

KNOW

▾ BEFORE YOU GO

BEGINS NOVEMBER 7

SUMMER

THE DONNA SUMMER MUSICAL



Donna Summer
Photo by Francesco Scavullo

Production Sponsors:

Michael & Melissa Bartell
Brian & Silvija Devine



Recipient of an Edgerton
Foundation New Play Award

KNOW BEFORE YOU GO

We look forward to seeing you at La Jolla Playhouse at your upcoming performance of *SUMMER: The Donna Summer Musical*. Below is some additional information about the production and the venue to enhance your theater-going experience.

PARKING

Parking is free for all subscribers. For all others parking is \$2 (subject to change), Mon-Fri. Upon arrival to campus, please purchase your parking permit from one of the automated pay stations located next to the information kiosk. Simply park, note your space number, and pay \$2 at the pay station. Pay stations accept Visa, MasterCard, American Express or cash (\$1 and \$5), and do not give change. You will not need to return to your car. Parking is free on the weekends.

ACCESSIBILITY

A golf cart is available to assist patrons with accessibility issues 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 five minute parking in front of the theatre, and a La Jolla Playhouse greeter will assist you.

For more information about performances with ASL interpretation and audio description, please see page 7.

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.



James' Place is the Theatre District's on-site restaurant.

Developed by renowned Sushi Master James Holder, the menu includes his signature sushi, as well as delectable dishes created with Prime and Angus cuts of beef, locally and sustainably harvested seafood, along with seasonal dishes. A lighter fare menu is also served at the newly-redesigned sushi/cocktail bar, featuring craft beer and California wines.

For reservations, please call **(858) 638-7778**.

For menu and hours, please visit jamesplacesd.com.

We also recommend the following nearby restaurants:

Adobe El Restaurante and Mustangs & Burros
at Estancia La Jolla Hotel & Spa
9700 N. Torrey Pines Road
La Jolla, CA 92037
estancialajolla.com

Café la Rue and The Med
at La Valencia Hotel
1132 Prospect Street
La Jolla, CA 92037
lavalencia.com

Dolce Pane e Vino
16081 San Dieguito Road
Rancho Santa Fe, CA 92067
dolcepaneevino.com

Cusp Restaurant and Hiatus Poolside Lounge
at Hotel La Jolla
7955 La Jolla Shores Drive
La Jolla, CA 92037
cusprestaurant.com

Fleming's Prime Steakhouse & Wine Bar
8970 University Center Lane
San Diego, CA 92122
flemingssteakhouse.com

Giuseppe Restaurants & Fine Catering
700 Prospect Street
San Diego, CA 92037
giuseppecatering.com

Pamplemousse Grille
514 Via de la Valle, Suite 100
Solana Beach, CA 92075
pgrille.com

Piatti
2182 Avenida De La Playa
La Jolla, CA 92037
Phone: 858-454-1589
piatti.com/lajolla

Rock Bottom Restaurant & Brewery
Playhouse Patrons Get 20% Off
8980 Villa La Jolla Drive
La Jolla, CA 92037
rockbottom.com

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

When I was a teenager in Ann Arbor, Michigan in the 1970s, I wasn't cool enough to be hanging out in dance clubs. But like all teenagers, I listened incessantly to the radio and yes, I was dancing. The disco beat was everywhere — emanating from cars, television, jukeboxes, portable radios, boom boxes and phonographs in my friends' homes and my own. Disco was the soundtrack of my youth. And, of course, I memorized all the songs — especially Donna Summer's songs.

Donna Summer, with hit after hit landing the top of the charts, was an icon of the disco era. The disco environment at the time was communal, ritualistic, orgiastic, drug-fueled and hypersexual. Summer's songs represented our deepest longings for love, romance and sexual desire. As my friends and I danced the night away, we became immersed in the fantasy of it all, reinventing ourselves — becoming the persona we wanted to be.

I didn't really know anything about Donna Summer as a person. I had no idea of the distance between her public and private selves. Packaged by her record company and hyped by the media, she was trapped in an oversized sex goddess cliché to suit the permissive and unbridled no-holds-barred disco arena. Many performers like Summer, pop icons in particular, struggled to hold onto their authentic selves amid the disco frenzy. Fans, to a large extent, live vicariously via the emotional intensity of live performers. But Summer's persona was more singular and complicated — she wanted to be more than a disco icon. She saw the end of an era looming and faced the challenge of becoming the boss of her personal and professional destiny.

Des McAnuff is a master director of the modern musical, a superb storyteller and a rocker himself, evidenced by his productions of *Jersey Boys*, *The Who's Tommy*, *Jesus Christ Superstar* and *Yoshimi Battles the Pink Robots* on La Jolla Playhouse's stages and elsewhere. When he told me about *SUMMER: The Donna Summer Musical* and his and co-book writers Coleman Domingo and Rob Cary's idea for presenting Donna played by three different actresses at different stages of her life — I thought of the show as a great metaphor for all of us who look back at our younger selves and see the dreamers we were and who we became as adults.

Des is joined by his sure-fire collaborators on *SUMMER*: choreographer Sergio Trujillo, music director Ron Melrose, scenic designer Robert Brill, lighting designer Howell Binkley, costume designer Paul Tazewell, sound designer Gareth Owen, and projections designer Sean Nieuwenhuis — all Playhouse veterans.

They have come together to devise a dazzlingly innovative design that travels from the 1950s, through the disco era, and into the 21st century to tell Donna Summer's compelling story.

Get ready for a rock concert of a lifetime, and to disco the night away!

**CHRISTOPHER
ASHLEY**

Christopher Ashley
Artistic Director

Michael S. Rosenberg
Managing Director

SUMMER

THE DONNA SUMMER MUSICAL

SONGS BY
**DONNA SUMMER, GIORGIO MORODER,
PAUL JABARA AND OTHERS**

BOOK BY
**COLMAN DOMINGO, ROBERT CARY
AND DES McANUFF**

MUSIC SUPERVISION BY
RON MELROSE

CHOREOGRAPHY BY
SERGIO TRUJILLO

DIRECTED BY
DES McANUFF

FEATURING

**MACKENZIE BELL*, ANDRA CASTON, ARIANA DeBOSE*, KIMBERLY DODSON*,
ANISSA FELIX*, DREW FOSTER*, ARI GROOVER*, AFRA HINES*, AARON KROHN*,
LaCHANZE*, JENNY LAROCHE*, STORM LEVER*, AURELIA MICHAEL*, WONU OGUNFOWORA*,
REBECCA RIKER*, CHRISTINA ACOSTA ROBINSON*, KEN ROBINSON*, JESSICA RUSH*,
KAYE TUCKERMAN*, JARED ZIRILLI***

MUSIC DIRECTOR/CONDUCTOR **VICTORIA THEODORE**
ORCHESTRATIONS **BILL BRENDLE & RON MELROSE**
ARRANGEMENTS **RON MELROSE**
SCENIC DESIGNER **ROBERT BRILL**
COSTUME DESIGNER **PAUL TAZEWELL**
LIGHTING DESIGNER **HOWELL BINKLEY**
SOUND DESIGNER **GARETH OWEN**
PROJECTIONS DESIGNER **SEAN NIEUWENHUIS**
WIG DESIGNER **CHARLES G. LAPOINTE**
FIGHT DIRECTOR **STEVE RANKIN**
DIALECT COACH **EVA BARNES**
CASTING **TARA RUBIN CASTING**
DRAMATURG **SHIRLEY FISHMAN**
STAGE MANAGER **ANDREW NEAL***
FIRST ASSISTANT STAGE MANAGER **LUCY KENNEDY***
ASSISTANT STAGE MANAGER **SAMANTHA PREISS***

THE CAST

(in alphabetical order)

<i>Giorgio Moroder</i>	Mackenzie Bell
<i>Disco Donna</i>	Ariana DeBose
<i>Dara/Amanda</i>	Kimberly Dodson
<i>Adult Mary Ellen</i>	Anissa Felix
<i>Brian/Detective</i>	Drew Foster
<i>Ami/DJ</i>	Ari Groover
<i>Maid/Michael</i>	Afra Hines
<i>Neil Bogart/Gunther</i>	Aaron Krohn
<i>Diva Donna/Mary</i>	LaChanze
<i>Pastor/Norm Brokaw</i>	Jenny Laroche
<i>Duckling Donna/Mimi</i>	Storm Lever
<i>Mary Ellen/Brooklyn</i>	Wonu Ogunfowora
<i>Bob/Helmuth</i>	Rebecca Riker
<i>Adult Dara</i>	Christina Acosta Robinson
<i>Andrew Gaines</i>	Ken Robinson
<i>Joyce Bogart</i>	Jessica Rush
<i>Pete Belotte</i>	Kaye Tuckerman
<i>Bruce Sudano</i>	Jared Zirilli
<i>Swings</i>	Andra Caston, Aurelia Michael

SUMMER: The Donna Summer Musical will be performed without an intermission.

UNDERSTUDIES

<i>Diva Donna</i>	Anissa Felix, Christina Robinson	<i>Adult Mary Ellen</i>	Jenny Laroche, Aurelia Michael
<i>Disco Donna</i>	Anissa Felix, Wonu Ogunfowora	<i>Giorgio Moroder</i>	Aurelia Michael, Kaye Tuckerman
<i>Duckling Donna</i>	Kimberly Dodson, Wonu Ogunfowora	<i>Pete Belotte</i>	Aurelia Michael, Rebecca Riker
<i>Bruce Sudano</i>	Andra Caston, Drew Foster	<i>Young Dara</i>	Aurelia Michael
<i>Neil Bogart</i>	Andra Caston, Drew Foster	<i>Young Mary Ellen</i>	Aurelia Michael
<i>Andrew Gaines</i>	Andra Caston, Drew Foster	<i>Bob</i>	Aurelia Michael
<i>Brian</i>	Andra Caston	<i>Pastor</i>	Aurelia Michael
<i>Joyce Bogart</i>	Mackenzie Bell, Kaye Tuckerman	<i>Maid</i>	Ari Groover, Aurelia Michael
<i>Adult Dara</i>	Afra Hines, Aurelia Michael	<i>Ami</i>	Aurelia Michael

PRODUCTION TEAM

<i>Assistant Director</i>	Michael Bello	<i>Sound Engineer</i>	Stephen Henshaw
<i>Assistant Choreographer</i>	Katherine Roarty	<i>Moving Lights Programmer</i>	Harry Sangmeister
<i>Second Assistant Director</i>	Will Detlefsen	<i>Associate Lighting Designer</i>	Joe Doran
<i>Dance Captains</i>	Ari Groover, Jenny Laroche	<i>Associate Projections Designer</i>	Eric May
<i>Fight Captain</i>	Drew Foster	<i>Production Video Supervisor</i>	Greg Peeler
<i>Associate Costume Designer</i>	Michael McAleer	<i>Associate Scenic Designer</i>	Justin Humphries
<i>LJP Assistant Costume Designer</i>	Desiree Hatfield-Buckley	<i>Assistant Scenic Designer</i>	Anna Robinson ‡
<i>Associate Sound Designer</i>	Joshua Leibert	<i>Scenic Design Assistants</i>	Matthew Herman, Yi-Chien Lee, Samantha Rojas
<i>Time Code Associate</i>	Russel Godwin	<i>Lighting Design Assistant</i>	Joel Britt ‡
<i>Hudson Scenic Technicians</i>	Nick Christiani, Josh Braun, Erik Nelson	<i>Stage Management Production Assistant</i>	Mandisa Reed
<i>Hudson Scenic Automation Programmer</i>	Karl Schuberth	<i>Stage Management Intern</i>	Courtney LeFan
<i>Associate Wig Designer</i>	Ashley Rae Callahan		

MUSICAL STAFF

<i>Music Sequencer</i>	Bill Brendle
<i>Music Transcriber</i>	Daniel Maté
<i>Music Department Assistants</i>	Michael Kaish, Jason Blackwell
<i>Electronic Music/Keyboard Programming</i>	Randy Cohen, Cohen Keyboards
<i>Associate Electronic Music Programmer</i>	Jeremy King
<i>Associate Electronic Drum Programmer</i>	Kimberly Thompson

ORCHESTRA

<i>Music Director/Conductor/Keyboard 1</i>	Victoria Theodore
<i>Assistant Music Director/Keyboard 2</i>	Taylor Peckham
<i>Keyboard 3</i>	Lisa LeMay
<i>Guitar</i>	Vince Cooper
<i>Drums</i>	Kimberly Thompson
<i>Contractor</i>	Lorin Getline
<i>Rehearsal Piano</i>	Ron Melrose, Victoria Theodore, Taylor Peckham
<i>Rehearsal Drums</i>	Kimberly Thompson

ACKNOWLEDGEMENTS

PRG - Production Resource Group
Hudson Scenic
Sound Associates
Dodger Theatricals
Richard Hester
Dana Sherman
Jeff Parvin
Ursula Meyer

Donna Summer artwork provided courtesy of Donna Summer Fine Art
Photos of Donna Summer by Francesco Scavullo



* 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.



This theatre operates under an agreement between the League of Resident Theatres and the Stage Directors and Choreographers Society, an independent national labor union.



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



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



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



La Jolla Playhouse is a member of the League of Resident Theatres (LORT) and a constituent of Theatre Communications Group (TCG), the national service organization for the nonprofit professional theatre.



All musicians are represented by the American Federation of Musicians of the United States and Canada.

AUDIENCE ENGAGEMENT EVENTS: SUMMER: THE DONNA SUMMER MUSICAL

INSIDER EVENTS

Sponsored in part by AT LA JOLLA VILLAGE
Join Playhouse staff for a special pre-performance presentation that gives an insider's view of *SUMMER: The Donna Summer Musical*.

Wednesday, November 29 at 6:45 pm

Saturday, December 9 at 1:15 pm

TALKBACK TUESDAYS

Sponsored in part by HOLLAND AMERICA LINE
Participate in a lively discussion with *SUMMER: The Donna Summer Musical* actors and Playhouse staff members immediately following these performances.

Tuesday, November 14 after the 7:30 pm performance

Tuesday, November 28 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 world-premiere musical.

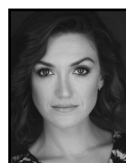
Sunday, December 10 after the 2:00 pm performance

ACCESS PERFORMANCE

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

Sunday, December 2 at 2:00 pm

For more information, please visit LaJollaPlayhouse.org

**MACKENZIE BELL**, *Giorgio Moroder*

La Jolla Playhouse: Debut. Broadway: *Sunset Boulevard*, *Pippin*. National Tours: *Jersey Boys* (1st National, Chicago and Las Vegas companies), *Flashdance the Musical* (1st National). Off-Broadway: *Carrie: The Musical*. Workshop/Lab: *Chasing Rainbows*, *Diner*, *Fat Camp*. Regional: Savana in *Moonshine: That Hee Haw Musical* (Dallas Theater Center); Maureen in *RENT* (Casa Mañana); Val in *A Chorus Line* (The MUNY). Education: B.F.A. from Elon University. Huge thanks to Des, Sergio, Ron and the whole team! @mackthebell, mackenziebell.com.

**ANDRA CASTON**, *Swing*

La Jolla Playhouse: Debut. Regional: *Hairspray* (San Diego REPeratory Theatre), *Ragtime* (San Diego REPeratory Theatre and Young Actors Theater), *Stars of the Future* (Leigh Scarritt Productions), *Clay Aiken's X-Mas Concert* (Copley Symphony Hall), *Motor City* and *The Brits* (Carnival Ecstasy). Education: SDS CPA, Civic Dance Company, Southwestern College.

**ARIANA DEBOSE**, *Disco Donna*

La Jolla Playhouse: Debut. Ms. DeBose recently wrapped up her run as Jane in Chazz Palminteri's *A Bronx Tale* directed by Jerry Zaks and Robert De Niro. Her other credits include *Hamilton* (Off-Broadway and original Broadway cast), Leading Player in the Tony-winning revival of *Pippin*, Mary Wilson of the Supremes (Diana Ross cover) in *Motown*, Nautica in Andy Blankenbuhler's *Bring It On: The Musical* and Sondheim's *Company* with the NY Philharmonic. Her TV credits include: *Blue Bloods* (CBS), *The Breaks* (VH1), *So You Think You Can Dance* Top 20 Season 6 (Fox) and *One Life to Live: Star-Crossed Lovers*. Instagram and Twitter: @arianadebose.

**KIMBERLY DODSON**, *Dara/Amanda*

La Jolla Playhouse: Debut! Regional: *A Bronx Tale* (Paper Mill Playhouse); *A Christmas Carol* (McCarter Theatre); *Jesus Christ Superstar* (MSMT). Education: Muhlenberg College. B.A. in Theatre with a double concentration in Acting and Performance Studies and a double minor in Dance and Sociology. Thanks to: Tara Rubin Casting, The Krasny Office, The Dodgers, MOMMY, Poppa Bear, my village and my angels.

**ANISSA FELIX**, *Adult Mary Ellen*

La Jolla Playhouse: Debut. Broadway: *Sunset Boulevard* (2017 revival), *Motown: The Musical*. National Tour: *Motown: The Musical*. Regional: *Around the World in 80 Days* (TheatreSquared), *Little Shop of Horrors* (Hangar Theatre). Film: *Detroit*. Education: University of Mary Washington. A big thanks to The Mine, Des, Sergio and Ron. Instagram: @anissafelix.

**DREW FOSTER**, *Brian/Detective*

La Jolla Playhouse: Debut. Broadway: *Sunset Boulevard*, *Doctor Zhivago*. Regional: The Old Globe, Shakespeare Theatre of D.C., Dallas Theater Center, Orlando Shakespeare Theater, Shakespeare Santa Cruz, Florida Studio Theatre and five seasons with the Asolo Rep. Six productions of *West Side Story* (including Broadway revival tour and Hollywood Bowl). TV: *Gypsy*. Education: Juilliard Drama (Houseman Award). A great deal of happiness in my life has been due to the faith Mr. McAnuff, Mr. Melrose and Ms. Rubin have shown in me. Love to Jesse.

**ARI GROOVER**, *Ami/DJ/Dance Captain*

La Jolla Playhouse: Debut. Broadway: *Holler If Ya Hear Me*. Off-Broadway: *Bare the Musical* (New World Stages). Regional: *Half Time* (CIBC Theater); *Black Nativity* (Kenny Leon's True Colors Theater Co.). Choreography: *Burn All Night*, Associate Choreographer (A.R.T.); *In the Heights*, Associate Choreographer (NYU). Film: *Spider-Man: Homecoming* (Sony), *72 Hours: A Brooklyn Love Story?*. TV: *Law & Order: SVU* (NBC), *The Get Down* (Netflix). Also known as DJ Ari Grooves. Thankful for my blessings, family and friends. We movin' on up! www.arigrooves.com.

**AFRA HINES**, *Maid/Michael*

La Jolla Playhouse: Debut. Broadway: *Shuffle Along* (original Broadway company), *Motown*, *Soul Doctor* (original Broadway company), *Ghost* (original Broadway company), *In the Heights* (original Broadway company), *Wicked*. National Tours: *Hamilton*. Television: *The Detour*, *Boardwalk Empire*, *SNL*. Other: *Radio City Christmas Spectacular* (Rockette). www.afrahines.com.

**AARON KROHN**, *Neil Bogart/Gunther*

La Jolla Playhouse: Debut. Broadway: *Cabaret*, *Macbeth*, *The Farnsworth Invention*, *The Coast of Utopia*, *Julius Caesar*, *Henry IV* and *The Invention of Love*. Stratford Shakespeare Festival: *The Homecoming*, *Twelfth Night* and *Henry in Henry V*. Sam Mendes's Bridge Project: *As You Like It*, *The Tempest*, *The Winter's Tale* and *The Cherry Orchard*. Off-Broadway: *Coriolanus* (Red Bull), *Clive* (the New Group), *The Glass Cage* and *Echoes of the War* (Mint Theater), and *Philoktetes* (La MaMa). Regional: Folger Theatre, Westport Country Playhouse, Hartford Stage, Theatre Under the Stars, Alabama Shakespeare Festival, The Old Globe and the Alley Theatre. Film and Television: *I Love You But I Lied*, *Boardwalk Empire*, *Law & Order: SVU* and *Welcome to New York*. Master's Degree from The Old Globe Theatre.

**LACHANZE**, *Diva Donna/Mary*

La Jolla Playhouse: Debut. She won the Tony Award for Best Actress in a Musical in 2006 for *The Color Purple*. Other Broadway credits include *Once on This Island* (Tony and Drama Desk nominations), *If/Then*, *Ragtime*, *Company* and *Uptown It's Hot*. Off-Broadway, she has appeared in *Dessa Rose* (Obie Award and Drama Desk Award nomination), *The Bubbly Black Girl Sheds Her Chameleon Skin* (Drama Desk Award nomination) and *Inked Baby*. Other theatre credits: *The Wiz*, *Baby*, *From the Mississippi Delta* and *Spunk*. Film credits include *The Help* (SAG Award), *Side Effects*, *Breaking Upwards*, *Confessions of a Shopaholic*, *Disney's Hercules*, *For Love or Money* and *Leap of Faith*. TV credits include *Handel's Messiah Rocks* (Emmy Award), *Person of Interest*, HBO's *The Night Of*, *Lucy* (CBS TV movie), *Law & Order: SVU*, *Sex and the City*, *New York Undercover*, *The Cosby Show* and the upcoming film *Melinda*. MsLaChanze.com. Twitter: @lachanze. For my Earth Angels.

**JENNY LAROCHE**, *Pastor/Norm Brokaw/Dance Captain*

La Jolla Playhouse: Debut. Television: *Smash* (recurring), *It Could Be Worse* (recurring). Film: *A Very Murray Christmas*, *Annie*, *The Merry Widow Live HD*. Off-Broadway: *Do I Hear a Waltz?*, *Paint Your Wagon*, *Little Me* (Encores! City Center); *Bombshell Broadway Concert* (Minskoff); *Guys and Dolls* (Carnegie Hall); *Christmas Spectacular* (Radio City Music Hall). Opera: *The Merry Widow* (MetOpera). Regional: *The Producers*, *Can-Can* (Paper Mill Playhouse); *Fly* (Dallas Theater Center). Education: B.F.A. from SUNY Buffalo. Endless gratitude and love to my mom and papi! www.thelarocheapproach.com

**STORM LEVER**, *Duckling Donna/Mimi*

La Jolla Playhouse: Disney's *Freaky Friday*. Ms. Lever has appeared off-Broadway as Dorothy in *The Winger* (City Center). Other New York theatre includes Jade in *Fashion Academy* (Vital Theater) and Meredith in *Good Swimmer* (Prototype Festival). Workshop: *The Donna Summer Project*. Regional credits include Savannah in Disney's *Freaky Friday* (Signature Theater, VA); understudy in *Emotional Creature* (Berkeley Rep); Siren in *Kansas City Choir Boy* (Arsh Center, FL). Education: B.F.A., University of Michigan. Ms. Lever would like to thank BRS/Gage, family and friends, and MT15 forever and always. @stormieweather.

**AURELIA MICHAEL**, *Swing*

La Jolla Playhouse: Debut. Regional: *Legally Blonde: The Musical* (Ogunquit), *Ghost: The Musical* (Fingerlakes). Education: B.A. (Modern Dance), B.S. (Business Management), University of Maryland, College Park. Fashion Institute of Technology (Image Consulting). Culture Shock Dance Troupe (Washington, D.C.). Ms. Michael screams THANK YOU to the cast, her family and friends for so much love and support!

**WONU OGUNFOWORA**, *Mary Ellen/Brooklyn*

La Jolla Playhouse: Debut. Broadway: *A Bronx Tale*. National/International Tour: *Sister Act: The Musical* plus productions at Maine State and North Shore Music Theatres. Additional regional credits: *Hairspray*, *All Shook Up*, *Smokey Joe's Cafe*, among others. Readings/Workshops: *The Harder They Come* (The Public Theater), *The Donna Summer Project* (The Signature Theater), *Independence* (La Jolla Playhouse). Endless gratitude to the creatives, KMR, Dodgers, Tara Rubin Casting, and loving friends and family.

**REBECCA RIKER**, *Bob/Helmuth*

La Jolla Playhouse: Debut. Broadway: *An American in Paris*, *Rock of Ages*. National Tours: *Flashdance*, *The Addams Family*, *A Chorus Line* (Cassie and Diana), *The Wedding Singer*. Off-Broadway: *The Sphinx Winx*, *The Tenth Floor*, *The Blue Angel*, *Autumn Moon*. Regional: Cassie in *A Chorus Line* (Maine State, North Shore); *West Side Story* (Barrington Stage Company). All the love to my husband and my sweet baby boy Benjamin! Proud AEA member!

**CHRISTINA ACOSTA ROBINSON**, *Adult Dara*

La Jolla Playhouse: Debut. Titania in *A Midsummer Night's Dream* (Guthrie Theater); Berniece in *The Piano Lesson* (Hartford Stage); Vera in *Seven Guitars* (Two River Theatre); Shug Avery in *The Color Purple* (Milwaukee Rep); Caroline in *Caroline, or Change* (Tantrum Theatre); Hennie in *Romance in Hard Times* (Barrington Stage); *My Fair Lady* and *The Unfortunates* (Oregon Shakespeare Festival); *Death of a Salesman* (Yale Repertory Theatre); *Caroline, or Change* (Syracuse Stage); *Ragtime* (Arvada Center); *The House of the Spirits* (Mixed Blood Theatre). Education: M.F.A. Acting from the Yale School of Drama.

**KEN ROBINSON**, *Andrew Gaines*

La Jolla Playhouse: Debut. Broadway: *The Color Purple* (2015 revival), *Memphis*, *Baby It's You!*. Regional: The Dryer/The Bus in *Caroline, or Change* (Tantrum); Junior in *Between Riverside and Crazy* (Cleveland Play House); *The First Noel* (Apollo Theater); Headmaster Marrow in *Choir Boy* (Marin Theatre); *The Colored Museum* (Huntington); Avery in *The Piano Lesson* (Syracuse Stage, Seattle Rep); Freddy in *My Fair Lady* (Oregon Shakespeare Festival); Donny Hathaway in *The Donny Hathaway Story* (Yale Cabaret). Education: M.F.A. from Yale School of Drama, B.A. from Morehouse College.

**JESSICA RUSH**, *Joyce Bogart*

La Jolla Playhouse: Debut. Broadway: *Jersey Boys*, *Guys & Dolls*, *Gypsy*. Ms. Rush was seen in the national tour of *Mamma Mia!*, as well as *Cinderella*, where she starred opposite Eartha Kitt. She was the recipient of the Joseph Jefferson Award for her performance as Louise in *Gypsy* at Chicago Shakespeare Theater. Ms. Rush starred regionally in *Dirty Rotten Scoundrels* (Walnut Street Theatre), *Miss Saigon* (TUTS), *Paint Your Wagon* (Geffen Playhouse) and *The Last Five Years* (B Street Theatre). Performances with the Indianapolis Symphony. TV credits include *White Collar* and the award-winning web series *Then We Got Help*. Wife of Eric Anderson and mom to Elliot. www.jessicarush.com

**KAYE TUCKERMAN**, *Pete Belotte*

La Jolla Playhouse: Debut. National Tours: *Mamma Mia!* (Donna). International: *Les Misérables*, *Boy from Oz*, *Jesus Christ Superstar*, *South Pacific*, *Wild Party*, *Absinthe* at Spiegelworld. NYC: *Who's Afraid of Virginia Woolf?*. Originally from Sydney, Australia, Ms. Tuckerman has carved a niche internationally as a sought-after director, performer and designer, winning awards for solo performances and an African Academy Award nomination for *From a Whisper*. Screen credits include: *The Matrix*, *The Characters* (Netflix), *Royal Pains* (USA). Art Director for *Nike Write the Future* (dir. Alejandro G. Iñárritu) and *Nokia Africa* (dir. Steve McCurry). Creative Director of The Australian Dance Awards, Ingot NYC, and director of multiple theater and film productions. www.kayetuckerman.com

**JARED ZIRILLI**, *Bruce Sudano*

La Jolla Playhouse: Debut. Last seen in San Diego co-starring in the world premiere of Michael John Lachiusa's *Rain* (The Old Globe). Broadway: *Lysistrata Jones*. National Tours: *Wicked*, *We Will Rock You*. Off-Broadway: *Romance Language* (Ars Nova, world premiere); *Pretty Filthy* (The Civilians, world premiere); *Fat Camp* (ATA). Regional: *A Few Good Men* (Alley Theatre); *LMNOP* (Goodspeed/TUTS); *RENT* (Hangar Theatre); *Altar Boyz* (DC Premiere); *Light in the Piazza* (MSMT). NY Readings: *The Cher Show*, *Vanity Fair* and *Pride & Prejudice* (Bedlam); *Clueless*, *Life After High School* (Roundabout). Television: *Law & Order: SVU* (guest star), *Blindspot* (costar), *Blue Bloods* (costar), *Pan Am* (costar). For mom, Ray, dad and Justin. I love you, Whitney and Bomba! www.jaredzirilli.com. Twitter and Instagram: @jaredzirilli.

ROBERT CARY, *Book*

La Jolla Playhouse: *Palm Beach*. Broadway: *On the Town* (additional material). Television: *Grease: Live!* (Fox), *A Christmas Story* (upcoming this December on Fox). Off-Broadway: *Inventing Avi*. West End: *Flashdance, the Musical* (also National Tour, Stockholm, Paris, current UK tour). Proud husband (and frequent collaborator) of Jonathan Tolins and proud father of Selina and Henry. Graduate Yale College, former member Joffrey II, Yale Whiffenpoofs. Thanks to Des.

COLMAN DOMINGO, *Book*

is a Tony, Drama Desk, Drama League and Olivier Award-nominated theater, television and film artist. His plays and musicals include *Dot* (Samuel French), *Wild with Happy* (Dramatists Play Service), *A Boy and His Soul* (Oberon Books), *Lights Out: Nat King Cole*, *The Brother(s)* and *Up Jumped Springtime*. His work has been produced by The Public Theater, Vineyard, Humana Festival of New American Plays, New York Stage and Film, A.C.T., The Tricycle Theater in London, Brisbane Powerhouse in Australia, Thick Description in San Francisco, Baltimore Center Stage, Detroit Public Theater, among many others. He has been commissioned by The Geffen Playhouse, A.C.T., People's Light and Theater Company, Scott Rudin and Jeffrey Seller. He is developing a television drama for AMC of which he will serve as an Executive Producer.

DES McANUFF, *Book/Director*

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 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.

SERGIO TRUJILLO, *Choreographer*

La Jolla Playhouse: *Disney’s Freaky Friday*, *Chasing the Song*, *Memphis*, *Zhivago*, *The Wiz*, *Jersey Boys*. Broadway: *On Your Feet* (Tony Award nominee; Outer Critics Circle/Astaire Awards), *Memphis* (Olivier/OCC Award, Drama Desk/Astaire Award nominations), *Jersey Boys* (Drama Desk/OCC nomination), *A Bronx Tale* (Chita Award nomination), *Addams Family*, *Next to Normal*, *Hands on a Hardbody* (Drama Desk nomination), *Leap of Faith* (Drama Desk nomination), *Guys and Dolls* (Astaire Award nomination), *All Shook Up*. Director/Choreographer: *Arrabal* (ART), *Gloria Estefan on Broadway* (Minskoff Theatre), *Flashdance* (National Tour), *White Noise* (Royal George Theatre). Other Theatre: *Ain’t Too Proud* (Berkeley Rep), *Invisible Thread* (Second Stage; Astaire Award nomination), *Carmen* (Olney Theatre; Helen Hayes nomination), *Disney’s Freaky Friday* (Signature Theatre). International: *Tarzan* (Disney), *Peggy Sue Got Married* (West End), *The Sound of Music* and *West Side Story* (Stratford Festival).

RON MELROSE, *Music Supervisor*

La Jolla Playhouse: *Jersey Boys*, *The Wiz*, *Yoshimi Battles the Pink Robots*. Forty years of arranging, music direction and supervision, including eighteen Broadway shows and productions spanning the world. Winner of a Helpmann Award (Australia’s Tony) for music direction on *Jersey Boys*, music supervisor of *Jersey Boys* film, associate producer of *Jersey Boys* cast and Christmas albums. Music supervisor and arranger, *A Bronx Tale* (Broadway), co-producer of cast album. Composer: *Fortune* (Off-Broadway), *The Silver Swan* (NEA Fellowship), *The Missing Peace* (Washington’s Capitol Fringe), *Early One Morning* (liturgical one-woman musical), two Harvard Hasty Pudding shows, a gospel-based Requiem, and songs for *Saturday Night Live*. Education: Harvard (philosophy), Westminster (choral conducting). Thanks to Alexandra.

VICTORIA THEODORE, *Music Director/Conductor*

La Jolla Playhouse: Debut. Beyoncé’s *2016 Formation World Tour*. Stevie Wonder’s *A Wonder Summer’s Night World Tour*, *Song Traveling World Tour*, Live DVD: *Live at Last*. Performed with Stevie Wonder in the Oscar-winning documentary *Twenty Feet from Stardom*. *The Arsenal Hall Show* (2013-2014). Regional: *Beehive*, *The ’60s Musical* (Rawley T. Farnsworth Theatre). Ms. Theodore’s debut album of original music, “Grateful,” is available online.

BILL BRENDLE, *Orchestrations*

is an orchestrator/composer based in Los Angeles. His credits as an orchestrator include NBC’s *The Tonight Show* and Fox’s *American Idol*. He’s orchestrated for stage and television performances for Gloria Estefan, Mary J. Blige and Sergio Mendes. As the composer-in-residence at Viewpoint School in Calabasas CA, he composed original scores for *The Caucasian Chalk Circle*, *Waiting for Godot*, *The Twelfth Night* and many more productions. He’s also scored several films for Fox Searchlight and The Discovery Channel. He loved working at the La Jolla Playhouse as the Orchestrator for *Yoshimi Battles the Pink Robots*.

ROBERT BRILL, *Scenic Design*

Mr. Brill’s designs for the Playhouse include *The Darrell Hammond Project*, *Kingdom City*, *Chasing the Song*, *His Girl Friday*, as well as numerous collaborations with Des McAnuff, including *Sideways*, *Yoshimi Battles the Pink Robots*, *Jesus Christ Superstar*, *The Wiz*, *Tartuffe* and many others. His Broadway credits include *Assassins* (Tony nomination), as well as the set and club design for the critically-acclaimed revival of *Cabaret*, *Jesus Christ Superstar*, *Guys and Dolls* (Tony nomination), *Buried Child*, *Design for Living* and others. His recent credits include *Ain’t Too Proud: The Life and Times of The Temptations*, *Disney’s Frozen*, as well as numerous opera world premieres, including *Moby-Dick*, *Cold Mountain*, *Everest*, *Doubt*, *The Manchurian Candidate* and *It’s a Wonderful Life*. A graduate of UCSD 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 is Professor of Scenic Design at UC San Diego.

PAUL TAZEWELL, *Costume Design*

La Jolla Playhouse: *Escape to Margaritaville*, *Hollywood*, *Chasing the Song*, *Side Show*, *His Girl Friday*, *Memphis*, *Yoshimi Battles the Pink Robots*, *Jesus Christ Superstar*, *The Wiz*, *Palm Beach*. Broadway: *Hamilton* (Tony Award); *Side Show*, *Memphis* (Tony Award nomination); *A Streetcar Named Desire* (Tony Award nomination); *Jesus Christ Superstar*; *In the Heights* (Tony Award nomination); *Guys and Dolls*; *The Color Purple* (Tony Award nomination); *Elaine Stritch at Liberty*; *Caroline, or Change*; and *Bring in ’da Noise, Bring in ’da Funk* (Tony Award nomination). TV: NBC’s *The Wiz Live!*, HBO’s *The Immortal Life of Henrietta Lacks* and *Lackawanna Blues*. Opera: *Faust* for The Met and English National Opera, *Porgy and Bess* and *Showboat* for Washington National Opera, *Magdalena* for Théâtre du Châtelet, *Margaret Garner* for Michigan Opera Theatre and *Little Women* for New York City Opera.

HOWELL BINKLEY, *Lighting Design*

La Jolla Playhouse: *Escape to Margaritaville*, *Hollywood*, *Come From Away*, *Chasing the Song*, *Jesus Christ Superstar*, *A Midsummer Night’s Dream*, *Memphis*, *Xanadu*, *Cry-Baby*, *Zhivago*, *The Wiz*, *Private Fittings*, *Palm Beach*, *Jersey Boys*, *The Farnsworth Invention*, *Dracula*, *Eden Lane* and *How to Succeed...*. Broadway: *Prince of Broadway*, *Come From Away* (2017 Tony nom), *A Bronx Tale*, *Hamilton* (2016 Tony winner), *After Midnight* (2014 Tony nom), *How to Succeed...* starring Daniel Radcliffe (2011 Tony nom), *West Side Story* (2009 Tony nom), *Gypsy* starring Patti LuPone, *In the Heights* (2008 Tony nom), *Jersey Boys* (2006 Tony winner), *Avenue Q*, *The Full Monty*, *Parade*, *Kiss of the Spider Woman* (1993 Tony nom). Co-Founder and Resident Lighting Designer for Parsons Dance. 1993 Sir Laurence Olivier and Canadian Dora Awards for *Kiss of the Spider Woman*. 2006 Henry Hewes Design Award for *Jersey Boys*. 2016 Henry Hewes Design Award for *Hamilton*.

GARETH OWEN, *Sound Design*

La Jolla Playhouse: *Come From Away*, *The Hunchback of Notre Dame*. Olivier Awards for *Memphis* and *Merrily We Roll Along*; nominations for *Top Hat* and *End of the Rainbow*. Tony Award nominations for *A Little Night Music* and *End of the Rainbow*. Outer Critics Circle Award for *Come From Away*. Currently: *A Bronx Tale* and *Come From Away* on Broadway; *Bat Out of Hell*, *42nd Street*, *Young Frankenstein* and *Wind in the Willows* in London’s West End; *Disney’s Little Mermaid*, *The Hunchback of Notre Dame* and *Beauty and the Beast*, as well as *Strictly Ballroom* and *Bodyguard* worldwide. More than 280 commercial musicals around the world.

SEAN NIEUWENHUIS, *Projection Design*

La Jolla Playhouse: *Yoshimi Battles the Pink Robots*, *Sideways*, *Jesus Christ Superstar*. Broadway: *Doctor Zhivago*, *Jesus Christ Superstar*. Regional: *Rear Window* (Hartford Stage); *A Word or Two* (Ahmanson); *The Who’s Tommy*, *Evita*, *Cabaret*, *Wanderlust*, *A Word or Two* (Stratford Festival); *The Little Prince* (Theatre Calgary); *Anne of Green Gables* (Confederation Centre). Opera: *Macbeth* (LA Opera), *Faust* (The Met), *Manchurian Candidate* (Minnesota Opera); *Nixon in China* (Royal Swedish Opera, WOO Dublin, San Francisco Opera, Kansas City Lyric). Dance: *Handmaid’s Tale*, *Going Home Star* (Royal Winnipeg Ballet). Events: 2017 Invictus Games Opening & Closing Ceremonies, 2010 Paralympic Winter Games Opening & Closing Ceremonies.

CHARLES G. LAPOINTE, *Wig Design*

Over 80 Broadway shows, including: *Hamilton*, *Beautiful: The Carole King Musical*, *Anastasia*, *The Band’s Visit*, *SpongeBob SquarePants*, *Amélie*, *Motown: The Musical*, *Memphis*, *Allegiance*, *A Gentleman’s Guide to Love and Murder*, *The Color Purple*, *Jersey Boys*, *Doctor Zhivago*, *Of Mice and Men*, *Violet*, *Side Show*, *The Elephant Man*, *After Midnight*, *Clybourne Park*, *Newsies*, *Jekyll and Hyde*, *The Mountaintop*, *Holiday Inn*, *Bring It On*, *Superior Donuts*, *Bonnie and Clyde*, *Life in the Theatre*, *In the Heights*. Television: *The Wiz Live!* (Emmy Award nomination), *Blue Bloods*, *American Crime*, *Madoff*, *Hairspray*.

STEVE RANKIN, *Fight Director*

Most Recent: *Ain’t Too Proud* at Berkeley Rep. La Jolla Playhouse: *Kill Local*, *Hollywood*, *Guards at the Taj*, *The Hunchback of Notre Dame*, *His Girl Friday*, *Yoshimi Battles the Pink Robots*, *Sideways*, *Memphis*, *The Farnsworth Invention*, *The Wiz*, *Zhivago*, *Palm Beach*, *Jersey Boys*, *The Who’s Tommy*, *Elmer Gantry*. Broadway: *Doctor Zhivago*; *Memphis*; *Bonnie & Clyde*; *Guys and Dolls*; *The Farnsworth Invention*; *Jersey Boys*; *Dracula*; *Henry IV, Parts I and II*; *The Who’s Tommy*; *Twelfth Night*; *Two Shakespearean Actors*; *Getting Away with Murder*; *Anna Christie*; *The Real Inspector Hound*. Off-Broadway: *The Third Story*, *Pig Farm*, *The Night Hank Williams Died and Below the Belt*. Stratford Shakespeare Festival: *Romeo and Juliet*, *Caesar and Cleopatra*, *Macbeth*, *Henry V*, *The Who’s Tommy*. Metropolitan Opera: *Rodelinda*, *Boris Godenov*, *Faust* and *Iphegenie at Tauride*. Mr. Rankin plays mandolin with The Susie Glaze New Folk Ensemble.

EVA BARNES, *Dialect Coach*

La Jolla Playhouse: *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.

TARA RUBIN CASTING, *Casting*

La Jolla Playhouse: *Disney’s Freaky Friday*, *Miss You Like Hell*, *The Hunchback of Notre Dame*, *Yoshimi Battles the Pink Robots*, *Sideways*, *Most Wanted*, *The Wiz*, *The Farnsworth Invention*, *Palm Beach*, *Zhivago*, *Jersey Boys*. Selected Broadway: *Miss Saigon*, *Falsettos*, *A Bronx Tale*, *Dear Evan Hansen*, *Cats*, *Disaster!*, *School of Rock*, *Doctor Zhivago*, *It Shoulda Been You*, *Gigi*, *Bullets Over Broadway*, *Aladdin*, *Les Misérables*, *Mothers and Sons*, *Big Fish*, *The Heiress*, *How to Succeed...*, *A Little Night Music*, *Billy Elliot*, *Shrek*, *Guys and Dolls*, *Young Frankenstein*, *The Little Mermaid*, *Mary Poppins*, *Spamalot*, ... *Spelling Bee*, *The Producers*, *Mamma Mia!*, *Jersey Boys*, *The Phantom of the Opera*. Off-Broadway: *Here Lies Love*; *Old Jews Telling Jokes*; *Love, Loss, and What I Wore*. Regional: Yale Repertory Theatre, Paper Mill Playhouse, Bucks County Playhouse, Westport Country Playhouse, The Old Globe.

SHIRLEY FISHMAN, *Dramaturg*

At La Jolla Playhouse, Ms. Fishman has served as Associate Artistic Director, Director of Play Development, Artistic Producer and Dramaturg. She has worked on many plays and musicals including *Kill Local*, *Disney’s Freaky Friday*, *Tiger Style!*, 2016 Tony Award winners *Indecent* and *Come From Away*, LJP’s annual POP Tour and other projects in development. At the Public Theater she dramaturged many plays and was co-curator of the New Work Now! new play festival. Affiliations: Kennedy Center, Playwrights Project, 5th Ave Theatre, San Diego Rep, UC San Diego’s Wagner New Play Festival, Denver Theatre Center and Native Voices at the Autry, among others. She is an M.F.A. graduate of Columbia University’s Theatre Theory/Criticism/Dramaturgy program.

ANDREW NEAL, *Stage Manager*

is thrilled to be working on his second Des McAnuff/Sergio Trujillo production after spending two years on the road with *Jersey Boys*. Broadway: *Spider-Man: Turn Off the Dark*, *Cyrano de Bergerac*, *Wicked*, *Fosse*, *Les Misérables*, *Sly Fox*, *La Cage aux Folles*. National tours: *Chicago*, *Wicked*. Off-Broadway: *A Night with Janis Joplin*, *In Transit*, *The Marvelous Wonderettes*, *Power Plays*, *All in the Timing*, *The Resistible Rise of Arturo Ui*. Regional: Pasadena Playhouse, Paper Mill Playhouse, North Carolina Theatre (34 productions), Aladdin Theatre in Las Vegas. Mr. Neal is beyond thrilled to be a part of *SUMMER: The Donna Summer Musical!*

LUCY KENNEDY, *First Assistant Stage Manager*

La Jolla Playhouse: Debut. Ms. Kennedy worked extensively in Australia, including: *Dusty: The Original Pop Diva* (National Tour), *Titanic* (Sydney), *King Lear* (Melbourne Theatre Company) and *Criminology* (Malthouse Theatre Company), before embarking on the international tours of *Global Creatures’ Walking with Dinosaurs* and *Dreamworks’ How to Train Your Dragon*. She now resides in New York where recent credits include *Beautiful: The Carole King Musical*, *The Lion King* and *Ernest Shackleton Loves Me*.

SAMANTHA PREISS, *Assistant Stage Manager*

Broadway: *In Transit*, *Disaster!*, *Matilda*, *Spider-Man*, *Peter and the Starcatcher*, *Bring It On*, *Clear Day*. Off Broadway: *Peter and the Starcatcher*. Tours: *Billy Elliot*, *Million Dollar Quartet*, *Little House on the Prairie*. Regional: Guthrie, Old Globe, Paper Mill Playhouse. Thanks to Mom and Dad.

**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.

**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.

**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

**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*

Please see Mr. McAnuff's bio on page 10.

SUMMER

THE DONNA SUMMER MUSICAL

Summary of Song Titles and Writers

BAD GIRLS

Written by Joseph Esposito, Edward Hokenson, Bruce Sudano, Donna Summer
Published by Sweet Summer Night Music/ASCAP, Earborne Music/BMI, Rightsong Music, Inc./BMI, Rick's Music, Inc./BMI

DIM ALL THE LIGHTS

Written by Donna Summer
Published by Sweet Summer Night Music/ASCAP

FASTER AND FASTER TO NOWHERE

Written by Peter Bellotte, Giorgio Moroder, Donna Summer
Published by Warner-Tamerlane Publishing Corp. o/b/o itself and Rightsong Music, Inc./BMI, Rick's Music, Inc./BMI, Sweet Summer Night Music/ASCAP

FRIENDS UNKNOWN

Written by Keith Diamond, Anthony Smith, Vanessa Robbie Smith, Donna Summer
Published by Sony/ATV Melody Music/BMI, Vangail Songs/BMI, Keith Diamond Music/ASCAP, Sweet Summer Night Music/ASCAP

HEAVEN KNOWS

Written by Giorgio Moroder, Peter Bellotte, Donna Summer, Greg Mathieson
Published by Rick's Music, Inc./BMI, Warner-Tamerlane Publishing Corp./BMI, Sweet Summer Night Music/ASCAP

HOT STUFF

Written by Peter Bellotte, Harold Faltermeyer, Keith Forsey
Published by WB Music Corp./ASCAP

I BELIEVE IN JESUS

Written by Donna Summer
Published by Sweet Summer Night Music/ASCAP

I FEEL LOVE

Written by Donna Summer, Peter Bellotte, Giorgio Moroder
Published by Warner Bros. Music Corp./ASCAP, Warner-Tamerlane Publishing Corp./BMI, Rick's Music, Inc./BMI, Sweet Summer Night Music/ASCAP

I LOVE YOU

Written by Peter Bellotte, Giorgio Moroder, Donna Summer
Published by Rick's Music, Inc./BMI, Sweet Summer Night Music/ASCAP

I REMEMBER YESTERDAY

Written by Peter Bellotte, Giorgio Moroder, Donna Summer
Published by Warner-Tamerlane Publishing Corp. o/b/o itself and Rightsong Music, Inc./BMI, Rick's Music, Inc./BMI, Sweet Summer Night Music/ASCAP

LAST DANCE

Written by Paul F. Jabara
Published by Olga Music/BMI, EMI Blackwood Music, Inc./BMI, Olga Music/BMI, BMG Sapphire Songs/BMI, Management III Music/BMI

LOVE TO LOVE YOU BABY

Written by Peter Bellotte, Giorgio Moroder, Donna Summer
Published by Warner-Tamerlane Publishing Corp. o/b/o itself and Rightsong Music, Inc./BMI, Rick's Music, Inc./BMI, Sweet Summer Night Music/ASCAP

MacARTHUR PARK

Written by Jim Webb
Published by Canopy Music, Inc./ASCAP

MY LIFE (THIS IS MY LIFE, THIS IS MY SONG)

Written by Donna Summer, Peter Alan Waterman, Paul Michael Barry, Gary Geoffrey Miller
Published by All Boys Music LTD (Universal Music-Careers, adm.)/BMI, PB Songs Limited/PRS, Broadway Dreamcatcher Songs/ASCAP

NO MORE TEARS (ENOUGH IS ENOUGH)

Written by Paul F. Jabara, Bruce Roberts
Published by EMI Sosaha Music, Inc./BMI, Olga Music/BMI, Reservoir Media Music/ASCAP

ON MY HONOR

Written by Donna Summer, Bruce Sudano, Harold Faltermeyer
Published by Sweet Summer Night Music/ASCAP, Earborne Music/BMI, Rick's Music, Inc./BMI

ON THE RADIO

Written by Giorgio Moroder, Donna Summer
Published by Warner Bros. Music Corp./ASCAP, Sweet Summer Night Music/ASCAP

SHE WORKS HARD FOR THE MONEY

Written by Donna Summer, Michael Omartian
Published by Sweet Summer Night Music/ASCAP, Universal Music Corp./ASCAP

STAMP YOUR FEET

Written by Donna Summer, Gregory Allen Kurstin, Danielle A. Brisebois
Published by EMI Blackwood Music, Inc./BMI, Gator Baby/BMI

THE QUEEN IS BACK

Written by Evan Kidd Bogart, Donna Summer, Jonathan Rotem
Published by Here's Lookin At You Kidd Music/BMI, Jonathan Rotem Music/BMI, Sweet Summer Night Music/ASCAP, Warner/Chappell Music, Inc.

TURN THE STONE

Written by Giorgio Moroder, Peter Bellotte
Published by Jastian Music

UNCONDITIONAL LOVE

Written by Donna Summer, Michael Omartian
Published by Sweet Summer Night Music/ASCAP, Universal MCA Music Publishing/ASCAP

WHITE BOYS (BLACK BOYS)

Written by Galt MacDermot, James Rado, Jerome Ragni
Published by EMI U Catalog, Inc./ASCAP

DONNA SUMMER:

An Ordinary Girl on an Extraordinary Journey

Donna Summer always dreamed big. She knew from childhood that she wanted to sing and, according to family members, sang around the house morning, noon and night. She never let go of that passion, despite personal and professional obstacles that impeded the path to reaching her goal.

Growing up in the 1950s, the third of seven siblings in an African American churchgoing family in south Boston, Donna sang gospel while listening to records of Mahalia Jackson and Dinah Washington, the Supremes and the girl groups of Motown, as well as rock star Janis Joplin. Like many teenagers in the 1960s, she found kinship in the rebellious spontaneity of rock and roll music, and she was soon skipping school and singing with The Crow, a local rock band.

By age 18, with ambitions to become a stage actress, Summer was sneaking off to New York where she auditioned for the rock musical *Hair*. She won a part in the company's European touring company and, with her parents' reluctant permission, left school to join the cast in Munich, Germany.

After the show closed, Summer remained in Munich. She was modeling, performing and winning accolades in German productions of *Godspell*, *Porgy and Bess*, *Showboat*, *The Me Nobody Knows*, and singing in Vienna Folk Opera productions. She married fellow *Hair* cast member Helmut Sommer in 1973 and gave birth to their daughter Mimi that same year.

When she wasn't working on shows, Summer sang backup at Musicland Studios for music producers Giorgio Moroder and Pete Bellotte, who were generating a new kind of synthesizer-driven dance music called "Eurodisco."

When they heard Summer sing, they told her that she had potential to become a recording artist.

In 1974, Summer recorded a studio album with Bellotte and Moroder, *Lady of the Night*, which produced two hit singles. Moroder told her about the re-release of British actress Jane Birkin's 1969 erotic hit recording "Je T'Aime," written by French songwriter Serge Gainsbourg for his girlfriend Brigitte Bardot. He suggested that she try writing a similar song. She wrote "Love to Love You Baby," which Moroder set to a disco beat. Initially reticent to record it, she relented and the rest is music history.

Previously unknown in the U.S., Summer became a sensation within weeks of the 1975 American release of the record by Neil Bogart of Casablanca Records. Uncomfortable with how she was being promoted and the public's perception of her as the "First Lady of Love," Summer struggled to hold on to herself as the whirlwind of interviews, media appearances, concerts, touring dates and demands for new records took its toll on her energy, marriage and sense of self. She amicably divorced Sommer in 1976 and kept his surname, but adapted the spelling to Summer. She relocated to the West Coast and continued to work with Bellotte and Moroder.

Neil Bogart began producing films in 1977, and for his film *The Deep*, Summer co-wrote the lyrics and sang the film's theme song "Down, Deep Inside," which earned her and co-writer John Barry a Golden Globe nomination for Best Original Song. In Bogart's 1978 film, *Thank God It's Friday*, Summer played a featured role and sang the film's signature song "Last Dance," which won the 1978 Golden Globe, Grammy and Academy Award for Best Original Song.

Summer had achieved worldwide acclaim, countless industry awards, magazine covers, and gold and platinum records. She was one of the most successful artists of the decade and the reigning Queen of Disco. Sensing the demise of disco and frustrated with being limited to one genre of music, she longed to return to her passion — rock music. Despite her close relationship with Bogart, she sued Casablanca and wrested herself from its yoke. Untethered from disco, Summer moved on to even more ambitious horizons.

From the mid-1970s to the late 1980s, Summer released one hit after another, including "I Feel Love," "MacArthur Park," "Hot Stuff," "Bad Girls," "On the Radio" and "She Works Hard for the Money." She collaborated with iconic music producer Quincy Jones and recorded "Protection," a song written for her by Bruce Springsteen. Her #1 duet with Barbra Streisand, "Enough Is Enough," became the first 12-inch single to be certified platinum.

In 1979 Summer became the first artist to twice score a #1 single and album simultaneously and, to date, she is the only solo artist in history to achieve three #1 double-albums on the Billboard charts.

In 1983, at a time when it was rare for African Americans to appear on MTV, Summer's video for "She Works Hard For The Money" was in constant, heavy rotation on the fledgling music channel. She was also the first African American woman to be nominated for an MTV Music Award.

Now in full control of her career, the public became increasingly aware of the scope of Summer's musical tastes and the extent of her extraordinary vocal range. In 1980, after a three-year courtship, Summer married singer-songwriter and frequent collaborator Bruce Sudano of Brooklyn Dreams. After the birth of two daughters (Brooklyn in 1981 and Amanda in 1982), Summer took a hiatus, with occasional concert dates, to raise her



Donna Summer with music producer Giorgio Moroder in 1976



Summer with her first Grammy Award for "Last Dance" (Best R&B Vocal Performance Female, 1978)

daughters, tend to family, and other passions. She reconnected with her interest in the visual arts, which she developed while living in Munich. Her vibrant abstract expressionistic paintings received critically-acclaimed gallery exhibitions in Beverly Hills, New York and other cities (including San Diego), achieving sales in excess of two million dollars throughout her career.

In recognition of her musical accomplishments, Summer was honored with a star on Hollywood's Walk of Fame in 1992. She returned to acting in the 1994 television series *Family Matters* as Aunt Oona. Her autobiography, *Donna Summer: Ordinary Girl, the Journey*, a candid memoir about the highs and lows of her professional and personal life, was published in 2003.

In 2008, after seventeen years without a recording, a new studio album, *Crayons*, proved she hadn't lost her appetite for adventurous explorations in music. Fans and music critics applauded new songs written by Summer and other songwriters, including a duet with Ziggy Marley, and showcased diverse thematic and musical motifs in rock, reggae, samba, pop and dance music.

Donna Summer died in her Naples, Florida, home on May 17, 2012 at age 63. She was posthumously inducted into the Rock and Roll Hall of Fame in 2013.

DISCO FEVER



"When we made 'Love to Love You Baby,' nobody knew that all of a sudden the whole world would be going disco."

— Donna Summer

Dance clubs where couples danced to live music thrived in the U.S. from the early 20th century through Prohibition, the Jazz Age, the Great Depression and World War II. However, dance clubs without live music had their origins during the Nazi Occupation of France from the spring of 1940 to the summer of 1944, when the country was liberated.

The Nazis considered jazz, bebop and dancing "alien" and "degenerate," and banned them from public places. Young Parisians subverted the Nazi edicts and gathered in smoky underground cellars called "discotheques" (French for "library of phonograph records") where couples danced to records played on a single turntable. A dance club, La Discotheque opened in 1942, and Whiskey A-Go-Go opened after liberation in 1944. By 1953, deejays were playing records on two turntables — with no breaks in between — and disco was born.

Annabel's, a members-only discotheque, opened in London in the early 1960s. Other discotheques followed and within two years the trend landed in New York City. The Twist dance craze had taken hold and the Peppermint Lounge, a hustler bar off Times Square, became the hip place to twist the night away with a partner or two — or

without any partner at all. Celebrities flocked to the club and the media followed. Deejays became the tastemakers of disco music, often playing the records of unknown talent. Radio hosts, rather than playing songs sent by record companies, picked up on what was being played in the clubs and aired the deejays' recommendations. Disco superstars were created overnight.

Exclusive discotheques clubs — Arthur, Regine's, Le Club, Shepherd's, Cheetah and Ondine — catered to the upscale and elite. By the end of the '60s, disco culture moved away from trendy clubs and went underground. The Continental Baths, a 24-hour bathhouse in the Ansonia Hotel on the upper West Side (where Bette Midler launched her career) and Sanctuary, a former German Lutheran church in the Times Square area, attracted a largely gay crowd and welcomed 1,000 people a night to their dance floors, three times over their legal capacity.

As the 1960s hippie and counterculture movements faded, the disco dance floor became a reflection of the social change and empowerment strides that were taking place for gays, lesbians, Latinos, African Americans, Native Americans and women. Discos like The Loft, 12 West, Infinity, Flamingo, Paradise, Garage, Le Jardin, and The

Saint became hotbeds of an endless euphoric, hedonistic frenzy of flashing strobe lights and sweaty bodies dancing non-stop in line dances to the Electric Slide and Bus Stop, and twirling to the Hustle, Mambo and Salsa — all to a beat that wouldn't let up.

Disco fashion took on a flamboyant life of its own. The empowerment movements unleashed a sense of freedom and drive for self-expression. In the safe haven of the disco dancers could re-invent themselves, particularly in terms of identity and sexuality. Bellbottoms, hot pants, platform shoes, knee-high boots, Diane von Furstenburg wrap dresses, androgynous three-piece suits and flowing Halston gowns dotted the dance floor. Men wore patterned shirts with open-at-the chest necklines, showy jewelry, and flared jumpsuits. Glitter, satin, sequins, spandex and metallic fabrics sparkled under the disco ball. Roller skaters, jugglers, clowns, and all manner of costume characters melded into the hallucinogenic atmosphere.

Studio 54 in New York's theatre district personified the height of disco fever. Entrepreneurs Steve Rubell and Ian Schrader owned successful steakhouses around town and decided to open a nightclub. In 1976, 254 West 54th Street was a radio, television and film studio owned by CBS. Rubell and Schrader took over the space, and Studio 54 opened on April 26, 1977. Overnight it became the most desirable nightclub in New York — the place to see and be seen.

As throngs of would-be patrons waited in long lines behind velvet ropes to get into the club, bouncers at the door eyed prospective patrons for their "cool" factor. If you were anointed, you mixed and mingled with the likes of Bianca Jagger, astride a white horse gifted on her birthday by Rubell, and an endless stream of the who's who from the worlds of music, fashion, art and Hollywood. Michael Jackson, Calvin Klein, Liza Minnelli, Andy Warhol, Rudolf Nureyev and countless celebrities became regulars.

On the main floor patrons danced to Donna Summer's "Love to Love You Baby", the Village People's "Y.M.C.A.," Gloria Gaynor's "I Will Survive" and "Stayin' Alive" from the film *Saturday Night Fever*, which had taken the country by storm. Meanwhile, in the club's exclusive basement lounge, free-flowing drugs and wild orgies became the stuff of legend.

By the end of the 1970s, anti-disco sentiment slowly began to spread across the country. Disgruntled heavy metal fans felt that mindless, overproduced and consumeristic disco had infiltrated their music. Rock stars who included disco in their albums, such as David Bowie and Rod Stewart, were accused of being sellouts. A signature event signaled the demise of disco. On July 12, 1979, two Chicago deejays staged Disco Demolition Night in Chicago's Comiskey Park during a White Sox ballgame, inviting fans to destroy disco records. A riot ensued that left the stadium in shambles.

As anti-disco sentiment escalated, the disco era waned. The hedonistic lifestyle burned out in the face of the nation's political and economic troubles. Disco music eventually evolved into rave, rap, grunge, glam, Britpop, boy bands and hip-hop, but it never truly died. The beat lives on in the hearts and minds of fans worldwide and in today's dance clubs where the kings and queens of disco still reign.

"Disco music is for dancing, and people will always want to dance."

— Giorgio Moroder

