

performances

at LA JOLLA PLAYHOUSE

LA
JOLLA
PLAY
HOUSE

JULY 2023



IS IT THURSDAY YET?

UP NEXT

HUNTER S.
THOMPSON
MUSICAL
Begins August 29

SUMO
Begins September 26

INNOVATION
NIGHT
October 2



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digital program

The Artistic Director's Circle

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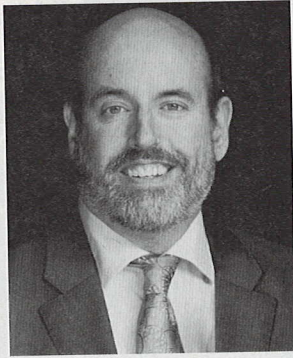


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IS IT THURSDAY YET?

JULY 11 - AUGUST 6, 2023

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



A MESSAGE FROM THE **ARTISTIC DIRECTOR**

Dear Friends,

In programming our seasons, I'm attracted to stories that are original, compelling and resonant – and also to methods of storytelling that share those same qualities. So when I first connected with Jenn Freeman and Sonya Tayeh about their new project, *Is It Thursday Yet?*, my interest was immediately piqued.

This autobiographical show details the aftermath of Jenn's adult diagnosis of Autism Spectrum Disorder (ASD) at the age of 33 – specifically, the ways in which that new fact re-framed her understanding about her childhood and adolescence; about her memories, behaviors and experiences; about her obsession with dance, and the ways it granted her self-expression not available elsewhere.

The show's open-hearted and honest exploration of a life on the spectrum is only part of its power; the other aspect that makes it so impactful is the way Jenn grants us access to her ever-moving mind. In this potent mixture of movement, music and multimedia, Jenn and Sonya have created a physical vocabulary that organically maps Jenn's emotional palette to her electrifying and visceral physicality, alongside Holland Andrews' propulsive, evocative and layered musical score.

Another major component of the show comes from the amazing wealth of documentary material available to Jenn, from her childhood through her diagnosis. Her father tirelessly shot home movies that capture the full span of Jenn's youth, and her diagnosing therapist, Dr. Kimberly Gilbert, granted Jenn permission to record and use exchanges from their sessions together.

Together with the amazing Tony Award winner Sonya Tayeh – a fearless artist I've long wanted to bring back to the Playhouse – Jenn has created a fascinating show that invites us into the mind and body of a singular performer, and expands our collective humanity.

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.

LA JOLLA PLAYHOUSE PRESENTS

Christopher Ashley

The Rich Family Artistic Director of La Jolla Playhouse

Debby Buchholz

Managing Director of La Jolla Playhouse

IS IT THURSDAY YET?

CREATED, CHOREOGRAPHED AND PERFORMED BY
JENN FREEMAN

CREATED, CHOREOGRAPHED AND DIRECTED BY
SONYA TAYEH

COMPOSED AND PERFORMED BY
HOLLAND ANDREWS

IN ASSOCIATION WITH JENNA SEGAL
AND PAMELA RYCKMAN

SCENIC DESIGN	RACHEL HAUCK
COSTUME DESIGN	MÁRION TALÁN DE LA ROSA
LIGHTING DESIGN	CHA SEE
SOUND DESIGN	MELANIE CHEN COLE
MEDIA AND PROJECTION DESIGN	JOSEPH DIGIOVANNA
DRUMMER AND PERFORMER	PRICE MCGUFFEY
STAGE MANAGER	JENNA HANLON
ASSISTANT STAGE MANAGER	MATTHEW BANTOCK
IS IT THURSDAY YET? CREATIVE CONSULTANT	ALEXANDER HAMMER
IS IT THURSDAY YET? CREATIVE PRODUCER	IAN STUART
SENIOR PRODUCTION MANAGER	BENJAMIN SEIBERT
GENERAL MANAGER	RYAN MEISHEID
EXECUTIVE PRODUCER	ERIC KEEN-LOUIE
ASSOCIATE PRODUCER	AMY ASHTON

Originally commissioned by the Ronald O. Perelman Center for the Performing Arts, New York, NY and The Arts Centre at NYU Abu Dhabi. Created in Residency with Jacob's Pillow, Becket, MA; Gibney Dance Company, New York, NY; The Theatre at the 14th Street Y, New York, NY; The Church at Sag Harbor, Sag Harbor, NY.

Is It Thursday Yet? has been made possible by additional commissioning funds provided by the O'Donnell-Green Music and Dance foundation.

Support for *Is It Thursday Yet?* was made possible by the New England Foundation for the Arts with funding from the Doris Duke Charitable Foundation and the Mellon Foundation.

Jenn Freeman is a 2023 New York State Council on the Arts grant award recipient.

THE CAST

Jenn Freeman

The audio narrations used in *Is It Thursday Yet?* are selections from live recordings of therapy sessions between Jenn Freeman and their Psychologist and Autism Diagnostician, Dr Kimberly Gilbert, Ph.D.

Is It Thursday Yet? is performed without an intermission.

ADDITIONAL STAFF

Associate Choreographer.....	Lily Sheppard	Assistant Costume Designer.....	Victoria Bek
Associate Scenic Designer.....	Raphael Mishler	Lighting Design Resident.....	Elba Emicente Sanchez [‡]
Associate Media and Projection Designer.....	Blake McCarty	Sound Design Resident.....	Ethan Eldred [‡]
Associate Media and Projection Designer.....	Holly Thiel	Stage Management Assistant.....	Karina Ortega [‡]
Associate Lighting Designer.....	Joshua Hemming	People and Culture Consultants.....	Cornerstone Consulting HR

ACKNOWLEDGEMENTS

Thomas O. Kriegsmann, ArKtype • Barbara Frum, outer/most
Clay Martin, Harmon dot aut: Spectrum Theatre Ensemble • ReelAbilities Film Festival
Matthew James Thomas • Amy Schumer • Chris Fischer
Meiyin Wang • Bill Rauch • Gina Gibney • Miguel Blanco
Jonathan Lia • Ryan Heiferman • GoodCompany

Special Thanks:

Beth Williams • Joshua Strmic • Maddy Wright • Julia deBettencourt
Philip Treviño • Moe Shahrooz • Mona Tsutsui, Reload Physical Therapy
Sensory Friendly San Diego • Talleri A. McRae
Kimberly Manning • Carmen Gee • Sarah Cimino

Cover Artwork: Lola Jiblahee; Cover Photo Credit: Art Davison

AUDIENCE ENGAGEMENT EVENTS *IS IT THURSDAY YET?*

Talkback Tuesdays

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

Tuesday, July 18 and Tuesday, July 25 after the 7:30 pm 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, July 29 at 2:00 pm

Discovery Sunday

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

Sunday, July 30 after the 2:00 pm performance



Please scan this QR code for more information on Autism resources

**JENN FREEMAN, (they/she)***Creator/Choreographer/Performer*

is an Autistic American choreographer, dance performer and educator based in New York City. Freeman is an O'Donnell-Green Music and Dance Foundation recipient, a 2022 New England Foundation for the Arts NDP Finalist and the New York State Council on the Arts grant award recipient.

Upcoming: a world premiere for Complexions Contemporary Ballet Company. Most recently Freeman was commissioned to set a solo for American Ballet Theatre principal dancer, Cassandra Trenary, that premiered at Festival des Arts de Saint-Sauveur in 2022. In 2021, Freeman created new work for the Martha Graham Dance Company. In 2018 Freeman produced, directed and choreographed her evening-length world premiere debut: *...it's time...* at the Theater at The 14th St Y in New York City. Freeman's choreography has been commissioned by Marymount Manhattan College, Wayne State University, BYU, and The University of Texas at Austin. For over a decade Jenn has worked as Sonya Tayeh's associate and resident choreographer in the development of pieces for The Gibney Company, American Ballet Theater, The Martha Graham Dance Company, Unveiling with Moses Sumney and dancers, Florence + the Machine, LA Ballet, The Juilliard School and Cirque du Soleil. Freeman is a graduate of Tisch School of the Arts, NYU. www.jennfreemance.com IG: @jfreemover

SONYA TAYEH, Creator/Choreographer/Director

is a New York City-based Tony Award-winning choreographer and director. Since paving her professional career, her work has been characterized as a blend of powerful versatility and theatrical range. Selected credits include: *Moulin Rouge!* (Broadway/Worldwide, dir. Alex Timbers), *The Sign in Sidney Brustein's Window* (Broadway, dir. Anne Kauffman), *Sing Street* (Huntington Theatre, dir. Rebecca Taichman), Martha Graham Dance Company (Joyce Theatre and World Tour), American Ballet Theatre (*What Becomes of Love* Film), *Unveiling* with Moses Sumney and dancers (Fall For Dance/City Center), *Rent Live!* (Fox Network, dirs. Michael Greif and Alex Rudzinski), *The Lucky Ones* (Ars Nova, dir. Anne Kauffman), *Face the Torrent* for Malpas Dance Co. (commissioned by The Music Center/LA), *you'll still call me by name* (commissioned by New York Live Arts and Jacob's Pillow Dance Festival), *Hundred Days* (New York Theatre Workshop, dir. Anne Kauffman), *The Skin of Our Teeth* (Theatre for a New Audience, dir. Arin Arbus), Andrew Lipka's *The Wild Party* (City Center Encores!, dir. Leigh Silverman), *Kung Fu* (Signature Theatre, dir. Leigh Silverman). Tayeh has directed and choreographed for world renowned music artists, including: Florence + the Machine, Miley Cyrus (directed and choreographed The Gypsy Heart Tour), Florence and the Machine (choreographed performances for The Brit Awards, *The Voice* and *American Idol*), Kylie Minogue (Aphrodite World Tour). She has gleaned many accolades for her versatile work, including a Tony Award, Two Emmy nominations, Two Drama Desk Awards, an Obie Award and two Lucille Lortel Awards for "Outstanding Choreography." For more information and upcoming projects visit sonyatayeh.com. IG @sonyatayeh

HOLLAND ANDREWS, Composer/Performer

is a vocalist, composer and performance artist whose work focuses on the abstraction of operatic and extended-technique voice to build soundscapes encompassing both catharsis and dissonance. Frequently highlighting themes surrounding vulnerability and healing, Andrews arranges music for voice, clarinet and electronics. Andrews harnesses these instruments' innate qualities of power and elegance to serve as a cohesive vessel for these themes. As a vocalist, their influences stem from a dynamic range including contemporary opera, theatre and jazz, while also cultivating their own unique vocal style which integrates these influences with language disintegration and vocal distortion. Andrews also develops and performs soundscapes for dance, theatre and film, and their work is toured internationally with artists such as Bill T. Jones, Dorothee Munyaneza, Will Rawls and poet Demian Dinéyazhi. Notable musical collaborations include Son Lux, Christina Vantzou, William Britelle, Methods Body, West Thordson, Peter Broderick, Darian Donovan Thomas and Nils Frahm.

RACHEL HAUCK, Scenic Designer

Broadway: *Good Night Oscar*, *Hadestown*, *How I Learned to Drive*, *What the Constitution Means to Me* and *Latin History for Morons*. Previously with Sonya Tayeh and Jenn Freeman: *you'll still call me by name* (Live Arts/Jacob's Pillow). Recent work: *Good Night Oscar* (Goodman), *Confederates* (Signature), *Swept Away* (Berkeley Rep), *The Wrong Man* (MCC), *The Garden* (La Jolla Playhouse, Baltimore Center Stage), *72 Miles to Go* (Roundabout), *Hurricane Diane* (NYTW), *Othello and Twelfth Night* (Public Theater/Shakespeare in the Park), *The Lucky Ones* (Ars Nova). Rachel is the recipient of the Princess Grace and Lilly Awards, Drama Desk and Lortel Award nominations, a Jeff Award for *Good Night Oscar*, an OBIE Award for Sustained Excellence, a Tony nomination for *Good Night Oscar*, and a Tony Award for her design of *Hadestown*.

MÁRION TALÁN DE LA ROSA, Costume Designer

Born in Mexico City, Mexico and residing in Brooklyn, NY, Márion has nurtured her work by collaborating with artists and innovators of dance, drama, music and opera for over two decades. Collaborations include Julia Wolfe, Heather Christian, Caleb Teicher, Chanel DaSilva, Jenn Freeman, Antonio Brown, Esperanza Spalding and Joe Salvatore. Her work has been featured with such renowned companies and venues as Ars Nova, Bang on a Can, The Juilliard School, Gibney Dance Company, Limon Dance Company, Parsons Dance, The New York Philharmonic, The Crossing, Lorelei Ensemble, Guggenheim Works in Process, AMP Dance, Pilobolus, BAM Next Wave Festival, Jacob's Pillow, The Joyce Theater and The Verbatim Performance Lab. Nominated for the Lucille Lortel Awards, she serves on the board of International Girl's Ensemble and has been profiled in multiple media outlets including *The New York Times*, *Broadway World*, *Broadway Blog*, *Boston Globe*, *The Philadelphia Inquirer* and *Broad Street Review*. Márion is a proud member of United Scenic Artists Local 829. mariontalandelarosa.com

THE COMPANY

CHA SEE, *Lighting Designer*

From Manila, Philippines. La Jolla Playhouse: *As You Like It*. Off Broadway: *You Will Get Sick* (Roundabout Theatre Company); *The Seagull/Woodstock, NY, One in Two* (The New Group); *Wet Brain* (Playwrights Horizons); *The Fever, Lucy, Sorry for Your Loss* (Audible Theater); *Exception to the Rule* (Roundabout Underground); *What to Send Up When It Goes Down* (Playwrights Horizons, BAM); *Soft* (MCC), among others. Upcoming: *Babbitt* (La Jolla Playhouse), *Wizard of Oz* (Geva Theatre); (*pray*) (Ars Nova). Training: M.F.A. from NYU Tisch. seelightingdesign.com, @seethruuu. This is for K.

MELANIE CHEN COLE, *Sound Designer*

La Jolla Playhouse: *At the Old Place*. Regional theatre credits include work at Alabama Shakespeare Festival, Alley Theatre, Alliance Theatre, Cincinnati Playhouse in the Park, Cleveland Play House, Dallas Theater Center, Denver Center for the Performing Arts, Geffen Playhouse, Goodman Theatre, Huntington Theatre Company, Indiana Rep, Milwaukee Rep, Northern Stage, The Old Globe, PlayMakers Rep, South Coast Rep, Studio Theatre and the Utah Shakespeare Festival. Education: M.F.A. in Theatre and Dance from UCSD. melaniesound.com, @melaniechencole on Instagram.

JOSEPH DIGIOVANNA, *Media and Projection Designer*

La Jolla Playhouse: Debut. Joseph has documented some of the most renowned figures and Broadway productions of our time, including Tom Hanks, Willie Nelson, *Hamilton* and *Moulin Rouge!* His cinematography credits include Vogue, Vanity Fair, Gucci, Louis Vuitton, Prada, Universal Music Group and Blue Note Records. His work has premiered at The Venice Film Festival, The New York Film Festival, Billboard.com, NPR.com and MTV. Joseph's innovative chronicling of the NYC skyline with his 30 Year Time-Lapse project has garnered features on CNN and ABC. He is honored to continue his years-long partnership with Sonya Tayeh and Jenn Freeman, whose past collaborations with Joseph include *you'll still call me by name*. @JosephDiGiovanna

PRICE MCGUFFEY, *Drummer/Performer*

is an NYC-based percussionist, recording artist and educator with 20 years of experience as a performer. Throughout his years at the Youth Performing Arts School and University of Louisville, Price was recognized nationally for his musical abilities as a multi-instrumentalist and across multiple musical disciplines before choosing to focus his energies as a drummer, earning the opportunities to perform with artists such as Ndugu Chanler, Don Braden, Wycliffe Gordon, Alan Broadbent, META Quintet, Amina Figarova. As a touring artist he has worked with Ben Sollee and Carly Johnson and regularly collaborates as a performer, composer, and arranger with dancer and choreographer Jenn Freeman.

JENNA HANLON, *Stage Manager (she/they)*

is a New York City-based Dance Artist/Educator, Theater Technician and Posture Alignment Therapist with *The Egoscue Method*. Jenna draws inspiration from her acts of daily living; grounding down like earth, rising with the tides and free falling with the wind. Select technical theatre credits include The Joyce Theater (NYC), *RuPaul's Drag Race* Season 9 winner, Sasha Velour's *Smoke and Mirrors*- Head of Electrics + Spot Light Operator (UK/European; US/Canada Tour), *Rudolph the Red Nosed Reindeer the Musical* - Assistant Electrician; Spot Light Operator (National Tour), Virgin Voyages - Lighting Contractor.

MATTHEW BANTOCK, *Assistant Stage Manager*

La Jolla Playhouse: *The Outsiders*, *As You Like It*, WOW Festival ('23, '22, '19), *Bhangin' It*, *Hoopla!*, *Escape to Margaritaville*, *#SuperShinySara*, *Miss You Like Hell*, *Tiger Style!*. Regional Credits: *Cabaret*, *La Cage aux Folles*, *Marie and Rosetta*, *Spamalot*, *A Little Night Music*, *A Christmas Carol* (Cygnet Theatre); *Young Frankenstein*, *Miracle on 34th Street* ('17, '16), *Pump Up the Volume* (SDMT); *An Octoroon* (The Wilma); *Estuary: an artist/mother story* (Kimmel Center). They are a proud graduate of the University of the Arts in Philadelphia.

KARINA ORTEGA, *Stage Management Assistant*

La Jolla Playhouse: Debut. Regional: *FRIDA* (El Paso Opera), *The Curious Incident of the Dog in the Night-Time*, *Scrooge in Rouge*, *Lone Star Spirits*, *Fireflies* (The Hippodrome Theatre). UC San Diego: *blu*, *Pia's Wonderous Adventures in Tlaxlandia*, *Hells Canyon*, *Napoli*, *Men on Boats*. Education: M.F.A. from UC San Diego '24. Special thanks to Julio for supporting me throughout my life journey.

ALEXANDER HAMMER, *Creative Consultant*

is a Director & Editor who explores many dimensions of storytelling. His work spans from scripted film & TV, feature documentary and music video to interactive content, experiential storytelling and live performances. Selected credits include: *Expecting Amy* (HBOMax), *Homecoming: A Film By Beyoncé* (Netflix), *Lemonade* (HBO), *Taylor Swift 1989 Tour* (AppleMusic), *J+B on the Run* (HBO), *Madonna Rebel Heart Tour* (Showtime). He also continues to work with artists such as Lizzo, Selena Gomez, Jay-Z, Katy Perry, Sia and Nicki Minaj on their theatrical tours and documentaries.

IAN STUART/SUFFOLK STREET CREATIVE, *Creative Producer*

Suffolk Street Creative is a producing entity focused on developing disruptive innovations for Live-Performance and Film. Leveraging experience and intuition, we strive to elevate diverse perspectives in an ever-evolving landscape by bringing a world of expertise and curiosity to uplift and support anyone that crosses our path.



This theatre operates under an agreement between the La Jolla Playhouse and the International Alliance of Theatrical Stage Employees Local 122.

LORT
League of Resident Theatres

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.



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.

MISSION STATEMENT

La Jolla Playhouse advances theatre as an art form, telling stories that inspire empathy and create a dialogue toward a more just future. With our intrepid spirit and eclectic, artist-driven approach we will continue to cultivate a local, national and global following with an insatiable appetite for audacious work.

We provide unfettered creative opportunities for a community of artists of all backgrounds and abilities. We are committed to being a permanent safe harbor for unsafe and surprising work, offering a glimpse of the new and the next in American theatre.

VALUES STATEMENT

Welcome to La Jolla Playhouse, where we believe that stories enhance the human experience, instill **empathy** and help us see the world in new ways. We **respect** all races, ethnicities, cultures, physical/cognitive abilities, ages, genders and identities, and endeavor to be an anti-racist and **accessible** organization that removes barriers to engagement. As a community of life-long learners who celebrate the spirit of **play**, we **innovate** and **collaborate** to bring theatre to life.

We practice **empathy** by listening, challenging our assumptions and staying open to all perspectives.

We **respect** and recognize the complexities of all lived experiences, identities and cultural backgrounds. We honor the Kumeyaay Nation, the original caretakers of the land on which our theaters sit. We will fight against anti-blackness, the many forms of racism directed at BIPOC (Black, Indigenous, People of Color) and all types of discrimination and harassment, to be a more inclusive space where everyone feels welcome onstage and off.

We work with our community to identify, understand and address ways to make our theatre more equitable and **accessible**.

We infuse the spirit of **play** into everything we do, sparking creativity, fun and life-long learning.

We **innovate** and take risks to propel theatre as an art form and as a pathway toward fostering belonging and enhancing human connection.

We **collaborate** by prioritizing inclusive practices from which diverse voices, talents and ideas can strengthen engagement and creative thinking.

We vow to grow and embrace these values. When we falter, we will hold ourselves accountable through transparent communication, measurable outcomes, self-reflection and humility. With great joy and a strong sense of responsibility, we commit to these values in every aspect of our work.