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LA
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The Luckiest

JUNE 30 - JULY 28

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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.



Dear Friends,

When I first read Melissa Ross's new play, *The Luckiest*, I was confronted by the fascinating irony of its title. The central character, Lissette, has consistently and voraciously devoured life on her own terms. When she gets diagnosed with a serious illness, it initially seems to be an event that is as

unlucky as it gets. But the joy of Melissa's play is that it asks us to reconsider what good fortune actually looks like, even in the most extreme of circumstances.

As Lissette navigates her new reality alongside her mother Cheryl and her best friend Peter, what emerges is an essential story of how we choose to take care of each other – and ourselves. How can we exert control over our lives when seemingly all options are closed off? How can we maintain our independence while still being open to accepting help?

With surprising humor and startling insight, Melissa has created three richly-human characters who struggle to genuinely see each other, who fight and love with equal ferocity, who come to realize that true generosity and understanding from our family – and our chosen family – are among the luckiest things you can possess.

In addition to introducing Melissa's work to San Diego audiences, *The Luckiest* also reunites us with Jaime Castañeda, who served as the Playhouse's Associate Artistic Director from 2014 to 2018. It's our great fortune to welcome him back with this urgent, compassionate and tender story.

CHRISTOPHER ASHLEY
THE RICH FAMILY ARTISTIC DIRECTOR
OF LA JOLLA PLAYHOUSE

La Jolla Playhouse gives heartfelt thanks to our lead donors for their generous contributions to the Sheri L. Jamieson New Work Development Fund for La Jolla Playhouse:

Sheri L. Jamieson



Joan and Irwin Jacobs



The deep commitment to developing new work is at the very core of the Playhouse's identity and the Sheri L. Jamieson New Work Development Fund for La Jolla Playhouse provides lasting resources to such vital programs as the DNA New Work Series, Page To Stage, artist commissions and residencies, and Without Walls programs, securing our legacy of new work development, as well as our place at the forefront of the American theatre landscape.

LA JOLLA PLAYHOUSE PRESENTS

Christopher Ashley
The Rich Family Artistic Director of La Jolla Playhouse

Debby Buchholz
Managing Director of La Jolla Playhouse

The Luckiest

BY
MELISSA ROSS

DIRECTED BY
JAIME CASTAÑEDA

FEATURING
DEIRDRE LOVEJOY*, ALEQUE REID*, REGGIE D. WHITE*

SCENIC DESIGN	TIM MACKABEE
COSTUME DESIGN	DENITSA BLIZNAKOVA
LIGHTING DESIGN	LAP CHI CHU
COMPOSER AND SOUND DESIGN	RYAN RUMERY
DRAMATURG	GABRIEL GREENE
CASTING	TELSEY + COMPANY; KARYN CASL, C.S.A.; DESTINY LILLY
STAGE MANAGER	ANJEE NERO*
STAGE MANAGER	DEAN REMINGTON*
ASSISTANT STAGE MANAGER	KIRA VINE
PROJECT PRODUCTION MANAGER	BECCA DUHAIME

Developed with the support of New York Stage & Film's 2018 Winter Season.
Developed, in part, with Rattlestick Playwrights Theater.

THE CAST

(in alphabetical order)

Cheryl..... Deirdre Lovejoy*
Lisette..... Aleque Reid*
Peter..... Reggie D. White*

Time and Place:
Spanning the last decade or so
New York City and Vermont

The Luckiest will be performed in one act without an intermission.

ADDITIONAL STAFF


Assistant Director Natalia Duong Scenic Design Resident Assistant Hsi-An Chen†
Assistant Scenic Designer Anna Robinson ALS Consultant Eric Andrews
Assistant Lighting Designer Rachel Tibbetts Speech Consultant Joanna Burgess
Assistant Sound Designer Mason Pilevsky Physical Consultant Jesse J. Perez

SPECIAL THANKS

ALS Association Greater San Diego Chapter • Cassie Beck • Kathryn Erbe
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Saul Paniagua & Irving Gonzalez/Snake Oil Cocktail Co. • Ryan Spahn • Summer Spiro • Daniella Topol

AUDIENCE ENGAGEMENT EVENTS: THE LUCKIEST

The Green Room

Sponsored in part by  AT LA JOLLA VILLAGE

Join us before the show on the first Friday of the run to hear directly from writers, directors and designers about their process from the page to opening night.

Friday, July 5 at 7:00 pm

Talkback Tuesdays

Sponsored in part by  Holland America Line®
SAVOR THE JOURNEY

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

Tuesday, July 9 and Tuesday, July 16 after the 7:30 pm performances

ACCESS Performance

Sponsored in part by  STACREST 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, July 20 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 play.

Sunday, July 21 after the 2:00 pm performance

Friday Fare

Preshow fun on the second and fourth Friday of the run. Experience visual and performance art inspired by the show. FREE to attend (food and drinks available for purchase).

Friday, July 12 and Friday, July 26 at 6:30 pm



DEIRDRE LOVEJOY, Cheryl

La Jolla Playhouse: Debut. Broadway: Nora Ephron’s *Lucky Guy* (starring Tom Hanks), *Six Degrees of Separation*, *The Gathering*, *Getting and Spending*. Off-Broadway: *How I Learned to Drive* (original production). Regional: *Macbeth* (The Old Globe). Ms. Lovejoy has appeared in over 100 plays and episodes of television, including *The Wire*, *The Blacklist*, *NCIS*, *The West Wing*, *Girls*, *Bones* (The Gravedigger) and the upcoming *Raising Dion* (Netflix, October). Recent film: *The Post*, *Step Up*, *I Am Elizabeth Smart* (Wanda Barzee). B.F.A.: University of Evansville; M.F.A.: NYU. Currently developing her solo play *Bird Elephant China*. Thank you Mr. Pickles & Mrs. Pickles. Visit DeirdreLovejoy.com. Social: @ddlovejoy.



ALEQUE REID, Lisette

La Jolla Playhouse: Debut. Off-Broadway: *Domesticated* (Lincoln Center Theater); *All’s Well That Ends Well* (Public Theater); *Nobody Loves You* (Second Stage); *Really Really* (MCC). National Tour: *Hair* (Jeanie). TV: *Dying Up Here*, *Doubt*. Film: *Insidious: The Last Key*, *A Simple Wedding*. VO: *Trolls: The Beat Goes On*, *Captain Underpants*, *Dragon Rescue Riders*, *Pitch Perfect 3*, *The Grinch Movie*, *Super Monsters*. Education: UNCSCA. For my loves, Heath and Reid.



REGGIE D. WHITE, Peter

La Jolla Playhouse: *Hundred Days*, *The Last Tiger in Haiti*. Off-Broadway: *Hundred Days*, *I & You*, *For the Last Time*. Selected Regional: *The Bluest Eye* (Arden Theatre), *Eddie the Marvelous...* (O’Neill), *Blues for Mr. Charlie* (The Williams Project), *Party People* (Berkeley Rep). International: *Flood in the Valley* (Gung Ho Projects - China). Film & TV: *Gotham*, *Blindspot*, *The Parent ‘Hood*, *Rebound*, *Buzzer*, *Medias Res*. Training: Atlantic Theater School; Cal State Hayward. Reggie is a founding company member of The Williams Project, a living wage theatre company. Reggie is also a recipient of the TCG Fox Fellowship and NAACP Award nominee. www.reggiedwhite.net

MELISSA ROSS, Playwright

La Jolla Playhouse: Debut. Plays include *Thinner Than Water*, *A Life Extra Ordinary*, *Nice Girl*, *An Entomologist’s Love Story* and *Of Good Stock*. *Thinner Than Water* and *Nice Girl* were both originally produced by LAByrnth Theater Company. *Thinner Than Water* is included in the anthology *New Playwrights: Best Plays of 2011*. *Nice Girl* was a finalist for the Francesca Primus Prize and is in Applause’s *Best Plays of 2015*. *Of Good Stock* received its world premiere at South Coast Repertory as part of the Pacific Playwrights Festival, followed by a subsequent production at Manhattan Theatre Club. *An Entomologist’s Love Story* is an Alfred P. Sloan Foundation Commission and an Edgerton New Play Award recipient, and received its world premiere at San Francisco Playhouse. Melissa’s plays have been developed and produced around the country at Dorset Theatre Festival, The Gift Theatre, Iama Theatre Company, LAByrnth Theater Company, LCT3, New York Stage and Film, Rattlestick Playwrights Theater, TheatreWorks and many others. She has been twice commissioned by South Coast Repertory and Manhattan Theatre Club. Melissa is a graduate of Bennington College and the Lila Acheson Wallace Playwriting Program at The Juilliard School, a two-time winner of the Le Comte de Nouy Prize and a proud member of LAByrnth Theater Company.

JAIME CASTAÑEDA, Director

served as La Jolla Playhouse’s Associate Artistic Director from 2014 to 2018, where he directed Will Power’s *Seize the King*, Rachel Bonds’ *At the Old Place*, Mike Lew’s *Tiger Style!* and Rajiv Joseph’s *Guards at the Taj*. Other productions include *Vietgone* (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, Jaime 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.

TIM MACKABEE, Scenic Designer

La Jolla Playhouse: Debut. Broadway: *The Elephant Man* (starring Bradley Cooper), *Mike Tyson: Undisputed Truth* (dir. Spike Lee). West End: *The Elephant Man*. Off-Broadway: *Heathers The Musical*, *The Last Match* (Roundabout); *Vietgone*, *Important Hats of the Twentieth Century* (MTC); *Guards at the Taj* (Lortel Award), *Describe the Night*, *The Penitent*, *Our New Girl* (Atlantic Theater); *Luce* (Lincoln Center Theater); *Gigantic* (Vineyard Theatre); *Much Ado About Nothing* (Public Theater). TV: *Amy Schumer: Live at the Apollo* (HBO), *Mike Tyson: Undisputed Truth* (HBO), *Gotham*, *Smash*, *The Today Show*. Education: North Carolina School of the Arts, Yale School of Drama. timothymackabeedesign.com, @timmackabeedesign.

DENITSA BLIZNAKOVA, Costume Designer

La Jolla Playhouse: *The Cake*, *Queens*. Her theatre design work has been seen nationwide at venues including the Geffen Playhouse, Mark Taper Forum, Old Globe Theatre, Denver Center for the Performing Arts, Kennedy Center for the Performing Arts, Cleveland Play House, A Noise Within, Williamstown Theatre Festival and others. Ms. Bliznakova’s work for opera includes *Carmen* at Los Angeles Opera, *Murder in the Cathedral* and *All Is Calm* at San Diego Opera. Costume design and stylist credits for other media include films and music videos for various artists. Nominations for Outstanding Costume Design: LA Stage Alliance Ovation Award and Colorado Theatre Guild Henry Award. She is a Professor in the School of Theatre, TV and Film at SDSU and is the Head of the M.F.A. Design and Technology program. Her work may be viewed at www.Denitsa.com.

LAP CHI CHU, Lighting Designer

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

RYAN RUMERY, *Composer and Sound Designer*
La Jolla Playhouse: *Peer Gynt*. Broadway: *Be More Chill*, *Fool for Love*, *Thurgood*. National Tours: *The Lightning Thief* (Theatreworks). Off-Broadway: over 50 productions. Regional: over 250 productions. Film: *Pathways to Power* and *The Spectacular Rise and Fall of Paul Manafort* (Washington Post); *Ottolenghi and the Cakes of Versailles*, *When We Walk* (CAAMFest37); *Awake: A Dream from Standing Rock* (Tribeca 2017); *How to Let Go of the World* (Sundance 2017); *City of Gold* (Sundance 2015).


GABRIEL GREENE, *Dramaturg*
joined La Jolla Playhouse’s artistic staff in 2007 and currently serves as their Director of Artistic Development. He has dramaturged nearly thirty new plays and musicals for the Playhouse, in addition to shows at 5th Avenue Theatre, Berkeley Rep, New York Stage & Film, The Playwrights Center, Playwrights Horizons, Steppenwolf Theatre and TimeLine Theatre. *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, KARYN CASL, C.S.A.; DESTINY LILLY, *Casting*
Broadway/Tours: *Beetlejuice*; *Gary: A Sequel to Titus Andronicus*; *Oklahoma!*; *Be More Chill*; *Network*; *The Cher Show*; *The Prom*; *Pretty Woman*; *My Fair Lady*; *Mean Girls*; *Frozen*; *Come From Away*; *Waitress*; *Hamilton*; *Wicked*; *Hello, Dolly!*; *Anastasia*; *Charlie and the Chocolate Factory*. Off-Broadway: Atlantic Theater Company, Classic Stage Company, MCC Theater, Second Stage Theater. Film: *The Kitchen*, *Mary Poppins Returns*, *Ben Is Back*, *The Greatest Showman*, *Into the Woods*, *Rachel Getting Married*. TV: *Tales of the City*, *Fosse/Verdon*, *NOS4A2*, *Rent*, *Murphy Brown*, *This Is Us*, *House of Cards*, *NCIS: New Orleans*, *One Day at a Time*, commercials. www.telseyandco.com


ANJEE NERO, *Stage Manager*
La Jolla Playhouse: *Sideways*, *Blood & Gifts*, *Ruined*, *A Midsummer Night’s Dream*, *Herringbone*, *Tobacco Road*, *The Adding Machine*, *The Seven*, *Current Nobody*, *Mother Courage*. Broadway: *Bright Star*. National/International Tours: *Bright Star*, Paul Dresher Ensemble, IMAGOmoves. World Premiere Musicals: *Almost Famous* (upcoming), *Life After*, *The Heart of Rock & Roll*, *Benny & Joon*, *October Sky*, *Bright Star*, *Dog & Pony*, *Allegiance*, *A Room with a View* (The Old Globe). Select Regional: *The Wanderers*, *Picasso at the Lapin Agile*, *The Twenty-seventh Man*, *Be a Good Little Widow*, *The Rocky Horror Show* (The Old Globe); *Kiss Me Kate* (Hartford Stage); *Venice* (Center Theatre Group); *Ruined* (Huntington Theatre Company); *Antigone* (SITI Company); *Mother Courage* (Berkeley Repertory Theatre).


DEAN REMINGTON, *Stage Manager (July 16 – 24, 2019)*
La Jolla Playhouse: Gala 2018, Without Walls Festival 2017, DNA New Works Series: *The Luckiest*, *3 Farids*. National Tours: *The Lion King*, *Beauty and the Beast*. Regional: *Manifest Destinitis*, *Outside Mullingar* (San Diego Repertory); *Pride and Prejudice*, *Every Brilliant Thing*, *Shockheaded Peter*, *When the Rain Stops Falling*, *The Wind and the Breeze*, *The Effect of Gamma Rays on Man-in-the-Moon Marigolds*, *Stupid F***ing Bird*, *A Christmas Carol* (Cygnet Theatre). International: *Hey, Mr. Producer!* (Cameron Mackintosh). Production Coordinator for HBO and Columbia Pictures. Education: UCLA.


KIRA VINE, *Assistant Stage Manager*
La Jolla Playhouse: Debut. Elsewhere: *Native Gardens* (The Old Globe); *Actually*, *Aubergine* (San Diego Rep); *Hedwig and the Angry Inch*, *Homos: Or, Everyone in America* (Diversionsary Theatre); *Bliss: Or, Emily Post Is Dead* (MOXIE Theatre); *Seven Spots on the Sun* (InnerMission Productions). Other production work includes: *The Wanderers*, *The Heart of Rock & Roll* (The Old Globe); *A Doll’s House Part 2* (San Diego Rep). Performance credits include: *The Hunchback of Notre Dame* (La Jolla Playhouse); *The Taming of the Shrew* (InnerMission Productions).


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

 *The Director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.*

 *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.*

The DNA New Work Series

The Luckiest was featured as part of the Playhouse’s 2018 DNA New Work Series. Established by Rich Family Artistic Director Christopher Ashley in 2013, the DNA Series is one of the theatre’s signature play development programs that offers playwrights the opportunity to develop a script over a multi-week period, culminating in a public reading. It’s a rare chance for theatre-lovers to be a part of a new work and for playwrights to receive valuable feedback on their work in its earliest stages.

Numerous Playhouse productions have been developed through the DNA New Work Series, including *Kill Local*, *What Happens Next*, *Miss You Like Hell*, *The Last Tiger in Haiti*, *Blueprints to Freedom*, *The Who & The What*, *Chasing the Song* and the upcoming *The Coast Starlight*. Melissa Ross’ piece resonated deeply with DNA Series audiences, and we are thrilled to have her touching play have its world-premiere production as part of our subscription season.



Summer Spiro and Ryan Spahn in the 2018 DNA reading of *The Luckiest*

Hopeful and Infinite

A conversation between playwright Melissa Ross and Director of Artistic Development Gabriel Greene



Melissa Ross

GG: What inspired you to write *The Luckiest*?

MR: About five years ago I slipped on the ice getting into a taxi and ended up with a wretched injury called the Unhappy Triad – which is as terrible as it sounds. It's when you tear your ACL, your MCL and your meniscus, and so you basically have nothing holding your leg together. I was homebound for a few months and in very intense physical therapy. In the midst of all that, I also lost a few people who were very dear to me. It was all very heightened. But despite its difficulty, I was simultaneously filled with immense gratitude for the friends and family who showed up for me. I remember thinking to myself that there was probably a play in there somewhere, but I sort of compartmentalized that and filed it away for the future. Two years later, during a period of intense writer's block, I wrote the opening monologue in a wonderful writer's group with Rattlestick Playwrights Theater. And then it slowly started to find itself bit by bit from there.

GG: How has the play evolved since your first draft? What discoveries did you make in the DNA Series and in rehearsal?

MR: I discovered the bar scene between Lisette and Peter during my workshop with DNA. There are two scenes in the play that take place on the same night. And in some ways they are the simplest because they are in the past, before any of the high stakes of the present have emerged. But they also contain the highest stakes – because they are the origin story of the relationship that anchors the entire play. In early drafts, both scenes took place at the same party, but something wasn't working. And then in rehearsal conversations, someone said, “I think the issue is that they are in literally the same location and so there isn’t any progression. Can they go someplace else, so that the relationship can move forward in some way?”

And that tiny adjustment opened up an entire magical world of possibility, which is essentially what that scene is about: how meeting a kindred spirit can suddenly make the crazy, complicated world less crazy and complicated. And how when that happens, suddenly everything feels expansive and hopeful and infinite.

GG: Why did you decide to structure the play in a non-linear way?

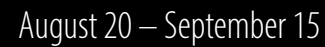
MR: It was less a conscious decision and more how I heard this particular story in my head. Sometimes when I'm writing, I get a clear sense of the ending and I simply write to that. Other times, I skip around to different moments in the story and then write the in-betweens. Others unfold organically, in a “this happens and then this happens” sort of way and I just keep writing forward. With *The Luckiest*, since in some ways it starts at the end, the journey for me – and ultimately also for the audience – was to figure out how we got there. Though I did still write the scenes in the order they appear in the play, so the process was far more linear than the end result.

GG: What would you like people to leave the show with?

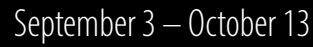
MR: At the risk of sounding sentimental – and I don't think this is a sentimental play but I am sometimes a sentimental person – I hope that people leave the theatre determined to fall in love with their life. To appreciate the people they love. To be good friends. To have empathy for others. I hope that perhaps they are inspired to do something they have always wanted to do but for some reason haven't yet. I hope they call someone they miss – on an actual phone – and have a long conversation. I realize this is a lot to wish for, but if maybe every person has one of these things happen for them, that would be kind of wonderful. ■

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

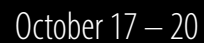
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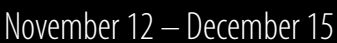
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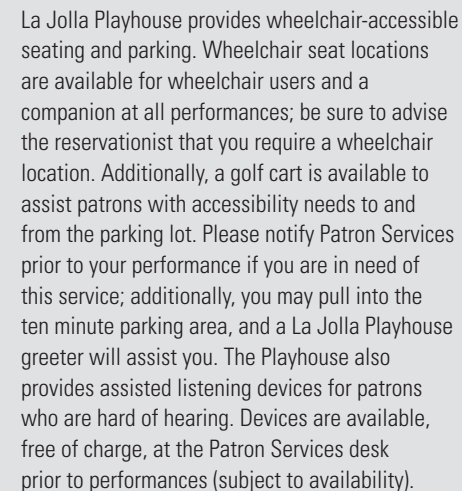


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ACCESSIBILITY



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

CONCESSIONS AND RESTAURANT



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.

See 2 Musicals + 2 Plays for as low as **\$180**

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LaJollaPlayhouse.org



CHRISTOPHER ASHLEY, *The Rich Family* Artistic Director of La Jolla Playhouse 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 *Diana*, *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.

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. Founded in 1947 by Gregory Peck, Dorothy McGuire and Mel Ferrer, the Playhouse is currently led by Christopher Ashley, the Rich Family Artistic Director of La Jolla Playhouse, and Managing Director Debby Buchholz. Internationally-renowned for the development of new plays and musicals, the Playhouse has mounted 102 world premieres, commissioned 52 new works, and sent 32 productions to Broadway – including the currently-running hit musical *Come From Away* – garnering a total of 38 Tony Awards, as well as the 1993 Tony Award for Outstanding Regional Theatre.



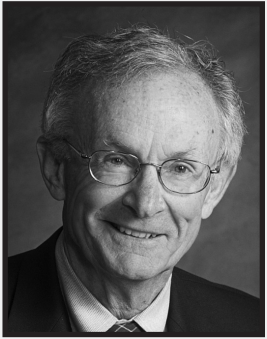
DEBBY BUCHHOLZ, *Managing Director* of La Jolla Playhouse joined the Playhouse in 2002, serving first as General Manager before becoming Managing Director. She is a Vice President of the League of Resident Theaters (LORT) and a member of its Executive Committee. She is a recipient of a San Diego Women 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.



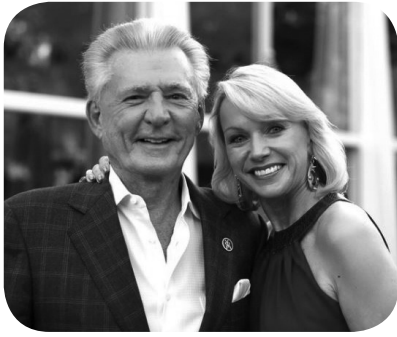
DES McANUFF, *Director Emeritus* served as La Jolla Playhouse’s Artistic Director from 1983 through 1994, and from 2001 through April 2007. Under his leadership, the Playhouse garnered more than 300 awards, including the Tony Award for Outstanding Regional Theatre. His Playhouse to Broadway credits include: *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.

IN MEMORIAM | EWART W. “CHIP” GOODWIN, JR.

Ewart W. “Chip” Goodwin, Jr. (June 7, 1938 – May 24, 2019) served as La Jolla Playhouse’s board chair from 1983 to 1984. A fourth-generation insurance executive, Goodwin’s grandfather started the Percy H. Goodwin Company in San Diego in 1875. Chip graduated from Claremont-McKenna College with a B.A. in economics and then joined the Great American Insurance Company in New York City. After several years with that firm, he returned to join his family’s company as Vice President of Insurance. In 1989, he joined the Ehrenfeld Company. Chip served as president for organizations such as the Vietnam Gift Pac, Help Hospitalized Veterans, the Executive Association and the Independent Insurance Agents Association, where he was presented the Andrew Ekern Award.



One of Chip’s greatest legacies was the role he and his family played in the re-emergence of La Jolla Playhouse. He worked diligently throughout the '60s and '70s with the University of California system regarding the theatre’s proposed location on the UC San Diego campus. He was also instrumental in building the new theatre, as well as in the hiring of Des McAnuff, who became the theatre’s first Artistic Director. As Presidents of the Theatre & Arts Foundation of San Diego, Ewart, Sr. and then Chip worked with a dedicated group of theatre lovers to secure funding and assemble a leadership team to assure the continued viability and growth of the Playhouse, paving the way for it to become one of the premier regional theatres in the nation.



Top row: Debby Buchholz, Ralph Bryan, Becky Robbins; Lynelle & William Lynch; middle row: Randall L. Clark, Sheri L. Jamieson, Christopher Ashley; Robin & Larry Rusinko, Denise & Lon Bevers; bottom row: Susan Tousi and friends; Luke Gulley, Barbara & Howard Milstein.

A MESSAGE FROM THE BOARD CHAIR

Summer is in full swing at La Jolla Playhouse! On stage, *The Luckiest* is a touching new play about family – and the friends who become our family – in times of difficulty. We’re also beginning rehearsals for *The Coast Starlight*, a smart, funny piece that explores our capacity for re-invention. Both these plays were developed through our DNA New Work Series, a signature Playhouse program that offers playwrights the chance to hear a first reading of their script and receive valuable audience feedback. Now these two works are receiving their world premieres as part of our subscription season – a true Playhouse mission moment!

Meanwhile offstage, we’re playing host to hundreds of young people for our annual Young Performers' Workshops (YP@LJP). It’s truly exciting to witness the bonding experiences, growth in confidence, and sheer fun that takes place among these kids each summer. YP@LJP is just one of the Playhouse’s many acclaimed education programs that collectively help us serve more than 20,000 students annually. There are many learning opportunities for adults as well, with our new “Spotlight On” series of classes in Acting, Musical Theatre, Improv and Technical Theatre that can re-ignite your creative spark.

As a donor, subscriber, patron or participant, you are an essential part of making La Jolla Playhouse a vital theatrical launching pad, as well as an essential home for arts education. Thank you, as always, for your ongoing support.

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CHAIR, BOARD OF TRUSTEES

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Illumina is proud to partner with La Jolla Playhouse, whose innovative approach and passionate commitment to producing the new and the next in American theatre has been rewarded with fans around the globe. Founded and based here in San Diego, with over 3,000 employees locally and 7,500 globally, Illumina is improving human health by unlocking the power of the genome. Discoveries that were unimaginable even a few years ago are now becoming routine – and making their way into patient treatment to make a difference now and empower a healthy future.



Una K. Davis

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

As a long-time supporter of the arts, I am very pleased to be a co-sponsor of this brand-new, thought-provoking play. What excites me most about partnering with the Playhouse is their commitment to developing new plays and musicals that ignite conversation and change. Beyond this production, I am proud to join the Artistic Director's Circle to help bring a wonderful 2019/2020 Season to San Diego audiences.

Larry & Robin Rusinko

We believe in the power of theatre to start conversations, broaden perspectives and increase understanding. When we were introduced to *The Luckiest* during the 2018 DNA New Work Series, it affected both of us. We are very pleased to co-sponsor this world-premiere production and thank Melissa Ross for this beautiful, life-affirming play. We hope you are touched by the performance and leave wanting to “Live Hard – and Love Harder!”

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

The Paula Marie Black Endowment Fund for Women’s Voices in the Art of Theatre supports female playwrights and directors both on stage and off. Established by former Playhouse Trustee Paula Marie Black, this Endowment provides female artists with invaluable resources to develop their work at the Playhouse. This generous gift helps us amplify the voices of women that will benefit not only these female artists, but the countless lives they will affect by sharing their work with the world. Wishing Melissa Ross and the entire creative team a wonderful and successful engagement of *The Luckiest*!

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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.

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Christopher Ashley*
The Rich Family Artistic Director of La Jolla Playhouse

Debby Buchholz*
Managing Director of La Jolla Playhouse

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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,
Steph Del Rosso, Noah Diaz, Kristoffer Diaz, Ava Geyer,
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, Octavio Solis,
Charlayne Woodard, Lauren Yee
Artistic Interns Miranda Mattlin, Skyles Siben

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Associate Production Manager Becca Duhaime
Production Office Manager Caren Heintzelman
Production Intern Eric Clark
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 Ahlquist, Mihai Antonesco, Megan Birdsong,
Michael Brodsky, Jacob Bruce, Matt Clark, David Hanna,
Peter Hirsch, Nick Jackson, Scott Kinney, Paul Mares,
Bryan Ranscht, Syd Svetz, Tim Van Der Lind,
Zane Whitmore
Scenic Painters Edee Armand, Dwaine Best*, Jenn Imbler
Shop Helper Doug Collind*
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Prop Shop Supervisor Deb Hatch*
Props Artisans Zlatko Mitev, Zach Zeringue
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Costume Supervisor Jennifer Ables
Resident Costume Design Assistant Desiree Hatfield-Buckley
Draper Alexander Zeek
First Hand Rebecca Fabares
Stitchers Stephanie Gift, Keira McGee
Craft Artisan Tess Mattraw
ELECTRICS
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Master Electrician Kristyn Kennedy*
Electricians Alex Cluff, Mike Doyle, Xavier Luevano,
Andrea Ryan
SOUND/VIDEO
Interim Sound/Video Supervisor Chris Powell
Sound Technician 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.
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Company Management Assistants Alex Bezdeka,
Jacob Sinclair
Interns Alice Banta, Sofia Perez-Lizano, Yuzhi Xiang

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Director of Sales & Marketing Mia Fiorella
Communications Manager Grace Madamba
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Multimedia Designer Jane Sanders
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Senior Patron Services Manager Travis Guss
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Senior Lead Patron Services Representative/Group Sales
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Lead Patron Services Representative Bill Washington
Patron Services Representatives Devon Gonzales,
Devin O'Reilly

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Associate Director of Education & Outreach Bridget Cavaiola
Education & Outreach Coordinator Hannah Reinert
Audio Describers Mernie Aste, Laurielynn Barnett,
Brian Berlau*, Michele Dixon, Tina Dyer, Lisa Ilana,
Shari Lyon*, Ann McDonald, Kay O'Neill*,
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, Adrian Alita,
Bradley Behrmann, Julie Benitez, Ian Brandon,
Kelly DeRouin, Kristen Fogle, Donny Gersonde,
Kirsten Giard, Samantha Ginn, Cory Hammond,
Rachel Hoey, Jeffrey Ingman, Levi Kaplan, Justin Lang,
Bruce McGlumphy, Richard Mendoza, Ursula Meyer,
Lizette Ortiz, Wilfred Paloma, Tara Ricasa, Nicole Roerick,
Michael Shantz, Sydney Wilson, Sofia Zaragoza
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 Terman,
Carly Walton, Sabrina Webster, Shelby Westbrook
Education & Outreach Interns Madeline Barry, Johanna Bear,
Meghan Coyle, Luc D'arcy, Claire Dunn,
Savannah Edwards, Natalia Escobedo, Hunter Katz,
Grace Lehman, Jordan Lichtenheld, Phillip Magin,
Emily Midgley, Charlotte Meffe, Eliana Ulloa

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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

THE LUCKIEST CREW

Stage Carpenter Zane Whitmore
Production Props Jeni Cheung
Wardrobe Supervisor Jan Mah
Master Electrician Kristyn Kennedy
Audio Engineer Jon Fredette

* Ten years or more with La Jolla Playhouse

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