

performances

THE  LD GLOBE

JULY 2015

KISS ME, KATE



WELCOME

Welcome to the madcap mayhem of *Kiss Me, Kate*! Last summer, in this same space, we proudly produced Fiasco Theater's imaginative revival of a classic musical with deep roots at The Old Globe: *Into the Woods*. This summer, we're delighted to bring San Diego audiences yet another vibrant, timeless show from the musical theatre canon. At the same time, with two world premiere musicals slated for the 2015-2016 season, we also continue our commitment to developing the great musicals of tomorrow.



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

This production of *Kiss Me, Kate* marks the return of director Darko Tresnjak, who headed our 2013 production of *A Gentleman's Guide to Love and Murder*—a show that went on to Broadway, where it won numerous Tony Awards, including Best Musical and Best Direction of a Musical. As many of you know, Darko is the former co-artistic director of The Old Globe's Summer Shakespeare Festival and the current artistic director of Hartford Stage, the Globe's producing partner on this show. We're thrilled to continue our productive artistic partnerships with both Darko and the great regional theatre he helms.

For decades, both Shakespeare and musical theatre have been central components of The Old Globe's artistic identity. With *Kiss Me, Kate*, we get to bring you a little of both. What could be more perfect than that?


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.

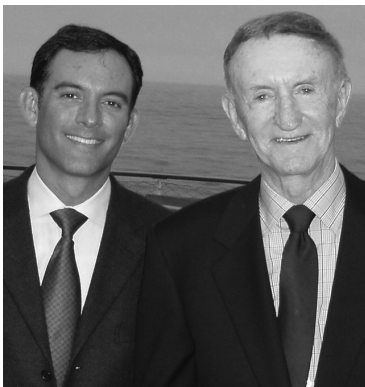
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PRODUCTION SPONSORS



KAREN AND DONALD COHN

Karen and Donald Cohn have served in leadership roles at The Old Globe for more than 20 years. Karen, a graduate of University of San Diego School of Law, is involved with numerous major arts and cultural institutions. Don is the founder and former CEO of Dataquick Information Systems, Inc. and is owner of Ballena Vista Farms in Ramona, one of Southern California's largest thoroughbred racing, breeding, and training facilities. Don has served as Board Chair at the Globe and continues his work on the Executive and other committees. Karen first joined the Globe Board in 1992, serving two terms as Chair. The Cohns have supported several productions at the theatre, most recently *The Winter's Tale*, *A Midsummer Night's Dream*, *Rosencrantz and Guildenstern Are Dead*, and *The Merchant of Venice*. Karen and Don helped launch the Globe's "Securing a San Diego Landmark" Capital Campaign in 2006 with a significant gift, and, in recognition, the theatre's education center is named in their honor.



PETER COOPER AND NORMAN BLACHFORD

Peter Cooper and Norman Blachford are longtime supporters of The Old Globe and are well known for their major philanthropic activities and community activism. Norman serves on the Board of the Mingei International Museum and is on the Founders Council of the Williams Institute at the UCLA School of Law. A native of Montreal, Norman founded a manufacturing firm that produces noise control materials for the transportation industry and many international corporations. In 1981, Norman and Louis Stankiewicz were awarded a Technical Achievement Award (Stage Operations) by the Academy of Motion Picture Arts and Sciences. Peter, now a retired businessman, is a member of the Globe's Board of Directors, chairs the Nominating Committee, and serves on the Executive and Development Committees. He is also a Founding Council member of the Williams Institute at the UCLA School of Law.



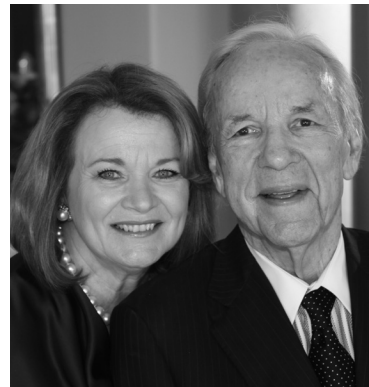
PAMELA FARR AND BUFORD ALEXANDER

Pam Farr and Buford Alexander spread their time across Rancho Santa Fe; Greenwich, Connecticut; and Amsterdam. Pam joined the Globe's Board of Directors in 2005 and is a member of the Audit, Finance, and Governance Committees. Her relationship with The Old Globe goes back much further, however: as an amateur actress and dancer, she performed on the greens at the Globe when she was a high school and college student. She is also a board member of the National Corporate Theatre Fund and Washington Performing Arts. Pam has served the American Red Cross as Chair of the Greenwich Chapter and National Chair of Volunteers, and she received the Harriman Award for Distinguished Volunteer Service. Pam and Buford met through McKinsey & Company, where, after 32 years, most of them in Europe, Buford is now a Director Emeritus. In recognition of his not-for-profit work to enhance cultural, business, and educational relations between the U.S. and the Netherlands, Queen Beatrix bestowed upon him the Royal Distinction of Officer in the Order of Oranje-Nassau.



KATHRYN HATTOX

Kathryn Hattox is a native San Diegan who has attended Globe productions for over 50 years, often taking her children and grandchildren to performances with her husband, John. She has long been a strong advocate of the theatre and joined the Globe's Board of Directors in 1997. She served as Board Chair for two years and has remained on the Board as an active member of the Executive, Finance, Craig Noel League, Investment, and Development Committees. In recognition of her leadership gift to the Globe's "Securing a San Diego Landmark" Capital Campaign, the multipurpose performance and event room located in the Karen and Donald Cohn Education Center is named Hattox Hall. Kathryn has generously supported the Globe each year as a Sponsor for such plays as *Lucky Duck*, *Rough Crossing*, *All My Sons*, *The Boswell Sisters*, *Measure for Measure*, *Cyrano de Bergerac*, *King Lear*, *Amadeus*, *As You Like It*, *The Merchant of Venice*, and last year's *The Winter's Tale*, directed by Old Globe Artistic Director Barry Edelstein.



CONRAD PREBYS AND DEBRA TURNER

A native of South Bend, Indiana, and a San Diego resident since 1965, Conrad Prebys is the owner of Progress Construction Co, Inc. Debra Turner has been involved in Southern California real estate for over 20 years. Conrad and Debra share a love of the arts and generously support San Diego not-for-profits including La Jolla Music Society, Scripps Hospital, Sanford-Burnham Medical Research Institute, Salk Institute, San Diego Zoo, Boys and Girls Club of East County, UC San Diego, and San Diego State University. Conrad and Debra serve on the Globe's Board of Directors, with Conrad as a member of the Executive Committee and Debra as former Co-Chair of the Development Committee. Both have served as Gala Co-Chair. As part of the Globe's "Securing a San Diego Landmark" Capital Campaign, Conrad donated \$10.4 million for the complex bearing his name. Together, Conrad and Debra have sponsored many productions, including *Dirty Rotten Scoundrels*, *Ace*, *Romeo and Juliet*, *August: Osage County*, *Allegiance – A New American Musical*, *Other Desert Cities*, *Time and the Conways*, and *Into the Woods*. In 2015 they serve as Production Sponsors of both *Murder for Two* and *Kiss Me, Kate*.



GLORIA RASMUSSEN

Originally from New York, Gloria Rasmussen is an avid lover of the arts and began attending theatre and opera at a very young age. She firmly believes in the importance of introducing children to the performing arts and regularly brought her son, Robert Jr., with her when attending productions. In New York City, Gloria owned and operated numerous boutique stores and traveled with her late first husband as his work sent him to countries around the world. After moving to Coronado, Gloria married Dick Rasmussen, a wonderfully kind, genuine, and intelligent man, who passed away two years ago and in whose memory she sponsored 2013's *Double Indemnity*, last year's *Into the Woods*, and now *Kiss Me, Kate*. Gloria is on the board of the San Diego Opera and ardently supports the performing arts, arts education, sciences, and organizations that increase the quality of life for children.



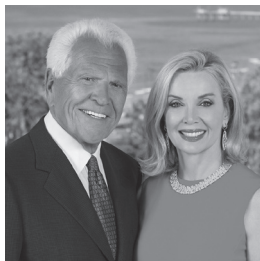
JUNE YODER

June Yoder and her late husband, Paul, became subscribers of The Old Globe in 1963 upon moving to San Clemente, and for 52 years June has been making the trip from Orange County to attend performances. She served as a member of the Globe's Board of Directors for many years and continues to be an enthusiastic advocate for the Globe's artistic mission and education programs. June and Paul raised five children, each of whom were introduced to the Globe and live theatre by accompanying their parents to productions of the Summer Shakespeare Festival. Now her children bring their own children, and June remains passionate about bringing the world of the theatre to children and young people. She sponsored the Globe's 2011 production of *Death of a Salesman*, 2012's *Divine Rivalry* in memory of her son, David M. Yoder, and last year's *Into the Woods*. This year, she is proud to sponsor *Kiss Me, Kate*.

OUR THANKS

In 1995, the Season Sponsor program was initiated by Globe Board members to secure a foundation of support for artistic and education programs. Since that time, Season Sponsors have contributed millions of dollars collectively to underwrite the annual operating budget, and The Old Globe is pleased to acknowledge the following Season Sponsors who have generously supported the 2014-2015 season.

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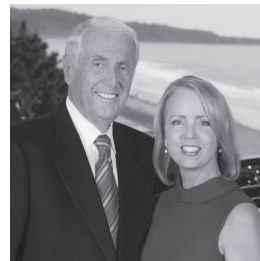
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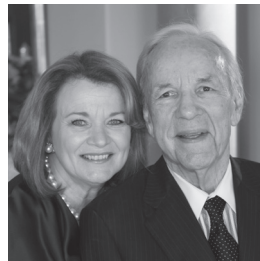
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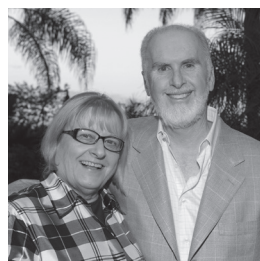
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Photo for Globe Guilders: Tanya Thai McBride and Amy Kim Waschke in *The White Snake*, 2014 (photo courtesy of McCarter Theatre Center); for Edgerton Foundation: Carmen Cusack and Wayne Alan Wilcox in the world premiere of *Bright Star*, 2014; for Diane and John Berol: the cast of *A Midsummer Night's Dream*, 2013.

OUR THANKS



Welcome to the Globe!

In 1949, *Kiss Me, Kate* won the first Tony Award ever for Best Musical, with Cole Porter’s sly, sexy, and supremely inventive score and Sam and Bella Spewack’s delightful book introducing a dozen songs that have all become classics of American musical theatre. In 1984, Artistic Director Emeritus Jack O’Brien

staged a revival of *Kiss Me, Kate* on this stage that longtime Globe audience members still speak of with fondness. I’m convinced, however, that at this performance, new cherished memories will be made. After all, director Darko Tresnjak is known for a wild and witty imagination that spins true theatre magic.

As your Globe Board Chair and a firm believer in the transformative powers of the arts, I am pleased to represent and support this amazing institution. We are grateful to the production sponsors, Karen and Donald Cohn, Peter Cooper and Norman Blachford, Pam

Farr and Buford Alexander, Kathryn Hattox, Conrad Prebys and Debra Turner, Gloria Rasmussen, and June Yoder. Join us on July 25 for the 2015 Globe Gala, in support of the theatre’s education and artistic programs, and be wowed by a one-night-only performance by *Bright Star*’s Carmen Cusack and dance to the 15-piece Cab Calloway Orchestra, led by Cab’s grandson, Calloway Brooks.

Your philanthropy makes a difference. We ask you to invest in the Globe and help San Diego’s largest not-for-profit performing arts organization close the 45% funding gap between the total cost of producing each show and earned income from ticket sales. We are grateful to you, our audiences and supporters, for everything you do, including purchasing tickets, attending performances, and spreading the word about our productions and other programs with your friends. And we are grateful for your adventurous and open-minded spirit, which encourages us to produce the best in entertaining and rewarding theatre.

Thank you for being here, and for being part of the Globe family.

Elaine

Elaine Bennett Darwin
Chair, Board of Directors

BOARD OF DIRECTORS

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ASSOCIATE ARTISTS OF THE OLD GLOBE

In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as Associate Artists the following individuals who have repeatedly demonstrated, by their active presence on our stages and in our shops, that wherever else they may work, they remain the heart and soul of the Globe.

William Anton Gregg Barnes Jacqueline Brookes* Lewis Brown* Victor Buono* Wayland Capwell* Kandis Chappell Eric Christmas* Patricia Conolly George Deloy	Tim Donoghue Richard Easton Tovah Feldshuh Monique Fowler Robert Foxworth Ralph Funicello Lillian Garrett-Groag Harry Groener A.R. Gurney Joseph Hardy	Mark Harelik Bob James Charles Janasz Peggy Kellner* Tom Lacy Diana Maddox Nicholas Martin* Dakin Matthews Deborah May Katherine McGrath	John McLain Jonathan McMurtry Stephen Metcalfe Robert Morgan Patrick Page Ellis Rabb* Steve Rankin William Roesch Robin Pearson Rose Marion Ross	Steven Rubin Ken Ruta Douglas W. Schmidt Seret Scott David F. Segal Richard Seger* Diane Sinor* Don Sparks David Ogden Stiers Conrad Susa*	Deborah Taylor Irene Tedrow* Sada Thompson* Paxton Whitehead James Winker Robert Wojewodski G. Wood* *In Memoriam
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THE PLAY

FROM THE ARTISTIC DIRECTOR

A dear friend of mine recently retired after many years as the casting director at one of this country’s great Shakespeare theatres. I asked her what she thought she’d miss about her job, and she said, “I’ll miss knowing that every single day I will have the pleasure of hearing Shakespeare spoken aloud.” I was moved by that, and I can relate. One of the joys of my job is that I get to have Shakespeare in my life every day. And not just Shakespeare, but classics of every kind and in so many genres and from so many periods. I come to my office each morning to hear and to think about and to work on the great masterpieces of the world stage. Pretty nice.

Kiss Me, Kate is one such masterpiece, and I’m reveling in the privilege of being near it daily. Cole Porter’s score is so brilliant, so close to perfect in every aspect, that it feels touched by a spark of the divine. It is chock-full of triumphs of musical theatre art and craft: its stunning range of genres and musical idioms, from Tin Pan Alley to operetta; its fabulous, jazz-inflected rhythms; its lush and insinuating melodies that, heard once, persist in the mind’s ear; and of course its dizzying and dazzling and truly astonishing lyrical wit. Porter’s virtuosity shines in song after song, and the pleasures he delivers, which have inspired generations of composers and lyricists after him, remind us that the musical theatre, especially its golden age work, is an American national treasure.

We revere Mozart more than Da Ponte, his librettist, and posterity has recorded Porter as the greater genius than his *Kiss Me, Kate* collaborators, the Spewacks. But their achievements are not inconsiderable. They construct two distinct realities—a production of Shakespeare’s *The Taming of the Shrew* and the backstage goings-on around it—and weave them together with a remarkable complexity and sophistication. Just as the “real-life” concerns of actors Fred Graham and Lilli Vanessi bubble into the characters of Petruchio and Kate they play, so too the rich themes of Shakespearean comedy suffuse and deepen an otherwise routine backstage farce. Sexual politics, gender roles, and even racial taboos are all upended

hilariously, and often subversively: it’s no coincidence that the Spewacks set *Kiss Me, Kate* at Ford’s Theatre in Baltimore in 1948. Two years earlier, that very theatre was the site of a protest against segregated seating that drew national press attention and lasted seven years, ending when Ford’s finally integrated with the staging of an interracial cast production, one of Baltimore’s first. The Spewack (and Porter) image of a racially mixed company working happily together on a musical—something we now take for granted—was in its time an innovation.

But fun is the order of the day, and there’s another master at work on this *Kiss Me, Kate* who brings it in loads: its director, Darko Tresnjak. Darko is an ideal match for Cole Porter; both their imaginations are wellsprings of wit and invention. Darko finds a raffishness in this musical and embraces its naughty humor, expressing it with color and verve. San Diego audiences know well his command of the stage and its effects, evidenced so amply in his glorious production of *A Gentleman’s Guide to Love and Murder*. Here they will find further strengths: a conceptual boldness and comic abandon at work in equal measure. I love what Darko has found in this classic musical, and his collaborators, especially choreographer Peggy Hickey, music director Kris Kukul, and the first-rate design team, match Porter’s effortless dazzle with flourishes of their own.

This is our second co-production with Darko’s Hartford Stage, one of our country’s great regional theatres, and we are glad to count it as our close partner. Hartford has helped us bring this masterpiece to the heart of Balboa Park and helped us celebrate the Centennial of the California Pacific Exposition and the 80th Anniversary of The Old Globe. You can’t have a great celebration without great music, great dancing, fancy clothes, and funny jokes. *Kiss Me, Kate* brings them all.

Thanks for coming. Enjoy the show.

Darko

in association with
HARTFORD STAGE

PRESENTS

KISS ME, KATE

MUSIC AND LYRICS BY
COLE PORTER

BOOK BY
SAM AND BELLA
SPEWACK

Alexander Dodge
SCENIC DESIGN

Fabio Toblini
COSTUME DESIGN

Philip S. Rosenberg
LIGHTING DESIGN

Jonathan Deans
SOUND DESIGN

Kris Kukul
MUSIC DIRECTOR

Jason Allen
WIG DESIGN

Claudia Hill-Sparks
VOCAL AND TEXT COACH

J. Allen Suddeth
FIGHT DIRECTOR

Binder Casting
Jay Binder, CSA/Mark Brandon, CSA
CASTING

Max Mamon
ASSOCIATE MUSIC DIRECTOR

Anjee Nero
PRODUCTION STAGE MANAGER

CHOREOGRAPHY BY
PEGGY HICKEY

DIRECTED BY
DARKO TRESNJAK

Kiss Me, Kate is presented by arrangement with Tams-Witmark Music Library, Inc.,
560 Lexington Avenue, New York, New York 10022

Donald and Darlene Shiley Stage
Old Globe Theatre
Conrad Prebys Theatre Center
July 1 – August 2, 2015

CAST (in alphabetical order)

SECOND MAN Brendan Averett*
LILLI VANESSI/KATE Anastasia Barzee*
FIRST MAN Joel Blum*
ACTOR/HORTENSIO/GREGORY, RILEY Giovanni Bonaventura*
BILL CALHOUN/LUCENTIO Tyler Hanes*
PAUL, INNKEEPER James T. Lane*
GENERAL HARRISON HOWELL, STAGEHAND Tony Lawson*
ACTOR/GREMIO, FLYNT Barrett Martin*
ACTRESS/MOMO Robin Masella*
FRED GRAHAM/PETRUCHIO Mike McGowan*
ACTRESS/VENETIA Shina Ann Morris*
ACTRESS/BECKI WECKIO Jane Papageorge
POPS, PRIEST Wayne W. Pretlow*
RALPH Mike Sears*
LOIS LANE/BIANCA Megan Sikora*
ACTOR/PHILIP, CAB DRIVER, CHAUFFEUR Michael Starr
HARRY TREVOR/BAPTISTA MINOLA Jeff Steitzer*
DANCE CAPTAIN/BIONDELLO/NATHANIEL Johnny Stellard*
HATTIE, MISTRESS OF THE INN Aurelia Williams*

STAGE MANAGEMENT

Production Stage Manager Anjee Nero*
Assistant Stage Manager Amanda Salmons*
Stage Management Interns Kayla Geleynse, Cathy Hwang

There will be one 15-minute intermission.

PRODUCTION STAFF

Assistant Director Sarah Hartmann
Associate Choreographer Adam Cates
Assistant Scenic Design Eileen McMann
Associate Costume Design Charlotte Devaux Shields
Assistant Lighting Design Robert W. Sambrato, Jack Bender
Assistant Sound Design Brian Hsieh
Dance Captain Johnny Stellard*
Fight Captain Anjee Nero*

*Member 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.

SONG LIST

Act I	
“Another Op’nin’, Another Show”	Hattie, Company
“Why Can’t You Behave?”	Lois Lane, Bill Calhoun
“Wunderbar”	Fred Graham, Lilli Vanessi
“So in Love”	Lilli Vanessi
“We Open in Venice”	Kate, Petruchio, Bianca, Lucentio
“Tom, Dick or Harry”	Bianca, Gremio, Hortensio, Lucentio
“I’ve Come to Wive It Wealthily in Padua”	Petruchio, Men
“I Hate Men”	Kate
“Were Thine That Special Face”	Petruchio
“Cantiamo D’Amore”	Hortensio, Nathaniel, Priest, Ensemble
“Kiss Me, Kate”	Fred Graham, Lilli Vanessi, Ensemble
Act II	
“Too Darn Hot”	Paul, Ensemble
“Where is the Life That Late I Led?”	Petruchio
“Always True to You in My Fashion”	Lois Lane
“Bianca”	Bill Calhoun, Ensemble
“So in Love” (Reprise).....	Fred Graham
“Brush Up Your Shakespeare”	First Man, Second Man
“Pavane”	Orchestra
“I Am Ashamed That Women are So Simple”	Kate
“Kiss Me, Kate” (Finale)	Kate, Petruchio, Ensemble

ORCHESTRA

Music Director, Conductor	Kris Kukul
Associate Music Director, Keyboard.....	Max Mamon
Concertmaster	Healy Henderson
Violin.....	Andrea Altona
Viola, Violin	Travis Maril
Piccolo, Flute, Clarinet, Soprano Saxophone, Alto Saxophone	John Rekevics
Flute, Clarinet, Alto Saxophone	Mark Margolies
Oboe, English Horn, Clarinet, Soprano Saxophone, Tenor Saxophone	John Reilly
Clarinet, Bass Clarinet, Bassoon, Baritone Saxophone	David Burnett
Trumpet, Piccolo Trumpet, Flugelhorn.....	Steve Dillard
French Horn, Trumpet	Jane Zwerneman
Trombone, Bass Trombone	Sean Reusch
Guitar, Mandolin	Domenico Hueso
Acoustic Bass	Ken Dow
Drums, Percussion.....	Tim McMahon
Contractor.....	Lorin Getline
Rehearsal Piano.....	Max Mamon
Rehearsal Drums.....	Tim McMahon

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

WORKING WITH THE MASTERS

Director Darko Tresnjak talks about *Kiss Me, Kate*.

By Danielle Mages Amato

Why did you want to do *Kiss Me, Kate*? What were the elements of it that most appealed to you?

Between Cole Porter and William Shakespeare, *Kiss Me, Kate* is for me a truly irresistible combination. It was never a question if I wanted to direct, just when I was going to get around to it. Many of my favorite Cole Porter songs are in the show. And I do love the story, especially the temperamental, libidinous, and unapologetic characters at the center.

Did you feel that working on *Kiss Me, Kate* required you to draw on your skills as a Shakespeare director?

Yes, of course. I think that Shakespeare and Cole Porter were both masters of innuendo. It’s why the fit is so natural. It may be easier to spot in Cole Porter’s lyrics, but it’s also on every page of *The Taming of the Shrew*. So that understanding translated into some fun staging ideas.

“*Shakespeare and Cole Porter were both masters of innuendo.*”

–Darko Tresnjak

What were some of your guiding principles in creating the physical production for the show? How did the design develop?

My collaboration on mid-century theatre with Alexander Dodge, our set designer, and Fabio Toblini, our costume designer, started at The Old Globe with *Bell, Book and Candle* and *The Pleasure of His Company*. By now, we live very comfortably in that world. It just happens.



Darko Tresnjak.

The most important decision regarding the costume design was that the Elizabethan garb would not encumber the ’50s choreography. You don’t want to upholster those amazing bodies. It has to feel light.

Could you talk a little bit about how you and choreographer Peggy Hickey collaborate? Do you talk extensively about what the movement needs to achieve and communicate, or do you jump in and try things out in the room?

It’s a perfect show for Peggy. She has the most extraordinary, indefatigable energy. We talked a great deal before the rehearsals began, and then—for big dance numbers like “Tom, Dick or Harry”—I left her completely alone. I wanted to experience it all at once, all complete, like the audience.

What are you most looking forward to about being back in San Diego? Is there any one thing or place that you most want to reconnect with?

Oh, I can’t wait to go back to Hob Nob Hill Restaurant in Bankers Hill. Wonderful food, wonderful staff. ■

MEET THE ARTIST:

Choreographer Peggy Hickey

Interview by Theresa MacNaughton



How old were you when you knew you wanted to be a dancer and choreographer?

I took my first dance lesson when I was four. I was one of those kids that always knew what I wanted to do. I was staging musicals in my garage with the neighborhood kids from about eight years old.

Is there a particular musical, opera, or film from your childhood that was your greatest inspiration?

When I was little my parents took us to see *Mary Poppins* and *The Sound of Music* in the movie theatre, and I was smitten! I especially loved “Step in Time” from *Mary Poppins*!

When did you first work with Darko?

Michael Price from the Goodspeed Opera House put us together for *A Little Night Music* 14 years ago. We’ve been happily busy with musicals, opera, and Shakespeare ever since.

What’s unique about working with Darko?

Darko is an incredibly generous and supportive collaborator. He includes me in all of his planning, and we work far ahead of production dates planning and designing. Darko’s spectacular and unique sense of the visual and emotional underpinnings of a production always inspires and teaches me. I think the fact that we have become dear friends through it all has added greatly to our ability to work well together.



Peggy Hickey and director Darko Tresnjak.

What’s your favorite work you have done with Darko, and why?

There are so many, but of course, I will have to say that *A Gentleman’s Guide to Love and Murder* has been one of our most gratifying collaborations, as it has gone on to win so much acclaim. It has been a thrill seeing our work reach such a wide and appreciative audience!

What part of *Kiss Me, Kate* are you most excited about?

I have to say I am so excited about all of it. Of course, the number “Too Darn Hot” is a highlight, as well as “Tom, Dick or Harry.” The dancers are the best in the business, and it is always a thrill to work with this amazing level of talent!

What’s your next project?

The day after we opened in Hartford, I went on to Bellport, New York, to start *Nice Work If You Can Get It* at the Gateway Playhouse. Gershwin! I feel so lucky to be able to do two iconic composers in a row. ■

Originally appeared in Harford Stage’s *Stagenotes*.



SPIN OFF YOUR SHAKESPEARE: MASHUPS AND REMIXES

By Danielle Mages Amato

Kiss Me, Kate combines Shakespeare’s *The Taming of the Shrew* with the backstage shenanigans of a feuding couple supposedly inspired by the great husband-and-wife team of Alfred Lunt and Lynn Fontanne. Shakespeare himself was something of a mash-up artist, combining and reworking plots taken from Chaucer, Boccaccio, Plutarch, and Ovid, among others. He wove events from historical chronicles together with stories from classical drama, even as he drew heavily on his own unparalleled imagination.

Given that, it seems only fair that Shakespeare’s own work should be so widely reused and reimagined. Film adaptations are legion—both straightforward productions and modern retellings. And *Kiss Me, Kate* belongs to a venerable tradition of Shakespearean musicals that includes *West Side Story*, *The Boys from Syracuse*, and *Two Gentlemen of Verona*, as well as such Globe-produced tuners as *The Last Goodbye* and *Play On!* But some Shakespeare-inspired works go beyond adapting Shakespeare’s plots. Like *Kiss Me, Kate*, the plays, films, and books that follow use Shakespeare as only one thread in a larger tapestry, drawing on his characters (and often his words) to create wholly new, wholly modern works of art.

SPIN-OFFS

Playwright Tom Stoppard penned perhaps the most famous Shakespeare spin-off of all time, *Rosencrantz and Guildenstern Are Dead* (1966), bumping Hamlet’s school friends up from their minor roles and giving them a story and a life beyond the tragedy that Shakespeare originally imagined. More recently, in 2010, the Royal Shakespeare Company premiered David Grieg’s *Dunsinane*, which picks up the story of *Macbeth* after the final curtain falls. Grieg’s play is a reflection on not just Shakespeare but also present-day conflicts in occupied lands around the world.

BACKSTAGE STORIES

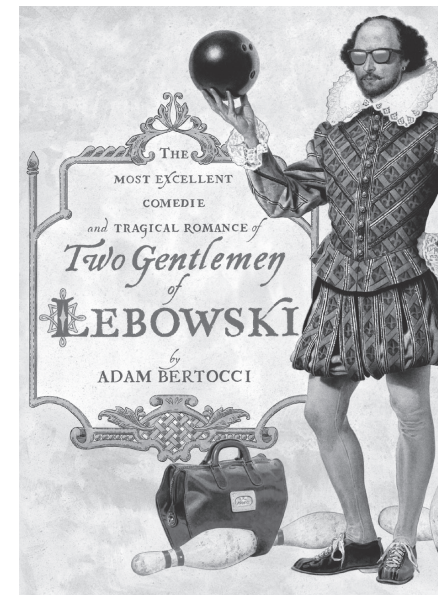
Shakespeare has proven fertile fodder for backstage dramas that blur the lines between the plays on stage and the lives of the actors and directors producing them. The 1940s saw a series of noir films that focused on the darker side of playing Shakespeare. *A Double Life* (1947) follows an actor whose psychology transforms with every role. When he plays Othello, tragedy ensues. In 1998, Tom Stoppard returned to Shakespeare with the film—now the stage drama—*Shakespeare in Love*, which intertwined a fictional biography of the Bard with powerful scenes from the plays themselves. The Canadian television series “Slings & Arrows” (2003–2006) follows



the life of a Shakespeare theatre festival, where off-stage drama often parallels the on-stage programming. And in a fascinating twist on the backstage story, Paolo and Vittorio Taviani’s 2012 film *Caesar Must Die* follows inmates at a Roman prison as they rehearse and perform a production of *Julius Caesar*, creating a compelling contemporary blend of documentary, art-film, and rousing Shakespeare in performance.

POP-CULTURE MASHUPS

Recent mashups shatter the boundaries between high culture and pop culture, putting Shakespeare on the page in unexpected styles and with unexpected partners. The popular *Kill Shakespeare* comic book series sends some of the Bard’s most famous heroes—Hamlet, Falstaff, Juliet, Othello—on a graphic adventure to defeat the machinations of villains like Richard III, Iago, and Lady Macbeth, and ultimately (as advertised) to kill the playwright himself. The past decade has also seen a slew of tongue-in-cheek “Shakespearean” retellings of cult films, including *The Two Gentlemen of Lebowsky* and *William Shakespeare’s Star Wars*.



IMMERSIVES

Theatre artists are taking Shakespeare beyond the stage and into the world of immersive theatrical experiences. The form was pioneered by companies like Punchdrunk, whose *Sleep No More* (2003, 2009, 2011) allows audiences to wander through a three-dimensional world inspired by Shakespeare’s *Macbeth*. Other experiments in making Shakespeare both immersive and experiential include Diane Paulus’s *The Donkey Show*, a full-on nightclub event infused with elements from *A Midsummer Night’s Dream*. ■

(clockwise from top left) The cast of *Kiss Me, Kate* (photo by T Charles Erickson); the comic book cover from IDW’s *Kill Shakespeare*; the book cover from *Two Gentlemen of Lebowsky*; Sherman Howard, John Lavelle, and Lucas Hall in *Rosencrantz and Guildenstern Are Dead* at The Old Globe, 2013 (photo by Michael Lamont).



BRENDAN AVERETT (Second Man) appeared Off Broadway in *Titus Andronicus* (New York Shakespeare Exchange), *The Killer* and *A Midsummer Night's Dream* (Theatre for a New Audience), *As You Like It* (Shakespeare in the Park), *Massacre* (Rattlestick Playwrights Theater), *Hamlet* (The Gallery Players), and *Passion Play* (Epic Theatre Ensemble). His tours include *Guys and Dolls*, and his regional credits include *Romeo and Juliet* (Actors Theatre of Louisville), *Of Mice and Men* and *As You Like It* (Cincinnati Playhouse in the Park), *Passion Play* (Yale Repertory Theatre, Goodman Theatre), *Cyrano de Bergerac* and *As You Like It* (A Noise Within), *The Tempest* (Will Geer's Theatrical Botanicum), *Henry V* (The California Shakespeare Company), *Bloody Poetry* and *The Alchemist* (Everyman Theatre), and *A Midsummer Night's Dream*, *Measure for Measure*, *The Brothers Karamazov*, and *The Swanee: Queen Victoria* (The Seduction of Nemesis) (Stratford Festival). His television and film credits include "Law & Order: Special Victims Unit," *Trapped in the Closet*, and "Blossom." He trained at American Academy of Dramatic Arts, Stratford Festival's Birmingham Conservatory, and British American Drama Academy's Midsummer in Oxford, and he is Associate Producer for New York Shakespeare Exchange's The Sonnet Project.



ANASTASIA BARZEE (Lilli Vanessi/Kate) has starred on Broadway in *Henry IV, Parts I and II* with Kevin Kline, as Hope in *Urinetown*, as Emma in *Jekyll & Hyde*, and as Ellen in *Miss Saigon*. She created the role of Josephine in *Napoleon* on the West End (also cast album). Her other credits include Lorna in *Golden Boy* (City Center Encores!) and Hope in *Anything Goes*, Rosabella in *The Most Happy Fella*, and Jenny in *Company* (Reprise Theatre Company in Los Angeles). Ms. Barzee created the role of Betty Hanes in the premiere of *Irving Berlin's White Christmas* (also cast album); appeared in the premiere of *Sunset Boulevard* with Glenn Close (also cast album); and played Beth in The Kennedy Center's Sondheim Celebration production of *Merrily We Roll Along*, Mallory in the Los Angeles and first national tour productions of *City of Angels*, and others. Ms. Barzee's films include Doug Liman's *Fair Game* opposite Sean Penn, *Those Who Wander* (to be released this fall), and *Confessions*

(in post-production), and her television credits include guest starring and recurring roles on "Elementary," "The Blacklist," "Blue Bloods," "Younger," "Golden Boy," "White Collar," "Made in Jersey," "666 Park Avenue," "Law & Order: Special Victims Unit," "Law & Order," the movie of the week *Murder She Wrote: A Story to Die For*, "Days of Our Lives," "Herman's Head," "Get a Life," and others. She also recorded a solo album, *The Dimming of The Day*, released on Sh-K-Boom/Ghostlight Records.



JOEL BLUM (First Man) has appeared on Broadway in *Showboat* (Tony Award nomination for Featured Actor in a Musical), *Steel Pier* (Tony Award nomination for Featured Actor in a Musical), as Marcelus in *The Music Man*, the original production of *42nd Street* directed by Gower Champion, *Stardust*, Elaine May's *After the Night and the Music*, *A Christmas Carol*, and *Debbie*. His Off Broadway credits include *Golf: The Musical* (Drama Desk Award nomination for Outstanding Featured Actor in a Musical), *And the World Goes 'Round*, and *Game Show*, and his tour credits include *Billy Elliot: The Musical*, *Doctor Doolittle* starring Tommy Tune (also associate choreographer), *101 Dalmatians*, *And the World Goes 'Round*, and *Annie Get Your Gun* starring Debbie Reynolds. Mr. Blum has been seen regionally in *Tin Pan Alley Rag* (Barrymore Award for Outstanding Supporting Actor in a Musical), *Meet John Doe* (Helen Hayes Award nomination), *Damn Yankees* with Tony Randall, and *Pal Joey* with Lena Horne. His film and television credits include *Those Lips*, *Those Eyes*, "Ed," "The Sopranos," two Bob Hope specials, "The Sonny and Cher Show," "The Tonight Show," and "Law & Order" twice.



GIOVANNI BONAVENTURA (Actor/Hortensio/Gregory, Riley) appeared in the Broadway production of *Rodgers + Hammerstein's Cinderella* and the national tour of *Elf*. Mr. Bonaventura's regional theatre credits include *Somewhere in Time* (New York City workshop, Portland Center Stage), *Pippin* (American Repertory Theater), and *Damn Yankees* (Paper Mill Playhouse). Mr. Bonaventura trained at University of Cincinnati College-Conservatory of Music.



TYLER HANES (Bill Calhoun/Lucen-tio) has been seen on Broadway in *A Chorus Line*, *Hairspray*, *Sweet Charity*, *The Frogs*, *The Boy from Oz*, *Urban Cowboy*, and *Oklahoma!*, as well as the first national tour of *Fosse*. His Off Broadway credits include *A Bed and A Chair: A New York Love Affair* (New York City Center) and *Juno* (City Center Encores!). His regional credits include *Mary Poppins*, *Les Misérables*, and *The Drowsy Chaperone* (Maine State Music Theatre), *On the Town* (Paper Mill Playhouse), *Spamalot* (Pittsburgh Civic Light Opera), *Footloose* (Jeff Award nomination) and *All Shook Up* (The Marriott Theatre), *Cabaret* (Theatre Under The Stars), *The Studio* (Signature Theatre Company), and *42nd Street* (Paramount Theatre). Mr. Hanes appeared in the films *In the Blood*, *Phoebe in Wonderland*, *Rose*, and the upcoming *Hail, Caesar!* His television credits include "30 Rock," "Dancing with the Stars," "One Life to Live," *Kristin Chenoweth: Coming Home*, "The Tony Awards," and the upcoming "Ms. Guidance." tylerhanes.com.



JAMES T. LANE (Paul, Innkeeper) last appeared at the Globe in *The Scottsboro Boys*. His recent credits include *The Scottsboro Boys* (West End, Young Vic) and *A Chorus Line* (London Palladium); both shows received Olivier Award nominations. His Broadway credits include *The Scottsboro Boys*, *Chicago*, and *A Chorus Line*, and his national tour credits include *Jersey Boys*, *Cinderella* with Eartha Kitt, and *Fame the Musical*. His favorite regional shows and theatres include *Once on this Island* (Olney Theatre Center), *Dreamgirls* (Prince Music Theater), *Finian's Rainbow* (Walnut Street Theatre), and *The Wiz* (Dallas Theater Center). Mr. Lane has also appeared in concerts with The New York Pops at Carnegie Hall, Indianapolis Symphony Orchestra, Ottawa Symphony Orchestra, and Naples Philharmonic.



TONY LAWSON (General Harrison Howell, Stagehand) appeared on Broadway in *Les Misérables* and Off Broadway in *Kismet* (Equity Library Theatre) and *The Case of Mary Todd Lincoln* (York Theatre Company). His national tour credits include *Damn Yankees* with Dick Van Dyke, *42nd Street*

with Loretta Swit, *White Christmas*, *Les Misérables*, *Beauty and the Beast*, and Ken Hill's *Phantom of the Opera*. Mr. Lawson has been seen regionally in *On the Twentieth Century* (Goodspeed Musicals), *Lone Star Love* (The 5th Avenue Theatre), *An American in Paris* (Alley Theatre), *Treasure Island* (Cincinnati Playhouse in the Park), *The Music Man* (Arena Stage), *Lend Me a Tenor* (Fulton Theatre), *Oliver!* (Paper Mill Playhouse), *She Loves Me* (Alliance Theatre), *Crazy for You* (Riverside Theatre), *Chicago* (Northern Stage), *The Fantasticks* (Music Theatre of Connecticut), *The Sound of Music* (The Wick Theatre), and *Barnum* (Westchester Broadway Theatre).



BARRETT MARTIN (Actor/Gremio, Flynt) has numerous Broadway credits that include the 2014 revival of *Side Show*, *Nice Work If You Can Get It*, the 2011 revival of *How to Succeed in Business Without Really Trying*, *The Addams Family*, the 2009 revival of *Guys and Dolls*, *Young Frankenstein*, *Wicked*, and *Urban Cowboy*. His national tour credits include *Movin' Out*, *Wicked* (Chicago), *Footloose*, and *Copacabana*. His Off Broadway credits include *Follies* and *Stairway to Paradise* (City Center Encores!), and his regional credits include *Side Show* (La Jolla Playhouse, The Kennedy Center) and *Anything Goes* (Kansas City Starlight Theatre). Mr. Martin has been seen on film and television in *Ted 2*, *The Producers*, "The Miraculous Year" (HBO pilot), "The Kennedy Center Honors," and "Saturday Night Live."



ROBIN MASELLA (Actress/Momo) appeared in the national tours of *Evita* and *Chicago*, where she understudied the role of Roxie. Ms. Masella made her New York theatre debut in *Candide* at Lincoln Center, and her numerous regional theatre credits include productions with Sacramento Music Circus, Goodspeed Musicals, Theatre Under The Stars, and Kansas City Starlight Theatre. Some of her favorite productions include *Carnival*, *Spamalot*, *Crazy for You*, and Disney's *The Little Mermaid*. She was also seen in a Ford Fusion commercial for the season two premiere of NBC's hit television series "Smash."



MIKE MCGOWAN (Fred Graham/Pe-truchio) appeared on Broadway in *The Producers*, *The Apple Tree*, the revival of *Ragtime*, *Grease*, and *Priscilla Queen of the Desert*. He was also seen in the national tours of *The Book of Mormon* and Ringling Bros. and Barnum & Bailey Circus. His Off Broadway and New York credits include *Grey Gardens* (Playwrights Horizons), *Macbeth* (NativeAliens Theatre Collective), *Bernstein Mass Project* (Carnegie Hall), and *Thou Swell* (New York City Ballet). Regionally he has been seen in *First Wives Club* (Oriental Theatre in Chicago), *South Pacific* and *Kiss Me, Kate* (Paper Mill Playhouse, Music Theatre Wichita), *Carnival* (Goodspeed Musicals), *Master Class* (Paper Mill Playhouse), *Candide* (The 5th Avenue Theatre), *Mud and Life's a Dream* (Ten Thousand Things), *Jekyll & Hyde* (Music Circus), *Cabaret* (Theatre Under The Stars), *The Who's Tommy* (Bay Street Theater), and *A Little Night Music* (Stages St. Louis). Mr. McGowan's film and television credits include *Big Words*, *The Dark Rite*, *The Producers*, "Curb Your Enthusiasm," "The New Electric Company," and "Delocated." He trained at Drake University. themikemcgowan.com.



SHINA ANN MORRIS (Actress/Venetia) has several Broadway credits, including *Star to Be* in *Annie*, *Rodgers + Hammerstein's Cinderella*, *Nice Work If You Can Get It*, Erma understudy in *Anything Goes*, and Consuela in *West Side Story*. Her other New York credits include *Bells Are Ringing* and *The Most Happy Fella* (City Center Encores!). Ms. Morris received her B.F.A. in Musical Theatre at University of Michigan.



JANE PAPAGEORGE (Actress/Becki Weckio) has performed regionally in numerous productions, including *Hair* (Hollywood Bowl), *Scary Musical the Musical* (NoHo Arts Center), *Company* (Cabrillo Music Theatre), *Gentlemen Prefer Blondes* (Musical Theatre Guild), *A Chorus Line* and *Oklahoma!* (Musical Theatre West), *How to Succeed in Business Without Really Trying* (Musical Theatre West's Reiner Staged Reading Series), *Guys and Dolls* (Freud Playhouse), *Young Frankenstein* (Moonlight

Stage Productions), and *Irving Berlin's White Christmas* (Norris Theatre). Ms. Papageorge is a graduate of UCLA's Ray Bolger Musical Theater Program.



WAYNE W. PRETLOW (Pops, Priest) began acting at age 16 and performed in the Hartford Stage summer youth theatre productions of *Kiss Me, Kate* and *Anything Goes*. His Broadway and Off Broadway credits include *The Civil War* (St. James Theatre), *A Christmas Carol* (Madison Square Garden), and *The Most Happy Fella*, *St. Louis Women* starring Vanessa L. Williams, and *Golden Boy* (City Center's Encores!). Regionally he appeared in the original production of *The Dream Team* starring S. Epatha Merkerson, Reginald VelJohnson, and James McDaniel (Goodspeed Musicals) as well as *Guys and Dolls* (Arena Stage, North Shore Music Theatre; 2000 Helen Hayes Award nominee for Outstanding Supporting Performer, Resident Musical; IRNE Award winner). Mr. Pretlow's film credits include *The Accident*, *Next Stop Wonderland* (Cannes Film Festival award winner), and *In Retrospect* written and directed by Logan Coles. He has been seen on television in "The Good Wife," "The Sopranos," "Law & Order," "Law & Order: Special Victims Unit," "Person of Interest," "Nurse Jackie," and over 100 national commercials. waynepretlow.com, @pretzenmassa on Twitter, and join his Facebook fan page.



MIKE SEARS (Ralph) last appeared at the Globe in *Othello*. He has appeared Off Broadway in *When Words Fail* (John Houseman Theatre), *Leap* (Abingdon Theatre Company), and *To Have and to Hold* (Phil Bosakowski Theatre). His Off Off Broadway credits include American Globe Theatre, Boomerang Theatre Company's Summer Shakespeare, New Dramatists, New York International Fringe Festival, The Present Company, Musical Theatre Works, Producer's Club Theatres, and The Duplex. His regional credits include *Sideways*, *His Girl Friday*, *Hands on a Hard Body*, and *Bonnie & Clyde* (La Jolla Playhouse), *A Behanding in Spokane* and *Man from Nebraska* (Cygnets Theatre Company), *Tortilla Curtain* (San Diego Repertory Theatre), *Killer Joe* (Compass Theatre), *The Foreigner*, *The Glory Man*,

and *Rehearsal for Murder* (Lamb's Players Theatre), *Birds of a Feather* (Diversionsary Theatre), *Simpatico* (New Village Arts), *Good Boys* (Mo'olelo Performing Arts Company), and *Tuesdays with Morrie* (North Coast Repertory Theatre). Mr. Sears is a graduate of the William Esper Studio in New York City.



MEGAN SIKORA

(Lois Lane/Bianca) recently won a Connecticut Critics Circle Award for this role at Hartford Stage. She has numerous Broadway credits including *The Nance*;

How to Succeed in Business Without Really Trying; *Promises, Promises*; *Bambi in Curtains*; *Wicked*; *Dracula, the Musical*; *Wonderful Town*; *Thoroughly Modern Millie*; and *42nd Street*. In addition, her national tour credits include *Adelaide in Guys and Dolls* and *Judy in Irving Berlin's White Christmas*. Her Off Broadway credits include *Under My Skin*, Andrew Lipka's *The Wild Party*, and four productions with City Center Encores! Her regional credits include *Can-Can* and *Oklahoma!* (Paper Mill Playhouse), *Anything Goes* (Kansas City Starlight Theatre), *A Chorus Line* (Ogunquit Playhouse), and productions with Music Circus and Pittsburgh Civic Light Opera. She has been seen in film and television in *Ted 2*, "Boardwalk Empire," and "Important Things with Demetri Martin." Ms. Sikora received a B.A. in Dance from Point Park University, and she received an Ovation Award nomination for Featured Actress in a Musical as Bambi Bernet in *Curtains*.



MICHAEL STARR

(Actor/Philip, Cab Driver, Chauffeur) appeared in the L.A. premiere of *Carrie the Musical* (La Mirada Theatre), *A Charlie Brown Christmas – Live!* (San Francisco Symphony), *Big Fish* and *Oklahoma!* (Musical Theatre West), *Psyche: A Modern Rock Opera* (Greenway Court Theatre), *Irving Berlin's White Christmas* (Norris Theatre), *Barefoot in the Park*, *Murder Among Friends*, *The Rocky Horror Show*, *Legally Blonde*, *Grease*, *Spamalot*, *West Side Story*, and *Joseph and the Amazing Technicolor Dreamcoat* (Forestburgh Playhouse), and *Babes in Arms* and *Steel Pier* (Musical Theatre West's Reiner Staged Reading Series). He is a graduate of UCLA's Ray Bolger Musical Theater Program. @mjstarr77 on Twitter.



JEFF STEITZER

(Harry Trevor/Baptista Minola) last appeared at The Old Globe in *Misalliance*. He was previously seen on Broadway in *Inherit the Wind* and

Mary Poppins. He appeared Off Broadway in *The Power of Darkness* (Mint Theater Company) and regionally in *Five Presidents* and *Xanadu* (Arizona Theatre Company), *Little Shop of Horrors* and *The Music Man* (The 5th Avenue Theatre), *Assisted Living* (A Contemporary Theatre), *Safe in Hell* (Yale Repertory Theatre), *John Bull's Other Island* (Geva Theatre), and *Inspecting Carol* (Seattle Repertory Theatre). His film and television credits include "The Fugitive," *The Beaver*, "Law & Order," "30 Rock," and *Georgia*. He is also the multiplayer announcer for all Microsoft "Halo" games.



JOHNNY STELLARD

(Dance Captain/Biondello/Nathaniel) appeared on Broadway in *Evita* (also national tour) and Off Broadway in *A Tree Grows in Brooklyn* at Theatre at St. Clement's. Mr. Stellard's regional appearances include *The Drowsy Chaperone* (North Carolina Theatre), *A Christmas Carol* (Arkansas Repertory Theatre), *The Music Man* (Geva Theatre), and *Curtains, My Fair Lady*, and *Les Misérables* (Music Theatre Wichita). Mr. Stellard performed on television for "Great Performances" and "The 66th Annual Tony Awards." He received his B.F.A. from Elon University.

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AURELIA WILLIAMS

(Hattie, Mistress of the Inn) is currently taking a break from the Off Broadway hit *Sistas the Musical* to join this amazing cast. You also

might catch her on an episode of truTV's new sketch comedy show, "Friends of the People." Her favorite credits include Motormouth Maybelle in *Hairspray*, Effie in *Dreamgirls*, Jewel in *The Best Little Whorehouse in Texas*, Ethel Toffelmeir in *The Music Man*, Asaka in *Once on This Island*, The Radio in *Caroline, or Change*, Katisha in *The Hot Mikado*, various roles in *All Shook Up*, and Gloria the Hippo in *Madagascar Live!* aurelia-williams.com.

COLE PORTER

(Music and Lyrics) was born in Peru, Indiana in 1891. He attended Yale University, where his football songs are still popular. After his first Broadway show bombed, he exiled himself to Europe and married legendary beauty Linda Thomas. Returning to New York in the late 1920s, he gained renown as the composer of some of the greatest songs ever heard on stage or screen, among them "Night and Day," "You're the Top," "Begin the Beguine," "Don't Fence Me In," and "Love for Sale." The 1930s were highlighted by *Anything Goes*, *Gay Divorce*, *Jubilee*, and *Born to Dance*. A crippling accident in 1937 left him in constant pain, yet he continued to write memorable scores, among them *Can-Can*, *Silk Stockings*, and his masterpiece, *Kiss Me, Kate*. He died in 1964.

SAM AND BELLA SPEWACK

(Book) met while working as newspaper reporters: for him, *The World*, and for her, *The Call*. Mr. Spewack attended Columbia University in 1919, while Mrs. Spewack chronicled her early years in the autobiography *Streets: A Memoir of the Lower East Side*, which was published posthumously in 1995 by Feminist Press. The couple married in 1922. They wrote their first play together, *Solitaire Man*, in 1926, which was followed by their first collaboration with Cole Porter, 1932's *Clear the Wires* (which later became *Leave It to Me!*). *Boy Meets Girl* was written in 1935. They wrote some 20 films together, including the notable *Weekend at the Waldorf* and *My Favorite Wife*, which earned them an Academy Award nomination. *Kiss Me, Kate*, a musical collaboration with Mr. Porter, won Mr. and Mrs. Spewack the first ever Tony Award given for the book of a musical. Their other credits as a writing team include *Two Blind Mice*, *My Three Angels*, *Festival*, *Mr. Broadway*, and *Once There Was a Russian*.

DARKO TRESNJAK

(Director) won the Tony, the Drama Desk, the Outer Critics Circle, the Connecticut Critics Circle, and the San Diego Theatre Critics Circle Craig Noel Awards for his direction of *A Gentleman's Guide to Love and Murder*. He just won the Obie Award for his direction of *The Killer*, with Michael Shannon, at Theatre for a New Audience. Favorite Old Globe credits include *The Women*, *Cyrano de Bergerac*, and *Pericles*. Recent directing credits include *Hamlet* at Hartford Stage, where he is the Artistic Director, and *The Ghosts of Versailles*,

with Patti LuPone, at Los Angeles Opera. Upcoming productions include the stage thriller *Rear Window* and the world premiere musical *Anastasia*, both at Hartford Stage, and the national tour of *A Gentleman's Guide to Love and Murder*.

PEGGY HICKEY

(Choreography) choreographed the Old Globe and Hartford Stage production of *A Gentleman's Guide to Love and Murder*, which is currently running on Broadway and won four Tony Awards, including Best Musical. Ms. Hickey received Outer Critics Circle and Astaire Award nominations for her work. Her Off Broadway credits include *Antony and Cleopatra* (Theatre for a New Audience), and her other New York credits include *Hansel and Gretel*, *La Rondine*, *The Most Happy Fella*, *My Fair Lady*, and Lincoln Center's *Lucky to Be Me: The Music of Leonard Bernstein*. Her regional credits include *Carnival*, *Amour*, *A Little Night Music*, *Brigadoon*, *King of Hearts*, and *On The Twentieth Century* (Goodspeed Musicals), *Oklahoma!* (Paper Mill Playhouse), *Oliver!*, *Fiddler on the Roof*, *Brigadoon*, and *Carousel* (California Musical Theatre), and *The Music Man* (The Bushnell). She also choreographed *The King and I* at Théâtre du Châtelet in Paris. Ms. Hickey's opera credits include work with LA Opera, San Francisco Opera, Santa Fe Opera, Seattle Opera, New York City Opera, Chicago Lyric Opera, Dallas Opera, Houston Grand Opera, Hong Kong Arts Festival, and Savonlinna Opera Festival. Her film and television credits include *The Brady Bunch Movie*, "Samantha Who?," "90210," "Hot in Cleveland," "General Hospital," and "Days of Our Lives." Ms. Hickey serves on the faculty of UCLA's Ray Bolger Musical Theater Program. She has received Connecticut Critics Circle Awards for Outstanding Choreography for *Brigadoon* and *On the Twentieth Century* as well as an MTV Video Music Award for Best Choreography for Beck's "The New Pollution."

ALEXANDER DODGE

(Scenic Design) designed *A Gentleman's Guide to Love and Murder* at The Old Globe, Hartford Stage, and on Broadway, where he received Tony, Drama Desk, and Outer Critics Circle Award nominations. His other Broadway credits include *Present Laughter* (Tony nomination), *Old Acquaintance*, *Butley*, and *Hedda Gabler*. His Off Broadway credits include *Lips Together*, *Teeth Apart*, *Modern Terrorism*, *All New People*, *Trust*, and *The Water's*

Edge (Second Stage Theatre), *Maple and Vine* and *Rapture*, *Blister*, *Burn* (Playwrights Horizons), *The Understudy* (Roundabout Theatre Company), *Paris Commune* and *Measure for Pleasure* (The Public Theater), *Observe the Sons of Ulster Marching Towards the Somme* (Lucille Lortel Award) and *Chaucer in Rome* (Lincoln Center Theater), and *Antony and Cleopatra* (Theatre for a New Audience). Mr. Dodge also designed the West End production of *All New People*. His opera credits include *The Ghosts of Versailles* (LA Opera), *La Rondine* (Opera Theatre of Saint Louis), *An American Tragedy* (Glimmerglass Opera), *Il Trittico* (Deutsche Oper Berlin), and *Lohengrin* (Budapest State Opera). Mr. Dodge will next design *Ripcord* for Manhattan Theatre Club. He has received a Connecticut Critics Circle Award, two Elliot Norton Awards, and three IRNE Awards. He trained at Yale School of Drama.

FABIO TOBLINI

(Costume Design) previously designed the Globe productions of *The Pleasure of His Company* and *The Two Gentlemen of Verona*. His past credits with Hartford Stage include *Hamlet*, *A Song at Twilight*, *Breath & Imagination*, *Hedda Gabler*, *The Tempest*, and *Bell, Book and Candle*. His recent credits include *Romeo and Juliet* (Broadway), *A Midsummer Night's Dream* and *My Fair Lady* (Guthrie Theater), *Alexandre Bis* and *Comedy on the Bridge* (Gotham Chamber Opera), and *L'Impresario* and *Le Rossignol* (Santa Fe Opera). Mr. Toblini has also designed musicals and plays at Long Wharf Theatre, Goodspeed Musicals, Alley Theatre, American Players Theatre, Children's Theatre Company, Ford's Theatre, and The Studio Theatre. His further opera credits include works for Opera Theatre of Saint Louis, Wexford Festival Opera, De Nationale Reisopera, Salzburger Landestheater, and Portland Opera. He designed the Off Broadway premieres of *Hedwig and the Angry Inch*, *Bat Boy: The Musical*, *Freckleface Strawberry*, and *The Divine Sister*, as well as the national tours of *The Creature from the Black Lagoon*, *Jesus Christ Superstar*, *Fame*, and *Godspell*. For ballet he has designed Ib Andersen's *Diversions* and *The Nutcracker*, played every year at Ballet Arizona, and *Romeo and Juliet* for Dominic Walsh Dance Theater. Mr. Toblini received Connecticut Critics Circle Awards for *Bell, Book and Candle* and *The Tempest*, an Irene Sharaff Young Master Award, and a Lucille Lortel Award nomination.

PHILIP S. ROSENBERG

(Lighting Design) previously designed the Globe productions of *Buyer & Cellar*, *A Gentleman's Guide to Love and Murder*, *Pygmalion*, and *The Recommendation*. His Broadway credits include *The Elephant Man*, *It's Only a Play*, and *A Gentleman's Guide to Love and Murder*. His Off Broadway credits include *The Explorers Club* and *Cactus Flower*. His other regional theatre credits include Hartford Stage, The Kennedy Center, La Jolla Playhouse, Ford's Theatre, Guthrie Theater, TheatreWorks Silicon Valley, Chicago Shakespeare Theater, Shakespeare Theatre Company, Manhattan School of Music, Portland Stage, The Actors Company Theatre, Barrington Stage Company, Williamstown Theatre Festival, Dorset Theatre Festival, Bay Street Theater, Two River Theater Company, George Street Playhouse, and Westport Country Playhouse. Mr. Rosenberg has served as associate lighting designer of more than 35 Broadway plays and musicals.

JONATHAN DEANS

(Sound Design) previously designed the Globe's world premiere of *Allegiance – A New American Musical*. His work spans from Royal Opera House in Covent Garden to *Michael Jackson: One* in Las Vegas. His Broadway credits include *Finding Neverland*, *Pippin* (Tony Award nomination), *Priscilla Queen of the Desert*, *Spider-Man: Turn Off the Dark*, *La Cage aux Folles* (Tony and Drama Desk Award nomination), *Young Frankenstein*, *The Pirate Queen*, *Lestat*, *Taboo*, *Follies*, *Seussical*, *Beauty and the Beast*, *The Music Man*, *Fosse*, *Candide*, *King David*, and the original production of *Ragtime*. His numerous Off Broadway credits include *A Second Chance* at The Public Theater, *Carrie* (Drama Desk nomination), and *Parade* (Drama Desk nomination). He has also designed opera, plays, and productions on the West End. His work with Cirque du Soleil includes *One*, *Love*, *Ka*, *Criss Angel Believe*, *Viva Elvis*, *Zumanity*, *O*, *Mystère*, *La Nouba*, *Wintuk*, *Ovo*, *Corteo*, and *Saltimbanco*. Mr. Deans was presented with the USITT Award for Distinguished Achievement in Sound and has received a number of other awards. He heads the Sound Design for the Theatre course at University of Nevada, Las Vegas. designingsound.com.

KRIS KUKUL

(Music Director) was most recently at the Globe with the world premiere of *The Last Goodbye*. His current and recent projects include *The Heart of Robin Hood* (Toronto, American Repertory Theater),

David Byrne's *St. Joan* (The Public Theater), *June Moon* and *Animal Crackers* (Williamstown Theatre Festival), *My Depression* (HBO Films), *The Nomad* (The Flea Theater), *From the Fire* (Edinburgh Festival Fringe), *In the Footprint* (The Civilians), and *Revolting Rhymes* (Atlantic Theater Company/Lucille Lortel Theatre). Mr. Kukul has served as Music Director of Williamstown Theatre Festival for 10 seasons, including their Late-Night Cabarets. He has composed music for *Wing It!* and *Camp Monster* (Williamstown), *Beauty Queen* (3Graces Theater Co.), *Dash Dexter* (Manhattan Theatre Club), and *A Midsummer Night's Dream* (National Theatre of Greece). His further international work includes *La MaMa Cantata* (Tokyo, Istanbul, Skopje, Japan, Spoleto, Zagreb, Belgrade), *Heracles* directed by Andrei Serban, *Bokan* (Festival Iberoamericano de Teatro de Bogotá), *The Bacchae* (Warsaw), and *The Frogs* (Epidauros Festival). Mr. Kukul is an adjunct faculty member of New York University's Tisch School of the Arts.

BINDER CASTING

(Casting) has cast over 70 Broadway shows including *A Gentleman's Guide to Love and Murder*, *The Lion King*, *Nice Work If You Can Get It*, *Born Yesterday*, *The Miracle Worker*, *Finian's Rainbow*, *Brighton Beach Memoirs*, *A Chorus Line*, *Gypsy*, *The 39 Steps*, *Irving Berlin's White Christmas*, *Is He Dead?*, *Inherit the Wind*, *Journey's End*, *Butley*, *Who's Afraid of Virginia Woolf?*, *Sweet Charity*, *Wonderful Town*, *Movin' Out*, *42nd Street*, *The Music Man*, *The Iceman Cometh*, *You're a Good Man, Charlie Brown*, *The Sound of Music*, *Beauty and the Beast*, *The Last Night of Ballyhoo*, *Chicago*, *The King and I*, *Damn Yankees*, *Lost in Yonkers*, *Jerome Robbins' Broadway*, *The Goodbye Girl*, and every City Center Encores! production since its inception in 1994. Their film, television, and other credits include *Carousel* (New York Philharmonic/PBS), *Six by Sondheim* (HBO), "So You Think You Can Dance," *West Side Story* (San Francisco Symphony), *Hairspray*, *Dreamgirls*, *Chicago*, and *Nine*. Binder Casting is a 10-time Artios Award winner.

MAX MAMON

(Associate Music Director) worked on the New York and regional productions of *Marie Christine* (Columbia Stages), *Bend in the Road* (New York Musical Theatre Festival), *Boys Who Tricked Me* (Musical Theater Factory), and *Into the Woods* and *Assassins* (Arc Stages). His reading credits include *First Daughter Suite* (Oregon Shakespeare Festival), *The Martian Chronicles* (Theatre C), *Niko-*

la Tesla Drops the Beat, *Shades of Wayne*, and *The Greenwood Tree* (Musical Theater Factory), and *Sweet Nothings* and *Rain Down the Ruin* (New York University). Mr. Mamon trained at Princeton University, Royal College of Music, and NYU's Tisch School of the Arts Graduate Musical Theatre Writing Program. He was also the winner of New York City Center's Sondheim Remix Challenge.

ANJEE NERO

(Production Stage Manager) has previously worked on the Globe productions of *The Twenty-seventh Man*, *Bright Star*, *Dog and Pony*, *The Winter's Tale*, *Be a Good Little Widow*, *Allegiance – A New American Musical*, *A Room with a View*, *Richard O'Brien's The Rocky Horror Show*, *The Savannah Disputation*, *Cornelia*, *Kingdom*, and the 2007 Shakespeare Festival. Her selected La Jolla Playhouse credits include *Sideways* directed by Des McAnuff, *Ruined* directed by Liesl Tommy, *A Midsummer Night's Dream* directed by Christopher Ashley, and *Herringbone* directed by Roger Rees and starring BD Wong. Ms. Nero has worked with several prominent regional theatres including Hartford Stage, Center Theatre Group, SITI Company, Huntington Theatre Company, and Berkeley Repertory Theatre, among others. Her other selected credits include *Schick Machine* (Paul Dresher Ensemble), which has toured nationally and internationally, *Dream Report* (Allyson Green Dance featuring Lux Borreal), and *Garden of Forbidden Loves* and *Garden of Deadly Sound* (IMAGOmoves), both of which toured to the International Hungarian Theatre Festival in Cluj, Romania.

AMANDA SALMONS

(Assistant Stage Manager) has worked previously at The Old Globe on *The White Snake*, *All's Well That Ends Well*, *The Two Gentlemen of Verona*, *Vanya and Sonia* and *Masha and Spike*, *The Last Goodbye*, the Shakespeare Festival (2011-2013), *Dr. Seuss' How the Grinch Stole Christmas!*, *Somewhere*, *Lost in Yonkers*, *I Do! I Do!*, 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*, *Prince of Tyre*. Her other credits include *Kiss Me*, *Kate* (Hartford Stage), *The Foreigner*, *miXtape*, *See How They Run*, *The Music Man*, and *The Rivalry* (Lamb's Players Theatre), *The Gondoliers*, *The Pirates of Penzance*, *Candide*, and *Trial by Jury* (Lyric Opera San Diego), and SummerFest (La Jolla Music Society). Ms. Salmons holds a B.A. in Theatre from UC San Diego.

HARTFORD STAGE

(Co-Producer) Now in its 51st season, Hartford Stage is one of the nation's leading resident theatres, known for producing innovative revivals of classics and provocative new plays and musicals, as well as offering a distinguished education program. Under the leadership of Darko Tresnjak and Michael Stotts, the theatre has presented the world premieres of *A Gentleman's Guide to Love and Murder*, currently on Broadway and winner of four 2014 Tony Awards including Best Musical. Other credits include *Our Country's Good*, *Falsettos*, *Enchanted April*, *The Orphans' Home Cycle*, and *Tea at Five*; the 2013-2014 national tour of *Man in a Case* with Mikhail Baryshnikov; and *Water by the Spoonful*, winner of the 2012 Pulitzer Prize.

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 Globe directing credits include *The Winter's Tale*; *Othello*; the West Coast premiere of novelist Nathan Englander's play *The Twenty-seventh Man*; and the upcoming world premiere of Michael John LaChiusa and Sybille Pearson's musical *Rain*. He also directed *All's Well That Ends Well* as the inaugural production of Globe for All, a new producing platform that tours the works of Shakespeare to diverse communities throughout San Diego County. 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 the world premiere of *The Twenty-seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. 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. Edelstein's other Shakespearean directorial credits include *The Winter's Tale* at Classic Stage Company; *As You Like It* starring Gwyneth Paltrow; and *Richard III* starring John Turturro. 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; and Molière's *The Misanthrope* starring Uma Thurman in

her stage debut. Edelstein has taught Shakespearean acting at The Juilliard School, NYU's Graduate Acting Program, and the University of Southern California. His book *Thinking Shakespeare* is 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 directed the 2014 Broadway revival of *It's Only a Play* starring F. Murray Abraham, Matthew Broderick, Nathan Lane, Stockard Channing, and Megan Mullally. His Broadway credits also include: *Macbeth* with Ethan Hawke, *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: *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*. *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 born on August 25, 1915, and in 2015 The Old Globe celebrates the 100th birthday of this theatre legend who was instrumental in cultivating the San Diego arts community. Noel 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 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 éminence 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 con-

tribution 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

BINDER CASTING

Jay Binder, CSA, Jack Bowdan, CSA,
Mark Brandon, CSA, Jason Styres, CSA
Joanna Levinger
Casting Interns:
Andrew Pace, Victor Albaum



This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



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



This Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local No. 122.



The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829, IATSE.

EDUCATION

SHAKESPEARE FOR THE AGES

By Roberta Wells-Famula

Here at the Globe, we embrace our historic relationship with all things Shakespeare, and our education programs reflect that affection and respect. The Old Globe was created quite simply to bring Shakespeare to the San Diego community, and it was from that goal that the Globe became what it is today. Our audiences return year in and year out, eager to wrangle with challenging text and listen until the words sound natural to them and they are caught up in the tale. Even those who know perfectly well how the stories end are lured in with familiar lines, haunting verse, and finely wrought characters. Whether Shakespeare is new to our guests or is an old friend, it is the magic of these stories, the Bard's great gift to us all, that touches all who pass through our doors.



Photo by Jeffrey Weiser.

“When I read Shakespeare I am struck with wonder that such trivial people should muse and thunder in such lovely language.”

—D. H. Lawrence

“The remarkable thing about Shakespeare is that he is really very good - in spite of all the people who say he is very good.”

—Robert Graves

**“Soule of the Age!
The applause! delight!
The wonder of our stage!”**

—Ben Jonson

Forty fifth-grade students huddle around their scripts. The words on the page are as foreign to them as if they were grappling with simple English again, as many of them did mere months ago. Most of these students learned English as a second or even third language and now that language they thought they were mastering is again confounding them. The words look like English but they are tangled on the page in sentences that seem to have toppled from a shelf and been swept back onto the page and left for someone else to sort out.

A patient Old Globe teaching artist gently guides them into place with questions, games, tableaux, and, yes, even dictionaries. The students slowly discover the rhythms and the structure of the text and, magically, a story unfolds. A thrilling story of witches and kings and ghosts and war. A story of mystery and ambition and horror and grief. They speak words that do not fall easily from their lips. They repeat them until they feel natural and easy. They remember them—perhaps for the rest of their lives.

Some 75 high school students take their turns intoning rhyming couplets before a panel of directors hoping that their take on Juliet or Iago will make them one of the 34 chosen for The Old Globe's Summer Shakespeare Intensive. Whispered coaching from their teachers or parents echoes in their ears. And then the words exhale from their mouths, voicing deep longings in a language that transcends those they speak and hear every day. They revel in the thought that they are surrounded by people who share their joy in voicing this archaic language that wafts through the room and soars around before finding its way into our souls.

Six hundred adults lean forward in their seats as Barry Edelstein coaches three actors on the mysteries of antithesis and iambic pentameter—words that may have baffled them in their high school English classes suddenly make perfect sense. Somehow this Shakespearean expert manages to make it seem so simple and logical, and audience members relax and laugh and, when leaving the theatre, feel excited to practice their listening skills when *Twelfth Night* opens on the Festival stage this summer. ■

For more information about the Globe's Education programs, contact our Education Department at GlobeLearning@TheOldGlobe.org.

80 YEARS

A LOOK BACK: CELEBRATING CRAIG NOEL'S 100TH BIRTHDAY

As Balboa Park celebrates its centennial in 2015, The Old Globe also marks a major milestone: our 80th Anniversary. Throughout the year, our programs will feature articles and photo essays looking back over eight decades of Globe history.

As San Diego celebrates 100 years of Balboa Park, The Old Globe marks yet another important centennial—100 years since the birth of Globe Founding Director Craig Noel. Born on August 25, 1915, in Deming, New Mexico, Noel moved to San Diego as a child. He appeared in *The Distaff Side*, the very first production the Globe produced following the Panama-California Exposition. After serving in the military during World War II, Noel returned to lead the Old Globe Theatre in 1947. In 1949, he launched the San Diego National Shakespeare Festival, and 10 years later guided the Globe from community to professional status, establishing the first full Actors' Equity company in California.

In the early 1960s, Noel developed an audience for new plays with Globe productions he programmed at the La Jolla Museum of Contemporary Art, exposing local audiences to such playwrights as Samuel Beckett, Eugène Ionesco, Luigi Pirandello, Bertolt Brecht, and Edward Albee. The success of that series led to a new play series at the Globe's Falstaff Tavern, later renamed Cassius Carter Centre Stage, and eventually replaced by the Sheryl and Harvey White Theatre. Soon after the original Old Globe Theatre was destroyed by arson in 1978, Noel conceived the idea of building an outdoor festival theatre in the wooded canyon adjacent to the theatre complex. The original Festival Stage was destroyed by fire in 1984. It was rebuilt and named the Lowell Davies Festival Theatre in 1985.

To fulfill his long-held dream of a theatre that would extend across the border to enrich artists and audiences of Southern

California's neighboring cultures, Noel instituted the Globe's bilingual theatre component, Teatro Meta, in 1983. His passion for arts education fueled many other innovative programs, including the Globe Educational Tours in 1974 and the renowned Master of Fine Arts graduate acting program (in conjunction with the University of San Diego) in 1987.

Over his more than 70-year career at the Globe, Noel directed more than 200 works, produced an additional 270 productions, and created innovative and influential theatre programs. In 1984, the theatre Craig Noel built became the ninth theatrical institution selected to receive the Tony Award for Outstanding Regional Theatre. In 2007, Noel received the National Medal of Arts—the nation's highest honor for artistic excellence—capping off a long and fruitful career whose influence is still felt at the Globe and in San Diego today. ■



(clockwise from left) Craig Noel and Jack O'Brien oversee construction of the Old Globe Theatre after the fire; Noel (left) in the Globe's 1975 production of *Our Town*; Noel with a copy of *John Loves Mary*, which he directed at the Globe in 1949; Noel directing during dress rehearsals.

OUR THANKS

ARTIST SPONSORS



Artist Sponsor for Anastasia Barzee
(Lilli Vanessi/Kate)



Artist Sponsor for Mike McGowan
(Fred Graham/Petruchio)

LYNNE AND STEVE WHEELER

Steve and Lynne Wheeler have loved and supported theatre all their lives. Their daughters Jennifer Wheeler Kahn and Jessica Wheeler Bailey both graduated from University of Southern California with Theatre degrees and both have theatrically-related careers. Steve and Lynne especially enjoy The Old Globe productions and are delighted to sponsor Anastasia Barzee as Kate... what a fun character to play! They love “fabulous” director Darko Tresnjak, and *Kiss Me, Kate* is one of their favorite productions: they could watch this show every day of their lives! They send their congratulations—and thanks for the joy—to the cast and crew. “Break a leg!”

JORDINE VON WANTOCH

Jordine Von Wantoch is delighted to sponsor Mike McGowan. She has loved and supported the Globe since 1968, when she and her late husband, Harvey, arrived in San Diego. Jordine is a Board member, Globe Ambassador, Globe Guilder, and member of the Craig Noel League, a group for those who have included the Globe in their estate plans. Captain Jordine Von Wantoch retired as Commanding Officer, Personnel Support Activity, in 1986 after 30 years of Naval service.

SPECIAL THANKS



ART WORKS.

National
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arts.gov

NATIONAL ENDOWMENT FOR THE ARTS
Supporting Free Student Matinees at the Globe

The Old Globe is grateful to receive the NEA’s support for the Student Access to the Arts/Free Student Matinee Program. Last year, this program gave nearly 4,000 students throughout San Diego County opportunities to experience many of the same plays and musicals enjoyed by our patrons. This fall, students will enjoy performances of *In Your Arms*, the world premiere dance-theatre musical created by 10 of America’s best theatrical storytellers, director-choreographer Christopher Gattelli (*Newsies*), and composer Stephen Flaherty (*Ragtime*); the Old Globe/University of San Diego Graduate Theatre Program production of Shakespeare’s *As You Like It*; and the annual holiday production of *Dr. Seuss’ How the Grinch Stole Christmas!* The program includes intensive pre-show workshops with Globe teaching artists to provide background information about the productions and to help students build artistic literacy.

For information about how you can contribute matching funds to help support the Globe’s free student matinees, contact Major Gifts Officers Rachel Plummer or Keely Tidrow at (619) 231-1941.

OUR THANKS

EXTRAORDINARY LEADERSHIP

Since the founding of The Old Globe in 1935, heroic leadership has made the theatre a cultural icon in San Diego and a forerunner in the American theatre. Many individuals have paved that way and enabled the theatre’s extraordinary success, and the Globe would like to recognize and honor its most generous and committed philanthropists who have helped make that possible.

— **\$25 million and higher** —
Donald* and Darlene Shiley

— **\$11 million and higher** —
Conrad Prebys | San Diego Commission for Arts and Culture

— **\$8 million and higher** —
Karen and Donald Cohn | Sheryl and Harvey White

— **\$7 million and higher** —
Kathryn Hattox

— **\$3 million and higher** —
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— **\$2 million and higher** —
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Globe Guilders
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*In Memoriam

FIVE REASONS TO BECOME A GLOBE GUILDER!

- Be a part of the annual *Celebrating Couture* Fashion Show, a major fundraiser and a staple in San Diego’s social calendar for 25 years.
- Assist at Meet-and-Greets with each new Globe cast on the first day of rehearsals.
- Learn about the Old Globe/USD M.F.A. Program and get to know its talented students.
- Bring cheer to guests on the Globe Plaza during December Nights.
- Become involved with an organization of wonderful friends.

For 60 years, the Globe Guilders have supported The Old Globe and are proud to be an integral part of the theatre. They love the Globe and generously give of their time, effort, and financial support to its artistic, education, and community programs.

To learn more and become a Globe Guilder, visit www.GlobeGuilders.org or contact Wendy Ledford, Vice President of Membership, at wendytledford@yahoo.com.

(top, from left) Managing Director Michael G. Murphy, Globe Guilders President Margi Sargis, Honorary Chair and Globe Historian Darlene Davies, Event Chair Suzie Turner, Hilit Edelstein, and Artistic Director Barry Edelstein at the 2015 *Celebrating Couture* Fashion Show. (middle) 2012 M.F.A. graduate Allison Spratt Pearce with Globe Guilder Jane Cowgill at the annual Globe Guilders Luncheon with M.F.A. students. (bottom) Globe Guilders prepare a delicious spread and bring good cheer to the first day of rehearsals for a recent production.



OUR THANKS

CIRCLE PATRON MEMBERSHIP

ADD TO YOUR GLOBE EXPERIENCE

Circle Patrons are vital supporters of The Old Globe. Their gifts allow the theatre to produce a wide array of productions and offer essential education and community programs to participants countywide.

When you join the Circle Patron family of donors, you will embark on a new level of theatrical enjoyment as you support the Globe's mission and partake in a bevy of benefits, such as:



Access to Lipinsky Family Suite donor lounge.



Invitations to Opening Night Dinners.



Valet service along Old Globe Way.

Craig Noel Circle: \$2,500

- Complimentary admission to the Lipinsky Family Suite private donor lounge when attending Globe performances
- Personal VIP ticketing and subscription services
- Invitations to Circle Patron events and behind-the-scenes experiences with Globe artists
- Complimentary admission for two to the Opening Night event of your choice

Founder Circle: \$5,000

All Craig Noel Circle benefits, plus:

- Admission for two to the complimentary Founder Circle Dinner in the fall
- Invitation for two to the Board of Directors Annual Dinner
- Personal VIP ticketing for productions at participating theatres in New York
- Voucher for one use of the Globe VIP valet parking service

Director Circle: \$10,000

All Founder Circle benefits, plus:

- Complimentary Globe valet parking for each production
- Personal VIP ticketing for productions at participating theatres in London
- Access to Globe facilities for private meetings or events

Exclusive Circle Patron luncheons with Globe Artists:



Founder Circle Patrons Jack and Pat Thomas (center) with Kim Martin-Cotten and Max Gordon Moore from *Time and the Conways*.



Craig Noel Circle Patron Gigi Cramer (center) with Chilina Kennedy, Ken Barnett, and Lisa O'Hare from *A Gentleman's Guide to Love and Murder*.



Craig Noel Circle Patrons Harry and Sandra Carter (left and right) with stage manager Annette Yé and cast member Tyler Lansing Weeks from *Vanya and Sonia and Masha and Spike*.

To learn more about the Globe's Circle Patron program, please contact Major Gifts Officers Keely Tidrow or Rachel Plummer at (619) 231-1941.

OPENING NIGHT: *RICH GIRL* AND *ARMS AND THE MAN*



1.



2.



3.



4.

The Old Globe celebrated the openings of *Arms and the Man* on May 14 and *Rich Girl* on May 28. The festivities began with pre-show dinners for Annual Fund and Circle Patron donors, Board members, sponsors, and the artistic teams. The celebrations continued after the performances with the addition of cast and crew members at the opening night cast parties.



5.



6.

Arms and the Man

1. Students from the UC San Diego Jacobs School of Engineering, Season Sponsors Joan and Irwin Jacobs, and Albert Pisano, Dean of the UC San Diego Jacobs School of Engineering.
2. Bertrand and Denise Hug of Season Sponsor Mister A's, Ramin Pourteymour*, and Season Sponsors Valerie* and Harry Cooper.
3. Leading Season Sponsor and Board Chair Elaine Darwin* and Artist Sponsor Nikki Clay*.
4. Leading Season Sponsors John and Kathy* Hattox, Artistic Director Barry Edelstein, and Season Sponsor Gloria Rasmussen.

Rich Girl

5. Costume designer Shirley Pierson, director James Vásquez, and Production Sponsors Sheila* and Jeff Lipinsky.
6. Playwright Victoria Stewart (center) with Production Sponsor U.S. Bank representatives Rockette and Rob Ewell (left) and Steve* and Gia Stuckey (right).
7. Jorge Cortina (second from left) and Karen Fox* (fourth from left) with the cast of *Rich Girl*: Lauren Blumenfeld, Meg Gibson, JD Taylor, and Carolyn Michelle Smith.
8. Chuck Freebern, Artist Sponsor Jo Ann Kilty*, Production Sponsor Evelyn Mack Truitt*, and Managing Director Michael G. Murphy.

*Member of the Old Globe Board of Directors.

Photos by Douglas Gates.



7.



8.

OUR THANKS

WHAT THE GLOBE MEANS TO US



Joel Ewan and Carol Spielman-Ewan at the 2014 Globe Gala.

Supporting The Old Globe has been an enriching experience for us. We enjoy being part of the Globe family, getting to know the attentive and considerate staff and meeting fellow San Diego playgoers at shows and events. At the heart of it all is the excitement of live theatre—entertaining, moving, thought-provoking, and always creatively staged. That is what keeps us returning year after year!

—Joel Ewan and Carol Spielman-Ewan
Founder Circle Patrons,
former Globe Board member

We love The Old Globe for the wonderful theatre it provides us. It is not only thought-provoking; it is also emotionally stimulating and a joy to behold. It allows us to live in and visit other worlds not always accessible in reality but always available through our imagination. It is great entertainment.

—Ron Leonardi and Ruth Wikberg-Leonardi
Craig Noel Circle Patrons,
Craig Noel League members,
former Globe Board member



Ron Leonardi and Ruth Wikberg-Leonardi at the Circle Patron Opening Night celebration of *Buyer & Cellar*.

We've been going to The Old Globe since we were teenagers; it's one of our favorite regional theatre companies in the country! We're impressed by the broad audience their productions and programs bring together, and how, by embracing its patrons, the Globe still keeps its warmth and intimacy.

—Sheila and Jeff Lipinsky
Production Sponsors, Board member

Board member Sheila and Jeff Lipinsky (back row, center) with Artistic Director Barry Edelstein and the cast and creative team of *Dog and Pony* at the Opening Night Cast Party.



Anne Turhollow and Michael Perkins with *Buyer & Cellar's* David Turner (center) at a Circle Patron Lunch.

We've been subscribers for 25 seasons; it is only natural that we want to support the Globe in partial recompense for all the entertainment and intellectual stimulation it has afforded us over the years. We contribute so that the Globe can continue to do so for all present and future theatre audiences.

—Anne Turhollow and Michael Perkins
Craig Noel Circle Patrons

CRAIG NOEL LEAGUE

KEEP CRAIG NOEL'S DREAM ALIVE — JOIN THE CRAIG NOEL LEAGUE TODAY!

*"I want this theatre to have the security of
an endowment so that we may continue
to engage and inspire audiences for
generations to come."* —Craig Noel



The Dream

To keep Craig's dream alive, Associate Artist Robert Foxworth and Jordine Von Wantoch—both of whom are Globe Board members and together co-chair the Craig Noel League—encourage you to include the Globe in your estate plans, which will help ensure a strong and stable future for this beloved theatre.



Associate Artist Robert Foxworth and Jordine Von Wantoch, Co-Chairs of the Craig Noel League Committee and members of the Board of Directors.

This year the Globe celebrates Craig Noel's 100th birthday, which is the perfect opportunity to honor his memory with your legacy gift. Join today and have the satisfaction of knowing that your gift will have a lasting impact on the community. New members will also receive a complimentary invitation to Craig's 100th Birthday Celebration on Monday, August 17. ■

For further information, contact Associate Director of Development Bridget Cantu Wear
at (619) 231-1941 x 2312
or bcantuwear@theoldglobe.org.

—CRAIG NOEL LEAGUE MEMBERS—

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*In Memoriam

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The Old Globe's ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the financial support of more than 2,000 individuals, businesses, foundations, and government agencies. Please join us in giving warm thanks and recognition to these leaders who have made tonight and our other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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This list current as of
June 5, 2015.

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Monday: Closed

Tuesday – Sunday: Noon – last curtain

Hours subject to change. Please call ahead.

PHONE (619) 23-GLOBE (234-5623)

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WEBSITE www.TheOldGlobe.org

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The Old Globe accepts Visa, Discover, MasterCard, and American Express. Phone orders for non-subscribers are subject to a \$3.50-per-ticket service charge. Ticket exchanges are subject to a service charge for non-subscribers. If you have moved, please notify the Ticket Services Office to update our records. Call (619) 234-5623 during Ticket Services hours, mail your change of address to the Ticket Services Office, or email Tickets@TheOldGlobe.org.

UNABLE TO ATTEND?

If you find you are unable to use your tickets, please give them to a friend, or turn them in to the Ticket Services Office and receive a tax receipt for your donation. Tickets must be received by show time.

RESTROOMS

Restrooms are located in the lower lobby of the Old Globe Theatre, the lobby of the Sheryl and Harvey White Theatre, and adjacent to the Lowell Davies Festival Theatre.

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.

YOUNG CHILDREN

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

ELECTRONIC DEVICES AND CAMERAS

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.

ASSISTED LISTENING SYSTEM

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.

PUBLIC TOURS

Go behind the scenes at The Old Globe to learn about the history, three stages, shops and craft areas. Open tours: most Saturdays and Sundays at 10:30 a.m. Groups by reservation. \$5 adults; \$3 seniors and students. Call (619) 238-0043 x2145 for information/reservations.

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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.

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 Beverly Boyd Wardrobe Supervisor
 Beth Merriman Wardrobe Crew Chief, Globe
 Anna MacDonald Wardrobe Crew Chief, White
 Ana Maldonado, Hannah May,
 Anna Noll Wardrobe Crew, Globe
 Garrett Bazzle, Sunny Haines, Katie Knox,
 Sue Noll, Crystal L. Williams,
 Noelle Van Wyk 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 Carpenter
 David Medina Properties Buyer
 Kristine Hummel-Rosen Properties Assistant
 Nick Pecher, Trish Rutter Craftspersons
 David Buess Property Master, Globe
 Kristen Flores Stage and Property Master, White
 Andrew Recker Property Master, Festival

LIGHTING

Shawna Cadence Lighting Director
 Jack Bender Assistant Lighting Director
 Ryan Osborn Master Electrician, Globe
 Jim Dodd Master Electrician, White
 Kevin Liddell Master Electrician, Festival
 Steve Schmitz Lighting Assistant
 Bradley Bergholtz,
 Derek Lauer Follow Spot Operators, Festival
 Michael Anderson,
 Sean Murray Follow Spot Operators, Globe
 Michael Anderson, Sammy Bauman-Martin,
 Bradley Bergholtz, Derek Lauer, Xavier Luevano,
 Shawn McCombs, Sean Murray, Michael Paolini,
 Bo Tindell, Kimberlee Winters Electricians

SOUND

Paul Peterson Sound Director
 Jeremy Nelson Master Sound Technician, Globe
 Clayton Nicodemus Master Sound Technician, White
 RJ Givens Master Sound Technician, Festival
 Alex Heath Deck Audio, Festival
 Austin Taylor Deck Audio, Globe
 Kevin Dawes Sound Technician

ADMINISTRATION

Alexandra Hisserich General Management Associate
 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

Ramon Juarez Facilities Director
 Mack Benjamin, Violanda Corona, Ismael Delgado,
 Roberto Gonzalez, Bernardo Holloway,
 Reyna Huerta, Jason McNabb, Jose Morales,
 Victor Quiroz, Maria Rios, Leonardo Rodriguez,
 Vielka Smith 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,
 Peet Cocke, Robin Roberts M.F.A. Production Staff

EDUCATION

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

Michael G. Murphy, Managing Director

FINANCE

Cindy Hunt Senior Accountant
 Trish Guidi Accounts Payable/Accounting Assistant
 Adam Latham Payroll Coordinator/Accounting Assistant
 Tim Cole Receptionist

DEVELOPMENT

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

DONOR SERVICES

Silvana Burrato, Jyothi Doughman, Laura Regal,
 Janette Jack, Barbara Leles, Richard Navarro,
 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
 Carolann Malley Distribution Staff

SUBSCRIPTION SALES

Scott Cooke Subscription Sales Manager
 Arthur Faro, Stephen Jones, Janet Kavin,
 Pamela Malone, Yolanda Moore, Philip Patterson,
 Ken Seper, Cassandra Shepard, Jerome Tullmann,
 Grant Walpole Subscription Sales Representatives

TICKET SERVICES

Bob Coddington Ticket Services Director
 Marsi Bennion Ticket Operations Manager
 Cristal Salow Group Sales Manager
 Stephanie Haglund,
 Caryn Morgan Lead Ticket Services Representatives
 Christian Amezcua, Kari Archer, Matt Costa,
 Kathy Fineman, Merri Fitzpatrick, Bea Gonzalez,
 Lauryn Greschke, Alejandro Gutierrez, Amanda King,
 Damon Shearer,
 John Sweeney Ticket Services Representatives

PATRON SERVICES

Mike Callaway Patron Services Director
 Juliana Johnson, Mary Taylor House Managers
 Angela Montague Kanish Front of House Assistant
 Nic Hagan Food and Beverage Manager
 Tim Acosta, Stephanie Passera,
 Brandon Potter Pub Shift Supervisors
 Shelby Anderson, Deborah Montes, Michelle Thorsen,
 Jennifer Van Atta,
 Jacquelyn Weber Pub Staff
 Linda Bahash,
 Stephanie Rakowski Gift Shop Supervisors

SECURITY/PARKING SERVICES

Edward Camarena Security Supervisor
 Sherisa Eselin Security Officer
 Jonathon Ayon, Joshua Caldwell, Francisco Dukes,
 Jeff Howell, Janet Larson, Robert Lowe,
 Jonathan Martinez, Eleuterio Ramos,
 Anna Salgado, Jakob Schmidt Security Guards
 Alexander Thomas VIP Valet Attendant

Jack O'Brien Artistic Director Emeritus
 Craig Noel Founding Director