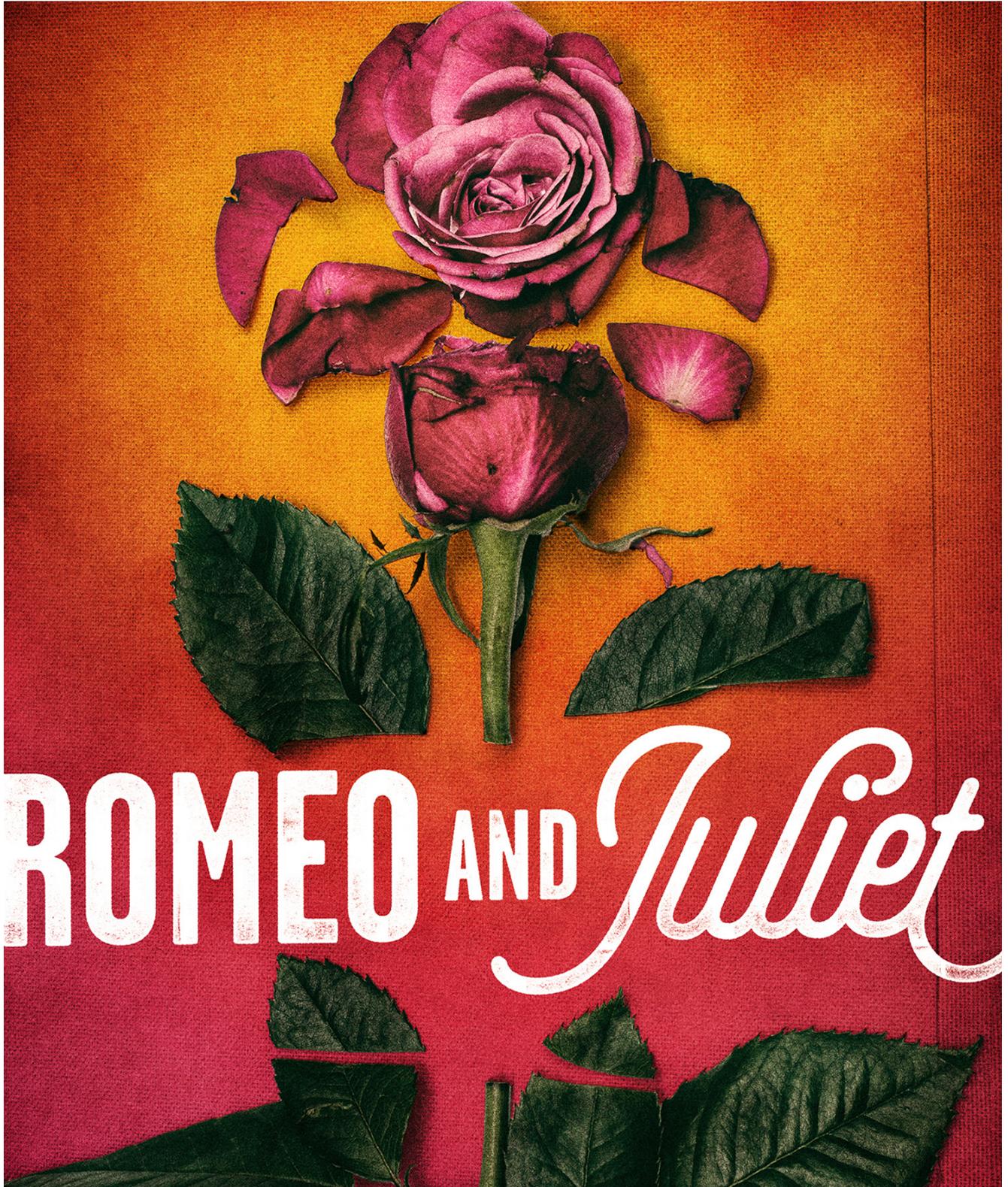


performances

THE  LD GLOBE

AUGUST 2019



ROMEO AND *Juliet*

WELCOME



MIKE HAUSER

Welcome to The Old Globe and this production of Romeo and Juliet. 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.

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.

STATEMENT OF 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.

OUR THANKS

PRODUCTION SPONSORS



DIANE AND JOHN BEROL

Being aware of the dependence on charitable support for artistically driven theatre, Diane and John Berol are delighted to continue a tradition that began in 1995 of sponsoring productions. Their sponsorships have included *Dancing at Lughnasa*, *Voir Dire*, *Labor Day*, *Pericles*, *Much Ado About Nothing*, *The Two Noble Kinsmen*, *The Winter's Tale*, *Titus Andronicus*, *Measure for Measure*, *The Merry Wives of Windsor*, *The Taming of the Shrew*, *As You Like It*, *A Midsummer Night's Dream*, *The Winter's Tale*, *Love's Labor's Lost*, *King Richard II*, *The Tempest*, and *Twelfth Night* in 2001, 2009, and 2015. (Photo: Kate Burton in *The Tempest*, 2018. Photo by Jim Cox.)



KAREN AND DONALD COHN

Karen and Donald Cohn have served in leadership roles at The Old Globe for nearly 25 years. Karen, a graduate of University of San Diego's 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 of the Globe and continues his work on the Executive and other committees. Karen first joined the Globe Board in 1992. She has successfully co-chaired numerous Galas over the years. She also served two terms as Chair of the Board of Directors. The Cohns have supported many productions, including *Sense and Sensibility*; *Kiss Me, Kate*; *Picasso at the Lapin Agile*; *Hamlet*; *The Tempest*; and *Life After*. Karen and Don helped launch the Globe's Capital Campaign in 2006 with a significant gift, and, in recognition, the Globe's education center is named in their honor.



ANN DAVIES

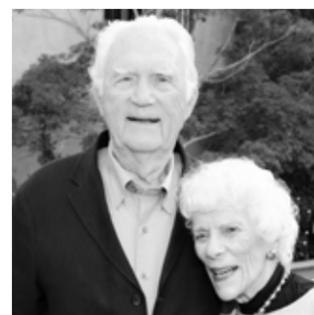
Born and raised in England, Ann Davies moved to San Diego after living in Canada. She was married to the late John Davies, son of Lowell Davies, in whose honor the Festival Theatre is named. Following an elementary school teaching career, Ann now focuses much of her volunteer work on children's charities. She has been involved with Junior League, St. Germaine Auxiliary, and Voices for Children. She served on the board of the Child Abuse Prevention Foundation and is a former board president of the San Diego Museum of Art. Currently, Ann delivers for Meals on Wheels and serves on the boards of The Old Globe and The Parker Foundation. She has enjoyed theatre at the Globe for many years and has sponsored many productions, including *Twelfth Night*, *Love's Labor's Lost*, *Guys and Dolls*, *The Importance of Being Earnest*, and *Much Ado About Nothing*.



PAMELA FARR AND BUFORD ALEXANDER

Pamela 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 Executive, Audit, Finance, and Governance Committees. Pam's relationship with The Old Globe goes back much further, however; as an amateur actor and dancer, she performed on the green at the Globe when she was a high school and college student. She is also a board member of Theatre Forward and Washington Performing Arts. Pam has served the American Red Cross as Chair of the Greenwich Chapter and as 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 which were in Europe), Buford is now a Senior Partner Emeritus. In recognition of his not-for-profit work to enhance cultural, business, and educational relations between the U.S. and the Netherlands, Queen Beatrix bestowed upon him the Royal Distinction of Officer in the Order of Oranje-Nassau.

PRODUCTION SPONSORS



THE JEANNIE POLINSKY RIVKIN ARTISTIC FUND

Jeannie Polinsky Rivkin, longtime Globe supporter and former Chair of the theatre's Advancement Campaign—which raised over \$10 million for the theatre in 1993—established The Jeannie Polinsky Rivkin Artistic Fund in 2010. This generous legacy gift is part of The Old Globe's Endowment Fund to secure and enhance the artistic mission of The Old Globe. Jeannie and her husband Arthur Rivkin are civic and philanthropic leaders devoted to the performing arts, children's welfare, public broadcasting, and many other community treasures. The Old Globe thanks and applauds Jeannie Polinsky Rivkin for her unique legacy gift, which will benefit San Diego theatregoers for generations to come.



THE ERNA FINCI VITERBI ARTISTIC DIRECTOR FUND

In 2016 Andrew J. Viterbi and his family created The Erna Finci Viterbi Artistic Director Fund in memory of their beloved wife and mother. This generous and visionary gift is helping sustain The Old Globe for many years as it encourages others to contribute to the theatre's long-term stability. The Viterbi family's passion for philanthropy is inspiring, and The Old Globe is proud to have been a beneficiary of their largesse for years, including a leadership gift of \$2 million to the Capital Campaign in 2006. Erna loved the arts, and theatre in particular, and her magnanimous spirit and considerable warmth touched many. The Old Globe believes it is fitting that her name is now attached to the values of the Globe's artistic output while the theatre's body of work honors her blessed memory.

ARTIST SPONSORS

Artist Sponsor for Louisa Jacobson (Juliet)

CALIFORNIA BANK & TRUST

California Bank & Trust (CB&T) has been a generous corporate partner of The Old Globe for more than two decades. CB&T has provided both volunteer and financial contributions to the Globe over the years, including service on the Board of Directors through the leadership of CB&T's Senior Vice President, Sandra Redman, who was instrumental in the bank's unwavering support of the Globe's Securing a San Diego Landmark Capital and Endowment Campaign. The bank's previous sponsorships include such plays as *Henry V*, *God of Carnage*, *A Gentleman's Guide to Love and Murder*, *Meteor Shower*, Ken Ludwig's *Robin Hood!*, and *Barefoot in the Park*. The Old Globe is grateful to California Bank & Trust for its very generous support and its commitment and dedication to the arts.

Artist Sponsor for Aaron Clifton Moten (Romeo)

JUNE YODER

June Yoder and her late husband Paul became subscribers to The Old Globe in 1963 upon moving to San Clemente, and for 55 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 arts engagement programs. June and Paul raised five children, all of whom were introduced to the Globe and live theatre by accompanying their parents to productions of the Summer Shakespeare Festival. Now their children bring their own children, and June remains passionate about bringing the world of the theatre to young people. June has sponsored many productions, including *Into the Woods*; *Kiss Me, Kate*; *Macbeth*; *Hamlet*; and *Much Ado About Nothing*.

For additional information on how to support the Globe at these extraordinary levels, please contact Llewellyn Crain at (619) 684-4141 or lcrain@TheOldGlobe.org.

OUR THANKS

The Old Globe is deeply grateful to our Artistic Angels and Benefactors, whose vital support of the Annual Fund helps us make theatre matter to more people. For additional information on how to support the Globe at these extraordinary levels, please contact Llewellyn Crain at (619) 684-4141 or lcrain@TheOldGlobe.org.

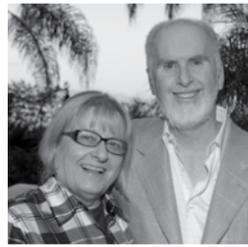
Artistic Angels (\$200,000 and higher annually)



KAREN AND DONALD COHN*



ELAINE AND DAVE DARWIN



SILVIJA AND BRIAN DEVINE



AUDREY S. GEISEL*



PAULA AND BRIAN POWERS



JEAN AND GARY SHEKHTER



DARLENE MARCOS SHILEY†
In memory of Donald Shiley



THE ERNA FINCI VITERBI ARTISTIC DIRECTOR FUND
In memory of Erna Finci Viterbi



SHERYL AND HARVEY WHITE



Benefactors (\$100,000 to \$199,999)



TERRY ATKINSON AND KATHY TAYLOR



PETER COOPER AND ERIK MATWIJKOW



ANN DAVIES



PAMELA FARR AND BUFORD ALEXANDER



HAL AND PAM FUSON



DEBRA TURNER



VICKI AND CARL ZEIGER



†Charter Sponsor since 1995
*In memoriam

EXTRAORDINARY LEADERSHIP

Since the founding of The Old Globe in 1935, heroic leadership has made the theatre a cultural icon in San Diego and a leader in the American theatre. 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 to create productions on the three stages and programs in the community.

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

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

— \$9 million and higher —
Karen and Donald Cohn

— \$8 million and higher —
Sheryl and Harvey White

— \$7 million and higher —
Kathryn Hattox*
Viterbi Family and
The Erna Finci Viterbi Artistic Director Fund

— \$4 million and higher —
Audrey S. Geisel*
The James Irvine Foundation

— \$3 million and higher —
David C. Copley Foundation
County of San Diego
The Shubert Foundation

— \$1 million and higher —
Mary Beth Adderley
Bank of America
Diane and John Berol
Stephen & Mary Birch Foundation, Inc.
California Cultural & Historical Endowment
J. Dallas and Mary Clark*
Peter Cooper and Erik Matwijkow
Valerie and Harry Cooper
Elaine and Dave Darwin
Ann Davies
Helen Edison*

Pam Farr and Buford Alexander
Globe Guilders
Joan and Irwin Jacobs
The Kresge Foundation
The Lipinsky Family
Estate of Beatrice Lynds*
National Endowment for the Arts
Victor H.* and Jane Ottenstein
Qualcomm
Paula & Brian Powers
Estate of Dorothy S. Prough*
Jeannie and Arthur Rivkin
Jean and Gary Shekhter
Theatre Forward
Gillian and Tony Thornley
Wells Fargo
Carolyn Yorston-Wellcome
Anonymous (1)

*In memoriam

PUBLIC SUPPORT

Financial support is provided by **The City of San Diego**.

The Old Globe is funded by the **County of San Diego**.

Special thanks to the **County of San Diego Board of Supervisors**.

Cultural Arts Chula Vista.



We thank all our generous patrons and supporters—including government funders—who help make theatre matter to more people. All public funding represents less than three percent of our annual budget, but that support, especially from The City of San Diego, is crucial.

Please tell your local and state representatives that theatre matters to you. If you support public funding for the arts, as the majority of Americans does*, contact them today.

*Source: Americans for the Arts 2015 public opinion poll.

For national, state, and county:
www.usa.gov/elected-officials

For San Diego:
www.sandiego.gov/city-hall

For County of San Diego:
www.sandiegocounty.gov/content/sdc/general/bos.html

THEATRE FORWARD

Theatre Forward advances the American theatre and its communities by providing funding and other resources to the country’s leading nonprofit theatres. Theatre Forward and our theatres are most grateful to the following funders (\$10,000 and above):

- | | | | |
|--------------------------|-------------------------------------|----------------------------------|------------------------------|
| Aetna | Dorsey and Whitney LLP | Maurer Family Foundation | Daniel A. Simkowitz |
| American Express | The Estée Lauder Companies Inc. | MetLife | and Mari Nakachi |
| The Augustine Foundation | Bruce R. and Tracey Ewing | Morgan Stanley | Southwest Airlines |
| Mitchell J. Auslander | EY | Lisa Orberg | TD Charitable Foundation |
| Bank of America | Pamela Farr and Buford Alexander | Pfizer, Inc. | Evelyn Mack Truitt |
| Bloomberg Philanthropies | Fischer Jordan LLC | Presidio | James S. and Lynne P. Turley |
| BNY Mellon | Goldman, Sachs & Co. | RBC Wealth Management | UBS |
| Steven and Joy Bunson | KLDiscovery | Patti and Rusty Rueff Foundation | Wells Fargo |
| Citi | Marsh & McLennan Companies, Inc. | S&P Global | Willkie Farr & Gallagher |
| Cognizant | Jonathan Mauer and Gretchen Shugart | The Schloss Family Foundation | Isabelle Winkles |
| DELL | | Raja Sengupta | |
| Paula A. Dominick | | | |



Welcome to The Old Globe!

San Diegans are incredibly fortunate to have one of the nation's leading Shakespeareans right here at The Old Globe. Barry Edelstein, our Erna Finci Viterbi Artistic Director, has dazzled Globe audiences for several years now with his direction of lush, emotive musicals like *Life After Rain*, powerful dramas like *The Twenty-Seventh Man* and *The Wanderers*, and, of course, some of the Globe's most memorable Shakespeare productions like *Othello* and *Hamlet*. Tonight he tackles the world's most famous and tragic love story—a show I'm certain will be a highlight of your year.

As you may know, the impact of The Old Globe extends far beyond the stages and seats in our three theatres. Nearly five years ago we launched a Department of Arts Engagement, which has since become a core part of the Globe: we are committed to making theatre matter to more people. Our talented and dedicated arts engagement staff has introduced life-changing programs that bring theatre to communities across San Diego County.

Whether we are working with children and students through our Teaching Artists or bringing Shakespeare to incarcerated

populations, we are daily witnesses to the transformative power of theatre art to improve the quality of life, inspire people to achieve, and develop new and lasting connections between individuals and communities.

We need your help—not just to create the beautiful plays, musicals, and classics you see onstage here, but also to continue making a difference in the lives of people who might not otherwise experience the wonder of theatre. I am honored to support the Globe, and I invite you to join us as a donor. **Right now, thanks to an anonymous donor, all new and increased gifts are being matched dollar for dollar.** Fantastic benefits and special experiences await, but most of all, you will help make theatre matter to more people.

I hope you will connect with me and let me know what you think about this play and any others you see at the Globe. Please email me directly at nclay@TheOldGlobe.org.

Thank you for coming to The Old Globe—enjoy the show!

Nicole A. Clay
Nicole A. Clay
Chair, Board of Directors

BOARD OF DIRECTORS

Nicole A. Clay[†]
CHAIR

Paula Powers[†]
SECRETARY

Anthony S. Thornley[†]
TREASURER

Ann Davies[†]
INCOMING CHAIR

DIRECTORS
Mary Beth Adderley
Sean T. Anthony
Jules Arthur
Terry Atkinson[†]
Stephanie R. Bulger, Ph.D.[†]
Donald L. Cohn^{†*}
Ellise Coit
Peter J. Cooper[†]
Elaine Bennett Darwin^{†*}
George S. Davis[†]
Mark Delfino
Silvija Devine
Richard J. Esgate
Pamela A. Farr[†]
Robert Foxworth
Harold W. Fuson Jr.^{†*}
Jack Galloway

Susan Hoehn
Ruben Islas
Daphne H. Jameson
Jo Ann Kilty
Evelyn Olson Lamden[†]
Jacqueline Lewis
Sheila Lipinsky
Keven Lippert
Thomas Melody
Kim Neapole
Noelle Norton, Ph.D.
David Jay Ohanian
Sandra Redman
Sue Sanderson[†]
Scott W. Schmid
Karen L. Sedgwick
Jean Shekhter[†]

HONORARY DIRECTORS
Mrs. Richard C. Adams*
Clair Burgener*
Mrs. John H. Fox*
Audrey S. Geisel*
Paul Harter
Gordon Luce*
Dolly Poet*
Deborah Szekeley
Hon. Pete Wilson

EMERITUS DIRECTORS
Garet B. Clark
J. Dallas Clark*
Bea Epstein
Sally Furay, R.S.C.J. **
Kathryn Hattox **
Bernard Lipinsky*
Delza Martin*
Conrad Prebys*
Darlene Marcos Shiley
Patsy Shumway
Carolyn Yorston-Wellcome
Harvey P. White*

[†]Executive Committee member

^{*}Past Chair

^{*}In memoriam

ASSOCIATE ARTISTS OF THE OLD GLOBE

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

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

FROM BARRY

Elsewhere in this program is an interview I did with the Globe's incisive and wonderful Literary Manager/Dramaturg, Danielle Mages Amato. She asked me to share my thoughts about *Romeo and Juliet*: the themes I find provocative in the play, the genesis of some of the production ideas you'll see tonight, and my reasons for wanting to include the play in our season and direct it myself. I won't rehearse my answers to Danielle here (though I won't miss the chance to express how grateful I am to be blessed once again with the opportunity to direct my favorite playwright on one of our country's most beautiful Shakespearean stages, and with the support of the finest professional theatre staff anywhere).

Instead I'll share a big notion that's been much on my mind since I began my work on this play a year ago, and that has been a very prominent feature of the rehearsal process that's underway as I write this. That notion is youth. *Romeo and Juliet* is a play written by a young playwright about young people reveling in the anarchy and freedom and passion of their own youthfulness. Our production is chock-full of young talent, and even the older characters in the story—Romeo's and Juliet's parents, Friar Laurence, and the Nurse—are younger in this production than is typical. The show is a celebration of youth, and a cautionary tale about all the forces that buffet young people as they make their way through the world.

One of the sources of this production's youthfulness is well known to regular Globe Shakespeare Festival audiences. Every summer our productions feature the current students in The Old Globe and University of San Diego Shiley Graduate Theatre Program. Fourteen of tonight's actors, mostly in their mid-20s to early 30s, are doing extraordinarily polished work in a range of roles, and populating the streets of Shakespeare's Verona with skill and expertise that demonstrate the excellence of the training our program delivers. The program's exciting new director, Jesse Perez, who arrived in San Diego less than six months ago, is also in the show playing Friar Laurence. An accomplished actor with credits at the highest level, Jesse has injected a blast of oxygen into our already superb program, and his energy will lift it high in the time ahead.

Many moons ago Jesse was a student of mine at The Juilliard School's Drama Division (two other former students of mine are in the company, too). Along with that great school and our own training program, pretty much every one of our country's major acting conservatories is represented in this cast. If you want to know what the great centers of actor training in America are teaching these days, have a listen to how Shakespeare is being handled tonight. The virtuosity and imagination on our stage is a testament to my long-held view that American Shakespearean acting is the most thrilling there is.

To perform in *Romeo and Juliet*, actors need a series of skills. They must speak classical text powerfully, clearly, and quickly; they must dance and execute stage combat; they must sing a little; they must have an emotional and psychological awareness and openness of uncommon depth; they must listen with acuteness; they must possess an imagination of real suppleness and subtlety. And they must have endless energy. This stuff calls on everything you have. A sound base of training supplies all those skills, but only talent—that mysterious X factor—fuses them all together in that alchemical reaction that we recognize as a truly great stage performance. Our highly trained company is also highly talented, and their exuberance and their grace and their generosity of spirit—and yes, their youth—blaze through the San Diego evening like the cut-out little stars that Juliet describes in the play: they make the face of heaven (and the Festival stage) so fine, that all the world will be in love with night, and pay no worship to the garish sun. My time working with them has rejuvenated me, as I know it will you.

Thanks for coming. Enjoy the show.

Barry Edelstein

Any feedback on tonight's show or any of the Globe's work?
Email Barry at HiBarry@TheOldGlobe.org and he'll get back to you!

Barry Edelstein
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields
MANAGING DIRECTOR

PRESENTS

ROMEO AND JULIET

BY
WILLIAM SHAKESPEARE

Takeshi Kata
SCENIC DESIGN

Judith Dolan
COSTUME DESIGN

Stephen Strawbridge
LIGHTING DESIGN

Sten Severson
SOUND DESIGN

Mark Bennett
ORIGINAL MUSIC
AND MUSIC DIRECTOR

Jacob Grigolia-
Rosenbaum
FIGHT DIRECTOR

Justin Gray
PIANIST AND CONDUCTOR

David Huber
VOICE AND TEXT COACH

Alaine Alldaffer, CSA
CASTING

Joshua Pilote
PRODUCTION STAGE MANAGER

DIRECTED BY
BARRY EDELSTEIN

Additional support provided by the Jean and Gary Shekhter Fund for Classic Theatre.

Lowell Davies Festival Theatre

August 11 – September 15, 2019

CAST
(in alphabetical order)

PRINCE Carlos Angel-Barajas†
LADY MONTAGUE..... Summer Broyhill†
NURSE..... Candy Buckley*
BALTHASAR..... Ramon Burris†
MERCUTIO..... Ben Chase*
YOUNG JULIET..... Veda Cienfuegos
PARIS..... Mason Conrad†
TYBALT..... Yadira Correa†
LORD MONTAGUE..... Aubrey Deeker Hernandez†
LADY CAPULET..... Sofia Jean Gomez*
APOTHECARY..... Eric Hagen†
JULIET..... Louisa Jacobson*
ABRAM..... Bibi Mama†
ROMEO..... Aaron Clifton Moten*
FRIAR LAURENCE..... Jesse J. Perez*
CAPULET SERVANT..... Hallie Peterson†
FRIAR JOHN..... Jersten Seraile†
BENVOLIO..... Morgan Taylor†
PETER..... Wenona Truong†
SAMPSON..... Jared Van Heel†
GREGORY..... Marco Antonio Vega†
YOUNG ROMEO..... Jaydn Washington
LORD CAPULET..... Cornell Womack*

ENSEMBLE..... Carlos Angel-Barajas†, Summer Broyhill†, Ramon Burris†,
Mason Conrad†, Yadira Correa†, Aubrey Deeker Hernandez†,
Eric Hagen†, Bibi Mama†, Hallie Peterson†, Jersten Seraile†,
Morgan Taylor†, Wenona Truong†, Jared Van Heel†, Marco Antonio Vega†

UNDERSTUDIES.....for Apothecary – Carlos Angel-Barajas†; for Tybalt – Summer Broyhill†; for Prince – Ramon Burris†; for Abram – Mason Conrad†; for Peter – Yadira Correa†; for Friar Laurence – Aubrey Deeker Hernandez†; for Romeo – Eric Hagen†; for Juliet – Bibi Mama†; for Nurse, Balthasar, Lady Capulet – Hallie Peterson†; for Paris, Sampson, Gregory – Jersten Seraile†; for Lady Montague, Benvolio – Wenona Truong†; for Mercutio – Jared Van Heel†; for Lord Montague, Lord Capulet – Marco Antonio Vega†

Production Stage Manager..... Joshua Pilote*
Assistant Stage Manager..... Amanda Salmons*

SETTING
Verona.

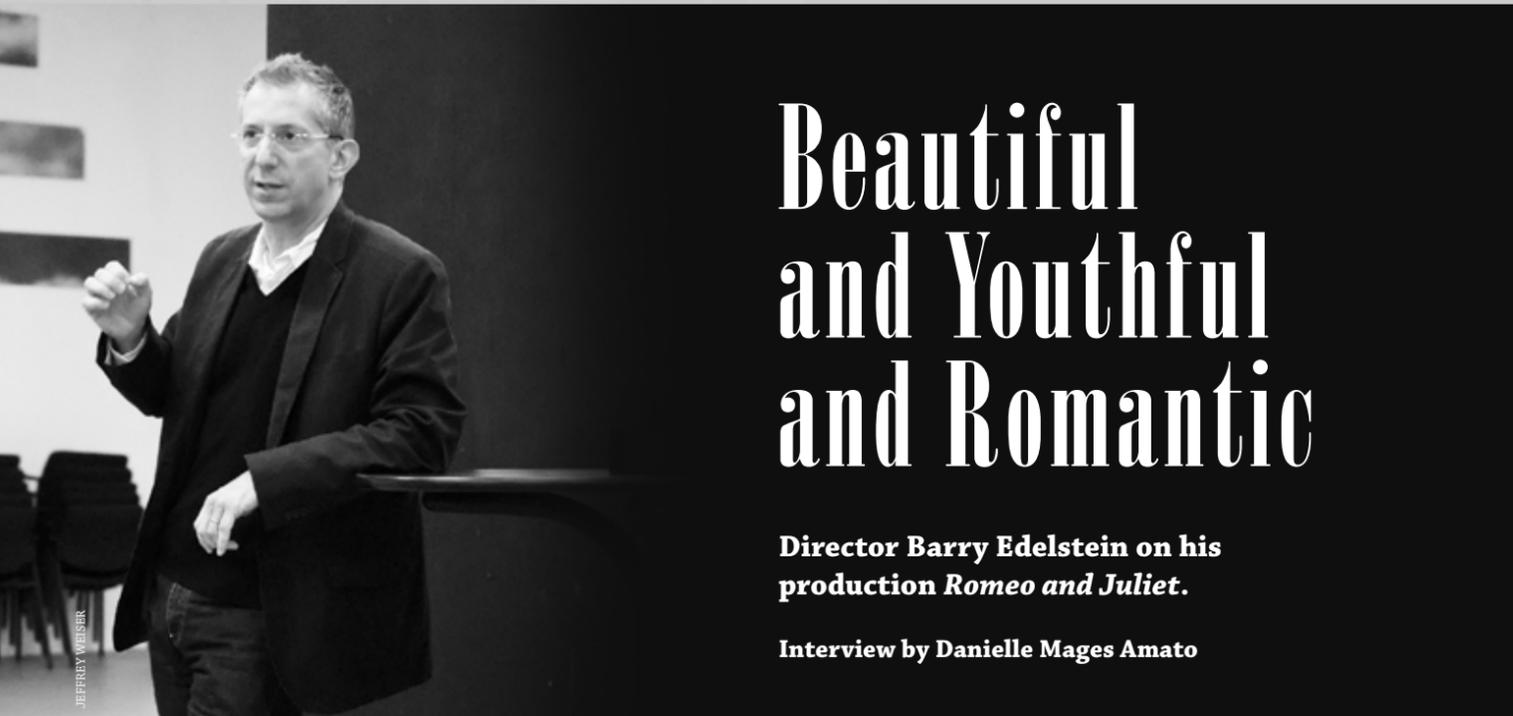
There will be one 15-minute intermission.

PRODUCTION STAFF

Movement Consultant..... Blythe Barton
Assistant Director, Drama League Directing Fellow..... Tai Thompson
Assistant Scenic Design..... Eileen McCann
Assistant Costume Design..... Katie Knox
Assistant Lighting Design..... Jason Bieber
Assistant Lighting Design..... Mextly Almeda
Assistant Sound Design..... Melanie Chen Cole
Studio Teacher..... Mary Willmont
Music Assistant..... John-William Gambrell
Douglas Pagliotti Stage Management Fellow..... Topaz Cooks
Stage Management Intern..... Isabel Rodriguez
Fight Captain..... Jared Van Heel†
Dance Captain..... Summer Broyhill†
Artistic Observer..... Yan Chen

*Member of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.
†Student in The Old Globe and University of San Diego Shiley Graduate Theatre Program.

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



Beautiful and Youthful and Romantic

Director Barry Edelstein on his production *Romeo and Juliet*.

Interview by Danielle Mages Amato

Have you ever directed *Romeo and Juliet* before?

No, I've never directed the play. But it was time for the Globe to stage the play again, and I hadn't directed on the outdoor stage in a while, so I re-read the play to see if I might want to direct it. And it completely surprised me. I mean, everyone in the universe thinks they know what *Romeo and Juliet* is about. You get received ideas about the play just from it showing up in popular culture, in ways that don't have much to do with the actual play itself. Stop a random stranger on the street and say, "Tell me a line of Shakespeare," and I'll bet a hundred dollars that you'll get, "O Romeo, Romeo, wherefore art thou Romeo?" So on the one hand, that overfamiliarity of the play, and the kind of barnacled nature of it, are really hard, because you're trying to get those received ideas outside of your head. But on the other hand, like any kind of limitation in art, it can be liberating. Because if everyone in the universe knows what the play is about, why can't I know too? So I've been really trying to listen to the play and hear, on my own terms, what it has to say.

It's gnarlier than I thought. It's also funnier than I remembered. The first half, there's no hint that anything bad is going to happen. It's just young kids following their impulses, clueless parents trying their best, a dance party, some making out, hot weather, and too much testosterone. The first half of the play is funny, and bright, and goofy. It's not until the very instant that Tybalt's blade goes under Romeo's arm and into Mercutio's gut that you know it's a tragedy.

Are there other ideas in the play that you were interested in exploring?

There is a short list of dense and strong ideas I've taken away from the play. First, it doesn't take long before hate unmoors itself from any specific cause and metastasizes into a general darkness that corrodes all it touches. Second, the benighted ideas of previous generations are uniquely able to inflict damage on their children. Those children are innocent and fragile, but hate is powerful.

The third idea is that sometimes somebody comes along who is uniquely able to articulate these first two ideas. This person is usually in touch with a higher power that might be poetry, or might be religion. But this person is also, by definition, an outsider, and so he's easy to ignore, and his moral certainty can lead him wrong when he tries to fix things all by himself. In *Romeo and Juliet*, that's the friar, who arranges the sleeping potion for Juliet and sets this whole plan in motion where she's going to appear to be dead. In most productions, he's just a slightly doddering old duffer messing around with potions and flowers. But I'm approaching him differently. I think he's one of the most underexplored characters in the play.

How are you using the physical production to explore those ideas?

At this point in my work on Shakespeare, I find that I get a gut instinct about these things; it doesn't necessarily flow from my intellectual approach to the play. I get a hunch and then follow it wherever it leads. Early in my work on the play I had a dream that it should be set in a sandbox and that everyone should be barefoot. I saw an image of people in white clothes. I heard a piano playing Erik Satie. There's something beautiful and youthful and romantic about being barefoot in the sand, and something eternal too around time and fate and nature and erosion. There's something about the purity of young, sexy people in summer white. There's something about a solo piano that is effortlessly evocative. It all seems to work together somehow.

What has been your approach to the script itself?

I've cut the play heavily, for a number of reasons. The chorus says it will be "two hours traffic of our stage," but the play is always longer, and uncut, it easily runs three hours. It's as though the play itself is impatient—it wants to move faster than it does. And that's the game: everyone in the play is in a hurry. Juliet wants it to be night already. Capulet starts out wanting Paris to wait two years to marry his daughter, but then decides it should happen Thursday. Romeo is moving so fast that the Friar has to warn him that he'll trip. The entire world is in a hurry. Therefore, I want to move it along. Another reason I'm cutting it has to do with the experience I had directing *The Tempest* at the LA Philharmonic. In that case I had to make room in Shakespeare's play for an hour of Sibelius music, and to do that I had to reduce the text in a serious way. When I watched what I had done, I found that I liked it better than the uncut version. It felt exciting and fresh and new. I think this *Romeo and Juliet* is a lean, mean cutting of the play that gives us everything we want from this famous text, but also gooses it with a contemporary energy that I find very exciting.

The Lowell Davies Festival Theatre is such a special place to do a play, and to watch a play—so beautiful, and so unique. And all the beauty of the piece is there, all that beautiful poetry and all that incredible love. But I just hope that maybe we can in some little way pull some of the barnacles off it and try and discover what the play itself actually is, or at least what it is when it's made by our particular group of people. And, you know, somebody else will come along in another seven years and do it again in a different way. ■



Grantham Coleman in the title role of *Hamlet*, directed by Barry Edelstein, 2017. Photo by Jim Cox.



The Tempest at Walt Disney Concert Hall/ Los Angeles Philharmonic, directed by Barry Edelstein, 2018. Photo by Matthew Imaging.

ROMEO AND JULIET IN POPULAR CULTURE

By Danielle Mages Amato

Director Barry Edelstein has observed that “not even the most famous Shakespeare plays—not *Hamlet*, not *A Midsummer Night’s Dream*—are as encrusted with cultural associations, visual tropes, and a sense of overfamiliarity as *Romeo and Juliet* is.” References to the play have appeared in countless songs, films, and television shows, and the play has been used to sell everything from tobacco to the iPhone 7.

What has made *Romeo and Juliet* so iconic in American culture? One factor in its popularity is the widespread success of its many adaptations for stage, screen, and song. Americans do not have to read Shakespeare’s play—or see a production in the theatre—to know the story of *Romeo and Juliet*. Perhaps they have seen one of the nearly 50 film adaptations of the play, such as Franco Zeffirelli’s hugely successful 1968 film, or Baz Luhrmann’s visually stunning 1996 adaptation *Romeo + Juliet*, which grossed over \$147.5 million in box-office income. Both films are classics in their own right, as is Leonard Bernstein, Stephen Sondheim, and Arthur Laurents’s musical adaptation *West Side Story*, which became an Academy Award-winning film in 1961. In addition to serious, straightforward adaptations of the play, filmmakers have taken *Romeo and Juliet* in unexpected directions, turning it into a contemporary zombie comedy (*Warm Bodies*) and an animated fantasy film (*Gnomeo & Juliet*). And the play makes countless “cameo appearances” in film and television as characters perform or attend a production of *Romeo and Juliet*. In a 1956 episode of “I Love Lucy” titled “Lucy Meets Orson Welles,” Lucy pursues her dream of appearing with Orson Welles in the play. Characters have performed *Romeo and Juliet* on “The Brady Bunch,” “The Muppet Show,” “Gilmore Girls,” “Saved by the Bell,” and even in *Toy Story 3*.

In addition to screen adaptations, the play has inspired numerous ballets, over 25 operas, and plenty of pop songs.

From Sergei Prokofiev’s 1938 ballet to Charles Gounod’s 1867 opera *Roméo et Juliette*, versions of *Romeo and Juliet* appear regularly in classical music and opera seasons. In pop music, Taylor Swift’s “Love Story” gives the star-crossed lovers a happy ending, while Dire Straits’s “Romeo and Juliet” reimagines the story as a breakup song.

Through all these adaptations, the characters have become independent, iconic cultural figures, carrying on an existence that is often divorced from the specifics of Shakespeare’s original play. Nowhere is this more apparent than in the world of advertising. Shakespeare and his characters have appeared in American advertising since the 1700s, most often to convey a feeling of luxury, prestige, and excellence. *Romeo and Juliet* in particular has been used to sell “romantic” items like chocolate, but also products like banking and chewing tobacco that have no connection to the story of the doomed lovers. In his *Romeo + Juliet*, Luhrmann subtly comments on the commodification of Shakespeare, as the world of the film is filled with advertisements, each one with a piece of Shakespearean text on it.

All these cultural and commercial associations that have attached to *Romeo and Juliet* over the years do not disappear when the play is staged in the theatre. Director Barry Edelstein recognizes that as a possible challenge of the play, for actors, directors, and audiences—but it is also a source of pleasure. “You can hear it in the audience,” Edelstein says, “this wonderful murmur of recognition when people hear a line they know so well. When Romeo says, ‘But soft, what light through yonder window breaks,’ or when Juliet has to say, ‘O Romeo, Romeo, wherefore art thou Romeo.’ Part of the joy of the piece is the overfamiliarity of it, and discovering how those pieces we thought we knew actually work in the context of the story. It’s fun to discover all of that anew every night.” ■

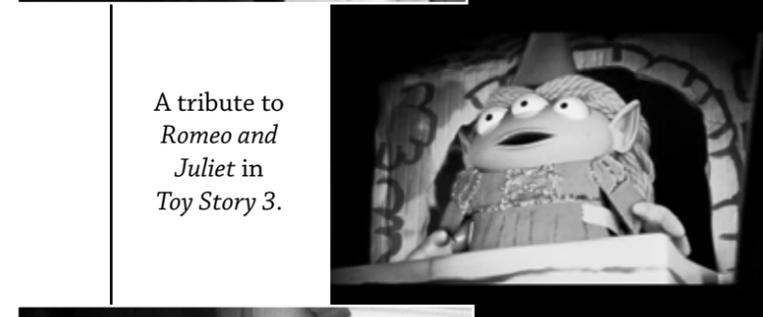


BAZ LUHRMANN'S ICONIC 1996 ADAPTATION OF *ROMEO + JULIET*, STARRING LEONARDO DICAPRIO AND CLAIRE DANES.

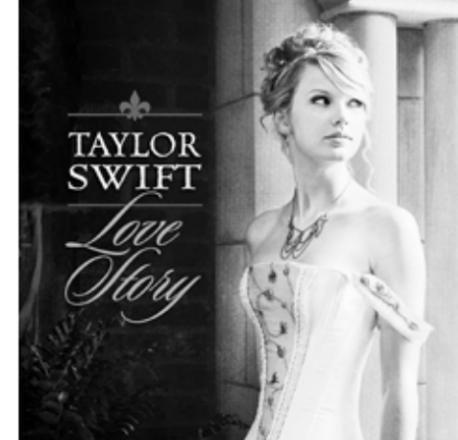
TELEVISION, MOVIES, AND MUSIC



The “I Love Lucy” episode where Lucy hilariously plays Juliet opposite Orson Welles.

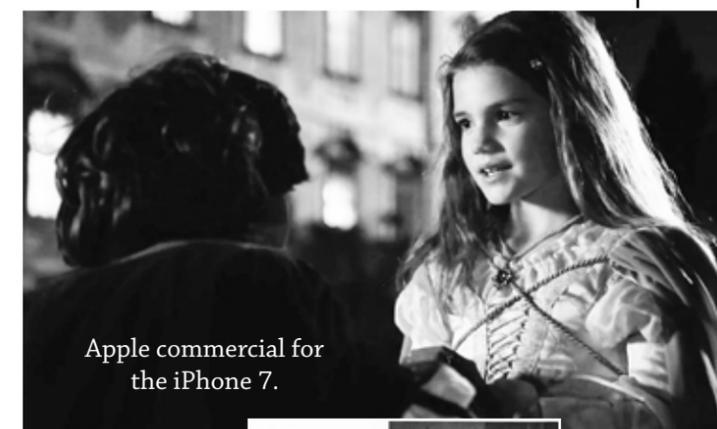


A tribute to *Romeo and Juliet* in *Toy Story 3*.



Taylor Swift’s “Love Story” gives the star-crossed lovers a hopeful ending.

ADVERTISEMENTS



Apple commercial for the iPhone 7.

Advertisements for Ford and Whitman’s chocolate referencing *Romeo and Juliet*.

**CARLOS ANGEL-BARAJAS**

(Prince, Ensemble) is a second-year M.F.A. candidate with The Old Globe and University of San Diego Shiley Graduate Theatre Program. He was recently seen in *As You Like It*, *Much Ado About Nothing*, and *The Tempest* (The Old Globe). He has appeared regionally in *Much Ado About Nothing*, *Macbeth*, and *The Rover* (Santa Cruz Shakespeare). Locally he has appeared in *Romulus Killgore's Mobile Happiness Bazaar* (La Jolla Playhouse's Without Walls Festival) and *How to Use a Knife* (UC San Diego's Wagner New Play Festival). He received his B.A. in Theatre from UC San Diego. @carlos_angelba on Instagram and Twitter. carlosangelb.com.

**SUMMER BRODYHILL**

(Lady Montague, Ensemble) is a first-year M.F.A. candidate with The Old Globe and University of San Diego Shiley Graduate Theatre Program. She appeared as Amiens in *As You Like It* in the Summer Shakespeare Festival this year. Her program credits include Mash in *Stupid F***ing Bird*, Rebecca in *Our Town*, and Calphurnia and Lepidus in *Julius Caesar*. She received her Bachelor of Music from Florida State University, and she was last seen on Broadway in *Hairspray* and in the national tours of *Rodgers + Hammerstein's Cinderella* and *Hairspray*. She has performed Off Broadway in *Killer Therapy* (The Players Theatre), *The Independents* (New York International Fringe Festival; *The New York Times* Critics' Pick), and *The Day Before Spring* (York Theatre Company). Her favorite regional performances include Cathy in two productions of *The Last Five Years*, Helena in *A Midsummer Night's Dream*, Jane in the regional premiere of *Tarzan*, Lilli/Katharine in *Kiss Me, Kate* opposite Davis Gaines, Roxie Hart in *Chicago*, Laurey/Dream Laurey in *Oklahoma!*, and several performances with Georgia Shakespeare. She is also a playwright. summerbrodyhill.com, @summerbrodyhill on Instagram.

**CANDY BUCKLEY**

(Nurse) last appeared at The Old Globe in *Vanya and Sonia and Masha and Spike*. Her Broadway credits include the Sam Mendes-directed *Cabaret*, *Thoroughly Modern Millie*, *After the Fall*, *Ring Round the Moon*, and *Scandalous*. Her select Off Broadway credits include *Wise Guys* directed by Mendes, *The Petrified Prince* directed by Harold Prince (Drama Desk Award nomination), an all-female *The Taming of the Shrew* in Central Park, *Shockheaded Peter*, *The Patron Saint of Sea Monsters*, Lincoln Center Theater's *Bernarda Alba*, *Hal & Bee*, and writer and daughter Erin Buckley's *Older Lady and Sistren*. She just completed a workshop of the new musical adaptation of *The Notebook* (New York Stage and Film), and recently appeared in the premieres of *Kleptocracy* (Arena Stage) and *The Squirrels and Kill Local* (La Jolla Playhouse). Regionally Buckley has done *Hedda Gabler*, *Macbeth*, *Misalliance*, *Three Sisters*, *The Cherry Orchard*, and *All the King's Men* (Helen Hayes Award nomination), among others. She can be seen on television in "The Americans," "Treme," "Blue Bloods," "Gossip Girl," and "Criminal Intent," as well as in the film *Bachelorette*. She holds a Princess Grace Statue Award for Theater.

**RAMON BURRIS**

(Balthasar, Ensemble) is a first-year M.F.A. candidate in The Old Globe and University of San Diego Shiley Graduate Theatre Program. He has performed in three productions with the program. This will be his second production with The Old Globe, previously playing Charles in *As You Like It*. He comes from Baltimore, Maryland, where he received his Bachelor of Theatre Studies at University of Maryland, Baltimore County.

Since then he has performed regionally in the Baltimore area. He last appeared in *The Big Thank You* as a part of the Charm City Fringe Festival; the production received a Best of Fringe Award for the 2017 festival. RamonBurris.com.

**BEN CHASE**

(Mercutio) has appeared Off Broadway in *Mondo Tragic* and *Untamed* (National Black Theatre), *Anna Christie* (Wild Project), *May 39th* (The Drama League/TBG Theatre), *(A)Loft Modulation* (Access Theater), *The Sun Experiment* (New York International Fringe Festival), Rattlestick Playwrights Theater, MCC Theater, Atlantic Theater Company, Red Bull Theater, New Dramatists, and Lark Play Development Center. His regional theatre credits include Shakespeare & Company, Contemporary American Theater Festival, Syracuse Stage, Trinity Repertory Company, Commonwealth Shakespeare Company, and The Kennedy Center. Chase has been seen in the films *The Last Thing He Wanted* opposite Anne Hathaway and Ben Affleck (upcoming this fall), *Liberté: A Call to Spy*, *A Shot Through the Wall*, *Jim: The James Foley Story*, and *Lazarus Rising*. His television credits include "Transparent" (Amazon), "Difficult People" (Hulu), *Undocumented* (ITV), and "The Mysteries of Laura" (NBC). Chase received his M.F.A. from Brown University/Trinity Rep M.F.A. program and studied Shakespeare in Performance at Royal Academy of Dramatic Art.

**VEDA CIENFUEGOS**

(Young Juliet), age nine, made her Old Globe debut last fall as Joanie Watson in the world-premiere musical *Clint Black's Looking for Christmas*. Most recently, she appeared as Lacey in the ballet *12 Dancing Princesses* (The Conrad Prebys Performing Arts Center). Her onscreen credits include short films *Motherhood* and *Gaze in Silence*. Outside of performing and training, Cienfuegos loves to create: script writing, entrepreneurship, drawing, cooking, and needlework. She is a proud member of San Diego Shakespeare Society.

**MASON CONRAD**

(Paris, Ensemble) was born and raised in Texas and later received his B.F.A. in Acting from Webster University's Conservatory of Theatre Arts in St. Louis. He most recently lived in Los Angeles, where he worked with Just Fix It Productions in *The Willows*. His further L.A. credits include "Lore" with Amazon Studios, *Creep L.A.: Entry*, and *Threat* at Whitefire Theatre. Conrad's other regional credits include Door Shakespeare, The Nashville Shakespeare Festival, Peterborough Players, Texas Shakespeare Festival, Shakespeare Festival St. Louis, and XVI Havana Theater Festival in Cuba. He was last seen onstage this summer as Silvius in *As You Like It*. masonconrad.com, @masonconrad on Instagram.

**YADIRA CORREA**

(Tybalt, Ensemble) has been seen as Audrey in *As You Like It*, Conrade in *Much Ado About Nothing*, and Francisca in *The Tempest* at The Old Globe. She also recently appeared in The Old Globe and University of San Diego Shiley Graduate Theatre Program productions of *Our Town*, *Julius Caesar*, *Romeo and Juliet*, *Three Sisters*, and *Cloud 9*. She played Gratiano in the all-female production of *The Merchant of Venice* (Cardinal Stage Company) and appeared in the special event production of *2666* (Goodman Theatre). She has worked at Oregon Shakespeare Festival, Court Theatre, Teatro Vista, Collaboraction, and About Face Theatre, among others. Her credits also include Quiara Alegria Hudes's *Water by the Spoonful* and Tanya Saracho's *Enfrascada* (*A Jarring Comedy of Hoodoo Proportions*) (16th Street Theater, Renaissance Theaterworks), as well as most ensemble-devised works at Teatro Luna (2003–2009), including *Machos*, *Lunatic(s)*, and *S-e-x-Oh!* Correa is an alumna of the School at Steppenwolf. @yadeeenyc on Instagram.

**AUBREY DEEKER HERNANDEZ**

(Lord Montague, Ensemble) was last seen at The Old Globe as Oliver in *As You Like It*. He has appeared internationally in *Love's Labor's Lost* at The Royal Shakespeare Company in Stratford-upon-Avon; Off Broadway in the New York premiere of *The Liar* by David Ives at Classic Stage Company; and in 13 productions as an affiliated artist at The Shakespeare Theatre Company in Washington DC, including Mercutio in *Romeo and*

Juliet and *King Lear* with Stacy Keach directed by Robert Falls. His other credits include the title role in *Hamlet* and Tom in *The Glass Menagerie* (Denver Center Theatre Company), Prior Walter in *Angels in America* (The Wilma Theater), and productions at Goodman Theatre, South Coast Repertory, The Kennedy Center, Studio Theatre, Signature Theatre Company, Woolly Mammoth Theatre Company, Folger Theatre, Ford's Theatre, and Round House Theatre, among others. His television credits include Ridley Scott's "The Man in the High Castle," "True Blood," "The Wire," "The Mentalist," "Castle," "Backstrom," "NCIS," "NCIS: New Orleans," and "Crisis," and his film credits include *So the Lord Must Wait*, *Peter's Plan*, *Distance*, *Leave No Marine Behind*, and *The Seer*.

**SOFIA JEAN GOMEZ**

(Lady Capulet) has appeared in San Diego as Nora in San Diego Repertory Theatre's *A Doll's House, Part 2*, for which she won the Craig Noel Award for Outstanding Lead Performance in a Play. Her New York credits include *Angels in America, Parts I and II* (Signature Theatre Company; Lucille Lortel Award for Outstanding Ensemble) and shows at Page 73 Productions, New World Stages, Manhattan Theatre Club, New Georges, and Lake Lucille Chekhov Project. Her regional credits include *Tartuffe* and *The Arabian Nights* (Berkeley Repertory Theatre; San Francisco Bay Area Theatre Critics Circle Award nomination for Best Principal Actress), *Tartuffe* and *The Tempest* (Shakespeare Theatre Company; 2014 DC Metro Theater Arts WATCH Award for Best Actress in a Play), and *Argonautika* (Helen Hayes Award nomination for Outstanding Supporting Performer), and productions at Yale Repertory Theatre, Goodman Theatre, Denver Center Theatre Company, Oregon Shakespeare Festival, Baltimore Center Stage, McCarter Theatre Center, Arizona Theatre Company, and The Shakespeare Theatre of New Jersey. *American Theatre* magazine named her one of the "Actors Playwrights Love." She received her M.F.A. at Yale School of Drama and her B.F.A. at Sam Houston State University.

**ERIC HAGEN**

(Apothecary, Ensemble) previously appeared as Dennis in *As You Like It*, Borachio in *Much Ado About Nothing*, and Shipmaster in *The Tempest* on The Old Globe's Summer Shakespeare Festival stage. Regionally, he was most recently seen as Edmund in *King Lear* and Fenton in *The Merry Wives of Windsor* (Nebraska Shakespeare). His other regional credits include *The Taming of the Shrew*, *King Lear*, *Twelfth Night*, *The Comedy of Errors*, and *Henry IV, Part II* (Utah Shakespeare Festival), *Macbeth* (USF Shakespeare-in-the-Schools tour), *Peter Piper* (Guthrie Theater), and *August & Amy* (Bryant-Lake Bowl Theater). He is an alumnus of the National Foundation for Advancement in the Arts' YoungArts competition and of the University of Minnesota/Guthrie Theater B.F.A. Actor Training Program. @eric.weiman on Instagram.

**LOUISA JACOBSON**

(Juliet) has appeared regionally in *Native Son* (Yale Repertory Theatre) and *The Member of the Wedding* (Williamstown Theatre Festival). She will next be seen in "Gone Hollywood" on FX. She received her M.F.A. from Yale School of Drama, where she appeared in *The Seagull*, *Much Ado About Nothing*, *Escape from Happiness*, and *The Girl Is Chained*. Her other credits include *The Other World* and *Re: Union* (Yale Cabaret). She holds a B.A. from Vassar College and studied in Oxford with British American Drama Academy.

**BIBI MAMA**

(Abram, Ensemble) is a first-year M.F.A. student and was most recently seen in *As You Like It* as Ensemble and Rosalind understudy here on the Shakespeare Festival stage. Her Off Broadway credits include Monkey in *Owen & Mzee The Musical* (Vital Theatre Company) and Stylist in *Caps for Sale the Musical* (The New Victory Theater). Her favorite regional credits include *Julius Caesar* (The Gallery Players), *Four Little Girls: Birmingham*

1963 (The Kennedy Center), *Richard III*, *Enchanted April*, and *Pride@Prejudice* (The Theatre at Monmouth), and *Cloud 9* (Studio Theatre). She is a proud B.F.A. alumna of Howard University's Department of Theatre Arts. Bibi-Mama.com, @bodybybibi on Instagram.

**AARON CLIFTON MOTEN**

(Romeo) is currently set as a series regular on the upcoming Fox drama "neXT," hailing from John Requa, Glenn Ficarra, and Manny Coto. Prior to "neXT," he was a series regular on Netflix's "Disjointed." His other television credits include recurring roles on HBO's award-winning miniseries *The Night Of* and Amazon's highly acclaimed "Mozart in the Jungle." He played opposite Meryl Streep in the feature film *Ricki and the Flash* and starred in Barrow Street Theatre's production of the critically acclaimed play *The Flick*. A Juilliard School alumnus, Moten's wide range of theatrical credits includes Young Collector in *A Streetcar Named Desire* on Broadway; Regan in *King Lear* directed by Ed Iskandar; Henry V in *The Life of King Henry the Fifth* directed by Nigel Smith; and *The Seagull* directed by Richard Feldman and *A Raisin in the Sun* directed by Jade King Carroll (The Juilliard School). His regional credits include Claudio in *Much Ado About Nothing* (Two River Theater) and *Sweeney Todd* (Long Center).

**JESSE J. PEREZ**

(Friar Laurence) is the Director of Professional Training for The Old Globe and University of San Diego Shiley Graduate Theatre Program. He has acted Off Broadway in *Party People* (The Public Theater), *The Father* and *A Doll's House* (Theatre for a New Audience), *Informed Consent* (Primary Stages), *Triple Happiness* (Second Stage Theater), *Barrio Grrr!* (Summer Play Festival), *Recent Tragic Events* (Playwrights Horizons), *In the Penal Colony* (Classic Stage Company), and *Up Against the Wind* (New York Theatre Workshop). He also appeared in *Lucia di Lammermoor* (The Metropolitan Opera). His regional credits include Shakespeare Theatre Company, Berkeley Repertory Theatre, Actors Theatre of Louisville, Yale Repertory Theatre, Lookingglass Theatre Company, McCarter Theatre Center, Goodman Theatre, and La Jolla Playhouse, where he was recently seen in *Seize the King*. His international acting credits include The Venice Biennale and Salzburg Festival. Perez's television and film credits include "Law & Order," "Law & Order: Special Victims Unit," "The Job," "Life on Mars," *American Splendor*, and *Adopt a Highway*.

**HALLIE PETERSON**

(Capulet Servant, Ensemble) is in her first year of The Old Globe and University of San Diego Shiley Graduate Theatre Program. She was previously seen on the Globe's Shakespeare Festival stage as LeBeau in *As You Like It*. Her previous roles within the M.F.A. program include Brutus in *Julius Caesar*, Mrs. Webb in *Our Town*, and Emma in *Stupid F***ing Bird*. A Chicago native, Peterson's favorite credits include *A Midsummer Night's Dream* (Polarity Ensemble Theatre), *All My Sons* (Raven Theatre), *Circle Mirror Transformation* (Oil Lamp Theater), *Fanny's First Play* (20% Theatre Company), and *Dreamgirls, A Christmas Carol*, and *I Think You Think I Love You* (Milwaukee Repertory Theater). Peterson received her B.F.A. in Acting from Ithaca College. @halpetes on Instagram.

**JERSTEN SERAILE**

(Friar John, Ensemble) is in his second year of The Old Globe and University of San Diego Shiley Graduate Theatre Program. He appeared earlier this summer in the Globe's *As You Like It* and last year in *Much Ado About Nothing* and *The Tempest*. He has also been seen in the M.F.A. program as Joe Stoddard and Wally Webb in *Our Town*, the title role in *Julius Caesar*, Paris in *Romeo and Juliet*, Fyodor Ilych Kulygin in *Three Sisters*, and Betty and Edward in *Cloud 9*. He has toured nationally playing the roles of Mr. White, Bernard, and Brom

Bones in *Encore!* (Chamber Theatre Productions). While on tour, Seraile made his Off Broadway debut playing Langston Hughes in the one-man show *Harlem Blooms in Spring*, which he also wrote (Theatre Row). His other credits include *If We Don't Get It, Shut It Down* (Harlem Repertory Theatre) and *The Full Monty* and *Oliver!* (Clear Space Theatre Company). Seraile received his bachelor's degree from Eugene Lang College.



MORGAN TAYLOR

(Benvolio, Ensemble) is completing her second year of The Old Globe and University of San Diego Shiley Graduate Theatre Program. Taylor was seen this season as Phoebe in *As You Like It* and last season as Hero in *Much Ado About Nothing*, as well as her role in *The Tempest* (The Old Globe). She has also appeared in *Our Town*, *Julius Caesar*, *Cloud 9*, *Three Sisters*, and *Romeo and Juliet* (The Old Globe/USD). Her other credits include *Eurydice* and *Baby with the Bathwater* (Oceanside Theatre Company) and *Orlando* (Elements Theatre Collective). Taylor is an alumna of University of California, Santa Barbara's Theater B.F.A. Actor Training Program. morganataylor.me, @the.morganataylor on Instagram.



WENONA TRUONG

(Peter, Ensemble) previously appeared with The Old Globe and University of San Diego Shiley Graduate Theatre Program as Emily in *Our Town*, Portia in *Julius Caesar*, Maud and Lin in *Cloud 9*, Irina and Anfa in *Three Sisters*, and Lady Montague, Balthasar, and Friar John in *Romeo and Juliet*. She also appeared as Sexton in *Much Ado About Nothing* and Iris in *The Tempest* (The Old Globe), Henrietta and Elizabeth in *Persuasion* and Ariel in *The Tempest* (Livermore Shakespeare Festival), and Mash in *Stupid F***ing Bird* (Capital Stage). She received her B.A. at University of the Pacific in Theatre Arts with a minor in Psychology. wenonatrung.com.



JARED VAN HEEL

(Sampson, Ensemble) was last seen in The Old Globe's productions of *As You Like It*, *Much Ado About Nothing*, and *The Tempest*. He is a second-year M.F.A. candidate with The Old Globe and University of San Diego Shiley Graduate Theatre Program. In the program he has played Mark Antony in *Julius Caesar*, Vershinin in *Three Sisters*, Clive and Martin in *Cloud 9*, Constable Warren and Sam Craig in *Our Town*, and Montague and Peter in *Romeo and Juliet*. He has appeared Off Broadway in *Hamlet* and *The Awesome 80s Prom*. He has toured internationally with *Walking with Dinosaurs* and nationally with *The Trip to Bountiful*. Some of his other credits include *The Liar*, *The Merry Wives of Windsor*, and *The Compleat Wrks of Wllm Shksp* (Abridged) (Texas Shakespeare Festival), *Twelfth Night* (Madcap Collective), *Antony and Cleopatra* (Harlequin Productions), *American Midget* (New York International Fringe Festival/Trembling Stage), and *Cyclone*, *Betty's Summer Vacation*, and the world premieres of *Frankenstein Unplugged* and *Breach* (Montana Repertory Theatre).



MARCO ANTONIO VEGA

(Gregory, Ensemble) appeared earlier this summer in *As You Like It* at The Old Globe. His previous credits include Puck in *William Shakespeare's Long Lost First Play* (abridged) (Reduced Shakespeare Company), Dogberry in *Much Ado About Nothing* (Creekside Theatre Fest), and Demetrius in *A Midsummer Night's Dream*, Bardolph in both *Henry IV, Part II* and *Henry V*, and Burgundy in *King Lear*, as well as two educational touring productions playing Laertes in *Hamlet* and Banquo in *Macbeth* (Utah Shakespeare Festival). He trained at Southern Utah University and received a B.A. in Theatre Arts. Vega also has years of improvisation training from Off the Cuff Comedy Improvisation in Cedar City, Utah. With Off the Cuff, he performed during the LA Indie Improv Festival.



JAYDN WASHINGTON

(Young Romeo) is nine years old and in the fourth grade. He is grateful to make his debut at The Old Globe. His love for theatre started at the age of six. He has been in six productions, including Young Simba in *The Lion King*, Tootles in *Peter Pan*, and *The Little Mermaid*. He has also been featured in two commercials and has starred in Switchfoot's music video for "All I Need." In addition to acting, he loves to play basketball, be a master Lego engineer, and be a worship leader in hopes of being a preacher one day.



CORNELL WOMACK

(Lord Capulet) appeared at the Globe earlier this summer in *As You Like It*, as well as in recent productions of *Hamlet* and *The Winter's Tale*. He was seen last winter as Antonio at Walt Disney Concert Hall in a production of *The Tempest* with Los Angeles Philharmonic directed by Barry Edelstein. His Broadway credits include *On Golden Pond* and *Talk Radio*. His Off Broadway credits include *Yellowman*, *Thunder Knocking at the Door*, *The Merchant of Venice*, and *The Odyssey*. Womack's television roles include Ritchie on the FX series "Rescue Me," along with guest appearances on "Better Call Saul," "Flaked," "Suits," "The Newsroom," "The Fosters," "Body of Proof," "Criminal Minds," "Medium," "Boston Legal," "CSI: Miami," "Numb3rs," "Law & Order," "Warehouse 13," "The Black Donnellys," and "Hannah Montana." His films include *Grimshaw*, *Transformers: Revenge of the Fallen*, *State of Play*, and *The Happening*. He currently narrates the documentary series "Corrupt Crimes," "Motive to Murder," "Gangster: America's Most Evil," and "Hangar 1: The UFO Files," among others. Womack is a 2018 Lunt-Fontanne Fellow. He trained at The Juilliard School Drama Division.



BARRY EDELSTEIN

(Director, Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. He has directed nearly half of the Bard's plays. 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*, and the American premiere of *Life After*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour. In January he oversaw the Globe's inaugural Classical Directing Fellowship program, and last November he directed *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall. 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*, which was rereleased in a second edition in June, 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.

TAKESHI KATA

(Scenic Design) previously designed *The Imaginary Invalid*, *Welcome to Arroyo's*, *Some Lovers*, and *Pig Farm* at The Old Globe. His recent New York credits include *Man from Nebraska* (Second Stage Theater), *The Profane* (Playwrights Horizons), *Forever* (New York Theatre Workshop), *Gloria* and *Outside People* (Vineyard Theatre), *Derren Brown: Secret and Through a Glass Darkly* (Atlantic Theater Company), *Adding Machine* (Minetta Lane Theatre), and *Orson's Shadow* (Barrow Street Theatre). Regionally Kata has worked at Alley Theatre, American Players Theatre, Goodman Theatre, Hartford Stage, Kirk Douglas Theatre, La Jolla Playhouse, Long Wharf Theatre, Mark Taper Forum, Steppenwolf

Theatre Company, Williamstown Theatre Festival, and Yale Repertory Theatre, among others. Kata has won an Obie Award and has been nominated for Drama Desk, Ovation, Connecticut Critics Circle, and Barrymore Awards. He is an assistant professor at University of Southern California's School of Dramatic Arts.

JUDITH DOLAN

(Costume Design) has worked with legendary director Harold Prince on several productions, including the Broadway production of *Candide* for which she received a Tony Award for Best Costume Design. Another collaboration with Prince, *The Petrified Prince* at The Public Theater, earned her the Lucille Lortel Award. Her designs have also been seen in many theatres, including Dublin's Abbey Theatre, The Old Vic, Brooklyn Academy of Music, and Houston Grand Opera. Her other Broadway designs include the award-winning musical *Parade* and *Lovemusik*, the latter of which earned her Drama Desk and Outer Critics Circle Award nominations. Her costume designs include work for Los Angeles Philharmonic: *Night and Dreams* directed by Yuval Sharon and *The Tempest* directed by Barry Edelstein. Dolan holds an M.F.A. in Costume Design and a Ph.D. in Directing and Design/Theater History and Aesthetic Theory from Stanford University. She is currently a Distinguished Professor of Design in the Department of Theater and Dance at UC San Diego.

STEPHEN STRAWBRIDGE

(Lighting Design) previously designed The Old Globe's *As You Like It*, *Much Ado About Nothing*, *Hamlet*, *King Richard II*, *Double Indemnity*, *Othello*, and *The Two Gentlemen of Verona*. He has designed over 200 productions on and Off Broadway and at most major regional theatre and opera companies across the U.S. Internationally his work has been seen in Bergen, Copenhagen, The Hague, Hong Kong, Linz, Lisbon, Munich, Naples, Sao Paulo, Stratford-upon-Avon (Royal Shakespeare Company), Stockholm, Vienna, and Wroclaw. He has been recognized with numerous awards and nominations, including American Theatre Wing, San Francisco Bay Area Theatre Critics Circle, Connecticut Critics Circle, Dallas-Fort Worth Theater Critics Forum, Drama Desk, Helen Hayes, Henry Hewes Design, and Lucille Lortel Awards. He is Co-Chair of the Design Department at Yale School of Drama and a Resident Lighting Designer at Yale Repertory Theatre.

STEN SEVERSON

(Sound Design) is pleased to be returning to The Old Globe, where he has designed *As You Like It*, *Much Ado About Nothing*, *Hamlet*, *King Richard II*, *Love's Labor's Lost*, *Macbeth*, *The Comedy of Errors*, *Twelfth Night*, *The Two Gentlemen of Verona*, and *Othello*. His selected credits include the Broadway productions of *Hair*, *The Motherf***er with the Hat*, and *The Merchant of Venice*, and the Off Broadway productions of *Venice*, *No Place to Go*, *The Total Bent*, and *The Controversy of Valladolid*, as well as *King Lear*, the musical *Love's Labour's Lost*, *Twelfth Night*, *As You Like It*, *Hair*, and *Hamlet* for Shakespeare in the Park at the Delacorte Theater. His regional credits include *Family Album* (Oregon Shakespeare Festival), *Fallaci* (Berkeley Repertory Theatre), *Akeelah and the Bee* (Children's Theatre Company, Arena Stage), and *The Abominables*, *Dr. Seuss's The Sneetches*, and *Diary of a Wimpy Kid* (Children's Theatre Company). He has taught at New York University and Yale School of Drama.

MARK BENNETT

(Original Music and Music Director) worked on the Globe's *Twelfth Night* directed by Jack O'Brien, *Golda's Balcony*, *Arms and the Man*, *Vanya and Sonia and Masha and Spike*, and *Pygmalion*. His recent Broadway scores include *Junk*, *Vanya and Sonia and Masha and Spike*, *Driving Miss Daisy*, *The Coast of Utopia* (Drama Desk Award), *Henry IV*, and *The Goat, or Who Is Sylvia?*, among others. His Off Broadway credits include *Nantucket Sleigh Ride*, *Socrates*, *An Iliad* (Obie Award), *Mad Forest*, and *My Children! My Africa!* His La Jolla Playhouse scores include *A Midsummer Night's Dream* (Craig Noel Award), *His Gal Friday*, *An Iliad* (Craig Noel Award), *Dogeaters*, and, as composer and co-lyricist, the musical *Most Wanted*. He has received an Obie Award for Sustained Excellence in Sound Design, Bessie Award, Ovation Award, Henry Hughes Design Award, and 14 Drama Desk Award nominations.

He is very excited to be reunited with Barry Edelstein after last composing Edelstein's production of *As You Like It* for Williamstown Theatre Festival.

JACOB GRIGOLIA-ROSENBAUM

(Fight Director) is honored to return to the Globe after *As You Like It*, *The Last Goodbye*, *Othello*, Ken Ludwig's *Robin Hood!*, and *Hamlet*. His credits as a fight director include *Peter and the Starcatcher* (Broadway, New York Theatre Workshop, New World Stages, national tour), *Peter Pan Live!* (NBC/Universal), *Bloody Bloody Andrew Jackson* (Broadway, The Public Theater, Williamstown Theatre Festival), *Cyrano de Bergerac* (Broadway), *Here Lies Love* (The Public Theater, commercial remount), *The Robber Bridegroom* (Roundabout Theatre Company), *Sailor Man* (also co-creator; New York International Fringe Festival; Best Play), *The Buccaneer* (also playwright; The Tank, Fight Fest), and *Robin Hood* (Williamstown Theatre Festival). Grigolia-Rosenbaum has also been fight director for numerous regional and touring companies, including Disney Cruise Line, Connecticut Free Shakespeare, Ogunquit Playhouse, and National Theater for Arts and Education, as well as for special events (Robin Hood Foundation). He was the stunt coordinator and creature performer for the horror film *Dark Was the Night* (Caliber/Image) and was a D1 varsity fencer while at Yale University.

JUSTIN GRAY

(Pianist and Conductor) has been active in the music scene in San Diego for over 35 years, specializing in musical theatre, cabaret, and large-scale corporate entertainment. He is a pianist, music director, and music arranger. He received his bachelor's degree in piano and master's degree in conducting from San Diego State University. Gray has been Music Director at Welk Resort Theatre for 25 years and was recently appointed Executive Director of Pacific Lyric Association, bringing professional opera and ballet to California Center for the Arts, Escondido. He is a business owner specializing in music preparation and custom soundtracks. He enjoys performance-arts photography and traveling.

DAVID HUBER

(Voice and Text Coach) has worked on 39 Globe productions since 2014, including *The Underpants*, *As You Like It*, *What You Are*, *They Promised Her the Moon*, *Tiny Beautiful Things*, *Barefoot in the Park*, *The Tempest*, *Native Gardens*, *A Thousand Splendid Suns*, *The Wanderers*, *Uncle Vanya*, *The Importance of Being Earnest*, *Hamlet*, Ken Ludwig's *Robin Hood!*, *Picasso at the Lapin Agile*, *October Sky*, *Meteor Shower*, *Sense and Sensibility*, *Macbeth*, *tokyo fish story*, *Camp David*, *Constellations*, *Rain*, and *Bright Star*. He has also served as a dialect/voice coach at La Jolla Playhouse and Diversionary Theatre. His regional theatre acting credits include The Old Globe, Actors Theatre of Louisville, Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Pittsburgh Playhouse, PCPA Theaterfest, Texas Shakespeare Festival, Center REpertory Company, Lookingglass Theatre Company, Odyssey Theatre Ensemble, and Opera Pacific, among many others. Huber coaches voice, speech, and acting privately and at several local colleges, and he also works with special-needs clients. He is a graduate of the Graduate Voice Teacher Diploma Program at York University in Toronto and an M.F.A. graduate of The Old Globe and University of San Diego Shiley Graduate Theatre Program.

ALAINE ALLDAFFER, CSA

(Casting) is the Casting Director for Playwrights Horizons, and Lisa Donadio serves as Associate Casting Director. She recently cast *As You Like It* at the Globe. Her Playwrights Horizons credits include *Grey Gardens* (also on Broadway), *Clybourne Park* (also on Broadway), *Circle Mirror Transformation* (Drama Desk and Obie Awards for Outstanding Ensemble, Artios Award for casting), and *The Flick* (also at Barrow Street Theatre). Her television credits include ABC's "The Knights of Prosperity" (aka "Let's Rob Mick Jagger"), NBC's "Ed," and USA's "Monk." Her regional theatre credits include Huntington Theatre Company, Alley Theatre, Arena Stage, Studio Theatre, Williamstown Theatre Festival, Seattle Repertory Theatre, American Conservatory Theater, Berkeley Repertory Theatre, and People's Light, among others.

JOSHUA PILOTE

(Production Stage Manager) is thrilled to be making his debut at The Old Globe after stage managing *The Tempest*, directed by Barry Edelstein, at Los Angeles Philharmonic. He has stage managed on Broadway, Off Broadway, regionally, and on national tours. Joshua has a B.A. in Theatre from The College of Idaho, and he is based in New York City. He is a proud Actors' Equity Association member. @co_pilote on Instagram.

AMANDA SALMONS

(Assistant Stage Manager) has previously worked at The Old Globe on more than 40 shows. Some of her favorites include *Life After*, *The Blameless*, *October Sky*, *Rain*, *The Metromaniacs*, *The White Snake*, *Inherit the Wind*, *Somewhere*, and *Lost in Yonkers*. Her other credits include *Blueprints to Freedom: An Ode to Bayard Rustin* (La Jolla Playhouse), *Kiss Me*, *Kate* (Hartford Stage), *The Foreigner*, *See How They Run*, *The Music Man*, and *The Rivalry* (Lamb's Players Theatre), and *The Gondoliers*, *The Pirates of Penzance*, *Candide*, and *Trial by Jury* (Lyric Opera San Diego). Ms. Salmons is a graduate of UC San Diego.

**TIMOTHY J. SHIELDS**

(Managing Director) is very pleased to have joined the ranks of the Globe's staff in October of 2017. He brings to San Diego many decades of theatrical experience. Most recently, he was Managing Director at Princeton, New Jersey's McCarter Theatre Center from 2009 to 2017. His professional experience includes serving as Managing Director at Milwaukee Repertory Theater for 10 years, and as Managing Director at Geva Theatre Center in Rochester, New York, for six. He has 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. In service to the field, he was the President of the League of Resident Theatres (LORT) for six years and was the Chair of the ArtPride NJ board. He has also served on the boards of Theatre Communications Group (Vice President), Milwaukee's Latino Arts Board, the Cultural Alliance of Greater Milwaukee, and Theatre Wisconsin (Founder/President). Over the years he has been a panelist, panel chair, and on-site reporter for the theatre program at the National Endowment for the Arts. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.

JACK O'BRIEN

(Artistic Director Emeritus) served as Artistic Director of The Old Globe from 1981 to 2007. His Broadway credits include *All My Sons*, *Carousel*, *Charlie and the Chocolate Factory*, *The Front Page*, *It's Only a Play*, *Macbeth*, *The Nance*, *Catch Me If You Can*, *The Coast of Utopia* (Tony Award), *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination), *The Full Monty* (Tony nomination), *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony nomination), and many more. He has also directed for national tours, the West End, New York's Metropolitan Opera, and San Diego Opera, as well as six movies for PBS's "American Playhouse." He was inducted into the Theatre Hall of Fame in 2008. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in 2013.

CRAIG NOEL

(Founding Director, 1915–2010) was a theatre legend who was instrumental in cultivating the San Diego arts community. Beginning in 1939, he directed more than 200 Globe productions of all styles and periods and produced an additional 270 shows. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and San Diego Junior Theatre in the '40s, the expansion to two theatres in the '50s, and the founding of The Old Globe/University of San Diego Graduate Theatre Program in the '80s. Described by *Variety* as the éminence grise of San Diego theatre, Noel is one of the few San Diegans both to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was also a founder

of the California Theatre Council and a former vice president of the California Confederation of the Arts. Noel received many awards and honors during his lifetime, including the 2007 National Medal of Arts, the nation's highest honor for artistic excellence.



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-826, IATSE.

CASTING

Alaine Alldaffer, CSA
Lisa Donadio

Summer Broyhill, Yadira Correa, Aubrey Deeker Hernandez, Eric Hagen, and Jared Van Heel appear courtesy of Actors' Equity Association.

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.

Takeshi Kata, Scenic Design

Judith Dolan, Costume Design

Stephen Strawbridge, Lighting Design

Sten Severson, Sound Design

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.

PATRON INFORMATION

For patron information about ticketing, performances, parking, transportation, and more, please visit www.TheOldGlobe.org/patron-information.

LET'S ALL DO OUR PART!

This program is made with paper from wood in regrowth areas, making the printing process sustainable and renewable. As you exit, you can leave your program on the program stand for future audiences, or in any recycle bin in the lobby or on our plaza.

ARTS ENGAGEMENT
THEATRE BELONGS TO ALL OF US

By Karen Ann Daniels

The Old Globe has a vision and values statement that begins: "The Old Globe believes that theatre matters. Our commitment is to make it matter to more people."

In the almost six years I spent at the Globe, I was lucky enough to be in the right place at the right time, and blessed with the right skills and the right passion. As a native San Diegan and a theatre professional, I returned to San Diego in 2012 wondering if theatre could be more than entertainment. Would the things that I loved about theatre—collaboration, playfulness, connection to others, and joy—translate into something tangible and utilitarian?

The Globe already had a long history of community-based work, but with the arrival of Erna Finci Viterbi Artistic Director Barry Edelstein in 2012, this effort took on a new urgency. Barry included me in a group whose task was to seek a major grant from The James Irvine Foundation—their so-called "New California Arts Fund"—and I was thrilled when Irvine awarded the Globe a major multiyear award that became the jet fuel for this work. Freedom Bradley-Ballentine came to the Globe from New York to direct our new Department of Arts Engagement, and he galvanized countless people, including me. I was now on a team that wanted to test the idea that theatre can matter to the life of a city.

And test it we have. Since the Globe for All Tour began in 2014, we've been bringing plays to 9,000-plus people all over San Diego and Imperial Counties every year. We've established new programs: Community Voices (playwriting), Behind the Curtain (how a show is made), Reflecting Shakespeare (Shakespeare as departure for self-reflection in correctional facilities), coLAB (creating original work by and for the community), and AXIS (free cultural events on our plaza). We've also offered Globe Learning (ongoing professional development for artists and educators), Free Student Matinees, and school residencies; re-envisioned our Pam Farr Summer Shakespeare Studio; added sensory-friendly shows and related programs; and created a Veterans' Apprenticeship Program in partnership with our Tech Center.

We've expanded from a handful of Teaching Artists to an impressive and diverse roster of about 25 Teaching Artists with cross-disciplinary skills. We're in ongoing, mutually beneficial relationships with more than 25 organizations from all over the county. We break bread together regularly and dream together about new ways we can work in tandem. We have an amazing, dedicated staff that has embraced the work and evolved with us. All this in under four years. We opened up our doors, and San Diegans opened up theirs to us.

In my mind and heart, this test has been an unequivocal success. I could never have imagined that we'd be able to do so much. There is no doubt in my mind that theatre can and does matter to more people. For a long-standing institution such as the Globe, this has been a hard, rigorous, and worthy process. It's stretched us and exposed the places we needed to and could grow. While we've served almost 40,000 people across our programs in just the last year, the real beauty of this work isn't in how many people (although that's important too), but by how much it has changed and challenged every level of this institution. It has called us to be better, to be more welcoming, to be more inclusive, and to listen, and has reinvigorated us with new joy and renewed purpose.

"I've been a witness to lives changed, to hearts enlarged by compassion and empathy for others."



(from left) Matthew Boston and Michael Pemberton in the Globe for All Tour of *They Promised Her the Moon* at Las Colinas Detention and Reentry Facility, 2019. Photo by Rich Soublet II.



The 2018 Pam Farr Summer Shakespeare Studio Showcase. Photo by Rich Soublet II.



Guests at the Globe's first free *Grinch* sensory-friendly AXIS event, 2018. Photo by Rich Soublet II.

All of this has shifted my life—because theatre now matters more to me than ever. It has become a place of hope again. I've been a witness to lives changed, to hearts enlarged by compassion and empathy for others. I've wanted to work harder and be more because I knew theatre was becoming a vital and transformative part of many people's lives across San Diego. My San Diego.

Arts engagement at its core isn't really that radical of an idea. We're just letting people know that The Old Globe is a place where they belong no matter where they come from or what they've been through. There is a pathway to the Globe that doesn't cost anything more than a little bit of time and interest. Everyone is welcome here. Theatre belongs to all of us.

Karen Ann Daniels worked at The Old Globe for six years. She recently relocated to New York City to become Director of the Mobile Unit at The Public Theater.

OUR THANKS

CORPORATE DONORS

Artistic Angels

(\$200,000 and higher annually)



Benefactors

(\$100,000 to \$199,999)



Ovation Circle

(\$60,000 to \$99,999)



Producer Circle (\$30,000 to \$59,999)



Artist Circle (\$25,000 to \$29,999)



Director Circle (\$10,000 to \$24,999)



Founder Circle (\$5,000 to \$9,999)

Nordson Corporation Foundation
Sycuan Casino Resort
Wateridge Insurance Services

Craig Noel Circle (\$2,500 to \$4,999)

AdvicePeriod	Mister A's
California Coast Credit Union	Parc Bistro-Brasserie
Caterpillar Corporation	Sam Mitchell, Wealthcheck, LLC
Holland America Line	

Champions (\$1,000 to \$2,499)

Catering Solutions	The French Gourmet	Hirsch Pipe & Supply Co. Inc.
The Corner Drafthouse	Higgs Fletcher & Mack	La Jolla Kiwanis Foundation
		Sabuku Sushi

The Old Globe invites your company to become a Corporate Partner and make theatre matter to more people while receiving exclusive benefits. Contact Kristina Keeler at (619) 684-4140 or kkeeler@TheOldGlobe.org.

ANNUAL FUND DONORS

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.

Artistic Angels (\$200,000 and higher annually)

The City of San Diego Commission for Arts and Culture Karen and Donald Cohn Elaine and Dave Darwin	Audrey S. Geisel*/Dr. Seuss Fund at The San Diego Foundation The James Irvine Foundation Paula and Brian Powers	Jean and Gary Shekhter Darlene Marcos Shiley, in memory of Donald Shiley The Shubert Foundation	The Erna Finci Viterbi Artistic Director Fund Sheryl and Harvey White Foundation
--	---	--	---

Benefactors (\$100,000 to \$199,999)

Terry Atkinson and Kathy Taylor Peter Cooper and Erik Matwijkow Ann Davies	Mr. and Mrs. Brian K. Devine Pamela Farr and Buford Alexander Hal and Pam Fuson	Globe Guilders Price Philanthropies	Debra Turner Vicki and Carl Zeiger
--	---	--	---------------------------------------

Ovation Circle (\$60,000 to \$99,999)

Diane and John Berol California Arts Council, a State Agency Nikki and Ben Clay	Joan and Irwin Jacobs Fund of the Jewish Community Foundation Elaine Lipinsky Family Foundation	The Parker Foundation (Gerald and Inez Grant Parker) Rhona and Rick Thompson	Gillian and Tony Thornley Pamela J. Wagner and Hans Tegebo
--	--	--	---

Producer Circle (\$30,000 to \$59,999)

Mary Beth Adderley Richard and Cheryl Binford California Department of Corrections and Rehabilitation County of San Diego	Leonard Hirsch, in memory of Elaine Hirsch Daphne H. and James D. Jameson Jo Ann Kilty Jeffrey and Sheila Lipinsky Family Foundation	National Endowment for the Arts Sahm Family Foundation Sanderson Family Foundation Ms. Jeanette Stevens Theatre Forward's Advancing Strong Theatre Program	Evelyn Mack Truitt Reneé and Bob Wailes June E. Yoder Family Anonymous (1)
--	---	--	---

Artist Circle (\$25,000 to \$29,999)

Ellise and Michael Coit Arlene and Richard Esgate Gail and Doug Hutcheson	Sandy and Arthur Levinson Peggy and Robert Matthews Foundation	Lori and Bill Walton Mandell Weiss Charitable Trust	Dr. Steve and Lynne Wheeler Brent Woods and Laurie Mitchell
---	--	--	--

Director Circle (\$10,000 to \$24,999)

Maggie Acosta and Larry Shushan Jules and Michele Arthur ♥ Jan and Rich Baldwin Melissa Garfield Bartell and Michael Bartell Joan and Jeremy Berg The Sheri and Les Biller Family Foundation Charles and Ruth Billingsley Foundation The Bjorg Family Dee Anne and Michael Canepa Jacquie and Michael Casey Barbara and Ric Charlton Valerie and Harry Cooper David C. Copley Foundation	Carlo and Nadine Daleo George Davis Nina and Robert Doede Dan and Phyllis Epstein Donna and Jack Galloway Drs. Tom and Jane Gawronski Carol L. Githens Diana R. Glimm Lee and Frank Goldberg Laurie Gore and Julie Osman Granada Fund Deborah A. and David A. Hawkins Teresa and Harry Hixson, Jr. Jerri-Ann and Gary Jacobs Robert J. Kilian and Kathleen M. Slayton	Brooke and Dan Koehler Bob and Laura Kyle Dr. William and Evelyn Lamden Peter and Michelle Landin Carol Ann and George W. Lattimer Don and Judy McMorrow ♥ Rebecca Moores Caroline and Nicolas Nierenberg Polly and Greg Noel The Kenneth T. and Eileen L. Norris Foundation Patrons of the Prado Tom and Lisa Pierce Peggy and Peter Preuss	Allison and Robert Price Family Foundation Fund of the Jewish Community Foundation The Querin Family Rivkin Family Fund I at The San Diego Foundation The Harold and Mimi Steinberg Charitable Trust Karen and Stuart Tanz Jordine Skoff Von Wantoch Muffy Walker Aubree and Billy Wickline Karin Winner Walter J. and Betty C. Zable Foundation
---	--	---	--

OUR THANKS

Founder Circle *(\$5,000 to \$9,999)*

Alicia and Jonathan Atun • Karen and Jim Austin • The Beyster Family • Arthur and Barbara Bloom Foundation • Elizabeth and Steven Bluhm • Dr. Herman and Irene Boschken • Robert and Pamela Brooks • Mary-Kay Butler • Harry and Sandra Carter • Carol and Jeff Chang • Tevelson Living Trust • Joseph Cohen and Martha Farish Charitable Gift Fund of the Jewish Community Foundation • Colwell Family Charitable Giving Fund at Schwab Charitable • R. Patrick and Sharon Connell • Bernard J. Eggertsen and Florence Nemkov • Marion Eggertsen • Barbara and Dick* Enberg • Carol Spielman-Ewan and Joel Ewan • Anna and Tom Fay • Susanna and Michael Flaster • Bill and Judy Garrett • Joseph and Beverly Glickman Fund of the Jewish Community Foundation • Norm Hapke and Valerie Jacobs Hapke • Gordon and Phyllis Harris • Laurie Sefton Henson • Hitz Foundation • Thao and Jeff Hughes • Drs. Sonia and Andy Israel • Kamaya Jane • Webster B. and Helen W. Kinnaird • Cindy and John Klinedinst • Jean* and David Laing • Linda Lasley, in memory of Elizabeth Lasley • Pamela Hamilton Lester • LYRASIS Performing Arts Readiness Project • Susan and John Major • Peter Manes and Yoko Sakaguchi • Diane McKernan and Steve Lyman • Paul and Maggie Meyer • Judith Morgan • Susan Parker • Bernard Paul and Maria Sardina • Christopher and Angela Peto • David and Mary Ann Petree • John and Marcia Price Family Foundation • Chrissy and Roger* Roberts • Warren* and Beverly Sanborn • The Sapp Family Fund at the Rancho Santa Fe Foundation • Robert and Lisa Shaw • Dolores and Rodney Smith • Miriam and Gene Summ • Jack Thomas • Greta and Stephen Treadgold • C. Anne Turhollow and Michael J. Perkins • Carol Vassiliadis • Carol and Larry Veit • Sue and Bill Weber • Chris and Pat Weil • Stephen and Joy Weiss • James E. and Kathryn A. Whistler Fund at The San Diego Foundation • Jeffrey E. White • Wilkinson Family Charitable Fund • Emma and Leo Zuckerman • Tatiana Zunshine and Miles Grant • Anonymous (3)

Craig Noel Circle *(\$2,500 to \$4,999)*

Mr. and Mrs. David C. Ailor ♥ • Angelson Family Foundation • Drs. Gabriela and Michael Antos • Judith Bachner and Eric Lasley • David A. and Jill Wien Badger • Bobbie Ball • Jan Bart • Mr. and Mrs. Bear • Linda S. and Robert L. Bernstein • M. Joan Bishop, in memory of Harold O. McNeil, Esq. • Pat and Carol Bivens • Paul Black • Gary and Barbara Blake Family Fund of the Jewish Community Foundation • Barbara Bolt • Bea and Bill Briggs • Glenn and Jolie Buberl • Dr. Stephanie Bulger • Anita Busquets and William Ladd • Peter Camana • Robert Caplan and Carol Randolph • Edward and Pamela Carnot • Cecilia Carrick and Stan Nadel • George* and Ellen Casey • Greg and Loretta Cass • Chortek Family Fund of the Jewish Community Foundation • Doris and Wayne Christopher • Jan and Tom Ciaraffo • City of Chula Vista Performing and Visual Arts Grant • Garet and Wendy Clark ♥ • Ms. Heidi Conlan/The Sahan Daywi Foundation • Richard and Stephanie Coutts • Susan B. Cowell • Jane Cowgill • Gigi Cramer, in memory of Ed Cramer • Darlene G. Davies, in memory of Lowell Davies • Andrew M. DeCaminada • Angie DeCaro • Marguerite Jackson Dill ♥ • Jim and Sally Ditto • Vicki and Chris Eddy • Hilit and Barry Edelstein • Dieter Fischer/Dieter’s Mercedes Service Inc. • Mary and David Fitz • Jean and Sid* Fox • Samuel I. and John Henry Fox Foundation at Union Bank of California • Charles Freebern • Dr. Ben and Susan Frishberg • Joy and Dr. Fred Frye • Elaine Galinson and Herb Solomon • Joyce Gattas • Teresa George • Mr. Jarrod Gerardot and Mr. Joel Pasion • Arthur Getis and Roberta King • Gilcrest Family: Andy, Karen, A.J., and Tommy • Wendy Gillespie • Robert Gleason and Marc Matys ♥ • Fred and Lisa Goldberg • Cathryn Golden • Sheila and Tom Gorey • George C. Guerra • Charles Gyselbrecht and Eric Taylor • Dean J. Haas • Thomas and Cristina Hahn (GS) • Ms. Cheryl Haimsohn • Guy and Laurie Halgren • Pat and Rick Harmetz • Patrick Harrison and Eleanor Lynch • Nishma and John Held • Liz and Gary Helming • Bill and Nancy Homeyer • Gary and Carrie Huckell • Dea and Osborn Hurston • Gail and Ken Ivary • The Jasada Foundation • Jerry* and Marge Katleman • Dr. Gerald and Barbara Kent • Edythe Kenton • Warren and Karen Kessler • J. Robert and Gladys H. King* Family Trust • Ken and Sheryl King • Jane and Ray* Klofkorn ♥ • Curt and Nancy Koch • Bill and Linda Kolb ♥ • Regina Kurtz, in loving memory of Al Isenberg • Dr. Morton and Susan La Pittus • Veronica and Miguel Leff • Terry and Mary Lehr • The Leist Family • Ronald and Ruth W. Leonardi • Judith and Jack Lief • Robin J. Lipman • Barbara and Mathew Loonin • Jackie and Charlie Mann Fund of the Jewish Community Foundation • Lois Marriott • Marcia A. Mattson • Dr. Ted and Marcy Mazer • Oliver McElroy and Karen Delaurier • Dr.* and Mrs. M. Joseph McGreevy • Elizabeth and Edward McIntyre • Judi Menzel ♥ • Elizabeth B. Meyer • Dr. Howard and Barbara Milstein • Charles and Ilene Mittman • Ursula and Hans Moede • Akiko Charlene Morimoto and Hubert Frank Hamilton, Jr. • Nancy and James Mullen • Geri Musser ♥ • Elspeth and Jim Myer • Joyce Nash • Lyn Nelson • Darrell Netherton and Robert Wheeler • Lawrence Newmark • Mark C. Niblack, M.D. • Mr. and Mrs. Thomas C. Pastore • Barbara Petersen • Gale and James Petrie • Col.* and Mrs. Ben Pollard • Bill and Mo Popp • Dr. Daniel Porte, Jr. and Mrs. Sally DuBois • Dr. Julie A. Prazich and Dr. Sara Rosenthal • Sarah B. Marsh Rebelo and John G. Rebelo • Joseph and Sara Reisman Fund of the Jewish Community Foundation • John and Josette Rekettye • Ann and Tim Rice • Nancy J. Robertson • Dr. Eugene and Jennifer Rumsey • Ms. Gail Rutherford • Julie and Jay Sarno • Jackie Schoell • In memory of Axel • Lari Sheehan • Timothy J. Shields • Drs. Joseph and Gloria Shurman ♥ • Dee E. Silver, M.D. • Alan and Esther Siman • Dave and Phyllis Snyder • Elyse Sollender, Knapp Charitable Foundation • Marisa SorBello and Peter V. Czipott • Nancy and Alan Spector and Family • Kathleen A. and Thomas E. Stark • Kathleen and Al Steele • Nancy Steinhart and Rebecca Goodpasture • Bob* and Mike Stivers • Eric L. Swenson • Dr. Paula Tallal and Lark Bearden • Linda Tallian • Karen and Don Tartre • Tim and Judy Tillyer • Cherie Halladay Tirschwell • Brenda and Robert Tomaras • Ric Torres • Suzanne Poet Turner and Michael T. Turner • Susan and Larry Twomey ♥ • Stanley and Anita Ulrich • Gayle and Peter Vander Werff • Karen Walker • Peggy Ann Wallace • Shirli Weiss and Sons • Judith A. Wenker Charitable Fund at The San Diego Foundation • Ruth and Stanley Westreich • Gabriel Wisdom and Diana Weiss-Wisdom • AC and Dorothy Wood • Chester Yamaga and Jean Samuels • Anonymous (8) ♥

Champions *(\$1,000 to \$2,499)*

Mrs. Marilyn Adams • In memory of Stanley E. Anderson • Jeff and Donna Applestein • Helene Beck • Sondra and Robert Berk Fund of the Jewish Community Foundation • Sally and John Berry • Norma and Craig Blakey • Deb and Brand Brickman • Barbara Bry and Neil Senturia • Janet and Maarten Chrispeels • Richard Clampitt and Rachel Hurst • Ronald D. Culbertson • Drs. Charles Davis and Kathryn Hollenbach • Dean and Mrs. Michael H. Dessent • Jacqueline and Stanley Drosch • Berit and Tom Durler • John and Barbara Edgington • Joanne Morrison Ehly • Bill Eiffert and Leslie Hodge • James and Ann Marie Elliff • Aileen and Dan Emer • Arthur Engel • Walt Fidler • Richard and Beverly Fink Family Fund • Cheryl and Steven Garfin • Norman and Patricia Gillespie • The Thornton S. Glide, Jr. and Katrina D. Glide Foundation • Mr. William and Dr. Susan Glockner • Morris and Phyllis Gold Fund of the Jewish Community Foundation • Geraldo and Scarrain Gomes Fund • Louise and Doug Goodman • Chris Graham and Michael Albo • Kendall Hall • Robert Halleck and Della Janis • Richard and Linda Hascup • Jamie Henson and Robert Houskeeper • Peggy and John Holl • Bruce and Jane Hopkins • Joe and Phyl Ironworks • Dr. Jim Jaranson Fund of The Minneapolis Foundation • Fred Jones Family Foundation • Janis Jones • Kenneth and Marilyn Jones • Peter and Beth Jupp • David and Susan Kabakoff • Robert P. Kull and Jo Ann Curcia-Kull • James and Janice LaGrone • Katharine K. Cline and Michael A. Lee • Jeffrey and Hillary Liber Fund of the Jewish Community Foundation • Mary Lyman • Sally and Luis Maizel • Jain Malkin • Joy and Ronald Mankoff • Jasna Markovac and Gary Miller • Eileen Mason • Peggy Matarese • Robert McCommins • Dennis A. McConnell • Randi McKenzie • Mim and Bill McKenzie • Nathan Meyers and Vicki Righettini • James and Estelle Milch Fund of the Jewish Community Foundation • Rena Minisi and Rich Paul • Laurie D. Munday • Marsha J. Netzer • Mikki Nooney • Barbara Oswalt • Christopher and Susan Pantaleoni • Lori Partrick • In Memory of Margaret Peninger • Anita Pittman • Pratt Memorial Fund • Joan and Richard Qualls • Dr. Adele Rabin and Mr. Stephen Cohen* • Cameron Jay and Kathleen Rains • Linda Rankin and Rodney Whitlow • Robert and Doris Reed • Dr. Robert Reese • Michael Robertson and Dale Johnston • Lynne and Glenn Rossman • Joy Rottenstein • Christine Rounsavell • Dawn and Phil Rudolph • Mr. and Mrs. Todd Ruth • Susan Salt • Rhonda and Scott Schmid • Kathy Schneider • Linda J. Seifert • Susan and Gerald Slavet • Madeline Spencer • Louise and Jack Strecker • Richard S. Studer • Casey and Julie Tibbitts • Doris Trauner, M.D. and Richard Stanford • Natalie C. Venezia and Paul A. Sager • The Ward Family Charitable Fund • Drs. Christine White and Joseph Traube • Sandy Wichelecki and Suzanne Dukes • Colleen and Dennis Williams • Dennis and Carol Wilson • Diana (DJ) Barliant and Nowell Wisch Endowment Fund of the Jewish Community Foundation • The Witz Family • Joseph and Mary Witztum • Howard and Christy Zatkin • Helene and Allan Ziman Fund of the Jewish Community Foundation • Anonymous (5)

Advocates *(\$500 to \$999)*

Margaret and Tony Acampora • B.J. Adelson • Diana and Don Ambrose • Mary and Kendall Andrews • Mrs. Cyla Andrus and Mr. Darrell Mead • Lynell Antrim • Katherine Austin • Axel Coaching, LLC • Saam Azar • Francis and Linda Bardsley • Bruce and Patricia Becker • Amnon and Lee Ben-Yehuda • Edgar and Julie Berner • Mrs. Lazare F. Bernhard • Giovanni and Carolyn Bertussi • Charles and Charlotte Bird • Bob and Joyce Blumberg • Gaylyn Boone and James Dorcy • Evan Centala and James Reid • Stephen and Carol Center • Jill and Dr. Hank Chambers • Ms. Lisa Churchill and Dr. Susan Forsburg • Pam Cooper • Jerry and Leslie Coughlan • Charley and Barb Crew • Fred Cutler • Caroline DeMar • Hon. Vincent Di Figlia • Nate and Margaret Englund • George Fern • In memory of Pauline and Sidney Forman • Friedel Family Fund of the Jewish Community Foundation • Doug Gillingham and Dana Friehauf • Carol K. Green • Euvoughn L. Greenan • Gary and Anne Grim • Mr. Robert Gross • Richard and Candace Haden • Emily and Stewart Halpern • John Hanson • James and Ruth Harris • Gail and Richard Harriss • Hatchell-Viviani Family • Diana and Jim Hatfield • Kaaren Henderson • Gerald M. Hermanson and Donna L. Buckner • Sarah and Chris Herr • Suzanne Hess • Donald J. Hickey • Cathy Hirsch • Dana Hosseini and Stacie Young • Stephanie and Carl Hurst • Joseph and Donna Hynes • Dr. Steven Jaeger and Joe Zilvinskis • Dr. and Mrs. Clyde W. Jones • Natasha Josefowitz, Ph.D. • Leonard and Cynthia* Kanarvogel • Wilfred Kearsse and Lynne Champagne • Carol Keppel • Dr. Marvin M. Kripps • Marshall and Judy Lewis Fund of the Jewish Community Foundation • Zita Liebermensch • Littman Family Fund of the Jewish Community Foundation • Eric and Lori Longstreet • Dianne and Tom Lookabaugh • Robin B. Luby • Dr. and Mrs. David D. Lynn • Carl Maguire and Margaret Sheehan • Mr. Neil A. Malmquist • Drs. Betty Joan Maly and John Meyers • Rev. Stephen J. Mather • Margaret McKerrow • James and Estelle Milch Fund of the Jewish Community Foundation • Dr. and Mrs. Robert F. Morrison • Mimi and Ernie Mortensen • Charles and Susan Muha • Linda Mulcahy • Joan and Charles Neumann • Jan and Mark Newmark • Rich and June Nygaard • Thomas and Tanya O’Donnell • Virginia Oliver • Carol Pastor • Mary and Tom Payne • Jon and Janie Pollock • Ellen Quigley and Ted Seay* • Dianne and Bruce Ramet • Karen Clark Ristine • Alice Robison • Thomas and Lezli Rogers • Rowling Family Charitable Fund of the Jewish Community Foundation • Dr. Norman and Barbara Rozansky • Rich and Christy Scannell • Hermeen Scharaga • Tim and Luci Serlet • Richard Shapiro and Marsha Janger • William and Lynn Shotts • Michele and John Shumate • Sandy and Stella Shvil • Siegler Family Fund of the Jewish Community Foundation • Anne and Ronald Simon • Malcolm E. Smith • Mr. William D. Smith and Dr. Carol Harter • Norman and Judith Solomon • Steve Steinke • Lisa Striebing • Ronald and Susan Styn • John and Margery Swanson • Norm and Laura Swauger • Clifford and Kay Sweet • John and Gail Tauscher • Anne Taylor • Jennifer Tipton • Jeffrey and Sheila Truesdell • Laurel Trujillo and Dennis MacBain • Susan and Joseph Valentino • Anne Walter • Rex and Kathy Warburton • Ken and Susan Watson • Susan Chortek Weisman and Eric S. Weisman Fund of the Jewish Community Foundation • Carol and Omar Winter • Cass Witkowski Family • Chuck and Curry Wolfe • Dr. Joseph Yedid and Joy Wasserman • Tony and Denise Yousif • Anonymous (12)

* In memoriam

♥ Globe Sustainers: donors who have pledged multiyear gifts

This list is current as of June 10, 2019.

We regret any unintended omissions or errors.

Amy E. Allison · Director of Administration
Llewellyn Crain · Director of Development
Dave Henson · Director of Marketing and Communications
Michelle Yeager · Director of Finance
Robert Drake · Senior Producer
Freedom Bradley-Ballentine · Director of Arts Engagement
Sandy Parde · Director of Human Resources
Jesse Perez · Director of Professional Training

ARTISTIC

Travis LeMont Ballenger, Justin Waldman · Associate Artistic Directors
Danielle Mages Amato · Literary Manager/Dramaturg
Lamar Perry · Artistic Associate
Ngozi Anyanwu, Jessica Hilt, Jiréh Breon Holder, JC Lee, Justin Levine, Mona Mansour, Laura Marks, Jonathon Mello, Mike Sears, Gill Sotu, Karen Zacarias · Commissioned Artists
Dezell Lathon · Artistic Intern

PRODUCTION

Benjamin Thoron · Production Manager
Leila Knox · Associate Production Manager and Production Stage Manager
Debra Pratt Ballard · Producing Associate
Ron Cooling · Company Manager
Carol Donahue · Production Coordinator
Jennifer Watts · Assistant Company Manager
Camryn Burton · Company Management Assistant
Kristi Hummel-Rosen · Company Management Transportation

TECHNICAL

Joe Powell · Technical Director
Wendy Berzansky · Associate Technical Director
Brian McVicker, Lucas Skoug, Adina Weinig · Assistant Technical Directors
Eileen McCann · Resident Design Assistant
Reiko Huffman · Shopper
Diana Rendon · Scenery Office Assistant/Buyer
Kurtis Weichers · Master Stage Carpenter/Head Rigger
Gillian Kelleher · Master Carpenter
Jack Hernandez · Master Carpenter, Festival
Adam Barton, Curtis Carlsteen, Chris Chauvet, Jason Chohon, Evan Desmet, Veronica Hernandez, Sloan Holly, Stephanie Lee, Jacob Martin, Matthew Muranaga, William Phillips, Emilio Raya, Mark Soares, J. Michael Stafford, Evelyn Walker · Carpenters
Francisco Ramirez · Scene Shop Operations Assistant
Carole Payette · Charge Scenic Artist
W. Adam Bernard · Lead Scenic Artist
Jessica Amador, Jennifer Baldwin, Victoria Erbe, Miranda Friel, Torrey Hyman, Anna Shonle · Scenic Artists
Genevieve Phanhthaly, Val Philyaw · Run Crew, Festival
Kendell Northrop, James Ramirez · Run Crew, Globe
Taylor Sanit · Scenic Artist Intern

COSTUMES

Stacy Sutton · Costume Director
Charlotte Devaux Shields · Resident Design Associate
Lisa Sanger-Greshko · Assistant to the Director
Shelly Williams · Design Assistant/Shopper
Katie Knox · Design Assistant
Marsha Kuligowski, Wendy Miller · Drapers/Tailors
Erin Cass · Draper
Anne Glidden Grace, Lisa Goering, Elena Ham, Sonya Levin, Susan Sachs, Nicole Sukolics-Christianson · Assistant Cutters
Mary Miller · Tailoring/Construction
Bonnie Clinnin, Yang Chen Dolkar, Nunzia Pecoraro, Heather Premo · Stitchers
Kristin Womble · Craft Supervisor/Dyer/Painter
Sharon Granieri, Stephanie Parker, Emily Wilson · Craft Artisans
Vicky Martinez · Wig and Makeup Supervisor
Kim Parker · Assistant Wig and Makeup Supervisor
Albee Alvarado, Kimberly Eddo · Wig Assistants
Beth Merriman · Interim Wardrobe Supervisor
Kelly Marie Collette-Sarmiento · Wardrobe Crew Chief, Globe
Jimmy Masterson · Wig Running Crew, Globe
Jazmine Choi · Wardrobe Crew, Globe
Anna Campbell · Wardrobe Crew Chief, White
Erica Reyes-Burt · Wig Running Crew, White
Amanda "Junior" Bergman, Daniella Toscano · Wardrobe Crew, White
Debbie Callahan · Wardrobe Crew Chief, Festival
Alison Reyes · Wig Running Crew, Festival
Megan Jones, Stephanie Kwik · Wardrobe/Wig Running Crew, Festival
Lauren Jones, Sunny Haines, Carissa Ohm · Wardrobe Crew, Festival
Marie Jezbera · Rental Agent

PROPERTIES

David Buess · Properties Director
Kristin Steva Campbell · Associate Properties Director
Rory Murphy · Lead Artisan
Jacob Sampson · Prop Shop Foreman
Andrew Recker · Property Master, Globe
Richard Rossi · Stage and Property Master, White
Eszter Julian · Property Master, Festival
Kyle Melton · Properties Carpenter
Lauren Chen, Jeff Rocky, Annelise Rowe, Teri Tavares, Megan Tuschhoff · Properties Artisans
Trish Rutter · Properties Painter
Savannah Moore · Properties Buyer
Avery Ehlers · Properties Intern

LIGHTING

Shawna Cadence · Lighting Director
Heather Reynolds · Assistant Lighting Director
Ryan Osborn · Master Electrician, Globe
Areta MacKelvie · Master Electrician, White
Stephen Schmitz · Lighting Assistant
Michelle Aguilar, Sandra Navarro · Follow Spot Operators, Festival
Michelle Aguilar, Jazzmyn Birdsong, Hannah Beerfas, Perla Bshara, Sarah Gonzalez, Ben Heston, Stephanie Lasater, Andrew Lynch, Amber Montoya, Sean Murray, Sandra Navarro, Michael Rathbun, Victor Reveles, Ginnie Rinehart, Samuel Rodriguez, Robert Thoman, Katie Torretti · Electricians

SOUND

Paul Peterson · Sound Director
Jeremy Nelson · Master Sound Technician, Globe
Alex Heath · Master Sound Technician, White
RJ Givens · Master Sound Technician, Festival
Brooke Rains · Deck Audio, Globe
Jessica Jakes · Deck Audio, Festival
Kevin Anthenill, Daniel Bentz, Matthew Birchmier, Jon Fredette, Heidi Gaere, Benjamin Heston, Jeremy Siebert · Sound Technicians

ADMINISTRATION

Alexandra Hisserich · Management Associate
Carolyn Budd · Assistant to the Artistic and Managing Directors

INFORMATION TECHNOLOGY

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

HUMAN RESOURCES

Manny Bejarano · Human Resources Coordinator

MAINTENANCE

Crescent Jakubs · Facilities Director
Johnny Kammerer · Custodial Supervisor
Violanda Corona, Violeta Fathy, Kenia Garfias, Roberto Gonzalez, Bernardo Holloway, Carolina Lopez de Orellana, Jason McNabb, Victor Quiroz, Vicente Ramos, Andrew Repetskiy · Building Staff

PROFESSIONAL TRAINING

Shana Wride · Program Coordinator
Amanda Banks, Brian Byrnes, Cynthia Caywood, Ray Chambers, Gerhard Gessner, Jan Gist, Scott Ripley, Fred Robinson, Abraham Stoll, Eileen Troberman · M.F.A. Faculty
Corey Johnston, Dana McNeal, Nate Parde, Nicole Ries, Robin Roberts · M.F.A. Production Staff

ARTS ENGAGEMENT

Vietca Do, Katherine Harroff, Erika Phillips, Laura Zablitz · Arts Engagement Programs Managers
Lisel Gorell-Getz, James Pillar · Master Teaching Artists
Reanne Acasio · Arts Engagement Operations Coordinator
Leticia De Anda, Kendrick Dial, Randall Eames, Gerardo Flores, Monique Gaffney, Jasmin Haddad, Jason Heil, Dairrick Khalil Hodges, Kimberly King, Erika Malone, Crystal Mercado, Jake Millgard, Tara Ricasa, Catherine Hanna Schrock, Arielle Siler, Gill Sotu, Skyler Sullivan, Miki Vale, Valeria Vega, Taylor Wycoff · Teaching Artists
Sarah Lujan · AXIS Production Assistant

FINANCE

Cindy Hunt · Senior Accountant
Mai Nguyen · Payroll Coordinator/Accounting Assistant
Trish Guidi · Accounts Payable/Accounting Assistant
Asia Amic · Accounts Payable Assistant
Tim Cole · Receptionist

DEVELOPMENT

Kristina Keeler · Deputy Director of Development
Bridget Cantu Wear · Associate Director, Strategic Partnerships
Keely Tidrow · Associate Director, Major Gifts
Matthew Richter · Associate Director, Major Gifts and Research
Eileen Prisyb · Events Director
Derek Legg · Donor Engagement Manager
Matthew B. Williams · Development Communications Manager
Janet Gourley · Development Administrator
Rico Zamora · VIP Services and Ticketing Coordinator
Caren Dufour · Development Assistant
Derek Floyd, Paige Santschi · Grants Assistants

DONOR SERVICES

Jyothi Doughman, Anthony Hackett, Jerilyn Hammerstrom, David Hanson, Helene Held, Barbara Lekes, David Owen, Stephanie Reed · Suite Concierges

MARKETING

Susan Chicoine · Public Relations Director
Ed Hofmeister · Associate Director of Marketing
Mike Hausberg · Communications Manager
Alejandra Enciso-Dardashti · Public Relations Associate
Chanel Cook · Digital and Print Publications Designer
Eve Childs · Marketing Assistant
Carolann Malley · Distribution Staff

SUBSCRIPTION SALES

Scott Cooke · Subscription Sales Manager
Nisha Catron, Arthur Faro, Janet Kavin, Pamela Malone, Yolanda Moore, Ken Seper, Cassandra Shepard, Jerome Tullmann, Grant Walpole · Subscription Sales Representatives

TICKET SERVICES

Bob Coddington · Ticket Services Director
Marsi Bennion · Ticket Operations Manager
Cristal Salow · Group Sales Manager
Kathy Fineman, Caryn Morgan · Lead Ticket Services Representatives
Kari Archer, Amanda King, Korrin Main, Lauren Mezta, Oceana Morisoli, Pearl Moro, Victor Salazar, Dominica Savant-Bunch, April Smitley, Michelle Wiegand, Krista Wilford, Jessica Williams · Ticket Services Representatives

PATRON SERVICES

Brian Davis · Patron Services Director
Allison Dorantes, Cynthia Ochoa, Laura Rodriguez, Mary Taylor · House Managers
Angela Montague Kanish · Front of House Assistant
Jeff Sims · Pub Manager
Patrice Aguayo, Scott Fitzpatrick, Deborah Montes, Stephanie Passera · Pub Shift Supervisors
Christian Castro, Alexis Duran, Cheryl Huston, Nicole Purcell · Pub Staff
Linda Bahash, Barbara Behling, Allison Dorantes, Stephanie Rakowski · Gift Shop Supervisors

SECURITY/PARKING SERVICES

Joel Javines · Security Manager
Efren Castillo, Karen Cole, Jeff Howell, Shea Husted, Darius Jakubs, Joseph Lapira, Janet Larson, Dana L. Matthews, David Olson, Eleuterio Ramos, Jeffery Visounnaraj · Security Staff
Jack O'Brien · Artistic Director Emeritus
Craig Noel · Founding Director