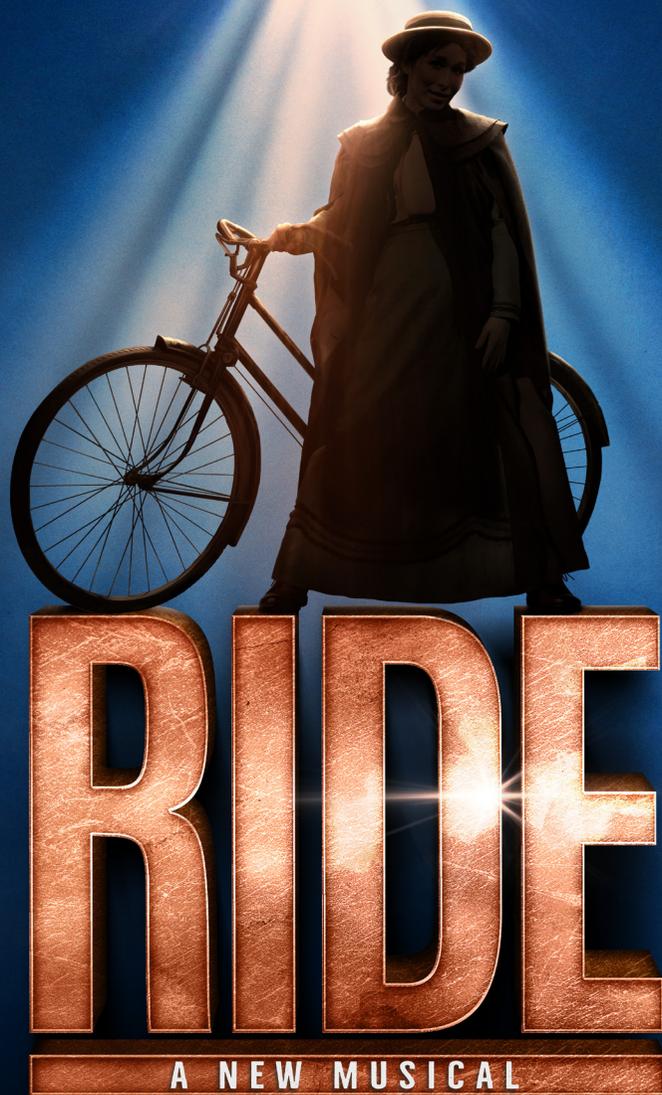


# performances

MAGAZINE

THE  LD GLOBE

APRIL 2024





CLAIRE MULLOCH

*Welcome to The Old Globe and this production of Ride. Our goal is to serve all of San Diego and beyond through the art of theatre. Below are the mission and values that drive our work. We thank you for being a crucial part of what we do.*

## OUR MISSION

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.

## OUR VALUES

**The Old Globe believes that theatre matters. Our commitment is to make it matter to more people.**

**The values that shape this commitment are:**

### TRANSFORMATION

Theatre cultivates imagination and empathy, enriching our humanity and connecting us to each other by bringing us entertaining experiences, new ideas, and a wide range of stories told from many perspectives.

### INCLUSION

The communities of San Diego, in their diversity and their commonality, are welcome and reflected at the Globe. Access for all to our stages and programs expands when we engage audiences in many ways and in many places.

### EXCELLENCE

Our dedication to creating exceptional work demands a high standard of achievement in everything we do, on and off the stage.

### STABILITY

Our priority every day is to steward a vital, nurturing, and financially secure institution that will thrive for generations.

### IMPACT

Our prominence nationally and locally brings with it a responsibility to listen, collaborate, and act with integrity in order to serve.

## LAND ACKNOWLEDGMENT

We are making theatre matter to more people on the ancestral home and unceded lands of the Kumeyaay, also known as Tipai-Ipai, a tribe of Indigenous peoples who live at the northern border of Baja California in Mexico and the southern border of California in the United States. Their Kumeyaay language belongs to the Yuman–Cochimi language family. The Kumeyaay have stewarded through generations the lands and waterways of what is now known as San Diego.

## SOCIAL JUSTICE ROADMAP

The Old Globe has embarked on a series of steps to intensify and accelerate change at all levels of our institution. Learn more about this work by visiting [www.TheOldGlobe.org/Roadmap](http://www.TheOldGlobe.org/Roadmap).

## THEATRE THAT LIVES BEYOND THE STAGE

Beyond the stage is where our work begins. Learn more at [www.TheOldGlobe.org/Beyond](http://www.TheOldGlobe.org/Beyond).

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Deborah Szekely  
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Conrad Prebys\*  
Darlene Marcos Shiley  
Patsy Shumway  
Harvey P. White  
Carolyn Yorston-Wellcome\*

<sup>†</sup>Executive Committee member

<sup>†\*</sup>Past Chair

\*In memoriam

RESIDENT ARTISTS

David Israel Reynoso

Delicia Turner Sonnenberg

James Vásquez

COMMISSIONED ARTISTS

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Shelley Butler  
Inda Craig-Galvan  
Thelma Virata de Castro  
Justin Emeka  
Nathan Englander  
Fiasco Theatre  
Keelay Gipson

José Cruz Gonzáles  
Keiko Green  
Jessica Hilt  
Dea Hurston  
Justin Levine  
Melinda Lopez and Joel Perez  
Donja R. Love  
Mona Mansour

Laura Marks  
Jonathon Mello  
Tony Meneses  
Liza Jessie Peterson  
Erika Phillips  
Heather Raffo  
Steve Rosen and  
Gordon Greenberg

Tori Sampson  
Delicia Turner Sonnenberg  
Miki Vale  
James Vásquez  
Daniel J. Watts  
Whitney White  
Craig Wright  
Karen Zacarias

ASSOCIATE ARTISTS

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\*  
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Diana Maddox  
Nicholas Martin\*  
Dakin Matthews  
Deborah May  
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Jonathan McMurtry\*  
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Marion Ross  
Steven Rubin  
Ken Ruta\*  
Douglas W. Schmidt  
Seret Scott  
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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

FROM BARRY

The Old Globe's reputation as a proving ground for exciting new musicals is at this moment on vibrant display on both coasts of our country. On New York City's West 48th Street, the stage of Broadway's James Earl Jones Theatre is aglow with the feel-good energy of *The Heart of Rock & Roll*, which made its world premiere in this theatre in 2018. And the heart of Balboa Park is still beating with tonight's show, the American premiere of the bright and exhilarating hit London musical *Ride*. Both of these wonderful musicals capture what's so special and completely captivating about the form, and both demonstrate the Globe's commitment to the future of contemporary musical theatre.

*Ride* operates at a different scale than *The Heart of Rock & Roll*, and it does a lot of things in a clever and compact package. Above all it introduces to American audiences a seriously talented writer/composer team. Freya Catrin Smith and Jack Williams began their work on this piece with a workshop version in 2019 and over a few short years developed it into a full-length work that blazed a trail through London. The wide acclaim that met the show led to Smith and Williams receiving the Fred Ebb Award for excellence in musical theatre songwriting in 2023. They are the first U.K.-based artists to win that prestigious prize.

Their score, infused with elements of rock, soul, folk, and even, at one moving moment, a traditional lullaby, deserves the accolades it's received. But for me the musical's dramaturgy is every bit as distinguished as its songs are memorable. *Ride's* heroine, Annie Londonderry, was a real person who did all the things the story tells. One part unconquerable individualist, one part feminist pioneer, one part iconoclastic entrepreneur, and one part old-school American huckster, Annie is easy to construe as a metaphor. She could only have existed in the anything-goes moment fueled by the explosion of capitalist ferment in this country at the end of the 19th century. And so she seems a perfect representation of the spirit of American business: self-promoting, self-aggrandizing, and endlessly expanding.

But Smith and Williams aren't content to see Annie only in metaphoric terms. They explore her immi-

grant background, her family, her many collisions with social forces that excluded women and institutions that remained closed to them, and even her private heartbreak. *Ride's* Annie is fully human, fully three-dimensional, and fully breathtaking.

The writer/composers are aided in bringing this depth to their creation by a truly exciting director, also making her U.S. debut, Sarah Meadows. Sarah's work is inventive and fresh, and she's sized up her production to live with vibrancy and panache on our big stage, and in our big country, in ways I know our audiences will find thrilling. Her U.K. design team is in San Diego intact, and their work dazzles, but Sarah has cast two American musical theatre performers to interpret *Ride* here, and they are both doing work that is beyond marvelous, and full of love for Annie and her wild adventure.

Working with overseas colleagues is always fun for Globe staff, even if the time difference in this case made for some early-morning Zooms! Globe supporters might be interested to know that the immigration and visa requirements we navigated on *Ride* brought us into deep contact with a number of elected officials at various levels of government and their staffs. Sometimes putting on a musical requires congressional intervention! We're most grateful.

We're grateful as well to *Ride's* London producers, Ramin Sabi and Emily Lunnon, and their company, Deus Ex Machina Productions. They are part of a new generation of theatre producers infusing new thinking into an industry that needs the jolt. We are also most happy to extend our ongoing friendship with two of Broadway's most dynamic producers, John Johnson and Sue Wagner of Wagner Johnson Productions. It's our fifth dance with them, and it's always fun. A lot of visionary talent gathers at the Globe for this show: yet one more indicator of our centrality to the musical theatre world.

Thanks for coming. Enjoy the show.



Barry Edelstein is the Erna Finci Viterbi Artistic Director of The Old Globe.

Any feedback on tonight's show or any of the Globe's work?

Email Barry at [HiBarry@TheOldGlobe.org](mailto:HiBarry@TheOldGlobe.org) and he'll get back to you!

**Barry Edelstein**  
ERNA FINCI VITERBI ARTISTIC DIRECTOR

**Timothy J. Shields**  
AUDREY S. GEISEL MANAGING DIRECTOR

PRESENTS

# RIDE

## A NEW MUSICAL

BOOK, MUSIC, AND LYRICS BY  
**FREYA CATRIN SMITH**

MUSIC AND LYRICS BY  
**JACK WILLIAMS**

**Amy Jane Cook**  
SCENIC AND COSTUME  
DESIGN

**Jamie Platt**  
LIGHTING DESIGN

**Andrew Johnson**  
SOUND DESIGN

**Matt Powell**  
VIDEO DESIGN

**John Bulleid**  
ILLUSION DESIGN

**Katharine Quinn**  
ASSOCIATE DIRECTOR

**Natasha Harrison**  
ORIGINAL  
CHOREOGRAPHY

**Jim Carnahan, CSA**  
**and Jason Thinger,**  
**CSA**  
CASTING

**Anjee Nero**  
PRODUCTION STAGE  
MANAGER

**Macy Schmidt**  
ORCHESTRATIONS

**Sam Young**  
MUSIC SUPERVISOR  
AND ADDITIONAL  
ARRANGEMENTS

**Daniel Green**  
MUSIC DIRECTOR

CHOREOGRAPHY BY

**JENNIFER JANCUSKA**

DIRECTED BY

**SARAH MEADOWS**

BY SPECIAL ARRANGEMENT WITH  
DEM Productions · Wagner Johnson Productions  
Creative Partners Productions, Isabelle Mann,  
Cathy Dantchik, Stella La Rue, and The Broadway Investor's Club

March 30 – April 28, 2024

Donald and Darlene Shiley Stage  
Old Globe Theatre  
Conrad Prebys Theatre Center

CAST  
(in alphabetical order)

ANNIE ..... Alex Finke  
MARTHA ..... Livvy Marcus

UNDERSTUDY ..... for Annie, Martha – Aubrey Matalon

Production Stage Manager ..... Anjee Nero  
Assistant Stage Manager ..... Amanda Salmons

SETTING  
An office at *The New York World*.  
1894 and 1895.

*This production contains one act with no intermission.*

PRODUCTION STAFF

Assistant Scenic Design ..... Audrey Casteris  
Resident Associate Costume Design ..... Charlotte Devaux  
Associate Lighting Design ..... Joel Britt  
Assistant Lighting Design ..... Sierra  
Associate Sound Design ..... Emily Hayman  
Associate Video Design ..... Blake Manns  
Associate Illusion Design ..... Ryan Phillips  
Assistant Music Director ..... Justin Gray  
Language Coach ..... Elizabeth Schwartz  
Dialect Coach ..... Emmelyn Thayer  
Video Engineer ..... Erin Teachman  
Music Assistant ..... Morgan Hollingsworth  
Stage Management Swing (February 27 – March 17) ..... Chandra R.M. Anthenill  
Stage Management Swing (March 19 – April 28) ..... Kendra Stockton  
Stage Management Apprentice ..... Emily Zhang  
Dance Captain ..... Aubrey Matalon

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

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

# The Bicycle and “The New Woman”

BY PETER ZHEUTLIN



On June 25, 1894, Annie Cohen stood before a crowd of friends, curious onlookers, and suffragists at the Massachusetts State House in Boston. Claiming she was to cycle around the world to settle a wager, and armed with a pearl-handled revolver and a knack for sensationalism, she climbed onto a Columbia bicycle and, according to *The Boston Evening Transcript*, “sailed away like a kite down Beacon Street.”

*The New York World* would later declare it “the most extraordinary journey ever undertaken by a woman.” But Annie, who turned every Victorian notion of female propriety on its ear, became world-famous by another name, Annie Londonderry: a name borrowed from the first of many advertisers (the Londonderry Lithia Spring Water Company of New Hampshire) that purchased space on her bike and her body, turning Annie into a roving billboard.

My great-grandaunt Annie didn’t run away to join the circus—she *became* the circus, an audacious spectacle on wheels.

The wager, she claimed, required her to make the circuit of the Earth in 15 months and to earn the enormous sum of \$5,000 en route. As the first woman to attempt the feat, Annie was sure to make a splash, but turning the endeavor into a race against the clock created drama that was catnip to the press.

Annie was an utterly unlikely candidate for the journey. Save for a few lessons shortly before her departure, she’d never ridden a bicycle before. Even more startling, she was the married mother of three young children, all under the age of six, a fact she carefully concealed for most of her trip.

To fully appreciate Annie’s cycling odyssey, and the worldwide fame it brought her in the mid-1890s, it’s important to understand how the women’s movement and the cycling craze of the same era played handmaiden to one another.

On February 2, 1896, shortly after Annie completed her journey, Susan B. Anthony told the famous reporter Nellie Bly that the bicycle had “done more to emancipate women than anything else in the world.”

A new breed of woman was making her mark in the 1890s. “The New Woman” broke with convention by working outside the home, or eschewed the traditional role of wife and mother, or became politically active in the cause of women’s suffrage or other social issues. The New Woman saw herself as the equal of men.

As women took to bicycles, they discovered a newfound sense of freedom of movement, a freedom previously circumscribed by the cumbersome fashions of the Victorian era. Cycling required a more practical form of dress, and large billowing skirts and corsets started to give way to bloomers—baggy trousers cinched at the knee.

But to some this change in dress, combined with women exerting themselves on the wheel, was not only a radical departure from the feminine ideal, but a symbol of the moral corruption of women, one that foreshadowed nothing less than the downfall of Western civilization. Indeed, when Annie was in Phoenix in June 1895, one elderly woman was so shocked to see her in “men’s pants” that she ran horrified into a shop muttering about the “depravity and boldness of the 19th-century girl.” There was even concern that riding a bicycle would be sexually stimulating for women—thus the wonderful lyric in *Ride*’s title song: “I hear the bicycle’s vibrations / cause unspeakable sensations / and set their private parts aglow!”

For leaders of the women’s movement such as Susan B. Anthony, the battle over women’s dress was a critical part of the battle for sexual equality and even the right to vote. “Why, pray tell me, hasn’t a woman as much right to dress to suit herself as a man?” Anthony asked a reporter in 1895. “[S]he has an equal right with a man to control her own movements.”

The bicycle not only changed women’s fashion, it also meant women no longer had to depend on men for transportation. It was all very threatening to men—the bicycle was disrupting the established social order—but it was all very liberating to women.

Mastery of the bicycle as a metaphor for women’s mastery over their own lives was the message of Frances Willard’s 1895 book *A Wheel Within a Wheel: How I Learned to Ride the Bicycle*. Willard was one of the most famous women of her day, a leading suffragist and founder of the Women’s Christian Temperance Union, a mass movement of independent-minded, politically active women.

At 53, Willard learned to ride a bicycle because, she wrote, “I wanted to help women to a wider world... from natural love of adventure—a love long hampered and impeded...[and] from a love of acquiring this new implement of power and literally putting it underfoot.”

Although Annie took advantage of these social trends—the bicycle craze and the women’s movement—to build her fame, her motivation for the trip was purely personal: she wanted out from under the oppressive burdens of motherhood and homemaking. For a woman of the 1890s it was absolutely radical. Annie was fiercely independent and unconstrained by the norms of her times. And as she made her way around the world, the hopes and dreams of countless women were riding with her.

We take the bicycle for granted today, but in the latter part of the 19th century it was an utterly revolutionary and disruptive technology that propelled women on the path to social and political equality. Though Annie quickly faded into obscurity and remained there for more than a century, her story brilliantly illuminates a vital chapter in the history of women. I like to imagine her sneaking into the last row of *The Old Globe* to see that she hasn’t been forgotten after all. ■



The very act of embarking on a lone round-the-world cycle as a woman in 1894 was nothing less than radical, but Annie Cohen Kopchovsky didn't stop there. She spun tales at every turn—she was a doctor! A lawyer! Educated at Harvard! Beloved by royalty! Robbed by armed bandits! To her, the facts were negligible and the story was everything.

Our Annie is brilliant but flawed. She is carrying more than the average person has to. Born in Latvia to Jewish parents, she and her family immigrated to America and lived in near poverty in Boston's tenements, experiencing devastating bereavements and facing anti-Semitism.

The odds were against her from the start. No matter how naturally dazzling and brilliant Annie could be, she'd always have to fight harder than her more privileged peers, and certain opportunities would simply be off limits to her. In creating the alter ego of Annie Londonderry, she could become the person she'd always wanted to be, and the person she might well have been, had she been dealt a luckier hand in life.

I felt musical theatre was the perfect medium to explore Annie's story: a way for us to celebrate her inventiveness while also interrogating it. Musicalizing her adventure enabled us to have fun and really lean in to Annie's natural aptitude for entertaining, while also examining what lay beneath her moxie and show(wo)manship.

What began as a celebratory piece—charting the impressive cycling achievements of a forgotten woman from history—became more of a deep dive into the complex and compelling woman behind the bravado.

—FREYA CATRIN SMITH  
BOOK, MUSIC, AND LYRICS

I fell in love with Annie and her story immediately. A complicated, smart, and contradictory character who had an extraordinary life. An all-too-common tale of an exceptional woman whose story was buried in history. I have loved bringing her back to life.

We adore Annie because she is difficult, funny, and flawed; she embodies the implications of what she had to sacrifice to achieve what she did, and the inevitable casualties along the way.

The script is layered and the songs are eclectic, both playful and beautiful. I can't think of a better way to tell this theatrical story than through a musical.

I was interested in really bringing out Annie's theatricality and the timelessness of what she represents through all elements of the production.

Annie speaks so profoundly to us today. A truly intersectional immigrant narrative asking complicated questions about how our class, economics, race, faith, heritage, gender, and sexuality intersect. The characters we create to survive, and the performances and lies we tell, are potent and intoxicating.

As a parent myself, I was excited by a historical narrative of a mother who pursued an exceptional goal. Only now are we beginning to see a truly complex representation of motherhood in theatre, film, and television.

A very special new musical I have loved directing with an amazing team of creatives, many of whom are also mothers of young children. As Annie said: "I am a New Woman, if that means that I believe I can do anything that any man can do."

—SARAH MEADOWS  
DIRECTOR

## MUSICAL NUMBERS

"The World's Greatest Story"

"Ride"

"The Wager"

"Across America"

"On Board"

"Everybody Loves a Lie"

"By My Side"

"The Charmed Existence of Fred Rose"

"Miles Away from Boston"

"Lullaby: Shlof Mayn Kind" (traditional folk)

"Stranger"

"Out of Time"

"Ride the Moment"

### "Lullaby: Shlof Mayn Kind"

Yiddish:

Shlof mayn kind,  
Mayn treyst, mayn sheyner,  
Shlof zhe, zunenyu  
Shlof mayn kind,  
Mayn kaddish eyner  
Shlof zhe, lyu lyu lyu

In amerike  
Iz der tate,  
Dayner zunenyu,  
Du bist nokh  
A kind lesate,  
Shlof zhe, shlof, lyu-lyu

In amerike iz far yedn  
Zogt men, gor a glik,  
Un far yidn a gan eydn,  
Gor epes an antic

English:

Sleep, my lovely child,  
My comfort,  
Sleep, little son  
Sleep, my life,  
My kaddish  
Sleep, lyu-lyu-lyu

Your father is in America,  
Little son,  
Meanwhile you are  
Still a child,  
Sleep, sleep, lyu-lyu

They say that America  
Is a joy for everyone,  
And for Jews it's a paradise,  
Something of a rarity

## ORCHESTRA

Music Director, Conductor, Keyboard · Daniel Green

Assistant Music Director · Justin Gray

Guitar · Vince Cooper

Percussion · Tim McMahon

Orchestra Contractor · Healy Henderson

Rehearsal Piano · Justin Gray

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

**ALEX FINKE**

(Annie) Broadway: Janice & Others in *Come from Away*, Cosette in *Les Misérables*. Off Broadway: Johanna in the original cast of the critically acclaimed revival of *Sweeney Todd* (Barrow Street Theatre), *Nassim*

(City Center). First national tour: Hope Harcourt in *Anything Goes*. Regional: *Unmasked* (Paper Mill Playhouse), Kit in *The Unsinkable Molly Brown* (Denver Center), also PCLO, Music Theatre Wichita. Recent television credits: “Partner Track” on Netflix. Education: B.F.A. from University of Michigan. @finkeboutit.

**LIVVY MARCUS**

(Martha) (she/her) The Old Globe: Hannah in *Life After*. Recent credits: Audrey Griswold in *Broadway Vacation* (5th Avenue), Jeannie in *Hair* (Berkshire Theatre Group), *Lizzie Borden* (Playhouse

Square). Debut album: *Livvy Marcus Eats Her Shoe*, out now on Our Friend Irving. Education: Baldwin Wallace. @morningglory.livvy on Instagram.

**AUBREY MATALON**

(Understudy) The Old Globe: debut. Broadway: Alternate Anne Boleyn, Jane Seymour, Katherine Howard in *Six: The Musical*. Off Broadway: *Between the Lines* (Second Stage), assistant director on *A Commercial*

*Jingle for Regina Comet* (DR2). Regional: *Hair* (Asolo Rep). Television: “Elsbeth” (CBS), “Monsters at Work” (Disney+). @aubreymatalon on Instagram.

**FREYA CATRIN SMITH AND JACK WILLIAMS**

Freya Catrin Smith (Book, Music, and Lyrics) and Jack Williams (Music and Lyrics), award-winning composers and lyricists. Awards for *Ride*: VAULT Festival Awards for Outstanding New Work and People’s Choice, Writers’ Guild Award nomination for Best Musical Theatre Bookwriting, WhatsOnStage Award nomination for Best Off West End Production. Writing credits: *Ride* (Leicester Curve, Southwark Playhouse, Charing Cross Theatre, West End/Garrick Theatre, VAULT Festival), *The Limit* (VAULT Festival winner for People’s Choice and Outstanding New Work), song cycle *Part A* (Edinburgh Fringe sell-out show), *Echoes* (in development, with Adam Lenson and Katy Lipson); performances at The Other Palace, The Roundhouse, Leicester Square Theatre; development with drama schools including The Royal Central School of Speech and Drama, ArtsEd. Other honors: 2023 Fred Ebb Award, Chamber Musical

Prize, Cameron Mackintosh Composer Residency finalists, Stiles + Drewe Best New Song Prize finalists, MTI Mentorship Award finalists; for Smith, a MGC Futures Bursary to develop new work.

**SARAH MEADOWS**

(Director) Multi-award-winning British director. Credits: *Ride* (15 major awards, 2023 Off West End Award finalist for Best Director, WhatsOnStage Award for Best Production), *Marie Curie* (Charing Cross Theatre), *Bricks* (Old Vic Theatre), *One Jewish Boy* (West End), *Screwed* (Theatre503; Off West End Award finalist for Best Director), Camilla Whitehill’s *Big Mood* (Channel 4). U.K. tours: multi-award-winning productions of *You*, Whitehill’s *Where Do Little Birds Go?* and *Mr. Incredible*. Associate credits: Joshua Harmon’s *Admissions* directed by Daniel Aukin (West End), *Blithe Spirit* starring Jennifer Saunders directed by Sir Richard Eyre (West End, U.K. tour). Representation: Gersh, InterTalent.

**JENNIFER JANCUSKA**

(Choreography) New York-based director/choreographer. The Old Globe: *The Tale of Despereaux*. Regional: Berkeley Rep, The Public, City Center, Dallas Theater Center, Goodspeed, Little Island, Ars Nova, more. Broadway: resident choreographer for *Hamilton*. Other work: Founding Artistic Director of BringAbout Development (a nonprofit development and production company dedicated to developing dance as a narrative tool early in the process of writing new musicals and plays); creator of the sold out, biannual event BC BEAT (described by *The New York Times* as the place to “step into the spotlight and re-imagine the possibilities for dance in musical theatre”); educator (NYU GMTWP, Syracuse, Ithaca College, Pace, more); SDC member. Honors: named to the Broadway Women’s Fund 5th Annual Women to Watch List 2024. Education: Cornell University. jenniferjancuska.com, @jencuska on Instagram.

**AMY JANE COOK**

(Scenic and Costume Design) Theatre credits: *Bronco Billy* (Charing Cross), *Boys from the Blackstuff* (Liverpool’s Royal Court), *Ride* (Curve, Southwark Playhouse, Charing Cross), *The Swell* (Orange Tree), *Protest* (Northern Stage, Fuel), *The Suspicions of Mr. Whicher* (Watermill), *Wolf Cub* (Hampstead), *All My Sons* (Queen’s), *Baskerville* (Mercury), *The Season* (Royal & Derngate), *Jellyfish* (National Theatre), *The Rise and Fall of Little Voice* (Clwyd), *You Stupid Darkness!* (Plymouth Drum), *Insignificance* (Langham Place). Honors: four Off West End Award nominations for Best Set Design, 2017 Wales Theatre Award for Best Design.

**JAMIE PLATT**

(Lighting Design) Lighting designs: *The Last Five Years* (West End, international tour), *Jellyfish* (National Theatre), *Word-Play* (Royal Court Theatre), *Something Rotten!*, *Suddenly Last Summer*, *Sister Act* (English Theatre Frankfurt), *Nineteen Gardens*, *Octopolis*, *Either, Paradise, You Two* (Hampstead Theatre), *Kinky Boots* (New Wolsey Theatre), *The Children*, *Moonlight and Magnolias* (Nottingham Playhouse), *Sleeping Beauty*, *Mythic* (Charing Cross Theatre), *The Gap*, *Head Over Heels*, *Vincent River* (Hope Mill Theatre), *That Face* (Orange Tree Theatre). Associate lighting designs: *Frozen*, *Six* (West End, international), *Ink*, *The Night of the Iguana*, *The Starry Messenger*, *Bitter Wheat* (West End).

**ANDREW JOHNSON**

(Sound Design) Theatre: *Titanic The Musical* (international tour), *The Play That Goes Wrong* (Broadway, West End, U.K. tour, U.S. tour), *We Will Rock You*, *Mamma Mia!* (Romania), *Harry Potter: A Forbidden Forest Experience* (global), *Best of Enemies*, *Mandela* (live broadcast), *Les Misérables*, *The Phantom of the Opera in Concert* (Guernsey), *Bronco Billy*, *Rebecca*, *The Lion*, *Zorro: The Musical*, *Broken Wings*, *Preludes*, *Allegro*, *Company*, *Mythic*, *Amore*, *Violet*, *The Woman in White*, *Death Takes a Holiday*, *Ragtime*, *Mack and Mable* (Off West End).

**MATT POWELL**

(Video Design) (they/she/he) U.S. debut. West End: *Accidental Death of an Anarchist* (Theatre Royal Haymarket), *Public Domain* (Vaudeville). U.K. regional: *Sherlock Holmes and the Poison Wood* (Watermill), *Exhibitionists* (Kings Head Theatre), *I Really Do Think This Will Change Your Life* (Mercury; Stage Awards finalist for Innovation), *Rebecca* (Charing Cross), *Animal* (tour; Offie finalist), *Rumi* (London Coliseum, D’asha Performance Festival), *A-Typical Rainbow* (Turbine), *Flight* (Royal College), *Bloody Difficult Women* (Riverside). Digital: *on hope* (The Other Palace), *MTPRIDE*, *Is He Musical?* (Chromatic Creative). Education: B.A. in Theatre Practice from Royal Central School of Speech and Drama, studying Ph.D. in Queer Representation at University of Wolverhampton. matt-powell.co.uk, @mattpowell\_creative on Instagram.

**JOHN BULLEID**

(Illusion Design) U.K. Illusions Associate: *Harry Potter and the Cursed Child* (Palace Theatre), *The Ocean at the End of the Lane* (National Theatre). West End: *Death of a Salesman* (Piccadilly), *Robin Hood* (Regent’s Park Open Air), *A Midsummer Night’s Dream*, *The Inn at Lydda* (Shakespeare’s Globe), *The Worst Witch* (Vaudeville), *Oi Frog!* (Lyric). Further

illusion design credits: *A Midsummer Night’s Dream*, *The Magician’s Elephant*, *#WeAreArrested* (RSC), *Further Than the Furthest Thing* (Young Vic), *Piaf* (The Gate, Dublin), *Into the Woods* (Theatre Royal Bath), *A Christmas Carol* (Nottingham Playhouse), *Our Lady of Kibeho* (Northampton), *The Lost Spells*, *Beauty and the Beast* (Watford Palace), *Doctor Who: Time Fracture* (Immersive London), *The Canterville Ghost* (Unicorn Theatre), *Witches of Eastwick* (Cirkus, Stockholm), *When Darkness Falls* (Park Theatre), *The Star* (Liverpool Everyman), *Dirty Dancing*, *Wishmas* (Secret Cinema). johnbulleid.com, @John\_Bullied.

**KATHARINE QUINN**

(Associate Director) Director, choreographer, producer based in New York. Credits: *Shucked* (writing associate; Broadway), *How to Dance in Ohio* (writing assistant; Broadway), *Tootsie* (SDC Fellow; Broadway), *Hercules* (choreography assistant; The Public). Director/choreographer: *Fun Home* (Mill Mountain Theatre), *Footloose* (Midland Center), *Mamma Mia!* (Brick Road Theatre), *Holiday Inn* (Prather Entertainment), *Charlie and the Chocolate Factory* (associate director; Tuacahn). Awards/nominations: SDC Traube Fellowship, Goodspeed Observership, BroadwayWorld Award nominee for Best Choreography for *Newsies*, 2018 OnStage Best of Theatre for *Mamma Mia!* (director/choreographer), Kelly Award. Education: M.F.A. in Arts Administration, B.F.A. in Directing from SMU. katharinequinn.com, @itskatharinequinn.

**NATASHA HARRISON**

(Original Choreography) Movement credits: *Hir*, *A Single Man*, *Whodunnit Unrehearsed*, *Whodunnit Unrehearsed 2*, *La Cage aux Folles*, *Building The Wall* (Park Theatre), *The Bolds* (Unicorn Theatre), *Good Enough Mums Club* (U.K. tour), *Ride* (Leicester Curve, Southwark Playhouse, Charing Cross Theatre), *Linck & Mülhahn* (Hampstead Theatre), *Lord of the Flies* (Leeds Playhouse), *Girl from the North Country* (U.K. tour), *One Jewish Boy* (Trafalgar Studios), *A Christmas Carol* (Derby Theatre). Direction credits: *Four Minutes Twelve Seconds* (Oldham Coliseum), *Purgatorio* (Wimbledon College of Arts).

**JIM CARNAHAN, CSA**

(Casting) The Old Globe: *Almost Famous*, *Love’s Labor’s Lost*, *The Comedy of Errors*. Broadway: *Doubt* (Todd Haimes Theatre), *Merrily We Roll Along* (Hudson), *Appropriate* (Hayes), *A Doll’s House* (Hudson), *Leopoldstadt* (Longacre), *A Beautiful Noise* (Broadhurst), *Funny Girl* (August Wilson), *Lehman Trilogy* (Nederlander), *Moulin Rouge!* (Al Hirschfeld), *Harry Potter* (Lyric). Off Broadway: *Little Shop of Horrors* (Westside), *The Doctor* (Park Avenue

Armory). London: *Stranger Things: The First Shadow* (Phoenix), *An Enemy of the People* (Duke of York's), *Plaza Suite* (Savoy), *Lemons x5* (Harold Pinter), *Best of Enemies* (National), *Eureka Day* (Old Vic), *Mad House* (Ambassador). Film: *Beau Is Afraid*.

#### JASON THINGER, CSA

(Casting) The Old Globe: *Almost Famous*. Upcoming Broadway: *Sunset Boulevard*, *Pirates of Penzance* (Roundabout). Broadway: *Merrily We Roll Along*, *Funny Girl*, *A Beautiful Noise*, *New York, New York*, *Almost Famous*, *Take Me Out*, *A Christmas Carol*, *Tootsie*. Off Broadway: *Little Shop of Horrors*, *Merrily We Roll Along* (NYTW), *Medea* (BAM). Regional/tours: *A Beautiful Noise*, *Galileo* (Berkeley Rep), *Funny Girl*, *A Christmas Carol*, *The Light in the Piazza* (Lyric Opera of Chicago). London/U.K.: *Sinatra* (Birmingham Rep), *Local Hero* (Chichester), *The 47th* (Old Vic). Benefits/concerts: *Pirates of Penzance* (Roundabout), *Chess* (Entertainment Community Fund). Film: *The Week Of*, *The Sinner*.

#### ANJEE NERO

(Production Stage Manager) The Old Globe: *Cabaret*, *Destiny of Desire*, *Come Fall in Love*, *Almost Famous*, *The Gardens of Anuncia*, *The Heart of Rock & Roll*, *Bright Star*, *Allegiance*, *Picasso at the Lapin Agile*, *Benny & Joon*, *October Sky*, *Rocky Horror Show*, *Life After*, *The Wanderers*, *Ebenezer Scrooge's BIG San Diego Christmas Show*, *Twenty-Seventh Man*, *A Room with a View*, *Kingdom*, *The Tempest*, *The Winter's Tale*, *Be a Good Little Widow*, more. Broadway: *Bright Star*. Regional highlights: *Bright Star* (Kennedy Center), *Fly*, *Sideways*, *Ruined*, *A Midsummer Night's Dream*, *Herringbone*, *The Seven* (La Jolla Playhouse), *Ruined* (Huntington Theatre, Berkeley Repertory Theatre), *Kiss Me, Kate* (Hartford Stage), *Venice* (Center Theatre Group), *Antigone* (SITI Company).

#### MACY SCHMIDT

(Orchestrations) Broadway: *Kimberly Akimbo*, *Tina*. Regional: *It Came from Outer Space* (Chicago Shakespeare Theater), *Interstate* (Mixed Blood Theatre), *She Persisted*, *The Musical* (Atlantic Theater Company), *Earthrise* (The Kennedy Center). U.K./international: *Ride*, *Monsoon Wedding*, *Beauty and the Beast*, *Ratatouille: The TikTok Musical*. Honors: *Forbes* 30 Under 30 list as founder/CEO of The Broadway Sinfonietta, an all-women and majority women-of-color orchestra.

#### SAM YOUNG

(Music Supervisor and Additional Arrangements) Sought-after music director, arranger, orchestrator, pianist. Education: University of Cambridge, Berklee College of Music, Royal Academy of Music, including

a full scholarship to the latter. Work: regularly performs and records with some of musical theatre's leading artists, including Ramin Karimloo and Rachel Tucker; recently served as arranger and orchestrator for Stephen Schwartz's 75th birthday concert at the Lyric Theatre. As orchestrator: *Mandela* (Young Vic). As musical supervisor/arranger: *Ride* (Southwark Playhouse, Leicester Curve, Charing Cross Theatre). As musical director/arranger: *Lift* (Southwark Playhouse), *The Man in the Ceiling* (Turbine Theatre). As associate/deputy musical director: *MJ* (West End), *Sinatra* (Birmingham Rep), *Mandela* (Young Vic), *White Christmas* (U.K. tour).

#### DANIEL GREEN

(Music Director) The Old Globe: *Almost Famous*. Broadway: over a dozen shows including *Almost Famous*, *Parade*, *In Transit*, *Rocky*, *Big Fish*, *Peter and the Starcatcher*, *The Addams Family*, *Wicked*. Off Broadway/regional: *Ever After* (Alliance Theatre), *The Wild Party* (Encores!), *Theory of Relativity* (Goodspeed), *Between the Lines* (Second Stage). Television: "Full Frontal with Samantha Bee" (TBS), *Annie Live!* (NBC). Composer: *The Museum of Broken Relationships* (O'Neill NMTC); Holof Lyricist Award with David H. Bell), *Window Treatment* (The Barrow Group), *The Tale of the Gifted Prince* (ASCAP Musical Theatre Workshop). Education: Northwestern University, BMI Musical Theatre Workshop. danielgreenmusic.com.

#### AMANDA SALMONS

(Assistant Stage Manager) The Old Globe: *Cabaret*, *Destiny of Desire*, *Come Fall in Love*, *Life After*, *The Blameless*, *October Sky*, *Rain*, *The Metromaniacs*, *The White Snake*, *Inherit the Wind*, over 40 more productions. Regional: *Blueprints to Freedom: An Ode to Bayard Rustin* (La Jolla Playhouse), *Kiss Me, Kate* (Hartford Stage), *The Foreigner*, *See How They Run*, *The Rivalry* (Lamb's Players Theatre). Education: UC San Diego.

#### CHANDRA R.M. ANTHENILL

(Stage Management Swing) (she/her/hers) The Old Globe: *English*, *The Merry Wives of Windsor*, *Exotic Deadly*, *A Midsummer Night's Dream*, *Trouble in Mind*, *Krapp's Last Tape*, *What You Are*, *Tiny Beautiful Things*, *Globe for All* (2017–2023), *The Lorax*, *A Thousand Splendid Suns*, *Guys and Dolls*, *Camp David*, *The Comedy of Errors*. Regional: *The Garden*, 2020 POP Tour, *Junk* (La Jolla Playhouse), *Fun Home*, *Beachtown*, *Roz and Ray*, *Into the Beautiful North*, *Outside Mullingar*, *The Oldest Boy*, *Oedipus El Rey*, *Honky* (San Diego Rep), *El Huracán*, *Mud Row*, *The Last Wife*, *Bad Jews*, *Sons of the Prophet*, *True West*, *Fool for Love*, *Spring Awakening*, *Assassins*, *Company* (Cygnet), *Pippin* (Diversionary).

#### KENDRA STOCKTON

(Stage Management Swing) The Old Globe: *The Age of Innocence*, *The XIXth*, *Come Fall in Love*, *The Taming of the Shrew*, *Trouble in Mind*, *Hair*, *Almost Famous*, *As You Like It*, *The Gods of Comedy*, *Familiar*, *Looking for Christmas*, *Much Ado About Nothing*, *Benny & Joon*, *October Sky*, *Bright Star*, *Dog and Pony*, *Dr. Seuss's How the Grinch Stole Christmas!* Regional: *House of Joy* (San Diego Rep), *Home of the Brave*, *#SuperShinySara*, *Guards at the Taj*, *The Orphan of Zhao*, *The Who & The What* (La Jolla Playhouse), *The Loneliest Girl in the World* (Diversionary Theatre), *miXtape* (Lamb's Players), *White Christmas* (San Diego Musical Theatre).

#### DEM PRODUCTIONS

DEM Productions is a multi-award-winning production company led by Ramin Sabi and Emily Lunnun. Works include *The Book Thief* (U.K. tour), *Ride* (Charing Cross Theatre, Southwark Playhouse), *A Sherlock Carol* (Marylebone Theatre), *The Secret Diary of Adrian Mole Aged 13 3/4 – The Musical* (Ambassadors Theatre, West End), *Dust* (Trafalgar Studios, New York Theatre Workshop), Stephen Schwartz's *Working* (Southwark Playhouse), *Spring Awakening* (Hope Mill), *Brother* (Southwark Playhouse), *Blowhole* (Soho Theatre, Pleasance), *Pigs Might Fly* (U.K. tour); world premieres of *Karagula* (Soho Theatre), *Twenty-Eight*, *Clickbait*, *Four Play*, *Sense of an Ending* (Theatre503); six other revivals.

#### WAGNER JOHNSON PRODUCTIONS

Wagner Johnson Productions, co-founded by eight-time Tony Award-winning producers Sue Wagner and John Johnson, specializes in producing and general managing theatrical productions and live experiences on Broadway and around the world. They have amassed over 50 Broadway credits including *Vanya and Sonia...*, *A Gentleman's Guide...*, *Hello, Dolly!*, *The Lehman Trilogy*, *Mike Birbiglia: The Old Man and the Pool*, *The Sign in Sidney Brustein's Window*, *Lempicka*, and *Stereophonic*. Beyond Broadway they have produced *The DiscOasis* in Central Park, the history-making production of *To Kill a Mockingbird* at Madison Square Garden, and Stephen Sondheim's final musical *Here We Are*. @wjplive.



#### BARRY EDELSTEIN

(Erna Finzi Viterbi Artistic Director) is a stage director, producer, author, and educator. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-Seventh Man*, the world premiere of *Rain*, *Picasso at the Lapin Agile*, *Hamlet*, the world premiere of *The Wanderers*, the American premiere of *Life After*,

*Romeo and Juliet*, *What We Talk About When We Talk About Anne Frank*, and, during the pandemic, *Hamlet: On the Radio*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour, and he oversees the Globe's Classical Directing Fellowship program. In addition to his recent Globe credits, he directed *The Wanderers* Off Broadway with Roundabout Theatre Company this year and *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall in 2018. 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 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 to 2003 he was Artistic Director of Classic Stage Company. His book *Thinking Shakespeare* is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.



#### TIMOTHY J. SHIELDS

(Audrey S. Geisel Managing Director) joined The Old Globe as Managing Director in 2017. In his time in San Diego, he has enjoyed becoming involved in the community. He currently serves as a board member of the San Diego Regional Chamber of Commerce's LEAD program; an advisory board member of the San Diego Downtown Partnership; and Vice President of the Balboa Park Cultural Partnership. He brings to San Diego many decades of not-for-profit theatre experience. He was Managing Director of Princeton, New Jersey's McCarter Theatre Center (2009–2017); Milwaukee Repertory Theater (1998–2009); and Geva Theatre Center in Rochester, New York (1992–1998). He has also held administrative positions at Children's Theatre Company in Minneapolis, Denver Center Theatre Company, and McCarter Theatre Center in an earlier period of his career. He served as President of the League of Resident Theatres and as Vice President of the board at Theatre Communications Group. He has been the Chair of the ArtPride NJ board; a member of Milwaukee's Latino Arts Board; and a board member of the Cultural Alliance of Greater Milwaukee. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.



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.



The musicians are represented by the American Federation of Musicians, Local 325 San Diego.

#### SPECIAL THANKS

Very special thanks to the U.K. casts and companies of *Ride* past and present.

Thanks to Andy Barnes, Curve Theatre Leicester, Darcy Dobson, Simon Friend, Neil Gooding, Adam Lenson, Ceri Lothian, Elvira Parr, and Tony Spinosa.

#### CASTING

JIM CARNAHAN CASTING

Jim Carnahan, CSA

Alexandre Bleau, CSA; Liz Fraser, CSA; Jason Thinger, CSA

Joely Garcia; Alicia Newkirk

#### ARTWORK DESIGN

Steph Pyne

#### TAKING PHOTOS IN THE THEATRE

Audience members may take photos in the theatre before and after the performance and during intermission. If you post photos on social media or elsewhere, you must credit the production's designers by including the names below.

Amy Jane Cook, Scenic and Costume Design

Jamie Platt, Lighting Design

Andrew Johnson, Sound Design

Matt Powell, Video Design  
www.matt-powell.co.uk, @mattpowell\_creative

John Bulleid, Illusion Design  
www.johnbulleid.com, @John\_Bulleid

Please note: Photos are strictly prohibited during the performance. Photos of the stage are not permitted if an actor is present. Video recording is not permitted at any time in the theatre.

#### LET'S ALL DO OUR PART!

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As you exit the theatre, feel free to leave your gently used program on the program stand for future audiences to use. Or you can put it in any of the recycle bins in the lobby or on our plaza.

#### PATRON INFORMATION

For more information about ticket policies and patron services, please visit [www.TheOldGlobe.org](http://www.TheOldGlobe.org).



INTERVIEW BY ADENA VARNER



At The Old Globe, we carefully craft pathways to lifelong engagement opportunities for members of our community so that they feel connected to all that is happening at our theatre. One of the ways we engage is by facilitating theatre-based community workshops, and this season we are hosting a series connected to our summer production of *Henry 6*. The director, our very own Barry Edelstein, had a brilliant vision to radically include community members in a way that would revolutionize the discussion of Shakespeare being for all people.

Arts Engagement Programs Associate Soroya Rowley is now at the helm of bringing these experiences to the community with the H6 Epic Workshop Series.

#### Could you tell us about the play and why the Globe is producing it?

These plays are the only ones in Shakespeare's canon that the Globe has not yet produced. So this is an important milestone for us. They were also Shakespeare's first. You can see him testing out ideas that he would use in later works. For example, Queen Margaret was a source of inspiration for other famous characters, like Lady Macbeth, and like the Queen of Hearts in *Alice in Wonderland* and Cersei Lannister in *Game of Thrones*. In fact, the War of the Roses is the main inspiration for the entire *Game of Thrones* series. If you are a fan of that series, like me, you may see connections between it and *Henry 6*.

#### What is the H6 Epic Workshop Series?

Because the production is so massive, we knew it would literally take a village to produce. And we wanted to design an experience for members of our community

to more deeply engage with all aspects of the show. So over the last two years we set out to collaborate with community partners across San Diego with the H6 Epic Workshop Series and its three phases.

#### Can you describe these three phases?

In *Playing Henry*, we did a deep dive into 10 of the plays' most prominent characters, and compared what historians say about each person to Shakespeare's take. At the end of each session, participants wrote their own short pieces inspired by the characters and the themes they represent in the play. Then we collected those writings and wove them with some of Shakespeare's text to create a special one-night-only staged reading event in December 2022.

In *Making Henry*, members of our design team are working with community participants to create key elements of the show, including projections, sound effects, set, props, and costumes.

And in *Performing Henry*, participants will join the cast of *Henry 6* for walk-on roles, filled by over 200 different community members throughout the run of the show. Each performance will showcase different folks from San Diego.

#### How can folks learn more and get involved?

To get information about upcoming events, sign up for our email newsletter at [TheOldGlobe.org/](http://TheOldGlobe.org/) email-sign-up.

Arts Engagement Programs Associate Soroya Rowley and Teaching Artist Eric Weiman reading script prompts from an H6 workshop in 2022. Photo by Stephanie Ochoa.

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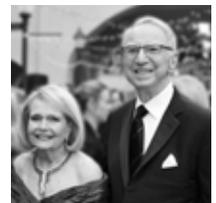
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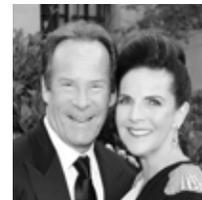
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**Leila Knox** · Associate Production Manager and Production Stage Manager  
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**Jason Chohan** · Charge Carpenter, SHW  
**James Reisdorfer** · Automation Operator

**Chris Bridges, Keri Ciesielski, Danny Clark, Evan Gove, Sloan Holly, David Johnson, Michael Lovett, Michael Przybylyk, Heather Rawolle, Albert Rubidoux, James Seiveno, Blake Shoemaker, William Slaybaugh, Jazen Sveum, Matthew Worden** · Carpenters

**W. Adam Bernard** · Lead Scenic Artist  
**Sami Leon, Marie Mateo, Hannah Murdoch, Archi Rozas, Kaitlyn Thompson** · Scenic Artists

### COSTUMES

**Stacy Sutton** · Costume Director  
**Charlotte Devaux Shields** · Resident Design Associate  
**Anne Stoup** · Assistant to the Costume Director  
**Katie Knox** · Design Assistant/Shopper  
**Natalie Barshow, Regan McKay, Raven Winter** · Design Assistants  
**Erin Cass, Kathie Taylor** · Drapers  
**Allison McCann, Abigail Zielke** · Assistant Cutters  
**Ashley Bowen-Piscopo, Nunzia Pecoraro, Heather Premo** · Stitches  
**Kristin Womble** · Craft Supervisor/Dyer/Painter  
**Christian Woods** · Lead Craft Artisan  
**Megan Woodley** · Wig and Makeup Supervisor  
**Carissa Ohm** · Assistant Wig and Makeup Supervisor  
**Beth Merriman** · Wardrobe Supervisor  
**Kelly Marie Collett-Sarmiento** · Wardrobe Crew Lead, OGT  
**Jazmyne Choi** · Lead Wig/Hair Runner, OGT  
**Sunny Haines** · Wardrobe Swing, OGT  
**Ruby Hays** · Wardrobe Crew Lead, SHW  
**Chanel Mahoney** · Wardrobe Swing, SHW

### PROPERTIES

**David Buess** · Properties Director  
**Kayleb Kirby, Carolina Lopez** · Assistant Properties Directors  
**Jeff Rockey** · Supervising Lead Properties Artisan  
**Kevin Hoffman** · Lead Properties Artisan  
**Ryan Grant, Stephanie Kwik, Robyn Ness Alcantar, Trish Rutter** · Properties Artisans  
**Isabel Simoes de Carvalho** · Properties Assistant and Warehouse Supervisor  
**James Ramirez** · Properties Head, OGT  
**Richard Rossi** · Stage and Properties Head, SHW  
**Val Pihlyaw** · Properties Head, LDF  
**Kevin Orlof** · Properties Run Crew Swing  
**Cain Hause, Kendall Northrop** · Properties Run Crew

### LIGHTING

**Stevie Agnew** · Lighting Director  
**Stephanie Lasater** · Assistant Lighting Director  
**Deanna Threthewey** · Lighting Assistant  
**Ryan Osborn** · Head Electrician, OGT  
**Jessica Dean** · Head Electrician, SHW  
**Ashley McFall** · Head Electrician, LDF  
**Brycen Deters, Jasmin Guldner, Amber Montoya, Sandra Navarro, Aaron Pavlica, Helen Strickland, Aiko Whitmore** · Electricians

### SOUND

**Erin Paige-Bhamrah** · Sound Director  
**Evan Eason** · Assistant Sound Director  
**Jennifer Lopez** · Head Sound Technician, OGT  
**Matt Lescault-Wood** · Head Sound Technician, SHW  
**Marilynn Do** · Deck Audio, OGT  
**Camille Houze** · Deck Audio, LDF  
**Argyle Stone** · Audio Swing  
**Aaron DeMuth, Phillip Murphy, Tanner Osborne, David Westfall** · Sound Technicians

### PROFESSIONAL TRAINING

**Jesse Perez** · Director of Professional Training  
**Nicole Ries** · Program Coordinator  
**Danielle Mages Amato, Ray Chambers, Gerhard Gessner, Ka'imi Kuoha, Scott Ripley, Jersten Seraile, Emmelyn Thayer, Eileen Troberman, James Vásquez** · M.E.A. Faculty  
**Jacob Bruce, Corey Johnston, Dana McNeal, Nate Parde, Nicole Ries, Robin Sanford Roberts** · M.E.A. Production Staff

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

OGT = Old Globe Theatre; SHW = Sheryl and Harvey White Theatre;  
LDF = Lowell Davies Festival Theatre