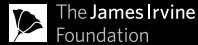


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MISSION STATEMENT:

La Jolla Playhouse advances theatre as an art form and as a vital social, moral and political platform by providing unfettered creative opportunities for the leading artists of today and tomorrow. With our youthful spirit and eclectic, artist-driven approach, we will continue to cultivate a local and national following with an insatiable appetite for audacious and diverse work. In the future, San Diego's La Jolla Playhouse will be considered singularly indispensable to the worldwide theatre landscape, as we become a permanent safe harbor for the unsafe and surprising. The day will come when it will be essential to enter the La Jolla Playhouse village in order to get a glimpse of what is about to happen in American theatre.



La Jolla Playhouse has received the highest rating from Charity Navigator, the nation's premier charity evaluator.



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A MESSAGE FROM THE ARTISTIC DIRECTOR

Whichever side of the political spectrum you occupy, it seems as if the only thing that unifies us as a country is our belief that we're hopelessly divided. We build our partisan bubbles through the newspapers we read, the channels we watch and the websites we visit. We seek out information that confirms our beliefs, and reject anything that challenges them.

The final show of our 2017/18 season, Bekah Brunstetter's *The Cake*, was also the last show I programmed in the season. This time last year, confronted by the results of an election that popped my own personal bubble, I was hungry to produce a play that went against our typical impulse to demonize the other side. I wanted a play that invited both sides to the table — indeed, a play that invites us to look past things like “sides” altogether, one that presents us instead with flesh-and-blood human beings who just happen to hold opposing viewpoints.

Bekah's thoughtful, humane and beautifully-observed play does exactly that. Her ability to straddle both sides of the divide is an authentic representation of Bekah herself. The child of religious conservatives from North Carolina — the state in which *The Cake* is set — and an artist in a traditionally liberal industry, she is keenly aware of how people of all stripes invest so thoroughly in their belief systems, and reminds us of the crucial humanity present in all of us.

As the Supreme Court deliberates over the question of whether a baker has the constitutional right to deny his services to a same-sex couple on religious grounds, there could be no better time for Bekah to serve us a warm and rich story of people struggling to comprehend their own reasons for believing what they believe. This is, after all, the purpose of art: to challenge our deeply-held beliefs and satisfy our hunger to understand ourselves and the world around us.

CHRISTOPHER
ASHLEY

Christopher Ashley
Artistic Director

Michael S. Rosenberg
Managing Director

THE *CAKE*

BY
BEKAH BRUNSTETTER

DIRECTED BY
CASEY STANGL

FEATURING
**AUBREY DOLLAR*, WAYNE DUVALL*, MIRIAM A. HYMAN*,
JEFFREY HOWARD INGMAN, FAITH PRINCE***

SCENIC DESIGNER	DAVID F. WEINER
COSTUME DESIGNER	DENITSA BLIZNAKOVA
LIGHTING DESIGNER	ELIZABETH HARPER
COMPOSER/SOUND DESIGNER	PAUL JAMES PRENDERGAST
DIALECT COACH	EVA BARNES
CASTING	TELSEY + COMPANY; KAREN CASL, C.S.A.
DRAMATURG	GABRIEL GREENE
STAGE MANAGER	KATRINA HERRMANN*
ASSISTANT STAGE MANAGER	MANDISA REED*
PROJECT PRODUCTION MANAGER	BECCA DUHAIME

Originally produced by the Echo Theater Company, Los Angeles, CA

The Cake received a developmental reading at The Alley Theatre, Gregory Boyd, Artistic Director/Dean R. Gladden, Managing Director

The Cake was developed at The Ojai Playwrights Conference, Robert Egan, Artistic Director/Producer

THE CAST

(in order of appearance)

Della..... Faith Prince
Macy..... Miriam A. Hyman
George..... Jeffrey Howard Ingman
Jen..... Aubrey Dollar
Tim..... Wayne Duvall

Setting: North Carolina, Now

The Cake is performed without an intermission.

PRODUCTION STAFF

Assistant Director Meg DeBoard
Assistant Scenic Designer Jonathan Gilmer



* 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.



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James' Place is the Theatre District's on-site restaurant. Developed by Sushi Master James Holder, the menu features his signature sushi, delectable dishes created with Prime and Angus cuts of beef, locally and sustainably harvested seafood and other seasonal dishes. Lighter fare is served at the newly-redesigned sushi/cocktail bar, which also offers craft beer and California wines.

Please call **(858) 638-7778** for reservations.
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AUBREY DOLLAR, Jen

La Jolla Playhouse: Debut. Off-Broadway: *Ashville* (Cherry Lane); *The Tutors* (Second Stage); *Completeness, Juvenilia* (Playwrights Horizons); *Bottom of the World* (Atlantic). Other theater credits include: *The Mistakes Madeline Made* (Yale Rep); *Orange Lemon Egg Canary* (PS 122).

Film: *See Girl Run*, *One Small Hitch*, *Prime*, *Failure to Launch*, *Hard Luck*, *Stepping Up*, *Backseat*. TV: series regular roles on *Battle Creek* (CBS), *Women's Murder Club* (ABC), *Point Pleasant* (FOX), *Guiding Light* (CBS). Guest spots and recurring roles include: *Weeds*, *666 Park Ave*, *Cupid*, *Ugly Betty*, *Person of Interest*, *Blue Bloods* and *The Good Wife*, among others. Thanks to Lucas, Arlo, who is a baby, and Dudley, who is a dog.


WAYNE DUVALL, Tim

is thrilled to be back at La Jolla Playhouse, having been here a few years back with *Bonnie & Clyde*. Broadway: 1984. Off-Broadway: *Big River* (Encores), *The Legend of Georgia McBride* (MCC), *Of Thee I Sing* (Encores). Regional: *Pride in the Falls of Autrey Mills* (Signature),

Bright Star and *Working* (Old Globe), *Bonnie & Clyde* (Asolo). Film: *Wolves*, *Hello My Name Is Frank*, *Prisoners*, *Lincoln*, *Edge of Darkness*, *Duplicity*, *Leatherheads*, *In the Valley of Elah*, *Pride and Glory*, *O Brother Where Art Thou?*, *Hard Rain*, *The Fan*, *Apollo 13*. Upcoming: *American Animals*. TV: guest star on *Suits*, *Sneaky Pete*, *Fargo*, *BrainDead*, *Madam Secretary*, *Gotham*, *The Leftovers*, *Hell on Wheels*, *Elementary*, *Person of Interest*, *The Good Wife*, *Law & Order: SVU*, *Hawaii 5-0*, *Boardwalk Empire*, *The West Wing*, *The District*.


MIRIAM A. HYMAN, Macy

La Jolla Playhouse: Debut. Off-Broadway: *Three Musketeers* (Classical Theatre of Harlem; AUDELCO nomination, "Best Actress"), *The Tempest* (LaMaMa), *Commons of Pensacola* (MTC), *Richard III* (Public Theater). Regional: *Cymbeline* (Yale Rep), *The Piano Lesson* (McCarter Theatre; Broadway World Award nomination, "Best Actress").

Film/TV: *Brittany Runs a Marathon*, *Most Beautiful Island*, *The Congressman*, *Split*, *Blue Bloods* (recurring as Dr. Emile Cooper), *Orange Is the New Black*, *SMILF*, *Odd Mom Out*, *Unbreakable Kimmy Schmidt*, *Master of None*, *Red Oaks*, *Unforgettable*, *Falling Water*, *Blacklist*, *Hostages*, *30 Rock*, *Law & Order*, *Conviction* and *The Wire*. Awards: 2016 Leonore Annenberg Fellowship Award, 2011 Princess Grace Award. Yale M.F.A. 2012. miriamhyman.com


JEFFREY HOWARD INGMAN, George

La Jolla Playhouse: Debut. Other Regional Credits: *When It Comes* (Old Globe); *Car Plays* (Moving Arts); *Contemporary* (Meat & Potato); *The Nether* (Diversions Theatre); *A Christmas Carol - Live Radio Play* (Vintage Theatre Co.). Mr. Ingman is a sought-after audition coach

and presents workshops across the country. His book: *Not a Moment to Lose*, based on his approach to auditions, will be available in Spring 2018. Mr. Ingman received his M.F.A. from Rutgers University where he studied the Meisner Technique and Williamson Movement Technique under the tutelage of William Esper, Maggie Flanigan and Loyd Williamson. He teaches the Meisner Technique at the Actors Place in San Diego. www.jeffreyingman.com


FAITH PRINCE, Della

La Jolla Playhouse: Debut. Ms. Prince has been dazzling Broadway audiences since winning the Tony, Drama Desk and Outer Critics Circle Awards for her performance as "Miss Adelaide" in *Guys and Dolls*. As one of Broadway's best-loved leading ladies, she most recently starred in

Disaster! The Musical. Other Broadway credits include: *A Catered Affair* (Tony, Drama Desk, Outer Critics Circle noms), *Bells Are Ringing* (Tony, Drama Desk, Outer Critics Circle noms), *Nick & Nora* (Outer Critics Circle Award), *Jerome Robbins' Broadway* (Tony, Drama Desk noms), *Annie*, *The Little Mermaid*, *Little Me*, *Noises Off*. TV: *Modern Family*, *Scream Queens*, *Galavant*, *Angel from Hell*, *Melissa & Joey*, *Drop Dead Diva*, *CSI*, *Huff*, *Spin City*, *Faith*. Film: *Our Very Own*, *Picture Perfect*, *Dave*. Music: "Total Faith" released on Broadway Records.

BEKAH BRUNSTETTER, Playwright

hails from Winston-Salem, North Carolina and currently lives in Los Angeles. Her plays include *Going to a Place Where You Already Are* (South Coast Repertory), *The Oregon Trail* (Portland Center Stage, O'Neill Playwrights Conference, Flying V), *Cutie and Bear* (Roundabout commission), *A Long and Happy Life* (Naked Angels commission), *Be a Good Little Widow* (Ars Nova, Collaboraction, The Old Globe), *Oohrah!* (Atlantic Theater, Steppenwolf Garage, Finborough Theater/London), *Nothing Is the End of the World* (except for the end of the world) (Waterwell Productions), *House of Home* (Williamstown Theater Festival) and *Miss Lilly Gets Boned* (Ice Factory Festival). She is an alumna of the Echo Playwright's Lab, CTG Writers Group, Primary Stages Writers group, Ars Nova Play Group, The Playwright's Realm, and the Women's Project Lab. She is currently a member of the Echo Theater's Playwright's group. She has previously written for MTV (*Underemployed*; *I Just Want My Pants Back*), ABC Family's *Switched at Birth* and Starz's *American Gods*. She is currently a Producer on NBC's *This Is Us*. She received her B.A. from UNC Chapel Hill and her M.F.A. in Dramatic Writing from the New School for Drama.

CASEY STANGL, Director

La Jolla Playhouse: Debut. Regional: *The Revolutionists* (Everyman Theater); *The Nether*, *Fully Committed*, *The Drawer Boy* (Jungle Theater); *Ella Enchanted: The Musical*, *The Siegel*, *Venus in Fur* (South Coast Repertory); *Love and Information*, *Venus in Fur*, *Ah! Wilderness* (A.C.T.); *Stage Kiss*, *Pygmalion*, *Blue/Orange*, *Top Girls* (Guthrie Theater); *Cloud 9*, *Peace in our Time*, *The Liar*, *The Curse of Oedipus* (Antaeus Company); *Lombardi* (Cleveland Play House and Arizona Theater Company); *Sirens* (Actors Theater of Louisville/Humana Festival); *The Big Slam* (Woolly Mammoth Theater Company); Resident Artist, Ojai Playwrights' Conference. Currently serving on the Executive Board of SDC, the Society of Stage Directors and Choreographers.

DAVID F. WEINER, Scenic Designer

is thrilled to be back designing at La Jolla Playhouse, where he designed the Page To Stage productions of *Zhivago* and *Billy Crystal's 700 Sundays*, both of which went on to Broadway. For Broadway Mr. Weiner has designed the Tony Award-winning *700 Sundays*, as well as the national and international tours. For HBO he designed the Emmy Award-nominated *700 Sundays*. For Pasadena Playhouse: *Stop Kiss*, *Real Women Have Curves* and *The Fantasticks*. For Mo'olelo Performing Arts: *Extraordinary Chambers* (Craig Noel Award nominee), *Kita y Fernanda*, *Hoodoo Love*, *Cowboy Versus Samurai* (Video Design Award), *Permanent Collection*, *Night Sky*, *Good Boys*, *9 Parts of Desire*, *Yellow Face*, *Stick Fly*, *26 Miles and How I Got That Story*. He has also designed locally for San Diego REPertory Theatre, Diversions Theatre, Sledgehammer Theater, AART, Chinese Pirate Productions, and others. Mr. Weiner's design work can be seen transforming the Potiker Theater into a Night Club for the Playhouse's annual Gala. He is a member of USA Local 829.

DENITSA BLIZNAKOVA, *Costume Designer*

is happy to make her debut at La Jolla Playhouse. Her work has been seen nationwide at venues such as Mark Taper Forum, L.A. Opera, South Coast Rep, Geffen Playhouse, The Old Globe, Denver Center for the Performing Arts, the Kennedy Center for the Performing Arts, San Diego Opera, Cleveland Play House, Williamstown Theatre Festival, Boston Court and others. Costume design and stylist credits for other media include films and music videos for various artists. Nominations for Outstanding Costume Design: LA Stage Alliance Ovation Award and Colorado Theatre Guild Henry Award. Denitsa is a professor at the School of Theatre, TV, and Film at SDSU, where she heads the M.F.A. Design and Technology program. Her work may be viewed at www.Denitsa.com.

ELIZABETH HARPER, *Lighting Designer*

La Jolla Playhouse: Debut. Regional: *Immediate Family*, *Ma Rainey's Black Bottom* (Mark Taper Forum); *Woman Laughing Alone with Salad*, *Throw Me on the Bumpile and Light Me Up*, *A Raisin in the Sun* (Kirk Douglas Theatre); *Play Dead*, *Wait Until Dark*, *Long Day's Journey into Night* (Geffen Playhouse); *The Invisible Hand* (Kansas City Rep); *Crescent City* (The Industry); *The Siegel*, *Reunion*, *Venus in Fur*, *Office Hour*, *District Merchants* (South Coast Repertory); *King Charles III* (Pasadena Playhouse). Corporate lighting projects include events for Microsoft, On-Live, Asics, Under Armour, Ubisoft and Universal Studios. Ms. Harper is a guest lighting design instructor at the University of Southern California.

PAUL JAMES PRENDERGAST, *Composer/Sound Designer*

La Jolla Playhouse: Debut. Broadway: Drama Desk nomination for *All the Way*. Select theatre: Oregon Shakespeare Festival (25 productions), Center Theatre Group, Guthrie, American Conservatory, American Repertory, Seattle Rep, Berkeley Rep, South Coast Rep, Long Wharf, Atlantic Theater Company, Playmakers, Geffen Playhouse, People's Light, Hartford Stage, Cal Shakes, Utah Shakes, Alley, Kennedy Center, Asolo Rep, Great Lakes, Cornerstone (former ensemble member). Theme parks: Universal Studios, Disney, Knott's Berry Farm. Museums: J. Paul Getty, Geffen Contemporary, Autry National Center. Dance: Diavolo Dance Theatre, Momix, Parsons Dance. His work as a singer/songwriter has appeared in films, on recordings and in music venues nationwide.

EVA BARNES, *Dialect Coach*

La Jolla Playhouse: *SUMMER: The Donna Summer Musical*, *Escape to Margaritaville*, *Hollywood*, *Ether Dome*, *Chasing the Song*, *Sideways*, *His Girl Friday*, *A Dram of Drummhicit*, *Jersey Boys*, *Xanadu*, *Carmen*, *Restoration*, *Zhivago*, *Palm Beach*, *The Third Story*, *The Scottish Play*, *The Love of Three Oranges*, *Tartuffe*, *The Adoration of the Old Woman*, *The Model Apartment*, *Our Town*. Other theatres: Mark Taper Forum, Ahmanson Theatre (*Romeo and Juliet*, directed by Sir Peter Hall), San Diego Rep, Arena Stage, Shakespeare Theatre, D.C., McCarter Theatre, and The Public Theater. She coached Anna Deavere Smith's *House Arrest* and *Twilight: Los Angeles, 1992* (Broadway and PBS film). Film: *Big Night*. Ms. Barnes is on the Acting Faculty at UC San Diego.

TELSEY + COMPANY, *Casting*

La Jolla Playhouse: *Wild Goose Dreams*, *Kill Local*, *At the Old Place*, *Escape to Margaritaville*, *Hollywood*, *Guards at the Taj*, *Blueprints to Freedom*, *Come From Away*, *Chasing the Song*, *Hands on a Hardbody*, *Blood and Gifts*, *Glengarry Glen Ross*, *Milk Like Sugar*, *Little Miss Sunshine*, *Limelight*, *Bonnie & Clyde*, *33 Variations* and *Memphis*, among others. Broadway/Tours: *Paramour*, *Tuck Everlasting*, *Waitress*, *American Psycho*, *Fiddler on the Roof*, *The Color Purple*, *On Your Feet!*, *Hamilton*, *Something Rotten!*, *An American in Paris*, *Finding Neverland*, *The King and I*, *Kinky Boots*, *Wicked*, *If/Then*, *The Sound of Music*, *Newsies*, *Motown*, *Rock of Ages*. Off-Broadway: Atlantic, MCC, Signature. Regional: Alliance, Goodman, Hartford Stage, Long Wharf, New York Stage and Film, The Old Globe, Paper Mill, Williamstown. Film: *Whiskey Tango Foxtrot*, *Tallulah*, *The Intern*, *Into the Woods*. TV: *The Family*, *Grease Live!*, *The Wiz Live!*, *Flesh and Bone*, commercials.

GABRIEL GREENE, *Dramaturg*

joined La Jolla Playhouse's artistic staff in 2007 and currently serves as their Director of New Play Development. In addition to curating and producing the annual DNA New Work Series, he has dramaturged over two dozen new plays and musicals for the Playhouse, including *Wild Goose Dreams*, *At the Old Place*, *Escape to Margaritaville*, *Miss You Like Hell*, *JUNK*, *The Last Tiger in Haiti*, *Blueprints to Freedom*, *Up Here*, *The Darrell Hammond Project*, *Milk Like Sugar* (also Off-Broadway; Obie Award) and *Memphis* (also Broadway and London; four Tony Awards). *Goosebumps Alive*, his immersive adaptation of R.L. Stine's best-selling novels (co-written and directed by Tom Salamon) recently premiered at The Vaults (London). With Alex Levy, he co-wrote *Safe at Home*, which was developed as part of the 2016 DNA Series and received its world premiere at Mixed Blood Theatre in 2017 (Ivey Award). B.A.: University of Michigan. M.Phil: Trinity College, Dublin. B.F.F.: Mia Fiorella. gabrielgreene.com

KATRINA HERRMANN, *Stage Manager*

La Jolla Playhouse: *At the Old Place*. Off-Broadway: *The Flick* (Barrow Street Theatre); *The Flick*, *The Whale*, *The Big Meal*, *Completeness*, *The Shaggs: Philosophy of the World*, *Kin*, *The Burnt Part Boys*, *Circle Mirror Transformation* (Playwrights Horizons); *Close Up Space* (Manhattan Theatre Club); *In the Wake* (The Public Theater). Regional credits: *Twisted Melodies* (Baltimore Center Stage); *Rock of Ages* (Drury Lane Theatre); *Cabaret* (Theatre at the Center); *The Hundred Dresses*, *The Miraculous Journey of Edward Tulane* (Chicago Children's Theatre); *Mary Page Marlowe* (Steppenwolf Theatre Company); *The Royale* (American Theater Company). During the holidays, she works for Santa Claus at Macy's in New York City.

MANDISA REED, *Assistant Stage Manager*

La Jolla Playhouse: *SUMMER: The Donna Summer Musical* (SM PA), *Wild Goose Dreams*, *At the Old Place*, *The Bitter Game*, *Tiger Style!* (PA). Regional: *Skeleton Crew* (The Old Globe; Tour PA), *The Comedy of Errors* (The Old Globe, SM Intern). Opera: *The Bartered Bride* and *Second Nature* (Music Academy of the West). UC San Diego: *Native Son* (PSM), *La Bête* (PSM), *The Cherry Orchard* (ASM), *Widower* (PSM), *A Midsummer Night's Dream* (ASM). Education: M.F.A. in Stage Management from UC San Diego, B.A. in Theatre Technology from Dillard University.

**CHRISTOPHER ASHLEY**, *Artistic Director*

has served as La Jolla Playhouse's Artistic Director since October, 2007. During his tenure, he has helmed the Playhouse's productions of *Hollywood*, *The Darrell Hammond Project*, *Chasing the Song*, *His Girl Friday*, *Glengarry Glen Ross*, *A Dram of Drummhicit*, *A Midsummer*

Night's Dream, *Restoration* and the musicals *Escape to Margaritaville*, *Xanadu*, *Memphis*, which won four 2010 Tony Awards including Best Musical, and *Come From Away*, for which he won the 2017 Tony Award for Best Director of a Musical. He also spearheaded the Playhouse's Without Walls (WoW) series, the DNA New Work Series and the Resident Theatre program. Prior to joining the Playhouse, he directed the Broadway productions of *Xanadu* (Drama Desk nomination), *All Shook Up* and *The Rocky Horror Show* (Tony, Drama Desk and Outer Critics Circle Award nominations), as well as the Kennedy Center Sondheim Celebration productions of *Sweeney Todd* and *Merrily We Roll Along*. Other New York credits include: *Blown Sideways Through Life*, *Jeffrey* (Lucille Lortel and Obie Awards), *The Most Fabulous Story Ever Told*, *Valhalla*, *Regrets Only*, *Wonder of the World*, *Communicating Doors*, *Bunny Bunny*, *The Night Hank Williams Died* and *Fires in the Mirror* (Lucille Lortel Award), among others. Mr. Ashley also directed the feature films *Jeffrey* and *Lucky Stiff*, as well as the American Playhouse production of *Blown Sideways Through Life* for PBS. Mr. Ashley is the recipient of the Princess Grace Award, the Drama League Director Fellowship and an NEA/TCG Director Fellowship.

**MICHAEL S. ROSENBERG**, *Managing Director*

has served as the Managing Director of La Jolla Playhouse since April, 2009. Working in partnership with Artistic Director Christopher Ashley, he has developed and produced new work by Ayad Akhtar, Trey Anastasio, Rachel Bonds, Amanda Green, Kirsten Greenidge, Quiara Alegria

Hudes, John Leguizamo, Herbert Siguenza, Basil Twist and The Flaming Lips. Playhouse collaborations have included projects with UC San Diego, Museum of Contemporary Art San Diego, The New Children's Museum, San Diego Rep, Tectonic Theatre Project, the I.D.E.A. District and the cities of Escondido and Chula Vista. Previously, Mr. Rosenberg was Co-Founder and Executive Director of Drama Dept., a New York non-profit theatre company, where he produced new works by the likes of Douglas Carter Beane, Warren Leight, Isaac Mizrahi, Paul Rudnick and David & Amy Sedaris. His early work included stints at the Kennedy Center and the National Dance Institute. Mr. Rosenberg serves on the Boards of the San Diego Regional Chamber of Commerce, The San Diego Tourism Authority and the Theatre Communications Group, where he is on the Equity, Diversity & Inclusion Committee and chairs the Global Theatre Initiative Community. Follow him on Twitter: @MrMikeRosenberg

**DEBBY BUCHHOLZ**, *General Manager*

has served as general manager of La Jolla Playhouse since 2002. She is a Vice President of the League of Resident Theaters (LORT) and a member of its Executive Committee. In 2009, she received a San Diego Women Who Mean Business Award from The San Diego Business

Journal. Previously 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.

**JAIME CASTAÑEDA**, *Associate Artistic Director*

joined the Playhouse in 2014 as the Associate Artistic Director, where he has directed *At the Old Place* by Rachel Bonds, *Tiger Style!* by Mike Lew and *Guards at the Taj* by Rajiv Joseph. He has directed productions for Dallas Theater Center, Atlantic Theater Company, Cleveland

Play House, The Old Globe, Perseverance Theatre, Kitchen Dog and American Theater Company. He has also developed new plays with the O'Neill, Rattlestick Theater, Portland Center Stage, Denver Center Theater, The Kennedy Center and the Atlantic Theater Company, where he spent five seasons as Artistic Associate. He is a Drama League fellow and has received the Princess Grace Award and the TCG New Generations Grant. M.F.A. in Directing from University of Texas at Austin.

**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. He is currently Director Emeritus. Playhouse to

Broadway credits include: *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 *SUMMER: The Donna Summer Musical*, 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.

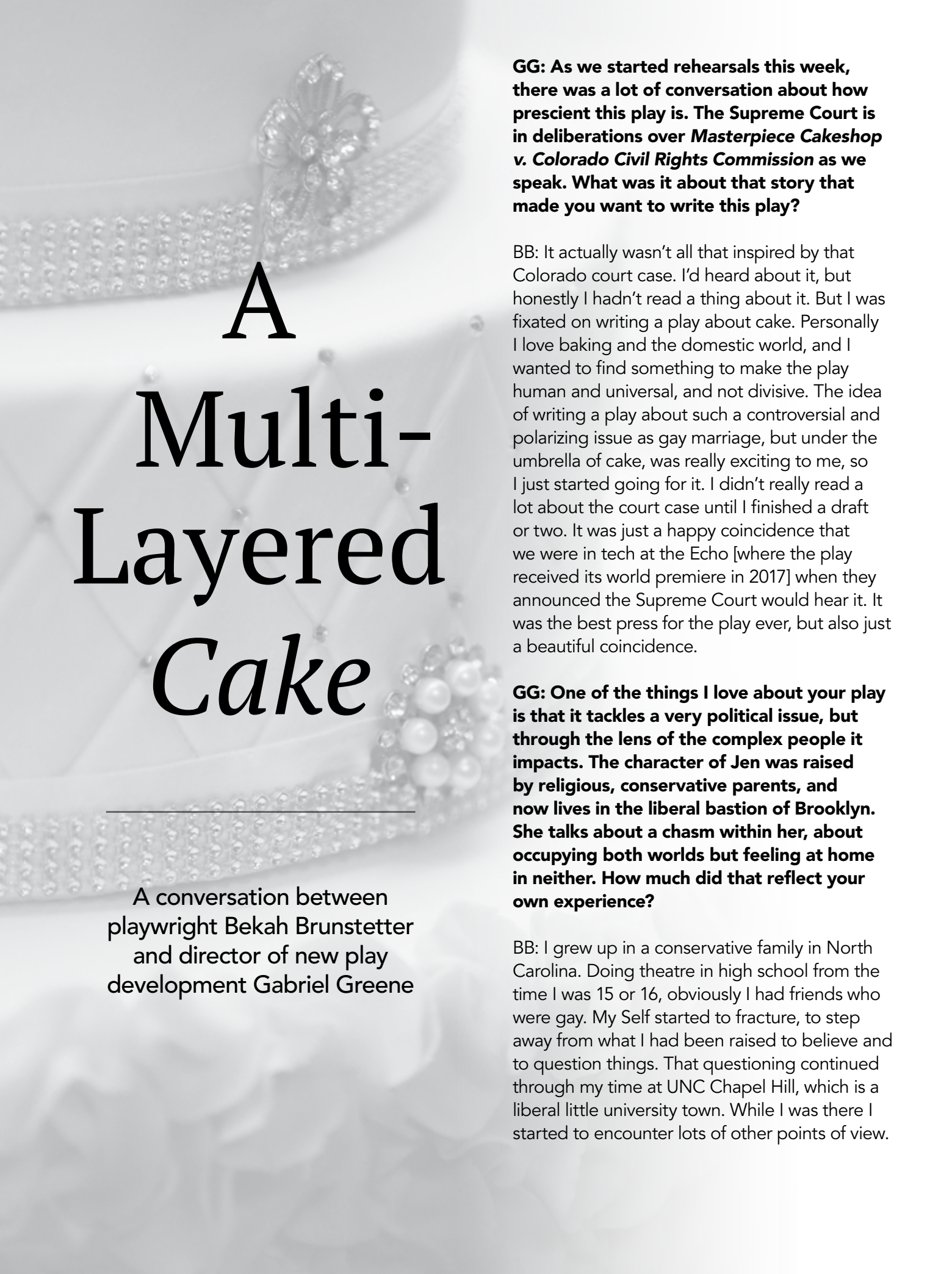


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A Multi- Layered Cake

A conversation between
playwright Bekah Brunstetter
and director of new play
development Gabriel Greene

GG: As we started rehearsals this week, there was a lot of conversation about how prescient this play is. The Supreme Court is in deliberations over *Masterpiece Cakeshop v. Colorado Civil Rights Commission* as we speak. What was it about that story that made you want to write this play?

BB: It actually wasn't all that inspired by that Colorado court case. I'd heard about it, but honestly I hadn't read a thing about it. But I was fixated on writing a play about cake. Personally I love baking and the domestic world, and I wanted to find something to make the play human and universal, and not divisive. The idea of writing a play about such a controversial and polarizing issue as gay marriage, but under the umbrella of cake, was really exciting to me, so I just started going for it. I didn't really read a lot about the court case until I finished a draft or two. It was just a happy coincidence that we were in tech at the Echo [where the play received its world premiere in 2017] when they announced the Supreme Court would hear it. It was the best press for the play ever, but also just a beautiful coincidence.

GG: One of the things I love about your play is that it tackles a very political issue, but through the lens of the complex people it impacts. The character of Jen was raised by religious, conservative parents, and now lives in the liberal bastion of Brooklyn. She talks about a chasm within her, about occupying both worlds but feeling at home in neither. How much did that reflect your own experience?

BB: I grew up in a conservative family in North Carolina. Doing theatre in high school from the time I was 15 or 16, obviously I had friends who were gay. My Self started to fracture, to step away from what I had been raised to believe and to question things. That questioning continued through my time at UNC Chapel Hill, which is a liberal little university town. While I was there I started to encounter lots of other points of view.

Jen is very much myself in the play, because she speaks directly to that fracture. I still feel it a lot in my adult life, coming from a conservative family, and working and living in incredibly liberal circles — theatre and television. As I've gotten older it's become increasingly difficult for me to deal with it. In Los Angeles I'm surrounded by conversations at work and parties where people are badmouthing the conservative agenda. Basically I was sick of both my own silence in those conversations, and of the one-sided portrayal of conservative people. I wanted to put a conservative person at the forefront of a play and humanize her, humanize her values and see if I could tell a story in which a conservative person and a liberal person started to understand each other's point of view.

GG: Has writing the play helped heal the conflict within you?

BB: Well, at least now I can be open about it. Writing the play gave me the courage to acknowledge the divide within myself when I used to be ashamed of it. If I'm going to write a play, it's for very selfish reasons: I'm trying to reckon with

something within myself. With this play in particular it's been really amazing to see how expressing that chasm has helped me in my own life, and helped people who have a similar chasm and feel ashamed about it and don't know how to deal with it. It's certainly helped knit the two parts of me together. When I expressed this chasm, my mom said something along the lines of "a double-minded man is an evil man." You have to commit to one side or the other; if you're split down the middle you're doing something wrong. But right now, I'm embracing the split. It's kind of where I'm at, admitting that to myself and letting it be okay.

GG: You've mentioned shame a couple of times, which is such a major thematic thread in the play, especially as it relates to sexual desire.

BB: I didn't really intend to include sexual shame in the play; it just sort of emerged as a theme and then it felt like it belonged. Conservative people are holding on to what they know to be true, and that is what enables them to think that gay people shouldn't be together. But that same concept gives them this weird shame about their own desires. I wanted to put those two things next to each other; it felt right, and I hope it makes the play not just about the gay marriage debate. It's also about women and desire and sexuality and how some of that gets subverted into cake and eating and domestic tasks.

GG: How has the play evolved? Has your understanding or intention changed as the political climate shifted over the last 18 months?

BB: When I started the play, Trump wasn't the nominee. It was a laughable idea at that point; no one was taking it seriously. At that point in time, writing the first draft, I'm thinking, is this dated? Are we so past [the issue of gay rights] that this play is passé? Then, while writing subsequent drafts, Trump became the nominee, then he became president, and the whole "liberal versus conservative" thing was shoved aggressively into the forefront of everyone's minds. My understanding and my point of view of the play has stayed the same since the beginning, but the country has shifted in a way that has made the play more necessary. ■



AUDIENCE ENGAGEMENT EVENTS: The Cake

INSIDER EVENTS

Sponsored in part by  OF AMERICAN VIOLENCE

Join Playhouse staff for a special pre-performance presentation that gives an insider's view of The Cake.

Wednesday, February 28 at 6:45 pm
Saturday, March 3 at 1:15 pm




ACCESS PERFORMANCES

On select performances, La Jolla Playhouse provides American Sign Language (ASL) interpretation for audience members who are deaf or hard of hearing and audio description for patrons who are blind or have low vision.

Sunday, February 24 at 2:00 pm



TALKBACK TUESDAYS

Sponsored in part by  Holland America Line
SAVOR THE JOURNEY

Participate in a lively discussion with The Cake actors and Playhouse staff members immediately following these performances.

Tuesday, February 13 after the 7:30 pm performance
Tuesday, February 20 after the 7:30 pm performance



DISCOVERY SUNDAY

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

Sunday, March 4 after the 2:00 pm performance



For more information, please visit
LaJollaPlayhouse.org

PATRON SERVICES

PATRON SERVICES is located in the lobby or courtyard of each theatre. A volunteer is available to distribute assisted listening devices and answer questions.

ACCESSIBILITY



La Jolla Playhouse provides wheelchair-accessible seating and parking. Wheelchair seat locations are available for wheelchair users and a companion at all performances; be sure to advise the reservationist that you require a wheelchair location. Additionally, a golf cart is available to assist patrons with accessibility needs to and from the parking lot. Please notify Patron Services prior to your performance if you are in need of this service; additionally, you may pull into the ten minute parking area, and a La Jolla Playhouse greeter will assist you. The Playhouse also provides assisted listening devices for patrons who are hard of hearing. Devices are available, free of charge, at the Patron Services desk prior to performances (subject to availability).

Listening Devices Provided in Part by
LAS PATRONAS
San Diego Community and Arts Center

CHILDREN under the age of 6 are not permitted in the theatre during performances unless otherwise posted. Unaccompanied minors ages 12 and under are not permitted in the theatre. Out of respect for fellow audience members and the performers, babes in arms are not permitted in the theatre during performances.

CONCESSIONS AND RESTAURANT



James' Place provides bar and concessions at each theatre lobby or courtyard. The restaurant (James' Place) is open Tuesday – Friday 4:00 pm and Saturday – Sunday 3:00 pm. Please call (858) 638-7778 for reservations or visit jamesplacesd.com.

HOTEL ACCOMMODATIONS



The Lodge at Torrey Pines is a luxury Five Diamond La Jolla resort overlooking the world-renowned Torrey Pines Golf Course with views of the Pacific Ocean. When visiting the Playhouse, consider staying at our hotel partner and receive a special discount. For more information, please call 888-826-0964 or visit lodgetorrey.pines.com.

LATE SEATING

Should you arrive late for any performance or need to leave your seat during the performance, you may be asked to wait in the lobby until an appropriate moment. To minimize any disturbance to actors or other patrons, you may stand or be seated in the first available location by House Management even if not your assigned location. Please be advised that some performances may not allow for late seating or return to your assigned seat.

PARKING is free for subscribers; \$2 for the general public on weekdays (free on weekends). Upon arrival to campus, please enter your parking space number and pay the automated paystations located in the parking lot. Spaces that are not paid for are subject to citations by UC San Diego Parking Enforcement.

PHOTOGRAPHY/RECORDING DEVICES

Photography and video or audio recording of performances is strictly prohibited.

PLEASE SILENCE or turn off all electronic devices, including cell phones and watches, before the performance.

SAFETY IN THE THEATRE DISTRICT

La Jolla Playhouse is constantly working with UC San Diego Police Department and Transportation and Parking Services to maintain a safe and secure environment in the parking lots. Patrons are welcome to use the UC San Diego escort service by contacting UC San Diego Community Service Officers (CSOs) at (858) 534-9255 (WALK). Further questions regarding security, please contact UC San Diego Police at (858) 534-4357 (HELP).

THEATRE TOURS

Tour the stages and production shops of the Playhouse facilities and learn more about the history of La Jolla Playhouse and the role that it plays in the community. Contact (858) 550-1070 x101.

THE PLAYHOUSE LEADERSHIP COUNCIL

WELCOMING NEW AUDIENCES

The Playhouse Leadership Council (PLC) is a passionate and engaged group of civic leaders, advocates and professionals whose mission is to create a welcoming environment for new audiences. PLC members work in their communities to introduce new audiences to every production and ensure that their first experience at the Playhouse is inviting and memorable. From young professionals, to San Diego's military community, to regions of San Diego underrepresented at the Playhouse, the Council connects a more diverse group of people to the Playhouse and aspires to enrich and enhance the lives of all San Diegans through theatre.

GET INVOLVED! If you live, work or interact with a community you think should experience the Playhouse, contact the Leadership Council at community@ljp.org.



PLC members; photo by Daniel Norwood Photography.





MARTYNA MAJOK *queens*



ROBERT ASKINS *The Squirrels*



WILL POWER *Seize the King*



LINDSEY FERRENTINO *The Year to Come*



CHRISTOPHER ASHLEY/JOE DIPIETRO/DAVID BRYAN *Diana*



JAIME CASTAÑEDA *Seize the King*

ANNOUNCED FOR THE 2018/2019 SEASON

DIANA

Book and Lyrics by
JOE DIPIETRO

Music and Lyrics by
DAVID BRYAN

Directed by
CHRISTOPHER ASHLEY

WORLD-PREMIERE MUSICAL

Artistic Director Christopher Ashley and the creative team behind the Tony Award-winning musical *Memphis* bring to the stage this highly anticipated musical, featuring an eclectic original score, from classical melodies to 1980s-inspired pop and rock music.

THE SQUIRRELS

By
ROBERT ASKINS

Directed by
CHRISTOPHER ASHLEY

WORLD-PREMIERE PLAY

Tony Award winner Christopher Ashley (*Come From Away*) directs Tony Award nominee Robert Askins' (*Hand to God*) ambitious, out-landishly funny (and downright furry) new play.

queens

By
MARTYNA MAJOK

WEST COAST PREMIERE

This exquisite new play from Martyna Majok is a moving study of the things we run from and toward, and the people who shepherd us along the way.

SEIZE THE KING

By
WILL POWER

Directed by
JAIME CASTAÑEDA

WORLD-PREMIERE PLAY

Jaime Castañeda (*Tiger Style!*) directs Will Power's (*The Seven*) time-blurring story of tyrannical power.

THE YEAR TO COME

By
LINDSEY FERRENTINO

WORLD-PREMIERE PLAY

Rising playwright Lindsey Ferrentino introduces us to a distinctly American family whose evolution mirrors the turbulence of the 21st century.

Sixth show to be announced in the coming months.

Learn More at LaJollaPlayhouse.org

DNA New Work Series

SAVE THE DATE!
MARCH 22 – 25, 2018

The Playhouse's acclaimed new play development initiative, the DNA New Work Series, is back for its sixth year, running March 22 – 25, 2018.

The DNA New Work Series allows playwrights and directors the opportunity to develop a script by providing rehearsal time, space and resources — all culminating in readings which are open to the public. All projects in the DNA New Work Series take place with little or no scenic, costume or staging elements, and actors may have scripts in hand. It's a rare chance for theatre-lovers to be a part of a new work in its earliest stages of development.

Tickets to all DNA events are free. Projects will be announced in the coming weeks. Visit **LaJollaPlayhouse.org** for more information on programming and reservations.



Cast members of the 2016 DNA reading *To the Quick*.

LA JOLLA
PLAY
HOUSE

POPTOUR 2018

**HOME
OF THE
BRAVE**

A Co-Commission with
Honolulu Theatre for Youth

BY
LEE CATALUNA
DIRECTED BY
ERIC JOHNSON

LIVE THEATRE FOR
YOUNG AUDIENCES & FAMILIES!

TOURING SAN DIEGO SCHOOLS
JANUARY 29 – MARCH 30, 2018

PUBLIC PERFORMANCES
MARCH 10 & 11, 2018

**For tickets and more information,
visit LaJollaPlayhouse.org**

JUMPSTART THEATRE LAUNCHES AT THE PLAYHOUSE

La Jolla Playhouse was recently tapped by the Educational Theatre Association (EdTA) as one of two theatres in the country to launch the national expansion of their acclaimed JumpStart Theatre Program that helps equip non-theatre middle school teachers with the skills and resources to produce their school's first musical through a proven combination of hands-on mentoring and boot-camp style training.

The Playhouse, in partnership with the San Diego Unified School District (SDUSD), will offer three SDUSD middle schools a three-year, fully-funded musical theatre program during the 2018-19 school year. Schools will be mentored by La Jolla Playhouse teaching artists throughout the entire program, where teachers from each participating school are taught the techniques and skills to develop a musical theatre program — everything from casting, to rehearsal schedules, to staging/choreography and technical requirements, to cultivating parent/community engagement, to achieving economic sustainability — with the goal of building a sustainable, long-term musical theatre curriculum.

"The JumpStart Theatre Program provides a terrific proven method of empowering teachers to produce musicals in their middle schools and the opportunity to partner with EdTA and SDUSD in bringing the joy of musical theatre to students and teachers in our community while building life skills through participation in the arts, could not be a better fit for the Playhouse," said Playhouse Managing Director Michael S. Rosenberg.

"We are thrilled to have JumpStart Theatre come to San Diego Unified School District. What a terrific opportunity for our middle school students to not only have an arts experience but to develop their 21st century skills. We know JumpStart Theatre will continue our vision to transform lives through the arts," said Cindy Marten, SDUSD Superintendent.

To learn more about JumpStart Theatre and other educational programs, please visit LaJollaPlayhouse.org.



LA JOLLA PLAYHOUSE EDUCATION & OUTREACH PROGRAMS

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

Arts Academy pairs a classroom teacher with a Playhouse artist instructor. Through collaboration, they work together to incorporate advanced theatre activities and exercises into existing curriculum.

Girl Scouts Empowerment Theatre is a collaboration between Girl Scouts San Diego and La Jolla Playhouse. This program prepares young women, through the acquisition and application of theatre skills, to confidently tackle challenges and opportunities faced in life as empowered leaders. *This program is made possible through funding from the Favrot Fund.*

In-School Residencies – In partnership with San Diego County and City Visual and Performing Arts Departments, Playhouse artist instructors teach theatre skills in classrooms across the county, ensuring theatre becomes an integral part of the education of all San Diego children while fostering a relationship with the Playhouse that will continue as they grow into adulthood.

InterACTION allows Playhouse artist instructors to work in partnership with City of San Diego Police Department's STAR/PAL Program to create interactive lessons that teach adolescents the importance of self-respect, community and the law.

Performance Outreach Program (POP) Tour
Each year, the Playhouse commissions a new play that addresses real concerns of today's youth and brings a professional production to schools and community centers across San Diego County. School performances are integrated into the classroom curriculum through pre-show visits by Playhouse artist instructors.

Student Matinees – Special student matinees of selected mainstage productions are offered throughout the school year. Study guides, pre-performance and staff development workshops and post-show talkbacks are available to prepare students for these productions.

YP@LJP – Young Performers at La Jolla Playhouse offers exciting summer programs for kids: Young Performers' Workshop (YPW), an exploration of theatre arts in a fun, creative way; Young Performers' Academy (YPA), where students build upon the skills they learned in YPW; Young Performers' Conservatory (YPC), a 5-week intensive that prepares actors for serious college theatre programs; and Tech Theatre, a class which introduces young people to the various aspects of technical theatre. *Supported by the Sidney E. Frank Foundation, the Jordan Ressler Endowment Fund, David C. Copley Foundation and the Roberto Quiñones, Jr. Scholarship Fund.*

For more information on Education & Outreach programs at La Jolla Playhouse, please contact Steve McCormick at (858) 550-1070 x102

Founded in 2001, The Sheri and Les Biller Family Foundation fulfills its mission to invest in bold ideas that inspire collective action in order to achieve powerful results in the four focus areas of public education, social impact theatre, career pathways, and supportive care.

The Foundation's social impact theatre work fosters the art form by expanding access to inspiring productions and immersive educational experiences. The Foundation believes socially-relevant theatre productions are perfectly positioned to wrestle with the critical issues of contemporary society.

Sheri Biller, Foundation President, notes, **"We are proud to support *The Cake* at La Jolla Playhouse because it sparks conversations that audience members can continue at home and in their communities, and we believe this is how social change begins."**

Thanks to the Biller Foundation's generous support of *The Cake*, La Jolla Playhouse brings a socially relevant topic to the stage to not only provoke conversation but also encourage it. The play speaks directly to the Playhouse's mission of advancing theatre as an art form and as a vital social moral, and political platform. And from there, we invite — and actively encourage — audiences to engage in the dialogue that arises, to learn and be inspired to seek the "why" of another's viewpoint that may conflict with their own.

The Playhouse will host several special events for *The Cake*, made possible by the Biller Family Foundation, including:

February 14

La Jolla Playhouse is hosting a special college student matinee and post-show discussion led by Gabriel Greene, Director of New Play Development.

March 4

Through a partnership with the ACLU, La Jolla Playhouse will be hosting a luncheon with donors from the ACLU and La Jolla Playhouse on Sunday March 4 prior to the matinee performance. Following the performance, members of the ACLU will participate in our Discovery Sunday panel, hosted by Playhouse Director of Education & Outreach Steve McCormick.

Lobby Display

The Playhouse will create a digital lobby installation, "*Love & The Cake*," featuring wedding photos from La Jolla Playhouse patrons.





From top: Charlayne Woodard, Ted Gildred III, Dr. Mary Walshok with Board Chair Margaret McBride. Michael and Randall L. Clark with Debby Jacobs, and Barbara and Howard Milstein. William and Lynelle Lynch. Elliot and Diane Feuerstein with Emily and Dan Einhorn. Karen Quiñones, Margaret and Tony Acampora, Larry and Robin Rusinko.

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*Past Chair of the Board

**Ex-Officio

List as of January 19, 2018

A MESSAGE FROM THE BOARD CHAIR



Welcome to La Jolla Playhouse and our final production of the 2017/2018 season. Bekah Brunstetter's *The Cake* is a humorous and poignant new piece that serves up a variety of perspectives on an incredibly timely topic.

2017 was a banner year for the Playhouse, with our own Christopher Ashley receiving the Tony Award for Best Director of a Musical, six Playhouse-born productions making their way to Broadway this season (*Come From Away*, *Indecent*, *Junk*, *Latin History for Morons*, *Escape to Margaritaville* and *SUMMER: The Donna Summer Musical*), mounting our fourth season in a row

of all new work, and taking our third Without Walls Festival into downtown San Diego. Looking ahead, we'll be celebrating yet another season of new work, featuring three world-premiere plays and a fascinating musical about the life of Princess Diana from the creators of the Tony-winning musical *Memphis*. Our Performance Outreach Program (POP) Tour also launches this month, with a touching new piece for young audiences, *Home of the Brave*, that depicts the lives of children from military families.

And just ahead is our annual Gala on March 17, which supports the POP Tour and our many other award-winning education programs, as well as our vital new play development initiatives. I hope you will consider joining us at the Gala and/or making a gift to the Playhouse as our fiscal year draws to an end on March 31, to support the groundbreaking new work on our stages and in the San Diego community. It is through these gifts that the Playhouse can continue to be the place to see what's next in American theatre, and we cannot thank you enough for your ongoing support.

MARGRET McBRIDE
CHAIR, BOARD OF TRUSTEES

GALA

LA JOLLA **PLAYHOUSE**
MARCH 17, 2018

JOIN US FOR A NIGHT TO REMEMBER!

Gala Chair Debby Jacobs is planning an incredible evening on site at La Jolla Playhouse featuring:

- ★ Three-course meal designed by Chef Jeffrey Strauss of Pamplemousse Grill
- ★ The Gala Wine Experience, back by popular demand, featuring a tableside sommelier
- ★ Exclusive performance sure to wow the audience
- ★ Lush After-Party designed to inspire mingling and dancing

All proceeds from Gala benefit La Jolla Playhouse — where Tony Award-Winning plays and musicals are born.



Dance the night away



Collector's favorites

This event will sell-out! To secure your GALA tickets, or inquire about corporate sponsorship opportunities, contact Special Events at gala@ljp.org.

THE CAKE PRODUCTION SPONSORS

Gail & Ralph Bryan

We are proud to be long-time supporters of La Jolla Playhouse, and we are excited to invest in the amazing theatre that they produce on their stages. The Playhouse is leading the way in developing new, ambitious productions that are seen not only on stages in La Jolla, but around the country. This play by Bekah Brunstetter is very timely and relevant today and we are excited to share the story with you and the community.



Procopio proudly supports La Jolla Playhouse and applauds its tremendous efforts to empower our community through the performing arts. As a local organization whose impact spans the globe, the Playhouse inspires our philanthropic spirit and commitment to the cultural vitality of our community. Bravo!



John Hancock Real Estate proudly supports La Jolla Playhouse and its commitment to exceptional artistic work and education. As members of the thriving San Diego real estate community, we take great joy in celebrating our city and its cultural beacons like La Jolla Playhouse.



The Sheri and Les Biller Family Foundation invests in bold ideas that inspire collective action in order to achieve powerful results. The Foundation is proud to support *The Cake* at La Jolla Playhouse through our social impact theatre program, which fosters the theatre arts by expanding access to inspiring productions and immersive educational experiences. We believe that impactful productions like *The Cake* spark conversations that audience members continue at home and in their communities, and that this is how social change begins.

LA JOLLA PLAYHOUSE FOUNDATION & GOVERNMENT SUPPORT

\$100,000 +



Edgerton Foundation

The Hearst Foundations

The William Hall Tippett and
Ruth Rathell Tippett Foundation

\$50,000 - \$99,999

David C. Copley Foundation
Mandell Weiss Charitable Trust

\$25,000 - \$49,999

Las Patronas
The National Endowment for the Arts
Walter J. & Betty C. Zable Foundation
The Sheri and Les Biller Family Foundation

\$10,000 - \$24,999

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The Seth Sprague Educational and Charitable Foundation

\$5,000 - \$9,999

John and Marcia Price Family Foundation
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\$300 - \$999

Rising Arts Leaders San Diego
The Coastal Community Foundation and the 3rd grade
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List as of January 19, 2018

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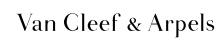
\$25,000 +



Real Estate



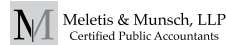
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Opportunities for corporations to partner with La Jolla Playhouse are numerous and varied, each providing exclusive benefits and recognition. For information, please contact Bonnie Broberg, Associate Director of Development, Individual & Corporate Giving, at (858) 550-1070 x141.

List as of January 19, 2018

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List as of January 19, 2018

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IN LOVING MEMORY

Jordan Ressler, 1981-2004

A Film and Theatre graduate from Cornell University, Jordan was an adventurer with a passion for the arts. Here at La Jolla Playhouse, he served as an assistant to Des McNuff on Billy Crystal's *700 Sundays* and was the script supervisor for *Jersey Boys*.

The Jordan Ressler Endowment Fund was established by his parents, Vivien and Jeffrey Ressler, to honor their son and his love of theatre and film.

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Paul Alexander Nolan in La Jolla Playhouse's world premiere of *Escape to Margaritaville*; photo by Matthew Murphy.



Front, L-R: LaChanze as "Diva Donna," Ariana DeBose as "Disco Donna" and Storm Lever as "Duckling Donna" with the cast of La Jolla Playhouse's world premiere of *SUMMER: The Donna Summer Musical*; photo by Kevin Berne.

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All photos by Jim Carmody

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