

performances



THE OLD GLOBE

FEBRUARY 2013

W BROTHERS #SIZE





DOUG GATES

Managing Director Michael G. Murphy and recently appointed Artistic Director Barry Edelstein.

It's official: Barry Edelstein has arrived! As of January 1, The Old Globe and San Diego's theatre community have a new artistic voice. With Barry's arrival, the Globe completes its transition to a dual-leadership structure, the model in place at most regional theatres, with Barry serving as Artistic Director and Michael G. Murphy as Managing Director.

In this time of great energy and excitement, we are implementing our leadership transition plan, which will

help Barry become acquainted with his new hometown and give him the opportunity to get to know the many constituencies of The Old Globe. Over the next few months, Barry will be meeting with Globe artists, staff, Board members, volunteers, donors and others.

As *The Brothers Size* and *Pygmalion* begin performances, we look forward to the opportunity to introduce Barry to the Globe's most important constituency: you, our audience. On page 9 of this program you will find a special note from Barry about *The Brothers Size*. Look for this ongoing feature for each of our future productions. We hope it gives you some insight into the artistic significance of the work on our stages and deepens your theatregoing experience.

This production of *The Brothers Size* marks the San Diego debut of Tea Alagić, an extraordinary director and longtime collaborator of playwright Tarell Alvin McCraney. Remember those two names – they are theatre artists to watch, and we are proud to welcome them to the Globe.

We look forward to seeing you at the theatre! Don't be shy – introduce yourself. We're eager to hear your thoughts about the Globe as we open this exciting new chapter in its story.


Barry Edelstein
Artistic Director


Michael G. Murphy
Managing Director

Mission Statement

The mission of The Old Globe is to preserve, strengthen, and advance American theatre by: Creating theatrical experiences of the highest professional standards; Producing and presenting works of exceptional merit, designed to reach current and future audiences; Ensuring diversity and balance in programming; Providing an environment for the growth and education of theatre professionals, audiences and the community at large.

Board of Directors



Happy New Year and welcome to The Old Globe!

Thank you for joining us for *The Brothers Size*, set on a Louisiana Bayou, a powerful family tale of freedom, desire and the strength of the human heart told through West African mythology.

As Chair of The Old Globe Board, I am proud to support one of the region's largest and most respected not-for-profit performing arts organizations, and I am grateful to those of you who

do the same. Your loyal attendance is gratifying evidence of the broad appeal of the Globe, and we work very hard to have a positive impact on you and our entire community.

Just as important as your attendance, your charitable gifts and volunteer activity are the fuel that drives our institution. Individuals like you are the foundation of the Globe's annual fund income, which represents 64% of our contributed income. We thank you for your interest and hope that you'll not only support the Globe with your own annual contribution but that you'll also serve as an ambassador, bringing friends with you every time you attend.

On behalf of the Board of Directors, thank you for making the Globe a part of your life.

Enjoy the performance!

Harold W. Fuson, Jr.
Chair, Board of Directors

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The Old Globe recognizes and thanks the following generous individuals who have made extraordinary gifts of \$1 million or more. These major contributions have been designated for artistic, endowment and facilities projects, and help The Old Globe remain one of our country's great theatre institutions.

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The Old Globe applauds Microsoft for their outstanding in-kind gift to the theatre and is delighted to be part of Microsoft's Unlimited Potential efforts. This very generous gift will enable the Globe to improve upon its high level of technological capabilities and support the theatre's plan to upgrade its IT Critical Infrastructure. These upgrades will enable better customer service and communication by utilizing new software, upgrading necessary licenses and expanding storage capacity. Microsoft has pledged to partner with thousands of organizations around the world to expand technological capabilities and achieve its mission, and the Globe is fortunate to be a recipient of Microsoft's generosity.

NATIONAL CORPORATE THEATRE FUND

National Corporate Theatre Fund (NCTF) is a not-for-profit association dedicated to sustaining America's finest theatres, on the stage and in the community, through innovative partnerships with companies, individuals and artists. Based in New York, NCTF provides a national vehicle for the flow of theatre, collaboration and ideas to and from key national markets.

Through support of NCTF, partners keep American theatre alive by funding theatre education programs, artistic programs and theatre infrastructure. Together, NCTF serves theatres and companies, a win-win partnership focusing on shared values and creativity.

Impact Creativity is NCTF's new national arts education campaign and a response to The Old Globe and other resident theatres' call to save and grow their education programs, which serve over 500,000 children in school districts nationwide.

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**Gave to Impact Creativity



THE OLD GLOBE

PRESENTS

THE BROTHERS SIZE

BY

TARELL ALVIN MCCRANEY

Peter Ksander
SCENIC DESIGN

Michelle Hunt Souza
COSTUME DESIGN

Gina Scherr
LIGHTING DESIGN

Paul Peterson
SOUND DESIGN

Jonathan Melville Pratt
ORIGINAL MUSIC

Jan Gist
DIALECT COACH

Caparelliotis Casting
CASTING

Diana Moser
STAGE MANAGER

DIRECTED BY

TEA ALAGIĆ

The Brothers Size is presented by special arrangement with Dramatists Play Service, Inc., New York.

SHERYL AND HARVEY WHITE THEATRE

Conrad Prebys Theatre Center

January 26 - February 24, 2013

THE CAST

(in order of speaking)

OGUN HENRI SIZE Joshua Elijah Reese

OSHOOSI SIZE Okieriete Onaodowan

ELEGBA Antwayn Hopper

Percussionist Jonathan Melville Pratt

Stage Manager Diana Moser

SETTING

San Pere, Louisiana, near the Bayou.

Distant Present.

There will be no intermission.

PRODUCTION STAFF

Assistant Director Samuel Hunter

Production Assistant Sarah Kolman

The Actors and Stage Manager employed in this production are members of Actors' Equity Association,
the union of Professional Actors and Stage Managers in the United States.

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa.
If you would like a synopsis of this production in English or Spanish, please request it from an usher.

Meet BARRY EDELSTEIN

The Globe's New Artistic Director

JOSEPH MORAN



The Old Globe Board of Directors recently announced the appointment of Barry Edelstein as Artistic Director. A nationally recognized director, producer, author and educator, Barry will work together with Managing Director Michael G. Murphy to lead San Diego's flagship arts institution.

Barry was most recently the Director of the Shakespeare Initiative at New York City's Public Theater. In this capacity he oversaw all of the company's Shakespearean productions, including its famous Shakespeare in the Park series in Central Park, as well as The Public's extensive educational,

community outreach and artist-training programs. He was Associate Producer of The Public's recent Broadway production of *The Merchant of Venice* starring Al Pacino. Other productions he supervised there were *As You Like It* and *All's Well That Ends Well* directed by Daniel Sullivan, *King Lear* with Sam Waterston and Bill Irwin, *Measure for Measure* directed by David Esbjornson, *The Winter's Tale* directed by Michael Greif, *Twelfth Night* with Anne Hathaway, *Othello* with Philip Seymour Hoffman and *Hamlet* with Michael Stuhlbarg. He supervised the addition of Shakespeare to The Public's Public LAB small-scale producing series with his own production of *Timon of Athens* with Richard Thomas in the title role, and he supervised *Love's Labour's Lost*, *Titus Andronicus* and the upcoming *Troilus and Cressida* in that series. He launched The Public's Mobile Unit tour to prisons, homeless shelters and other underserved audiences with *Measure for Measure* and *Richard III*. This body of work led NPR to call Barry "one of the country's leading Shakespeareans."



Barry Edelstein (right) with John Turturro at a workshop of *Richard III* at Classic Stage Company.



Alessandro Nivola and Gwyneth Paltrow in *As You Like It*, directed by Barry Edelstein at Williamstown Theatre Festival.



(from left) Daniel Oreskes, Ron Rifkin and Noah Robbins in *The Twenty-Seventh Man*, directed by Barry Edelstein at The Public Theater.



Barry Edelstein (left) with Steve Martin during rehearsal for Martin's *Wasp and Other Plays* at New York Stage and Film.



(from left) Mary Lou Rosato and Uma Thurman in *The Misanthrope*, directed by Barry Edelstein at Classic Stage Company.



(from left) Chris McKinney, Richard Thomas, Mark Nelson, Cary Donaldson and Max Casella in *Timon of Athens*, directed by Barry Edelstein at The Public Theater.

From 1998-2003 Barry was Artistic Director of Off Broadway's Classic Stage Company, where he directed *Richard III* starring John Turturro and Julianna Margulies and *The Winter's Tale* starring David Strathairn. He also staged the world premiere of Steve Martin's *The Underpants*, which he commissioned, Ben Jonson's *The Alchemist* and Molière's *The Misanthrope* starring Uma Thurman in her stage debut. At Williamstown Theatre Festival, he directed *As You Like It* starring Gwyneth Paltrow. His other New York credits include Arthur Miller's *All My Sons* (which won the Lucille Lortel Award for Best Revival) and, at The Public, Steve Martin's *Wasp and Other Plays*, *Julius Caesar* starring Jeffrey Wright for Shakespeare in the Park and *The Merchant of Venice* featuring Ron Leibman's Obie Award-winning portrayal of Shylock.

He has also directed many contemporary and classic plays at leading regional theatres. His first film, *My Lunch with Larry*, starring Lisa Edelstein (no relation) and Greg Germann, played the festival circuit in 2006 and 2007.

Most recently in New York he directed the premiere of novelist Nathan Englander's first play, *The Twenty-Seventh Man*, at The Public.

Barry's book *Bardisms: Shakespeare for all Occasions* "instructs and entertains" (*New York Post*) and was re-released in paperback in 2010. His book *Thinking Shakespeare* (called by *New York* magazine "a must-read for actors") is the standard text on American Shakespearean acting.

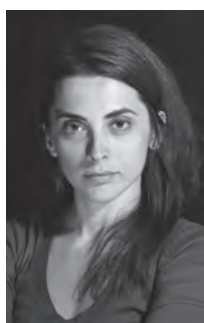
Barry has taught at The Juilliard School, New York University's Graduate Acting Program, Yale School of Drama and University of Southern California. He has lectured on theatre around the USA and the world and has written on the subject for *The New York Times*, *The Washington Post*, *The New Republic* and *American Theatre*. He is a graduate of Oxford University where he studied as a Rhodes Scholar. He and his wife, Hilit, have two children, Tillirose and August.

TARELL ALVIN MCCRANEY AND TEA ALAGIĆ ON *THE BROTHERS SIZE*

*Director Tea Alagić first staged *The Brothers Size* when she and playwright Tarell Alvin McCraney were classmates at Yale University. Since then, Alagić and McCraney have taken the play on an extraordinary journey: Alagić directed the world premiere in New York as well as productions in Washington, DC and Dublin, Ireland. The play launched McCraney's career and brought both artists into the national spotlight.*



Tarell Alvin McCraney



Tea Alagić

The two of you worked together on the very first productions of *The Brothers Size*. Tea, what drew you back to the play to work on it again? Tarell, what makes Tea a good director for this piece?

TEA: I love this play. I loved it from the first day I read it in 2006, and I love the fact that we created it together. It's like our baby. Tarell and I know each other well, we know each other's work and we know each other's aesthetics. It also helps that we were both actors and dancers before we became what we are today, since a profound concern for voice, movement and body strongly influences our work.

TARELL: The things that made Tea a great person to work on my first professional play back in that small room in New Haven are the same things that make it lucky for us that she's returning to it. She's incredibly smart, not just in terms of intellect and theatrical knowledge but also in her intuition and ability to understand the emotional weight of a piece. You want a director with that kind of fearless curiosity and tenacity in the room.

How would you describe the style of *The Brothers Size*? Why does the story need to be told in this way?

TARELL: *The Brothers Size* is a fable and is told in this manner in order for it to be passed on. It

doesn't have to be told in this way, but this play takes this form (three actors in a room handing the story to you, sometimes directly, other times not) so that you feel as if you've shared the experience or been there and have the right and ability to share it, pass it on, yourself. You own it more.

TEA: The production arose, in part, out of restrictions — when I first directed the piece I had to not only direct it but also design it, everything from sets to lights to costumes. On the one hand, our resources were limited and demanded an approach to the text that was feasible within these practical limitations. On the other hand, its many allusions posed a challenge to the reader or viewer, whose familiarity with the figures Tarell weaves into his work is restricted. But I also asked, "What is universal about this play?" I come from Bosnia; I know very little about African American history, aside from the bits and pieces I gathered while attending Yale and living in the U.S. So it became of personal importance for me to find out how this production could be universal to every country, every place in the world, no matter what color or race people are. The most productive question, though, turned out to be the most specific one: When I first read the play, I asked Tarell, "What are these names? I've never heard of these names: Oshoosi, Ogun, Elegba." And he said, "Oh, I just took them from Yoruba." So I thought, "OK, we can actually

put this more into the world of Yoruba gods and ritualistic concepts.” Rather than seeking more general terms in which to understand the play, it was the intensification of the specific tone and world that made it resonate and become accessible. I went back to the way the Yoruba in Nigeria talk to each other through drumming. That’s a sort of conversation they have village to village. And it is also how they perform on the open ground – they create a space to perform in and for people to come in and watch. That was part of my inspiration.

How did music become such a vivid part of the play? How does music and language come together in the performance of the piece?

TARELL: Music and the words were always intertwined. The words were placed on the page in rhythms and when said correctly they erect a kind of song. The music, the language, the bodies all come together to aid us in delivering the story to the audience.

TEA: When I first directed the play, I didn’t know we were going to include drumming. In rehearsal, we started highlighting beats. Tarell doesn’t explicitly mark all pauses in his stage directions but there are still changes or beats. In a naturalistic drama, these beats are psychological, but I thought, let’s accentuate them even more, make them physically palpable and show them with the beats of the drums. In rehearsal we had the actor playing Elegba playing the drum, doing those beats, and then they gradually became a score.

The play includes a lot of strong language, including the “n-word.” Do you see the word as controversial? Why do you feel the characters speak the way they do?

TARELL: All language is strong and can be controversial. The words used in this play are a part of the lives of the men we are depicting. I would only worry if they were an *untrue* color or pigment of that portrait.

continued on page 12

from the **ARTISTIC DIRECTOR**

Once a decade, perhaps even less frequently, the American theatre produces a new voice that changes its future course. David Mamet’s was that voice when it was first heard in the 1970s, for example. Its scabrous, staccato bursts charted the bobs and weaves of American confidence men and charlatans on the make. Tony Kushner’s voice came in the ’80s. Full of dense argument, fueled by moral indignation and leavened with acid irony, his arch cadences made his work a cosmopolitan, American answer to George Bernard Shaw.


Tonight you will hear the voice that will define the American theatre of the 2010s: that of Tarell Alvin McCraney. McCraney’s raw material is the music of urban African America. Percussive and jazzy one moment, slow and insinuating the next, it sweeps through breathtakingly sharp turns from a kind of profane poetry to a shockingly sacred street-talk. A character whose vocabulary comprises a mumble of monosyllabic curses in one moment suddenly waxes hyper-articulate enough to narrate his own stage directions in description of his inner world. It’s theatre as contact-sport; playwriting as virtuoso musicianship.

While McCraney’s idiosyncratic voice is entirely unique, his themes are anything but. He is the rare young writer who embraces the old as much as the new. Myths and classic tales – not solely from the Western tradition – are McCraney’s source material. His stories are new narratives forged in the molds of ancient forms.

Tonight’s play, *The Brothers Size*, is the work that proclaimed McCraney’s arrival on the scene, and in it is everything that makes this writer so special. The relationship between Ogun and Oshoosi Size is at once deeply, indeed painfully, intimate, and yet also primal, even mythic. Their fraternal bond is so rich, so multilayered, that it recalls the great, epic brotherly loves whose stories are central to our culture: those of Cain and Abel, and Jacob and Esau, and Romulus and Remus. But the play’s locale is very much the here and now: a greasy auto shop on the outskirts of town. And its preoccupations are solidly of today: how a man finds his identity in the roiling, riven culture of urban America, with its prejudices and pressures closing in from every direction. And most striking of all, its heart is – refreshingly – irony-free: as deeply felt and unselfconsciously open as can be.

Like most truly original talents, McCraney simultaneously breaks from and echoes the work of his predecessors. Listen closely tonight and you’ll hear, bubbling beneath McCraney’s play, not only the American world outside the theatre’s doors, but also the American playwrights who paved his way. Mamet’s here, with his hustlers; Kushner too, with his moralists. August Wilson’s earnest chroniclers of African American life are in this play, as are the carnivalesques of the great African American playwrights Adrienne Kennedy and George C. Wolfe. I sometimes think that if the Pulitzer-prized stage giants Arthur Miller and Suzan-Lori Parks had a kid, he’d be a lot like Tarell McCraney. Where this extraordinary talent will take us next is one of the most exciting prospects in the American theatre – and in American culture, too. I can’t wait to find out and to make sure *The Old Globe* is there for all the fun.

Thanks for being here. Enjoy the show!


Barry Edelstein



YORUBA MYTHOLOGY

Orishas and Their Meaning

BY DANIELLE MAGES AMATO

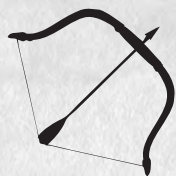
The Brothers Size, says playwright Tarell Alvin McCraney, was “inspired by Yoruba life and traditions, steeped in Southern rhythms and cadences and seamed shut with the fire of urban music and dance.” Today, there are more than 20 million Yoruba, living mostly in the West African countries of Nigeria, Benin and Ghana. The Yoruba worship a creator god, Olodumare, and a rich pantheon of other deities, called orishas, that represent different aspects of nature or the spirit. Each of the characters in *The Brothers Size* is named for a different Yoruba orisha, and their personalities are strongly influenced by that orisha.





OGUN

The orisha of iron, fire and war. Ogun is the patron of blacksmiths and the deity of all metalwork and metalworkers. He is often pictured with an iron tool or sword in his hand. In *The Brothers Size*, Ogun owns a garage and works wonders with cars. He is steady and solid, but he can also seem hard and unyielding to his brother Oshoosi.



OSHOOSI

The orisha of the forest, the hunter, the wanderer. Oshoosi is often portrayed as a loner, a stranger, a solo traveler into strange realms. In *The Brothers Size*, Oshoosi is newly returned from a journey to prison, and he is struggling with how to live on the outside. He does not seem to have a clear path in life, and his brother berates him for his lack of direction.



ELEGBA

The trickster, the teacher of difficult lessons. Elegba is the orisha of the crossroads and patron of travelers who holds power over fortune and misfortune. In many legends, Elegba plays tricks on unsuspecting humans in order to put them on the path to maturity. In *The Brothers Size*, Elegba is Oshoosi's friend from prison, who shows up on the Size doorstep at this major crossroads moment in Oshoosi's life. Elegba's presence causes discord between the brothers, as Elegba seems to be tempting Oshoosi to take risks that could put him back in prison.

YORUBA IN THE UNITED STATES

Yoruba culture and mythology made their way to the Americas during the years of the Atlantic slave trade. Many Yoruba were brought to Cuba, the Dominican Republic, Haiti and the Caribbean and from there made their way to the United States, especially to Florida and the other Gulf Coast states. The Yoruba beliefs combined with indigenous traditions and Christian teachings to form belief systems like today's Santería, Vodun and Oyotunji.

"You can trace the myths to Africa, but that's not how I learned them. The orisha stories I learned are American myths, not West African stories."

For McCraney, growing up in Miami, this rich mixture of traditions was part of what it meant to be African American. "From a young age," he has said, "I found myself running into people — Lucumi, Santero — in Miami who would tell me that I am a child of Yemoja or that the deities speak to me strongly...the Yoruba have been with me, around me — even when I didn't know it." Many African American, Afro Cuban

and Afro Caribbean artists have been inspired by traditional Yoruba stories and practices. Painter Jean-Michel Basquiat, whose father was Haitian, frequently included images of Ogun and Elegba in his art, combining them with Catholic saints and American figures like Charlie Parker and Joe Lewis. In a 2009 interview with *American Theatre* magazine,

McCraney emphasized that his use of the Yoruba mythology is a specifically American vision. "You can trace the myths to Africa," he says, "but that's not how I learned them. The orisha stories I learned are American myths, not West African stories."



Grillo by Jean-Michel Basquiat, 1984.

YORUBA AND MUSIC

As with art and religion, Yoruba has had a profound influence on Caribbean and Cuban music. The foundation of Yoruba musical practice is the drum, which has a powerful significance in both ritual ceremonies and cultural life. *The Brothers Size* is in many ways an experiment in rhythm, and the constant presence of the percussionist is another nod to Yoruba tradition and shamanistic storytelling. The production showcases modern instruments and rhythms that reflect a Yoruba influence, including Cuban congas, West African djembes and various pan-African and South American instruments, played to a traditional Afro Cuban beat.



Tea introduces *The Brothers Size* on the first day of rehearsal.

continued from page 9

The play is dedicated to “my brothers.” What does the question of brotherhood in the play mean to each of you?

TARELL: (Laughing) I spend about 90 pages telling you what brotherhood means, can mean, might mean, should mean to me, so I’ll let Tea take this one.

TEA: As much as Tarell uses poetic language and the style is abstract, the story is so truthful and so honest and the brother relationship is extraordinarily well portrayed. I have tears when I’m watching it. It’s at once very funny and very tragic. You can see how much sacrifice this older brother is prepared to make for his younger brother, and that’s a universal story. I connect it to my own family. In 1992,

I had a war in my country, and I had to leave my country in 10 minutes, because bombs were coming into the city and destroying everything. And my parents said, “Take this bag and run.” And they told me, “We’re going to see each other in two weeks.” And we didn’t see each other until many, many years after that. The play tells us a story of unconditional love; it’s a family story, and everyone can relate to that.

UP NEXT



Henrik Ibsen’s *A Doll’s House*

MARCH 23 - APRIL 21

Adaptation by
Anne-Charlotte Hanes Harvey and Kirsten Brandt
Directed by **Kirsten Brandt**

The Old Globe’s Classics Up Close series continues with this Ibsen masterwork. In a time of financial desperation, a young wife makes a dangerous decision, taking an illegal risk to save her husband’s life. Years later, her secret comes back to haunt her, and its revelation will shake the foundations of her entire world. Ibsen’s *A Doll’s House* is a true landmark of modern drama. Director Kirsten Brandt and Ibsen translator Anne-Charlotte Hanes Harvey collaborate to create a new adaptation of the play expressly for the intimate Sheryl and Harvey White Theatre.



ANTWAYN HOPPER

(Elegba) most recently appeared in the New York premiere of *A Civil War Christmas* directed by Tina Landau (New York Theatre Workshop), and prior to that he played Kilroy in the revival of *Camino Real* (Goodman Theatre). His other New York credits include *Hair* (Broadway), the premiere of *Lesser Mercies* (Exit, Pursued by a Bear), *Yeast Nation (the triumph of life)* (New York International Fringe Festival), *Show Boat* in concert (Carnegie Hall), *Roller Derby* (New York Musical Theatre Festival) and readings or workshops at Roundabout Theatre Company, New York Stage and Film and York Theatre Company. His select regional credits include the world premiere of Whoopi Goldberg's *White Noise* (Le Petit Théâtre du Vieux Carré), *Rent* (Syracuse Stage), *Porgy and Bess* in concert (Cincinnati Pops Orchestra), *Irving Berlin's White Christmas* (The Denver Center for the Performing Arts) and *The Who's Tommy* (Dallas Theater Center). Mr. Hopper's film credits include the forthcoming *Imogene* opposite Kristen Wiig, and he has appeared on television in "A Gifted Man" (CBS) and "Bored to Death" (HBO). He holds a B.F.A. from Carnegie Mellon University.



OKIERIETE

ONAOLOWAN (Oshoosi Size) has appeared on Broadway in *Cyrano de Bergerac* directed by Jamie Lloyd and Off Broadway in *Neighbors*

(The Public Theater) and *Langston in Harlem* directed by Kent Gash (Urban Stages). His Off Off Broadway credits include *The Shipment* directed by Young Jean Lee (The Kitchen) and Pontius Pilate in *The Last Days of Judas Iscariot* (Richmond Shepard Theatre). He was also seen in the First National Tour of *American Idiot*. His regional credits include *Ruined* directed by Liesl Tommy (Huntington Theatre Company, Berkeley Repertory Theatre and La Jolla Playhouse), *Coalhouse* in *Ragtime*, *Guys and Dolls* and an opening performer for Bernadette Peters and Brian Stokes Mitchell (New Jersey Performing Arts Center). He is a graduate of the William Esper Studio for acting. He has been featured in several readings at The Public Theater, New York Stage and Film, Lark

Theatre Company and many others. Mr. Onaodowan is also a professional lover of life and giver of hugs.



JOSHUA ELIJAH REESE

(Ogun Henri Size) is reprising the role of Ogun after being a part of the West Coast premiere of *The Brother/Sister Plays* in San Francisco at Magic

Theatre and also most recently with Syracuse Stage, which toured Cape Town and Johannesburg, South Africa. He has appeared regionally as Elegba in *The Brothers Size*, Nate in Charlayne Woodard's *Flight* and Devaun in the world premiere of *When January Feels Like Summer*, which was a recipient of the M. Elizabeth Osborn Award (City Theatre, Pittsburgh), Floyd "Schoolboy" Barton in *Seven Guitars* (American Stage Theatre Company), Youngblood in *Jitney* (Pittsburgh Playwrights Theatre Company), Davey Battle in *Take Me Out* (Bare Bones Theater Company) and Octavius Caesar in *Julius Caesar* (Pittsburgh Irish and Classical Theatre). His film credits include *The Dark Knight Rises*, *One for the Money*, *Riddle, Unstoppable* and *Homecoming*. His television credits include "The Kill Point," "Person of Interest," "Three Rivers," *Those Who Kill* and "Low Winter Sun," which will premiere on AMC this year. Mr. Reese is a graduate of Point Park University with a B.F.A. in Theatre and a minor in Dance.

TARELL ALVIN MCCRANEY

(Playwright) is best known for his acclaimed trilogy, *The Brother/Sister Plays: The Brothers Size*, *In the Red and Brown Water* and *Marcus; or the Secret of Sweet*. They have been performed at McCarter Theatre Center in Princeton, The Public Theater in New York, Steppenwolf Theatre Company in Chicago and at a trio of theatres in the Bay Area (Marin Theatre Company, American Conservatory Theater and Magic Theatre), as well as the Young Vic in London (Olivier Award nomination) and around the world. His other plays include *The Breach* (Southern Rep, Seattle Repertory Theatre), *Wig Out!* (Sundance Institute Theatre Lab, Royal Court Theatre, Vineyard Theatre, GLAAD Award for Outstanding New York Theater: Broadway and Off-Broadway) and *American Trade* (Royal Shakespeare Company and Hampstead Theatre). Steppenwolf Theatre Company, where he is an ensemble member, will produce the world

premiere of his commissioned play *Head of Passes* in April 2013. His play *Choir Boy*, commissioned by Manhattan Theatre Club, will be produced there in June 2013 and previously played to sold-out crowds at the Royal Court Theatre in London this past fall. Mr. McCraney was the Royal Shakespeare Company's International Playwright in Residence from 2008 to 2010 where he co-edited and directed the Young People's Shakespeare production of *Hamlet*, which toured throughout the U.K. and was presented at the Park Avenue Armory in New York. He is the recipient of the prestigious Whiting Writers' Award and Steinberg Playwright Award as well as London's Evening Standard Award for Most Promising Playwright, the inaugural *New York Times* Outstanding Playwright Award and the inaugural Paula Vogel Award in Playwriting. He is a graduate of the New World School of the Arts High School, The Theatre School at DePaul University in Chicago and Yale School of Drama. He is a resident playwright at New Dramatists and a member of Teo Castellanos/D-Projects in Miami.

TEA ALAGIĆ (Director) previously directed the world premiere of *The Brothers Size* at The Public Theater, The Studio Theatre and Abbey Theatre. She has also directed Brandon Jacobs-Jenkins' *A Light Design* (Baryshnikov Art Center), Martyna Majok's *Petty Harbour* (Carlotta Festival of New Plays at Yale University), Frances Ya-Chu Cowhig's *Lidless* (Walkerspace Theater/Page 73 Productions), Cori Thomas' *Waking Up* (The Ensemble Studio Theatre), Naomi Iizuka's *Anonymous* (National Hispanic Cultural Center in Albuquerque), Rainer Werner Fassbinder's *The Marriage of Maria Braun* (ZKM in Croatia), Jack Womack and Elliot Sharp's *Binibon* (The Kitchen), Alberto Villarreal Diaz's *Events with Life's Leftovers* (DramaFest in Mexico City) and Saviana Stanescu's *Aliens with Extraordinary Skills* (Women's Project). She holds an M.F.A. in Directing from Yale University School of Drama.

PETER KSANDER (Scenic Design) is a scenographer currently based in Portland, Oregon. His design credits include scenic and/or lighting designs for *Botanica* (Collapsible Giraffe, 3-Legged Dog), *The Brothers Size* (The Public Theater, The Studio Theatre, Dublin), *Othello* (Theatre for a New Audience, Intiman Theatre), *On the Levee* (LCT3), *1:23* and *Behind the Eye* (Cincinnati Playhouse in

the Park), *A House in Bali* (Bang on a Can, Cal Performances, Brooklyn Academy of Music), *Making of Americans* (Walker Art Center), *Laude in Urbis* (Compagnia de Colombari, Orvieto, Italy), *This Place is a Desert* with Jay Scheib (Boston Institute of Contemporary Art, Under the Radar Festival), *Drum of the Waves of Horikawa* (The Theatre of a Two-Headed Calf) and *Saint Joan of the Stockyards* (Stillpoint Productions/PS122). His design work has appeared in the Buenos Aires in Translation Festival, the Exit Festival at the Maison des arts de Créteil, the Ontological-Hysteric Incubator, PICA's Time-Based Art Festival, the National Theatre in Hungary and at the Massachusetts Institute of Technology. In 2008 he won an Obie Award for the scenic design of *Untitled Mars (This Title May Change)* (PS122). He holds a M.F.A. from California Institute of the Arts and is an assistant professor at Reed College.

MICHELLE HUNT SOUZA (Costume Design) has previously designed the Globe productions of *Pericles* and *Romeo y Julieta* and the Old Globe/USD Graduate Theatre Program productions of *Twelfth Night*, *The Winter's Tale* and *The Two Gentlemen of Verona*. Her San Diego credits include *Miss Electricity* (La Jolla Playhouse), *The Tempest* (MiraCosta College), *Rabbit Hole*, *Shipwrecked! An Entertainment*, *The Dresser*, *A Christmas Carol*, *Don't Dress for Dinner*, *String of Pearls* and *Dracula* (North Coast Repertory Theatre), *Christmas on My Mind* and *Joseph and the Amazing Technicolor Dreamcoat* (Lamb's Players Theatre), *Dog Act* (MOXIE Theatre), *A Bright Room Called Day* (Diversionary Theatre) and *The Playboy of the Western World* (New Village Arts). Her UC San Diego credits include *Good Breeding*, *The Love of the Nightingale* and *Measure for Measure*. Ms. Souza's designs for *Dog Act*, *A Bright Room Called Day* and *The Love of the Nightingale* earned Patté Awards for Theater Excellence. Ms. Souza is a graduate of the M.F.A. program at UC San Diego.

GINA SCHERR (Lighting Design) recently designed *20 Years of Encores!* at New York City Center. Her other New York credits include *Aliens with Extraordinary Skills*, *Binibon*, *Our Lot*, *Vendetta Chrome*, *Ugo's Last Dance*, *Atomic Farmgirl*, *Momma*, *God's Waiting Room*, *Cherubina*, *The Wife*, *Pitch* and *Gulf View Drive*. She has designed internationally

at the Edinburgh Festival Fringe, The Korean Festival, Sibiu International Theatre Festival, Dublin Fringe Festival, SummerWorks Theatre Festival in Toronto and Tremors Festival in Vancouver. Her regional credits include Milwaukee Repertory Theater, Two River Theater Company, Asolo Repertory Theatre, Maltz Jupiter Theatre, Yale Repertory Theatre, Yale Baroque Opera Project, The Empty Space and Williamstown Theatre Festival. She received a Bessie Award nomination for her work with Company XIV and has exhibited at Prague Quadrennial. She is a graduate of Vanderbilt University and Yale School of Drama.

PAUL PETERSON (Sound Design) has designed over 100 productions at The Old Globe, including *God of Carnage*, *Nobody Loves You*, *Anna Christie*, *Odyssey*, *Engaging Shaw*, *Life of Riley*, *Plaid Tidings – A Special Holiday Edition of Forever Plaid*, *Welcome to Arroyo's*, *Brighton Beach Memoirs*, *Broadway Bound*, *The Last Romance*, *Lost in Yonkers*, *I Do! I Do!*, *The Mystery of Irma Vep*, *Cornelia*, *Kingdom*, *Six Degrees of Separation*, *The Women*, *Dr. Seuss' How the Grinch Stole Christmas!*, *Bell, Book and Candle*, *Two Trains Running*, *Hold Please*, *Restoration Comedy*, *Pig Farm*, *Moonlight and Magnolias*, *Vincent in Brixton*, *Lucky Duck*, *The Intelligent Design of Jenny Chow*, *Blue/Orange*, *Time Flies*, *Pentecost*, *Compleat Female Stage Beauty*, *The Boswell Sisters*, *Crumbs from the Table of Joy*, and many more. His regional credits include designs for Milwaukee Repertory Theater, San Jose Repertory Theatre, CENTERSTAGE, La Jolla Playhouse, Sledgehammer Theatre (Associate Artist), Mo'olelo Performing Arts Company, San Diego Repertory Theatre, North Coast Repertory Theatre, Diversionary Theatre, Malashock Dance, University of San Diego, San Diego State University and Freud Playhouse at UCLA. Mr. Peterson received his B.F.A. in Drama with an emphasis in Technical Design from San Diego State University.

JONATHAN MELVILLE PRATT (Original Music, Percussionist) is a composer, singer, percussionist, multi-instrumentalist and producer living in Brooklyn. Collaborators and commissioners with whom he has worked include The Old Globe, Keigwin + Company, Brian Brooks Moving Company, Camille A. Brown, The Public Theater, Abbey Theatre, Brian Mertes, Mimi Garrard Dance Theatre, Daniel Charon,

Katie Workum, Jennifer Nugent, Jonah Bokaer, Princeton University, The Juilliard School of Drama and The Juilliard School of Dance. His credits include *Dancing at Lughnasa*, *The Cherry Orchard*, *Uncle Vanya*, *Ivanov*, *Platonov* and *The Seagull* (Lake Lucille), *The Greeks, Part One: The War and The Brothers Size* (The Public), *The Greeks, Part Two: The Murders and The Brothers Size* (Abbey Theatre), *The Greeks, Part Three: The Gods* (Juilliard), the critically acclaimed "Thirteen" for Keigwin + Company's *Runaway* (Juilliard, Joyce Theater), "Triptych" for Keigwin + Company's world premiere (Joyce Theater), "Two Way Dream" for Camille A. Brown's *City of Rain* (Joyce Theater, Princeton), the world premiere of the evening-length score "Motor" for Brian Brooks Moving Company (Lincoln Center) and "The Chain Suite" for Helen Simoneau's *Flight Distance III*. Mr. Pratt was among seven out of 500 applicants from 60 countries to have been awarded the Sacatar International Arts Fellowship in Bahia, Brazil. He has recently scored the films *A Study in Colour* by Celia Rowson-Hall, *Blue* for Kate Spade and an evening-length work "Big City" with Brian Brooks Moving Company, which premiered at the Joyce on May 30, 2012. He has also recently completed a collaboration with Keigwin + Company entitled "Flexus (12 Chairs)" for the Joyce in June 2012 and is currently working on another. Additionally, Mr. Pratt is working on two new commissions for Camille A. Brown, one that premiered on December 12, 2012 at Juilliard and one that premiered at the Joyce in January 2013. www.jonpratt.org.

JAN GIST (Dialect Coach) has been Voice, Speech and Dialect Coach for Old Globe productions since 2002. She has coached at theatres around the country including Ahmanson Theatre, La Jolla Playhouse, Oregon Shakespeare Festival, The Shakespeare Theatre Company in DC, The American Shakespeare Center, Utah Shakespeare Festival, Alabama Shakespeare Festival, Arena Stage, San Diego Repertory Theatre, Milwaukee Repertory Theater, PlayMakers Repertory Company, Indiana Repertory Theatre, American Players Theatre and Mo'olelo Performing Arts Company. Ms. Gist has been a guest on KPBS radio's "A Way with Words," narrated San Diego Museum of Art documentaries, coached dialects for the film *The Rosa Parks Story* and recorded dozens of *Books To Listen To*.

She is a founding member of The Voice and Speech Trainers Association and has presented at many national and international conference workshops for them and for The Voice Foundation. She has taught workshops in Russia for the International Voice Teachers Exchange at The Moscow Art Theatre and at London's Central School of Speech and Drama. She has been published in *VASTA Journals*, and chapters in books include *The Complete Vocal Warm-Up*, *More Stage Dialects* and an interview in *Voice and Speech Training in the New Millennium: Conversations with Master Teachers*. She is a professor in The Old Globe/USD Graduate Theatre Program. www.jangistspeaking.com.

CAPARELLIOTIS CASTING (Casting) recently cast the Globe productions of *Pygmalion* and *Good People*. Their Broadway casting credits include Craig Wright's *Grace*, Theresa Rebeck's *Dead Accounts*, Sharr White's *The Other Place*, Lyle Kessler's *Orphans* (upcoming), *Seminar*, *The Columnist*, *Stick Fly*, *Good People*, *Bengal Tiger at the Baghdad Zoo*, *The House of Blue Leaves*, *Fences*, *Lend Me a Tenor* and *The Royal Family*. They also cast for Manhattan Theatre Club, Second Stage Theatre, Atlantic Theater Company, LCT3, Ars Nova, Goodman Theatre, Arena Stage, Ford's Theatre and three seasons with Williamstown Theatre Festival. Their recent and upcoming film and television credits include *HairBrained* (with Brendan Fraser) and *Steel Magnolias* (Sony for Lifetime).

DIANA MOSER (Stage Manager) recently stage managed *The Recommendation*, *August: Osage County*, *Rafta, Rafta...*, *Brighton Beach Memoirs*, *Broadway Bound* and *The Whipping Man* at The Old Globe. Her additional credits at the Globe include *Lost in Yonkers*, *I Do! I Do!*, *The Price*, *Opus*, *Six Degrees of Separation*, *The Pleasure of His Company*, *The Glass Menagerie*, *In This Corner*, 2007 Summer Shakespeare Festival, *Restoration Comedy*, *Christmas on Mars*, *A Body of Water*, *Lobby Hero*, *Fiction* and *The Intelligent Design of Jenny Chow*. Ms. Moser's regional credits include La Jolla Playhouse, San Diego Repertory Theatre, Arena Stage, The Repertory Theatre of St. Louis, New York Theatre Workshop, Berkshire Theatre Festival, The Children's Theatre Company and Arizona Theatre Company. Ms. Moser received her B.A. from Bard College

and her M.F.A. in Directing from Purdue. When not doing theatre, she splits her time between Nova Scotia and the classic wooden sailboat Simba I. Ms. Moser is a strong supporter of the Bard Prison Initiative, which provides a college education to inmates.

BARRY EDELSTEIN (Artistic Director) is a stage director, producer, author and educator. Widely recognized as one of the leading authorities on the works of Shakespeare in the United States, he has directed nearly half of the Bard's works. As Director of the Shakespeare Initiative at The Public Theater (2008-2012), he oversaw all of the company's Shakespearean productions, as well as its extensive educational, community outreach and artist-training programs. At The Public, Mr. Edelstein staged *Julius Caesar* starring Jeffrey Wright for Shakespeare in the Park and *The Merchant of Venice* featuring Ron Leibman's Obie Award-winning portrayal of Shylock. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998-2003 he was Artistic Director of Classic Stage Company, where he produced and directed some of New York's most memorable classical productions. Mr. Edelstein's Shakespearean directorial credits include productions of *The Winter's Tale* with David Strathairn, *Timon of Athens* with Richard Thomas, *As You Like It* with Gwyneth Paltrow and *Richard III* with John Turturro. His additional credits include the Lucille Lortel Award-winning revival of Arthur Miller's *All My Sons*; the world premiere of Steve Martin's *The Underpants*, which he commissioned; Molière's *The Misanthrope* starring Uma Thurman in her stage debut; and the world premiere of novelist Nathan Englander's play *The Twenty-Seventh Man*. He has also directed new and classical work extensively at regional theatres around the USA. Edelstein has taught Shakespearean acting at The Juilliard School, NYU's Graduate Acting Program and the University of Southern California. He has lectured on theatre around the USA and the world and has written on the subject for *The New York Times*, *The Washington Post*, *The New Republic* and *American Theatre*. His book *Thinking Shakespeare* (called by *New York* magazine "a must-read for actors") was published in 2007 and is now the standard text on American

Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. Mr. Edelstein is a graduate of Oxford University, where he studied as a Rhodes Scholar.

MICHAEL G. MURPHY (Managing Director) served as General Manager of The Old Globe from 2003 to 2012, overseeing the Production, Education, Human Resources, Information Technology and Facilities Departments, as well as Front of House operations. He also managed the construction of the Globe's new theatre and education facilities. Prior to the Globe, he was the Managing Director of Austin Lyric Opera in Austin, Texas, Director of Administration of San Diego Opera and General Manager of San Diego Repertory Theatre. Before relocating to San Diego from New York, he held similar positions at Theatre for a New Audience and the Joyce Theater Foundation's American Theater Exchange. He also served as negotiating assistant for the League of Resident Theatres and sales representative for Columbia Artists Theatricals Corporation. Mr. Murphy has served on the Board of Directors of the San Diego Performing Arts League and serves as a Management Trustee for San Diego County Theatrical Trusts, the pension and welfare trust for IATSE stagehands in the San Diego region. He was also an adjunct faculty member of the Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Stage Management from Webster University in St. Louis, Missouri and his M.F.A. in Performing Arts Management from Brooklyn College of the City University of New York.

JACK O'BRIEN (Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1982 through 2007. Mr. O'Brien most recently directed Norbert Leo Butz and Katie Holmes in Theresa Rebeck's *Dead Accounts* on Broadway. His Broadway credits also include: *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss' How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean*

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Actors (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *Il Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination). National Theatre: *His Girl Friday*. Six movies for PBS's "American Playhouse." Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*.

CRAIG NOEL (Founding Director) was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late '40s, the expansion to two theatres in the '50s, Globe Educational Tours in the '70s and Teatro Meta and the Old Globe/ University of San Diego MFA program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the former director of the Ernie Pyle Theatre in Tokyo. Described by *Variety* as the eminence grise of San Diego theatre, Mr. Noel is one of the few San

Diegans to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include *The San Diego Union-Tribune* list of 25 persons who shaped the city's history; the Governor's Award for the Arts; University of Arizona Alumni Association's Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University's Outstanding Alumnus; Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego, Honorary Doctorate in Fine Arts, San Diego State University and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts – the nation's highest honor for artistic excellence – in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.

CAPARELLIOTIS CASTING

David Caparelliotis
Lauren Port
Miriam Mintz

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The Array Mbira featured in this production was provided by Array Instruments, www.TheArrayMbira.com



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HENRY DIROCCO

(top) 2012 Summer Shakespeare Intensive participants begin their training with movement exercises; (bottom) *A Midsummer Night's Dream*, 2012 Summer Shakespeare Intensive.

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For high school-aged students, our Education Department offers two top-notch programs that provide training and scholarships toward a future in the theatre.

High school students looking for an opportunity to study classical acting and perform in The Old Globe's Lowell Davies Festival Theatre can audition for the **SUMMER SHAKESPEARE INTENSIVE**. This four-week program immerses participants in deep study of one of Shakespeare's plays and gives students a professional-level experience as they rehearse their show. Students work with the Globe's stage managers and costume, props and scenic departments in an exhilarating theatre experience.

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Auditions for the Summer Shakespeare Intensive will take place on March 9 and 10, 2013.

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J. KATZNYNA WRODOWICZ

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Auditions for Globe Honors will be held on May 4 and 5, 2013.

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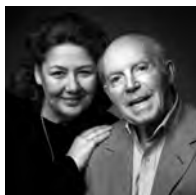
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Mike Hausberg..... **Public Relations Associate**
Kelly Boyle..... **Digital and Print Publications Coordinator**
Marissa Haywood..... **Marketing Assistant**
Susie Virgilio..... **Marketing/Events Assistant**

Subscription Sales

Scott Cooke..... **Subscription Sales Manager**
Tom Budd, Anna Bowen-Davies, Arthur Faro,
Andy Fink, Janet Kavin, Pamela Malone,
Yolanda Moore, Jessica Morrow, Ken Seper,
Cassandra Shepard, Jerome Tullmann,
Grant Walpole..... **Subscription Sales Representatives**

Ticket Services

Bob Coddington..... **Ticket Services Manager**
Marsi Bennion..... **Ticket Operations Manager**
Dani Meister..... **Group Sales Manager**
Tony Dixon,
Rob Novak..... **Lead Ticket Services Representatives**
Kari Archer, Sarah Ditges, Kathy Fineman,
Merri Fitzpatrick, Steve Greenhalgh, Alejandro
Gutierrez, Tyler Jones, Michael McCulloch, Caryn
Morgan, Jordyn Patton, Christopher Smith,
Carly Wickham-Stickler..... **Ticket Services Representatives**

PATRON SERVICES

Mike Callaway..... **Theatre Manager**
Mary Taylor, Samaria Ship..... **House Managers**
Kristen Cairns..... **Front of House Assistant**
Elaine Gingery..... **Food and Beverage Manager**
Timothy Acosta, Missy Bradstreet,
Nellie R. del Rosario, Kai Drey, William Henderson,
Sondra Mejia, Benjamin A. Murrell, Paige Plihal,
Amanda Rhoades, Michelle Thorsen..... **Pub Staff**
Jasmine Morgan, Jessica Platt,
Stephanie Rakowski..... **Gift Shop Supervisors**

Security/Parking Services

Rachel "Beahr" Garcia..... **Security Supervisor**
Dallas Chang, Sherisa Eselin, Jeff Howell,
Janet Larson, Jeffrey Neitzel..... **Security Officers**
Oscar Gonzalez,
Alberto Holloway..... **Parking Lot Attendants**
Michael Prince, Norman Ramos..... **VIP Valet Attendants**

Jack O'Brien..... **Artistic Director Emeritus**
Craig Noel..... **Founding Director**