KISS ME, KATE
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.

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?

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**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.
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 served 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, including 2012’s August: Osage County, Divine Rivalry, Both have served as Gala Co-Chair. As part of the Globe’s “Securing a San Diego Landmark” Capital Campaign in 2006 with a significant gift, and, in recognition, the theatre’s performance and event room located in the Karen and Donald Cohn 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 Louise 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 Orange-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.

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, 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.

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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.

**Leading Season Sponsors (\$75,000 and higher)**

- **KAREN AND DONALD COHN** Charter Sponsor since 1995
- **DARLENE MARCOS SHILEY** In memory of Donald Shiley Charter Sponsor since 1995
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For additional information on how you may become a Season Sponsor, please contact Keely Tidrow or Rachel Plummer at (619) 231-1941.
In 1949, Kiss Me, Kate was 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 with of 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 spurs 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, friends. And we are grateful for your adventurous and open-minded 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.

ASSOCIATE ARTISTS OF THE OLD GLOBE

William Antoon
Gregg Barrow
Jacqueline Brooks*
Lewis Brown*
Victor Brown*
Wayland Capewil*
Kandis Chappell
Eric Christmas*
Patricia Conolly
George Deloy

John McLain
Jonathan McMurry
Stephen Metcalfe
Robert Morgan
Patrick Page
Ellis Rabb*
Steve Rankin
William Roesch
Robin Pearson Ross
Conrad Prebys Arts Foundation
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.

FROM THE ARTISTIC DIRECTOR

A dear friend of mine recently retired after many years as the casting director at one of our 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 goes-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 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. The spewacks 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.

THANKS THE PLAYERS
KISS ME, KATE

MUSIC AND LYRICS BY
COLE PORTER

BOOK BY
SAM AND BELLA SPEWACK

CAST
(in alphabetical order)

SECOND MAN ......................................................... Brendan Averett*
LILLI VANESSI/KATE ........................................... Anastasia Barzee*
FIRST MAN ............................................................ Joel Blum*
ACTOR/HORTENSIO/GREGORY BLELY ..................... Giovanni Benaventura*
BILL CALHOUN/LUCENTIO ..................................... Tyler Hanes*
PAUL, INNKEEPER ................................................. James T. Lane*
GENERAL HARRISON HOWELL, STAGEHAND ....... Tony Lawson
ACTOR/GREMIO, FLINT ......................................... Barret Martin*
ACTRESS/MOMO .................................................... Robin Masella*
FRED GRAHAM/PIETRUCHIO ................................. Mike McGowan*
ACTRESS/VENETIA ............................................... Shina Ann Morris*
ACTRESS/BECKI WECILIO...................................... Jane Papageorge
POPS, PRIEST ....................................................... Wayne W. Prelow*
RALPH ................................................................. Mike Sears*
LOIS LANE/BIANCA ............................................... Megan Sikora*
ACTOR/PHIL, CAB DRIVER, CHAUFFEUR ................. Michael Starr
HARRY TREVO/BAPTISTA MINDOLA ....................... Jeff Steitzer*
DANCE CAPTAIN/BIONDELLO/NATHANIEL ............... Johnny Stallard*
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

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 Hieh
Dance Captain .................................................... Johnny Stallard*
Fight Captain ....................................................... Anjee Nero*

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

If you would like a synopsis of this production in English or Spanish, please request it from an usher.

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

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

Music Director, Conductor ........................................ Kris Kukul
Assiciate Music Director, Keyboard ................................ Max Mamon
Concertmaster .............................................................. Healy Henderson
Violin ................................................................. Andrea Allona
Viola ................................................................. Travis Mall
Piccolo, Flute, Clarinet, Soprano Saxophone, Alto Saxophone .......................... John Bekevics
Flute, Clarinet, Alto Saxophone ..................................... Mark Margolis
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 Zwernewan
Trombone, Bass Trombone ........................................... Sean Rauch
Guitar, Mandolin .......................................................... Demetrio Huero
Acoustic Bass .............................................................. Ken Dow
Drums, Percussion ..................................................... Tim McMahon
Conductor ................................................................. Loriann Gelchine
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.

“It’s also on every page of The Taming of the Shrew.”

“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.

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.

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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 Kiss Me, Kate when I was about eight years old. I have to say I am so excited about all of it.

What’s unique about working with Darko?

Darko is an incredibly generous and supportive collaborator. He includes me in 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 Hartford Stage’s Stagesites.

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 stories 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 tasters 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 Grigson’s Donnemara, which picks up the story of Macbeth after the final curtain falls. Grie’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 play Rosencrantz and Guildenstern Are Dead, which introduces David Grieg’s Dunsinane, which picks up the story of Macbeth after the final curtain falls. Grie’s play is a reflection on not just Shakespeare but also present-day conflicts in occupied lands around the world.

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 RSC 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 Lebowski and William Shakespeare’s Star Wars.
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JEFF STEITZER
(Harry Trevor/Baptista Minola) last appeared at The Old Globe in Much Ado About Nothing. He previously appeared Off Broadway in The Importance of Being Earnest at Irish Repertory Theatre, Safe in Hell (Yale Repertory Theatre), John Bull’s Other Island (Geva Theatre), and In This House (Seattle Repertory Theatre). His film and television credits include “The Freshman,” “Prison Break,” and “Law & Order.” He is also the multiple-award

nunner for all Microsoft “Halo” games.

SHEILA STARR
(His other recent credits include_been seen in film and television in Ted 2, Boardwalk Empire,” and “The Importance of Being Earnest.” Ms. Sikora received a B.A. in Dance from Point Park University, and has also received a fellowship from the Queensland Government for her work under the auspices of Queensland Theatre Company, and a National Fellowship for Choreography from the National Endowment for the Arts. She has been featured in Dance Magazine, and is a contributing writer for Dancing Times Magazine.

SAM AND BETH SPEWACK
(Boo!)

AUGUST TAYLOR
(Teddy Ruxpin) is currently taking a break from the Off Broadway musical The Band’s Visit to the Musical to join this amazing cast. You also might catch her in an episode of the new sketch comedy show, “Friends of the People.” Her favorite credits include Motormouth Maybelle in Hair-spray, Eiffie in Dreamgirls, Jewel in The Secret Live of Bees, and in Once on This Island, the Radio in Caroline, or Change, Katalina in The Hot Mikado, and various roles in All God’s Children. She is also the Hippo in Madame Butterfly in Madagascar Live!

AUGUST TAYLOR
(Boo!)

MIGEON SIKORA
(Lois Lane/Bianca) recently re-appeared Off Broadway in the critically acclaimed Com-"cut Circle Award for this role at Hartford Stage. His Off Broadway and regional theatre credentials include The Name; How to Succeed (2001) Without Re-"ally Trying; Promises, Promises; Bambi in Curtains; Wicked, Dracula, the Musi-"cal; Wonderful Town; Thoroughly Modern Millie; and 42nd Street. In addition, her national tours include Adelaide in Guys and Dolls and Judy in Irving Berlin’s White Christmas. His Off Broadway credits include Under My Skin, Andrew Lippa’s The Wild Party, and four productions with City Center Encore! Her regional credits include Can Can and Oklahoma! (Paper Mill Playhouse), A Christmas Carol (Arkansas Rep-ertory Theatre), The Crucible (Lamb’s Playhouse), and Curtains, My Fair Lady, and Les Musicales (Musical Theatre Wichita).

SHEILA STARR
(Boo!)

JOHNNY STELLARD
(Dance Captain/Bon-"dello/Nathaniel) appeared on Broadway in Birsta (also national tour) and Off Broadway in A Tree Grows in Brook-lyn at Theatre at St. Clement’s. Mr. Stel-lard performed in Roundabout’s production of Drowsy Chaperone (North Carolina Thea-"tre), A Christmas Carol (Arkansas Rep-ertory Theatre), and Curtains, My Fair Lady, and Les Musicales (Musical Theatre Wichita).

MICHAEL STARR
(Andrew Cleaver/"erv, Chaffeur) appeared in the L.A. premiere of The Importance of Being Earnest (La Mirada Theatre), A Charlie Brown Christ-"mas (North Shore Music Theatre), A Modern Rock Opera (Greenway Centre Theatre), Irving Berlin’s White Christmas (New Line Theater), and a host of others. His regional credits include Murder Among Friends, The Rocky Hor-"ror Show, World’s Funniest Show, Spinn, Sla-"maeat, West Side Story, and The 1609 Project (American Players Theatre).

ANTHONY STONE
(Boston Beves/Mark) was a graduate of UCLA’s Ray Bolger Musical Theatre Program. emajortwitter@? on Twitter.

COLLE PORTER
(Musical and Lyrics) was born in Peru, Indiana in 1891. He attended Yale Uni-"versity, where his football songs are still popu-"lar. After his first Broadway show bombed, he exiled himself to Europe and married actress Linda Thomas. Returning to New York in the 1920s, he joined forces with composer Donaldounce (the composer of some of the greatest songs ever heard on stage or screen, among them the immortal “Begin the Beguine,” “Top,” “Begin the Beguine,” “Don’t Fence Me In,” and “Love for Sale.” The 1930s were a veritable explosion of Porter’s creative energies. His first four seasons of Off Broadway (Company) and Astaire and Astaire nomination for her work on Broadway and won four Tony Awards, including Best Book of a Musical for Evita. Ms. Sikora received a B.A. in Musical Theatre from the University of Vermont, and a Master of Fine Arts in Musical Theatre from UCLA’s Ray Bolger Musical Theatre Program. She is a member of SAG-AFTRA and Actors Equity, and has received numerous awards for her work in film and television, including an Emmy Award nomination and a Connecticut Critics Circle Award for Outstanding Choreography for a Broadway Musical. Her latest credits include The English Patient, A Gentleman’s Guide to Love and Murder, and The Women. The three-time Tony Award-winner and Pulitzer Prize-winner has been described as “one of the most versatile and brilliant American composers” by Time magazine.

PEGGY HICKORY
(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 Book of a Musical and Best Musical. Her other Broadway credits include Anthony and Cleopatra (Theatre for a New Audience), and her New York credits include Hamilton and Gleeful. In 2005, Ms. Sikora moved to New York City, where she began working as a professional choreographer and director. She has been featured in Dance Magazine, and is a contributing writer for Dancing Times Magazine.

SHEILA STARR
(Boo!)

JOHN CALLIN
(Mike) appeared in A Christmas Carol (Arkansas Repertory 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 Freshman,” “Prison Break,” and “Law & Order.” He is also the multiple-award

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ANJEY NERO (Production Stage Manager) has previously worked on the Globe producing The Last Five Years, The 25th Annual Putnam County Spelling Bee, Star, Dog and Pony, and 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, Corinna, Kohlina, and the 2007 Shakespeare Festival. Her selected La Jolla productions include credits included directed by Des McNulty, Rinaud directed by Laila 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, STI Company, Tenginton Theatre Company, and Berkeley Repertory Theatre, as well as other selected credits include Schick Machine (Paul Drescher Ensemble), which has produced internationally and internationally, Dream Report (Allison Green Dance featuring Lux Boreal), and Garden of Love and Garden of Hazard Sound (IMAGOMoves), both of which toured internationally. She is a member of the International Hungarian Theatre Festival in Cluj, Romania.

ANAYRA SALTERS (Casting) was a 10-time Artios Award winner.

ARTISTS
The Martian Chronicles of 10-time Artios Award winner. Also an adjunct faculty member of New York Theatre Club), and also a member of the International Hungarian Theatre Festival in Cluj, Romania.

AMANDA SALMONS (Assistant Stage Manager) has worked previously at the Old Globe on The Winter’s Tale That Ends Well That Ends Well, The Two Gentlemen of Verona, Vanya and Sonia and Masha and Spike, The Long Garden of Love, and the Shakespeare Festival (2011-2013), Dr. Seuss’ How the Grinch Stole Christmas, The Merchant of Venice, Timon of Athens, and Steve Martin’s WASP and other projects with Dr. Seuss. She was Associate Producer of The Public’s Broadway production of The Merchant of Venice starring Al Pacino. From 1998-2002, she was Associate Producer of Classic Stage Company. She has received seven Artios nominations for her work as a stage manager, including credits include The Winter’s Tale at Classic Stage Company, As You Like It, Two Gentleman of Verona, Vanya and Sonia and Masha and Spike, The Long Garden of Love, and The Price. In addition, she stage managed for the Summer Shakespeare Institute 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 in New York, The Foreigner, In the Next Room, and As You Like It, and Pericles, Prince of Tyre.

Max Mamon (Associate Music Director) worked on the New York and regional productions of Marie Antoinette, Beowulf, Bend in the Road (New York Musical Theatre Festival), Boys Who Tricked Me (1995), The Man Who Loved Women (1994), and Assassins (Arc Stage). His readings credits include The Grapes of Wrath (Suzon Renaissance Scape (Oregon Shakespeare Festival), The Martian Chronicles (Theatre C), Nika la Tesla Dogs the Boat, Shades of Wayne, and The Greenwood Tree (Musical Theatre Factory), and Sweet Nothings and Righteous Rain (Hit Theatre). Mr. Mamon trained at Princeton University, Royal College of Music, and the National Theatre School of Canada (Atlantic Theater Company/Lucille Lor-

HARTFORD STAGE (Co-Producer) Now in its 51st season, Hartford Stage is one of the nation’s leading regional theatres and is recognized for producing innovative revivals of classics and provocative new plays and musicals, as well as conducting a community-based education program. Under the leadership of Artistic Director Darko Tresnjak and Michael Stotts, the theatre has presented the world premiers of A Gentleman’s Guide to Love and Murder and four of 2014 Tony Awards including Best Musical. Other recent productions include As You Like It, Falsettos, Enchanted April, The Orphans’ Home Cycle, and Tea at Five, the 2013-2014 national tour of Man in a Cake with Mikhail Baryshnikov, and Water by the Spoonful, winner of the 2012 Pulitzer Prize.

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. In 1999, he directed the world premieres of Macbeth with Ethan Hawke, the Name, Dead Accounts, Catch Me If You Can, Improvocational, The Coast of Utopia (Tony Award), Dr. Seuss’ How the Grinch Stole Christmas!, Dirty Rotten Scoundrels (Tony nomination), Henry IV (Tony Award), Hairpray (Tony Award), Imagi-
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 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.

Four hundred adults lean forward in their seats as Barry Edelstein coaches three actors finding their way into our souls. The wonder of our stage! The applause! The delight! "Souls of the Age! The applause! delight! The wonder of our stage!" —Ben Jonson

A patient Old Globe teaching artist gently guides them into place with questions, games, 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 war and peace. 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.Tavern, later renamed Cassius Carter Centre Stage, and eventually replaced by the Sheryl and Harvey White Theatre. The original Festival Stage was destroyed by fire in 1984. It was rebuilt and named the Lowell Davies Festival Theatre in 1985.

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, Eugene 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 established 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.

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 Distré 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.

As Craig Noel celebrates his 100th birthday, our programs will feature articles and photo-essays looking back over eight decades of Globe history.

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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.

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.

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

"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 trivial people should muse and thunder in such lovely language."

—Ben Jonson

"Souls of the Age! The applause! delight! The wonder of our stage!"

—Ben Jonson

For more information about the Globe’s Education programs, contact our Education Department at GlobeLearning@TheOldGlobe.org.
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 —
San Diego Commission for Arts and Culture

— $8 million and higher —
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— $7 million and higher —
Kathryn Hattux

— $3 million and higher —
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The following individuals and organizations, recognized for their tremendous cumulative giving, comprise a special group of friends who have played leading “behind-the-scenes” roles, helping create the productions on the three stages, programs in the community, and our influence beyond this region.

FIVE REASONS TO BECOME A GLOBE GUILDER!

• Be a part of the annual Celebration 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.

• bringing cheer to the first day of rehearsals for a recent production.

• 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 Leifeld, Vice President of Membership, at wendyleifeld@yahoo.com.

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); and the Old Globe/USD 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.
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.

**Arms and the Man**

1. Students from the UC San Diego Jacobs School of Engineering, Season Sponsor 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*.

**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.

*Member of the Old Globe Board of Directors.

Photos by Douglas Gates.

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:

- **Craig Noel Circle: $2,500**
  - Complimentary admission to the Lipinsky Family Suite private donor lounge when attending Globe performances
  - Personal VIP ticketing and subscription service
  - 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:**

**Globe Noel Circle:**

1. Students from the UC San Diego Jacobs School of Engineering, Season Sponsor 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*.

**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.

*Member of the Old Globe Board of Directors.

Photos by Douglas Gates.

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

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Access to Lipinsky Family Suite donor lounge.

Invitations to Opening Night Dinners.

Valet service along Old Globe Way.

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**Access to Lipinsky Family Suite**


2. Invitations to Opening Night Dinners.


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**EXCLUSIVE CIRCLE PATRON LUNCHEONS WITH GLOBE ARTISTS:**

**Craig Noel Circle:**

1. Students from the UC San Diego Jacobs School of Engineering, Season Sponsor 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.
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**Rich Girl**

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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.

*Member of the Old Globe Board of Directors.

Photos by Douglas Gates.
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.

—Rom, UNO and Ruth Wilkberg-Leonardi
Craig Noel Circle Patrons, Craig Noel League members, former Globe Board member

The Dream

To keep Craig’s dream alive, Associate Artist Robert Forsworth and Jordin Von Wanstach—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.

—CRAIG NOEL LEAGUE MEMBERS—

For further information, contact Associate Director of Development Bridget Canta-Wear at (619) 231-1941 x 2312 or bcantawear@theoldglobe.org.
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National Corporate Theatre Fund (NCTF) is a not-for-profit created to increase the diversity of professional theatre. The following donors support these theatres through their contributions to NCTF ($10,000 and above):

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MAGAZINE 29

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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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Kathy & Jim Waring

seating of latecomers

Although we understand parking is often 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.

edUCatIonal deVEIces and camERas

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

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 theaters: 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 the performance.

publIc tourS

Go behind the scenes at The Old Globe to learn about the history, three stages, shops and craft areas. Our tours meet Saturdays and Sundays at 10:30 a.m. Groups by reservation. Please call: (619) 238-0523 for reservations.

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.

natural herb cough drops—courtesy of rocilia usa, inc.—are available upon request please ask an usher

"in Memoriam"

This list current as of June 5, 2015.
Barry Edelstein, Artistic Director

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Neil A. Holmes ................................ Properties Director
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M.H. Schrenkensien .......................... Shop Foreman
Rory Murphy .................................. Lead Craftman
Chris Carignan ................................ Carpenter
David Medina .................................. Provisions Buyer
Kristine Hummel-Rosen ....................... Properties Assistant
Nick Pecher, Trish Rutter ....................... Craftspersons
David Bures .................................. Property Manager, Globe
Kristen Flores .................................. Stage and Property Manager, White
Andrew Recker ................................ Property Manager, Festival

LIGHTING
Shawna Cadence ................................ Lighting Director
Jack Bender .................................. Assistant Lighting Director
Ryan Osborn .................................. Master Electrician, Globe
Jim Diod ...................................... Master Electrician, White
Kevin Liddell .................................. Master Electrician, Festival
Steve Schmitz .................................. Lighting Assistant
Bradley Bergholts, Derek Lauer ............ Follow Spot Operators, Festival
Michael Anderson, Sean Murray .......... Follow Spot Operators, Globe
Michael Anderson, Sammy Baum-Martin,
Bradley Bergholts, Derek Lauver, Xavier Luevano,
Shawn McCombs, Sean Murray, Michael Paulino,
Bo Tindall, Kimberlee Winters ................. Electricians

SOUND
Paul Peterson .................................. Sound Director
Jeremy Nelson ............................... Master Sound Technician, Globe
Clayton Nicodemus ......................... Master Sound Technician, White
RJ Givens .................................. Follow Spot Technician, Festival
Alex Heath .................................. Sound Design, Festival
Austin Taylor .................................. Sound Design, Festival
Kevin Daves .................................. Sound Technician

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Ray Chambers, Gerhard Gessner, Jan Gist,
Fred Robinson, Abraham Stoll ............... M.F.A. Faculty
Corey Johnston, Nate Parde, Petie Cocker, Robin Roberts ........ M.F.A. Production Staff

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Damon Shearer .............................. Teaching Artists

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Jeff Howell, Janet Larson, Robert Lowe,
Jonathan Martinez, Eleuterio Ramos,
Anna Salgado, Jakob Schmidt ................ Security Guards
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Craig Noel .................................. Founding Director