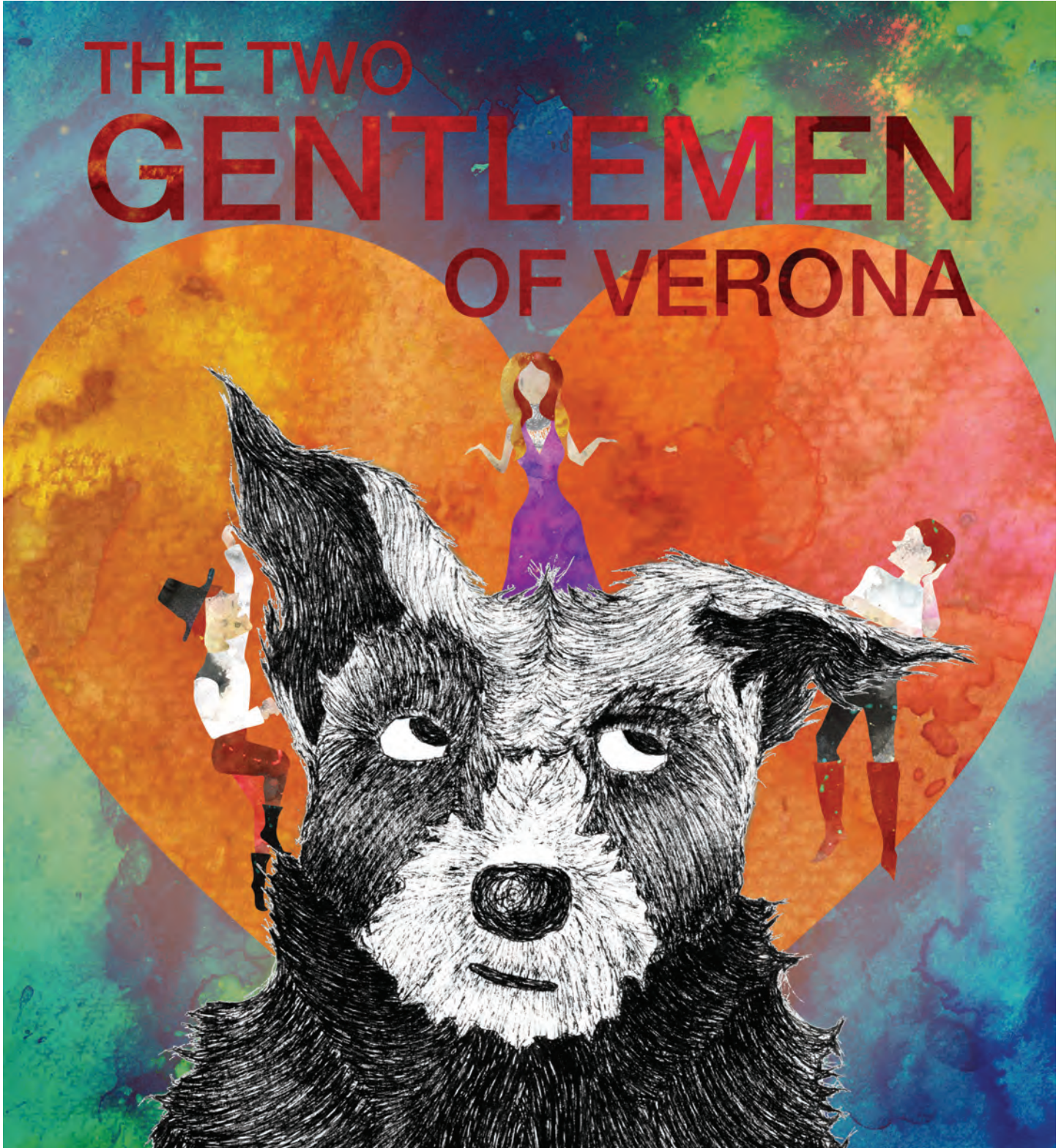


performances

THE  LD GLOBE

AUGUST 2014

THE TWO GENTLEMEN OF VERONA



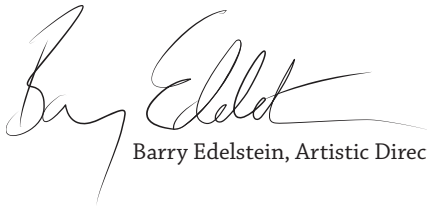
WELCOME



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

Welcome to the second production in the 2014 Summer Shakespeare Festival! We are so pleased at the warm welcome *Othello* received earlier this summer, and now, *The Two Gentlemen of Verona* sets loose on our stage a riot of energy and color. The play is a celebration of youth helmed by one of the great veteran Shakespeare directors in the country: Mark Lamos. Mark has directed several times at The Old Globe, but surprisingly he has never done Shakespeare here. We are delighted to welcome him to the Lowell Davies Festival Theatre stage for the first time.

Mark heads a team packed with major American talent. Costume designer Linda Cho recently won the Tony Award for Best Costume Design of a Musical for her work on *A Gentleman's Guide to Love and Murder* (which made its world premiere at the Globe last year). Acclaimed set designer John Arnone, also a Tony Award winner, has worked across the United States and internationally and is at last making his Globe debut. Lighting designer Stephen Strawbridge and composer Fitz Patton return to the Globe for yet more Shakespeare—Stephen designed this summer's *Othello* and Fitz last season's *The Winter's Tale*. *The Two Gentlemen of Verona* also boasts a cast of stellar performers—both local and national, familiar faces alongside new arrivals—held together as always by our own Old Globe/USD M.F.A. students. We hope you enjoy the ride!


Barry Edelstein, Artistic Director


Michael G. Murphy, Managing Director

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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.

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The Old Globe is pleased to acknowledge The Qualcomm Foundation as the 2014 Shakespeare Sponsor. Through a very generous grant, the Foundation is supporting three productions: *The Winter's Tale* this past January and the two summer productions of *Othello* and *The Two Gentlemen of Verona* in the Lowell Davies Festival Theatre. The Qualcomm Foundation has supported The Old Globe's Shakespeare Festival and its many associated education programs for more than a decade, including the touring production of *Twelfth Night* that reached more than 5,000 students at 20 schools throughout San Diego County in 2013. The Qualcomm Foundation's leadership has helped to ensure that the work of Shakespeare will continue to grace the stages of The Old Globe year after year. The Foundation was established in 2010 by Qualcomm Incorporated and is dedicated to strengthening communities worldwide. Most importantly, the Foundation aims to create and support educated, healthy, culturally vibrant communities, focusing on geographic regions where the company has a business presence. Through its support of arts education and outreach programs, it helps young people develop innovative minds and expands cultural enrichment opportunities to in-need populations.



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Rhona and Rick are honored to serve as sponsors of *The Two Gentlemen of Verona*. The Thompsons believe the humanities are a vital part of a complete education and recognize that theatre at its best can be transformative, delivering fresh perspective and focus on the news of the day. The Thompsons deeply appreciate the central role that the Globe plays in the San Diego community and its standing on a national level. Serial entrepreneurs in the internet space, the Thompsons recently launched Signia Venture Partners, an early-stage venture capital fund. Rhona and Rick's passion and philanthropic support for education and the arts have grown out of their conviction that creative, out-of-the-box thinking is essential to the long-term success of individuals, families, businesses, and communities. Rhona has been a longtime season ticket holder and, as a member of the Board of The Old Globe, looks forward to playing a role in the theatre's future.



HME® has supported The Old Globe since 2003, donating in excess of \$500,000 in innovative communication technology for each of the Globe's three theatres. HME's groundbreaking wireless intercom systems have quickly become the industry standard among broadcast and entertainment professionals around the world. In 2010, HME acquired Clear-Com®, the global leader in Analog and Digital Cabled Intercoms, and today companies around the world depend on HME and Clear-Com for clear, reliable, and scalable communication solutions for live performance venues. HME/Clear-Com's generous gift of communications equipment has enabled the Globe's production staff to rely on state of the art wireless and wired communications, and The Old Globe applauds HME for their ongoing philanthropy and generosity to the arts in San Diego.



The Old Globe acknowledges Holland America Line for its outstanding contributions to the theatre since 2007, when the company began its relationship with the Globe Guilders through support of the annual Fashion Show. In 2013, Holland America Line increased its support by underwriting a luncheon and cabaret performance onboard the ms Statendam while docked in San Diego. This season, the Globe is pleased to acknowledge Holland America Line as a Production Sponsor due to its continued and increased support. Holland America Line, a worldwide leader in global cruising, sails more than 500 cruises to 415 ports in 98 countries on cruises from one to 110 days and with a fleet of 15 ships. The Old Globe is honored to have Holland America Line's generous support of *The Two Gentlemen of Verona*.

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The following individuals and organizations, recognized for their tremendous cumulative giving, comprise a special group of friends who have played leading "behind-the-scenes" roles, helping create the productions on the three stages, programs in the community, and our influence beyond this region.

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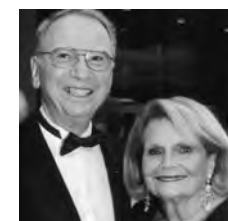
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Photo for Globe Guilders: Lee Aaron Rosen and Sarah Manton in *Time and the Conways*, 2014; for John A. Berol: the cast of *A Midsummer Night's Dream*, 2013; for The County of San Diego: Participants of the 2010 Summer Shakespeare Intensive.

OUR THANKS



It seems we are traversing the Seven Ages of Man over the course of our summer, and the ardent young lovers of *The Two Gentlemen of Verona* show us the Bard at the start of the journey, in one of Shakespeare’s most delightful and boisterous comedies. Discover for yourself the intricate plots and devices—unrequited love, rivalries and schemes, women in disguise, outlaws in the forest—and of course, a charming canine. We are glad you are here to join in on the fun!

As your Globe Board Chair and a firm believer in the restorative powers of the arts, I am pleased to represent and support this amazing institution alongside our valued sponsors: Qualcomm Foundation, Rhona and Rick Thompson, HM Electronics, Inc., and Holland America Line.

Show us your commitment—your philanthropy can make a difference. Your financial support of the Globe, San Diego’s largest not-for-profit performing arts organization, helps close the funding gap between the costs of presenting each show and ticket sales. And special thanks goes to those who guarantee the Globe’s future for years to come through endowments and Craig Noel League membership. We are grateful for our audiences and our supporters for everything you do, including purchasing tickets, attending performances, and spreading the word about our productions and education programs with your friends.

Thank you for your presence and for all that you do for the Globe family.

Elaine

Elaine Bennett Darwin
Chair, Board of Directors

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THE PLAY

FROM THE ARTISTIC DIRECTOR

It’s hard to believe today, but William Shakespeare first found fame as a poet and not a playwright. In the early 1590s he wrote two epic poems, the first of

which, *Venus and Adonis*, became a *succès de scandale* thanks to its erotically charged depiction of a middle-aged goddess seducing a gorgeous young man. So notorious was this poem that it all but eclipsed Shakespeare’s first efforts for the stage, and as a result, we cannot date with confidence the first half-dozen plays in his canon. Thus some scholars argue that *The Comedy of Errors* was the first play, others that it was one of the *Henry VI* trilogy, and still others that it was tonight’s comedy, *The Two Gentlemen of Verona*.

Whatever its date of composition, *Two Gents*, as we theatre folk call the play, is certainly the work of a young playwright. Its concerns are those of youth: the hormonal thrum of first love; that terrible late-teens moment when the power of our own desires first brings us into conflict with others we care about, even our closest friends; the thunderclap of our first awareness of adult responsibility. And like the audacious and hot-blooded *Venus and Adonis*, the voice of the play, its very linguistic fabric, is young. There’s a fearlessness to it, a barnstorming dramaturgical daring. With no regard to literary propriety, it throws a bawdy joke against a lyric trope, and it jams a sonneteer’s earnestness into the bruised shins of a low comic. Its plot is likewise full of the enthusiasms of a new writer testing how far out he can push: there’s a girl in pants, a Duke with a scheme, some outlaws in the woods outside

of town, and even a crazy dog. The tragic vision of *Othello*—mellow, deep, and dark—isn’t yet so much as a glint in this playwright’s eye. Shakespeare’s juvenilia are characterized by discovery, the stretching of wings, and the first deployment of powers that would, over the next five years of his writing, grow fully fledged and muscular.

And yet we don’t need to find in this play the seeds of the future Beatrice and Benedick or Hamlet and Ophelia in order for *Two Gents* to have great comedic and emotional value. Its own strengths are ample, especially in this production, directed by an American master.

I love that this production of the play, which so highlights and is so thoroughly suffused by the energies of youth, is directed by one of our country’s veteran Shakespeareans. Mark Lamos, an old friend of The Old Globe, knows his way around the Bard. His productions over many decades have set the bar for those of us who ply this trade. I’ve long admired Mark’s approach to Shakespeare, and have long been inspired by it. I welcome him and his exuberant production to our Festival Stage.

Thanks for coming. Enjoy the show.

Bo

THE TWO GENTLEMEN OF VERONA

BY
WILLIAM SHAKESPEARE

John Arnone
SCENIC DESIGN

Linda Cho
COSTUME DESIGN

Stephen Strawbridge
LIGHTING DESIGN

Acme Sound Partners
SOUND DESIGN

Fitz Patton
ORIGINAL MUSIC

Jeff Michael Rebudal
MOVEMENT

Michael Rossmly
FIGHT DIRECTOR

David Huber
VOICE AND TEXT COACH

Tara Rubin Casting
CASTING

Bret Torbeck
STAGE MANAGER

DIRECTED BY
MARK LAMOS

Lowell Davies Festival Theatre
August 10 - September 14, 2014

THE CAST

PROTEUS, a gentleman.....Adam Kantor*
VALENTINE, a gentleman Hubert Point-Du Jour*

JULIA, beloved of Proteus Kristin Villanueva*
SILVIA, beloved of Valentine Britney Coleman*

SPEED, servant to Valentine Rusty Ross*
LAUNCE, servant to ProteusRichard Ruiz*
CRAB, Launce's dog..... Khloe Jezbera
LUCETTA, waiting-woman to Julia Erin Elizabeth Adams¹

ANTONIO, father of Proteus; DANCING MASTER..... Arthur Hanket*
PANTHINO, advisor to Antonio.....Kushtrim Hoxha¹
DUKE, father of Silvia; FENCING MASTER Mark Pinter*
TURIO, suitor of Silvia Lowell Byers¹
SIR EGLAMOUR, agent for Silvia in her escape.....Adam Gerber¹

SILVIA'S PAGE Lindsay Brill¹
HOST, where Julia lodges Tyler Kent¹
SERVANT TO ANTONIO; MUSICIAN..... Jamal Douglas¹
DANCING INSTRUCTOR TO SILVIA; MUSICIAN Robbie Simpson¹

OUTLAW 1 Patrick Zeller¹
OUTLAW 2 Arthur Hanket*
OUTLAW 3 Jamal Douglas¹
OUTLAWS Lindsay Brill¹, Kushtrim Hoxha¹, Stephen Hu¹,
Tyler Kent¹, Allison Layman¹, Robbie Simpson¹

STUDENTSLindsay Brill¹, Lowell Byers¹, Jamal Douglas¹, Adam Gerber¹,
Kushtrim Hoxha¹, Stephen Hu¹, Tyler Kent¹, Robbie Simpson¹, Patrick Zeller¹

LADIES-IN-WAITING.....Meaghan Boeing¹, Charlotte Bydwell¹, Allison Layman¹, Megan M. Storti¹

UNDERSTUDIESFor Silvia – Meaghan Boeing¹; for Lucetta – Lindsay Brill¹;
for Panthino, Speed – Jamal Douglas¹; for Valentine – Adam Gerber¹;
for Sir Eglamour – Kushtrim Hoxha¹; for Launce – Stephen Hu¹;
for Duke – Tyler Kent¹; for Julia – Allison Layman¹;
for Proteus – Robbie Simpson¹; for Host – Megan M. Storti¹;
for Antonio, Turio – Patrick Zeller¹

STAGE MANAGEMENT

Stage Manager Bret Torbeck*
Assistant Stage Manager..... Amanda Salmons*
Stage Management Interns Samantha Bauman-Martin, Georgi Hughes

SETTING

Verona, Milan, and a forest near Mantua.

PRODUCTION STAFF

Assistant Director.....Ali Viterbi
Associate Scenic Design Bryce Cutler
Assistant Scenic Design Sean Fanning
Assistant Costume DesignMichelle Hunt Souza
Assistant Lighting Design Jason Bieber, Luke Olson
Associate Sound Design..... Jason Crystal
Dance CaptainCharlotte Bydwell¹
Fight Captain Stephen Hu¹
Music Assistant.....Meaghan Boeing¹

*Member of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.

¹Student in the Old Globe/University of San Diego Graduate Theatre Program.

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.

THE PLAY

Relishing the Play

Director Mark Lamos on *The Two Gentlemen of Verona*

Interview by Danielle Mages Amato

Have you ever directed *The Two Gentlemen of Verona* before?

It's my first time! I've done most of the comedies—some of them more than once—but never this play or *The Comedy of Errors*. I've been relishing it because, though it's such an early play, Shakespeare is already experimenting with ideas about ethical choices and love and friendship that run through all the plays, even the tragedies and the romances. I've been finding it fascinating to work on.

As an early play, *The Two Gentlemen of Verona* has sometimes been dismissed by critics. What would you say are the strengths of the play on stage?



Mark Lamos.

It does get a bad rap, but it was very popular in its time, which tells you something, because so was *Hamlet*. When I hear about any work of art being dismissed, I think: there's probably something here that we're not aware of, or that might be of enormous interest. This play has a lot going for it: it's playable; it's something that audiences really enjoy; it's got good challenges for actors and beautiful poetry. And of course, it has sweet humanity, this amazing relationship between a man and his dog. And I honestly think one of the great strengths of the play is the problematic scene at the end. It requires infinite amounts of exploration and study. I think it's one of the most shocking things in all of Shakespeare.

What's your approach to the play? Are there certain themes you're hoping to bring out in the production?

I've decided to give it an Elizabethan setting because I like the idea

of exploring it through an Elizabethan sensibility as much as I can. I'm also fascinated by the way women are thought of in the 17th century. Even though Shakespeare gives us Viola and Rosalind and Imogen, these amazing, fantastic female characters, this play explores what women's roles in the 17th century were really like. They were possessions. They weren't to be trusted. They could disturb that male bonding that was so central to society's structural health itself.

Ultimately, what I want to explore is the difference between friendship and love, which I think is at the center of the play. In all of Shakespeare's plays, there's basically one big theme that's like the axle of a wheel—every scene is like another spoke in that wheel, exploring it from a different angle. Even Launce and his dog Crab are exploring ideas of friendship and trust and abandonment. All of the characters are trying to figure out what love is—they latch onto the idea of love, and then they get lost in it,

they abandon it, or they are hurt by it. And yet they never seem to experience it fully. They're not mature enough yet, like the lovers in another early comedy that ends sadly: *Love's Labour's Lost*.

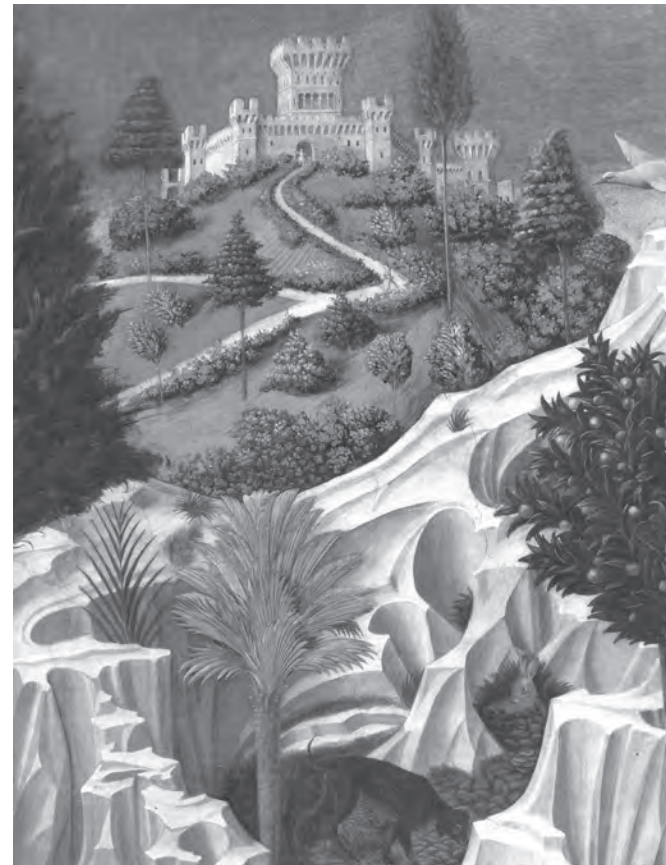
I understand that you've drawn some inspiration from the “gentlemen” of the title.

The word “gentleman” now is almost arcane. It's used so casually. When you hear it, you don't think “gentle man,” and you don't think of it in contrast to men who aren't gentlemen, which was clearly the case in the Renaissance. A “gentleman” was an acquired series of talents that had to be developed, skills learned, traditions that had to be passed on from one generation of men to the next. I'm hoping that I can capture a sense of the idea of “gentleman” as something that's worth aspiring to, but that is also constraining.

Proteus is a challenging character. Do you think he is like other characters we might have encountered in Shakespeare's work, or is he something totally different?

I think he's very new—certainly very new for me. You need an actor who is likeable, and who can be fearless in exploring the flip-flops that the character makes. He's “protean,” there's no question—as changeable as any character I've ever come across. He indulges in strange and childish behavior. His mind is feverish and exploratory, seeing two sides to every possibility. I almost wonder if he might be autobiographical: a young Shakespeare, investigating, plotting, observing himself and others. I want us to take a journey with him. I never want to know from one moment to the next what he's going to do, or how I'm going to feel about him doing it. §

Renaissance Inspirations



Scenic designer John Arnone drew abundant visual inspiration from Italian Renaissance frescoes and oil paintings. The image above shows the set model for *The Two Gentlemen of Verona*; the one on the left is a detail from Benozzo Gozzoli's fresco *Procession of the Magi in Florence's Palazzo Medici Riccardi*.

HOW TO BE A GENTLEMAN

The Book of the Courtier and Gentlemanly Education

By Danielle Mages Amato

Courtesy makes the man—or so said the countless manuals of gentlemanly behavior popular across Europe in the sixteenth and seventeenth centuries. The most important handbook of this kind, Baldassarre Castiglione's *The Book of the Courtier*, was published in 1528 and would have been well-known to Shakespeare and his contemporaries. *The Book of the Courtier* lays out all the qualities an ideal gentleman should possess, especially if he aspires to a place at court or hopes to serve one of Italy's great princes. Castiglione's gentleman must dress to impress, speak with consummate tact and grace, and excel at both public oratory and private wit. Moreover, he should be a master of dancing, painting, horseback riding, and the “noble sports”: running,

swimming, wrestling, stone-throwing, and “leaping.” He must handle every kind of weapon well, both on foot and on horseback. Most importantly, a courtier must have *sprezzatura*—an air of effortless. He must practice all these carefully cultivated skills with total nonchalance.

The Book of the Courtier inspired a host of other so-called “courtesy books,” including Henry Peacham's *The Compleat Gentleman*. These early predecessors to today's self-improvement literature reflected a growing sense that a “gentleman” could not just be born—he must be shaped. And he himself was responsible for creating the “gentleman” that he wanted others to see. §



Bronzino's *Portrait of a Young Man*, 1530s.

Creating the World of the Play

Linda Cho on Designing Costumes for
The Two Gentlemen of Verona

Interview by Danielle Mages Amato

What makes designing Shakespeare different from designing for a musical or a contemporary play?

A *Gentleman's Guide to Love and Murder* was set in Edwardian times (although I took many liberties with the period), and the look of the musical had to reflect the humor and whimsy of the piece. *The Recommendation* was a contemporary play with specific characters that had to be rendered in a realistic and believable way. With Shakespeare you can create the world of the play, decide the period and the place—real or imagined. §



Have you and director Mark Lamos worked together before?

No, this is the first time, but I've been an admirer of his work for years.

What was your process like for working on this show? How did the ideas develop?

Mark sent me and other collaborators some early thoughts on the play. He mentioned wanting to set it in the Renaissance, to "give it a slightly quirky but nevertheless lavish and beautiful look." He wanted "Elizabethan-style dancing... slightly heightened, not all historically accurate. Playful and robust." At that point, he imagined beginning the play with some sort of lecture, explaining what it took to be considered a gentleman. "Perhaps we see the men in the company," he said, "fencing, wrestling, debating, dancing, wooing even."

This was a very vivid description of how he saw the world of the play, and I proceeded to sketch even before we met. It's unusual for me to begin sketching before any first meeting with a director, and especially unusual considering this was our first time working together. So it was somewhat of a gamble to take that step; I wasn't sure whether ultimately I would be showing him that initial pass. When we sat down together with scenic designer John Arnone in New York and I listened to more details about Mark's ideas, I felt like I was on the right path, so I did share my sketches, and it was great to have the sketches to react to so early in the process.



The seed that helped me generate the look for the show was the idea of the "School for Gentlemen." I took some anachronistic elements of a contemporary boys' prep school uniform and integrated it into Valentine and Proteus's looks. By extension, the outlaws were what I thought of as counterculture to the private boys' school world, so I added a few anachronistic touches of motorcycle gang-type elements that speak to that idea.

Globe audiences have seen your designs recently in both *A Gentleman's Guide to Love and Murder* and *The Recommendation*.



Linda Cho's costume renderings for *The Two Gentlemen of Verona* for the characters (from left) Sir Eglamour, Julia, and Proteus.



ERIN ELIZABETH ADAMS

(Lucetta) was last seen in the Globe's productions of *Othello*, *The Winter's Tale*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *Rosencrantz and Guildenstern Are Dead*, and *Pygmalion*, as well as the Old Globe/USD M.F.A. productions of *Much Ado About Nothing* and *Measure for Measure* and the staged reading of *Once in a Lifetime*. She appeared in *Gated* at the Midtown International Theatre Festival and regionally in *Heist!*, *A Midsummer Night's Dream*, and *Post Wave Spectacular* (Actors Theatre of Louisville), *Henry IV Parts I and II* (Actors' Shakespeare Project), and *Done* (Providence Black Repertory Company). She is a former Acting Apprentice with the Actors Theatre of Louisville. Ms. Adams received her B.A. in Theatre and Literary Arts from Brown University.



MEAGHAN BOEING

(Lady-in-Waiting, Music Assistant) was most recently in The Old Globe's *Othello*, *The Winter's Tale*, *A Midsummer Night's Dream*, *The Merchant of Venice*, and *Rosencrantz and Guildenstern Are Dead*, as well as the Old Globe/USD M.F.A. Program productions of *Much Ado About Nothing* (Beatrice), *Measure for Measure* (Mistress Overdone), and *Tartuffe* (Elmire). Her regional credits include *Imagine* (South Coast Repertory), *Master Class* (The Will Geer Theatrum Botanicum), *Man of La Mancha* (A Noise Within), *Surf Orpheus* (Getty Villa), various productions with The Antaeus Company, *King Lear*, *The Two Gentlemen of Verona*, *As You Like It*, *The Misanthrope*, *Sunday in the Park with George*, *The Pirates of Penzance*, *The Sound of Music*, and a world premiere translation of *Don Juan*. Ms. Boeing has appeared in national commercials, performs vocal music of various styles, and is a teacher of piano and voice. Ms. Boeing received her Bachelor of Music in Voice Performance from Ithaca College. meaghanboeing.com.



LINDSAY BRILL

(Silvia's Page, Outlaw, Student) most recently appeared in *Othello* and *The Winter's Tale* at The Old Globe. She also appeared as Antonia and Verges in *Much Ado About Nothing* and Pooty in *Reckless* with the Old Globe/USD M.F.A. Program. In New York, Ms. Brill has performed at The Lion's Theatre, The Ensemble Studio Theatre, Prospect Theater Company, The Actors Studio, Nora's Playhouse, and New York Theatre Workshop. She recently won the John Chatterton Short Play Festival award for the one-woman show

Testify! in New York. She also performed sketch comedy in the Chicago Women's Funny Festival and finished shooting the new web series "Annie and Brie." Ms. Brill holds a B.A. in Dramatic Arts from Washington University in St. Louis. lindsaybrill.com.



CHARLOTTE BYDWELL

(Lady-in-Waiting, Dance Captain) recently appeared in The Old Globe's production of *Othello* and in the Old Globe/USD M.F.A. Program productions of *Much Ado About Nothing*, *Antigone*, and *Reckless*. She is a graduate of The Juilliard School and began her career as a dancer with Monica Bill Barnes Company and Keigwin + Company, performing at Jacob's Pillow Dance, American Dance Festival, La Jolla Playhouse, and The Joyce Theater. As a member of the resident acting company at The Flea Theater she appeared in Sean Graney's highly acclaimed *These Seven Sicknesses* directed by Ed Iskandar. At the 2012 Williamstown Theatre Festival, she appeared in *The Importance of Being Earnest* directed by David Hyde Pierce and *A Month in the Country* directed by Richard Nelson. Her one-woman show, *Woman of Leisure and Panic*, debuted in the eighth-annual soloNOVA Arts Festival (New York Innovative Theatre Award nomination), played at the 2013 New York International Fringe Festival, and was translated into Spanish for performances in Mexico. charlottebydwell.com.



LOWELL BYERS

(Turio, Student) recently made his Globe debut in *Othello* and appeared in the Old Globe/USD M.F.A. Program productions of *Much Ado About Nothing*, *Antigone*, and *Reckless*. His Off Broadway credits include *Night Float* (Playwrights Horizons), *Othello* (Theatre Row), *Balm in Gilead* (New York Innovative Theatre Award for Outstanding Production of a Play), and *You Never Can Tell* and *The Changing Room* (T. Schreiber Studio). He has been seen regionally in *North Shore Fish* (Gloucester Stage Company), *As You Like It* (Vermont Stage Company), and *SMILE: The Musical* (Deane Center for the Performing Arts). He played the title role in *Caligula: 1400 Days of Terror* (History Channel) and appeared in the films *Chilling Visions: 5 Senses of Fear* (Chiller/NBC Universal), *Brewsie and Willie* (Rocam Productions), and *Things I Don't Understand* (Best Feature Film winner, Burbank International and Philadelphia Independent Film Festivals). His original play, *Luft Gangster*, had its 2013 world premiere at Abingdon Theatre Company directed by Austin Pendleton. A New York City native, he received a B.A. in Theatre from Denison University where he competed as an NCAA All-American Swimmer.



BRITNEY COLEMAN

(Silvia) is thrilled to make her Globe debut. She has appeared Off Broadway in *Stop the Virgins* (St. Ann's Warehouse) and regionally in the world premiere of *Sing for Your Shakespeare* directed by Mark Lamos (Westport Country Playhouse), *Dreamgirls* (The Marriott Theatre in Lincolnshire as well as Fulton Theatre/Maine State Music Theatre), *Into the Woods* (Center Stage/Westport Country Playhouse), *Ain't Misbehavin'* (Milwaukee Repertory Theater), *The Last Days of Judas Iscariot* (Stage 773), and *Tarzan, Hairspray, State Fair; Big River, and All Shook Up* (Wagon Wheel Theatre). Her other credits include *Goddess* (The Eugene O'Neill Theater Center/National Music Theater Conference), *Ragtime*, *Into the Woods*, *See Rock City and Other Destinations*, *The Caucasian Chalk Circle*, and *Ella Minnow Pea* (University of Michigan), and *A Very Potter Musical*, *A Very Potter Sequel*, *A Very Potter 3D: A Very Potter Senior Year* (UM Basement Arts/StarKid Productions). She received her B.F.A. in Musical Theatre from University of Michigan. britneycoleman.com.



JAMAL DOUGLAS

(Servant to Antonio, Musician, Outlaw 3, Student) is an M.F.A. candidate with the Old Globe/University of San Diego Graduate Theatre Program. He was recently seen in the Globe's productions of *Othello* and *The Winter's Tale*. He also appeared in the Old Globe/USD M.F.A. Program productions of *Reckless* and *Much Ado About Nothing*. Mr. Douglas has worked with Philadelphia Young Playwrights, PlayPenn, Simpatco Theatre Project, Delaware Shakespeare Festival, Arden Theatre Company, Plays & Players, and the National Constitution Center, among others. In his spare time, he teaches with SAY (The Stuttering Association for the Young) in New York City. He holds a B.F.A. in Acting from Arcadia University.



ADAM GERBER

(Sir Eglamour, Student) was last seen in The Old Globe's productions of *Othello*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *Rosencrantz and Guildenstern Are Dead*, and *Pygmalion*, and the Old Globe/USD M.F.A. production of *Measure for Measure*. His New York credits include *As You Like It* and the Off Broadway revival of *Lebensraum* (Harold Clurman Lab Theatre). He has also worked in Tokyo, Japan on *Hikobae* (The Actors Clinic, Will Do). Mr. Gerber has performed in numerous other productions including *Sex and the Holy*

Land (New York International Fringe Festival) and *Much Ado About Nothing*, *Macbeth*, *Twelfth Night*, *In the Boom Boom Room*, and *Dancing at Lughnasa* (Stella Adler Studio of Acting), and he has been featured in various national commercials. He is a graduate of the Stella Adler Studio of Acting and received his B.A. from The George Washington University where he appeared in *The Winter's Tale* and *Metamorphosis*.



ARTHUR HANKET

(Antonio, *Dancing Master*, *Outlaw 2*) is thrilled to be back at The Old Globe where he previously played Mr. Ford in Roger Rees's production of *The Merry Wives of Windsor*. In recent years, Mr. Hanket has been involved in West Coast theatre including *Klub* (The Actors' Gang, 2008 L.A. Weekly Theater Award) and Garry Essendine in *Present Laughter* (The Theatre Group at Santa Barbara, 2013 Independent Theater Award). An M.F.A. graduate of Florida State University's Asolo Conservatory, he has performed with The Public Theater, New York Theatre Workshop, Hudson Guild, Playwrights Horizons, Ahmanson Theatre, La Jolla Playhouse, Guthrie Theater, Hartford Stage (with Mark Lamos), Alley Theatre, Philadelphia Drama Guild, Milwaukee Repertory Theater, Missouri Repertory Theatre, The Repertory Theatre of St. Louis, and the California, Utah, and Alabama Shakespeare Festivals. He loved touring in *Some Like It Hot: The Musical* (with Tony Curtis, in which he played Mr. Curtis's film role Joe/Josephine/Junior) and creating roles in the New York premieres of works by Tony Kushner and Eric Overmyer. He is quite mad for the Virgos in his life, Stephanie and Zoe.



KUSHTRIM HOXHA

(Panthino, *Outlaw*, *Student*) was recently seen at The Old Globe in *Othello*, *The Winter's Tale*, *A Midsummer Night's Dream*, *Rosencrantz and Guildenstern Are Dead*, and *The Merchant of Venice*. He also appeared in the Old Globe/USD M.F.A. Program productions *Much Ado About Nothing*, *Tartuffe*, and *Measure for Measure*. He has appeared in *Rock 'n' Roll*, *King Lear*, *Sun Monkey*, *The Glass Menagerie*, and *Hamlet* (National Theater of Kosovo), *Patriotic Hypermarket* (Bitef Theater, Belgrade), and *Yue Madeline Yue* (Multimedia Center, Kosovo and Volkstheater, Vienna). He has performed in numerous theatre festivals in Columbia, Bosnia and Herzegovina, Slovenia, Italy, Sweden, Serbia, South Africa, Macedonia, and Kosovo. His film and television credits include *Human Zoo*, *I Need You*,

and "Familja Moderne." Mr. Hoxha studied at Kosovo's University of Prishtina/Academy of Dramatic Arts and received a B.A. in Theater Performance from Greensboro College.



STEPHEN HU

(*Outlaw*, *Student*) was last seen in The Old Globe/USD M.F.A. Program's *Antigone*, *Much Ado About Nothing*, *Tartuffe*, and *Measure for Measure*. He also appeared in the 2014 Shakespeare Festival production of *Othello* and the 2013 Festival productions of *A Midsummer Night's Dream*, *The Merchant of Venice*, and *Rosencrantz and Guildenstern Are Dead*. His Los Angeles credits include *Macbeth* and *Richard III* (The Will Geer Theatre/ricum Botanicum) and the title role in *Ching Chong Chinaman* (Artists at Play). Some of his Bay Area credits include *Over the Asian Airwaves* (Ferocious Lotus Theatre Company), *Concerning Strange Devices from the Distant West* (Berkeley Repertory Theatre), and *Beijing, CA* (Asian American Theater Company). Mr. Hu holds a B.A. in Theater Performance Studies from UC Berkeley.



ADAM KANTOR

(*Proteus*) returns to San Diego after playing Jeff in the hit musical *Nobody Loves You* at The Old Globe in 2012. More recently in New York he played Jamie in the Second Stage production of *The Last Five Years* directed by its composer, Jason Robert Brown. His other favorite credits include: Mark in *Rent* and Henry in *Next to Normal* (both on Broadway and directed by Michael Greif) and Princeton/Rod in *Avenue Q* (Off Broadway), as well as Posthumous in Mary Zimmerman's production of Shakespeare's *Cymbeline* (Northwestern University). On television, he played Ezra on the CBS drama "The Good Wife." He is a cofounder of Broadway in South Africa and an artistic associate of American Music Theatre Live in Paris. @AdamJKantor on Twitter.



TYLER KENT

(*Host*, *Outlaw*, *Student*) recently made his Old Globe festival debut in Barry Edelstein's *Othello*. He has also appeared in *Much Ado About Nothing*, *Antigone*, and *Reckless* with the Old Globe/USD M.F.A. Program. His regional credits include *The Arabian Nights* (Berkeley Repertory Theatre, Kansas City Repertory Theatre), *The Cherry Orchard* (Eugene O'Neill Foundation), *A Doctor in Spite of Himself* and *The Lieutenant of Inishmore* (Berkeley

Rep), *Much Ado About Nothing* (Extant Arts Company), *Twelfth Night* (The San Francisco Shakespeare Festival), *MEDEASTORIES* (SITI Company), *Little Shop of Horrors* (Broadway By The Bay), *Snapshots* and *Auctioning the Ainsleys* (TheatreWorks Silicon Valley), *Finian's Rainbow* (Woodminster), *Vera Wilde* (Shotgun Players), and *What the Butler Saw* (Pacific Repertory Theatre). Mr. Kent was among the American participants in Kevin Spacey and Sam Mendes's international Bridge Project with The Old Vic. His cabarets *Nobody's Hart* and *Give Me the Simple Life* toured China in 2009 and 2011. He is a graduate of Whitman College and also trained with CAP21, SITI Company, and the British American Drama Academy. tylerkent.com.



ALLISON LAYMAN

(*Outlaw*, *Lady-in-Waiting*) was most recently seen at The Old Globe as Nina in *Vanya and Sonia and Masha and Spike*. Ms. Layman played the Parlor Maid in *Pygmalion*, directed by Nicolas Martin, and was a member of the 2013 Shakespeare Festival company. Her Old Globe/USD M.F.A. Program credits include the title role in *Antigone*, Hero in *Much Ado About Nothing*, and Francisca in *Measure for Measure*. Ms. Layman was a two-year company member of The Shakespeare Theatre of New Jersey, where her credits include *The Comedy of Errors*, *Timon of Athens*, *A Midsummer Night's Dream*, *Julius Caesar*, and *Macbeth*. Her other regional work includes Petra in *An Enemy of the People* at Playhouse on Park in Hartford, Connecticut, and a wide range of roles in productions at the Monomoy Theatre in Chatham, Massachusetts. Ms. Layman studied with Bill Esper at his studio in New York and received her B.A. in French Language and Literature from Wesleyan University in Connecticut. Ms. Layman is in her final semester of training in the Old Globe/USD M.F.A. Program.



MARK PINTER

(*Duke*, *Fencing Master*) recently played The Duke of Venice in *Othello* at The Old Globe, where he previously appeared in The Old Globe's 1977 Summer Shakespeare Festival as Horatio in *Hamlet* and Jack Chesney in *Charley's Aunt*. His Off Broadway credits include *My Sweetheart's the Man in the Moon* (Hypothetical Theatre Company) and *Three on the Couch* (Soho Repertory Theater). Regionally he has been seen in *Book of Days* (Arena Stage), *Clybourne Park* (San Diego Repertory Theatre), *The Price* (Northern Stage), *The Sound of Music* (Syracuse Stage), *West Side Story* (Pittsburgh Civic Light Opera), *Victor/Victoria* (North Shore Music Theatre), *Equus* (Arizona Theatre Company), and *The Lion in Winter* (North Coast Repertory Theatre). Mr. Pinter has appeared in the world premieres of Anna Ziegler's *Another Way Home* (Magic Theatre), and Richard Montoya's *Federal Jazz Project* (San Diego Repertory Theatre), and Melinda Lopez's *Becoming Cuba* (North Coast Rep). His television credits include "Mad Men," "NCIS: Los Angeles," "Cold Case," "Law & Order," "All My Children," and "Another World." His films include *Other People's Money*, *Vanilla Sky*, *The Eden Myth*, *Season of Youth*, and the short *Play*. He received his M.F.A. from Hilberry Theatre/Wayne State University.

use Stage), *West Side Story* (Pittsburgh Civic Light Opera), *Victor/Victoria* (North Shore Music Theatre), *Equus* (Arizona Theatre Company), and *The Lion in Winter* (North Coast Repertory Theatre). Mr. Pinter has appeared in the world premieres of Anna Ziegler's *Another Way Home* (Magic Theatre), and Richard Montoya's *Federal Jazz Project* (San Diego Repertory Theatre), and Melinda Lopez's *Becoming Cuba* (North Coast Rep). His television credits include "Mad Men," "NCIS: Los Angeles," "Cold Case," "Law & Order," "All My Children," and "Another World." His films include *Other People's Money*, *Vanilla Sky*, *The Eden Myth*, *Season of Youth*, and the short *Play*. He received his M.F.A. from Hilberry Theatre/Wayne State University.



HUBERT POINT-DU JOUR

(*Valentine*) has appeared in *A Fable* (Rattlestick Playwrights Theater), *The Model Apartment* (Primary Stages, Lucille Lortel Award and Drama Desk Award nominations for Outstanding Revival), *A Map of Virtue* (13P, *The New York Times* and *Time Out New York Critics'* Pick), *Nightlands* (New Georges), *Angels in America* (Signature Theatre Company), *The Tempest* (Target Margin Theater, *The New York Times Critics'* Pick), *The Brother/Sister Plays* (The Public Theater, understudy), *365 Days/365 Plays* (The Public Theater, Clubbed Thumb), and *The Gentleman Caller* (Clubbed Thumb). His regional credits include *A Raisin in the Sun* directed by Phylicia Rashad (Westport Country Playhouse), *Romeo and Juliet* (The Shakespeare Theatre Company), *Blue Door* and *The Breach* (Seattle Repertory Theatre), and *American Buffalo* (Wellfleet Harbor Actors Theater). He has also been seen internationally in *Blue Door* (Harare International Festival of the Arts in Zimbabwe). His television credits include "Law & Order" and "Law & Order: Special Victims Unit" (NBC), *Over/Under* (USA), and "Black Jack" (pilot), and his film credits include *James White* and *SWEEP* (Screen Actors Guild short). He trained at New York University's Tisch School of the Arts and is a YoungArts Awardee.



RUSTY ROSS

(*Speed*) happily returns to The Old Globe after having originated the role of Young Max in *Dr. Seuss' How the Grinch Stole Christmas!* and subsequently originating the same role on Broadway (Hilton Theatre and St. James Theatre). On tour, in 40 cities, he played Professor in the Lincoln Center Theater production of *South Pacific*, directed by Bartlett Sher. Off Broadway, he was part of

the original cast of *Miracle on South Division Street* (St. Luke's Theatre). Also in New York, he appeared in Robert Wilson's *Alice* (Brooklyn Academy of Music) and the premiere of N. Richard Nash's *Loss of D-Natural*. His regional appearances include *American Buffalo* (Center Stage), *A Midsummer Night's Dream* (Pioneer Theatre Company), the premiere of *Sick* (New Jersey Repertory Company), the premiere of *Our Lady of South Division Street* (Penguin Rep Theatre), *The Cripple of Inishmaan* (Depot Theatre), and *Crimes of the Heart* (Totem Pole Playhouse). He is a graduate of Northwestern University.



RICHARD RUIZ

(*Launce*) happily makes his Off Broadway credits include the musical *Two Gentlemen of Verona* (The Public Theater) and *Twelfth Night* (Pig Iron Theatre Company). His national tour credits include *Sweet Charity*, *Urinetown*, *Man of La Mancha*, and *Jesus Christ Superstar*. He has been seen regionally in *Cyrano* (Folger Theatre), *The Winter's Tale* (Yale Repertory Theatre), *'Tis Pity She's a Whore* (Center Stage), *Guys and Dolls* (Long Wharf Theatre), *Moby Dick—Rehearsed* (Berkshire Theatre Festival), *Candide* (Arden Theatre Company), *Treasure Island* (People's Light & Theatre Company), *A Midsummer Night's Dream* (Two River Theatre Company), *The Music Man* (Lyric Theatre of Oklahoma), *American Night: The Ballad of Juan José* (Yale Repertory Theatre, California Shakespeare Theater), and *Room Service* (Westport Country Playhouse).



ROBBIE SIMPSON

(*Dancing Instructor* to Silvia, *Musician*, *Outlaw*, *Student*) was most recently seen at The Old Globe in *Othello* and *The Winter's Tale*, both directed by Barry Edelstein. His other Globe credits include the 2013 Shakespeare Festival and Freddy Eynsford Hill in the 100th anniversary production of *Pygmalion* directed by Nicholas Martin. Mr. Simpson's Old Globe/USD M.F.A. Program credits include Benedick in *Much Ado About Nothing* as well as *Measure for Measure*. His U.K. and New York credits include Orlando in *As You Like It* (Shakespeare's Globe), *A Class Act* directed by Bob Moss (Playwrights Horizons), and Hanschen in *Spring Awakening* directed by Lauren Coulson (Roy Arias). His favorite regional credits include *A Class Act* (Berkshire Theatre Festival), *Rent* and *Almost, Maine* (Papermill Theatre), *The Sisters Rosensweig* (New Century Theatre), and *Miss Saigon*, *Inherit the Wind*, and *Lost in Yonkers* (The Majestic Theatre). Mr. Simpson holds

a B.F.A. in Acting from Syracuse University. @MrRobbieSimpson on Twitter and Instagram.



MEGAN M. STORTI

(*Lady-in-Waiting*) was last seen at the Globe in *Othello*. Her other credits with The Old Globe/USD M.F.A. Program include Bazira in *Much Ado About Nothing*, Rachael in *Reckless* and Ismene in *Antigone*. Her Chicago credits include *The Liar* (Writers' Theatre), *As You Like It* (Chicago Shakespeare Theater), *The Woman in White* and *The City & the City* (Lifeline Theatre), *A Christmas Carol* (Metropolis Performing Arts Centre), *Marat/Sade* (The Right Brain Project), *Romeo and Juliet* (Glass Onion Theatre), and *Titus Andronicus* (DreamLogic Theatreworks). Her regional credits include Shakespeare Festival St. Louis, Illinois Shakespeare Festival, Heartland Theatre Company, Phoenix Theatre Ensemble, and Putnam County Playhouse. Ms. Storti received her B.A. in Acting from Illinois State University.



KRISTIN VILLANUEVA

(*Julia*) is delighted to be making her Globe debut. Her regional credits include Mary Zimmerman's *The White Snake* (Goodman Theatre, McCarter Theatre Center), Elizabeth in *Pride and Prejudice* directed by Timothy Douglas (PlayMakers Repertory Company), Helena in *All's Well That Ends Well* directed by Tina Packer (Shakespeare & Company), *O Guru Guru Guru, or why I don't want to go to yoga class with you* (Actors Theatre of Louisville), May in *The Wind-Up Bird Chronicle* (Singapore Arts Festival), Juliet in *Romeo and Juliet* and Julia in the musical *Two Gentlemen of Verona* (Nebraska Shakespeare Festival), and Dromio of Syracuse and Dromio of Ephesus in *The Comedy of Errors* (Theatreworks Colorado). She has been seen in New York in the workshop productions of *Here Lies Love* (The Public Theater), *The Rufus Equation* (New York International Fringe Festival 2013), National Asian American Theatre Company, Overturn Theatre, Living Image Arts, and Theatreworks USA. Her film credits include *Merry Christmas*, *Eve*, and WordPlay Shakespeare's *A Midsummer Night's Dream* and *Romeo and Juliet* e-books, and her television credits include "Gossip Girl." She trained at SUNY Purchase, where she received the Chair's Award for Achievement in Acting. kristinvillanueva.com.



PATRICK ZELLER (Outlaw 1, Student) is thrilled to be at The Old Globe again. He was last seen as Lodovico in *Othello*, Jailer in *The Winter's Tale*, and Borachio in *Much Ado About Nothing*. Mr. Zeller's other classical theatre credits include *The Mysteries* (Shakespeare & Company), *The Comedy of Errors* (New York Classical Theatre), *Edward II* (Pet Brick Productions), *Hamlet* (Maine Shakespeare Festival), and *Romeo and Juliet* and *Midsummer Night's Dream* (Shakespeare Now! Theatre Company). Mr. Zeller has appeared on "Law & Order," "Medium," "All My Children," "One Life to Live," and "The Young and the Restless." He also co-starred in the award-winning feature film *Virgin Alexander*. His other film credits include *No Reservations*, *End of the Spear*, and *A Totally Minor Motion Picture*. Most recently Mr. Zeller has worked as a mentor and teaching artist with The Unusual Suspects Theatre Company in Los Angeles. patrickzeller.com.



KHLOE JEZBERA (Crab) is happy to make her debut at The Old Globe. She is an eight-year-old labrador/German short-hair pointer who enjoys the company of people, a good bowl of food, a scratch under her chin, a queen size bed, her sister Marley Jane, and a squeaky tennis ball. Did she mention food? Her favorite things to do are play in the waves at Coronado Dog Beach, hike trails, enjoy campouts, run around in her backyard, and be loved by her family. Her nickname is Kokomo. Khloe thanks her family and friends for the love and support that allow her to be a dog.

MARK LAMOS

(Director) previously directed the Globe productions of *Compleat Female Stage Beauty*, *Pentecost*, and *Resurrection Blues*. He is currently the Artistic Director of Westport Country Playhouse. His Broadway credits include *Our Country's Good* (Tony Award nomination), *Seascape* (Tony nomination for Best Revival of a Play), *Cymbeline*, *The Gershwins' Fascinating Rhythm*, and *The Deep Blue Sea*. His Off Broadway credits include *As You Like It* (Shakespeare in the Park), *Measure for Measure* (Lucille Lortel Award for Outstanding Revival), and productions for Lincoln Center Theater, Playwrights Horizons, Signature Theatre Company, Primary Stages, and The Public Theater. He also served as Artistic Director for Hartford Stage, accepting the 1989

Tony for its body of work. His other theatre credits include The Kennedy Center, Stratford Festival, The Shakespeare Theatre Company, Chicago Shakespeare Theater, Guthrie Theater, American Conservatory Theater, and Yale Repertory Theatre, among others. His opera credits include new productions for the Metropolitan Opera, including *I Lombardi* and *Wozzeck* (both televised on "Great Performances"). His many new productions for New York City Opera include an Emmy Award-winning *Madama Butterfly*, *Tosca*, and *Paul Bunyan* (all for "Great Performances" and "Live from Lincoln Center"), and numerous others. He spent 12 seasons at Glimmerglass Opera and has created new productions for the opera companies of San Francisco, Santa Fe, St. Louis, San Diego, Dallas, and Washington, as well as Chicago's Lyric Opera, Opéra de Montréal, Norway's Bergen National Opera, and Sweden's Gothenburg Opera, among others. He is featured in Samuel Leiter's *100 Great Directors*. He has honorary doctorates from University of Hartford, Connecticut College, and Trinity College. A former actor, he played the title role in *Hamlet* at the Globe under Jack O'Brien's direction and appeared in the film *Longtime Companion*.

JOHN ARNONE

(Scenic Design), a Tony Award winner, began his career designing critically acclaimed productions Off Broadway, for which he received two Obie Awards. He has designed more than 30 sets with The Public Theater and legendary producer Joseph Papp, The Lion's Theatre, Playwrights Horizons, and Circle Repertory Company. He has worked with Garland Wright and Joe Dowling at the Guthrie Theater and Des McAnuff at La Jolla Playhouse and the Stratford Festival. In 1993 *The Who's Tommy* opened on Broadway, for which Mr. Arnone received Tony, Dora Mavor Moore, Drama Desk, and Outer Critics Circle Awards. His other Broadway designs include *How to Succeed in Business Without Really Trying*, *Twilight: Los Angeles, 1992*, *Sacrilege*, Tommy Tune's productions of *The Best Little Whorehouse Goes Public* and *Grease*, *Sex and Longing*, *The Goat, or Who is Sylvia?*, *Fortune's Fool*, *The Full Monty*, *Marlene*, *The Deep Blue Sea*, *Lone Star*/Pvt. Wars, *Minnelli on Minnelli*, *The Best Man*, *The Ride Down Mt. Morgan*, and *Lennon*. His work has been seen in Canada, London, Vienna, Berlin, Japan, and Australia.

LINDA CHO

(Costume Design) is thrilled to be returning to The Old Globe; this is her 13th show here since 2002. Her work can currently be seen on Broadway in *A Gentleman's Guide to Love and Murder*, for which she received an Outer Critics Circle Award nomination and a Tony

Award for Best Costume Design of a Musical. Off Broadway she has designed at Theatre for a New Audience, Manhattan Theatre Company, Second Stage Theatre, The Public Theater, Classic Stage Company, Drama Dept., The Acting Company, and Atlantic Theater Company. Regionally her designs have been seen at LA Opera, La Jolla Playhouse, Arena Stage, Guthrie Theater, Goodman Theatre, Chicago Shakespeare Theater, The Shakespeare Theatre Company, Oregon Shakespeare Festival, Williamstown Theatre Festival, Goodspeed Musicals, and Opera Theatre of Saint Louis. Internationally Ms. Cho has designed costumes at Royal Shakespeare Company in England and Stratford Festival in Canada. She received her M.F.A. from the Yale University School of Drama.

STEPHEN STRAWBRIDGE

(Lighting Design) previously designed The Old Globe's productions of *Othello* and *Double Indemnity*. He has designed more than 200 productions on and Off Broadway and at most leading regional theatres and opera houses across the U.S. His international credits include major premieres in Bergen, Copenhagen, The Hague, Hong Kong, Linz, Lisbon, Munich, Naples, Sao Paulo, Stockholm, and Vienna. His recent credits include *Henry IV Parts I and II* (The Shakespeare Theatre Company), *Antony and Cleopatra*, (The Public Theater, Royal Shakespeare Company), *Marie Antoinette* (Soho Repertory Theater), *Proof* (McCarter Theatre Center), *The Happy Ones* (Magic Theatre), *The Dining Room* (Westport Country Playhouse), *The Train Driver* and *The Blood Knot* (Signature Theatre Company), *Rigoletto* (Dallas Opera), *Madame Butterfly* (Houston Grand Opera), and *Azimuth* (Pilobolus Dance Theatre). He has received American Theatre Wing, San Francisco Bay Area Theatre Critics Circle, Connecticut Critics Circle, Dallas-Fort Worth Theater Critics Forum, Helen Hayes, Henry Hewes Design, and Lucille Lortel Awards and nominations. He is Co-Chair of the design department at Yale University School of Drama and Resident Lighting Designer for Yale Repertory Theatre.

ACME SOUND PARTNERS

(Sound Design) is pleased to be returning to The Old Globe, where they designed *Dirty Rotten Scoundrels* and *Othello*. Acme has designed sound for over 30 Broadway shows since 2000 including The Gershwins' *Porgy and Bess* (2012 revival, Tony Award nomination, Drama Desk Award), *Bengal Tiger at the Baghdad Zoo* (Tony nomination, Drama Desk Award), *The Merchant of Venice* (Drama Desk nomination), *Fences* (2010 revival, Tony nomination), *Ragtime* (2009 revival, Drama Desk Award), *Bye Bye Birdie* (2009 revival),

Hair (2009 revival, Tony nomination), *In the Heights* (Tony and Drama Desk nominations), *Dr. Seuss' How the Grinch Stole Christmas!*, *Legally Blonde*, *A Chorus Line* (2006 revival), *The Drowsy Chaperone* (Drama Desk nomination), *Spamalot*, *Avenue Q*, *Fiddler on the Roof* (2004 revival), *Baz Luhrmann's La Bohème* (Drama Desk and Ovation Awards), and of course, *Dirty Rotten Scoundrels*. Acme is Tom Clark, Mark Menard, and Sten Severson.

FITZ PATTON

(Original Music) previously sound designed the Globe productions of *The Winter's Tale*, *Good People*, and *August: Osage County*. On Broadway this past year he designed/scored Harvey Fierstein's *Casa Valentina*, John Shanley's *Outside Mullingar*, Sharr White's *The Other Place*, and John Logan's *I'll Eat You Last: A Chat with Sue Mengers*. This fall he scores Terrence McNally's *It's Only a Play* for Jack O'Brien, starring Nathan Lane and Mathew Broderick. He was awarded both Lucille Lortel and Drama Desk Awards in 2010, and he was nominated again for a Lortel in 2011. Mr. Patton's symphony, *The Holy Land*, a 45-minute work for baritone, tenor, mezzo-soprano, and orchestra, was completed in January of this year, and he is the founder of *Chance Magazine*, a new theatre design magazine that debuted in May.

JEFF MICHAEL REBUDAL

(Movement) is the Artistic Director of New York- and Detroit-based Rebudal Dance and is an original founding member of the critically acclaimed Seán Curran Company. Mr. Rebudal's opera and theatre choreography credits include *L'Etoile* (New York City Opera, Opéra de Montréal, Glimmerglass Opera, Bergen National Opera, Cincinnati Opera, Austin Lyric Opera), *Romeo et Juliette*, *La Traviata*, *La Rondine*, and *A Little Night Music* (Michigan Opera Theatre), and recently *Carmen* (Cincinnati Opera). His choreography has also been presented at Joyce SoHo, Danspace Project, Lincoln Center, Downtown Dance Festival, Cunningham Studio, and DUMBO Dance Festival. His other credits include venues such as the Cultural Center of the Philippines in Manila and Anargyrios & Korgialenios Theatre of Heliopolis in Greece. Mr. Rebudal is an Associate Professor and Head of Dance at Wayne State University in Detroit and has an M.F.A. from the American University and a B.A. from the University of Hawaii at Mānoa.

MICHAEL ROSSMY

(Fight Director) is very excited to be making his Globe debut. His recent credits include *Nora*, *Fences*, and the world premiere of *These*

Paper Bullets at Yale Repertory Theatre. He also worked on the Broadway production of *A Tale of Two Cities*. Mr. Rossmy's work has been featured regionally at Westport Country Playhouse, Long Wharf Theatre, McCarter Theatre Center, Primary Stages, Delaware Resident Ensemble Players, Red Bull Theater, The Muny, Center Stage, Goodspeed Musicals, Paper Mill Playhouse, Seattle Repertory Theatre, The Public Theater, Huntington Theatre Company, The Shakespeare Theatre Company, Metropolitan Opera, Williamstown Theatre Festival, Rattlestick Playwrights Theater, Project Y Theatre Company, and others. Mr. Rossmy is a faculty member at Yale University School of Drama where he teaches stage combat, and he is also the Stage Combat Supervisor for all undergraduate productions at Yale College.

DAVID HUBER

(Voice and Text Coach) has previously worked as an actor at the Globe on *The Winter's Tale* directed by Jack O'Brien, *The Tempest*, *The Two Gentlemen of Verona*, and *The Merchant of Venice*, among several others. He has studied voice with Master Linklater Voice teacher David Smukler, Eric Armstrong, and Kate Burke. He is a graduate of the Graduate Voice Teacher Diploma Program at York University in Toronto. His regional theatre credits include Actors Theatre of Louisville, Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Pittsburgh Playhouse, PCPA Theatrefest, Texas Shakespeare Festival, Center REP Theatre, Centennial Theater Festival, and Mo'olelo Performing Arts Company. Mr. Huber is currently on faculty at Grossmont College and has been a faculty member at MiraCosta College in the Actor's Academy for the last two years. He is also a graduate of the Old Globe/USD M.F.A. Program.

TARA RUBIN CASTING

(Casting) previously cast the Globe productions of *Othello*, *Dog and Pony*, *A Room with a View*, *Robin and the 7 Hoods*, *Sammy*, and *The First Wives Club*. Their selected Broadway credits include *Bullets Over Broadway*, *Aladdin*, *Mothers and Sons*, *Les Misérables*, *Big Fish*, *The Heiress*, *How to Succeed in Business Without Really Trying*, *Promises, Promises*, *A Little Night Music*, *Billy Elliot*, *Shrek*, *The Farnsworth Invention*, *Young Frankenstein*, *The Little Mermaid*, *Mary Poppins*, *Spamalot*, *Jersey Boys*, *The 25th Annual Putnam County Spelling Bee*, *The Pirate Queen*, *Imaginary Friends*, *The Producers*, *Mamma Mia!*, *The Phantom of the Opera*, *Oklahoma!*, *The Frogs*, *Contact*, and *Thou Shalt Not*. Their Off Broadway credits include *Love, Loss, and What I Wore* and *Old Jews Telling Jokes*. Regionally they have cast for Yale Rep-

ertory Theatre, Westport Country Playhouse, and Bucks County Playhouse.

BRET TORBECK

(Stage Manager) is happy to return to the Globe, where he has worked on the 2011-2013 Shakespeare Festivals, *The Women*, *The Sisters Rosensweig*, and *Take Me Out*. His recent credits include the premiere of *The Boy at the Edge of Everything* at Seattle Children's Theatre and *Young Frankenstein* at Saint Michael's Playhouse in Burlington, Vermont. Mr. Torbeck also works at The Shakespeare Theatre Company in Washington, D.C. and Alliance Theatre in Atlanta, Georgia. His other regional work has taken him to The 5th Avenue Theatre in Seattle for four seasons, Seattle Repertory Theatre for eight seasons, Center Stage in Baltimore, Actors Theatre of Louisville, Long Wharf Theatre, Arizona Theatre Company, La Jolla Playhouse, American Conservatory Theater, Kansas City Repertory Theatre, Berkeley Repertory Theatre, San Jose Repertory Theatre, and Pittsburgh Public Theater. He has worked on the national tours of *Proof*, *Spamalot*, and *The Phantom of the Opera*. He volunteers for the Kentucky Chapter of the ALS Association and he teaches for the University of Washington School of Drama.

AMANDA SALMONS

(Assistant Stage Manager) has worked previously at The Old Globe on *Vanya and Sonia and Masha and Spike*, *The Last Goodbye*, the Shakespeare Festival (2011-2013), *Anna Christie*, *Dr. Seuss' How the Grinch Stole Christmas!*, *Somewhere*, *Groundswell*, *Welcome to Arroyo's*, *Lost in Yonkers*, *I Do! I Do!*, *The Savannah Disputation*, and *The Price*. In addition, she stage managed for the Summer Shakespeare Intensive through the Globe's education department, working with high school students on *Love's Labour's Lost*, *As You Like It*, and *Pericles*. Her other San Diego credits include *The Foreigner*, *miXtape*, *See How They Run*, *The Music Man*, and *The Rivalry* (Lamb's Players Theatre), *The Gondoliers*, *The Pirates of Penzance*, *Candide*, *Trial by Jury*, and *Rumpelstiltskin* (Lyric Opera San Diego), and SummerFest (La Jolla Music Society). Ms. Salmons holds a B.A. in Theatre from UC San Diego.

BARRY EDELSTEIN

(Artistic Director) is a stage director, producer, author, and educator. Widely recognized as one of the leading American authorities on the works of Shakespeare, he has directed nearly half of the Bard's plays. His directing credits include his Globe directorial debut with *The Winter's Tale* starring Billy Campbell, the first Shakespeare to be staged in our

ARTISTS

indoor theatre in over a decade, and his 2014 Summer Shakespeare Festival production of *Othello* starring Blair Underwood, Richard Thomas, and Kristen Connolly in the Lowell Davies Festival Theatre. As Director of the Shakespeare Initiative at The Public Theater (2008-2012), Edelstein oversaw all of the company's Shakespearean productions, as well as its extensive educational, community outreach, and artist-training programs. At The Public, he 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. Edelstein's Shakespearean directorial credits include *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*. Edelstein has taught Shakespearean acting at The Juilliard School, NYU's Graduate Acting Program, and the University of Southern California. 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*.

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 serves on the Board of Directors of the National Alliance of Musical Theatre, the National Corporate Theatre Fund, and the Balboa Park Cultural Partnership 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 1981 through 2007. Mr. O'Brien will direct *It's Only a Play* this fall on Broadway starring F. Murray Abraham, Matthew Broderick, Nathan Lane, Stockard Channing, and Megan Mullally. He most recently directed the Broadway revival of *Macbeth* with Ethan Hawke. His Broadway credits also include: *The Nance*, *Dead Accounts*, *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 Actors* (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *II 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*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in the summer of 2013 by Farrar, Straus and Giroux.

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 produc-

tions. 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 Graduate Theatre Program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the 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.

CASTING

TARA RUBIN CASTING

Tara Rubin CSA, Merri Sugarman CSA

Eric Woodall CSA, Kaitlin Shaw CSA

Lindsay Levine CSA, Scott Anderson



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The Directors are members of the Society of Stage Directors and Choreographers, an independent national labor union.



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THE OLD GLOBE

SEATING OF LATECOMERS

Although we understand parking is often at a premium, the seating of latecomers is extremely disruptive. Latecomers may be given alternative seating and will be seated at an appropriate interval.

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Children five years of age and under will not be admitted to performances.

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The video and/or audio recording of this performance by any means whatsoever is strictly prohibited. Please silence all digital watches, pagers, and cellular phones prior to entering the theatre.

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For the convenience of our hard-of-hearing and hearing-impaired patrons, The Old Globe has an Assistive Listening System in all three theatres: the Sheryl and Harvey White Theatre, the Old Globe Theatre, and the Lowell Davies Festival Theatre. A limited number of the lightweight headsets, as well as induction neck loops, may be obtained from the house manager prior to performances.

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If you have misplaced a personal item while at the theatre, please contact the Ticket Services Office or Security as soon as possible. If we are unable to locate your item, we'll happily take down your contact information and a description of the item and contact you if it is found. The Old Globe does not assume liability for items left behind on the premises.

EDUCATION

Education Underground



Pairs of teachers participate in an acting workshop focusing on mirroring movements and expressions.

Deep underground in Balboa Park there's a world of creativity rumbling the earth. The theatre's rehearsal halls are hidden several stories below the Mingei International Museum and our actors, directors, designers, and artisans toil for weeks to bring our audiences the moving, thoughtful, provoking, intriguing, hilarious, serious, and meaningful theatre they have come to expect from us.

Other groups of art-makers also use the rehearsal spaces to learn, reflect, innovate, and challenge themselves. The Globe's education department presents inspiring programs for students and educators to help them reach their artistic goals.

During the summer months, our Middle School Conservatory and the Summer Shakespeare Intensive programs shake the rafters with the urgent power of emerging young artists. Their energy motivates us all to reimagine our art through their youthful eyes. On the last day of each program, students demonstrate what they've learned with us. For the middle school students, it's a showcase for parents and friends that has them performing Shakespeare monologues, contemporary scenes, stage combat, and even dance. The high school students burst from the rehearsal halls onto the Lowell Davies Festival Stage for exhilarating performances of one-hour versions of two Shakespeare plays. The experience is life-changing for many and uplifting for everyone.

Then we turn our attention to an often-neglected group of artists. Two events this fall will again draw theatre teachers underground to learn from each other and from their professional theatre colleagues. First, the annual Arts Mega Conference brings arts educators to Balboa Park for a full day of seminars, workshops, presentations, and professional growth. The San Diego County Office of Education's Visual and Performing Arts (VAPA) department partners with many of the park's arts institutions to present this extraordinary event, where educators can take the time to learn, grow, and collaborate to energize our schools with creative learning.

And this year, through a California Arts Council and the William and Flora Hewlett Foundation grant, we partner with the San Diego County VAPA office and California County Superintendents Educational Services Association to develop a training program called Creativity at the Core that will provide teachers new tools to give the new Common Core State Standards a vibrant infusion of theatrical energy.

The Old Globe is proud to be a part of this exciting initiative and to welcome more arts professionals to our underground cauldron of creativity. What emerges will surely move the earth with innovation and creativity. We can't wait for the sparks to fly.

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Dorothy R. Dring
Clare & Paul Friedman
Geraldo & Scarrain Gomes Fund
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Gayle & Jerry Klusky
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Jasna Markovac & Gary Miller
Marcia A. Mattson
Rena Minisi & Rich Paul
Charles & Ilene Mittman
Jim & Ruth Mulvaney Foundation at
The San Diego Foundation
Marsha J. Netzer, in memory of
Alice & Ray Jacobson
Mark Niblack, MD
Virginia Oliver
Barbara B. Oswalt
Christopher & Susan Pantaleoni
Robert & Doris Reed
John & Josette Rekettye
Jordan Ressler Charitable Fund of the
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Esther Rodriguez

Dr. Sara Rosenthal & Dr. Julie Prazich
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Ryan Family Charitable Foundation
San Diego Branch of
The English-Speaking Union
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Alan & Ester Siman
Dave & Phyllis Snyder
Margery & John Swanson
Greta & Steve Treadgold
Stan & Anita Ulrich
Karen Walker
James & Ellen Weil
David & Irene Weinrieb
Judith Wenker
Sandy Wichelecki &
Suzanne Dukes
Howard & Christy Zatklin

GOLD
(\$500 to \$999)
Mrs. Marilyn Adams
George Amerault, Jr.
Anonymous (3)
Earl Asbury
Alicia Atun & Elaine Rendon*
The Backman Family
Bruce & Patricia Becker
Amnon & Lee Ben-Yehuda
Jay Biskupski & Catherine Imrie
Barbara Bolt
Deb & Brand Brickman
Ruth Bunn
Luc Cayet & Anne Marie Pleska
Drs. Lynne Champagne & Wilfred Kears
Richard T. Clampitt
Jack & Carol Clark
Alan L. & Frances E. Cornell
Ronald D. Culbertson
Honorable Vincent P. Di Figlia (Ret.)
Dr. Donald & Eilene Dose
Jacqueline & Stanley Drosch
Berit & Tom Durler
Bill Eiffert & Leslie Hodge
Drs. George & Susan Dersnah Fee
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Family Foundation
Pauline E. Forman & Jack Burke
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Terrie Georgi
Arthur Getis & Roberta King
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Chris Graham & Michael Albo
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Kaaren Henderson
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Dr. & Mrs. Clyde W. Jones
Anthony & Joyce Joseph
Bob & Janice Kayler
Dr. Marvin M. Kripps
LABS, Inc./Silvia Dreyfuss
Rick & Sherry Levin
Marshall & Judy Lewis Fund of the
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Sally & Luis Maizel
Drs. Betty Joan Maly & John Meyers
Mercy & Ron Mandelbaum
Rev. Stephen J. Mather
Ronald McCaskill & Robyn Rogers
Mr. & Mrs. William M. McKenzie
Mr. & Mrs. Paul E. Michelson
James & Estelle Milch Fund of the
Jewish Community Foundation
Ursula & Hans Moede
Dr. Robert & Anne Morrison
Charles & Susan Muha
Shirley Mulcahy
Darrell Netherton
Evy & Ed Newton
William & Carla Nolan

Rod & Barbara Orth
Dr. David & Elizabeth Ostrander
Lori Partrick
Julius J. Peal Fund at
The San Diego Foundation
In Memory of Margaret Peninger
Clifford T. Pentrack &
Mary E. Giovaniello
Stuart & Linda Robinson
Rowling Family Charitable Fund of the
Jewish Community Foundation
Frank Ruyak
Jay & Julie Sarno
Brigid Hom-Schnapp & Russell Schnapp
Linda J. Seifert
Ms. Lari Sheehan
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Mr. William D. Smith & Dr. Carol Harter
Don Stanziano & Michael Sikich
Ronald & Susan Styn
Mr. & Mrs. Gordon Swanson
Clifford & Kay Sweet
Tim & Judy Tillyer
Brenda & Robert Tomaras
Jeffrey & Sheila Truesdell
Natalie C. Venezia & Paul A. Sager
Kathy & Jim Waring
The Washkowiak Family
Dennis & Carol Wilson
Cass Witkowski Family
Brendan M. & Kaye I. Wynne

*In Memoriam

This list current as of July 15, 2014.



Music by **Edie Brickell**
and **Steve Martin**
Lyrics by **Edie Brickell**
Book by **Steve Martin**
Based on an original story by
Steve Martin and
Edie Brickell
Directed by **Walter Bobbie**

From award-winning screenwriter
and playwright Steve Martin
(*Picasso at the Lapin Agile*,
Roxanne) and chart-topping
singer-songwriter Edie Brickell
comes a world premiere American
musical inspired by their Grammy
Award-winning collaboration “Love
Has Come For You.” Tony Award-
winning director Walter Bobbie
(*Broadway’s Chicago*) makes his
Globe debut with this entertaining
musical of enduring love, family
ties, and the light of forgiveness
that shines from a bright star.

September 13 -
November 2



Amy E. Allison General Manager
 Dave Henson Director of Marketing and Communications
 Todd Schultz Director of Development
 Mark Somers Director of Finance
 Richard Seer Director of Professional Training
 Robert Drake Director of Production
 Roberta Wells-Famula Director of Education

ARTISTIC

Eric Louie, Justin Waldman Associate Producers
 Danielle Mages Amato Literary Manager/Dramaturg
 Bernadette Hanson Artistic Associate
 Jan Gist Resident Vocal Coach

PRODUCTION

Debra Pratt Ballard Associate Director of Production
 Suzanne Conway Company Manager
 Carol Donahue Production Coordinator
 Jackson Smith Assistant Company Manager

STAGE MANAGEMENT

Leila Knox Production Stage Manager

TECHNICAL

Benjamin Thoron Technical Director
 Wendy Berzansky Associate Technical Director
 Lucas Skoug Interim Associate Technical Director
 Travis Barrett Assistant Technical Director
 Sean Fanning Resident Design Assistant
 Eliza Korshin Technical Assistant/Buyer
 Gillian Kelleher Master Carpenter
 Carole Payette Charge Scenic Artist
 Gregg Essex Draftsman
 Christian Thorsen Stage Carpenter/Flyman, Globe
 Robert Dougherty Festival Master Carpenter
 Jack Hernandez Charge Carpenter, White
 Jessica Amador, Dwaine Best, Dave Garcia,
 Nadine Masters, Eileen McCann,
 Linda Van Vark Painters
 Daniel Capiro, Sean Chaffin, Chris Chauvet, Michael
 Curtis, Matt Giebe, Larry J. Hall, Sloan Holly,
 Laura McEntyre, Francisco Ramirez, Jon Serbian,
 Kurt Weichers, Zane Whitmore,
 Tim Zaragoza Carpenters
 W. Adam Bernard Lead Scenic Artist
 Jason Chohon Automation Coordinator
 Tim McCalister Technical Director Intern

COSTUMES

Stacy Sutton Costume Director
 Charlotte Devaux Resident Design Associate
 Maureen Mac Niallais Assistant to the Director
 Shelly Williams Design Assistant/Shopper
 Michelle Hunt Souza Design Assistant
 Erin Cass Draper
 Su-Lin Chen, Marsha Kuligowski,
 Wendy Miller Tailors
 Babs Behling, Anne Glidden Grace,
 Susan Sachs Assistant Cutters
 Mary Miller, Raquel Stewart Tailoring/Construction
 Mark Baiza, Michelle Bales, Maria De La Mora,
 Allison Elsey, Tea Ninkovic, Nunzia Pecoraro,
 Heather Premo, Ademir Serrano,
 Marthe Witte Stitchers
 Erin Carignan Craft Supervisor/Dyer/Painter
 Sharon Granieri, Brent Roberts,
 Emily N. Smith Craft Artisans
 Molly O'Connor Wig and Makeup Supervisor
 Kimberly Eddo, Danielle Griffith,
 Ana Maldonado Wig Assistants
 Beverly Boyd Wardrobe Supervisor
 Beth Merriman Wardrobe Crew Chief, Globe
 Anna MacDonald Wardrobe Crew Chief, White
 Sunny Haines, Hanna May,
 Sarah Mendez, Sue Noll, Kim Parker,
 Hallie Thomas Wardrobe Crew, Festival
 Marie Jezbera Rental Agent

Barry Edelstein, Artistic Director

PROPERTIES

Neil A. Holmes Properties Director
 Kristin Steva Campbell Assistant to the Director
 M.H. Schrenkeisen Shop Foreman
 Rory Murphy Lead Craftsman
 Chris Carignan, Trish Rutter,
 Tom Stephansky Craftspersons
 David Medina Properties Buyer
 Kristine Hummel-Rosen Properties Assistant
 David Buess Property Master, Globe
 Kristen Flores Stage & Property Master, White
 Andrew Recker Property Master, Festival

LIGHTING

Shawna Cadence Lighting Director
 Jack Bender Assistant Lighting Director
 Steve Schmitz Lighting Assistant
 Evan Page Interim Master Electrician, Globe
 Jim Dodd Master Electrician, White
 Kevin Liddell Master Electrician, Festival
 Derek Lauer,
 Bradley Bergholtz Follow Spot Operators, Festival
 Christian Erikson, Mike McCulloch,
 Xavier Luevano, Kyle Montgomery Electricians

SOUND

Paul Peterson Sound Director
 Mark Hartshorn Master Sound Technician, Globe
 Dana Pickop Master Sound Technician, White
 Jeremy Nelson Master Sound Technician, Festival
 Austin Taylor Deck Audio, Globe
 James Zadai Deck Audio, Festival
 RJ Givens, Emily Yavitch Sound Technician

ADMINISTRATION

Alexandra Hisserich Operations Assistant
 Carolyn Budd Assistant to the Artistic
 and Managing Directors
 Darlene Davies The Old Globe Historian

INFORMATION TECHNOLOGY

Dean Yager Information Technology Director
 John Ralston Information Technology Assistant Manager
 Brittany Summers Information Technology Assistant

HUMAN RESOURCES

Sandy Parde Human Resources Director
 Manny Bejarano Human Resources Coordinator

MAINTENANCE

Viолanda Corona, Ismael Delgado, Frank Fields,
 Roberto Gonzalez, Bernardo Holloway, Reyna Huerta,
 Jose Morales, Albert Rios, Maria Rios, Leonardo
 Rodriguez, Vielka Smith, Will Van Atta Building Staff

PROFESSIONAL TRAINING

Shana Wride Program Coordinator
 Brian Byrnes, Maria Carrera, Cynthia Caywood,
 Ray Chambers, Gerhard Gessner, Jan Gist,
 Fred Robinson, Abraham Stoll M.F.A. Faculty
 Corey Johnston, Nate Parde,
 Nicole Ries, Robin Roberts M.F.A. Production Staff

EDUCATION

Crystal Mercado Education Programs Manager
 Katherine Harroff Community Voices Teaching Artist
 Carol Green Speakers Bureau Coordinator
 Lisel Gorell-Getz, Jason Heil, Erika Malone,
 Heather Pauley, Christopher Salazar,
 Damon Shearer Teaching Artists

FINANCE

Carly Bennett-Valle Senior Accountant
 Janet Gray Interim Senior Accountant
 Trish Guidi Accounts Payable/Accounting Assistant
 Adam Latham Payroll Coordinator/Accounting Assistant
 Tim Cole Receptionist

Michael G. Murphy, Managing Director

DEVELOPMENT

Annamarie Maricle Associate Director,
 Institutional Grants
 Bridget Cantu Wear Associate Director, Planned Giving
 Eileen Prisby Events Manager
 Rachel Plummer, Keely Tidrow Major Gifts Officers
 Jessica Burger Development Manager,
 Individual Annual Giving
 Matthew B. Williams Major Gifts Associate
 Diane Addis Membership Administrator
 Rico Zamora Development Assistant
 Tyler Jones VIP Donor Ticketing

DONOR SERVICES

Silvana Burrata, Laura Embry, Janette Jack,
 Barbara Lekes, Richard Navarro,
 Gary Neuberg, Stephanie Reed,
 Stephen Wade Suite Concierges

MARKETING

Susan Chicoine Public Relations Director
 Ed Hofmeister Associate Director of Marketing
 Mike Hausberg Public Relations Associate
 Andrew Waltz Digital and Print Publications Coordinator
 Jordyn Patton Marketing Assistant
 Stephen Wade Marketing/Events Assistant
 DeAndre Clay, Carolann Malley,
 Lauren Senko Distribution Staff

SUBSCRIPTION SALES

Scott Cooke Subscription Sales Manager
 Arthur Faro, 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 Director
 Marsi Bennion Ticket Operations Manager
 Karen Ann Daniels Group Sales Manager
 Tony Dixon,
 Kari Archer, Kathy Fineman, Adam Gibbs, Bea
 Gonzalez, Lauryn Greschke, Alejandro Gutierrez,
 Amanda King, Caryn Morgan, Danielle Porath,
 Christopher Smith, John Sweeney,
 Jesse Uribe Ticket Services Representatives

PATRON SERVICES

Mike Callaway Patron Services Director
 Juliana Johnson, Mary Taylor House Managers
 Stephanie Hable Front of House Assistant
 Timothy Acosta,
 Topher Rasmussen Pub Shift Supervisors
 Tanika Baptiste, Carolyn Elder, Deborah Montes,
 Stephanie Passera, Paige Plihal, Brandon Potter,
 Isaac Saenz, Michelle Thorson Pub Staff
 Linda Bahash, Jessica Piatt,
 Stephanie Rakowski Gift Shop Supervisors

SECURITY/PARKING SERVICES

Edward Camarena Security Supervisor
 Sherisa Eselin Security Officer
 Jonathon Ayon, Joshua Caldwell,
 Dallas Chang, Jeff Howell,
 Janet Larson, Guadalupe Velez Security Guards
 Michael Prince,
 Alexander Thomas VIP Valet Attendants

Jack O'Brien Artistic Director Emeritus
 Craig Noel Founding Director