

DIVERSIONARY

THEATRE

WORLD-PREMIERE

EIGHTY- SIXED



MAY 12 - JUN 12

BOOK BY JEREMY J. KING
MUSIC AND LYRICS BY SAM SALMOND
BASED ON THE NOVEL BY DAVID B. FEINBERG
DIRECTED BY KEVIN NEWBURY
CHOREOGRAPHY AND MUSICAL STAGING BY RAJA FEATHER KELLY

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SIXED**

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MUSICAL THEATRE

NOTE FROM THE EXECUTIVE ARTISTIC DIRECTOR



Dear Friends,

I'm so humbled and proud to celebrate the return of live theatre with our Season 36 finale, the World Premiere musical *Eighty-Sixed*. *Diversionsary* was born in 1986 in response to the HIV epidemic as a platform for the LGBTQ+ community to be seen and heard. Serendipitously set in 1986, *Eighty-Sixed* pays tribute to *Diversionsary's* founding

by being a celebration of life and queer joy.

Eighty-Sixed follows BJ Rosenthal, a gay New Yorker running from his own sexual history, unable to connect with friends and loved ones. BJ must come to grips with what it means to be gay and invisible to the world at large in the face of horrific tragedy. It's through the love and fortitude of his community that BJ is able to find an inner truth to live life in the open, freely and courageously.

This inspirational tale was enormously resonant when it was published as a novel by David B. Feinberg in 1989. It reflected the experience of so many in the LGBTQ+ community during a profoundly disorienting time. Writers King and Salmond have captured the spirit of this brave and sensitive narrative by translating it into a deeply humane script and emotionally compelling score.

This story undoubtedly has a unique resonance as we enter the endemic phase of COVID-19. Our world has been pulled apart and haphazardly jammed back together again by a plague, isolating us all as over the past two+ years. As the fog of the pandemic continues to lift, *Eighty-Sixed* is a reminder of the vitality of human connection and rediscovering community.

Honoring the need to be seen and heard is at the heart of this story, and central to understanding our collective LGBTQ+ experience. It is my hope that your experience with this production helps orient you as we continue to make our way to a new day filled with hope, love, and compassion. Thank you for being with us.

Yours,

A handwritten signature in blue ink that reads "Matt M. Morrow". The signature is fluid and cursive, with a long, sweeping underline.

Matt M. Morrow
Executive Artistic Director

DIVERSIONARY THEATRE PRESENTS

Matt M. Morrow

Executive Artistic Director

Jenny Case

Managing Director

**THE WORLD PREMIERE
OF
EIGHTY-
SIXED**

BOOK BY JEREMY J. KING

MUSIC AND LYRICS BY SAM SALMOND

BASED ON THE NOVEL BY DAVID B. FEINBERG

DIRECTED BY KEVIN NEWBURY

CHOREOGRAPHY AND MUSICAL STAGING BY RAJA FEATHER KELLY

FEATURING

**JJ ABUJASEN, FRANKIE ALICEA-FORD*, JORDAN BARBOUR*, FARAH DINGA,
SEAN DOHERTY*, LUKE H. JACOBS, DAVID MCBEAN*, WILFRED PALOMA*,
DENNIS PETERS, PRESTON SADLEIR*, ALLISON SPRATT PEARCE*,
ALLEN LUCKY WEAVER***

MUSIC DIRECTOR & MUSIC SUPERVISOR

STEVEN CUEVAS

SCENIC DESIGNER

YI-CHIEN LEE

COSTUME DESIGNER

DEVARIO D. SIMMONS

LIGHTING DESIGNER

JOEL BRITT

SOUND DESIGNER

EVAN EASON

PROPS DESIGNER

ALYSSA KANE

ASSOCIATE CHOREOGRAPHER

CHRIS BELL

ASSOCIATE MUSIC DIRECTOR

PATRICK MARION

STAGE MANAGER*

SHANNON HUMISTON

ORCHESTRATOR

LLOYD KIKOLER

COPYIST

ANDREI STRIZEK

ASSISTANT STAGE MANAGER

MAYA AIZENMAN

Eighty-Sixed was originally developed at Musical Theatre Factory.

Eighty-Sixed was developed with the support of the Harold Prince Fellowship.

THE CAST

(in alphabetical order)

JJ ABUJASEN	Carlo, Louis, Nurse
FRANKIE ALICEA-FORD*	Richard
JORDAN BARBOUR*	Dave
FARAH DINGA	Rachel
SEAN DOHERTY*	Bob
LUKE H. JACOBS	Chance, Suit, Nurse
DAVID MCBEAN*	Harry, Gustav
WILFRED PALOMA*	Dennis
DENNIS PETERS	Zach, Attendant, Waiter
PRESTON SADLEIR*	BJ
ALLISON SPRATT PEARCE*	Janey
ALLEN LUCKY WEAVER*	Joey

BAND

CONDUCTOR/KEYS	PATRICK MARION
BASS	CHRISTIAN REEVES
DRUMS	NOBUKO KEMMOTSU
GUITAR	PJ BOVEE

Run time is approximately 1 hour and 50 minutes with no intermission.

Time & Place:

New York City, 1986
(with flashbacks between 1980-1985)

**PLEASE NOTE: THIS SHOW CONTAINS FLASHING LIGHTS, AS WELL
AND SMOKE AFFECTS**



*Appearing through an Agreement between this theatre and Actors' Equity Association, the Union of Professional Actors and Stage Managers.



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

SONG LIST

Intro	<i>Men and Company</i>
Ancient History	<i>BJ, Janey, and Men</i>
Days Pass	<i>Men</i>
What About the Weather	<i>BJ, Bob, and Dave</i>
Are You?	<i>Dave</i>
Ancient History (Reprise)	<i>BJ</i>
It Glows	<i>BJ and Richard</i>
People You Should Never Ever Trust	<i>Men</i>
Something's Wrong with this Man	<i>Rachel and Dennis</i>
Hospital Transtion	<i>Men</i>
Sensitivity Exercises for Death	<i>Men</i>
Numbers in a Jar	<i>BJ, Men, and Janey</i>
Something's Wrong (Reprise)	<i>Dennis</i>
Condemned	<i>Bob</i>
Closer	<i>Janey, Men</i>
In the Dark	<i>BJ and Company</i>
Ignoring Truth	<i>Bob and Dave</i>
Disappear	<i>BJ & All</i>

Diversionsary Theatre is a proud member of:



PRODUCTION TEAM

Stage Manager	Shannon Humiston*
Scenic Designer	Yi-Chien Lee
Costume Designer	Devario D. Simmons
Lighting Designer	Joel Britt
Properties Designer	Alyssa Kane
Sound Designer	Evan Eason
Associate Choreographer	Chris Bell
Orchestrator	Lloyd Kikoler
Associate Music Director.....	Patrick Marion
Music Assistant.....	Lisa LeMay
Ableton Programmer	Dana Haynes
Ableton Associate	Faeth Jackson
Intimacy Consultant.....	Lauren Lovett
Technical Director	Sam Moore
Assistant Stage Manager & Covid Safety Manager.....	Maya Aizenman
Production Associate.....	Jazmine Kennedy
Counselor.....	Paul Whitaker
Lead Electrician.....	Maxx McCartney
Audio Engineer	Connor Fine
Audio 2	Marilynn Do
Dresser/Wardrobe	Tommy Goss

SPECIAL THANKS TO

New Village Arts, La Jolla Playhouse, The Old Globe, David Romero, Robin Reed, Stu Schwartz and San Diego's awesome Usher Corps.

THE QUEEN BEES

**Di Carpinelli, Howard Finnecy, Carol Ann Flanagan,
Joan Loomis, Lindy & Rick Miles, Deborah Pantoni, Pat Shank, Kent Swedell
and Julie Ustin**

NOTE FROM THE WRITERS



David B. Feinberg's novel, **Eighty-Sixed**, is split into two parts. Part One occurs in 1980 and is, essentially, a sex romp. The protagonist, BJ Rosenthal, makes assorted humorous and touching connections that become shockingly recontextualized in Part Two, which takes place at the height of the AIDS crisis, in 1986. Here, both BJ and the reader see the past in new, often frightening light. Every connection could have led to infection, and, at the time, every infection led to certain death. The show is structured to capture the anxiety of looking

backward and explore how people suppress memories to cope. It also explores how confronting and reexamining those memories can help a person discover a new purpose for their future, for everyone's future.

As queer writers of the generation born from the AIDS crisis, we feel a profound responsibility to honor the ancestors we've lost. Collaborating and conversing with survivors has been vital to our work's development. Over the years, the piece's intentions have been deepened by hearing stories of the excitement of discos, the horrors of hospitals, the bravery of activists, and the heartbreak of watching young men die alone. These memories and the interconnected nature of generations are woven throughout the piece, particularly the score. While heavily influenced by songs of the Eighties, it uses the vocabulary of today's pop music. The past births the present, and the present recontextualizes the past to create a musical haze of decades-spanning pop music. We are thrilled to present this work on its feet at a place made of those memories and focused on the connecting of generations: Diversionary Theatre.

Diversionary was founded in 1986 in response to the AIDS crisis. The energy of supporting, uplifting, and advocating for their community is felt in every corner of this beautifully refurbished building, in every breath of its openhearted staff. They've given us a place not only to rehearse and present our work, but they've also given us a haven to explore connection, vulnerability, fear, and love in safe and consensual ways. In this space, we've considered who we

are in relation to our community's past, present, and future.

We hope that, as you watch and reflect on *Eighty-Sixed*, you, too, are inspired to consider these things and connect with your friends, family, lovers, and self about what happened thirty years ago. Where were you? What did you see, hear, and read about the crisis? Who was lost? Who survived? What did you learn in school? What did you not learn? How did we get there, and where do we go now? Shows like *Eighty-Sixed* at spaces like Diversionary allow us to learn from our past and hope for a more inclusive, compassionate future. Our individual and collective memories are all around us—in all their pain and joy—we just have to look at them.

- Jeremy J. King & Sam Salmond

*The Bookwriter and Composer of **Eighty-Sixed***

DIVERSIONARY

THEATRE

Sharing Stories of the LGBTQ+ Community Since 1986

Mission

The Mission of Diversionary Theatre is to provide an inspiring, inclusive, and empowering space for community to celebrate and explore complex, provocative, and diverse LGBTQIA+ stories which contribute to the larger cultural discussion.

Vision

We aspire to honor the history and embrace the evolution of our LGBTQIA+ community and culture through intimate live performance of new and classic voices and collaborative learning opportunities.

Values

We are committed to social justice and inspiring positive cultural change for all marginalized people.

4545 Park Boulevard #101, San Diego CA 92116
Administrative: (619) 220-6830 Box Office: (619) 220-0097
www.diversionary.org boxoffice@diversionary.org

ABOUT DIVERSIONARY

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Jenny Case.....	Managing Director
Skyler Sullivan	Director of Arts Education and Outreach
Frankie Alicea-Ford	Associate Artistic Director
Andréa Agosto	Artistic Fellow
Allison Goetzman	Production Manager
LB Lujan.....	Community Services Manager
Peggy Ryan	Marketing Associate
Trent Lozano-Osier.....	Business Associate
Derrol Murphy	Bar Manager
Lettie DeAnda	Teaching Artist
Wilfred Paloma	Teaching Artist
Farah Dinga.....	Teaching Artist
Gary Ware.....	Teaching Artist
Mikki Vale	Teaching Artist
Ezra Adkins	House Manager
Janine Puñales	Bar & Box Office Associate
Karen Roth.....	Bar & Box Office Associate
Stu Schwartz.....	Usher Coordinator
Simpatika.....	Photography & Graphic Design

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Farah Dinga and Kenny Ramos

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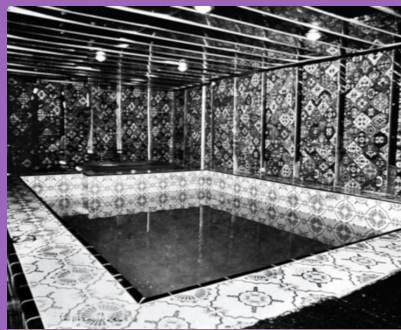
Committed to Excellence Because We Care!

BATHHOUSE CULTURE AND THE RISE OF ACTIVISM

Most people consider the Stonewall Uprising of 1969 the turning point in the fight for LGBT+ rights. In the decade that followed, the community became more visible and their safe spaces less policed. Together with the sexual revolution of the Sixties and Seventies, there was a freedom of sexual expression never before seen in America. Spaces for gay men saw a particular boom, resulting in bars and nightclubs catering to a variety of tastes. The worlds of nightlife and sex collided in bathhouses, which were equally pleasure palaces and de facto community centers. A person could work out, grab a drink, go dancing, cruise saunas, rent a private room, or see up-and-coming talent perform (Bette Midler famously started her career singing in NYC's bathhouses).

Unfortunately, this freedom was the perfect breeding ground for a pervasive auto-immune virus spread primarily through sexual contact. The first cases of what we now call AIDS were reported in the summer of 1981, but it's presumed the virus was spreading well before that time. The years following were full of confusion, fear, and anger as the medical community, government, and media paid little to no attention to the wave of deaths sweeping the community.

In 1986, the crisis reached critical mass, and the cumulative known deaths to over sixteen thousand. However, it's impossible to know the actual number because of the fear of testing and diagnosis. Conflicting or even false information was rampant and gay people were actively demonized by the media, church groups, and the United States government. The groundbreaking reverse

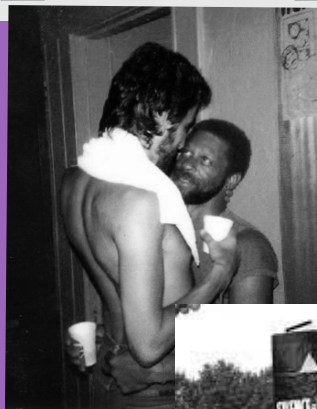


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transcriptase inhibitor drug, AZT, would get “special distribution” in the fall of ’86, but that was only accessible to select, often very privileged patients. For most people, and all characters in Eighty-Sixed, it was a truly hopeless time...

...but it was also a time of coalescing. Not just gay men, but the entire LGBT+ community began to band together in a new way and with the common goal of demanding research, protections, and accessible care. Community service organizations and political action groups like Gay Men's Health Crisis and ACT UP (of which the source material's author, David B. Feinberg, was an early member) paved the way for how we mobilized for recent fights like Marriage Equality and current battles to protect our Trans siblings. Thanks to the efforts of our elders, medicine and education have pushed the boundaries of what seemed impossible thirty years ago. Today, effective prevention methods and drugs reduce the risk of transmitting HIV, and an HIV-positive person can live a full, healthy life with an “undetectable” viral load and a 0% chance of transmission between sexual partners. The fight to completely eradicate AIDS is still ongoing, as the burden of the epidemic continues to vary considerably between countries and regions.

Learn more about our history, how to protect yourself, and how you can get involved here:

<http://beingalivesd.com>

<https://ahead.hiv.gov/locations/san-diego-county>

<https://www.fhcsd.org/hiv-pp>

<https://www.mamaskitchen.org>

<https://steppingstonesd.org/programs/stepping-out>

THE COMPANY



JJ ABUJASEN (Carlo, Louis, Nurse; he/him/they/them)

Originally from Miami, FL, J.J. grew up with a passion for theatre, acting, performing arts and storytelling since he was a child. In 2018, He graduated from the University of Florida with a B.F.A. in Acting and began working professionally until the pandemic hit in 2020. This is his return to the stage since then and he couldn't be more THRILLED to join such an awesome creative (and QUEER!) team! Some of J.J.'s favorite previous roles include Edna Tumbblad in *Hairspray*, Malcolm in

Macbeth, and the Cherokee Warrior, Junaluska, in *Unto These Hills* in North Carolina. These days, J.J. is growing his own business as a Transformational Life Coach for spiritually-minded and magically-oriented folks, which empowers leaders and seekers to embody their full potential. If you'd like to connect, give him a follow on IG @vibebrightwithjj.



FRANKIE ALICEA-FORD* (Richard; he/him) is a San Diego-based, New York City-trained theatre artist/deviser and is incredibly excited to be making his debut on the Diversionary stage with this team of artists and storytellers. Previously seen in *1222 Oceanfront & Around the World in 80 Days* (New Village Arts). He works as a teaching artist throughout San Diego and has extensive training in devised theater techniques, arts integration, and trauma-based theater practices. He holds a BFA from NYU's Tisch School

of the Arts and currently serves as the Associate Artistic Director at Diversionary Theatre.



JORDAN BARBOUR* (Dave) is a New York-based actor/singer/writer who recently originated the role of Tristan in *The Inheritance on Broadway* (Tony Winner: Best Play). Additional credits: New York: *Julius Caesar* (TFANA); *Vertebrae* (NYTW); *Langston in Harlem* (Urban Stages); Regional: *Disney's Beauty and the Beast*, *Oklahoma!*, *The Book of Will*, *The Wiz*, *Hamlet*, *Twelfth Night* (Oregon Shakespeare Festival). *All the Way*, *The 12* (Denver Center); *Macbeth*, *To Kill a Mockingbird* (Alabama Shakespeare Festival); *Rent* (Syracuse Stage), *Stormy Weather* (Pasadena Playhouse); *The Who's Tommy* (Berkshire Theatre Festival); *You're a Good*

Man, Charlie Brown (Two River Theater Company); *Yellowman*, *Hair*, *Topdog/Underdog*, *Yeast Nation* (Perseverance Theatre); *Chimerica* (Studio Theatre); among others. TV/Film: *Hair: Let the Sunshine In*; *The Outs*; *Smile for the Camera*, *Paradise P.D.* Barbour has toured internationally with the Australian company of *Come From Away*, Peter Brooks' *The Suit* (Europe, Asia, North America), and Young Jean Lee's *The Shipment* (Europe, Australia). Barbour also has two solo shows: *This African-American Life with Ezra Glass*, and *I Definitely Need Therapy*, both of which premiered at the Oregon Shakespeare Festival. Additionally, Barbour voices Black Panther on Marvel Studios' *Mech Strike* animated series and he is the creator and co-host of the podcast: *Q(ueer)Anon with Mister Sister*.



FARAH DINGA (Rachel; they/she) is a San Diego-based theatre actor, producer, and playwright; trained at UCSD. Their work holds an emphasis on supporting and elevating underserved community members and sharing their stories. You may have seen their work at La Jolla Playhouse, The Old Globe, Diversionsary Theatre, Moxie Theatre, SD Rep, New Village Arts, and many more.



SEAN DOHERTY* (Bob; he/him) is absolutely thrilled to be making his debut performing with Diversionsary Theatre, and to be a part of such a special piece. He's recently been seen in the world premiere of *Men With Money*, the national tour of *The Lightning Thief*, and often in NYC cabaret venues like 54 Below and Green Room 42. He's also been releasing his own original music, including his upcoming third single, "fire escape", available on all music streaming services.



LUKE JACOBS (Chance, Suit, Nurse; he/him)
Performance at Diversionsary: Fastrada in *Pippin* (2012), Patrick in *The Further Adventures of Hedda Gabler* (2013), Michael in *Boys in the Band* (2018 reading). Some recent, favorite onstage roles include his work in *Hair* at the Old Globe, Henri Labisse in *Victor/Victoria* and Franz Liebkind in *The Producers* (both at Moonlight). Luke has been seen all over San

THE COMPANY

Diego including Moonlight, SDMT, Lamb's, NCRT, the Welk, and CCAE. Choreography credits: Nunsense (the Welk), La Cage aux Folles (Cygnet), and Sister Act with SDMT (Critic's Circle Nomination). Luke holds his BFA in Musical Theatre from CSU, Fullerton.



DAVID MCBEAN* (Harry, Gustav; he/him) was last seen at Diversionary as Fagin in *Twist*. Other Diversionary credits include: *The Rocky Horror Show* (Dr. Frank 'N' Furter), *Psycho Beach Party* (Chicklet), *The Mystery of Irma Vep* (Lady Enid/Nicodemus/Irma Vep), and *Bunbury* (Bunbury). Recent credits include: *La Cage aux Folles* (Albin/Zaza) and *A Christmas Carol* (Marley/Christmas Present/Dick Wilkins/Undertaker) at Cygnet Theater.



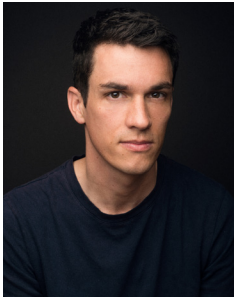
WILFRED PALOMA* (Dennis; he/him) is an Actors' Equity Association member with an M.A. in Theatre Arts from San Diego State University and a B.A. in Theatre Performance; graduate of the MCIT Acting Studio. San Diego State University Graduate Program in Musical Theatre candidate come fall of 2022. Past credits include: *Light Years Away* (La Jolla Playhouse), *Oh! Wondrous Night* (SeaWorld), *Full Monty* (SDSU), and *A Semicolon is a Double* (Scripps Ranch Theatre). Directing credits include: *Kasama* (Southwestern College),



Potion (Moxie Theatre), and *School of Rock* (Junior Theatre). Choreographer credits include: *Hunchback of Notre Dame* (Junior Theatre), *Lion King Jr.* (Young Actors Theatre), *Shrek* (Our Lady of Peace Academy), and *Hall Pass* (Blindspot Collective). Wilfred is an Adjunct Professor at Grossmont College and Southwestern College. Wilfred is directing the 2022 TeenVersionary program culminating in a Devised Theatre piece which will perform as part of the 2022 LGBTQIA+ Pride Festival. Listen to Wilfred on Spotify featured in the original cast recording of *The Things We Never Say* written by Thomas Hodges. Instagram @wilfred_paloma.



DENNIS PETERS (Zach, Attendant, Waiter; he/him) is so excited to be making his Diversionary Theatre debut. Thank you for supporting live theatre! Previous credits include *Catch Me if You Can* at SDMT, *Altar Boyz* at Coronado Playhouse, and *Green Day's American Idiot* at ArtsWest in Seattle. In addition to performing, Dennis also teaches improv and acting at Project Performer in Encinitas.



PRESTON SADLEIR* (BJ; he/him) is proud to be working alongside the cast and crew here at Diversionary. His NYC theater credits include Edward Albee's *Me, Myself & I*, *Big Love*, *Rent*, *The Imaginary Invalid* opposite Peter Dinklage, and the Pulitzer Prize winning musical *Next To Normal* as well as its First National Tour. He has originated roles in the premieres of *Analog & Vinyl* (Weston Playhouse), *Mrs. Sharp*, *Give It Up!/ Lysistrata Jones* (Dallas Theater Center) and *Freaky Friday for*

Disney. TV/Film: "The Unbreakable Kimmy Schmidt," "Blue Bloods," "The Big C," "High Maintenance," "Top Five, Sign," "The Strangers: Prey At Night," "Love On Iceland," and "Old Flames Never Die."



ALLISON SPRATT PEARCE* (Janey; she/her) is so happy to be back at Diversionary! She was last seen here playing Anita Bryant in *The Loneliest Girl in the World*. Allison holds a BFA in Musical Theatre from Elon and an MFA in Drama from The Old Globe/USD program. Allison was in the original Broadway & Off B-way casts of *Good Vibrations*, *Cry Baby*, *Curtains*, and *Enter Laughing*. Selected SD credits include: Janice: *Come From Away*, Victoria: *Sideways* (La Jolla Playhouse), Phoebe: *As You*

Like It, Viola: *Twelfth Night* (Globe tour), Jane: *Emma* (The Old Globe), Emily:

THE COMPANY

Disgraced, Susannah: *Black Pearl Sings* (SD Rep), Eliza Doolittle: *My Fair Lady*, Katherine: *The Last Wife*, and her award winning portrayal of Louise: *Gypsy* (Cygnet), Maria: *The Sound of Music*, Amalia: *She Loves Me* (SDMT), Victoria: *Victor/Victoria* (Moonlight Stages). Along with being an actress, Allison is a private acting teacher and speaker coach for Google Cloud. www.AllisonSprattPearce.com, IG: @psad



ALLEN LUCKY WEAVER* (Joey; he/she/they) is excited to make his Diversionary Theatre debut with *Eighty-Sixed*. He received his BFA in Musical Theater, from UArts in Philadelphia. Credits: Tour: *Miss Saigon* (Ensemble / Thuy u.s.). Regional: *Angel (Rent)*, *Thuy (Miss Saigon)*, and *Laertes / Guildenstern (Hamlet)*. LA Theatre: *Jenny (Fixed)*, *Erik (Viral)*, and *Jacob (La Cage Aux Folles)*. SD Theatre: *Jacob (La Cage, Cygnet)*, *Young Scrooge (A Christmas Carol, Cygnet)*, and will also be in *Cygnet's* upcoming remount of *Cabaret*. Thank you to Ralph

Johnson for his generosity. Special thanks to Matt, the creative team, and everyone at Diversionary Theatre.

* Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States, appearing under a Small Professional Theatre Contract.

**DID YOU KNOW OUR CABARET
IS OPEN SIX NIGHTS A WEEK??**



**CLARK
CABARET**

(Located downstairs in the Diversionary lobby)



JEREMY L. KING (BOOK AUTHOR; he/him)

grew up on the Jersey Shore and graduated from Marymount Manhattan College with a degree in Theatre Arts. He lived an actor's life for several years before transitioning to writing. As a novelist, Jeremy has released three young adult titles with Bold Strokes Books (In Stone, Night Creatures, and

Dark Rites), which have been listed in Advocate's "Top 10 Books for Young LGBT Folks and Anyone Who Wants to Understand Them," recommended by the American Library Association's GLBT Round Table, and nominated for the Rainbow Award in fantasy. Eighty-Sixed is his first produced dramatic work, and he is currently developing more projects for the stage and screen. Jeremy is a 2018 Dramatist Guild Foundation Fellow, Affiliated Artist with Musical Theatre Factory, and a 2018 Resident at SPACE on Ryder Farm.<http://jeremyjordanking.com>



SAM SALMOND (COMPOSER & LYRICIST; he/him) is

a Jonathan Larson Award- winning composer, lyricist, and bookwriter. He wrote the score for an original musical, The Homefront, about female factory workers who were fired at the end of WWII. It's being workshopped with the support of Village Theatre. He was commissioned by Penn State's Musical Theater BFA program to write Dust & Embers, a musical about our forgotten queer ancestors. His musical Mother,

Me and the Monsters (a Boston Globe Critic's Pick) was produced at Barrington Stage. His children's musical, Creatrilogy, is in development for a national tour with Theatreworks. He's the creator of Uncool: the Party, an immersive night of rock 'n roll, games, stories and dancing, which was workshopped at CAP21 and the Musical Theatre Factory. He wrote book and lyrics for Cage Match, which premiered at Prospect Theater Company. Sam's work has been featured at Lincoln Center, Ars Nova, Symphony Space, Joe's Pub, 54 Below, The Town Hall and venues all around the country. He has been a resident writer at Goodspeed Opera House, the Johny Mercer Colony, The Village Theater, Fresh Ground Pepper and more. He is a 2017 Dramatists Guild Fellow, a 2018 SPACE on Ryder Farm resident, and an alumnus

THE COMPANY

of NYU's Graduate Musical Theatre Writing Program.
www.samsalmond.com

KEVIN NEWBURY (DIRECTOR; he/him) is a theater, opera, film, and TV director based in NYC. Kevin has directed over 100 original projects in multiple mediums. Recent highlights include *Doubt* (Minnesota Opera), *Bernstein's MASS* (Ravinia Festival), and *Bel Canto* (Chicago Lyric Opera), all featured on PBS' Great Performances and the world premieres of Kansas City Choir Boy starring Courtney Love (Prototype Festival & National Tour), *Fellow Travelers* (Cincinnati Opera, Lyrics Opera of Chicago, Prototype Festival, New York Times: "Best of Opera of 2016), *The (R)evolution of Steve Jobs* (Santa Fe Opera, Seattle Opera, upcoming: San Francisco Opera, GRAMMY



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Award Winner: Best Opera Recording), *Oscar* (Santa Fe Opera, Opera Philadelphia), and *The Good Swimmer* (BAM Next Wave Festival). Kevin's long association with the work of Bernstein includes directing *MASS* six times (Carnegie Hall, Kennedy Center, Philadelphia Orchestra) and *Candide* (starring Bradley Cooper and Carey Mulligan, Philadelphia Orchestra). Theatre credits include the GLAAD-Media Award-winning play *Candy & Dorothy*. Film & TV: Apple TV's "Dickinson," the shorts "Monsura is Waiting," Stag and "UpUntilNow," which have collectively screened at over 75 film festivals and won several awards, and a dozen music videos, including "SOUL(SIGNS): AN ASL PLAYLIST," featured on 80+ screens every night at midnight in Times Square in July, 2021 as part of the "Midnight Moment" series. Upcoming projects: the world premieres of *Unholy Wars* for the Spoleto Festival and *Castor & Patience* at Cincinnati Opera. Kevin is a Co-Founder of Up Until Now Collective.

RAJA FEATHER KELLY (CHOREOGRAPHY & MUSICAL STAGING; he/his) is the artistic director of New Brooklyn Theatre. In 2009, he founded the dance-theatre-media company the feath3r theory. The two



companies merged in 2018. Raja has been awarded a Creative Capital Award (2019), a National Dance Project Production Grant (2019), a Breakout Award from the Stage Directors and Choreographers Foundation (2018), Dance Magazine's inaugural Harkness Promise Award (2018), the Solange MacArthur Award for New Choreography (2016), and is a three-time Princess Grace Award winner (2017, 2018, 2019). Since 2016, Raja has choreographed extensively

for Off-Broadway theatre in New York City, most notably for Signature Theatre, Soho Rep, and New York Theatre Workshop and Playwrights Horizons. Frequent collaborators include: Lileana Blain-Cruz, Branden Jacobs-Jenkins, Sarah Benson, and Lila Neugebauer. Other theatre credits include choreography for Skittles Commercial: *The Musical* (Town Hall), *The Chronicles of Cardigan and Khente* (SohoRep), *Everyday Afroplay* (JACK), *GURLS* (Princeton University, Yale Repertory Theatre), *Electric Lucifer* (The Kitchen), *Lempicka* (Williamstown Theatre Festival), *The House That Will Not Stand* (New York Theatre Workshop), *Fireflies* (Atlantic Theatre Company),

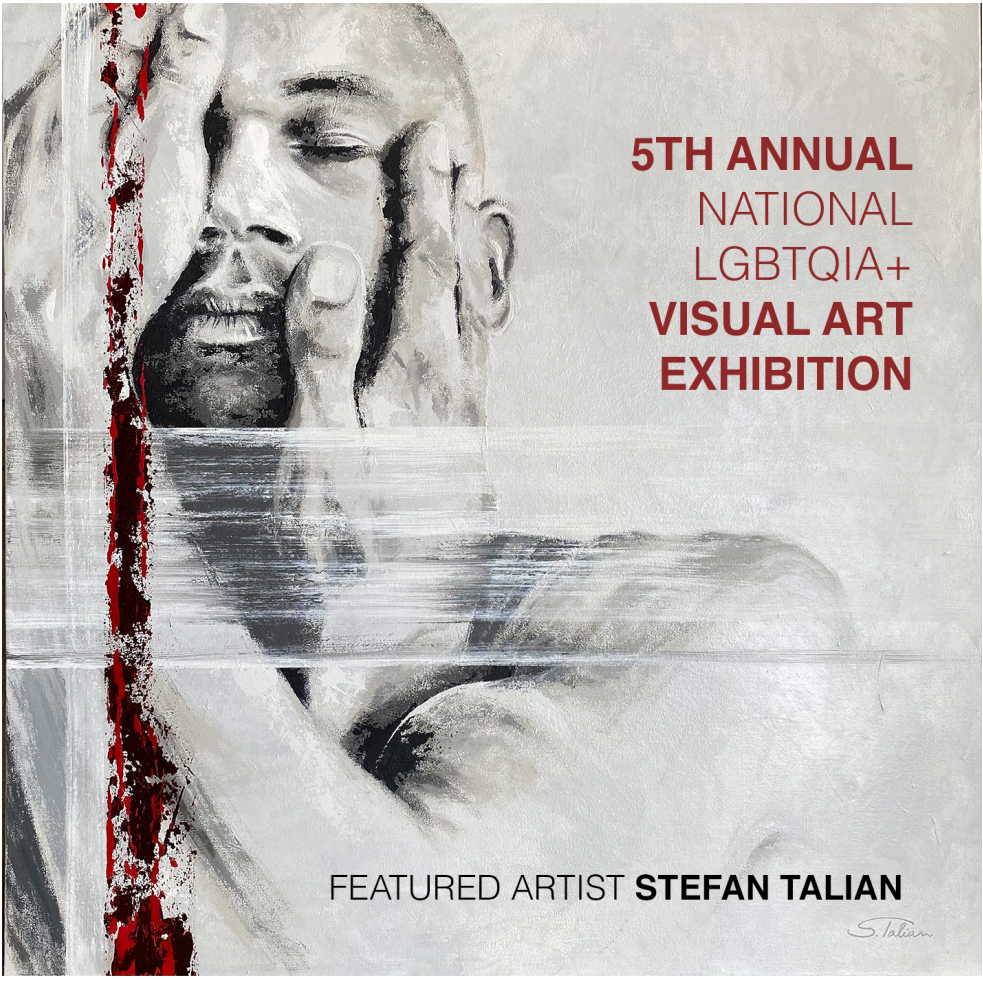
THE COMPANY

If Pretty Hurts Ugly Must Be a Muhfucka (Playwrights Horizons, nominated for the 2019 Lucille Lortel Award and the 2019 Chita Rivera Award for Outstanding Choreography), *The Good Swimmer* (BAM), and *Faust* (Opera Omaha). Most recent work: *A Strange Loop* (Playwrights Horizons), *Fairview* (Soho Rep, Berkeley Rep, TFANA and winner of the 2019 Pulitzer Prize for Drama).

STEVEN CUEVAS (MUSIC DIRECTOR & MUSIC SUPERVISOR; he/him) is a NYC-based music director, musician, orchestrator, and arranger. Earlier this season, he was the orchestrator of the world premiere of *Gold Mountain* at the Utah Shakespeare Festival and the music director/co-orchestrator of *Macbeth in Stride* at A.R.T. Steven served as music director of CollaborAZian's all-Asian virtual production of *A Gentleman's Guide to Love and Murder*, which raised over \$25K for Stop AAPI Hate. Broadway: *Moulin Rouge!*, *Tina: The Tina Turner Musical*, *Once On This Island*, *Anastasia*, *Kinky Boots*. Off-Broadway: *Little Shop of Horrors*, *I Spy a Spy*, *We Are The Tigers*, *Trip of Love*, *Closer Than Ever*. Tours: *Once On This Island*, *Kinky Boots*, *How the Grinch Stole Christmas!*, *Spring Awakening*, *My Fair Lady* (Singapore). Recordings: *Once On This Island*, *How the Grinch Stole Christmas!*, *Monstersongs*. Chair of Local 802 AFM Diversity Committee. Proud member: AEA, Recording Academy, Filipino American community. @StevenMCuevas

YI-CHIEN LEE (SCENIC DESIGNER; she/her) is excited to return to *Diversionsary* with *Eighty-Sixed*. Set design credits include *Girlfriend*, *A Kind of Weather* (Diversionsary Theatre), *Life Sucks*, *Water by the Spoonful*, *The Great Leap* (Cygnet Theatre), *The Great Khan* (San Diego Repertory Theatre), *Mother of the Maid* (Moxie Theatre), *King of the Yees* (Sierra Madre Playhouse), *BURN* (STR Network), *TURN AROUND*, *About Chia-Yi* (Our Theatre, The 13th Grassstraw Festival), *Play* (Tainaner Ensemble), *Seek Beckett* (Double Theatre), *Mission Incomplete* (New Vision Play Festival), *CODE: CYTUS 2.0* (Divertimento Media, Shanghai), *The Winter's Tale*- Globe for all (Old Globe). Her work for *Moon Drunk* was selected for the Emerging Artist/Imagination Exhibit in the 2019 Prague Quadrennial, and *Un-Tongue* was exhibited at The 28th Cairo International Festival for Experimental Theatre. portfolio: yichienlee.com

DEVARIO D. SIMMONS (COSTUME DESIGNER; he/him) *Thoughts of a Colored Man*; Off-Broadway: *TUMACHO*, *Between the Bars*, *EMERGENCY!* and *P.S.* Additionally, Simmons has had the pleasure of working regionally at: The Long Wharf Theatre, Jean's Playhouse,



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Syracuse Stage and Baltimore Center Stage. Other credits include RUSTIN (Netflix), three seasons of AMC's television show TURN, the 2nd National Touring production of In the Heights and two seasons of PBS television series Mercy Street. Website: devariosimmons.com IG: @devariosimmons. Member of United Scenic Artist 829.

JOEL BRITT (LIGHTING DESIGNER; he/him) Selected San Diego design work includes The Skin of our Teeth (USD / Old Globe), The Dazzle, American Buffalo, Experiment With an Airpump, and Mr. & Mrs. Fitch (Backyard Renaissance), A Kind of Weather, Significant Other (Diversionary), A Raisin in the Sun, Taming of the Shrew(d), Strange Men, Vieux Carré, Angels in America (UCSD), The Who's Tommy Benefit Concert, South of the 8 (La Jolla Playhouse), Heaven on Earth (Sledgehammer_), Little Women and Peter and the Starcatcher (The Barn Stage Company). Selected Assistant and Associate work includes Summer, The Donna Summer Musical (La Jolla, Broadway, National Tour), Hamilton (National Tours), Come From Away (National Tour and Broadway Film), The Band's Visit (National Tour), Freaky Friday, Squirrels (La Jolla Playhouse), The Lorax (The Old Globe), The

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Tales of Hoffman (LA Opera), Christmas Carol (Zachary Scott, Austin). Joel earned an MFA from UCSD and is a proud member of Local USA829 and IATSE 122. joelbritt.com

EVAN EASON (SOUND DESIGNER; he/him) is thrilled to be working with Diversionary Theatre for the first time. Some of his previous sound design work includes: *Beehive: The 60's Musical* (New Village Arts), *Pick Me Last* (La Jolla Playhouse), *Good Trouble* (Blindspot Collective), *Emily Drivers Great Race Through Time and Space* (La Jolla Playhouse), *Project Fairytale* (New Village Arts), 2019 Final Draft New Play Festival (New Village Arts). Evan has also worked as an associate and/or assistant sound designer on the following productions: *The Women's Project* (Clubbed Thumb), *The Humans* (San Diego Repertory), *Twelfth Night* (USD/The Old Globe), *Aubergine* (San Diego Repertory), and *Avenue Q* (New Village Arts). He has had experience as the Sound Engineer at the San Diego Repertory Theatre for three years and now is working at The Old Globe as the Assistant to the Sound Director.

ALYSSA KANE (PROPS DESIGNER; she/her) is extremely proud to be working with Diversionary once again. She is a queer woman who works as a scenic and props designer throughout San Diego. Recent projects include *The Great Khan* (SD Rep), *Love Song* (Scripps Ranch Theatre), *Sapience* (Moxie), *Azul* (Diversionary), and *The Aristocats* (Classical Academy). Alyssa is an operational board member at Scripps Ranch Theatre. By day she works at the San Diego River Park Foundation. She is also a performer and founding member of a burlesque and variety troupe in Southeast Alaska. www.AlyssaKaneScenicDesign.com

CHRIS BELL (ASSOCIATE CHOREOGRAPHER; he/him) NYC by way of SAT. MFA (Case Western Reserve), BS Dance (Lamar), and because he likes camping and the beach BS Geology. He currently makes work with Raja Feather Kelly & the feath3r theory and is a frequent collaborator with (and former choreographic assistant to) Mark Dendy. Recent Projects: *The Kill One Race* (TF3T/Playwrights Horizons), *The Met Gala* (Rachael Chavkin, Raja Feather Kelly), and *Mute Swan*, a collaboration with Theater in Quarantine written by Pulitzer-prize finalist Madeleine George. As an Educator, he works for Roundabout Theatre Company, Marquis Studios and TADA! Youth Theaters. His company, [chrisbelldances](http://chrisbelldances.com) (CBD), has presented work

THE COMPANY

in 6 states and 4 out of 5 boroughs in NYC including evening length works at Dixon Place and Gibney Dance Center. CBD was the first dance company in residence at the Cherry Grove Community House and Theater, America's oldest continuously operating LGBTQIA+ theater. During the pandemic, CBD worked with local organizations like The Queensboro Dance Festival to present free dance events in outdoor spaces in outer borough neighborhoods. (@chrisbelldances)

PATRICK MARION (ASSOCIATE MUSIC DIRECTOR; he/his) is thrilled to be back at Diversionary again! Select credits: Diversionary Theatre: *Hedwig And The Angry Inch*, *The Loneliest Girl In The World*; Cygnet Theatre: *La Cage Aux Folles*, *The Last Five Years* (SD Critics Circle Nominee), *Rock Of Ages*, *Shockheaded Peter* (SD Critics Circle Nominee), *The Rocky Horror Show*, *A Christmas Carol*, *Company*, *Assassins*; LPT (associate artist): *Million Dollar Quartet*, *Oz*, *West Side Story*, *Les Miserables*, *miXtape*; Welk Resorts Theatre: *Nonsense*.

SHANNON HUMISTON (STAGE MANAGER*; she/her) is excited to be making her debut with Diversionary Theatre for *Eighty-Sixed*. She is a Kansas City native who now calls San Diego home. Her credits include Pop Tour Reading: *Hoopla!* (La Jolla Playhouse), *Stroll through Shushan* (San Diego REP), *Hairspray* (Kansas City Starlight Theatre), *King Lear* (Saratoga Shakespeare Company), *Avenue Q* (Nebraska Repertory Theatre), and *The Serpent* (Nebraska Repertory Theatre). She received her B.F.A from the University of Nebraska—Lincoln. She would like to thank her parents, brother, and friends for all of their amazing support and always encouraging her to chase her dreams. And thank you to Kevin, Sam, Jeremy, and Diversionary for the chance to be a part of this amazing show.

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MATT M. MORROW (He/She/Them) (EXECUTIVE ARTISTIC DIRECTOR)

Since joining Diversionary, Matt has directed *Hedwig and the Angry Inch*, the World Premiere of Gordon Leary and Julia Meinwald's musical *The Loneliest Girl in the World*, Georgette Kelly's *Ballast* (Winner, 2017 Best New Play, San Diego Critic's Circle Awards), the San Diego Premiere of The Civilians' *This Beautiful City*, Bash Doran's *The Mystery of Love and Sex* and the West Coast Premieres of Jordan Harrison's

Amazons and Their Men and Christopher Shinn's *Now Or Later*. Matt recently directed Caryl Churchill's *Cloud Nine* with The Old Globe/USD MFA program. Prior to joining Diversionary Theatre, Matt was the Associate Artistic Director of City Theatre Company, a LORT theatre in Pittsburgh dedicated to producing work written in the past five years. With City he directed the Regional Premiere of Jessica Dickey's *Charles Ives Take Me Home*, the World Premiere of Tami Dixon's *South Side Stories* (Pittsburgh Post Gazette & Tribune Review's Top Ten of 2012), and Kim Rosenstock's *Tigers Be Still*.

Matt was a Creative Catalyst Fellow with The San Diego Foundation and La Jolla Playhouse. He has developed new work with The Sundance Theatre Institute, The Old Globe, The Banff Centre, Center Theatre Group, American Conservatory Theater, Lincoln Center, PlayPenn, and Page 73 Productions in residence at the Yale School of Drama. He served as The John Wells Professor of Directing at Carnegie Mellon University's School of Drama (Graduate & Undergraduate Directing programs), and is a member of the Lincoln Center Director's Lab. He holds a BFA in Directing from Carnegie Mellon University. www.mattmmorrow.com



JENNY CASE (She/Her/Hers) (MANAGING DIRECTOR) has over 20 years' experience in working for non-profit theatre in San Diego, including 10 years as the Associate General Manager of La Jolla Playhouse. She also served as a Producer of the 2017 *WithOut Walls* (WOW) Festival and of the wildly successful *Accomplice: San Diego*, which was performed in Little Italy in 2013. She also line produced many of the La Jolla Playhouse's New York developmental workshops including *Escape to Margaritaville*, *Hands on a Hardbody*, *Bonnie and Clyde*, *Little Miss Sunshine*

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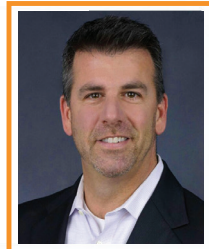
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Frank Stefano
Julie Ustin
Pierrette Van Cleve & Gigi Cantin
Jon Windhauser & Duncan Ulrich
David Workman & Barry Rose

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Kenneth Aylsworth & Paul Potter
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Our mission is to create and support opportunities for adults with intellectual and developmental disabilities (I/DD) in making choices to live, work, and enjoy life in their community with dignity and respect.



Services

Whether you're looking to take part in your community, find employment, live independently, or share your voice, we are here to provide the perfect fit.



Partnerships

Diversify your workforce, create an inclusive community, and support our cause. We work with 100+ highly satisfied community partners throughout the state of California.



Careers

From entry level to executive leadership, we offer a variety of career paths that are rewarding and fun!



Get Involved

Be part of something bigger, from making a contribution to volunteering, every person can make a difference.

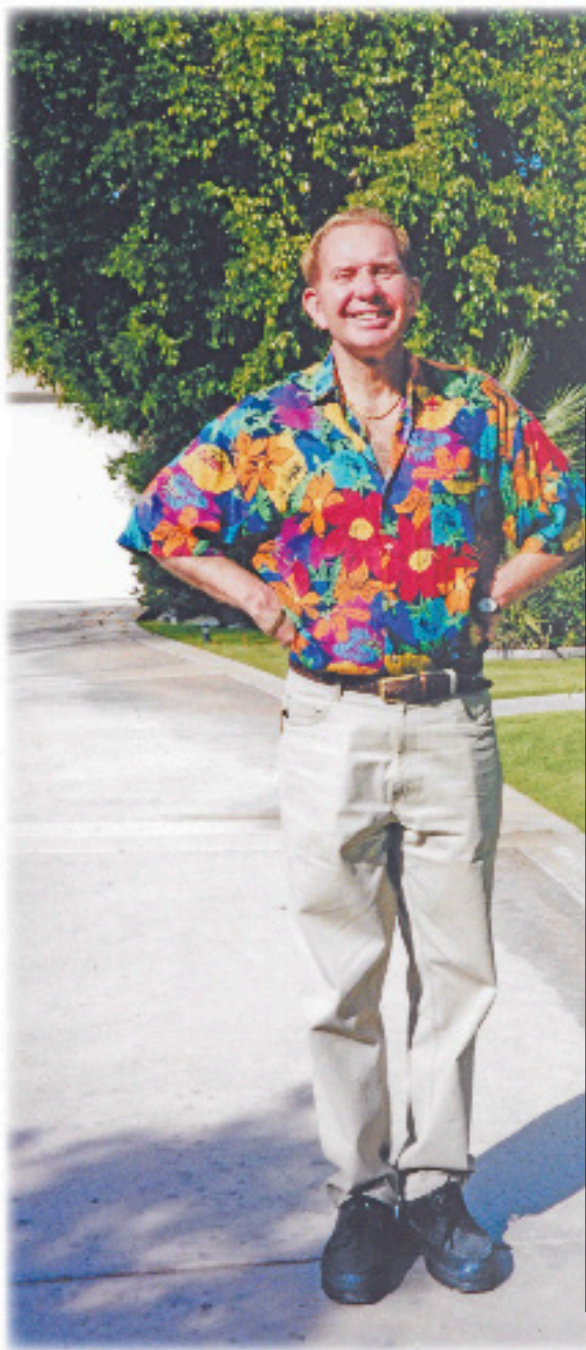


Contact Us

P: +1 (858) 565-9870
E: info@optionsforall.org
www.optionsforall.org



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In loving memory of Reuel Olin

He will forever be remembered as a fierce theatre warrior, lover of new plays, and a generous leader in our community, with the largest of loving hearts.

DIVERSIONARY
THEATRE



**This is your theatre.
This is your legacy.
The Diversionary Legacy Circle**

We invite you to leave your own lasting legacy to ensure that future generations will have the opportunity to celebrate and preserve our LGBTQ+ culture in a dynamic, inclusive, and supportive environment.

The Diversionary Legacy Circle is a forward thinking group of individuals who support perpetuation of the mission of Diversionary Theatre through their estate or other planned gift. Members of the Circle honor the long tradition of the theatre and come together to ensure the vision to amplify the next generation of LGBTQ+ voices and that their stories are heard.

Benefits for being in the The Diversionary Legacy Circle include:

- Invitation to The Diversionary Legacy Circle annual donor event
- Commemorative display in Diversionary's Lobby
- Recognition on Planned Giving page of Diversionary's Website
- Listing in all Diversionary programs

**For More Information, contact us at (619)220-6830 or by emailing
EAD@diversionary.org**

THE DIVERSIONARY LEGACY CIRCLE

LEGACY CIRCLE MEMBERS

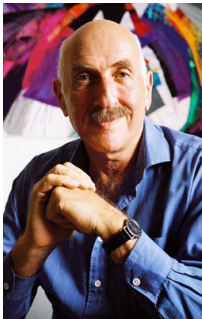
Diversionsary is grateful to the growing number of people who have included the theatre in their estate plans. Planned gifts to Diversionsary Theatre are an investment in artistic excellence and our community, and also may provide tax benefits to the donor.

Thanks to the these donors who have followed Dr. Fritz Klein's lead and left Diversionsary Theatre a gift through their estate, or have notified us that they intend to do so (as of 2/4/22):

Tom Abbas	Fritz Klein Charitable Trust*
Anonymous	John Lockhart Trust
Gladys Beit-Ishoo	Ray Lubecki & Chuck Higgins
Alan C. Campbell	Witt Matheny Trust; Harry Matheny, Trustee
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Peter Jarman*	Dr. Christopher Wixom
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Colleen Kendall	
Dan Kirsch*	

*In Memorium

If you are interested in leaving a legacy gift of your own to Diversionsary Theatre, please contact Community Services Manager, LB Lujan at LB@diversionary.org.



DR. FRITZ KLEIN

A leader and pioneer of the bisexual movement, Fritz died on May 24, 2006, at the age of 73. Dr. Klein was best known for groundbreaking sex research and as a tireless activist for bisexual issues and the bisexual community.

Fritz also loved the arts and served on the Diversionsary Theatre Board of Trustees from 2000-2006. Diversionsary was the beneficiary of three gifts from his estate: a gift of \$250,000, restricted to starting an endowment fund; a gift of the building which houses the Theatre at 4545 Park Boulevard; and a gift from Dr. Klein's Charitable Remainder Trust.

The Board and Staff are incredibly honored that Fritz would care for Diversionsary so deeply that he felt the need to have his gifts continue our mission for years to come. We learned from Fritz that he wanted to use his gifts as an incentive for others to give. He knew that an endowment would do just that. He knew that whenever money was needed, instead of a one-time gift, a challenge in the form of a matching gift would encourage others to give, to think about the future. He would be the first one to say, "I'll give if you give." We thank him for his inspiration, and hope the community will rise to his challenge.

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DIVERSIONARY
THEATRE

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