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# KISS MY AZTEC!

SEPTEMBER 3 – OCTOBER 13

## **PRODUCTION SPONSOR**

**Una K. Davis**

## 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,

There's a moment in tonight's musical – don't worry, no spoilers here – where a power-mad viceroy, overseeing Spain's colonization of the Americas, envisions a glorious future in which most of the towns along the western coast of North America will eventually

be named after Catholic saints. San Diego, regardless of the thoughts or opinions of our area's Native population at the time, would indeed become one of those towns; the Spanish explorer Juan Rodríguez Cabrillo christened it San Miguel in 1542 and Sebastián Vizcaíno renamed it San Diego in 1602.

That fact points to the underlying necessity of *Kiss My Aztec!*, the sharp, silly and satirical new musical by John Leguizamo, Tony Taccone, Benjamin Velez and David Kamp: in creating a story that re-imagines the Aztec resistance to invading Spanish armies, they cheekily remind us that Latin stories (and histories) have always been submerged, suppressed or outright forgotten.

That is a large reason why I treasure our ongoing relationship with John Leguizamo. Across decades of creating and performing many solo shows – two of which, *Ghetto Klown* and *Latin History for Morons*, were developed as part of the Playhouse's Page To Stage Play Development Program – John has made it his mission to use his unique, subversive and hilarious voice to give visibility to Latin stories that, like the Aztecs themselves, might otherwise have been erased.

*Kiss My Aztec!* began its life at Berkeley Repertory Theatre earlier this summer, and its director, Tony Taccone, recently concluded a 31-year run at Berkeley Rep, the last 22 years as its Artistic Director. During his remarkable tenure, Tony has been a champion of work that amplifies and celebrates cultures that have been traditionally under-represented on American stages. He has also been a wonderful collaborator with the Playhouse; during my time here, we've partnered with Berkeley Rep on five productions. I'm honored to welcome Tony back, and hope he will continue to think of La Jolla Playhouse as a second home in the future.

**CHRISTOPHER ASHLEY**

THE RICH FAMILY ARTISTIC DIRECTOR OF LA JOLLA PLAYHOUSE

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*The Rich Family Artistic Director of La Jolla Playhouse*

Debby Buchholz  
*Managing Director of La Jolla Playhouse*

IN ASSOCIATION WITH  
BERKELEY REPERTORY THEATRE

# KISS MY AZTEC!

BOOK BY  
JOHN LEGUIZAMO AND TONY TACCONI

MUSIC AND ARRANGEMENTS 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 TACCONI

FEATURING  
ANGELICA BELIARD\*, CHAD CARSTARPHEN\*, JULIO CATANO-YEE\*, KC DE LA CRUZ\*, ZACHARY INFANTE\*,  
YANI MARIN\*, JESÚS E. MARTÍNEZ\*, MARIA-CHRISTINA OLIVERAS\*, JOÉL PÉREZ\*, AL RODRIGO\*,  
DESIRÉE RODRIGUEZ\*, TAMARA RODRIGUEZ, RICHARD HENRY RUIZ\*

CHOREOGRAPHER	MAIJA GARCÍA
MUSIC SUPERVISOR	DAVID GARDOS
SCENIC AND COSTUME DESIGN	CLINT RAMOS
LIGHTING DESIGN	ALEXANDER V. NICHOLS
SOUND DESIGN	JESSICA PAZ
WIG DESIGN	RACHEL GEIER
ORCHESTRATIONS	SIMON HALE
ADDITIONAL PERCUSSION ARRANGEMENTS	WILSON TORRES
CASTING	AMY POTOZKIN, CSA; TARA RUBIN CASTING: XAVIER RUBIANO, CSA
DRAMATURG	MADELEINE OLDHAM
STAGE MANAGER	MEGAN McCLINTOCK*
ASSISTANT STAGE MANAGER	WILLIE MAE MICHIELS*
PROJECT PRODUCTION MANAGER	BENJAMIN SEIBERT

Originally commissioned and world premiere by Berkeley Repertory Theatre  
Developed with support from The Ground Floor at Berkeley Repertory Theatre, Berkeley, CA  
*Kiss My Aztec!* was made possible by a generous grant from The Roy Cockrum Foundation

THE CAST

(in alphabetical order)

Ensemble..... Angelica Beliard\*  
El Jaguar Negro/Reymundo..... Chad Carstarphen\*  
Ensemble..... KC De La Cruz\*  
Fernando/Sebastian/Ensemble..... Zachary Infante\*  
Colombina. .... Yani Marin\*  
Captain Soldier/Ensemble. .... Jesús E. Martínez\*  
Tolima/Ensemble..... Maria-Christina Oliveras\*  
Pepe..... Joél Pérez\*  
Rodrigo/Ensemble..... Al Rodrigo\*  
Pilar/Ensemble. .... Desireé Rodriguez\*  
Pierre Pierrot/Ensemble..... Richard Henry Ruiz\*  
  
Swings.....Julio Catano-Yee\*, Tamara Rodriguez

Kiss My Aztec! will be performed with one 15-minute intermission.

UNDERSTUDIES

Pepe..... Zachary Infante\*  
Pilar ..... KC De La Cruz\*  
El Jaguar Negro/Reymundo/Rodrigo..... Jesús E. Martínez\*

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

ADDITIONAL STAFF

Assistant Director .....	Olivia Espinosa	Dialect Coach .....	Jessica Berman
Associate Choreographer.....	Lauren Cox	Assistant Lighting Designer.....	Rae Lynn Crocker
Associate Scenic Designer .....	Diggle	Assistant Dramaturg .....	Katie Craddock
Associate Costume Designer.....	Michelle Ridley	Stage Management Assistant..	Jacob Halpern-Weitzman†
Associate Sound Designer.....	Beth Lake	Script Assistant.....	Alexis Ellis-Alvarez

ACKNOWLEDGEMENTS

Masque Sound



\* 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.



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



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



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.

MUSICAL NUMBERS

ACT ONE

WHITE PEOPLE ON BOATS  
DON'T TELL ME WHAT I CAN'T DO  
NO ONE COMPARETH TO THE SPANISH  
PUNK-ASS GEEK-A  
MAKE THE IMPOSSIBLE POSSIBLE  
CAVE RAP  
EVERYBODY NEEDETH A FIXER  
TANGO IN THE CLOSET  
SHIT'S ABOUT TO GO DOWN

ACT TWO

DARK MEAT  
SPOONETH ME  
IMPOSSIBLE BLUES  
NEW GIRL, NEW WORLD  
PUPPETRY SLAM  
CHAINED MELODY  
THE BATTLE  
FINALE

ORCHESTRA

Music Director/Conductor/Keyboard..... Kenji Higashihama  
Flute/Clarinet/Alto, Tenor Saxes..... Greg Armstrong  
Trumpet/Flugelhorn..... Steve Dillard  
Electric, Acoustic Guitars..... Stephen Danska  
Electric Bass ..... Ken Dow  
Drums/Percussion..... Tim McMahon  
  
Contractor..... Lorin Getline

MUSICAL STAFF

Keyboard Programmer..... Randy Cohen  
Copyist..... JoAnn Kane Music/Russell Bartmus  
Rehearsal Piano..... Kenji Higashihama  
Rehearsal Drums ..... Tim McMahon



**ANGELICA BELIARD**, *Ensemble*  
is a New Jersey native raised in New York City and is thrilled to be making her La Jolla Playhouse debut in *Kiss My Aztec!*. Most recently she starred as Carmen in an immersive adaptation *Carmen: To Havana and Back* (Public Arts). She made her Broadway debut in the hit musical *On Your Feet!* and then joined the Broadway company of *SUMMER: The Donna Summer Musical*. @bite\_size4



**CHAD CARSTARPHEN**, *El Jaguar Negro/Reymundo/Ensemble*  
La Jolla Playhouse: Debut. Regional and national credits include *Broke-ology* (Kitchen Theatre Company) and the first national tour of *In the Heights*. In NYC, he was seen in the world premieres of *Evensong* (Astoria Performing Arts Center) and *The Conscientious Objector* (Clurman Theatre at Theatre Row). As an ensemble member of Pregones/Puerto Rican Traveling Theatre, productions include *El Bolero Was My Downfall*, *The Desire of the Astronaut*, *The Harlem Hellfighters...*, *Hey Yo! Yo Soy!* and *Neon Baby*. His film/TV credits include *Landing Up*, *The Pudding Club* and *Dumped*. He attended New York University's Tisch School of the Arts. @chadcarstarphen



**JULIO CATANO-YEE**, *Swing*  
La Jolla Playhouse: Debut. National/International Tours: *The Addams Family*, *West Side Story Centennial World Tour*. Regional: *Jerome Robbins' Broadway* (Theatre Under The Stars); *Camelot* (Shakespeare Theatre Company); *Anything Goes* (Arena Stage); *West Side Story* (Barrington Stage Company, Musical Theatre West and Lamb's Players Theatre). Film/TV: Steven Spielberg's *West Side Story*, Amazon's *The Marvelous Mrs. Maisel*, FOX's *Pitch*, TNT's *Animal Kingdom*. Education: Dance B.F.A. from The Ailey School/Fordham University.



**KC DE LA CRUZ**, *Ensemble*  
La Jolla Playhouse: Debut. Recent credits include *The Prince of Egypt* (Keturah) with TheatreWorks; *In the Heights* (Nina) with Woodminster Summer Musicals; *Smokey Joe's Café* (DeLee), *The Little Mermaid* (Ariel) and *Les Misérables* (Eponine) with Tri-Valley Repertory Theatre; *West Side Story* (Maria) with City Lights Theatre and *Miss Saigon* (Kim) with Palo Alto Players. She has been performing since she was five years old and hopes to take her talents and dreams to the Big Apple to further her theatre career. @Kcdelacruz



**ZACHARY INFANTE**, *Fernando/Sebastian/Ensemble*  
La Jolla Playhouse: Debut. A New Jersey-based artist, Infante was recently seen as the Dormouse in Duncan Sheik, Steven Sater and Jessie Nelson's new musical *Alice by Heart* Off-Broadway at MCC Theater. Other Off-Broadway credits include Theatre for a New Audience (Francis Flute in *A Midsummer Night's Dream*, dir. Julie Taymor) and Encores! at New York City Center. Regional credits include American Repertory Theatre (*Fingersmith*; dir. Bill Rauch), The Kennedy Center, Paper Mill Playhouse, Hartford Stage, Two River Theater and Orlando Shakes (Sonny in *In the Heights*; 2019 Orlando Sentinel Theater Best Supporting Actor nominee). Film/TV: Gordon in *School of Rock*, *Carrie Pilby*, *Gotham* and *Alpha House*. They hold a B.F.A. in Drama from NYU Tisch School of the Arts (CAP21 and ETW) and are a proud AEA and SAG-AFTRA member represented by Abrams Artists Agency. @zachinfante



**YANI MARIN**, *Colombina*  
La Jolla Playhouse: Debut. Broadway credits include *Wicked*, *Women on the Verge of a Nervous Breakdown* and *West Side Story* (2009 revival, Grammy-winning original cast recording), where she understudied and performed the role of Anita. Her other shows and tours include *Hair* (Hollywood Bowl), *Wicked* (first national), *West Side Story* (international), *The Radio City Christmas Spectacular* and *The Beyoncé Experience* as a backup dancer. Most recently she had a recurring role in the new series *Jack Ryan* (Amazon Prime), as well as a recurring role on *Empire* (FOX). Other TV credits include *Blue Bloods*, *NCIS: LA*, *Criminal Minds*, *One Bad Choice* and *Smash*. She is a graduate of NYU, Tisch School of the Arts. Currently, Ms. Marin is in pre-production for an independent feature film that she is producing and starring in called *Nice to Meet Me*.



**JESÚS E. MARTÍNEZ**, *Captain Soldier/Ensemble*  
has been part of the *Kiss My Aztec!* family since 2014 and is delighted to make his La Jolla Playhouse debut. Hailing from NYC, he received his B.A. at SUNY Purchase College and is an ensemble member of Pregones Theatre, Teatro SEA and Spanish Repertory Theatre. He recently appeared in *Dancing in My Cockroach Killers* (Pregones Theatre), *Sueño: A Latino Take of Shakespeare's A Midsummer Night's Dream* (Society of the Educational Arts), *In the Name of Salome* (Spanish Repertory Theatre) and *Shakespeare's Romeo & Juliette* (La TEA Theatre), which earned him an award from the Hispanic Organization of Latin Actors for his portrayal of Mercutio. His favorite voice acting credits for TV/film include *Blue Bloods* (CBS), *Dora and Friends* (Nickelodeon), *The Unbreakable Kimmy Schmidt* (Netflix), *The First Purge* (Universal), *The Sun Is Also a Star* (Warner Bros) and many others. Twitter/Insta: @mrtzn1393



**MARIA-CHRISTINA OLIVERAS**, *Tolima/Ensemble*  
La Jolla Playhouse: Debut. Broadway: *Amelie* (original cast recording); *Machinal*; *Bloody Bloody Andrew Jackson*. Off-Broadway: *Here Lies Love* (original cast recording), *Bloody Bloody Andrew Jackson*, *Romeo and Juliet* (Public Theater); *Pretty Filthy* (Civilians; original cast recording); Taylor Mac's *24 Decade...* (St. Ann's Warehouse); *And Miles to Go* (PCP); *Reading Under the Influence* (DR2); *Zorba!* (Encores!); *Night Sky* (BPAC); *The Really Big Once* (Target Margin). Regional: Center Theater Group, Yale Rep, Berkeley Rep, Williamstown, Long Wharf, Huntington, Baltimore Center Stage, Sundance, O'Neill, among numerous others. Selected Film/TV: *Manhattan Night*, *St. Vincent*, *Nurse Jackie*, *Law & Order: SVU*, *The Blacklist*, *Madam Secretary*. B.A.: Yale University; M.F.A.: National Theatre Conservatory.



**JOÉL PÉREZ**, *Pepe*  
is an actor and writer who is excited to make his La Jolla Playhouse debut! As an actor, his theatre work includes *Fun Home* (Broadway and The Public Theater); *Sweet Charity* (The New Group; Lortel Award winner for Outstanding Featured Actor in a Musical); *Oedipus El Rey*, *Wild Goose Dreams* and *As You Like It* (The Public Theater); and *Stuck Elevator* (American Conservatory Theater). His TV work includes *Jesus Christ Superstar* (NBC), *Person of Interest* (CBS), *Odd Mom Out* (Bravo), *The Big C* (Showtime) and *The Outs* (Vimeo). As a writer, his play *The Church of the Holy Glory* premiered at Ars Nova ANTFFest 2018. He is a 2019 NYSCA/NYFA Artist Fellow in Playwriting from the New York Foundation for the Arts. He is also a writer and performer in SHIZ, a monthly musical sketch comedy show at Upright Citizens Brigade. He studied at Tufts University, the British American Drama Academy and UCB. Follow him @misterjoelperez and joelperez.com.



**AL RODRIGO**, *Rodrigo/Ensemble*  
La Jolla Playhouse: Debut. New York credits include *Open Admissions* (Broadway u/s); *Blood Wedding*, *Death of Garcia Lorca* and *Bang Bang Blues* (The Public Theater); *Don Juan of Seville* (Classic Stage Company); *The Señorita from Tacna and Savings* (INTAR); and New York 1937 (Jewish Repertory Theater). Regional credits include *Kiss My Aztec!* (Berkeley Rep); *The Happiest Song Plays Last* (Los Angeles Theatre Center); *One Crazy Day or The Marriage of Figaro* (Arizona Theatre Company); *Pericles* (Hartford Stage); *Romeo and Juliet* (Syracuse Stage); *Bandido!* (Mark Taper Forum); *La Posada Magica* (South Coast Rep), and others. Film credits include *Last Rites*, *The Glass Shield*, *Brown's Requiem*, *The Great White Hype*, *The Birdcage*, *Citizen Jane*, *House of Sand and Fog*, and others. His television credits include *Truth Be Told*, *Mayans M.C.*, *Supernatural*, *CSI: Miami*, *NYPD Blue*, *Wanted*, *The West Wing*, *Burn Notice*, *High Incident*, *JAG*, *Star Trek DS9*, *ARLI\$\$*, *Martin*, *Something Wilder*, *The Nanny*, *Riders in the Sky*, *Prey* and others. He also works extensively in the voiceover industry. Visit alrodrigo.com.



**DESIREÉ RODRIGUEZ**, *Pilar/Ensemble*  
La Jolla Playhouse: Debut. Off-Broadway credits include Elizabeth in *Tricks the Devil Taught Me* (Minetta Lane Theatre). National tours and regional credits include Ana in *Barrio Grrrr!* (The Kennedy Center); Frida/Rufina/Alfonsina in *Tres Vidas* (Core Ensemble) and Roberta in *Why You Beasting?* (Fringe). TV/film credits include *The Sun Is Also a Star* (Warner Bros.), *The Village* (NBC), *Orange Is the New Black* (Netflix), *The Unbreakable Kimmy Schmidt* (Netflix), *Madam Secretary* (CBS), *Unforgettable* (CBS) and *Black Nativity* (FOX). She has sung backup for Gloria Estefan and Harry Connick Jr. and has recorded with the Yeah Yeah Yeahs on their album *Mosquito*. She is a member of the Broadway Inspirational Voices choir directed by Michael McElroy. You can follow her shenanigans @msdesrod.



**TAMARA RODRIGUEZ**, *Swing*  
La Jolla Playhouse: world premiere of *Up Here*. Theatre credits: *The Pitch* (LATC); *Yoga Play* (MOXIE Theatre); *Enfrascada* (San Diego Rep); *Rock of Ages* (Cygnet); *Chicago* (Moonlight Stage); *West Side Story* (Pechanga Casino Resort); *Camelot* (Barn Stage Company). TV: *Sweet Fifteen: Mom, I Want to Be an Artist* (Telemundo) and *Buscando a Timbiriche, La Nueva Banda* (Univision). Concerts: Nokia Theatre Live with Shakhar Binespajoooh with LA Philharmonic; Lena Horne Tribute; SD Latin Film Festival featured artist. Album credits: "Infinite Energy" (Buddha Music Group). Graduate from Berklee College of Music. tamararodriguezmehl.com.



**RICHARD HENRY RUIZ**, *Pierre Pierrot/Ensemble*  
La Jolla Playhouse: *The Hunchback of Notre Dame*. Off-Broadway he has appeared in *Fiorello!* (Encores) and *Two Gentlemen of Verona: The Musical* (The Public Theater). Some regional credits include *Assassins* (Yale Repertory Theatre); *The Hunchback of Notre Dame* (Paper Mill Playhouse); *A Midsummer Night's Dream* (Folger Theatre); *The Music Man* (Guthrie Theater); *Two Gentlemen of Verona* (The Old Globe); *Twelfth Night* (Pig Iron Theatre Company); *Man of La Mancha* (Marriott Lincolnshire Theater; Jeff Award nomination); *Guys and Dolls* (Milwaukee Repertory Theater); *1776* (Connecticut Repertory Theatre); *Oliver* (Goodspeed Opera House) and most recently The D'Ysquith Family in *A Gentleman's Guide to Love and Murder* (Florida Studio Theatre). National tours include *Man of La Mancha*, *Jesus Christ Superstar*, *Urinetown* and *Sweet Charity*. TV credits include *Search Party*, season two. Visit richardhenrynyc.com.

**JOHN LEGUIZAMO**, *Book/Lyrics*  
Multifaceted performer, Tony and Emmy Award winner John Leguizamo's notable career defies categorization. His work spans the genres of film, theatre, television, literature and beyond. As writer and performer, Leguizamo created the off-Broadway sensation *Mambo Mouth* (1991; Obie, Outer Critics Circle, Vanguardia Awards). His second one-man show, *Spic-O-Rama* (1993), enjoyed extended sold-out runs in Chicago and New York (Dramatists' Guild Hull-Warriner Award for Best American Play, Lucille Lortel Outstanding Achievement Award for Best Broadway Performance, Drama Desk Award for Best Solo Performance). His third solo show, *Freak*, completed a successful run on Broadway in 1998. A special presentation of *Freak*, directed by Spike Lee, aired on HBO (Emmy Award for Outstanding Performance in a Variety or Music Program and nomination for Outstanding Variety, Music or Comedy Special). In 2001 he returned to Broadway with *Sexaholix...a Love Story*, directed by Peter Askin (Outer Critics Circle Award nomination for Outstanding Solo Performance and Tony Award nomination for Best Special Theatrical Performance). *Sexaholix* aired as an HBO Special in 2002 and toured widely. His one-man show, *Ghetto Klown*, was developed at La Jolla Playhouse (and developed at Berkeley Rep as *Klass Klown*) and went on to a Broadway run in 2011. His graphic novel *Ghetto Klown* has been nominated for a 2016 Eisner Award. In 2016, Mr. Leguizamo's *Latin History for Morons* (directed by Tony Taccone) was developed as part of La Jolla Playhouse's Page To Stage program and had its world premiere at Berkeley Rep. The show was nominated for two Tony Awards in 2018 with John being the recipient of a special award for his career.

**TONY TACCONI**, *Book/Director*  
After more than 30 years at Berkeley Rep, Mr. Taccone is celebrating his final season with the company. During his tenure as artistic director of Berkeley Rep, the Tony Award-winning nonprofit has earned a reputation as an international leader in innovative theatre. In these years, Berkeley Rep has presented more than 70 world, American and West Coast premieres, and sent 24 shows to New York, two to London and one to Hong Kong. Tony has staged more than 40 plays in Berkeley, including new work from Julia Cho, John Leguizamo, Daniel Handler, Culture Clash, Rinde Eckert, David Edgar, Danny Hoch, Geoff Hoyle and Itamar Moses. He directed shows that transferred to London, *Continental Divide* and *Tiny Kushner*, and three that landed on Broadway: *Bridge & Tunnel*, *Wishful Drinking* and *Latin History for Morons*. Prior to working at Berkeley Rep, Mr. Taccone served as artistic director of Eureka Theatre, which produced the American premieres of plays by Dario Fo, Caryl Churchill and David Edgar before focusing on a new generation of American writers. While at the Eureka, he commissioned Tony Kushner's legendary *Angels in America* and co-directed its world premiere. He has collaborated with Kushner on eight plays at Berkeley Rep, including *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures*. Regional credits include Actors Theatre of Louisville, Arena Stage, Center Theatre Group, the Eureka Theatre, the Guthrie Theater, the Huntington Theatre Company, Oregon Shakespeare Festival, The Public Theater and Seattle Repertory Theatre. As a playwright, he debuted *Ghost Light*, *Rita Moreno: Life Without Makeup*, *Game On*, written with Dan Hoyle, and *It Can't Happen Here*, written with Bennett S. Cohen. In 2012, Mr. Taccone received the Margo Jones Award for "demonstrating a significant impact, understanding and affirmation of playwriting, with a commitment to the living theatre." Most recently, he directed the revival of *Angels in America* at Berkeley Rep.

**BENJAMIN VELEZ**, *Lyrics/Music*

La Jolla Playhouse: Debut. Born and raised in Miami, Velez is a composer/lyricist and Columbia graduate where he wrote the 114<sup>th</sup> Annual Varsity Show. He’s been a proud member of the BMI workshop since 2010 (Harrington Award in 2012). His work has been developed at the Yale Institute for Music Theatre, Musical Theatre Factory, Ars Nova, New York Musical Theatre Festival, The Civilians, 4@15, Joe’s Pub, the York Theatre (*Afterland*), Dixon Place (*Starblasters*) and The Public Theater. He was a 2017 Sundance Artist at the Ucross Foundation and a 2018 artist in residence. Velez’s musical *Borderline* was the 2018 Weston Playhouse New Musical Award winner and was workshopped at the 2019 O’Neill National Music Theater Conference. He is a 2018–19 Dramatist Guild Foundation Fellow.

**DAVID KAMP**, *Lyrics*

is an author, journalist and humorist. Among his books are the national bestseller *The United States of Arugula*, a chronicle of America’s foodways; *I Must Say*, Martin Short’s best-selling memoir (as co-author); and four volumes of humor. A longtime contributor to *Vanity Fair*, he has profiled such figures as Johnny Cash, Sly Stone, Lucian Freud, Bruce Springsteen, Randy Newman and the Brill Building songwriters. His work also appears regularly in *The New York Times*. He began his career at *Spy*, the legendary satirical monthly. *Kiss My Aztec!* is his first musical.

**STEPHEN CHBOSKY**

The musical *Kiss My Aztec!* is based on a screenplay by John Leguizamo and Stephen Chbosky. He is an author, director and screenwriter. He is best known for his award-winning adaptation of his debut novel *The Perks of Being a Wallflower* (GLAAD, Independent Spirit, People’s Choice, WGA nominee). The novel spent over two years on *The New York Times* Bestseller list and enjoyed the distinction of being Number 10 on the most banned books in America list for 2000–09. He co-wrote the screenplay for Disney’s live action *Beauty and the Beast* as well as the film adaptation of RJ Palacio’s *Wonder*, starring Julia Roberts and Owen Wilson, which he also directed. His first feature, *The Four Corners of Nowhere*, premiered at the Sundance Film Festival. He wrote the screenplay for the film adaptation of *Rent* and co-created the post-apocalyptic TV drama, *Jericho*. His second novel, *Imaginary Friend*, will be published October 1, 2019. Twitter: @StephenChbosky

**MAIJA GARCÍA**, *Choreographer*

La Jolla Playhouse: Debut. Choreography credits include *West Side Story* (Guthrie Theater), *Snow in Mid-Summer* (Oregon Shakespeare Festival), *Another Word for Beauty* (Goodman Theatre), *Cuba Libre* (Artists Repertory Theatre), *Hatuey* (Peak Performances), *Fats Waller* (Kennedy Center), *Neighbors* (The Public Theater) and *Fela!* (Broadway, National Theatre of London, world tour, the concert). Film and TV credits include Spike Lee’s *BlackKkLansman*, *Chi-Raq* (Amazon) and *She’s Gotta Have It* (Netflix). She has directed *Salsa*, *Mambo*, *ChaChaCha* (Teatro Mella, La Habana Cuba); *CRANE* (Lied Center); *Stories of Service* (Hill Auditorium); *I Am New York—Juan Rodriguez* (El Museo del Barrio); *Legend of Yauna* (Brooklyn Academy of Music); and *Ghosts of Manhattan* (Fort Tryon Park, NYC). Founding Director of Organic Mechanics, García is Director of Professional Training at The Guthrie Theater, a member of SDC, and represented by CAA.

**DAVID GARDOS**, *Music Supervisor*

La Jolla Playhouse: Debut. Broadway credits include *Falsettos*, *Finding Neverland*, *Chaplin* (associate music director), *Side Show*, *Big Fish* (assistant conductor) and *Hamilton* (sub conductor). Regional/New York credits as music director include *The Family Resemblance* (O’Neill Theater Center), *Darling Grenadine* (Goodspeed-at-Chester), *The Boy Who Danced on Air* (Abingdon Theatre), *My Paris* (Long Wharf Theatre, Goodspeed-at-Chester), *Ever After* (Paper Mill Playhouse) and *Nickel Mines* (New York Musical Festival). Concerts include Deb Monk’s Birthday Bash (BC/EFA) and Kristin Chenoweth at Carnegie Hall. He received a Master of Music (Orchestral Conducting) from University of Cincinnati (CCM) and a Bachelor of Music (Music Education) from University of Sydney.

**CLINT RAMOS**, *Scenic/Costume Designer*

La Jolla Playhouse: *The Tallest Tree in the Forest*, *Ruined*, *Most Wanted*. Notable set/costume designs include, on Broadway: *Eclipsed* (Tony Award, Henry Hewes nomination), *Once on This Island* (Tony, Outer Critics, Drama Desk nominations), *Torch Song* (Tony nomination), *Burn This, Sunday in the Park with George*, *Six Degrees of Separation*, *In Transit*, *The Elephant Man* (Broadway, West End) and *Violet*. Off-Broadway credits include *White Noise*, *Wild Goose Dreams*, *Slave Play*, *Familiar*, *The True*, *Here Lies Love* (New York, London), *Sweet Charity* and *Bootycandy*. He recently premiered *Downstate* by Bruce Norris at the National Theatre. Ramos has over 200 regional and international credits. He is also an Encores! Off-Center principal designer. Upcoming: *Grand Horizons*, *Soft Power* and *The Outsiders*. Awards and honors include the Tony Award (first person of color to win in his category), Obie Award for Sustained Excellence, three Lucille Lortel Awards, a TDF Sharaff Award, two American Theatre Wing Henry Hewes Design Awards, and Helen Hayes Awards. He is the recipient of the Ani ng Dangal Philippine Presidential Medal; he was awarded this honor twice. He is the Head of Design at Fordham University Theatre Program. @clintramos

**ALEXANDER V. NICHOLS**, *Lighting Designer*

La Jolla Playhouse: *The Last Tiger in Haiti*, *Zorro in Hell*, *Continental Divide*. Broadway credits include *Wishful Drinking*, *Hugh Jackman: Back on Broadway*, *Nice Work If You Can Get It* and *Latin History For Morons*, and Off-Broadway productions of *Los Big Names*, *Horizon*, *Bridge & Tunnel*, *Taking Over*, *Through the Night*, *In the Wake*, *In Masks Outrageous* and *Austere* and *Ernest Shackleton Loves Me!*. Regional theatre credits include designs for Berkeley Rep, American Conservatory Theater, Mark Taper Forum, Oregon Shakespeare Festival, Arena Stage, Huntington Theatre Company and Seattle Repertory Theatre. Dance credits include resident designer for Pennsylvania Ballet, Hartford Ballet and American Repertory Ballet. He was the lighting supervisor for American Ballet Theatre and has been the resident visual designer for the Margaret Jenkins Dance Company. His designs are in the repertory of San Francisco Ballet, Boston Ballet, Alvin Ailey American Dance Theater and Hubbard Street Dance Chicago, among others. Recent projects include *Elizabeth Cree* at Opera Philadelphia, *Nixon in China* at the LA Philharmonic and *Bluebeard’s Castle* for the Cleveland Symphony Orchestra.

**JESSICA PAZ**, *Sound Designer*

designed the Broadway production of *Hadestown* (Tony, Drama Desk and Outer Critics Circle Award nominee). Off-Broadway and regional credits include *Welcome to Fear City* (Kansas City Repertory Theatre); *Twelfth Night*, *Midsummer Night’s Dream*, *Miss You Like Hell*, *Othello* and *Julius Caesar* (The Public Theater); *Burn All Night* (American Repertory Theater); *A Sucker EmCee* and *The Muscles in Our Toes* (LAByrinth Theater Company); *Ugly Lies the Bone* (Roundabout Theatre Company); *Becoming Dr. Ruth* (Westside Theatre); *Looking for the Pony* (Vital Theatre Company); *Women Beware Women* (Red Bull Theater); and *Stretch—A Fantasia* (New Georges). Ms. Paz was associate designer of *Bandstand* (Broadway), *Dear Evan Hansen* (Broadway and international) and *Fela!* (Broadway and international).

**SIMON HALE**, *Orchestrations*

La Jolla Playhouse: Debut. Credits include *Tootsie* (Tony Award nomination), *Girl from the North Country* (Drama Desk/Olivier nominations), *Spring Awakening*, *Alice by Heart*, *Romantics Anonymous*, *Woman on the Verge of a Nervous Breakdown* (Drama Desk nomination), *Finding Neverland*, *Whisper House* (The Old Globe) and *Strictly Ballroom* (West End). Other credits include *Side Show* (Southwark Playhouse) and *Company* (Crucible Theatre, Sheffield). As arranger/orchestrator, Mr. Hale has worked for George Benson, Björk, Sarah Chang, Ray Davies, Robin Gibb, Josh Groban, Incognito, Jamiroquai, Lang Lang, George Michael, Oasis, Sade, Alicia Keys, Duncan Sheik and Simply Red. After working on Sam Smith’s *In the Lonely Hour* (Grammy nomination), Mr. Hale orchestrated and conducted the Golden Globe and Oscar-winning *Writing’s on the Wall* from the James Bond film *Spectre*, and conducted the orchestra for the live performance at the Academy Awards in February 2016. He orchestrated and co-composed the soundtrack for the video game *L.A. Noire* which (along with Andrew Hale) won him a BAFTA for original music.

**WILSON TORRES**, *Additional Percussion Arrangements*

is a graduate of The Juilliard School M.A.P. pre-college program and F.H. LaGuardia High School of Music and Art (“Fame”). He received his B.M. and M.M. in Orchestral Performance from Manhattan School of Music under the tutelage of Duncan Patton and Christopher S. Lamb. Broadway credits include the Tony and Grammy Award-winning musical *In the Heights*, *Les Misérables* (25<sup>th</sup> anniversary revival), *Lysistrata Jones*, Encores! productions of *The Wiz*, *On Your Toes* and *Cabin in the Sky*, *Invisible Thread* (Second Stage) and *SmokeY Joe’s Café*. Tours include *The Lion King* (1<sup>st</sup> national), *The Lion King* (Cheetah) and *Wicked* (1<sup>st</sup> national). Orchestral credits include San Francisco Symphony, New Jersey Symphony, Staten Island Symphony and Albany Symphony. Film/TV: *Smash*, *Throwdown with Bobby Flay*, *Ocean’s 8* and *Crazy Ex-Girlfriend*. He is a proud endorser of Latin Percussion and Sabian Cymbals.

**TARA RUBIN CASTING; XAVIER RUBIANO, CSA**, *Casting*

La Jolla Playhouse: *SUMMER: The Donna Summer Musical*, Disney’s *Freaky Friday*, *Miss You Like Hell*, *The Hunchback of Notre Dame*, *Yoshimi Battles the Pink Robots*, *Sideways*, *Most Wanted*, *The Wiz*, *The Farnsworth Invention*, *Palm Beach*, *Zhivago* and *Jersey Boys*. Selected Broadway and national tours include *Ain’t Too Proud*, *King Kong*, *SUMMER: The Donna Summer Musical*, *The Band’s Visit*, *Prince of Broadway*, *Indecent*, *Bandstand*, *Sunset Boulevard*, *Miss Saigon*, *Dear Evan Hansen*, *A Bronx Tale*, *Cats*, *Falsettos*, *Disaster!*, *School of Rock*, *Bullets Over Broadway*, *Les Misérables*, *Big Fish*, *The Phantom of the Opera*, *Billy Elliot*, *Shrek*, *Spamalot*, ...*Spelling Bee*, *The Producers*, *Mamma Mia!* and *Jersey Boys*. Off-Broadway credits include *Clueless*, *Gloria: A Life*, *SmokeY Joe’s Café*, *Here Lies Love* and *Love, Loss, and What I Wore*. Selected regional credits include Yale Repertory Theatre, Berkeley Rep, The Old Globe, Westport Country Playhouse and Asolo Rep. Visit tararubincasting.com.

**MADELEINE OLDHAM**, *Dramaturg*

is the director of The Ground Floor: Berkeley Rep’s Center for the Creation and Development of New Work and resident dramaturg. She oversees commissioning and new play development, and dramaturged the world premiere productions of *Fairview*, *Aubergine*, *The House that will not Stand*, *Passing Strange* and *In the Next Room (or the vibrator play)*, among others. As literary manager and associate dramaturg at Center Stage in Baltimore, she produced the First Look reading series and headed up its young audience initiative. Before moving to Baltimore, she was the literary manager at Seattle Children’s Theatre, where she oversaw an extensive commissioning program. She also acted as assistant and interim literary manager at Intiman Theatre in Seattle. Ms. Oldham served for four years on the executive committee of Literary Managers and Dramaturgs of the Americas and has also worked with ACT (Seattle), Austin Scriptworks, Crowded Fire, the Eugene O’Neill Theatre Center, the Kennedy Center, New Dramatists, Playwrights Center and Portland Center Stage.

**MEGAN McCLINTOCK**, *Stage Manager*

is a Bay Area-based stage manager who is pleased to be continuing her journey with *Kiss My Aztec!* at La Jolla Playhouse. She has worked seasonally at Berkeley Rep for 15 years where favorite credits include *946: The Amazing Story of Adolphus Tips*, *Treasure Island*, *Girlfriend*, *Tristan & Yseult*, *Arabian Nights*, *The White Snake* and *Wishful Drinking*. Ms. McClintock has also stage managed at American Conservatory Theater, California Shakespeare Theatre, Marin Theatre Company, Aurora Theatre Company and the Curran Theatre, and has toured shows to various regional theatres across the country. She has a B.A. in theatre and history from Willamette University.

**WILLIE MAE MICHIELS**, *Assistant Stage Manager*

La Jolla Playhouse: *Put Your House in Order*, *The Squirrels*. Other regional credits include: *Robin Hood!*, *Rain* (The Old Globe); *Paloma* (Los Angeles Theatre Center); *Two Gentleman of Verona* (Shakespeare Center LA). Ms. Michiels has also supervised Halloween Horror Nights maze productions at Universal Studios Hollywood and deck managed for Oregon Shakespeare Festival. Education: M.F.A. from UC San Diego.

**JACOB HALPERN-WEITZMAN**, *Stage Management Assistant*

began his professional career at Actors Theatre of Louisville as a stage management intern. He later returned for *This Random World* (40<sup>th</sup> annual Humana Festival). He has staged managed with NY’s Primary Stages, Flea Theater, Public Theatre and The Mad Ones. Local credits include La Jolla Music Society’s 2018 Summer Fest. B.A. in Theatre Arts from Hendrix College. UC San Diego M.F.A. candidate in Stage Management.

**BERKELEY REPERTORY THEATRE**

has grown from a storefront stage to an international leader in innovative theatre. Known for its ambition, relevance, and excellence, as well as its adventurous audience, the nonprofit has provided a welcoming home for emerging and established artists since 1968. Over 5.5 million people have enjoyed nearly 500 shows at Berkeley Rep, which have gone on to win six Tony Awards, seven Obie Awards, nine Drama Desk Awards, one Grammy Award, one Pulitzer Prize, and many other honors. Berkeley Rep received the Tony Award for Outstanding Regional Theatre in 1997. Berkeley Rep’s bustling facilities – which also include the 400-seat Peet’s Theatre, the 600-seat Roda Theatre, and a spacious campus in West Berkeley – are helping revitalize a renowned city. [berkeleyrep.org](http://berkeleyrep.org).



**John, where did the idea for this piece come from?**

JL: I wanted to create a space for our Latin stories, in the same humorous way I'd seen on Broadway with shows like *Spamalot* and in movies like *Blackadder*. The general public doesn't know a lot about Aztec history – for instance, the Aztecs had libraries full of extensive codices, but many were burned by colonizers. Erasing history was (and is) a means of controlling a people.

TT: When we were auditioning actors for this show, it was really depressing to me how many people had the same two or three shows on their résumés. It was a clear reminder of the paucity of Latin work, and it's horrifying – there's no established assumption yet that this work should be done. So you find yourself carving a new pathway, and John's obviously done a brilliant job of insisting on that – in an inviting way.

JL: And Tony's been my accomplice. I love working with Tony because he's a beast for storytelling and narrative. Also, he's half Puerto Rican. That is so exciting for me – I wanna reach in there and grab that Puerto Rican in him, and tell him that he's okay.

TT: That's a real thing for me. I started unconsciously pursuing Latin work about 15 years ago. But it was working on *Latin History for Morons* that drove me to make a conscious effort to examine my past, and actually research it. I went back to my mother and relatives and took their oral histories. It's part of my heritage that could be lost – I need to recapture it and understand where I'm coming from. The pressure on my mother to assimilate was immense. Her upbringing was about trying to get in there with white people to succeed.

JL: That's what happens. I grew up in the hood, and all my friends were Latin and Black, but then when I got to college I was like, "Oh my God, I sound different than everybody, I talk different, I have different vernacular, and slang. I need to un-ghetto myself if I'm gonna succeed. 'Cause obviously I rub people the wrong

way, and I just stand out too much." But then I went to auditions and they wanted me to be a gang leader, a drug lord, a janitor, or the killer in the episode. And I'm like, "Wait a minute! I just went through this whole process of assimilating as hard as I could."

TT: Is that how your solo shows were born?

JL: Absolutely. I thought, "Where are the Latin stories? Why aren't we anywhere?" I needed to make material for myself. 'Cause I knew we were funny, I knew we were intellectual. I knew we had great stories to tell: present, past. So that became my life's work. You ask yourself, "Why does this matter? What am I doing to change culture?"

**This is a piece you are writing but not performing in. Is that something that you knew early on?**

JL: No, I was writing it for myself originally, about 10 years ago. It was a play then, not a musical. It wasn't gaining traction. They said it was "funny, but...Aztecs?" They just didn't get it. I had a lot of stories like that. Stories about Latin culture had no traction in Hollywood. They just couldn't get it.

**How did you decide to not act in it?**

JL: Well, when it became a musical I was like, "I'm out." I mean I've got an amazing voice, except for pitch or melody; otherwise you'd love to hear me.

**Why did you make it a musical?**

JL: I think the impetus was *Spamalot*. The way they turned *Holy Grail* into a musical made me think, "Wow, maybe I can do that with my Aztec piece." But then I realized I can't write music, and started working with Benjamin [Velez] and David [Kamp], who can.

TT: But the sensibility of a lot of the music comes from John – the comic spirit we're tapping.

JL: And you. Tony wants songs to move the plot forward. When I first started writing the musical I thought songs were like in an opera; they could just reveal the unconscious, or just be about emotion that you didn't see.

TT: In a musical you have to keep the momentum. It's a difficult art form; the many elements have to feed each other. And we are trying to write a nontraditional musical. It's a crazy new hybrid. There's more book than usual, and we're doing this Elizabethan/urban slang combination – this colliding of worlds. 'Cause it's set in the 16<sup>th</sup> century.

**What do you find exciting or useful about that combination of period and modern language?**

JL: I wanted to create an Elizabethan patois. A Shakespearean language with ghetto slang. I love it in my ear – that juxtaposition. I've always loved slang, American vernaculars and urbanisms. I grew up with that, and love hearing it combined with the Elizabethan language.

**Are you hoping bridging that linguistic gap will make people draw parallels between the 16<sup>th</sup> century and now?**

TT: We never lose the sensibility that we are in the present day watching a theatrical event. The frame of the show breaks the fourth wall; it's a company of actors saying, "We're both sharing this same world with all its contradictions, challenges, fucked-up-ness and beauty. And we are all gonna now look at what happened back in 1540." We're always trying to make the audience connect it to their own experience today. A lot of the contradictions and injustices are the same, which is depressing.

JL: I mean, yes, things haven't moved as far as we'd like, but we have to remember that progress is never linear – it goes backward and forward.

TT: Yeah. I've only been alive in this period of time, but it seems to me from studying history that –

JL: Oh you're much older than you let on, come on. Didn't you actually polish Cortés' helmet?

TT: What a bastard.

JL: Yeah, Tony's drawing from personal experience when we're talking about the conquest.

TT: Exactly. Oh, the horses were brutal. What was I saying?

**You were talking about history.**

TT: Right. We tend to fall victim to mini cycles of our experience. Our sensibility tends to be dominated by the present moment and we forget that if we look back at history, there's always a struggle. It's an ebb and flow. But hopefully the ebb doesn't take us so far back that we can't return from it.

**On that rather dark note – this piece is full of outrageous humor, but it's about a murderous oppression and attempted erasure of a people. It's relentlessly silly, but makes powerful assertions about identity and resilience. Why is it important for you to be telling this dark story with humor?**

JL: That's how I grew up, so that's my sensibility. I had a very difficult upbringing, and humor was the thing that saved me and my family. And I think part of why I grew up that way is a consequence of the conquest. Like when I even look at some of the violent games that we played in Queens – Hot Peas and Butter, Manhunt, Knuckles – they're all games brought on from the conquest. There was such abuse of people, and abuse of families and children. So, I wanted to create this dark world, but also assert that there's always hope. No matter how dark it is, it's still a great time where women are rising in power and Latin people are getting their due. We elected many women, Latina women, into office in the midterms. A lot of great things are happening even in this darkness.

TT: That's a perfect answer, John. The more personal answer for me is that I was the class clown because I had a massive speech impediment. I could not talk in complete sentences until I was in seventh grade. Being funny was the way out – the way to be liked. So I married that personal experience to a worldview. I realized comedy could invite people to look past their own prejudices, and that became part of my aesthetic. Look at Dario Fo – an amazing, political Italian comic who won the Nobel Prize. Read his acceptance speech – it was very controversial that a clown won the Nobel Prize, but he was a major political thinker using comedy to make people pay attention.

**Which character in the show do you most identify with?**

JL: It's gotta be Pepe; he's the artist saying, "Look, we matter, we count."

TT: Yeah, it's the guy who's trying to be funny and popular, but he's doing all the wrong things.

JL: We don't win at basketball, we don't win at football, we don't win all the fights, but hey, we're funny and interesting. ■



# BREAKING THE RULES

WITH DAVID KAMP AND BENJAMIN VELEZ

By Katie Craddock

**Could you each tell me about your creative background and how you came to work on this piece?**

BV: I've been doing theatre since I was 6 years old and my mom convinced me to audition for *Oliver*. I've always loved writing music, but when I went to college, I thought I wanted to be a film director. Then, at Columbia, I wrote a musical called the *Varsity Show* and had an incredible experience – I loved the collaboration and the rush of having thousands of people see my work. It was so rewarding that I thought, "This is what I have to spend my life doing." I got a day job working at Sony Music while I did the BMI Lehman Engel Musical Theatre Workshop for several years. An agent who came to a BMI presentation knew John [Leguizamo] was looking for someone to write the score – then I auditioned by writing a song, yada yada – and that's how I came aboard.

DK: I come from a journalistic background – mostly nonfiction books and magazine work. However, I've always had a parallel track writing humor for print. My very first job was at a great satirical publication, *Spy Magazine*. I've always been doing humor and writing that's close to musical comedy song lyrics. I even wrote a column once for *GQ* in which I lamented that lyricists were not as in-demand in our modern age as they were in the '30s and '40s. I made a casual comment about wanting to write musical lyrics to John Leguizamo – with whom I've been friends for about 20 years – which he apparently filed away, because when he decided that the script he'd written should be a musical, he asked me, "Remember how you said you've always wanted to write lyrics? I'm doing a musical comedy, would you like to have a go at being a lyricist?" I said, "Absolutely," and then I was slammed together with this guy...

BV: The funniest part of it is that, I had my whole initial conversation with John not knowing anything about David. Then at my first meeting with John, David was there, and it turned out to be the best thing because he's brilliant and we work so well together.

DK: Yeah, it's one of those classic forced collaborations, but a very happy and fruitful one.

**This musical spans an incredible range of genres. What has it been like to write in all these different musical styles?**

BV: For me, the most exciting part is that you have flexibility in terms of what "musical theatre" music is.

John's instinct to have so many different styles is right because we're telling a Latinx story. Latinx music and culture is so wide-ranging. Using all these different musical styles helped create this mosaic picture of what the culture is today and where it started. So many of the rhythms that are associated with Latin genres came from either African slaves who were brought over, or Native peoples who were colonized.

DK: There is a logic to how we select genres for songs. Generally, the Spanish colonizer characters will sing in more Old World musical idioms, whereas the Aztec characters will sing in New World idioms. For example, the salsa song we've done, "Punk-Ass Geek-a" – even though that style is generally sung in the Spanish language, it's a New World invention. The more "white-bread" genres are sung by the European characters. When John originally approached us, he wanted it to be a Latin/urban mixtape. We've deviated from that a bit, but this genre-hopping fits how he wanted to reflect the genres he grew up with, whether it's hip-hop or merengue or boogaloo, which is a really New York thing. As a New York City Latino kid growing up in Queens, John had a swirl of genres in his head.

**What is most exciting to each of you about this piece?**

DK: The liveliness of it, the energy. Benjamin and I know the rules of musical theatre – you do have to know the rules to break them. We are breaking some rules by being so all over the place and being transgressive, I suppose, both lyrically and musically. That brings such an energy to it – moving away from musical comedies that are locked in one mood.

BV: What's exciting is just the sheer irreverence of the approach – it's really creatively freeing. We don't have to directly channel one type of Latin music. It's a cornucopia. Everyone might respond more to different parts of it. We're trying to tell a story that's framed within certain archetypes, but of people that I have not seen portrayed often onstage. That's exciting. ■

## PLAYHOUSE LEADERSHIP



**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: *Ain't Too Proud: The Life and Times of The Temptations*, *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.

## AUDIENCE ENGAGEMENT EVENTS: KISS MY AZTEC!


**Talkback Tuesdays** Sponsored in part by  Participate in a lively discussion with *Kiss My Aztec!* performers and Playhouse staff members immediately following these performances.

**Sept 17 and Sept 24 following the 7:30 pm performances**

### 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).

**Sept 13 and Sept 27 at 6:30 pm**

**The Green Room** Sponsored in part by  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.

**Sept 6 at 7:00 pm**

### Discovery Sunday

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

**Sept 22 following the 2:00 pm performance**

**ACCESS Performance** Sponsored in part by 

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, Sept 21 at 2:00 pm**



## JUMPSTART THEATRE BEGINS SECOND YEAR AT THE PLAYHOUSE

In 2018, La Jolla Playhouse was selected by the Educational Theatre Association (EdTA) as one of two theatres in the country to launch the national expansion of their acclaimed JumpStart Theatre Program. This unique three-year initiative helps equip middle school teachers with the skills and resources to produce their school's first musical through hands-on mentoring and bootcamp-style training. Playhouse Teaching Artists will guide these schools from casting to rehearsals to cultivating community engagement, with the goal of building a sustainable, long-term musical theatre curriculum.

This past May, the Playhouse hosted the a showcase with the first three partner schools: De Portola Middle School, Knox Middle School and Taft Middle School, who performed excerpts from their musicals *Once on This Island Jr.*, *Fame Jr.*, and *Annie Jr.*

Now in its second year, JumpStart Theatre welcomes three more local schools: Innovation Middle School, Montgomery Middle School and Los Coches Creek Middle School, who will join the program for the 2019/2020 school year.



Top row: Stephanie Bergsma & Dwight Hare with Becky Robbins; Vivien Ressler with Charlayne Woodard. Middle row: Tom Evons, Karen Quinones and Teri Evons; Debby Jacobs with Lynelle Lynch. Bottom row: Tim & Emily Scott with Ed & Martha Dennis; Michael & Randy Clark with Barbara & Howard Milstein.

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List as of August 15, 2019

## LA JOLLA PLAYHOUSE EDUCATION & OUTREACH PROGRAMS

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

**Arts Academy** – Through the Kennedy Center's Partners in Education program, San Diego County Office of Education and the Playhouse team up to provide professional development for non-theatre teachers on how to use arts integration strategies in the classroom to enhance their existing core curriculum using theatre activities.

**In-School Residencies** – Playhouse teaching artists lead multi-day workshops focusing on a variety of theatre topics in dozens of K-12 schools throughout San Diego. Each residency is customized to the individual school's goals.

**Innovation Lab** – Focusing on how theatre can improve communication, creativity, collaboration and critical thinking skills, Playhouse teaching artists are available to lead interactive activities that build teams to be effective in any industry.

**JumpStart Theatre** – This three-year program consists of dedicated curriculum to provide middle school teachers with the skills and resources needed to produce musicals in their schools for the first time.

**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.

**Spotlight On** – Playhouse teaching artists lead classes for adults on Improv, Musical Theatre, Acting and Technical Theatre. Each class closes with a performance for invited guests.

**Student Matinees** – Student matinees of select mainstage productions are offered throughout the school year, and include an online engagement guide and post-show talkback.

**YP@LJP** – Young Performers at La Jolla Playhouse offers exciting summer training programs for kids: an exploration of theatre arts in a fun, creative way.

*Supported by the Sidney E. Frank Foundation, the Jordan Ressler Endowment Fund, David C. Copley Foundation and the Roberto Quiñones, Jr. Scholarship Fund.*

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

## A MESSAGE FROM THE BOARD CHAIR

Welcome to tonight's performance of *Kiss My Aztec!*. Co-creator John Leguizamo has launched two previous productions at the Playhouse through our Page To Stage play development program – *Latin History for Morons* and *Ghetto Klown* – both of which went on to enjoy acclaimed Broadway runs. He now returns with a rollicking new musical infused with his comic genius.

Speaking of Broadway, last season's thrilling, twice-extended production of *Diana* has just been announced for a Broadway run in March 2020, while the Playhouse-born *Come From Away* recently surpassed its 1,000<sup>th</sup> performance in New York, with productions playing to sell-out audiences across the country, as well as in Canada, the U.K. and Australia.

Artists often tell us that La Jolla Playhouse is their favorite place to premiere their work, due to our deep commitment to new play development, as well as our adventurous audiences. You are an integral part of the artistic process, and we are deeply grateful for your ongoing support of new work on our stages. It is through your generosity that we can continue to serve as a vital theatrical launching pad – for San Diego and beyond.

## LYNELLE LYNCH

CHAIR, BOARD OF TRUSTEES

KISS MY AZTEC! PRODUCTION SPONSOR

Una K. Davis

As a long-time supporter of the arts, I am very pleased to be a co-sponsor of this new musical production. 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 be a part of the Artistic Director’s Circle to help bring a wonderful 2019/2020 Season to San Diego audiences.

We are very fortunate to count amongst our most generous supporters four corporate season sponsors who richly contribute towards new play development, innovation, and education and outreach initiatives. To our friends and champions at Gurtin: Municipal Bond Management, The Lodge at Torrey Pines, Qualcomm, Inc., and Show Imaging, Inc., THANK YOU for investing in our community and the arts in San Diego. Together we transform lives and inspire audiences to see the world in a new light.



LA JOLLA PLAYHOUSE FOUNDATION & GOVERNMENT SUPPORT

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IN LOVING MEMORY

Jordan Ressler, 1981-2004

A Film and Theatre graduate from Cornell University, Jordan was an adventurer with a passion for the arts. Here at La Jolla Playhouse, he served as an assistant to Des McNuff on Billy

Crystal's 700 Sundays and was the script supervisor for Jersey Boys.

The Jordan Ressler Charitable Fund of the Jewish Community Foundation was established by his parents, Vivien and Jeffrey Ressler, to honor their son and his love of theatre and film.



# innovationnight

September 10, 2019

**THANK YOU FOR MAKING  
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Strange Fruit's Tall Tales of the High Seas: photo by Myra Klarman



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NOVEMBER 12 – DECEMBER 15

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FEBRUARY 18 – MARCH 29, 2020

## 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, free of charge, at the Patron Services desk prior to performances (subject to availability).

Listening Devices Provided in Part by

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**CHILDREN** under the age of 6 and unaccompanied minors under the age of 12 are not permitted in the theatre unless otherwise posted. 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. Please call (858) 638-7778 or visit [jamesplacesd.com](http://jamesplacesd.com) for hours and reservations.

### 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. 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 including hearing loop 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, 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. Contact (858) 550-1070 x101.



**JAMES'**  
PLACE  
PRIME • SEAFOOD • SUSHI

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](http://JamesPlaceSD.com)** for more information.

## THEATRE & DANCE 19|20 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.

Current M.F.A. student Jacob Halpern-Weitzman has his La Jolla Playhouse residency on *Kiss My Aztec!*.

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

2019-2020 Season Lineup includes

**Man In Love**  
**Balm in Gilead**  
**Elektra**

**Orestes 2.0**  
**Wagner New Play Festival 2020**  
**New Directions 2020**

Visit [theatre.ucsd.edu/season](http://theatre.ucsd.edu/season)

*Mothers*, 2018  
photo by Jim Carmody

**UC San Diego**  
ARTS AND HUMANITIES  
Theatre and Dance

For information: **THEATRE.UCS.D.EDU** • **858.822.3152**

# LA JOLLA PLAYHOUSE STAFF

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

Debby Buchholz\*  
*Managing Director of La Jolla Playhouse*

## ARTISTIC

*Producing Director* Eric Keen-Louie  
*Director of Artistic Development* Gabriel Greene\*  
*Associate Producer* Teresa Sapien  
*Artistic Programs Manager & Local Casting Director*  
Jacole Kitchen  
*Assistant Producer, WOW Festival* Samantha Matta  
*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, Skylar Siben

## PRODUCTION

*Production Manager* Benjamin Seibert  
*Associate Production Manager* Becca Duhaime  
*Production Office Manager* Caren Heintzelman  
*Production Intern* Eric Clark  
**SCENE SHOP**  
*Technical Director* William Hartley  
*Associate Technical Director* Jonathan Gilmer  
*Assistant Technical Director* Michael Strickland  
*Shop Foreman* David Weiner\*  
*Charge Artist* Melissa Nalbach  
*Production Carpenter* Laura McEntyre  
*Carpenters* Mihai Antonesco, Adam Beasley, Ryan Beasley,  
Megan Birdsong, Michael Brodsky, Jacob Bruce, Matt Clark,  
David Hanna, Nick Jackson, Scott Kinney, Jeremy Luce,  
Paul Mares, Lloyd Pena, Brylan Ranscht, Ernesto Saldana,  
Argyle Stone, Syd Svetz, Tim Van Der Lind,  
Zane Whitmore  
*Scenic Painter* Jenn Imbler  
*Shop Helper* Doug Collind\*  
**PROPERTIES SHOP**  
*Prop Shop Supervisor* Deb Hatch\*  
*Props Artisans* Caroline Kvaas, John Lannom, Zlatko Mitev  
**COSTUME SHOP**  
*Costume Supervisor* Jennifer Ables  
*Resident Costume Design Assistant* Desiree Hatfield-Buckley  
*Draper* Alexander Zeek  
*First Hand* Rebecca Fabares  
*Stitcher* Stephanie Gift  
*Craft Artisan* Tess Mattraw  
**ELECTRICS**  
*Electrics Supervisor* Jeff Brewer  
*Master Electrician* Kristyn Kennedy\*  
*Electricians* Joel Britt, Alex Cluff, Jessica Dean, Mike Doyle,  
Xavier Luevano  
**SOUND/VIDEO**  
*Sound/Video Supervisor* Tim Riggs  
*Sound Technician* 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.  
**COMPANY MANAGEMENT**  
*Company Manager* Erica Martin  
*Company Management Assistants* Alex Bezdeka,  
Jacob Sinclair

## FINANCE

*Director of Finance* Laura Killmer  
*Payroll* George Kelly  
*Staff Accountant* Sara Kiebooms  
*Controller* Jared Jackson  
*Accounts Payable Manager* Sharon Ratelle\*  
*Employee Benefits Coordinator* Kathy Silberman

## PHILANTHROPY

*Director of Philanthropy* Julia B. Foster  
*Associate Director of Philanthropy* Bonnie Broberg  
*Foundation & Government Relations, Senior Manager*  
Elizabeth Pennington  
*Philanthropy Operations Manager* Tony Dixon  
*Corporate Relations Manager* Adeline Duke  
*Individual Giving Manager* Cristina Hernandez  
*Philanthropy Coordinator* Sarah Huddleston  
*Corporate and Foundation Relations Assistant*  
Sarah Goodwin  
*Philanthropy Intern* Sophia Rucireta  
**SPECIAL EVENTS**  
*Special Events Manager* Samantha Watkins  
*Special Events Coordinator* Erica Kao

## COMMUNICATIONS

*Director of Communications* Mary Cook\*  
*Director of Public Relations* Becky Biegelsen\*  
*Director of Sales & Marketing* Mia Fiorella  
*Communications Manager* Grace Madamba  
*Senior Multimedia Designer* Nancy Showers  
*Multimedia Designer* Jane Sanders  
*Marketing Database Analyst* Dani Meister  
*Marketing Specialist* Jacey Aldredge  
*Direct Sales Associate* Andrew Fink  
*Patron Services Sales Specialist* Paul Preston\*  
*Marketing & Communications Intern* Kristina Stahl  
**PATRON SERVICES**  
*Associate Director of Ticketing Services* Pearl Hang\*  
*Senior Patron Services Manager* Travis Guss  
*Patron Services Assistant Manager* Mike Brown  
*Senior Lead Patron Services Representative/Group Sales*  
Specialist Renee Shinske  
*Lead Patron Services Representative* Bill Washington  
*Patron Services Representatives* Devon Gonzales,  
Devin O'Reilly, Heidi Smith

## EDUCATION & OUTREACH

*Director of Education & Outreach* Julia Cuppy  
*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 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\*, Billieanne McLellan\*, Geri Mu  
*ASL Ushers* Regina Moxley, Esther Shen\*  
*Teaching Artists* Frankie Alicea, Adrian Alita, Kristen Fogle,  
Samantha Ginn, Cory Hammond, Levi Kaplan,  
Justin Lang, Wilfred Paloma  
*Playhouse Teen Council* Nikki Astor, Ava D'Amore,  
Lilith Freund, Elizabeth Gelber, Zoe Goldstein,  
Mia Grust, Emre Gumus, Sonia Halle, Rivers Harris,  
Madison Hoffman, Mila McCoy, Sasha Moscano,  
Dylan Nalbandian, Nicky Redd, Vivian Romero,  
Fiona Salbato, Lexi Smith, Emily Talerma, Carly Walton,  
Sabrina Webster

## 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

## KISS MY AZTEC! CREW

*Stage Carpenter* Zane Whitmore  
*Fly Operator* Jeremy Luce  
*Deck Crew* David Hanna, M. Lloyd Peña, Argyle Stone  
*Production Props* Melissa Nalbach  
*Props Runner* Caroline Kvaas  
*Wardrobe Supervisor* Stephanie Gift  
*Wardrobe* Tanya Beckman, Keira McGee  
*Wigs/Make Up* Alberto "Albee" Alvarado  
*Master Electrician/Follow Spot 1 Lightboard Operator*  
Mike Doyle  
*Lightboard Operator* Alex Cluff  
*Follow Spot 2* Jessica Dean  
*Audio Engineer* Annemarie Scerra  
A2 John Lannom

\* Ten years or more with La Jolla Playhouse

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