

performances
at LA JOLLA PLAYHOUSE

LA
JOLLA
PLAY
HOUSE

JUNE/JULY 2023

LOVE
ALL



UP NEXT

IS IT
THURSDAY
YET?

Begins July 11

HUNTER S.
THOMPSON
MUSICAL

Begins August 29

INNOVATION
NIGHT

October 3



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UPDATES

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La Atalaya Fund
Rebecca Moores Foundation
Jordan Ressler Charitable Fund
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LOVE ALL

JUNE 3 - JULY 2, 2023

PRODUCTION SPONSORS

Denise & Lon Bevers

Jay Jeffcoat

La Jolla Playhouse's 2023/2024 subscription season is dedicated to Jeffrey Ressler.



A MESSAGE FROM THE ARTISTIC DIRECTOR

Dear Friends,

More than thirty years ago, I had the great honor to direct the world premiere of Anna Deavere Smith's *Fires in the Mirror*, a solo show about the civil unrest sparked by racial divisions between the Black and Jewish communities in Brooklyn's Crown Heights neighborhood. That show, like everything Anna has created since, is a potent, provocative and deeply-moving exploration of justice and equality.

It's no surprise, then, that Anna would be drawn to the story of Billie Jean King. Though Billie Jean's exploits on the tennis court are legendary, her contributions to equity in the sporting world and our larger society have had an even larger, more lasting impact. In creating the Women's Tennis Association fifty years ago this June, she laid the foundation for increased gender parity in terms of recognition, respect and remuneration. She navigated her personal life with just as much grace and integrity, becoming a champion of LGBTQ+ rights against a backdrop of intolerance.

Of course, much of what Billie Jean fought against is still very much alive in our world. Look no further than the U.S. Women's National Soccer Team, which successfully reached a settlement with the U.S. Soccer Federation to provide its players with tens of millions of dollars in back pay in 2022. Or the resurgence of anti-LGBTQ+ laws bubbling up in state legislatures around the country. But just as Billie Jean stood on the shoulders of giants like Althea Gibson, a new generation of athletes and activists is carrying on her battle.

In addition to welcoming back Anna – whose play *Let Me Down Easy* was co-produced by La Jolla Playhouse and San Diego Rep in 2011 – I'm delighted that director Marc Bruni is making his Playhouse debut. On Broadway, at the Kennedy Center and across the country, Marc's productions are excitingly vivid, inventive and theatrical. Together, Anna and Marc have created a tribute to a living legend – and a compelling drama about how the past can show us the way forward.

CHRISTOPHER ASHLEY

THE RICH FAMILY ARTISTIC DIRECTOR
OF LA JOLLA PLAYHOUSE

LAND ACKNOWLEDGEMENT

La Jolla Playhouse acknowledges the land on which our theatres sit as the unceded territory of the **KUMEYAAY NATION**. Today, the Kumeyaay people continue to maintain their political sovereignty and cultural traditions as vital members of the San Diego community. Their contributions to our region are tremendous and we thank them for their stewardship.

The Rich Fam

BIANCA A
SPENCER M
LENNE KLINGAMAN

LA JOLLA PLAYHOUSE PRESENTS

Christopher Ashley
The Rich Family Artistic Director of La Jolla Playhouse

Debby Buchholz
Managing Director of La Jolla Playhouse

LOVE ALL

BY
ANNA DEAVERE SMITH

BASED ON THE LIFE OF BILLIE JEAN KING

DIRECTED BY
MARC BRUNI

FEATURING

BIANCA AMATO*, SUMMER BROYHILL*, GENO CARR*, REBECCA S'MANGA FRANK*, WYNN HARMON*,
SPENCER MCCABE HUNSICKER*, ELENA HURST*, BEN JACOBY*, CHILINA KENNEDY*, NOAH KEYISHIAN*,
LENNE KLINGAMAN*, JOHN KROFT*, NANCY LEMENAGER*, MIKAELA MACIAS, COLBY MUHAMMAD‡, ELLEN NIKBAKH‡,
KATE ROCKWELL*, ALLISON SPRATT PEARCE, JUSTIN WITHERS*, SHANA WRIDE*

SCENIC DESIGN	ROBERT BRILL
COSTUME DESIGN	ANN HOULD-WARD
LIGHTING DESIGN	JIYOUN CHANG
SOUND DESIGN	DARRON L. WEST
PROJECTION DESIGN	S. KATY TUCKER
CO-WIG AND HAIR DESIGN	JARED JANAS; CASSIE WILLIAMS
DRAMATURG	ALISA SOLOMON
SENSITIVITY SPECIALIST	ANN JAMES
DIALECT COACH	AMY STOLLER
NEW YORK CASTING	THE TELSEY OFFICE, KARYN CASL, C.S.A., CHARLIE HANO, C.S.A.
IN-HOUSE CASTING	JACOLE KITCHEN
STAGE MANAGER	BRIAN BOGIN*
ASSISTANT STAGE MANAGER	TOPAZ COOKS*
PRODUCTION MANAGER	BECCA DUHAIME
GENERAL MANAGER	RYAN MEISHEID
EXECUTIVE PRODUCER	ERIC KEEN-LOUIE

A reading of LOVE ALL was presented by New York Stage and Film, Summer 2022

THE CAST

(in alphabetical order)

<i>Ilana Kloss/Alice Marble/Others</i>	Bianca Amato*
<i>Althea Gibson</i>	Rebecca S'Manga Frank*
<i>Psychiatrist/Merv Rose/Ted Tinling/Others</i>	Wynn Harmon*
<i>Rosie Casals</i>	Elena Hurst*
<i>Bill Moffitt/Jack Kramer/Others</i>	Ben Jacoby*
<i>Billie Jean King</i>	Chilina Kennedy*
<i>Frankie Durr/Betty Moffitt/Others</i>	Lenne Klingaman*
<i>Larry King</i>	John Kroft*
<i>Gladys Heldman</i>	Nancy Lemenager*
<i>Marilyn Barnett</i>	Kate Rockwell*
<i>Margaret Court</i>	Allison Spratt Pearce
<i>Arthur Ashe</i>	Justin Withers*

Love All will be performed with a 15-minute intermission.

UNDERSTUDIES

Summer Broyhill*	Spencer Hunsicker*	Mikaela Macias	Ellen Nikbakht†
Geno Carr*	Noah Keyishian*	Colby Muhammad†	Shana Wride*

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

ADDITIONAL STAFF

<i>Assistant Director</i>	Katie Grant	<i>Assistant Scenic Designer</i>	Nicholas Ponting
<i>Script Supervisor</i>	Kirsten Kelso	<i>Assistant Sound Designer</i>	Salvador Zamora
<i>Assistant Stage Managers</i>	Emily Searles*, Kira Vine*	<i>Production Assistant</i>	Ruby Hays
<i>Associate Costume Designer</i>	Somie Pak	<i>Tennis Consultants</i>	Debby Jacobs, Brett Dickinson
<i>Associate Projection Designer</i>	Blake Manns	<i>People and Culture Consultants</i>	Cornerstone Consulting HR
<i>Associate Scenic Designer</i>	Justin Humphres		

ACKNOWLEDGEMENTS

Marlyne Sexton • Tawani Foundation • Deanna Brown
 Harriet Leve • Roy Gabay • Stephanie Sandberg • Trey Tetreault
 The last monologue of the play is based on verbatim excerpts from an interview of Ilana Kloss
 conducted by Anna Deavere Smith



BIANCA AMATO*

Others
 La Jolla Playhouse
 Arcadia, The
 Stupid Fuck
 Creek, King
 Importance

A Rumination. Regional: *Pr*
 Awards), *The Taming of the*
 Arcadia, *As You Like It*, *Pyg*
Proof, *Greek*, *Kindertransp*
 Television/Film: *Xpats*, *Binn*
Kissing Booth, *Our Girl*, *Ele*
Alpha House, *Unforgettabl*
Wife, *Sex and the City*, *Isid*
Gegen Den Wind. Bianca is
 more than 100 audiobooks



SUMMER BROYHILL*

La Jolla Playh
 National Tour
Hairspray. Of
 Theatre), *The*
Day Before S
 Years (Virginia

Kiss Me, *Kate* opposite *Davis*
Juliet, *As You Like It*, *How th*
Night and *Julius Caesar*, all a
 from Old Globe/USD, B.M. f
 summerbroyhill.com, @summe



GENO CARR*

La Jolla Playh
From Away. C
 Tours: *Come A*
Phantom. Fav
Grinch Stole C
Ragtime (Moc

in *The Full Monty* (Merry-Go-
The Foreigner (Lamb's Players
 Diego Musical Theatre); *Ori*
Assassins (Cygnet Theatre); *T*
 (Maine Shakespeare Festival).
 Sarah Lawrence College; Duan
 College. *Awesome Wife* and



REBECCA S'MANGA FRANK*

La Jolla Playh
Wedding (Lin
Single (New C
 Theatre); *The*
 Regional: *Inde*
The Invisibles

(African American Shakespea
 Theater); *This World in a Wo*
*And Jesus Moonwalks the*
 TV/Film: *Prodigal Son* (FOX),
 (CBS). M.F.A., NYU Tisch.

THE COMPANY

..... Bianca Amato*
 ca S'Manga Frank*
 Wynn Harmon*
 Elena Hurst*
 Ben Jacoby*
 Chilina Kennedy*
 Lenne Klingaman*
 John Kroft*
 Nancy Lemenager*
 Kate Rockwell*
 Allison Spratt Pearce
 Justin Withers*

Ellen Nikbakht†
 Shana Wride*

performance.

..... Nicholas Ponting
 Salvador Zamora
 Ruby Hays
 Jacobs, Brett Dickinson
 nerstone Consulting HR

of Ilana Kloss



BIANCA AMATO*, *Ilana Kloss/Alice Marble/Others*

La Jolla Playhouse: Debut. Broadway: *Macbeth*, *Arcadia*, *The Coast of Utopia*. Off-Broadway: *Stupid Fucking Bird*, *The Painted Rocks at Revolver Creek*, *King Lear*, *The Broken Heart*, *Neva*, *The Importance of Being Earnest*, *Trumpet*, *Mr. Fox: A Ruminant*. Regional: *Private Lives* (Elliot Norton, Emory Battis Awards), *The Taming of the Shrew*, *A Midsummer Night's Dream*, *Arcadia*, *As You Like It*, *Pygmalion*, *Pride and Prejudice*, *Topgirls*, *Proof*, *Greek*, *Kindertransport*, *A Doll's House*, *Under Milk Wood*. Television/Film: *Xpats*, *Binnelanders*, *Warrior*, *The River*, *The Kissing Booth*, *Our Girl*, *Elementary*, *Law and Order: SVU*, *Powers*, *Alpha House*, *Unforgettable*, *The Big C*, *Blue Bloods*, *The Good Wife*, *Sex and the City*, *Isidingo*, *The Adventures of Sinbad*, *Gegen Den Wind*. Bianca is an Audie Award-winning narrator of more than 100 audiobooks.



SUMMER BRODYHILL*, *Understudy*

La Jolla Playhouse: Debut. Broadway: *Hairspray*. National Tours: *Rodgers + Hammerstein's Cinderella*, *Hairspray*. Off-Broadway: *Killer Therapy* (Players Theatre), *The Independents* (Soho Playhouse), *The Day Before Spring* (York). Regional: *The Last Five Years* (Virginia Stage, Weathervane), *Tarzan* (Tuacahn), *Kiss Me*, *Kate* opposite Davis Gaines (concert) and *Romeo and Juliet*, *As You Like It*, *How the Grinch Stole Christmas*, *Twelfth Night* and *Julius Caesar*, all at The Old Globe. Education: M.F.A. from Old Globe/USD, B.M. from FSU. She is also a playwright. summerbrodyhill.com, @summerbrodyhill on Instagram.



GENO CARR*, *Understudy*

La Jolla Playhouse/Original Broadway Cast: *Come From Away*. Off-Broadway: *Bush Wars*. National Tours: *Come From Away*, *Grease*, *Buddy Holly Story*, *Phantom*. Favorite Regional: *Allegiance*, *How the Grinch Stole Christmas* (The Old Globe); *Tateh in Ragtime* (Moonlight); *Leo in The Producers*, *Harold in The Full Monty* (Merry-Go-Round Playhouse); *Charlie Baker in The Foreigner* (Lamb's Players); *Dr. Madden in Next to Normal* (San Diego Musical Theatre); *Orin in Little Shop of Horrors*, *Guiteau in Assassins* (Cygnet Theatre); *Thurio in The Two Gentlemen of Verona* (Maine Shakespeare Festival). Education: M.F.A., Acting/Directing, Sarah Lawrence College; Dual B.A., Music and Theatre, Hartwick College. *Awesome Wife* and Son: *Nancy and Elliott*.



REBECCA S'MANGA FRANK*, *Althea Gibson*

La Jolla Playhouse: Debut. Off-Broadway: *At The Wedding* (Lincoln Center); *Is Edward Snowden Single* (New Ohio Theatre); *Coriolanus* (Red Bull Theatre); *The Broken Record* (Fringe Festival). Regional: *Indecent* (Oregon Shakespeare) *We, The Invisibles* (Victory Jory Theatre); *Twelfth Night* (African American Shakespeare Company); *Intimate Apparel* (Alter Theater); *This World in a Women's Hands* (Shotgun Players); and ... *And Jesus Moonwalks the Mississippi* (Cutting Ball Theater). TV/Film: *Prodigal Son* (FOX), *Faces* (Apple TV+), *Elementary* (CBS). M.F.A., NYU Tisch.



WYNN HARMON*, *Psychiatrist/Merv Rose/Ted Tinling/Others*

La Jolla Playhouse: *Silent Edward*. Broadway: *Porgy and Bess* (broadcast "Live from Lincoln Center" on PBS). International: *Candide*, *The Music Man*, *West Side Story* (France, Sardinia, Oman). Off-Broadway: *The Lucky One* (Mint Theatre). Regional: *The Constant Wife*, plus ten Shakespeares (Old Globe); *Candide*, *Show Boat*, *Lost in the Stars* (Kennedy Center); *Love's Labour's Lost*, *The Alchemist* (Shakespeare Theatre Company); *A Moon for the Misbegotten* (Long Wharf/Hartford Stage/Alley); *The Habit of Art* (Studio Theatre); *The Heidi Chronicles* (Arena Stage); *The Music Man*, *Lost in the Stars*, *Carousel*, *Camelot*, *Ariadne in Naxos* (Glimmerglass Festival). TV: *Law & Order: SVU*, *Madam Secretary*, *The Knick*.



SPENCER McCABE HUNSICKER*, *Understudy*

La Jolla Playhouse: *The Outsiders*. Regional: *Mary Stuart* (Pioneer Theatre Company); *Sweeney Todd: The Demon Barber of Fleet Street* (Noorda Center). UC San Diego: *Hells Canyon*, *The Elaborate Entrance of Chad Deity*.



ELENA HURST*, *Rosie Casals*

La Jolla Playhouse: Debut. Off-Broadway: *Twilight: Los Angeles, 1992* (Lucille Lortel Winner, Best Revival), *Summer & Smoke*, *LULU*. Regional: *Tina Modotti*, *A Christmas Carol*. International Tour: *Andalé Raul!*, *Pizcas*. TV/Film: *Homeland*, *Elementary*, *Tales from the City*, *The Changeling*, *Pottersville*, *Home*. Video Games and Cartoons: *Get Rolling with Otis*, *Grand Theft Auto*, *Mafia*, *Gotham Knights*. Narration for Smithsonian Channel and Tubi. Education: B.S. Radio, TV, Film from UT Austin.



BEN JACOBY*, *Bill Moffitt/Jack Kramer/Others*

La Jolla Playhouse: Debut. Broadway: over three years as *Barry Mann* in *Beautiful: The Carole King Musical*. Off-Broadway: *The Streets of New York* (Mark Livingstone, Irish Rep.), world premiere of *Penelope*, or *How the Odyssey Was Really Written* (Odysseus, York Theatre, Cast Album). National Tour: 25th Anniversary production of *The Phantom of the Opera* (Raoul, original tour cast). Regional: Milwaukee Rep., Shakespeare Theatre of New Jersey, Utah Shakespeare Festival, Ogunquit Playhouse, Marriott Lincolnshire, Gulfshore Playhouse, Weston Playhouse and more. TV: *When They See Us* (Netflix), *The Good Wife* (CBS), *Madame Secretary* (CBS). M.F.A.: UC Irvine.



CHILINA KENNEDY*, *Billie Jean King*

La Jolla Playhouse: *Mary in Jesus Christ Superstar*. Broadway: *Annie in Paradise Square*, *Carole in Beautiful: The Carole King Musical*, *Mary in Jesus Christ Superstar*. National Tours: *Dina in The Band's Visit* (Toronto Theatre Critics Award), *Sophie in Mamma Mia!*. Off-Broadway: *Binky in This Ain't*

No Disco. Regional: *The Grapes of Wrath*, *Kiss Me, Kate* (Stratford Festival); *Major Barbara*, *Summer and Smoke* (Shaw Festival); *A Gentleman's Guide to Love and Murder* (The Old Globe, CT and Hartford Outer Critics nominations); *The Importance of Being Earnest* (Neptune Theatre). Film/TV: *The 2015 Kennedy Center Honors* (as Carole King), *With Me* (BravoFact, NY Shorts and Whistler Film Festivals), *The Human Voice* (Toronto OIC). Education: Birmingham Conservatory for Classical Theatre (Stratford), Sheridan College Musical Theatre Performance. Other: Lyricist/Composer for *With(out) Her*, Artistic Producer for Eclipse Theatre Company, Toronto. Winner of two Toronto Theatre Critics Awards and four Broadway World Awards.



NOAH KEYISHIAN*, *Understudy*

Noah Keyishian is a recent M.F.A. graduate from UC San Diego. La Jolla Playhouse credits: *Here There Are Blueberries*. UC San Diego credits: *Thicker Than The Winter's Tale*; *Dance Nation*; *Hells Canyon*; *The Elaborate Entrance of Chad Deity*; *Twelfth Night*; *Prepared*; *A Midsummer Night's Dream*. Other

theater credits: *Are You There?* (Humana Festival of New American Plays); *Tell the Truth*; *A Christmas Carol*; *Dracula*; *The Brief History of Francois Le Chou Chou* (Actors Theatre of Louisville) and *Favors* (Manhattan Repertory Theater). Film credits: *Happy Yummy Chicken*.



LENNE KLINGAMAN*, *Frankie Durr/Betty Moffitt/Others*

La Jolla Playhouse: Debut. Broadway: *Waitress* (Dawn). 1st National Tour: *Waitress* (Dawn). Off-Broadway: *The Underlying Chris*. Regional: *Hamlet in Hamlet* (Colorado Shakespeare); *Fingersmith* (A.R.T.); *Romeo & Juliet*, *Appoggiatura* (Denver

Center); *Tartuffe* (Berkeley Rep/Shakespeare Theatre/South Coast); *Murder on the Orient Express* (Cincinnati Playhouse); *Anna Karenina* (Capital Stage); *Richard III*, *The Rehearsal* (A Noise Within); *To Kill a Mockingbird* (St. Louis Rep); *Twelfth Night* (Shakespeare Santa Cruz). Media: *FBI: Most Wanted*, *Chicago Med*, *Cold Case*, *Welcome to Sanditon*. Education: M.F.A., University of Washington. *The Heart Is the Hunter* on Spotify/Apple Music; upcoming second album and a new play. She's workshopped *Love All* for the last year and is thrilled to be part of its world premiere. Thanks to Karyn & The Telsey Office. @lenneklingaman.



JOHN KROFT*, *Larry King*

La Jolla Playhouse: Debut. Off-Broadway: *Dan Cody's Yacht* (MTC), *The Weak and the Strong* (La Mama). Regional: *The Tempest* (Guthrie), *Dutch Masters* (Northern Stage), *Lifespan of a Fact* (Pioneer Theater Company), *The Great Gatsby* (Bay Street), and *Bram Stoker's Dracula* (Williamstown Theater

Festival). TV: *Blue Bloods* (CBS), *Red Oaks* (Amazon), *Andy Warhol Diaries* (Netflix). Film: *Master* (Amazon), *Maestro* (upcoming) and other shorts. Narration: for Audible.com and Recordedbooks.com. Education: B.F.A. Juilliard.



NANCY LEMANAGER*, *Gladys Heldman*

La Jolla Playhouse: *How to Succeed... starring Matthew Broderick*. Broadway: *Chicago*, *Movin' Out*, *Never Gonna Dance*, *Kiss Me, Kate*, *Dream, How to Succeed...*, *Guys and Dolls* and *Meet Me in St. Louis*. Lincoln Center: *How to Transcend a Happy Marriage*, by Sarah Ruhl. TV: *Girls on the*

Bus (HBO), *Poker Face* (Peacock), *City on a Hill* (Showtime), *For Life* (ABC), *WeCrashed* (Apple TV), *FBI* (CBS). Film: *Oceans 8*, *The First Purge*. Nancy is a professor at Pace University where she teaches theater, dance and acting.



MIKAELA MACIAS, *Understudy*

La Jolla Playhouse: Debut. Regional: *Chronicles of Kalki*, *Mother of the Maid* (Moxie Theatre); *Into the Breeches* (North Coast Repertory Theatre); *The Mad Ones* (Wildsong Productions); *SD Fringe Festival: Body Talk*, *Songs for a New World* (Teatros San Diego); *Noel, Noel* (San Diego Symphony);

Ofrendas en Pandemia (TuYo Theatre). Education: B.A. in Theatre Performance at San Diego State University (upcoming).



COLBY MUHAMMAD†, *Understudy*

Colby is thrilled to be making her La Jolla Playhouse debut! UC San Diego credits: *Just the Two of Us*, *Bunny, Bunny*, *Dance Nation*, *Nonna Kills the President*, and *In the Red and Brown Water*. Select Theatre credits: *Anything Goes*, *Spunk!*, and *Fabulation*, or *the Re-Education of Undine*.

Education: Musical Theatre BFA from Howard University, MFA Acting candidate at UC San Diego class of '24. @colbynatasha



ELLEN NIKBAKHT†, *Understudy*

La Jolla Playhouse: Debut. Regional: *Fun Home* (Kansas City Rep); *Peter and the Starcatcher*, *Urinetown*, *Candide*, *Mr. Burns: a Post Electric Play*, *Threepenny Opera* (Clarence Brown Theatre). Other: *Indecent* (Chautauqua Theatre Company).

Currently a UC San Diego M.F.A. Acting Candidate.



KATE ROCKWELL*, *Marilyn Barnett*

La Jolla Playhouse: *Hollywood* (Mabel Normand). Broadway: OBC *Mean Girls: the Musical* (Karen Smith, Drama Desk & Helen Hayes nominations), OBC *Bring It On: the Musical* (Skylar), *Legally Blonde* (Margot), *Rock of Ages* (Sherrie Christian), and *Hair*. Regional: The MUNY (*Tarzan*, *Beauty and*

the Beast, *The Sound of Music*, Arena Stage (*Carousel*). TV/Film: *Tick, Tick... Boom* (Netflix), *Harlem* (Amazon Prime), *Blue Bloods* (CBS), *Almost Family* (Fox), *Deadbeat* (Hulu), *High Maintenance* (HBO), *Sex and the City: the Movie*. Her album *Back to My Roots* was released on Broadway Records in 2018. Follow her for cute baby & dog pictures @katerockwellnyc



ALLISON S

La Jolla Playhouse: *Victoria in S...*
Off-Broadway: *Baby, Enter...*
Regional: *Ja...*
(The Old Glo...

Black Pearl Sings (SDREP); *Victoria in The Last Wife* (Cygnet); *The Sound of Music* (SDMT). AP M.F.A in Drama from USD/ from Elon University. www.



JUSTIN WIT

La Jolla Playhouse: *of Rage* (Sec...)
Regional: *Ar...*
Stage Comp...
Theater Festi...

through the...
Gross School of the Arts at Shakespeare's Globe in Lon...



SHANA WR

La Jolla Playhouse: *The Shakesp...*
The Shakesp...
Shakespeare P...
Theatre, Divers...
Coast Reperto...

Theatre, Comp...
Theatre, Gaslamp Quarter The...
is the recipient of a San Diego...
solo performance in *2.5 Minu...*
her role as Amanda in *Private...*
the nationally syndicated radio...
comedienne Mo Gaffney. shar...

ANNA DEAVERE SMITH, F

is a writer and actress. She's...
form of theater, under the ba...
American Character. Using ve...
current social issues, she con...
tell the stories of our time fro...
films based on them, include...

Angeles, *Let Me Down Easy*,...
as an actress on television in...
Wing, *Nurse Jackie*, and *blac...*
The American President, *Rach...*

President Obama awarded S...
the Humanities Medal. She's...
Fellowship, several Obie awa...
George Polk Career Award in...
from the Stanford University S...

runner-up for the Pulitzer Prize...
Awards. She's a University Pro...
Arts. She has several honorary...
from Harvard, Yale, Dartmouth...
University, and Oxford. She w...
Lecturer in the Fine Arts at the...
She was recently appointed to...
Arts and the Humanities by Pr...

R*, Gladys Heldman
 how to Succeed... starring
 Broadway: *Chicago, Movin'*
ance, Kiss Me, Kate, Dream,
Guys and Dolls and Meet Me
 enter: *How to Transcend a*
 Sarah Ruhl. TV: *Girls on the*
y on a Hill (Showtime), *For*
BI (CBS). Film: *Oceans 8,*
 at Pace University where she

Understudy
 but. Regional: *Chronicles*
Maid (Moxie Theatre); *Into*
 East Repertory Theatre);
 ng Productions); *SD Fringe*
 gs for a New World (Teatros
 of (San Diego Symphony);
 . Education: B.A. in Theatre
 ersity (upcoming).

D, Understudy
 making her La Jolla Playhouse
 credits: *Just the Two of*
be Nation, Nonna Killa
Red and Brown Water.
Anything Goes, Spunk!
Re-Education of Undine.
 Howard University, MFA
 ss of '24. @colbynatasha

Understudy
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er and the Starcatcher,
Mr. Burns: a Post Electric
ra (Clarence Brown Theatre).
 tauqua Theatre Company).
 ego M.F.A. Acting Candidate.

Marilyn Barnett
 llywood (Mabel Normand).
Girls: the Musical (Karen
 Helen Hayes nominations),
Musical (Skylar), *Legally*
of Ages (Sherrie Christian),
 e MUNY (*Tarzan, Beauty and*
a Stage (Carousel)). TV/Film:
amazon Prime), *Blue Bloods*
 (Hulu), *High Maintenance*
 Her album *Back to My Roots*
 2018. Follow her for cute
 rc



ALLISON SPRATT PEARCE, Margaret Court
 La Jolla Playhouse: Janice in *Come From Away*,
 Victoria in *Sideways* and *Cry-Baby*. Broadway &
 Off-Broadway: *Curtains, Good Vibrations, Cry-*
Baby, Enter Laughing, and *Cabaret* (national tour).
 Regional: Jane in *Emma*, Phoebe in *As You Like It*
 (The Old Globe); Emily in *Disgraced*, Suzanna in
Black Pearl Sings (SDREP); Eliza in *My Fair Lady*, Katherine Parr
 in *The Last Wife* (Cygnet); Reno in *Anything Goes*, Maria in *The*
Sound of Music (SDMT). Appears in numerous commercials & ads.
 M.F.A in Drama from USD/Old Globe, B.F.A. in Music Theatre
 from Elon University. www.allisonsprattpearce.com. Love All!



JUSTIN WITHERS*, Arthur Ashe
 La Jolla Playhouse: Debut. Off-Broadway: *Days*
of Rage (Second Stage Theater, Dir. Trip Cullman).
 Regional: *American Underground* (Barrington
 Stage Company), *Thirst* (Contemporary American
 Theater Festival). TV: *The Good Fight*. Film: *A Shot*
through the Wall. Education: B.F.A. from Mason
 Gross School of the Arts at Rutgers University; Studied abroad at
 Shakespeare's Globe in London.



SHANA WRIDE*, Understudy
 La Jolla Playhouse: Debut. Regional: The Old Globe,
 The Shakespeare Center of Los Angeles, Idaho
 Shakespeare Festival, The Colony Theatre, Open Fist
 Theatre, Diversionary Theatre, Cygnet Theatre, North
 Coast Repertory Theatre, Intrepid Theatre, Moxie
 Theatre, Compass Theatre, San Diego Repertory
 Theatre, Gaslamp Quarter Theatre and Sledgehammer Theatre. She
 is the recipient of a San Diego Critics Circle Craig Noel Award for her
 solo performance in *2.5 Minute Ride* (Diversionary Theatre) and for
 her role as Amanda in *Private Lives* (Cygnet Theatre). She co-hosted
 the nationally syndicated radio show, *Women Aloud*, with actor/
 comedienne Mo Gaffney. shanawride.com

ANNA DEAVERE SMITH, Playwright
 is a writer and actress. She's credited with having created a new
 form of theater, under the banner: *On the Road: A Search for*
American Character. Using verbatim excerpts of interviews about
 current social issues, she constructs and performs dramas that
 tell the stories of our time from multiple points of view. Plays and
 films based on them, include *Fires in the Mirror* and *Twilight: Los*
Angeles, Let Me Down Easy, and *Notes from the Field*. Her work
 as an actress on television includes *Inventing Anna, The West*
Wing, Nurse Jackie, and *black-ish*. Mainstream movies include
The American President, Rachel Getting Married, and *Ghosted*.
 President Obama awarded Smith the National Endowment for
 the Humanities Medal. She's the recipient of the MacArthur
 Fellowship, several Obie awards, two Drama Desk awards, the
 George Polk Career Award in Journalism, and the Dean's Medal
 from the Stanford University School of Medicine. She was a
 runner-up for the Pulitzer Prize and nominated for two Tony
 Awards. She's a University Professor at NYU's Tisch School of the
 Arts. She has several honorary doctorate degrees including those
 from Harvard, Yale, Dartmouth, Spelman College, Prairie View
 University, and Oxford. She will be the 73rd Andrew W. Mellon
 Lecturer in the Fine Arts at the National Gallery of Art in 2024.
 She was recently appointed to the President's Committee on the
 Arts and the Humanities by President Biden.

BILLIE JEAN KING
 Please see full bio on page 11.

MARC BRUNI, Director
 most recently directed the critically-acclaimed *Guys and Dolls*
 at the Kennedy Center, where he also directed *The Music Man*,
How to Succeed..., and *50 Years of Broadway*. He directed the
 Tony, Grammy and Olivier Award-winning *Beautiful: The Carole*
King Musical on Broadway, in the West End, US/UK Tours, and
 in Australia, winning the Helpmann and Green Room Awards for
 Best Direction of a Musical. His production of *Trevor: The Musical*
 (Off Broadway's Stage 42) is currently streaming on Disney+. Other
 selected credits include *The Explorers Club* (Manhattan Theater
 Club), *Ordinary Days* (Roundabout), *Old Jews Telling Jokes*
 (Westside Theatre and Royal George - Jeff Award nomination
 for Direction), *Other People's Money* (Long Wharf - CCC Award
 nomination), *I Hate Hamlet* (Bucks County), *The Sound of Music*
 (Chicago Lyric Opera), *The Tale of Despereaux* (with PigPen
 Theatre Co.- Old Globe, Berkeley Rep), *The Nutty Professor*
 (Ogunquit), *Hey, Look Me Over!*, *Paint Your Wagon, Pipe Dream*
 and *Fanny* for NY City Center Encores! and seven shows for the St.
 Louis MUNY. He is a graduate of Dartmouth College.

ROBERT BRILL, Scenic Designer
 Mr. Brill's designs for the Playhouse include *Bhangin' It, SUMMER:*
The Donna Summer Musical, Chasing the Song, His Girl Friday,
Yoshimi Battles the Pink Robots, Jesus Chris Superstar, The Wiz
 and many others. Broadway credits include *Dancin', Ain't Too*
Proud: The Life and Times of The Temptations (Tony nomination),
Thoughts of a Colored Man, Assassins (Tony nomination), the
 set and club design for the critically acclaimed revival of *Cabaret*,
Jesus Christ Superstar, Guys and Dolls (Tony nomination), *Design*
for Living, Buried Child and others. His recent credits include
Frozen for Disney Creative Entertainment, and numerous opera
 world premieres, including *Moby-Dick, Cold Mountain, Everest*
 and *The Manchurian Candidate*. A graduate of UC San Diego
 and a founding member of Sledgehammer Theatre, he is a
 recipient of the Michael Merritt Award for Excellence in Design
 and Collaboration, and a 2011 La Jolla Playhouse Honors Award.
 Mr. Brill has been a La Jolla Playhouse Artist in Residence, and is
 a member of the design faculty at UC San Diego.

ANN HOULD-WARD, Costume Designer
 La Jolla Playhouse: *Merrily We Roll Along* (1985), *Going to St*
Ives (2000). Broadway: *The Color Purple, The Visit, The People*
in the Picture, A Free Man of Color, A Catered Affair, Company,
Dance of the Vampires, Little Me, More to Love, Dream, On
the Waterfront, The Molière Comedies, Beauty and the Beast
 (Tony Award), *Timon of Athen, In the Summer House, Three*
Men on a Horse, Saint Joan, Falsettos, Into the Woods (Tony
 nom), *Harrigan 'n Hart, Sunday in the Park with George* (Tony
 nom). West End London: *Beauty and the Beast* (revival), *Prince of*
Egypt, Notes from the Field, Dear World, Imagine This, Beauty
and the Beast (original; Olivier Award nomination). International:
 Mikhailovsky Ballet, Russia; Salzburg Festival, Austria; Ben Hur
 Live, Schu Des Manitu, Berlin. Dance: Norwegian National Ballet,
 ABT, San Francisco Ballet, Lar Lubovitch Company, Alvin Ailey
 Dance Theater. Circus: Ringling Brothers/Barnum and Bailey
 2001 & 2003. Off-Broadway: 100+ shows. Regional: 250+ shows.

JIYOUN CHANG, *Lighting Designer*

La Jolla Playhouse: Debut. Broadway: *KPOP*, *For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf* (Tony Award nomination), *Slave Play* (Tony, Drama Desk, Henry Hewes Award nominations). Off-Broadway: *The Far Country* (Lucille Lortel and Drama Desk Award nominations), *Marys Seacole* (Henry Hewes nomination), *The World Is Round* (Obie Award). Regional: *Ride the Cyclone* (Arena Stage); *The Factotum* (Chicago Lyric Opera); *Bina's Six Apples* (Suzi Bass Award); *The Public*, *Roundabout*, *NYTW*, *MCC*, *Signature*, *ATC*, *Guggenheim*, *Berkeley Rep*, *CalShakes*, *Guthrie*, *The Old Globe*, *OSF*. Education: M.F.A. from Yale.

DARRON L. WEST, *Sound Designer*

is a Tony and two-time OBIE award-winning sound designer whose 30-plus-year career spans theater and dance, Broadway and Off-Broadway. La Jolla Playhouse: *Healing Wars*, *American Night: The Ballad of Juan Jose*, *The Seven*, *The Adoration of the Old Woman*, *The Cosmonaut's Last Message to the Woman He Once Loved in the Former Soviet Union*, *BOY*. His work has been heard in over 700 productions all over the United States and internationally in 15 countries. Additional honors: the Drama Desk, Lortel, Audelco awards and the Princess Grace Foundation Statue Award, among many others. Thirty-year company member designing the productions of Anne Bogart's SITI company. His soundscapes for *Photograph 51*, *Paradise Blue* and *Coal Country* can be heard on Audible.

S. KATY TUCKER, *Projection Designer*

La Jolla Playhouse: Debut. Off-Broadway: *Letters from Max*, *a Ritual* (Signature), *Confidence & the Speech* (Theater Row), *underneath the bed* (Rattlestick). Opera: *Medea*, *Eurydice*, *Verdi's Requiem*, *Peter Grimes*, *Prince Igor* (Metropolitan Opera); *Florencia en el Amazonas* (Chicago Lyric Opera, LA Opera, Houston Grand Opera); *The Ring Cycle*, *Heart of a Soldier*, *The Flying Dutchman*, *Two Women* (San Francisco Opera); *The Ring Cycle*, *Elektra*, *il Trovatore*, *Written in Stone*, *Così Fan Tutti*, *Don Giovanni*, *Samson and Delilah* (Washington National Opera); *Orpheus and Eurydice* (Seattle Opera). International: *Rebecca* (Das Musical (Vereingte Bühnen Wien)), *Artus Excalibur* (Theater St Gallen), *En Hunds Hartja* (Uppsala Stadsteater).

JARED JENAS, *Hair, Wig, and Make-Up Designer*

La Jolla Playhouse: *The Year to Come*, *Queens and The Squirrels*. Broadway: *Good Night*, *Oscar*, *Sweeney Todd*, *Ohio State Murders*, *Kimberly Akimbo*, & *Juliet*, *Topdog/Underdog*, *American Buffalo*, *How I Learned to Drive*, *Jagged Little Pill*, *Frankie and Johnny in the Claire de Lune*, *Gettin' the Band Back Together*, *Bandstand*, *Indecent*, *Sunset Boulevard*, *The Visit*, *The Real Thing*, *Lady Day at Emerson's Bar & Grill*, *Motown*, *Peter and the Starcatcher*, *The Gershwin's Porgy and Bess*, and *All About Me*.

CASSIE J. WILLIAMS, *Hair, Wig, and Make-Up Designer*

La Jolla Playhouse: Debut. Design credits include *Otherworld* (Delaware Theatre Company), *Glimmerglass Opera Festival 2021 Summer Season*, *No Cowards in Our Band* (Syracuse Opera and WCNY), *Deathtrap* (The Cape Playhouse), *Ragtime* (Theatre Under the Stars), *A Doll's House Part 2* (Long Wharf Theatre). Associate Design credits include *Once Upon a One More Time* (Broadway), *Be More Chill* (Broadway/London), *Cruel Intentions* (Maximum Entertainment), *The Lighting Thief: The Percy Jackson Musical* (Theatre Works), *Kleptocracy* (Arena Stage), *Clue* (Cleveland Play House) and many more. Education: B.F.A. Costume Design at State University of New York at Fredonia.

ALISA SOLOMON, *Dramaturg*

has worked as dramaturg on many projects with Anna Deavere Smith over the last two decades. A professor at Columbia University's Graduate School of Journalism, she directs its concentration in Arts and Culture. She has written for *The Nation*, *NY Times*, *NewYorker.com*, *Jewish Currents*, *Theater*, *American Theater*, among others, and *Village Voice*, where she was on staff for 21 years. Alisa is the author of the award-winning books, *Re-Dressing the Canon: Essays on Theater and Gender* and *Wonder of Wonders: A Cultural History of Fiddler on the Roof*. Thanks to Title IX, she was a college scholarship athlete.

ANN JAMES, *Sensitivity Specialist*

made her debut as the first Black Intimacy Coordinator of Broadway in 2021 for Antoinette Nwandu's *Pass Over*. James serves as an intimacy and sensitivity consultant for *Hamilton* (USA) and *Hamilton* (UK), and is currently serving as an Intimacy/Cultural consultant in New York City for *Parade*, *Sweeney Todd*, *White Girl in Danger*, *How to Defend Yourself*, *Amani* and La Jolla Playhouse's *The Outsiders*. Ann has served as Intimacy Director and Sensitivity Specialist® for the provocative Off-Broadway productions of Moisés Kaufman's *Seven Deadly Sins* and *Here There Are Blueberries* by Tectonic Theatre Project, *Seize the King*, produced by Classical Theatre of Harlem, *Twilight: Los Angeles, 1992* and Dominique Morisseau's compelling play *Confederates* at Signature Theater. Her company, Intimacy Coordinators of Color, has partnerships with Adelphi University, New York University, Columbia University, American Conservatory Theater, Brown University, Trinity Repertory Theater, A.R.T./New York, and The American Repertory Theater at Harvard.

AMY STOLLER, *Dialect Coach*

2023 recipient, Ruth Morley Design Award for outstanding work in the field of theatrical design. La Jolla Playhouse: Debut. Broadway: *Beautiful: The Carole King Musical*. Projects with Anna Deavere Smith include *Notes from the Field* and *Let Me Down Easy*, among others. Dialect design and dramaturgy for 40+ shows at Off-Broadway's Mint Theater Co., most recently Betty Smith's *Becomes a Woman* (world premiere; Outer Critics' Circle Award nominee for Outstanding New Off-Broadway Play); Noël Coward's *The Rat Trap* (US premiere). Also this season: *Twilight: Los Angeles, 1992* (American Repertory Theater). Last season: *American Jade* (Bucks County Playhouse); *Islander* (Playhouse 46, NYC); *Ann* (Cape May Stage); *Fires in the Mirror* (Theatrical Outfit).

THE TELSEY OFFICE, *Casting*

With offices in both New York and Los Angeles, Telsey Office casts for theater, film, television and digital. The office is dedicated to creating safe and equitable work environments through collaboration, artistic excellence and a commitment to diversity.

BRIAN BOGIN*, *Stage Manager*

La Jolla Playhouse: Debut. Broadway: *Man and the Pool*, *Hello, Dolly!*, *Boyz n the City*, & *Johnny...*, *The Waverly Place*, *Allegiance*, *Great Comet of 1812*, *Allegiance*, *The People in the Picture*, *Violet*, *Soul Doctor*. Tours: *Hello, Dolly!*, *Boyz n the City*, *Feet, ...The Grinch*, *Chicago*. Off-Broadway: *Trevor*, *the Musical*, *Heart*, *To My Girls*, *Heisenberg*. Regional: *Robin and the Seven Harts* (Boston Wang Center for the Performing Arts).



* Members of Actors' Equity Association, Stage Managers in the United States, and members of the League of Resident Artists.



The Director is a member of the Director's Guild of America and the Choreographers Society.



This theatre operates under the auspices of the Theatre Guild and the United Scenic Artists.

AUDIENCES

Talkback Tues

Participate in a live, moderated discussion following these performances.

Tuesday, June 13 at 7:30pm

Access Performances

On select performances, we offer access for audience members who are blind or have low vision.

Saturday, June 25 at 7:30pm

Discovery Sundays

Join special guest speakers for a moderated discussion.

Sunday, December 10 at 2pm

THE COMPANY

and Make-Up Designer credits include *Otherworld*, *Merriam Webster Opera Festival*, *Our Band* (Syracuse Cape Playhouse), *Ragtime*, *House Part 2* (Long Wharf), *Once Upon a One* (Broadway/London), *Cruel*, *The Lighting Thief: The* (s), *Kleptocracy* (Arena Stage), and many more. Education: B.F.A. from New York at Fredonia.

Projects with Anna Deavere Professor at Columbia University. She has written for *The Nation*, *Currents*, *Theater*, *American Voice*, where she was one of the award-winning books, *Theater and Gender* and *History of Fiddler on the Roof*. Scholarship athlete.

Intimacy Coordinator of *Pass Over*. James consultant for *Hamilton*. Currently serving as an Intimacy Coordinator for *Parade*, *Sweeney Todd*, *Yourselves*, *Amani* and *La*. Has served as Intimacy Coordinator for the provocative Off-Broadway *Seven Deadly Sins* Electronic Theatre Project, *Theatre of Harlem*, *Twilight*, *Christine*'s compelling play production company, Intimacy Coordinator with Adelphi University, *University*, *American Conservatory* Theater, *A.R.T./New* Theater at Harvard.

Award for outstanding performance at La Jolla Playhouse: Debut. *Musical*. Projects with *Anna*, *Field* and *Let Me Down* and dramaturgy for 40+ *Co.*, most recently *Betty* premiere; *Outer Critics' Circle* (Off-Broadway Play); *Noël*. Also this season: *Twilight* (Theater). Last season: *Islander* (Playhouse) *es in the Mirror* (Theatrical

THE TELSEY OFFICE, Casting

With offices in both New York and Los Angeles, The Telsey Office casts for theater, film, television and commercials. The Telsey Office is dedicated to creating safe, equitable and anti-racist spaces through collaboration, artistry, heart, accountability and advocacy.

BRIAN BOGIN*, Stage Manager

La Jolla Playhouse: Debut. Broadway: *Mike Birbiglia: The Old Man and the Pool*, *Hello, Dolly!*, *My Fair Lady*, *Clyde's*, *Frankie & Johnny...*, *The Waverly Gallery*, *Straight White Men*, ... *The Great Comet of 1812*, *Allegiance*, *Constellations*, *War Horse*, *Elf*, *The People in the Picture*, *Wicked*, *Phantom...*, *Good Vibrations*, *Soul Doctor*. Tours: *Hello, Dolly!*, *The Book of Mormon*, *On Your Feet*, ... *The Grinch*, *Chicago*, *Spamalot*, *Urinetown*, *Phantom...* Off-Broadway: *Trevor*, *the Musical*, *The Toxic Avenger Musical*, *Heart*, *To My Girls*, *Heisenberg*, *The Ruins of Civilization*. Regional: *Robin and the Seven Hoods* (The Old Globe), *White Christmas* (Boston Wang Center). Love to Colin.

TOPAZ COOKS*, Assistant Stage Manager

La Jolla Playhouse: *to the yellow house*, *Kristina Wong*, *Sweatshop Overlord*. Regional: *Cymbeline*, *Intimate Apparel* (Utah Shakespeare Festival); *Akeelah and the Bee* (Children's Theatre Company); *Romeo and Juliet* (The Old Globe); *The Curious Incident of the Dog in the Night-Time* (Clarence Brown Theater); *Miracle on 34th Street*, *Memphis*, *Something Rotten!* (Moonlight Stage Productions). M.F.A. from UC San Diego.



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



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



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



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



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.



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

AUDIENCE ENGAGEMENT EVENTS LOVE ALL

Talkback Tuesdays

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

Tuesday, June 13 and Tuesday, June 20 after the 7:30pm performances

Access Performance

On select performances, La Jolla Playhouse provides American Sign Language interpretation for audience members who are d/Deaf or hard-of-hearing and audio description for patrons who are blind or have low vision.

Saturday, June 25 at 2:00 pm

Discovery Sunday

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

Sunday, December 4 after the 2:00 pm performance

NET GAIN

A conversation between *Love All* playwright Anna Deavere Smith, director Marc Bruni and Director of Artistic Development Gabriel Greene



GG: How did you both become involved with *Love All*?

ADS: Growing up, I was the last kid chosen for any activity that involved a ball. The teacher had to force one of the team captains to accept me as a player. Given that fact, I am not the likely candidate to write a play about a tennis champion and the other champions around her: "phenoms," they are called. Sports writer Sally Jenkins refers to the rare species of which Billie Jean King is a part, as "physical geniuses." Yet, throughout my career as a dramatist, my focus has been American identity and elements that have caused it to change. When approached to do this project, I said yes because I saw it as an opportunity to revisit and remember a dynamic time in American history and culture – the '60s and early '70s. There were ceilings, walls and tunnels that I had to come through. Tunnels collapsed, walls crumbled – it was a mess, a glorious one in some ways, but blood was shed too often, at home and abroad. Billie Jean King is an exceptional individual. In the midst of it, she became an agent of positive change.

MB: Harriet Leve, our producing partner on *Love All* – who brought this project to Anna – and I worked together on *Beautiful: The Carole King Musical*. I'm apparently the go-to director for any project about a woman who came of age in the '60s with the last name of King. In seriousness, I read Anna's first draft and found it deftly dealt with so many intersectional issues – not only women's rights, but also racism, LGBT rights and so many other things that overlap in this period, many of which I got to know very well doing *Beautiful*. *Love All* deals with a very similar timeframe, from the late 1950s until the early 1970s.

GG: Which was a particularly turbulent era for all of those intersectional issues.

ADS: The time helped make her, and she helped make the time. Billie Jean King is a living example of how one person can, through a strong vision, cause people to engage in heroic actions, even against the odds. It's unlikely she could have been as effective as she was if it were not for the disruptions of the 1960s and '70s – some of them

violent. As Gloria Steinem said to me, "It took three murders to get Richard Nixon as president: two Kennedys and a Martin Luther King." The play focuses on Billie Jean King, of course, but it also brings to life the others who helped make the seemingly impossible, possible. It also brings to life the people who presented the odds. She changed tennis, women's sports, men's sports, youth sports, all sports, forever.

MB: At that point there was such a wild differential in terms of the purses for women tennis players versus male players. And in light of that disparity, Billie Jean and eight other women became the "original nine," and essentially boycotted the Pacific Northwest Tournament and created their own tournament in Houston, which is widely thought to be the beginning of what allowed women's tennis to become a sport where women can earn 50 million dollars a year.

ADS: Through her persistence in the battle for equality on and off the court, Billie Jean became a beacon for what women could become.

MB: Getting to see that is a really... I think a lot of people... experience of Billie... through the Bobb... of the Sexes" ma... fascinating about... that Anna chose t... period prior to Bo... refocusing the na... and not making it... And it illuminates... life against the ba... country struggling... with some of the s... continue to face.

Billie Jean King Sports Icon and Equ

Named one of the "100... by *Life* magazine and th... Medal of Freedom, Billie... Leadership Initiative, the... Foundation, and part of... Angel City FC and the

In her legendary tennis... and mixed doubles titles... Her historic win over Bob... the greatest moments in... highest order of merit, th... President Macron, and w... Paralympic Committee H...

In 2020, Fed Cup, the w... Jean King Cup, making i... a woman. In 2019, King's... opening of the Billie Jean... California. In 2006, the h... Jean King National Tenn... the court.

In 2018, King received a... prestigious BBC Sports F... received the Laureus Life... Muhammad Ali Legacy A... Sports Foundation, is an... Lifetime President of the... the President's Council o... *Times* best selling author... published by Knopf in 20...



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MB: Getting to see the germ of that is a really exciting thing. I think a lot of people's primary experience of Billie Jean King is through the Bobby Riggs "Battle of the Sexes" match. What's fascinating about this play is that Anna chose to focus on the period *prior* to Bobby Riggs. It's refocusing the narrative on Billie and not making it about a man. And it illuminates aspects of her life against the backdrop of a country struggling to reckon with some of the same issues we continue to face.

GG: How has Billie Jean King's involvement helped shape the play?

ADS: Both she and her spouse, Ilana Kloss, have been exceptionally generous – even to the point of getting me courtside seats to see Serena's last matches. They've both given notes on the text. I have also been able to speak several times with Billie's former doubles partner and soul mate, Rosie Casals. Their positive and encouraging energy, their belief in us, is invaluable.

GG: What do you hope audiences will take away from this story?

ADS: Ilana Kloss said it best: "Billie shows up. She shows up!" I hope audiences take home the following: Show up! Never take things personally. Resilience matters. ■

Billie Jean King Sports Icon and Equality Champion

Named one of the "100 Most Important Americans of the 20th Century" by *Life* magazine and the first female athlete to receive the Presidential Medal of Freedom, Billie Jean King is the founder of the Billie Jean King Leadership Initiative, the Women's Tennis Association and the Women's Sports Foundation, and part of the ownership groups of the Los Angeles Dodgers, Angel City FC and the Los Angeles Sparks.

In her legendary tennis career, King captured 39 Grand Slam singles, doubles and mixed doubles titles, including a record 20 Wimbledon championships. Her historic win over Bobby Riggs in the 1973 Battle of the Sexes, is one of the greatest moments in sports history. In June 2022, she received France's highest order of merit, the *Ordre national de la Légion d'honneur*, from President Macron, and was inducted into the United States Olympic & Paralympic Committee Hall of Fame as a special contributor.

In 2020, Fed Cup, the world cup of women's tennis, was renamed the Billie Jean King Cup, making it the first global team competition to be named after a woman. In 2019, King's Southern California roots were recognized with the opening of the Billie Jean King Main Library in her hometown of Long Beach, California. In 2006, the home of the US Open was renamed the USTA Billie Jean King National Tennis Center in honor of her accomplishments on and off the court.

In 2018, King received a Lifetime Achievement Award as part of the prestigious BBC Sports Personality of the Year Awards. In 2021, she received the Laureus Lifetime Achievement Award and the Sports Illustrated Muhammad Ali Legacy Award. King serves on the board of the Women's Sports Foundation, is an adidas Global Ambassador and is the Honorary Lifetime President of the Elton John AIDS Foundation and a past member of the President's Council on Fitness, Sports and Nutrition. King is a *New York Times* best selling author and her memoir, *ALL IN: An Autobiography*, was published by Knopf in 2021 and released in paperback in 2023.



Billie Jean King in action at Wimbledon, circa July 1973. King won the Women's Singles Final, beating Chris Evert of the United States in straight sets. Photo by Ed Lacey/Popperfoto via Getty Images.



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 directed the world premieres of *Come From Away*, *Diana: The Musical*, *Memphis*, *Escape to Margaritaville*, *The Squirrels*,

A Dram of Drummhicit, *Restoration* and *Chasing the Song*, as well as *As You Like It*, *His Girl Friday*, *Glengarry Glen Ross*, *A Midsummer Night's Dream*, *Freaky Friday* and *Xanadu*. He also spearheaded the Playhouse's Without Walls (WOW) initiative, the DNA New Work Series and the Resident Theatre program. Mr. Ashley recently directed *Come From Away* for AppleTV+ and *Diana: The Musical* for Netflix. Other screen credits include the feature films *Jeffrey* and *Lucky Stiff*, and the American Playhouse production of *Blown Sideways Through Life* for PBS. Mr. Ashley's Broadway credits include *Come From Away* (Tony and Outer Critics Circle Awards), *Diana: The Musical*, *Escape to Margaritaville*, *Memphis* (Tony Award nomination), *Xanadu*, *Leap of Faith* (Drama Desk Award nomination), *All Shook Up* and *The Rocky Horror Show* (Tony, Drama Desk, Outer Critics Circle Award nominations). He also helmed productions of *Come From Away* in London (Olivier Award nomination), Toronto, Australia and on national tour. Other national tours include *Escape to Margaritaville*, *Memphis*, *Xanadu*, *All Shook Up* and *Seussical: The Musical*. Additional New York stage credits include *Blown Sideways Through Life*, *Jeffrey* (Lucille Lortel and Obie Awards), *The Most Fabulous Story Ever Told*, *Valhalla* (Lucille Lortel Award nomination), *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 is the recipient of the Princess Grace Award, the Drama League Director Fellowship and an NEA/TCG Director Fellowship.



DES McANUFF, *Director Emeritus*

served as La Jolla Playhouse's Artistic Director from 1983 through 1994, and from 2001 through April 2007. Under his leadership, the Playhouse garnered more than 300 awards, including the

Tony Award for Outstanding Regional Theatre. His Playhouse to Broadway credits include: *SUMMER: The Donna Summer Musical*; *Doctor Zhivago*; *Jesus Christ Superstar*; *Jersey Boys* (four Tony Awards); *Billy Crystal's 700 Sundays* (Tony Award); *How to Succeed in Business Without Really Trying* (five Tony nominations); director and co-author with Pete Townshend on *The Who's Tommy* (Tony and Olivier Awards for Best Director) and *Big River* (seven Tony Awards), among others. He also directed the premieres of Aaron Sorkin's *The Farnsworth Invention* and *Yoshimi Battles the Pink Robots*, which he co-wrote. Opera credits: *Faust* (The Met, ENO). Film credits: *Cousin Bette* (director), *Iron Giant* (producer, BAFTA Award) and *Quills* (executive producer). Recipient of the Drama League's 2006 Julia Hansen Award, Mr. McAnuff served as Artistic Director at Canada's Stratford Festival from 2007 through 2012. In 2012, he was awarded Canada's esteemed Governor General's National Arts Center Award and the Order of Canada.



DEBBY BUCHHOLZ, *Managing Director 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.



ERIC KEEN-LOUIE, *Executive Producer*

(he/him) joined the Playhouse in 2018 as Producing Director, before becoming Executive Producer in 2021. He previously worked at The Old Globe (Associate Producer and Associate Artistic Director) and The Public Theater (Assistant to the Associate

Producer and Director of Special Projects). He assisted Broadway producer Margo Lion on *Hairspray* and *Caroline, or Change*. He is a graduate of Columbia University where he received his M.F.A. in Theatre Management & Producing as a Dean's Fellow and New York University where he earned a B.A. in Dramatic Literature. He serves as Secretary on the National Alliance of Musical Theatre's Board of Directors. He shares his commute to La Jolla with his husband Anthony Keen-Louie, an administrator in student affairs at UC San Diego. He is a proud third-generation Chinese-American.

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 Tony Award winner Christopher Ashley, the Rich Family Artistic Director of La Jolla Playhouse, and Managing Director Debby Buchholz. The Playhouse is internationally renowned for the development of new works, including mounting 110 world premieres, commissioning more than 60 new works, and sending 33 productions to Broadway – among them the hit musical *Come From Away* – garnering a total of 38 Tony Awards, as well as the 1993 Tony Award for Outstanding Regional Theatre.

VALUE

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anti-blackness, the
BIPOC (Black, Indig
of discrimination ar
space where every

We work with our c
address ways to ma
accessible.

We infuse the spirit
sparking creativity,

We **innovate** and t
form and as a path
enhancing human c

We **collaborate** by
which diverse voice
engagement and cr

We vow to grow an
we falter, we will ho
transparent commu
self-reflection and h
sense of responsibil
aspect of our work.