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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,

The first day of rehearsal is always a magical moment for all involved. The walls of the room are covered by costume sketches and set renderings that are in the process of moving from someone’s imagination into tangible existence; groups of artists, designers, actors, crew and staff mingle excitedly;

and then the director steps forward to welcome everyone.

On a recent Tuesday morning – the first rehearsal for *Fly* – I took my seat along with everyone else as Jeffrey Seller quieted the room just by holding aloft a paperback book: *Peter and Wendy* by J.M. Barrie.

“I’ve been holding this book for nearly a decade,” he said, before reconsidering. “Maybe I’ve been holding this book for 40 years.”

He then launched into the first paragraph of the novel, from memory: “All children, except one, grow up. They soon know that they will grow up, and the way Wendy knew was this. One day when she was two years old she was playing in a garden, and she plucked another flower and ran with it to her mother. I suppose she must have looked rather delightful, for Mrs. Darling put her hand to her heart and cried, ‘Oh, why can’t you remain like this for ever!’ That was all that passed between them on the subject, but henceforth Wendy knew that she must grow up. You always know after you are two. Two is the beginning of the end.”

“That paragraph,” he concluded, “is our mission.”

That mission has driven Jeffrey and his collaborators – including the stellar writing team of Rajiv Joseph, Kirsten Childs and Bill Sherman, among many others – to breathe invigorating new life into Barrie’s iconic story of a boy who refuses to grow up. For starters, *Fly* reconceives it as Wendy’s story, and reinvents Neverland as a breathing, visceral, living entity thrumming with danger and possibility. And in doing so, a story about the tension between staying young and growing up adds a narrative dimension of our responsibility to care for those around us. The story of Peter Pan has always resonated with me, and *Fly* adds a compelling twist: as I watch it, I’m not just reminded of the joy of my childhood adventures, but of the satisfaction and fulfillment of what happened after.

Thank you for joining us as this new musical takes flight.

CHRISTOPHER ASHLEY

THE RICH FAMILY ARTISTIC DIRECTOR OF LA JOLLA PLAYHOUSE

LA JOLLA PLAYHOUSE PRESENTS

Christopher Ashley  
The Rich Family Artistic Director of La Jolla Playhouse

Debby Buchholz  
Managing Director of La Jolla Playhouse



BASED ON J.M. BARRIE’S *PETER AND WENDY*

BOOK BY RAJIV JOSEPH      MUSIC BY BILL SHERMAN      LYRICS BY KIRSTEN CHILDS AND RAJIV JOSEPH

MUSIC SUPERVISION, ARRANGEMENTS AND ORCHESTRATIONS BY  
WILL VAN DYKE

CO-CHOREOGRAPHY BY  
ANDY BLANKENBUEHLER AND STEPHANIE KLEMONS

DIRECTION BY  
JEFFREY SELLER

FEATURING  
ERIC ANDERSON\*, HETTIE BARNHILL\*, VICTOR E. CHAN\*, LINCOLN CLAUSS\*, ALEXIA SKY COLÓN\*,  
AUDREY CYMONE, DAYNA JARAE DANTZLER\*, JEREMY DAVIS\*, NICK EIBLER\*, VICTORIA ANN FIORE,  
LILITH FREUND, SHONICA GOODEN\*, AMARA GRANDERSON‡, MASUMI IWAI, COLLIN JEFFERY\*,  
NEHAL JOSHI\*, EMILY GRACE KERSEY\*, LIISI LaFONTAINE\*, JIMMY LARKIN\*, STORM LEVER\*,  
ISABELLE McCALLA\*, JAKE MILLGARD\*, SEAN POPE, DAVID PRICE‡, DANIEL QUADRINO\*,  
DANIEL STEWART SHERMAN\*, KAMILLE UPSHAW\*, NAOMI C. WALLEY\*

SCENIC DESIGN ANNA LOUIZOS  
COSTUME DESIGN PAUL TAZEWEILL  
LIGHTING DESIGN HOWELL BINKLEY  
SOUND DESIGN NEVIN STEINBERG  
AERIAL DESIGN PICHÓN BALDINU  
HAIR AND WIG DESIGN CHARLES G. LaPOINTE  
MAKEUP DESIGN JOE DULUDE II  
FIGHT DIRECTOR STEVE RANKIN  
DRAMATURG GABRIEL GREENE  
CASTING TELSEY + COMPANY; PATRICK GOODWIN, C.S.A.  
PRODUCTION STAGE MANAGER ANJEE NERO\*  
STAGE MANAGERS ASHLEY R. MARTIN\*, LEE MICKLIN\*  
PRODUCTION MANAGER BENJAMIN SEIBERT

*Fly* was originally produced at Dallas Theatre Center (Kevin Moriarty, Artistic Director; Heather Kitchen, Managing Director)

THE CAST

(in alphabetical order)

Hook	Eric Anderson*
Boris	Victor E. Chan*
Peter Pan	Lincoln Clauss*
Slightly/Jane	Audrey Cymone
Noodler	Jeremy Davis*
Nibs	Nick Eibler*
Curly	Collin Jeffery*
Smee	Nehal Joshi*
Crocodile	Liisi LaFontaine*
Wendy	Storm Lever*
Tink	Isabelle McCalla*
Twins	Sean Pope
Slightly	David Price†
Tootles	Daniel Quadrino*
Max	Daniel Stewart Sherman*
Ensemble	Hettie Barnhill*, Dayna Jarae Dantzler*, Victoria Ann Fiore Shonica Gooden*, Amara Granderson‡, Masumi Iwai Emily Grace Kersey*, Kamille Upshaw*, Naomi C. Walley*
Swings	Alexia Sky Colón*, Lilith Freund, Jimmy Larkin*, Jake Millgard*

Fly will be performed with one 15-minute intermission.

UNDERSTUDIES

Wendy	Lilith Freund	Hook	Jake Millgard*
Peter Pan	Daniel Quadrino*	Tink	Shonica Gooden*
Crocodile	Dayna Jarae Dantzler*		

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

ADDITIONAL STAFF

Associate Director	Andy Señor, Jr.	Assistant Wig Designer	Rachael Geier
Associate Choreographer	Taylor McMahon	Costume Design Assistant	Dorottya Vincze‡
Associate Music Director	Patrick Sulken	Lighting Design Assistant	Justin Beets‡
Associate Scenic Designer	Kayla Nault	Rehearsal Stage Manager	Amanda Salmons*
Associate Lighting Designer	Amanda Zieve	Production Assistant	Abby Viton
Associate Sound Designer	Connor Wang	Stage Management Assistant	Amber R. Dettmers‡
Associate Aerial Designer	Angela Phillips	Stage Management Intern	Kiko Muzi Lu
FOY	Jamie Leonard, Joe McGeough	Physical Trainer	Brad Matthews
Dance Captains	Alexia Sky Colón*, Jimmy Larkin*	Studio Teacher	Bob Freels
Fight Captain	Jake Millgard*		

ACKNOWLEDGEMENTS

PRG • Dyenamix • Tony Swatton/Sword and Stone • Mio Guberinic

MUSICAL NUMBERS

ACT I

Calling to Me	Crocodile, Wendy, Pirates, Lost Boys, Trees
Fly	Peter, Tink, Wendy, Trees
We Not Boys	Lost Boys, Wendy, Trees
Lullabye	Wendy, Crocodile, Trees
Howl at the Moon	Hook, Pirates
Right Before Your Eyes	Peter, Wendy, Crocodile, Trees
Betrayed	Tink
I Miss My Hand	Hook, Smee
Howl Yah!	Full Company

ACT II

Lost and Found	Wendy, Trees
Sorry	Hook, Peter, Pirates
Climb a Tree	Peter, Wendy
Come on This Ship	Pirates, Lost Boys
Somewhere a Woman	Wendy, Crocodile, Trees
Lullabye to Jane	Adult Wendy
Finale	Full Company

ORCHESTRA

Conductor/	Will Van Dyke	Orchestra Contractor	Lorin Getline
Keyboard 1 (2/18 – 3/8)			
Keyboard 2 (2/18 – 3/8)	Patrick Sulken	Rehearsal Piano	Patrick Sulken
Conductor/Keyboard 1 (3/10 – 3/29)		Rehearsal Drums	Mason Ingram
Keyboard 2 (3/10 – 3/29)	Robert Meffe		
Concertmaster Violin	Healy Henderson	Keyboard Programmer	Randy Cohen
Violin	Victoria Bietz	Ableton Programmer	Mason Ingram
Viola	Travis Maril		
Cello	Erica Erenyi	Music Assistant	Lyndon Pugeda
Electric, Acoustic Guitars	Vince Cooper		
Electric, Acoustic Basses	Michael Pearce		
Drums	Mason Ingram		
Percussion	Tim McMahon		



\* 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 Choreographers 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 La Jolla Playhouse and the International Alliance of Theatrical Stage Employees Local 122.





**ERIC ANDERSON**, *Hook*  
La Jolla Playhouse: Debut. Broadway: *Pretty Woman*, *Waitress*, *The Last Ship*, *Rocky*, *Soul Doctor*, *Kinky Boots*, *South Pacific*. Off-Broadway: *Soul Doctor* (Drama Desk nomination). Regional credits include: *Ragtime* (Moonlight Stage); *Bed & Sofa* (Cygnet Theatre); *The Wild Party* (Blank Theatre Company); *OthE.L.O.* (Troubadour Theater Company). Film/TV credits include: *The Greatest Showman*, *Elementary*, *The Good Wife*, *Alias*, *Law & Order: Criminal Intent*, *Live at Lincoln Center*. Recipient of two Craig Noel Awards from the San Diego Critics Circle, and the inaugural Joel Hirschhorn Award from the Los Angeles Critics Circle for outstanding achievement in musical theatre.



**HETTIE BARNHILL**, *Ensemble*  
is thrilled to make her La Jolla Playhouse debut. Broadway: *Spider-Man: Turn Off the Dark*, *Leap of Faith*, *FELA!*. Regional: *Create A Space NOW Live* (Director; Geva); *A Cabaret at the End of the World* (choreographer; NYIT Award nomination); *Romeo & Juliet*, *Elektra*, *Lulu* (The Met Opera); *Fly* (Dallas Theater Center); *Hairspray*, *Aida*, *Camelot*, *Meet Me in St. Louis* (Muny); *La Cage Aux Folles* (Riverside); *Guys & Dolls* (Arvada and St. Louis Black Rep); *Face-Off Unlimited Improv*; NYC's Batsu. TV/ Film: *Law & Order: SVU*, *The Knick* and *King Bolden*. She is the artistic director of Create A Space Now. Special thanks to MSA. Dedicated to my daughter Vy. HettieBarnhill@gmail.com



**VICTOR E. CHAN**, *Boris*  
La Jolla Playhouse: *Miss You Like Hell*. Regional: *Lonny in Rock of Ages* (Cygnet Theatre); *1776* (McCoy/Rigby Entertainment); *Sweet Charity* (Reprise 2.0); *Evita*, *In the Heights* (SD Rep); *This Beautiful City* (Diversionsary Theatre); *Chess* (East West Players); *Crush* in *Finding Nemo the Musical* (Disney Creative Entertainment); *Miss Saigon* (Starlight Theatre); *Rocky Horror Show* (American Stage Theatre Co.). Movies: *The Birth of an Alien*, *Heart of Mind*, *Platypus: The Musical*, *The Syndicate*. TV: *Oscars 2018* (ABC), *Bent* (NBC), *NCIS: Los Angeles* (CBS). Love to his wife Michelle, and sons Gabriel, Elijah and Dorian. Proud member of AEA. @VictorEChan



**LINCOLN CLAUSS**, *Peter Pan*  
La Jolla Playhouse: Debut. Mr. Clauss recently appeared in the North American tour and New York City Center productions of Jim Steinman's *Bat Out of Hell*. Regional credits include: *Burn All Night* (American Repertory Theatre), *Evocation to Visible Appearance* (Actors Theatre of Louisville, 42<sup>nd</sup> Humana Festival of New Plays), *Peter Pan & Tinkerbell* (Laguna Playhouse, Lythgoe Family Panto) and *Borderline* (Eugene O'Neill Theatre Center). He is a proud alum of Ball State University's Department of Theatre and Dance. Endless gratitude to WAM, Paradigm and the entire *Fly* team. For Mom and Dad. @LincolnClauss



**ALEXIA SKY COLÓN**, *Swing/Dance Captain*  
A Tampa, Florida native, she is thrilled to make her swing debut at La Jolla Playhouse! Credits: *Hamilton* (Chicago.) Broadway: *On Your Feet*. Regional: *West Side Story*. Endless love and gratitude to my family and Lakey Wolff & Co. "Thankful for this new season!" @alexiasky



**AUDREY CYMONE**, *Slightly/Jane*  
La Jolla Playhouse: Debut. Regional credits: *Matilda in Matilda The Musical* (La Mirada Theatre), *Joseph and the Amazing Technicolor Dreamcoat* (Cerritos Center for Performing Arts). Independent films: *The Invisible Ones* and *Rebels*. Ms. Cymone is a host on *Dream Big Princess Club* (Disney Princess YouTube Channel). She is a member of the youth a capella group Acapop! KIDS (Warner Records) and the Voices of Hope Children's Choir (*America's Got Talent* Soloist/Semifinalist Season 13). She is thrilled to be a part of this company, and gives endless gratitude to her team at Avalon Artists Group and The Greenroom Management! IG: @audreycymone



**DAYNA JARAE DANTZLER**, *Ensemble/ Understudy: Crocodile*  
La Jolla Playhouse Debut! Broadway: *Waitress*, *The Book of Mormon*. Off-Broadway: *Don't Bother Me, I Can't Cope*. National Tours: *The Color Purple*, *The Book of Mormon*. Regional: *Cookin' at the Cookery* (Ensemble Theatre Company); *Little Shop of Horrors*, *Frankenstein* (Barter Theatre); *You're Causing Quite a Disturbance* ft. Erykah Badu (BAM). Ms. Dantzler is beyond thrilled to embark on this journey at La Jolla. She gives many thanks and much love to her mother for her everlasting love and support. WMU alum!



**JEREMY DAVIS**, *Noodler*  
La Jolla Playhouse: Debut. Broadway: *Skimbleshanks in Cats*, *Bert Healy in Annie*, *Frozen*, *The Last Ship*, *South Pacific*, *Billy Elliot*, *Dirty Rotten Scoundrels*, *9 to 5*, *The People in the Picture* and *Ghost*. Film: *Hail, Caesar!*. National Tour: *South Pacific*, *Thoroughly Modern Millie* and *The Who's Tommy*. Regional: *Rain*, *In Your Arms* (The Old Globe). B.F.A. from the University of Michigan. Member of Actor's Equity since 1998. Love and thanks to Mom, Dad, Sarah and my wife Kristen.



**NICK EIBLER**, *Nibs*  
La Jolla Playhouse: Debut. Broadway: *The Prom*. Regional: *The Hunchback of Notre Dame*, *Newsies* (MTWichita); *Twist: An American Musical* (Pasadena Playhouse, Alliance Theatre); *The World According to Snoopy* (TUTS); *La Cage Aux Folles* (RedHouse); *West Side Story* (Atlanta Lyric). TXST credits: the Emcee in *Cabaret*, David in *The Rivals*, Horatio in *Hamlet*. Education: B.F.A. Texas State University. Thank you to the creative team of *Fly*, Mom/ Dad/Maddie, The Hybrid Agency, Kaitlin, Jim, Tom...and many of his other wonderful teachers, and MT '19! nickeibler.com @nickolase77.



**VICTORIA ANN FIORE**, *Ensemble*  
La Jolla Playhouse: Debut! TV: *Fosse/Verdon* (FX). NY workshops: *Only Gold* (dir. Andy Blankenbuehler). Stage: dancer & u/s Misty Copeland in excerpts from *On the Town* (Wolf Trap); *Bridesmaids: A Dance Narrative* (Dixon Place NYC). Education: B.F.A. Commercial Dance from Pace University; Fiorello H. LaGuardia High School of Music & Art and Performing Arts. Special thanks to the best agents at CESD, Telsey + Co and the entire *Fly* team. Major to the rocks, mom & dad. @victoriaannfiore



**LILITH FREUND**, *Swing/Understudy: Wendy*  
La Jolla Playhouse: Debut. Regional: Cindy Lou Who in *How the Grinch Stole Christmas!* (The Old Globe); Legoland: Candi the Witchette in *Brick or Treat*. San Diego Theater: Maggie in *A Chorus Line*, Jellylorum in *Cats* (The Lyceum), Wednesday in *The Addams Family* (Westview Theater; NYA Award, Best Lead in a Musical). Education: Ms. Freund is a Sophomore at Westview High School, San Diego and a member of La Jolla Playhouse's Teen Council.



**SHONICA GOODEN**, *Ensemble/Understudy: Tink*  
is excited to be making her La Jolla Playhouse debut! Credits: *Cats* (Broadway revival; Rumpleteazer); *Hamilton: An American Musical* (Broadway); *Matilda The Musical* (National Tour); *Cinderella* (Broadway); *Bring It On: The Musical* (Broadway and National Tour); *Memphis* (CFRT; Felicia); *Don't Bother Me, I Can't Cope* ("So Little Time" soloist); *Sister Act* (MT Wichita; Deloris Van Cartier). TV/Film: *Fosse/Verdon*, *Manifest*, *The First Purge*, *Ted 2*. Grateful for God, family, Jared, Lisa Calli and the Carson Kolker Org. for all of their love and support. Shoutout to the *Fly* creative team and casting for this incredible opportunity. Jeremiah 29:11



**AMARA GRANDERSON**, *Ensemble*  
La Jolla Playhouse: Debut. Off-Broadway: *Romeo N Juliet* (Classical Theatre Harlem). Regional: *One Man, Two Guvnors*, *A Midsummer Night's Dream*, *Agent 355* (Chautauqua Theatre Company); *Stick Fly* (Intiman Theatre). Education: M.F.A. from UC San Diego.



**MASUMI IWAI**, *Ensemble*  
La Jolla Playhouse: Debut. Ms. Iwai was born and raised in Japan and moved to New York City four years ago. National Tour: *The King and I*. Other regional credits include *Saturday Night Fever*, *Jesus Christ Superstar*, *Nice Work If You Can Get It*, *The Wedding Singer* (Surflight Theater); *Santa's Christmas Wonderland* (Spirit Production). Education: Osaka University of the Arts, Peridance International Dance School. Grateful to all of my family and friends who have helped me on my journey.



**COLLIN JEFFERY**, *Curly*  
La Jolla Playhouse: Debut. First National Broadway Tour: Charlie Bucket in *Charlie and the Chocolate Factory*. First National/International Broadway Tour: Young Charlie in *Kinky Boots*. Regional: Randy Parker in *A Christmas Story, the Musical* (Walnut Street Theatre); Junior in stage reading of *Five Points* (11<sup>th</sup> Hour Theatre Co.). Film: *The Chaperone* (PBS/ Masterpiece Classics). @collinjefferyofficial



**NEHAL JOSHI**, *Smee*  
Broadway: *All My Sons*, *School of Rock*, *Threepenny Opera*, *Gettin' the Band Back Together*, *Les Misérables* (Original Revival Cast). Off-Broadway: *Cyrano*; *Falling for Eve*; *Working* (2008 revision; Drama Desk Award); *Grand Hotel* (Encores!). Select Regional: *Disgraced* and *Oklahoma!* (Arena Stage); *Peter & the Starcatcher* (Actors Theatre of Louisville); *Mister Roberts* (Kennedy Center); *Les Misérables* (Dallas Theater Center); Disney's *The Jungle Book* (Goodman Theatre/Huntington Theatre). Film/ TV: *The Wire* (HBO), *Blackout* (BET), *Law & Order: SVU* (NBC), *Search Party* (TBS). Video Game: *World of Warcraft: Cataclysm*. Twitter: @nehalpjoshi. IG: @nehaljoshi.



**EMILY GRACE KERSEY**, *Ensemble*  
La Jolla Playhouse: Debut! Broadway: *Cats*. National Tours: *Bullets Over Broadway*, *Flashdance: the Musical*. Regional: *Saturday Night Fever* (Ogunquit Playhouse), Kristine in *A Chorus Line* (Riverside Theatre), *Priscilla, Queen of the Desert* (Gateway Playhouse). Education: B.F.A. from University of the Arts. Special thanks to the creative team and CESD. Endless love and gratitude to my fam and Bigs!



**LIISI LAFONTAINE**, *Crocodile*  
La Jolla Playhouse: Debut. Very excited to be back on my home coast! West End: *Dreamgirls*. National Tours: *Dreamgirls*. Regional: *Born For This* (Cutler Majestic). Education: Berklee College of Music. As always, this performance is dedicated to my dad. <3



**JIMMY LARKIN**, *Swing/Dance Captain*  
La Jolla Playhouse: Debut! National Tour: Lefou in Disney's *Beauty and the Beast*. Other credits include: Paper Mill Playhouse, Ogunquit Playhouse, Westchester Broadway Theatre, Theatre by the Sea and the opening cast of *Tangled the Musical* on Disney Cruise Line. Pace Musical Theatre Alum. Endless thanks to his incredibly supportive family and friends, Pat Goodwin and everyone at Telsey & Co, and the whole *Fly* team. This one is for dad and Aunt Martha. Believe unconditionally. @jimmylarkin



**STORM LEVER**, *Wendy*  
starred as "Duckling Donna/Mimi" in the Broadway and La Jolla Playhouse productions of *SUMMER: The Donna Summer Musical*. Off-Broadway: *The Wringer* (Dorothy). Regional: *Almost Famous* at The Old Globe (Polexia); *Freaky Friday* at Signature Theater (Savannah), La Jolla Playhouse, Alley Theater and Cleveland Play House (Ensemble); *Emotional Creature* at Berkeley Rep (u/s). @stormieweather



**ISABELLE MCCALLA**, *Tink*  
La Jolla Playhouse: Debut. Broadway: Alyssa Greene in *The Prom*, Princess Jasmine in *Aladdin*. National Tours: Princess Jasmine in *Aladdin*. Regional: Ariel Moore in *Footloose* (Kennedy Center); Anita in *West Side Story* (Actors' Playhouse); Pilar in *Legally Blonde* (Pittsburgh Civic Light Opera); *The Prom* (Alliance Theatre); *Mary Poppins* (Theatre Under the Stars); *West Side Story* (Asolo Repertory Theatre); *Holiday Inn* (The Muny). TV: *Bull* (CBS). Education: B.F.A. University of Michigan.



**JAKE MILLGARD**, *Swing/Understudy: Hook/Fight Captain*  
La Jolla Playhouse: Debut. Off-Broadway: *Sex and Violence*. Regional: *The Underpants*, *A Midsummer Night's Dream*, *Barefoot in the Park*, *Guys and Dolls*, *Benny & Joon*, *Measure for Measure*, *Love's Labour's Lost*, *Macbeth*, *The Comedy of Errors*, *Arms and the Man* (The Old Globe); *Dracula*, *A Christmas Carol* (Actors Theatre of Louisville); *Pride and Prejudice* (Cygnet Theatre); *A Christmas Story* (SDMT). TV/Film: *Grimm*, *Another Castle* and *Packed*. Education: M.F.A. from The Old Globe/USD Shiley Graduate Acting Program.



**SEAN POPE**, *Twins*  
is 12 years old and is excited to perform in *Fly*. Selected credits include: Boo-Who in *How the Grinch Stole Christmas!* (The Old Globe); Icarus in *After Hubris* (MaArte Summer Play Festival, USD); Tommy in *Pippi Longstocking* (San Diego Junior Theatre); Augustus Gloop in *Willy Wonka Jr.* (Heritage Performing Arts Troupe). Special thanks to the *Fly* creative team, Telsey + Company, La Jolla Playhouse, Kimberly Moller, Randall Eames and my awesome family for always supporting me.



**DAVID PRICE**, *Slightly*  
La Jolla Playhouse: *The Who's Tommy: A Staged Concert*. Off-Broadway: *You Never Can Tell* (The Pearl). Regional: *The Tempest* (Dallas Theater Center); *As You Like It*, *Othello* (Illinois Shakespeare Festival); *Othello* (NY Shakespeare Exchange); *Alien Sex Comedy* (New Light Theater Project); *Anthropology of a Book Club* (Manhattan Rep); *Bonnie & Clyde*, *Good People*, *Manicures & Monuments* (WaterTower Theater); *10 out of 12* (Undermain Theater); *Camelot*, *The Human Comedy* (Lyric Stage); *From White Plains* (Uptown Players); *Uncle Vanya* (Dallas Actors Lab); *Ordinary Days* (Our Productions); *The Winter's Tale* (Actor's Shakespeare Company). TV: 11/22/63. Education: M.F.A., UC San Diego; B.F.A., SMU.





**DANIEL QUADRINO**, *Tootles, Understudy: Peter Pan*  
La Jolla Playhouse: Debut! Broadway: *Wicked* (ensemble, u/s Boq), *Newsies* (Albert, u/s Crutchie/Davey), *Bye Bye Birdie* (Mitch, u/s Hugo). National Tour: *Charlie and the Chocolate Factory* (Mike Teavee). Television: NBC’s *Peter Pan Live!* (Lost Boy Bunting). Regional: Crutchie in *Newsies* (The Muny/ PCLO), Sam + 39 others in *Fully Committed* (TWN). Education: Pace Musical Theatre. Thanks to everyone at KMR, Telsey, Mom, Dad, Mike & DPK for the endless love and support! IG: dannyquadrino



**DANIEL STEWART SHERMAN**, *Max*  
La Jolla Playhouse: Debut! Broadway: *Kinky Boots* (OC), *Girl Crazy*, *Desire Under the Elms*, *Cyrano de Bergerac*, *A Touch of the Poet*, *Henry IV*, *The Full Monty*. Film/TV: Jeremy on *Lodge 49*, *Black Mirror*, *The Marvelous Mrs. Maisel*, *Run All Night*, *Instinct*, *Marshall*, *\$1*, *Patti Cake\$*, *Monsters and Men*, *People of Earth*, *The Blacklist*, *Blue Bloods*, *Gotham*, *Gun Hill*, *Justified*, *Rubicon*, *Brooklyn Heist*.



**KAMILLE UPSHAW**, *Ensemble*  
La Jolla Playhouse: Debut! Born and raised in Washington, D.C.! Ms. Upshaw is a graduate of The Juilliard School and The Baltimore School for the Arts. Broadway: *Hamilton: An American Musical*, *Mean Girls*. Tour: *The Man, The Music, The Show* - Hugh Jackman world tour; First National Tour of *Flashdance: the Musical*. Other: Metropolitan Opera, Radio City Spring Spectacular, Lar Lubovitch Dance Company, Bad Boys of Dance. Thanks to the Wolff Pack!



**NAOMI C. WALLEY**, *Ensemble*  
La Jolla Playhouse: Debut! Broadway: *Chicago* (Velma Kelly, Liz). Tours: *The Bodyguard The Musical* (National Tour, alt. Rachel/Nikki Marron); *West Side Story* (International Tour, alt. Anita). Regional: *Josephine The Musical* (u/s Josephine, Asolo Rep); *Hairspray*, *Meet Me in St. Louis*, *Promises Promises*, *The Drowsy Chaperone* (MGR Playhouse). Film/TV: *The Get Down* (Netflix original) and the upcoming film adaptation of *In the Heights* (Warner Bros Studios, set for theatrical release Summer 2020). Other credits include numerous web and commercial performances. Education: B.F.A. in Drama, NYU’s Tisch School of the Arts, CAP 21 (’12). Follow @naomicwalley

**RAJIV JOSEPH**, *Librettist/Co-lyricist*  
His play *Bengal Tiger at the Baghdad Zoo* was a 2010 Pulitzer Prize finalist for Drama and also awarded a grant for Outstanding New American Play by the National Endowment for the Arts. He has twice won the Obie Award for Best New American Play, first in 2016 with *Guards at the Taj* (also a 2016 Lortel Winner for Best Play) and then, in 2018, for *Describe the Night*. Other plays include *Archduke*, *Gruesome Playground Injuries*, *Animals Out of Paper*, *The Lake Effect*, *The North Pool* and *Mr. Wolf*. Mr. Joseph has been awarded artistic grants from the Whiting Foundation, United States Artists and the Harold & Mimi Steinberg Charitable Trust. He is a board member of the Lark Play Development Center in New York City, and a company member of Steppenwolf Theatre in Chicago. He served for three years in the Peace Corps in Senegal and now lives in Brooklyn, N.Y.

**BILL SHERMAN**, *Composer*  
won the 2008 Tony Award for Best Orchestrations for *In the Heights* and the 2008 Grammy Award as the co-producer of the *In the Heights* Original Broadway Cast Album. He also won the 2011 Emmy Award for Outstanding Original Song-Children’s and Animation for *Sesame Street*’s “What I Am” and the 2014 Emmy Award for Outstanding Original Song-Children’s and Animation for *Sesame Street*’s “The Power of Yet,” as well as the 2018 Emmy Award for Outstanding Original Song-Children’s and Animation for *Sesame Street*’s “A Song About Songs” featuring Sia. He was also nominated for a 2009 Emmy Award for Outstanding Original Main Title Theme Music for AMC’s *Storymakers*. Mr. Sherman is the Music Director of *Sesame Street*, *The Electric Company* and *Nature Cat* on PBS and HBO as well as *Julie’s Greenroom* on Netflix. Recently, he produced the *Hamilton* Original Broadway Cast Album with The Roots for Atlantic Records, for which he won a 2016 Grammy Award. He also composed the music for *All Things Must Pass*, a documentary about the rise and fall of Tower Records directed by Colin Hanks. He was also the Music Supervisor for the Discovery Channel series *Hello, World!*. He is a co-host of *Questlove Supreme* on Pandora with Ahmir Thompson of the Roots and Phonte Coleman of Little Brother. He is a proud member of NY’s premiere hip-hop, improv and comedy group, Freestyle Love Supreme, that traveled to the Aspen, Edinburgh, Melbourne and Montreal comedy festivals. He is a graduate of Wesleyan University.

**KIRSTEN CHILDS**, *Co-Lyricist*  
Her credits include *The Bubbly Black Girl Sheds Her Chameleon Skin* (Obie, Kleban, Audelco, Richard Rodgers, Gilman Gonzalez-Falla Awards; Rockefeller and Jonathan Larson Grants; and Lortel, NAACP, Drama Desk Award nominations); *Bella: An American Tall Tale* (Frederick Loewe Award, Edward M. Kennedy Prize finalist, four Audelco Awards); *Washington Square* with Ben Wexler; New Group commission with Gordon Greenberg; *Funked Up Fairy Tales*; *Miracle Brothers*; *Lucky Boy* (Penn State Commission). NEA, Larson grants; *American Songbook* series; *New Electric Company*; Disney’s *Believe* and Disney’s *Wishes*. Guggenheim Museum Works & Process. Dramatists Guild Council member. Songwriter for Dianne Reeves (with Billy Childs).

**JEFFREY SELLER**, *Director*  
is the winner of four Tony Awards for Best Musical: *Rent* (1996), *Avenue Q* (2004), *In the Heights* (2008) and *Hamilton* (2015). He also produced *De La Guarda* (1998), Andrew Lipka’s *The Wild Party* (2000), Baz Luhrmann’s direction of Puccini’s *La Bohème* (2002), *High Fidelity* (2006), the Broadway revival of *West Side Story* (2009), Sting’s *The Last Ship* (2014) and *The Cher Show*. Mr. Seller, with colleague Kevin McCollum, created the first ticket lottery for *Rent*, which revolutionized popular ticket prices on Broadway. Mr. Seller directed the first production of *Fly* at Dallas Theater Center in 2013 and *The Man in the Ceiling*, by Jules Feiffer and Andrew Lipka, at the Bay Street Theater in 2017. In 2018, he was executive producer of the NBC series *Rise*, based on Michael Sokolove’s book, *Drama High*. Mr. Seller grew up in Oak Park, Michigan and is a graduate of the University of Michigan.

**ANDY BLANKENBUEHLER**, *Co-Choreographer*  
is a three-time Tony Award winner for his choreography in the Broadway productions of *Bandstand*, *In the Heights* and *Hamilton*, for which he also received London’s Olivier Award. The recent production of *Bandstand* (director/choreographer) also received the Drama Desk and Chita Rivera Award for Best Choreography. Other Broadway credits include *Bring It On*, *9 to 5*, *The People in the Picture*, *The Apple Tree*, *Annie* and the recent revival of *Cats*. Upcoming theatre projects include the new musical *Only Gold* with British singer/songwriter Kate Nash and the musical *Five Points*. On television, Mr. Blankenbuehler’s work has been seen most recently on the Emmy Award-winning FX series *Fosse/Verdon*, and in the Universal Studios film *Cats*. He is very proud to have made his concert debut earlier this year with a piece entitled *Remember Our Song* for the Tulsa Ballet Company. As a performer, Mr. Blankenbuehler has danced on Broadway in *Fosse*, *Contact*, *Man of La Mancha*, *Saturday Night Fever*, *Steel Pier*, *Big and Guys and Dolls*. Originally from Cincinnati, Ohio, Mr. Blankenbuehler resides in New York City with his wife Elly and two children, Luca and Sofia. Mr. Blankenbuehler is a recipient of a special 2015 Drama Desk Award for his achievement in the theatre. Mr. Blankenbuehler received the 2018 Kennedy Center Honors for his work on the musical *Hamilton*.

**STEPHANIE KLEMONS**, *Co-Choreographer*  
is a Drama Desk Award-winning performer, choreographer and director who has worked on the pre-Broadway and Broadway productions of *Hamilton*, *In the Heights*, *Bring It On* and *If/Then*. Her work can be seen currently on Broadway and around the world as the Associate and Supervising Choreographer of the smash hit *Hamilton*. In 2018 she directed and choreographed the Broadway Center Stage production of *In the Heights* at the Kennedy Center to critical acclaim. Following the Kennedy Center production, she served as the director and choreographer of *This Is Sadie*, a New York City Children’s Theater Production that she developed alongside Barbara Zinn Krieger. In 2020 she’ll be directing and choreographing a re-tooled production of *Little Shop of Horrors* at Arkansas Rep, as well as developing a new musical to helm for NYC Children’s Theater’s 2021 season. Other choreography credits include *Rock of Ages* (PCLO, Drury Lane) and Frank Wildhorn’s *Zelda* (Flatrock Playhouse). Commercially she choreographed content for Victoria’s Secret, Vogue, *Sesame Street*, the new Netflix Series *The Hunt*, and was the choreographer behind the viral “Time of Our Lives” Super Bowl commercial featuring Eli Manning and Odell Beckham.

**WILL VAN DYKE**, *Music Supervisor/Orchestrator/Arrangements*  
La Jolla Playhouse: Debut. He currently serves as the Music Supervisor/Orchestrator/Arranger of the hit revival of *Little Shop of Horrors* Off-Broadway. He also orchestrated and arranged *Pretty Woman* on Broadway and continues to supervise worldwide. Other credits: *Kinky Boots*, *Rent*, *The Addams Family*, *Grease* and *Wicked*. As a composer: *i* (Pioneer); *The Gravedigger’s Lullaby* (TACT); *Straight* (Acom); *Writing Kevin Taylor* (Village); *The Lion King Experience* titles (Disney). Mr. Van Dyke also writes musicals with Jeff Talbott and is one-half of the band Stereo Dawn (@stereodawn). For more info and music: www.willvandyke.com or @wvdmusic.

**ANNA LOUIZOS**, *Scenic Designer*  
La Jolla Playhouse: Debut. Broadway: three-time Tony Award nominee: *In the Heights*, *The Mystery of Edwin Drood* and *High Fidelity*. Other Broadway: *School of Rock* (sets and costumes), *Avenue Q*, *Holiday Inn*, *Honeymoon in Vegas*, *Rodgers + Hammerstein’s Cinderella*, *Dames at Sea*, *It Shoulda Been You*, *Irving Berlin’s White Christmas*, *Curtains*, *The Performers*, *Baby It’s You*, *Steel Magnolias*, *Golda’s Balcony*. Regional/Off-Broadway: *Much Ado About Nothing*, *Beyond Therapy* (The Old Globe); *Scotland, PA* (Roundabout); *Ever After* (Alliance); *Kings* (Public); *West Side Story* (Tokyo’s 360 Stage Around – an immersive revolving audience experience). Roundabout, MTC, Guthrie, Ahmanson, DTC, et al.

**PAUL TAZEWELL**, *Costume Designer*  
La Jolla Playhouse: *Escape to Margaritaville*, *SUMMER: The Donna Summer Musical*, *Yoshimi Battles the Pink Robots*, *Side Show*, to name a few. Broadway: *Hamilton* (2016 Tony Award), *Ain’t Too Proud: The Life and Times of the Temptations* (Tony nomination), *In the Heights* (Tony nomination), *The Color Purple* (Tony nomination), *Memphis* (Tony nomination), *Caroline or Change*, *Elaine Stritch at Liberty*, *Bring in 'Da Noise, Bring in 'Da Funk* (Tony nomination), *Lombardi*, *Magic/ Bird*, *SUMMER: The Donna Summer Musical*, *Escape to Margaritaville*, *Zhivago*. Film: *Harriet* for Focus Features and Steven Spielberg’s *West Side Story*, due in theaters in December 2020. Television: *The Wiz Live!* on NBC (Emmy Award® 2016), *Jesus Christ Superstar Live* on NBC, *The Immortal Life of Henrietta Lacks* (HBO Films starring Oprah Winfrey) and he co-designed costumes for *Lackawanna Blues* (HBO Films.)

**HOWELL BINKLEY**, *Lighting Designer*  
La Jolla Playhouse: *SUMMER: The Donna Summer Musical*, *Escape to Margaritaville*, *Hollywood*, *Come From Away*, *Chasing the Song*, *Jesus Christ Superstar*, *A Midsummer Night’s Dream*, *Memphis*, *Xanadu*, *Cry-Baby*, *Zhivago*, *The Wiz*, *Private Fittings*, *Palm Beach*, *Jersey Boys*, *The Farnsworth Invention*, *Dracula*, *Eden Lane* and *How to Succeed...* Broadway: *Ain’t Too Proud*, *Prince of Broadway*, *Come From Away* (2017 Tony nomination), *A Bronx Tale*, *Hamilton* (2016 Tony Award), *After Midnight* (2014 Tony nomination), *How to Succeed...* starring Daniel Radcliffe (2011 Tony nomination), *West Side Story* (2009 Tony nomination), *Gypsy* starring Patti LuPone, *In the Heights* (2008 Tony nomination), *Jersey Boys* (2006 Tony Award), *Avenue Q*, *The Full Monty*, *Parade*, *Kiss of the Spider Woman* (1993 Tony nomination). Co-Founder and Resident Lighting Designer for Parsons Dance. 1993 Sir Laurence Olivier and Canadian Dora Awards for *Kiss of the Spider Woman*. 2006 Henry Hewes Design Award.

**NEVIN STEINBERG**, *Sound Designer*  
Broadway: *Tina: The Tina Turner Musical*, *Hadestown* (Tony Award), *Hamilton*, *Dear Evan Hansen*, *Freestyle Love Supreme*, *The Cher Show*, *Bandstand*, *Bright Star*, *It Shoulda Been You*, *Mothers and Sons*, *Rodgers + Hammerstein’s Cinderella* (Tony nomination), *The Performers*, *Magic/ Bird*. Over thirty Broadway productions with Acme Sound Partners and five additional Tony nominations: The Gershwins’ *Porgy and Bess*, *Bengal Tiger at the Baghdad Zoo*, *Fences*, *Hair*, *In the Heights*.

**PICHÓN BALDINU**, *Aerial Designer*  
was born in Buenos Aires, Argentina. His professional career began in 1984, while studying at the Conservatorio de Arte Dramático, where he co-founded “La Organización Negra.” This is one of Argentina’s most innovative and groundbreaking theatrical companies. Baldinu’s constant curiosity created a new theatrical language out of aerial space and immersive theatre. From this experience came the Off-Broadway sensation *De La Guarda – Villa-Villa* (1998), which has been seen around the world in more than 20 countries by more than 3,000,000 people. Disney Theatrical Productions invited Baldinu joined the creative team for the Broadway productions of *Tarzan* and *The Little Mermaid*. Baldinu’s latest projects include his show *Hombre Vertiente*, in collaboration with Tony Award-winning choreographer Sergio Trujillo, artistic director for the TEDX-Rio De La Plata and several music artists.



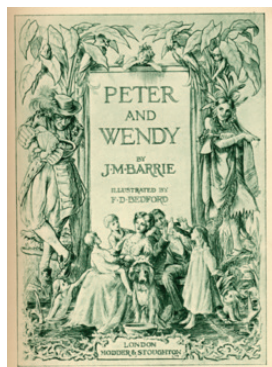
# AN AWFULLY BIG ADVENTURE



A conversation between *Fly* director Jeffrey Seller, the writing team of Rajiv Joseph, Kirsten Childs and Bill Sherman, and Director of Artistic Development Gabriel Greene.

**GG: How did the idea for *Fly* originate? What was the inspiration to do a new version of J.M. Barrie's novel?**

JS: It was the summer after *In the Heights* had premiered on Broadway [in 2008]. I was thinking about my next projects, and I came across the novel *Peter and Wendy* in my house and I thought, "Well, that could be a musical." And then I thought, "Well, it already *is* a musical." And then I thought, "Well...but it's not a *definitive* musical." And what I mean by that is, many of us are familiar with the musical as it was presented on Broadway with Mary Martin in the '50s, which had a score by Carolyn Leigh and Mark Charlap with Jule Stein and Betty Comden and Adolph Green. But three years before that, there was another *Peter Pan* musical on Broadway starring Jean Arthur that Leonard Bernstein composed and wrote the lyrics to. And right around that time, Disney premiered an animated movie of *Peter Pan* with its own score – so in the course of 10 years, you had three different *Peter Pans* with three completely different scores. And then in the early '70s, when



I was a kid, I saw on TV Mia Farrow play Peter Pan opposite Danny Kaye as Captain Hook [with a score by Anthony Newley and Leslie Bricusse]. So I just felt like this story has the latitude for another interpretation.

RJ: I didn't know Jeffrey personally, but about ten years ago my agent told me Jeffrey was going to come out and see my play *Bengal Tiger at the Baghdad Zoo* in Los Angeles, and he wanted to chat about maybe making *Peter Pan* into a musical. We had lunch together that lasted about three hours, and it was great. It was a favorite story of ours growing up. Jeffrey communicated to me that while it had been done in many great ways – as plays, as musicals, as movies, as books – there was space and room and a need for it to be done again.

**GG: What is it about this story that keeps us returning to it time and again?**

RJ: As a kid, the thing I loved about it was that it was a kid kicking all the grownups' butts. I thought that was really winning. There's a lot going on in the story that makes it timeless: growing up, staying young, adventure, running away from home, going *back* home. These are all elements of the story that I think remain important to us.

JS: Rajiv, you're making me think about an idea, which is that kids often feel powerless in their environment, in their family, in their world, because their parents have power, their teachers have power. And what you're saying is that, in liking Peter because he kicks all the adults' butts, here is a great character who has power. That is part of what attracts us: here's a kid who expresses power, particularly over adults.

**GG: How early in the process did you decide to turn the focus on Wendy as your protagonist?**

JS: Our mission was to follow the novel, which Barrie wrote seven years after the play premiered in the West End in 1904. In this novel, he goes deeper. He gets more whimsical, he gets more existential. And the novel begins with Wendy. So we just took his lead.

**GG: Bill, as the composer, what was it about the story that inspired you to jump onboard?**

BS: We'd just finished opening *In the Heights*. Jeffrey and [Lin-Manuel Miranda] had talked about this project, and Lin recommended me. Jeffrey wanted to make something that didn't sound like normal Broadway fodder. I very distinctly remember creating a sound collage of what I thought [*Fly*] would sound like, sort of pitching myself to Jeffrey. I majored in West African music in college and went to Africa a few times to study percussion. The collage was this stuff I listened to in college and was really into, and so I pitched that to him and he really liked it. And then we talked about what the show should sound like. We developed this whole drumming language, this whole native tongue of Neverland. The big thing was that we wanted it to sound like campfire songs. That's what we kept discussing: these were songs you'd sing around a campfire. Honestly, it would be similar to the songs I write for *Sesame Street*, which really stick in your head. So then Jeffrey sent me and Rajiv away to his home for a week, and we wrote a bunch of the songs. We'd never met each other. I picked him up in Brooklyn and we drove out to Jeffrey's house. The Winter Olympics were on, so we watched hockey and we wrote songs. We'd never written a song together. It was a wild experience.

KC: And then I came on board because these grownup lost boys realized they needed a Wendy. [*laughter*]

JS: That is 100 percent true.

KC: I was thrilled beyond belief to be on this adventure with them. I remember reading the novel and watching the musical, seeing the woman flying. There was one song in that show that, when I heard it, it was like, "Yes, I understand this." It was about not wanting to grow up. When you're a kid – especially a girl on the cusp of adolescence – it's terrifying. So I really connected with the story; Wendy gets this glorious moment to go on this adventure in Neverland, but then she realizes there's an even more important adventure, and that's the adventure of growing up.



*Fly* director Jeffrey Seller; photo by Jim Carmody

**GG: *Fly* had its first production at Dallas Theater Center in 2013. What did you learn from that production, and how has it informed the work you've done since?**

BS: Honestly, I was amazed by what we *could* pull off, as opposed to what we *couldn't* pull off. I had no sense of what the flying aspects were, or the scope of what Jeffrey had in his head. We'd always just been sitting in a room talking in figurative form. To actually watch it go from his head to the stage was mind-blowing to me.

KC: What I love about this show is that everything about it is so organic. To watch how that happened at DTC, how all the elements of production combined so effortlessly, that was a learning experience for me.

(continued on next page)



**GG: How does your collaborative process work as a team?**

RJ: I view it as a several-year long conversation that we’ve been having and sharing. Especially since Dallas, we would all do our work, then gather at Jeffrey’s office to read it out loud and hear recordings of songs that Bill had done. Then all of that would lead to new discussions and challenges that we saw ahead of us. It’s been this ongoing conversation that’s been punctuated here and there by actual workshops with actors in a rehearsal space, so we could hear it out loud and see it in front of a small group of people who would respond to it.

**GG: Jeffrey, I’m going to do everyone’s favorite thing, which is to recite back to you something you said on a website.**

BS: This should be good.

**GG: You filmed an interview about storytelling in which you said your process is primarily about searching for those special moments in which the hair stands up on your arms.**

JS: That sounds like me. [laughter]



Ship rendering by Fly scenic designer Anna Louizos

**GG: How are you hoping to achieve that in this production?**

JS: When I go to a musical, I always hope and yearn to hear an aural soundscape that I’ve never heard before. I was 15 years old the first time I heard the score to *Evita*, and my mind was blown; I’d never heard anything that could mix Broadway choral music and lush orchestrations with rock and roll and a little bit of Latin music. When Mimi enters Roger’s bohemian flat in *Rent*, and they start singing “Light My Candle,” I had never heard a show sound like that before. With *In the Heights*, no one had ever married traditional rap music with Broadway choral music, and once again the hair on my arms was rising.

With *Fly*, what we have been trying to achieve since the beginning is this notion of using the drum as our primary instrument, a drum that would be organic to an island in the Caribbean or off the coast of Africa, a drum that is the sound of our hearts beating. And this notion of creating a drum circle is wholly unique and stimulates me in a whole new way. Can we make that the sound of Neverland?

BS: A lot of Broadway scores are very complex; there’s a lot of chords, there’s a lot of “talk-singing,” as I like to call it. With this, it was, “How do you create something that’s simple and elegant?” Something that’s based in rhythm, as opposed to being based in melody – which is a weird take on it, because usually when I approach songs, it’s all about the melody. So our goal was always: how do you keep it rhythmic and “of the island,” as it were. And at that time, we were creating it all from scratch. We’re making up a drumming language.

BS: What’s interesting is that this story is something that already exists, yet we still had the freedom to make it up as we went. One of the fun parts about it is that if we asked ourselves, “Can it be this?” the answer was always, “Sure it can.”

JS: What is so special and unique about the musical theatre – and to the same degree, opera – is the opportunity we have as visual artists, as poetic and verbal artists, as musical artists to bring all of these elements together all with that same goal, which is to make the hair on your arms rise up.

**GG: What are you hoping audiences will take away from the show?**

KC: I hope people walk out with the idea that it’s a perfectly fine and wonderful adventure to grow up. ■




Costume designs for Twins and Nibs by Fly costume designer Paul Tazewell

**AUDIENCE ENGAGEMENT EVENTS: FLY**

**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.

**February 21 at 7:00 pm**

**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, March 7 at 2:00 pm**

**Talkback Tuesdays** Sponsored in part by 

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

**March 3 & 10 following the 7:30 pm performances**

**Discovery Sunday** Sponsored in part by 

Join special guest speakers post-performance for a moderated discussion exploring the themes in the musical.

**March 8 following the 2:00 pm performance**

**NEW! Relaxed Performance for Fly**

This performance will be open to all ages. The audience experience is intentionally modified and designed for patrons with sensory and audio sensitivities, anxiety, dementia, autism, learning differences or the need for other accommodations to attend the theatre. Sensory activities and quiet zone stations will be provided by **Sensory Friendly San Diego**. For more information and tickets, visit [LaJollaPlayhouse.org/relaxed-performance](https://LaJollaPlayhouse.org/relaxed-performance) or call **(858) 550-1010**.

**March 28 at 2:00 pm**



LA

JOLLA

PLAY

HOUSE

2020/2021

SEASON

FULL SEASON

ANNOUNCED!



Rachel Chavkin  
*Lempicka*



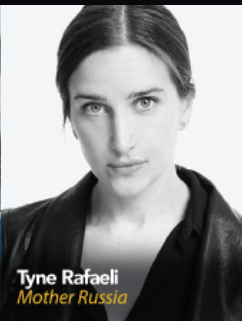
Carson Kreitzer  
*Lempicka*



Matt Gould  
*Lempicka*



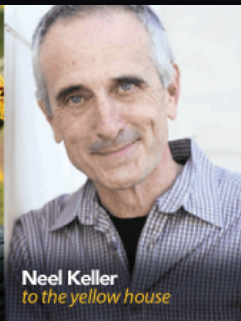
Lauren Yee  
*Mother Russia*



Tyne Rafaeli  
*Mother Russia*



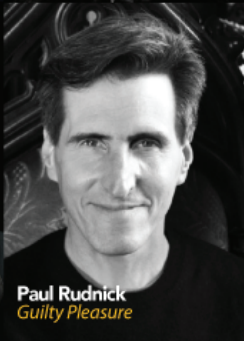
Kimber Lee  
*to the yellow house*



Neel Keller  
*to the yellow house*



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



Paul Rudnick  
*Guilty Pleasure*



Heidi Schreck  
*What the Constitution  
Means to Me*



Oliver Butler  
*What the Constitution  
Means to Me*



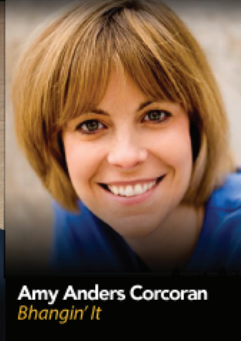
Mike Lew  
*Bhangin' It*



Rehana Lew Mirza  
*Bhangin' It*



Sam Willmott  
*Bhangin' It*



Amy Anders Corcoran  
*Bhangin' It*

WEST COAST PREMIERE

May 19 – June 28

LEMPICKA

Book and Lyrics by **CARSON KREITZER**  
 Music by **MATT GOULD**  
 Directed by **RACHEL CHAVKIN**

NEW MUSICAL ANNOUNCED FOR BROADWAY

Mandell Weiss Theatre

Directed by Tony Award winner Rachel Chavkin, a new musical about a woman ahead of her era, and an artist whose time has finally come.

Amid the violence of the Russian Revolution, a young painter named Tamara de Lempicka and her aristocrat husband are forced to abandon their luxurious lifestyle and flee to the dubious safety of Paris. Relying on raw talent and relentless ambition, Tamara claws her way from penniless refugee to in-demand portraitist, earning a place among Parisian high society. Her world is upended once again when she meets Rafaela, a free spirit from the city slums, who introduces Tamara to a new world of decadence and passion. Torn between her new muse and her husband, and fighting to leave her mark on an ever-changing world, Tamara must discover the depths of her own strength to survive. Spanning decades of political turmoil and told through a thrilling, pop-infused score, *Lempicka* boldly explores the contradictions of a world in crisis, a woman ahead of her era, and an artist whose time has finally come.

WORLD-PREMIERE PLAY

July 14 – August 9

to the yellow house

By **KIMBER LEE**  
 Directed by **NEEL KELLER**

Mandell Weiss Forum

A riveting new piece that explores an artist on the cusp of finding his brilliance.

February 1886. Vincent Van Gogh is broke again. Trailing past-due notices and annoyed innkeepers, he arrives unexpectedly at his brother's doorstep in Montmartre determined to make another fresh start. Caught in the colorful whirl of the Parisian art scene, he drinks too much, falls in love with the wrong woman, argues with everyone – and paints. Night and day he works to translate what he feels onto the canvas, relentlessly chasing a new form of expression that seems to be always around the next corner. But at what point in an endless cycle of failures do faith and persistence become delusion and foolishness? A meditation on love, art and not being popular.

NEW AMERICAN PLAY DIRECT FROM BROADWAY

September 1 – 27

WHAT THE CONSTITUTION MEANS TO ME

By **HEIDI SCHRECK**  
 Directed by **OLIVER BUTLER**

Mandell Weiss Theatre

**WINNER! Best American Play by New York Drama Critics' Circle and Obie Award for Best New American Play**

Direct from Broadway, the 2019 Tony® nominated Best Play and Pulitzer Prize finalist, *What the Constitution Means to Me*, by famed writer Heidi Schreck, joins us for a strictly limited engagement. This boundary-breaking play breathes new life into our Constitution and imagines how it will shape the next generation of Americans. Fifteen year old Heidi earned her college tuition by winning Constitutional debate competitions across the United States. In this hilarious, hopeful, and achingly human new play, she resurrects her teenage self in order to trace the profound relationship between four generations of women and the founding document that shaped their lives. Schreck's timely and galvanizing play became a sensation off-Broadway last fall before transferring to Broadway where it received two Tony Award® nominations among countless other accolades.

NEW COMEDY BY LAUREN YEE

September 8 – October 4

MOTHER RUSSIA

By **LAUREN YEE**  
 Directed by **TYNE RAFAELI**

Sheila and Hughes Potiker Theatre

A new comedy about unlimited potential – and limited mojo.

Welcome to St. Petersburg in the 1990s – the Berlin Wall has fallen, the Soviet Union has dissolved and opportunity abounds. But barely-competent government surveillance workers Euvgeny and Dmitri find themselves lost in their strange new world of glasnost, perestroika and McDonald's. When they're assigned to track Katya, a fallen pop-star with international allure, a love triangle, mistaken identities and some really shoddy espionage tactics are set in motion. It's possible they might just make it out of this mess and find happiness – if only they could make a decision. A world-premiere comedy about the curse of freedom and having to choose between the Filet-o-Fish and the Big Mac.

WORLD-PREMIERE COMEDY

November 8 – December 6

GUILTY PLEASURE

By **PAUL RUDNICK**  
 Directed by **CHRISTOPHER ASHLEY**

Sheila and Hughes Potiker Theatre

IN ASSOCIATION WITH DIVERSIONARY THEATRE

Christopher Ashley and Paul Rudnick reunite for a naughty new comedy

Bethany's life as a middle-aged, midwestern housewife comes to a crashing halt when her husband suddenly announces he's leaving her for a woman named Kelli-Amber. Shell-shocked, Bethany finds solace in her secret hobby – penning gay erotica. When her playful fantasies of lover pirates, star-crossed congressmen and clowns with marital issues become hugely popular online, she's given a new outlook on life. But as her fame grows, will the risks of being a “slash fic” author lead to danger, happiness or the very best combination of both? Our own Christopher Ashley (*Diana, Come From Away*) directs this laugh-out-loud new comedy from Paul Rudnick (the upcoming *The Devil Wears Prada* musical, *Jeffrey*) about finding your calling in your guilty pleasure.

WORLD-PREMIERE MUSICAL

February 16 – March 28, 2021

BHANGIN' IT

Book by **MIKE LEW** and **REHANA LEW MIRZA**  
 Music and Lyrics by **SAM WILLMOTT**  
 Directed by **AMY ANDERS CORCORAN**

Mandell Weiss Theatre

A CO-PRODUCTION WITH MCCARTER THEATRE CENTER

An infectious new musical set to a Bhangra beat

Winner of the 2019 Richard Rodgers Award, *Bhangin' It* is an exhilarating new musical set in the deliriously high stakes world of intercollegiate competitive Bhangra: a traditional Punjabi folk dance morphed into a good ol' American dance-off. Mary, a biracial college student, thinks she's got all the right moves on the Bengal Tigers Bhangra team...until she gets kicked off it for not being “Indian enough.” Undaunted, she and her roommate Sunita put together a team whose only criteria for joining is a desire to dance. Can this eclectic, diverse, ragtag group stand a chance against the slick Bhangra pros? Brash, intoxicating and joyous, *Bhangin' It* is a celebration of the traditions we inherit from yesterday and those we create for tomorrow.



# ARTIST RESIDENCIES AT LA JOLLA PLAYHOUSE



La Jolla Playhouse is proud to serve as a home for artists from all fields – playwrights, directors, designers and actors – who return to the Playhouse again and again to develop their work. One of the exciting ways the Playhouse fosters these artist relationships is by offering a series of multi-month residencies through the **Artist-in-Residence program**. The program is designed to give artists the freedom to focus on their ongoing body of work, while becoming fully immersed in all aspects of the institution, from the stage to the boardroom to the classroom.



Las Quinceañeras at the 2019 WOW Festival

The Playhouse recently named renowned immersive artist and award-winning scenic and costume designer **David Israel Reynoso** as the 2020/2021 Artist-in-Residence. David and his company, Optika Moderna, created the acclaimed productions of *Las Quinceañeras* and *Waking La Llorona* for the Playhouse's 2019 and 2017 Without Walls (WOW) Festivals. He has also designed costumes and/or sets for the Playhouse's productions of *Queens*, *Tiger Style!*, *Healing Wars* and many others. In addition to designing for theatres around the country, Reynoso is the Obie Award-winning costume

designer of the celebrated immersive production of *Sleep No More* (New York and Shanghai). During his residency, David plans to create a brand new WOW piece for the Playhouse's 2020/21 season.

This season's Artists-in-Residence, National Disability Theatre (NDT) Co-Executive Directors **Talleri A. McRae and Mickey Rowe**, recently collaborated with the Playhouse on developing the 2020 Performance Outreach Program (POP) Tour for young audiences: **Emily Driver's Great Race Through Time and Space**. Written by commissioned artists A.A. Brenner and NDT Advisory Company Member Gregg Mozgala (*Cost of Living*), this new play is currently touring elementary schools throughout San Diego, with public performances at the Playhouse on **February 29 and March 1** at 1:00 pm and 3:00 pm. The residency will also include a co-commission with the Goodman Theatre for a work by renowned playwright and Pulitzer Prize finalist Christopher Shinn (*Dying City*).



POP Tour Public Performances Feb 29 & Mar 1  
Tickets at [LaJollaPlayhouse.org](https://LaJollaPlayhouse.org)

Cass Pfann and Jaye Wilson in *Emily Driver's Great Race Through Time and Space*; photo by Jamie Scott Lytle.



## SUMMER 2020 THEATRE PROGRAMS

Young Performers at La Jolla Playhouse

# YP@LJP

Register now at  
[LaJollaPlayhouse.org](https://LaJollaPlayhouse.org)



## LA JOLLA PLAYHOUSE EDUCATION & OUTREACH PROGRAMS

**Lead Supporters:** The William Hall Tippett and Ruth Rathell Tippett 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, Playwriting, Acting and Technical Theatre. Each class closes with a performance or presentation for invited guests.

**Student Matinees** Student matinees of select mainstage productions are offered throughout the school year. Each school receives teacher training and an online engagement guide. After the performance, students hear directly from the cast at a 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.





Top row: Lynelle Lynch with Michael Bartell; Inwin & Joan Jacobs. Middle row: Randy Camp & Susan Tousi; Lise Wilson & Steve Strauss with Debby & Hal Jacobs. Bottom row: Emily Einhorn with The Honorable Scott Peters & Lynn Gorguze, Jeffrey & Karen Silberman and Carol Chang; Ralph Bryan with Sheri Jamieson.

## A MESSAGE FROM THE BOARD CHAIR

Welcome to La Jolla Playhouse and to tonight's performance of *Fly*, a soaring new musical that explores the classic "Peter and Wendy" tale through Wendy's eyes.

2019 was a banner year for the Playhouse. We marked our sixth season in a row of all new work, produced our fourth Without Walls Festival and celebrated the third anniversary of *Come From Away* on Broadway, with five companies currently performing this acclaimed Playhouse-born show on three continents. Meanwhile, last season's world-premiere musical *Diana* is set to open on Broadway in March, directed by our own Christopher Ashley. Looking ahead, we'll be mounting yet another season of new work, featuring four world premieres, a Broadway-bound musical, and a Pulitzer Prize finalist. Our annual Performance Outreach Program (POP) Tour also begins this month, with a wonderful new piece for young audiences entitled *Emily Driver's Great Race through Time and Space*, developed in partnership with National Disability Theatre.

Finally, I am proud to chair our annual Gala on March 14 at the Prado in Balboa Park. I hope you can join us for this stunning evening that raises crucial funds to support the Playhouse's vital new play development initiatives, education programs and military outreach initiatives. As our fiscal year draws to a close, please consider making a gift to the Playhouse. As always, your support of the groundbreaking new work on our stages and in the community helps secure the Playhouse as the place to see what's next in American Theatre.

**LYNELLE LYNCH**  
CHAIR, BOARD OF TRUSTEES

## LA JOLLA PLAYHOUSE BOARD OF TRUSTEES

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List as of January 30, 2020

# CELEBRATE WITH A PURPOSE



**GALA CHAIR LYNELLE LYNCH**

**SATURDAY, MARCH 14, 2020**

Spectacular live performances, the ultimate in VIP experiences including an exquisite wine dinner and the best After Party in San Diego!

Enjoy an electrifying original show featuring Tony Award nominee **Jenn Colella**, plus special surprise performances from the Playhouse's upcoming 2020/2021 season!

Proceeds support the development of new artistic initiatives and innovation within our education and military outreach programs.



Originated the role of Beverly in La Jolla Playhouse's 2015 world premiere of *Come From Away*

To purchase tickets, please visit [LaJollaPlayhouse.org/gala](https://LaJollaPlayhouse.org/gala)  
For inquiries or sponsorship opportunities, please email [gala@ljp.org](mailto:gala@ljp.org)

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**THE FUTURE OF THEATRE BEGINS WITH YOU.**





At U.S. Bank, we believe that everyone has the right to believe, to dream and achieve what’s possible. A community is stronger when connected through culture, recreation, and play. We recognize the importance of theatre because it brings joy to children and adults. It stimulates creativity and innovation, helps with problem solving, and builds relationships across cultures, distance, and time. We are privileged to support inspiring performances and programs that enrich the quality of life in San Diego and all communities across the country, from California to New York and beyond. Our team at U.S. Bank applauds the creative spirit at La Jolla Playhouse – from the first audition to the final act. Let’s *Fly* together!



Show Imaging is a proud supporter of La Jolla Playhouse. We have a mutual mission to push the boundaries of storytelling through the power of technology.

Una K. Davis

As a long-time supporter of the arts, it is my pleasure to co-sponsor *Fly*. 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 part of the Artistic Director’s Circle to help bring a wonderful 2019/2020 Season to San Diego audiences.

Brian & Silvija Devine

Supporting the performing arts has been our lifelong endeavor, and we are very pleased to co-sponsor *Fly*. Based on J.M. Barrie’s *Peter and Wendy*, this new musical puts the incredibly talented Storm Lever (Wendy) in the spotlight. We appreciate the opportunity to partner with the Playhouse on a theatrical adventure that promises to transport us all to Neverland and back, and a bit older and wiser than we were before.

Dr. Howard & Barbara Milstein

It is thrilling to have such a fabulous theatre in our community. The love and support for La Jolla Playhouse are contagious, and it is exciting to watch dreams come true on the stage... Magic happens!

CELEBRATING THE SUPPORT OF THE NEVERLANDERS

Through the wonderful leadership of Playhouse Trustee Lynn Gorguze, an exciting matching opportunity was created to inspire support for our new musical, *Fly*.

We are deeply grateful to Lynn, and to all who accepted her invitation to join The Neverlanders.\* Their philanthropic support sustains our distinguished place among the top not-for-profit regional theatres in the country. Additionally, the generous donations received from The Neverlanders are largely funding our Military Family Day (Feb 22), *Fly* Student Matinee (March 25) and our inaugural Relaxed Matinee (March 28) for audiences who prefer a sensory-friendly environment.

Special thanks goes to:

- Melissa and Michael Bartell
- Robin and Leo Eisenberg
- Dr. Lawrence Friedman
- Hanna and Mark Gleiberman
- Laurie Gore and Julie Osman
- Lynn Gorguze & The Honorable Scott Peters
- Carolyn and Jeffrey Levin
- Darlene and Jim Milligan
- Rosemary and Michael Perlmeter
- Jeannie and Gerry Ranglas
- Karen and Jeffrey Silberman
- Barbie and Dan Spinazzola
- Peggy Ann Wallace
- Molli Wagner

\*List as of January 28, 2020

Hanna & Mark Gleiberman hosted a lovely welcome reception for the *Fly* creative team and The Neverlanders. Photos top to bottom: Dr. Howard & Barbara Milstein (*Fly* co-sponsors) with Jeffrey Seller (Director); Eric Keen-Louie (Playhouse Producing Director) with Storm Lever (Wendy), Lincoln Clauss (Peter Pan), Rajiv Joseph (Librettist/Co-lyricist) and Debby Buchholz (Playhouse Managing Director); Kirsten Childs (Co-lyricist) with Neverlanders Dr. Larry Friedman, Peggy Ann Wallace and Barbie & Dan Spinazzola



A special thank you to longtime corporate sponsor HME for donating Clear-Com equipment to ensure flawless communication between backstage and front-of-house crew/staff.

At La Jolla Playhouse, we rely upon Clear-Com technology to link people together in real-time, when communications matter.

Amazing things happen when the right people are connected for achieving a common purpose. Together, we *Fly*!



# THEATRE TRANSFORMS LIVES: One Veteran's Journey to the Stage

**"Not to put too fine a point on it, but the Veterans Playwriting Workshop saved my life. While I went through a PTSD treatment program at the VA Hospital, I was also attending the writing workshop. It always struck me that the exit sign for the hospital off the I-5 also pointed to La Jolla Playhouse, which is where the real therapy took place."**

**- Shairi Engle, Veterans Playwriting Workshop Participant  
and AITAF 2019 Bridge Award Winner**



Shairi Engle

When we announced that La Jolla Playhouse would be offering a free playwriting workshop for veterans, U.S. Air Force Veteran Shairi Engle was among the first to join. At the time, she was beginning to develop her voice as a storyteller and loved theatre, but had never written a play. Through the program, Shairi received amazing resources to support her goal of playwriting. Over a year, she worked closely with a cohort of veterans, Playhouse staff, teaching artists and experts in new play development. The words came pouring out, and her story, *Tampons, Dead Dogs and Other Disposable Things*, was finally down on paper.

With the encouragement of her friends and colleagues at the Playhouse, Shairi submitted her play to a competition held by Arts in the Armed Forces (AITAF), a non-profit co-founded by actor and US Marine Corp. Vet., Adam Driver. Each year AITAF selects one play to receive their prestigious Bridge Award, and last summer they choose Shairi's play as the winner! Since then, her piece has received two workshops (one at The Public Theater and one at the Playhouse), and she is now enjoying mentorship by Pulitzer Prize finalist Heidi Schreck (*What the Constitution Means to Me*).

In deep appreciation of the Playhouse, Shairi is now giving back to us, mentoring the newest group of Veteran Playwrights who started their journey with us last fall and will continue working together through the summer.

All military programs are made possible through the support of our donors. Thank you!

## YOUR SUPPORT WILL TAKE US TO NEW HEIGHTS IN 2020!

As a not-for-profit regional theatre, we rely upon the generosity of donors to fund one-of-a-kind Playhouse programs and initiatives. When you give to La Jolla Playhouse, you share your love of theatre with the community to make it affordable and accessible.

Here are a few of the activities coming up that need YOUR support. Will you help us?



### 2020 POP Tour for Young Audiences

Touring San Diego Schools now through March 27, 2020, and reaching an estimated 20,000 students, your gift will help us take *Emily Driver's Great Race Through Time and Space* across San Diego County. For many students, this is their first time seeing a play – one that has been created especially for them. Adopt-a-School and have your gift matched for twice the impact!



### Military Engagement Activities

On February 22, we are hosting over 100 guests for Military Family Day, featuring *Fly!* Your gift will help underwrite tickets, activities and refreshments. Better yet, you'll help them make precious memories together at the Playhouse.



### DNA New Work Series

Since 2013 our acclaimed new play development initiative has been one of our most powerful programs for launching new work. Recent world-premieres that were developed first during DNA include *Blueprints to Freedom*, *Miss You Like Hell*, *The Luckiest* and *The Coast Starlight*. Our 2020 DNA New Work Series will take place May 14-17. Be there and see it all first!



**Show Imaging is a proud sponsor  
of La Jolla Playhouse**

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We look forward to sharing more with you about these enriching, educational and inspiring programs. To partner with us and make your gift, contact Cristina Hernandez, Individual Giving Manager, at [chernandez@ljp.org](mailto:chernandez@ljp.org) or (858) 228-3089, or visit [LaJollaPlayhouse.org/transform-lives](http://LaJollaPlayhouse.org/transform-lives)

*La Jolla Playhouse is a tax-exempt organization. Tax ID #95-1941117*

Photo credits, top to bottom: Paúl Araújo and Cass Pfann in POP Tour 2020 *Emily Driver's Great Race Through Time and Space*; photo by Jamie Scott Lytle. Students watching the POP Tour; photo by Jamie Scott Lytle. The 2018 DNA New Work Series reading of *The Coast Starlight*.









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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 Julia Foster, Director of Philanthropy, at (858) 550-1070 x140.

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The 3<sup>rd</sup> grade class of Solana Vista Elementary School

List as of January 30, 2020

THE **Revelle** LEGACY SOCIETY

Make a Big Impact With a Future Gift

At La Jolla Playhouse, we are deeply grateful to Ellen and Roger Revelle for giving generously of their time, talent and treasure to secure the bright future of live theatre in La Jolla. Their legacy plan now sustains this effort for future generations and has allowed us to solidify our place as a leader among American theatres.

If you are interested in making a Planned Gift to support the Playhouse or would like to share that we are a part of your legacy plans, please don't hesitate to reach out. Notifying us now allows us to celebrate your thoughtful generosity during your lifetime by including you as a member of The Revelle Legacy Society.

Members of The Revelle Legacy Society believe strongly in La Jolla Playhouse's mission and have included the Playhouse in their estate planning through bequests in wills and trusts, beneficiary designations on retirement accounts and life insurance policies and other estate-planning vehicles. Each year we celebrate their support with an annual luncheon, hosted by Vi at La Jolla Village.

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

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For more information about making your legacy gift to La Jolla Playhouse, please contact Bonnie Broberg, Associate Director of Philanthropy, at bbroberg@ljp.org or (858) 228-3084.



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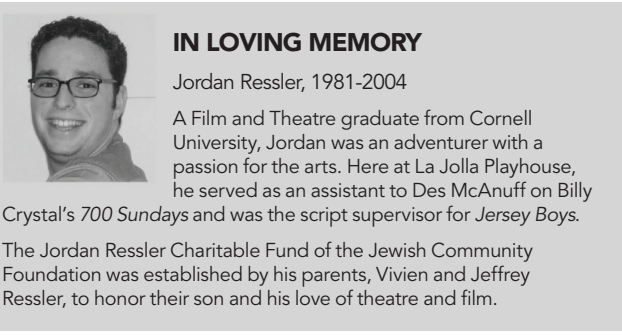
## IN LOVING MEMORY

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 McAnuff 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.



**CHARLES G. LAPOINTE**, *Hair and Wig Designer*  
Numerous Broadway, touring, regional, West End and international productions, including: *Hamilton*, *Beetlejuice*, *The Cher Show* (Drama Desk Award), *The Band's Visit*, *Beautiful*, *Ain't Too Proud*, *Anastasia*, *The Lifespan of a Fact*, *SpongeBob SquarePants* (Drama Desk Award), *SUMMER: The Donna Summer Musical*, *Jersey Boys*, *Motown*, *Memphis*, *On Your Feet*, *A Gentleman's Guide to Love and Murder*, *The Color Purple*, *The Elephant Man*, *Newsies*, *In the Heights*. TV: *The Wiz Live!* (Emmy Award nomination), *Jesus Christ Superstar Live!* (Emmy Award nomination, Make-Up Artists & Hair Stylist Guild Award), *Blue Bloods*, *American Crime*, *Madoff*, *Hairspray*.

**JOE DULUDE II**, *Makeup Designer*  
La Jolla Playhouse: Debut. Broadway/West End: *Wicked*, *Beautiful*. Broadway: *Beetlejuice*, *The Rose Tattoo*, *Torch Song*, *SpongeBob SquarePants*, *SUMMER, Sunday in the Park with George*, *Anastasia*, *Allegiance*, *If/Then*, *Follies*, etc. Off-Broadway: *Sweet Charity*, *Into the Woods*, *Wild Party*, *Show Boat*. Television: *Jesus Christ Superstar Live* (Emmy nomination), *Castle Rock*. Film: *The Discovery*, *Central Intelligence*, *Ghostbusters*. joedulude2.com

**STEVE RANKIN**, *Fight Director*  
La Jolla Playhouse: *SUMMER: The Donna Summer Musical*, *Kill Local*, *Hollywood*, *Guards at the Taj*, *The Hunchback of Notre Dame*, *His Girl Friday*, *Yoshimi Battles the Pink Robots*, *Sideways*, *Memphis*, *The Farnsworth Invention*, *The Wiz*, *Zhivago*, *Palm Beach*, *Jersey Boys*, *The Who's Tommy*, *Elmer Gantry*. Broadway: *Carousel* (Drama Desk Award for Outstanding Fight Choreography), *Ain't Too Proud*, *All My Sons*, *SUMMER: The Donna Summer Musical*, *Doctor Zhivago*, *Memphis*, *Bonnie & Clyde*, *Guys and Dolls*, *The Farnsworth Invention*, *Jersey Boys*, *Dracula*, *Henry IV*, *Macbeth*, *The Who's Tommy*, *Twelfth Night*, *Two Shakespearean Actors*, *Getting Away with Murder*, *Anna Christie*, *The Real Inspector Hound*. Off-Broadway: *The Third Story*, *Pig Farm*, *The Night Hank Williams Died* and *Below the Belt*. Stratford Shakespeare Festival: *Romeo and Juliet*, *Caesar and Cleopatra*, *Macbeth*, *Henry V*, *The Who's Tommy*. Metropolitan Opera: *Rodelinda*, *Boris Godenov*, *Faust* and *Iphegenie at Tauride*. Mr. Rankin plays mandolin with The Susie Glaze New Folk Ensemble.

**GABRIEL GREENE**, *Dramaturg*  
joined La Jolla Playhouse's artistic staff in 2007 and currently serves as Director of Artistic Development. He has dramaturged more than thirty new plays and musicals for the Playhouse, in addition to shows on Broadway, the West End, 5<sup>th</sup> 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; PATRICK GOODWIN, C.S.A.**, *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**, *Production Stage Manager*  
La Jolla Playhouse: *Sideways*, *Blood & Gifts*, *Ruined*, *A Midsummer Night's Dream*, *Herringbone*, *Tobacco Road*, *The Adding Machine*, *The Seven* and *Current Nobody*, among others. Broadway & National Tour: *Bright Star*. World-premiere musicals: *Gardens of Anuncia* (upcoming), *Almost Famous*, *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 additional credits: The Kennedy Center, Center Theatre Group (Ahmanson & Kirk Douglas Theatres), Hartford Stage, SITI Company, Huntington Theatre Company, Berkeley Repertory Theater, including national and international tours with several prominent dance and music companies.

**ASHLEY R. MARTIN**, *Stage Manager*  
La Jolla Playhouse: *The Coast Starlight*, *The Year to Come*, *Seize the King*, *Queens*, *Wild Goose Dreams*, *Junk* and *DNA New Work Series* readings. Recent tours: Silkroad Ensemble with Yo-Yo Ma's national and international tours; *HEROES Take Their Stands*; and *Osvaldo Golijov's Falling Out of Time*. Education: M.F.A. UC San Diego, B.A. UC Irvine.

**LEE MICKLIN**, *Stage Manager*  
La Jolla Playhouse: Debut. Broadway: *Slava's Snowshow*; *Anastasia*; *Oh, Hello on Broadway*; *American Psycho*; *An Act of God*; *Cabaret*; *Twelfth Night/Richard III*; *The Heiress*; *Evita*; *Follies* (NY/LA). The Public Theater: *Eclipsed*, *Love's Labour's Lost*, *Old-Fashioned Prostitutes*, *The Twenty-Seventh Man*, *Into the Woods*. Regional: *Chasing Rainbows: The Road to Oz* (Paper Mill Playhouse); *We Have Always Lived in the Castle*, *Bossa Nova*, *Compulsion* (Yale Rep). B.A.: Lehigh University. M.F.A.: Yale School of Drama.

**AMBER R. DETTMERS**, *Stage Management Assistant*  
is an M.F.A. Stage Management candidate at UC San Diego. Chicago credits include: *Wounds to the Face*, *After the Dance*, *A Number* and *Scenes from an Execution* (Runcible Theatre); *Seminar*, *A Walk in the Woods*, *Jake's Women* and *A Bright Room Called Day* (Spartan Theatre); *Vices & Virtues* (Profiles Theatre) and *Ghost Gardens* (Pegasus Theatre Chicago). UC San Diego credits: *She Kills Monsters*, *A Raisin in the Sun*, *How to Defend Yourself* (PSM), *A Beautiful Day in November...*, *Classical Women*, *Balm in Gilead*. B.A. in Theatre from Loyola University.



**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 105 world premieres, commissioned 58 new works, and sent 33 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. He also directed the current Broadway hit *Ain't Too Proud: The Life and Times of The Temptations*. 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.

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# 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** for more information.

## UC SAN DIEGO THEATRE & DANCE 19 | 20 SEASON

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

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*Duchess! Duchess! Duchess!*, 2019  
photo by Jim Carmody

For information: **THEATRE.UCSD.EDU • 858.822.3152**

## 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  
**LAS PATRONAS**  
Partnering with the San Diego Community since 1946

**CHILDREN** under the age of 6 and unaccompanied minors under the age of 12 are not permitted in the theatre unless otherwise posted.

### CONCESSIONS AND RESTAURANT

James' Place provides bar and concessions at each theatre lobby or courtyard before the performance and during intermission. 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 when parking attendant is present. Upon arrival to campus, please enter your parking space number and use 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. Please note, UC San Diego will be adjusting parking rates and pay on weekends in the future.

**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.

## PLAYHOUSE PARTNERS



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

For more information, please visit **LaJollaPlayhouse.org**.



# 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\*  
*Producing Associate* Amy Ashton  
*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 Díaz, Kristoffer Diaz, Ava Geyer,  
Kirsten Greenidge, Joe Iconis, Hansol Jung, Mike Lew,  
Rehana Lew Mirza, Martyna Majok, Mona Mansour,  
Gregory S. Moss, Lisa Peterson, Theresa Rebeck,  
Dan Moses Schreier, Brian Selznick, Claudia Shear,  
Christopher Shinn, Mat Smart, Octavio Solis,  
Charlayne Woodard, Lauren Yee  
*Artistic Interns* Michael Vegas Mussman, Mario Vega

## PRODUCTION

*Production Manager* Benjamin Seibert  
*Associate Production Manager* Becca Duhaime  
*Assistant Production Manager* Carrie Bates  
*Production Office Manager* Caren Heintzelman  
*Production Intern* Hailey Brown  
**SCENE SHOP**  
*Technical Director* William Hartley  
*Associate Technical Director* Jonathan Gilmer  
*Assistant Technical Director* Michael Strickland  
*Shop Foreman* David Weiner\*  
*Production Carpenter* Laura McEntyre  
*Carpenters* Kyle Ahlquist, Mihai Antonescu, Ryan Beasley,  
Michael Brodsky, Jacob Bruce, Matt Clark, Amanda Cohen,  
Adam Day, David Hanna, Nick Jackson, Eszter Julian,  
Scott Kinney, Stephanie Lee, Ryan Lewis, Bryan Ranscht,  
Ernest Saldana, Syd Svetz, Tim Van Der Lind, Adam Torpey,  
Zane Whitmore, Andrew Zenner  
*Shop Helper* Doug Collind\*  
*Charge Artist* Melissa Nalbach  
*Scenic Painters* Edee Armand, Dwaine Best, Jennifer Imbler,  
Caroline Kvaas  
**PROPERTIES SHOP**  
*Prop Shop Supervisor* Deb Hatch\*  
*Lead Prop Artisan* Zlatko Mitev  
*Props Artisans* Melinda Barnadas, Rai Feltmann,  
James Michael McCulloch, Zachary Zeringue  
**COSTUME SHOP**  
*Costume Supervisor* Jennifer Ables  
*Resident Costume Design Assistant* Desiree Hatfield-Buckley  
*Draper* Alexander Zeek  
*First Hands* Kyle Everett, Rebecca Fabares  
*Stitchers* Amanda Bergman, Stephanie Gift, Sonya Levin,  
Keira McGee, Carissa Ohm  
*Craft Artisans* Tess Mattraw, Teri Tavares  
*Costume Shop Assistant* Jacqueline Rosa  
*Shopper* Justin Hall  
**ELECTRICS**  
*Electrics Supervisor* Jeff Brewer  
*Master Electrician* Kristyn Kennedy\*  
*Electricians* Alex Cluff, Jessica Dean, Sean Murray,  
Ernest Saldana  
**SOUND/VIDEO**  
*Sound/Video Supervisor* Timothy Riggs  
*Head of Sound Department* Haley Wolf  
*Sound Technicians* Jordana Abrenica, Amanda Cohen,  
Jonathan Fredette, Stephan Jensen, Daniel Silva

## 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, Beth Hall,  
Hannah Meade, Jacob Sinclair

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*Staff Accountant* Sara Kiebooms  
*Controller* Jared Jackson  
*Accounts Payable Manager* Sharon Ratelle\*  
*Human Resources Manager* Jennifer Boaz

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*Foundation & Government Relations, Senior Manager*  
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*Philanthropy Operations Manager* Tony Dixon  
*Individual Giving Manager* Cristina Hernandez  
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*Corporate and Foundation Relations Assistant*  
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*Special Events Coordinator* Erica Kao  
*Special Events Intern* Natalia Victoria

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*Associate Director of Education & Outreach* Bridget Cavaiola  
*Education & Outreach Coordinator* Hannah Reinert  
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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,  
Leticia DeAnada, Kelly Derouin, Kristen Fogle,  
Donny Gersonde, Samantha Ginn, Cory Hammond,  
Justin Lang, Bernardo Mazon, Wilfred Paloma,  
Michael Shantz, Bex Walker, Gary Ware  
*Playhouse Teen Council* Nikki Astor, Bella Brady,  
Max Coston, Ava D'Amore, Sahra Daneshmand,  
Lilith Freund, Elizabeth Gelber, Zoe Goldstein, Mia Grust,  
Emre Gumus, Sonia Halle, Rivers Harris, Mila McCoy,  
Roland Meisler, Sasha Moscano, Olivia Newell,  
Nicky Redd, Fiona Salbato, Emily Talerma, Carly Walton,  
Sabrina Webster, Adam Zheng

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*Operations Manager* Jen McClenahan\*  
*Network Systems Specialist* Daryl "Scooter" Davis  
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*House Manager* John Craft\*  
*Assistant House Managers* Avery Floto, Jessica Loomer,  
Sara Lucchini, Amy Marquez\*, Chastyn Rauh, Mondis Vakili  
*Audience Concierges* Ashley Carbonell, Sara Delgado,  
Christopher Ferreria, Teya Searles, Gemina Soriano  
*Janitorial Professional Maintenance Systems:* Juan Mena,  
Maria Mena, Tony Villafuerte

## FLY CREW

*Stage Carpenter* Eszter Julian  
*Automation Operator* Zane Whitmore  
*Fly Operator* Adam Day  
*FOY Automation* Adam Torpey  
*Lighting Programmers* David Arch, Alyssa Eilbott  
*Climbers* Kyle Ahlquist, Paul Curran  
*Deck Crew* Bryan Ranscht, Val Philyaw  
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*Wardrobe Supervisor* Stephanie Gift  
*Dressers* Tanya Beckman, Jazmine Choi, Stephanie Kwik  
*Wig Supervisor* Albee Alvarado  
*Wig Assistant* Carissa Ohm  
*Light Board Operator* Alex Cluff  
*Master Electrician/Spot Operator* Kristyn Kennedy  
*Spot Op 2* Bradley Bergholtz  
*Production Audio Engineer* Jacob Scudder  
A2 Daniel Silva

\* Ten years or more with La Jolla Playhouse