler,
 Bethany Johnson, Kristin Kifer, Jenny Lee

Shop Helper Doug Collind*

PROPERTIES SHOP

Prop Shop Supervisor Deb Hatch*
Prop Shop Foreman Quinn Becker
Props Artisans Ryan Lewis, Zlatko Mitev, Jeff Rockey,
 Gabe Serbian, Zach Zeringue

COSTUME SHOP

Costume Supervisor Jennifer Ables
Resident Costume Design Assistant Desiree Hatfield-Buckley
Draper Alexander Zeek
First Hands Kyle Everett, Rebecca Fabares
Stitchers Stephanie Gift, Keira McGee, Veronica Von Borstel
Craft Artisan Tess Matraw
Craft Assistant Amanda Bergman

ELECTRICS

Electrics Supervisor Jeff Brewer
Master Electrician Kristyn Kennedy
Electricians Alex Cluff, Miranda Stone, Xavier Luevano,
 Bradley Bergholtz

SOUND/VIDEO

Sound/Video Supervisor Lane Elms
Resident Sound Engineer Matthew Birchmeier
Sound Technicians Stephen Jensen, Haley Wolf

ADMINISTRATION

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

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Payroll George Kelly
Staff Accountant Janet Gray
Sr. Production Accountant Jared Jackson
Accounts Payable Manager Sharon Ratelle*
Employee Benefits Coordinator Kathy Silberman

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Associate Director of Philanthropy Bonnie Broberg
Individual Giving Manager Cristina Hernandez
Institutional Giving Officer Elizabeth Kaplan
Institutional Giving Manager Adeline Duke
Philanthropy Officer Tony Dixon
Philanthropy Coordinator Sarah Huddleston
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Special Events Coordinator Erica Kao

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Patron Services Sales Specialist Paul Preston*
Communications and Marketing Intern Lily Medofer
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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

EDUCATION & OUTREACH

Director of Education & Outreach Julia Cuppy
Associate Director of Education and Outreach Bridget Cavaola
Audio Describers Mernie Aste, Laurielynn Barnett,
 Brian Berlau*, Michele Dixon, Tina Dyer, Lisa Iliana,
 Shari Lyon*, Ann McDonald, Kay O'Neil*,
 Deborah Sanborn*, Leslie Satz, Sylvia Southerland*
ASL Interpreters Hilda Colondres, Lynn Ann Garrett,
 Anelia Glebocki, Alycen Haynesworth,
 Suzanne Lightbourn*, Billianne McLellan*, Geri Wu
ASL Usher Esther Shen*
Teaching Artists Frankie Alicea, Kristen Fogle,
 Donny Gersonde, Samantha Ginn, Cory Hammond,
 Levi Kaplan, Justin Lang, Jaese Lecuyer, Bernard Mazon,
 Michael Shantz
Playhouse Teen Council Justin Canning, Lilith Freund,
 Elizabeth Gelber, Rebecca Genin, Zoe Goldstein,
 Mia Grust, Emre Gumus, Kelly Hatfield, Madison Hoffman,
 Andalyn Honselaar, David Lopez, Ariella Markus,
 Christina Martino, Naomi Melville, Dylan Nalbandian,
 Nicky Redd, Vivian Romero, Lexi Smith, Emily Talerma,
 Carly Walton, Sabrina Webster, Shelby Westbrook
Education & Outreach Intern Mekala Sridhar

OPERATIONS

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

DIANA CREW

Stage Carpenter Laura McEntyre
Automation Operator Zane Whitmore
Fly Operator Adam Day
Deck Crew Eszter Julian, Melissa Nalbach, Bryan Ranscht,
 Albert Rubidoux
Production Props Zlatko Mitev
Props Runner Zach Zeringue
Wardrobe Supervisor Veronica Von Borstel
Dressers Debbie Lou Allen, Amanda Bergman, Jazmine Choi,
 Stephanie Gift
Wig Supervisor Albee Alvarado
Hair Maintenance Stephanie Kwik
Light Board Operator Alex Cluff
Master Electrician/Spot Operator Kristyn Kennedy
Spot Operator 2 Bradley Bergholtz
Sound Engineer Chris Powell
 A2 Matthew Birchmeier

* Ten years or more with La Jolla Playhouse

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