

performances

THE  LD GLOBE

SEPTEMBER 2018

THE HEART OF ROCK & ROLL

A NEW MUSICAL
INSPIRED BY THE
ICONIC SONGS OF

HUEY LEWIS
AND THE NEWS



MIKE HAUSBERG

Welcome to The Old Globe and this production of The Heart of Rock & Roll. 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.

PRODUCTION SPONSORS

PRODUCTION SPONSORS



TERRY ATKINSON

Terry Atkinson serves as a member of The Old Globe's Board of Directors and its Executive Committee. Terry's career spans more than 40 years of leading world-class financial institutions, from UBS Municipal Securities to Morgan Stanley, heading the latter company's West Coast infrastructure group. Currently he is CEO of Atkinson Management Consulting. He is a graduate of San Diego State University, where he earned both his bachelor's and juris doctorate degrees, and he is currently on the boards of The Campanile Foundation and Worldreader, a not-for-profit organization with the mission of providing digital books to children and families in the developing world. While actively working in investment banking, he involved himself with many charitable efforts, such as Harlem Day School and Sheltering Arms, a shelter for women and children. He was also PaineWebber's national lead for the Juvenile Diabetes Foundation.



ELAINE AND DAVE DARWIN

Elaine and Dave Darwin, transplants from Palm Beach and Aspen, have enjoyed living in Rancho Santa Fe for 10 years, during which time they have immersed themselves in San Diego's cultural community. Dave worked on the La Jolla Concours d'Elegance and joined the San Diego/Palm Springs Chapter of the Classic Car Club of America. Elaine followed her interest in music and theatre by becoming a board member of La Jolla Music Society and The Old Globe. She has served the Globe in many capacities, most recently as Board Chair. Along the way, she chaired the Search Committee for a new Artistic Director and now chairs the Artistic Angels Committee. She thanks you, our audience, for your tremendous support of The Old Globe. The Darwins previously sponsored the sensory-friendly performance of *Dr. Seuss's How the Grinch Stole Christmas!* as well as *Murder for Two*, *Camp David*, *Guys and Dolls*, *Dr. Seuss's The Lorax*, and Globe for All. Elaine and Dave are pleased to invite you to enjoy *The Heart of Rock & Roll*.



RHONA AND RICK THOMPSON

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



PAMELA J. WAGNER AND HANS TEGEBO

Pamela J. Wagner has enjoyed The Old Globe since high school, when her family relocated from Northern California. After almost 20 years as co-owner of a successful software company, she retired and was finally able to devote time to her love of the arts. Pam has sponsored numerous students in dance, music, and theatre. She has been a patron of the Globe for over 10 years and is a member of the Board of Directors. She is also a board member for Patrons of the Prado. Pam and Hans Tegebo met through their mutual love of art; he is a talented sculptor and ceramicist and an avid surfer. They spend a great deal of time in New York City visiting museums and attending theatre, and they continue to travel the world together.



SHERYL AND HARVEY WHITE

Over their long association with The Old Globe, Sheryl and Harvey White have played many leadership roles at the theatre, each serving terms as Chair of the Board of Directors, with Harvey serving as Co-Chair of the Globe's \$75 million Capital and Endowment Campaign. Sheryl is co-chairing this year's Globe Gala and will hold the distinction of co-chairing 11 successful Globe Galas. The Whites have been Leading Sponsors for many years and, in addition to last year's successful *Picasso at the Lapin Agile*, they have sponsored such productions as *October Sky*, *Bright Star*, *The Last Goodbye*, *Arms and the Man*, *The First Wives Club*, and *A Room with a View*. Additionally, they sponsored *Lost in Yonkers*, the inaugural production in the arena theatre that bears their name in recognition of their significant \$7 million Capital Campaign and cumulative giving to the Globe. Sheryl serves on the Executive Committee of the Globe's Board, and Harvey is an Emeritus Director.

PRODUCTION SPONSORS

EDGERTON FOUNDATION

The Heart of Rock & Roll received a prestigious Edgerton Foundation New Play Award. The Edgerton Foundation's national program, launched in 2007, has awarded grants to not-for-profit theatres, thus providing an extended rehearsal process for 393 world premiere productions. Through this support, many plays have gone on to subsequent productions at other theatres, with 30 making it to Broadway. Fifteen plays have been nominated for Tony Awards, with *All the Way*, *Vanya and Sonia and Masha and Spike*, *Hamilton*, *Dear Evan Hansen*, and *Oslo* winning the Best Play or Best Musical Awards. Ten plays have been nominated for the Pulitzer Prize for Drama, with *Next to Normal* winning in 2010, *Water by the Spoonful* winning in 2012, *The Flick* winning in 2014, *Hamilton* winning in 2016, and *Cost of Living* winning in 2018. The Old Globe is grateful to have received Edgerton Foundation New Play Awards for nine world premiere productions.

HM ELECTRONICS, INC.

In 2003, HM Electronics, Inc. (HME) began supporting The Old Globe by sharing innovative communication technology for each of the Globe's three theatres. The Globe is grateful to HME for providing state-of-the-art wireless intercom systems, the industry standard among broadcast and entertainment professionals. In 2010, HME acquired Clear-Com, the global leader in analog and digital cabled intercoms. Today, companies around the world depend on HME/Clear-Com for clear, reliable, and scalable communication solutions for live performance venues. HME/Clear-Com's generosity in providing communications equipment has enabled the Globe to maintain high standards of excellence both in front of and behind the curtain. We applaud HME for their support of the arts in San Diego.



VIASAT

Viasat, a leading global broadband services and technology company headquartered in Carlsbad, is proud to give back to its local community. As one of the largest technology employers in North County San Diego, Viasat takes pride in supporting STEAM initiatives (science, technology, engineering, arts, and math) by using its core competency as a technology company to inspire and instill a sense of excitement about the opportunities that exist in STEAM career paths. Recognizing the importance of the arts within STEAM education, Viasat participates in multiple programs that promote blended skill sets to help drive today's youth toward STEAM opportunities. Viasat first became a Production Sponsor in 2015 and has continued to increase its support, becoming one of the Globe's top corporate supporters. Previously, Viasat sponsored *Dr. Seuss's How the Grinch Stole Christmas!*, *October Sky*, and *The Old Man and The Old Moon*. The Globe applauds Viasat and commends them for their ongoing support of the performing arts.



ARTIST SPONSOR

Artist Sponsor for Brian Usifer (Music Supervision, Arrangements, and Orchestrations)

MANDELL WEISS CHARITABLE TRUST

Mandell Weiss (1891–1993), a Romanian immigrant who became one of San Diego's most prominent business leaders, contributed millions of dollars to enrich San Diego during his lifetime. He fell in love with theatre in his teens, but his plans to pursue an acting career were interrupted by World War I. His legacy continues today through Mandell Weiss Charitable Trust's support of organizations throughout San Diego County.

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.**

2018 Artistic Angels *(\$200,000 and higher annually)*



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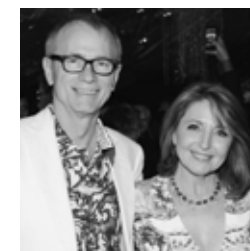
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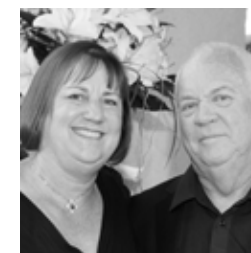
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For additional information on how to support the Globe at these extraordinary levels, please contact Llewellyn Crain at (619) 684-4141 or lcrain@TheOldGlobe.org.

Photo for Diane and John Berol: Robert Sean Leonard in *King Richard II*, 2017.



Welcome to The Old Globe!

If you like your bands in business suits, you’ve come to the right musical! Over and over again, I’m astonished as San Diego’s flagship theatre brings some of America’s best-loved talent to our corner of California. We are excited to share with you this absolutely delightful, brand-new musical featuring your

favorite songs by Huey Lewis and the News. We couldn’t ask for a livelier way to kick off the Globe’s 2018–2019 Season, and I hope you find yourself tapping your feet along with the talented cast of *The Heart of Rock & Roll*.

It is a true honor to band together with my fellow theatre lovers and San Diegans to support this treasured institution, which not only brings us entertaining and heartwarming new musicals, but also commissions and produces new works, retells unforgettable classics, presents one of the nation’s most prestigious Shakespeare festivals each summer, and more. Many regional theatres would be thrilled to excel in just one of these areas, but the Globe achieves them all—and it doesn’t stop there.

Through groundbreaking programs like the countywide Globe for All Tour, sensory-friendly performances, Community Voices workshops, and so many more, the Globe is impacting lives and bringing theatre to the furthest reaches of San Diego County, from schools and senior centers to military bases and correctional facilities.

Your support is what makes all of this possible. Without the underpinnings of our devoted, dynamic donors, the Globe would not be the leading American theatre it is today. I hope that, if you are not already a donor, you will consider joining the Friends of The Old Globe with an annual gift of \$50 or more. Special experiences and excellent benefits await you, but most of all, you will help sustain and grow this cherished theatre.

Thank you for joining us—enjoy the show!

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

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*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*
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FROM BARRY

Music and memory are linked. Think of any popular song from any year you were alive, and from its opening notes it will conjure some association, some moment connected to it in the story of your life. The songs from the wonderful new musical *The Heart of Rock & Roll* work this way on me. Huey Lewis and the News released their megahit album *Sports* in my freshman year of college. Each of the Top 10 singles on it—“Walking on a Thin Line,” “If This Is It,” and of course the title song of this musical—unleashes from the recesses of memory some highlight (or, ahem, lowlight) of my epic transition from high school to college. One of the many things I’ve loved about working on this show is the huge flood of nostalgia that it has set washing over me. I know I’m not alone in this: Huey Lewis is a rock icon, and his tunes provide the soundtrack to many American lives.

But Huey’s songs are much more than walks down memory lane. They are pure blasts of rock and roll, often infused with the blues and soul music of Huey’s early, pre-News musical career. They tell simple stories of people looking for connections: for joy, for fulfillment, for love, for their place in the firmament. The lyrics don’t take themselves too seriously, though, and a certain cheekiness, a knowing fun, always characterizes Huey’s point of view. Most of all, the songs get you moving. Huey’s music has octane, fizz, and massive energy. It’s no surprise that this song catalog lives so vividly onstage.

Of course, “jukebox musicals” like this one rely on much more than a couple of dozen songs, even terrific ones like Huey’s. These musicals need a story. They need characters we care about going through experiences we can relate to. Driving *The Heart of Rock & Roll* is a sweet and warm tale of a young man on a quest to find his place in the world, and a young woman whose own quest changes the course of his. Along the way these two people work through some unfinished personal business, take a good, clear look at their hopes and dreams, and, in good comic form, find love. As we follow our heroes on their adventures, we find them in a universe populated with vivid characters also seeking happiness, all of whom find, now and then, that ordinary communication isn’t enough and that the only way to express what’s in their hearts is to burst into song. That’s how musicals work.

Musicals also need movement and kineticism. They need imaginative and inventive stage design. And the songs at their core need to be translated from the world of pop to the world of theatre. Fortunately, the artists who’ve gathered in San Diego to make this world premiere are all operating at the very highest level in each theatrical discipline. Brian Usifer is the magician who has led Huey’s music through a metamorphosis from barroom rock to Broadway buoyancy. Tyler Mitchell and Jonathan Abrams came up with a story that makes these songs inevitable in each of their appearances, and Jonathan has written people and dialogue that fuse the quests implicit in Huey’s lyrics to individuals we really root for and a story we connect to. Derek McLane, Paloma Young, Howell Binkley, John Shivers, and David Patridge have conjured a world that merges Huey’s sense of humor with state-of-the-art Broadway stagecraft. Lorin Latarro sets an ace company of brilliant actor/singer/dancers in nonstop motion with dance that is as fun as any in the American theatre of the moment.

And Gordon Greenberg, a Broadway and West End veteran who returns to the Globe after a too-long absence, brings all this creativity together with great panache. Directing a big musical like this one requires imaginative, political, psychological, and leadership skills in equal measure. Gordon combines all these in a package that’s leavened with great humor and kindness, and all of us at the Globe are very glad he’s here.

The Heart of Rock & Roll is a shot of helium to launch the Globe’s 2018–2019 Season with one big party. We’re thrilled to host it, and happy you’re on the guest list.

Thanks for coming. Enjoy the show.

Barry

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

THE HEART OF ROCK & ROLL

INSPIRED BY THE MUSIC OF
HUEY LEWIS AND THE NEWS

BOOK BY
JONATHAN A. ABRAMS

STORY BY
TYLER MITCHELL AND JONATHAN A. ABRAMS

Derek McLane
SCENIC DESIGN

Paloma Young
COSTUME DESIGN

Howell Binkley
LIGHTING DESIGN

John Shivers
David Patridge
SOUND DESIGN

Matt Doebler
MUSIC DIRECTOR

Tara Rubin Casting
Eric Woodall, CSA
CASTING

Anjee Nero
PRODUCTION STAGE MANAGER

MUSIC SUPERVISION, ARRANGEMENTS, AND ORCHESTRATIONS BY

BRIAN USIFER

CHOREOGRAPHY BY
LORIN LATARRO

DIRECTED BY
GORDON GREENBERG

The Heart of Rock & Roll is the recipient of an Edgerton Foundation New Play Award.

By special arrangement with Tyler Mitchell, W. Leo Kiely, Bill Kiely, Whitney Kiely Moehle, and Tamar Climan.

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

September 6 – October 21, 2018

CAST (in alphabetical order)

NINA Lindsay Nicole Chambers
CASSANDRA Katie Rose Clarke
ROZ Patrice Covington
STONE John Dossett
BOBBY Matt Doyle
PAIGE Paige Faure
GLENN F. Michael Haynie
FJORD Orville Mendoza
JJ Lucas Papaelias
ELI Zachary Noah Piser
WYATT Christopher Ramirez
TUCKER Billy Harrigan Tighe

ENSEMBLE Nicolette Burton, Lindsay Nicole Chambers,
James Royce Edwards, Oyoyo Joi, Robert Pendilla,
Christopher Ramirez, MiMi Scardulla,
Salisha Thomas, Josh Tolle

SWINGS Bryan Banville, Katie Banville

UNDERSTUDIES for Cassandra – Nicolette Burton;
for Stone – James Royce Edwards; for Roz – Oyoyo Joi; for Fjord, Eli – Robert Pendilla; for
Glenn, JJ, Tucker – Christopher Ramirez; for Paige – MiMi Scardulla; for Nina – Salisha Thomas;
for Bobby – Josh Tolle

Production Stage Manager Anjee Nero
Assistant Stage Manager Mandisa Reed
Assistant Stage Manager Amanda Salmons
Dance Captain MiMi Scardulla

SETTING

Chicago, present day.

There will be one 15-minute intermission.

PRODUCTION STAFF

Associate Choreography Patrick O'Neill
Associate Music Director Isaac Alter
Assistant Director Geoff Packard
Associate Scenic Design Erica Hemminger
Assistant Scenic Design Eileen McCann
Assistant Scenic Design Antonio DiBernardo
Resident Associate Costume Design Charlotte Devaux
Assistant Costume Design Amanda "Junior" Bergman
Assistant Costume Design David Hyman
Assistant Costume Design Danae Iris McQueen
Associate Lighting Design Amanda Zieve
Assistant Lighting Design Brandon Rosen
Script Assistant Kira Vine
Music Assistant Michael Matsuno
Stage Management Intern Hope Binfeng Ding
Stage Management Intern Hannah Folk
Stage Management Intern Tricia Navigato

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

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

THE HEART OF *THE HEART OF ROCK & ROLL*

Director Gordon Greenberg and book writer Jonathan A. Abrams on the creation and collaboration that led *The Heart of Rock & Roll* to the stage at The Old Globe.

Interview by Danielle Mages Amato

How did everyone get involved with the piece, and what made it something you were interested in working on?

JONATHAN A. ABRAMS: Tyler Mitchell was at a family function in 2009 or 2010, and Tyler’s father-in-law, a longtime friend of Huey Lewis, put them together and said, “Hey, what about doing a musical based on your song catalog, Huey?” And Huey said, “I’m open to it. It’s all about the story, so if you have a good story idea, let me know.” So Tyler called me and said, “Hey, I know you love ’80s music. I have this opportunity to pitch a musical with Huey Lewis, do you want to help come up with the story?” And that’s where it began.

GORDON GREENBERG: I first met Jon and Tyler through my agents. I was a huge fan of Huey Lewis and the News growing up, and I read their script and right away recognized that this was a world I wanted to live in. That’s usually how I determine whether or not I want to work on a project—the world that a musical whips up—and this one reminded me a lot of the music’s spirit.

Gordon, what skills do you think the team has brought to this project from their backgrounds in film and television?

GG: A great thing Jon brings is his flexibility. It’s definitely a hallmark of a television writer: agile and willing to reframe ideas quickly and elegantly. I think it has to do with the speed and volume of what one has to generate for television content. That motor works so quickly. And it has certainly served our process over the last three years of continually evolving the script. Every time I throw another challenge at Jon—what if we completely change a character and make her married to this guy, and let’s say she lives in this other place, and this is really what she wants—you see his synapses fire, and within a day we have a whole new version of the script.

Speaking of changes, what was the development process like for this show? How did it transform over time?

JA: We’ve been through at least three workshops and a couple of writing retreats. We kept churning it and looking at it from both ends, and that’s the kind of thing you have to do: turning it inside out and asking, “Is the story supporting the music? Is the music supporting the story?” It’s like a big block of marble, and you’re chipping away to reveal the most economical and focused version of the story. And we have continued to do that with this first production. This is just the best possible place to be launching the show, with the team and the facility and everything at the Globe that we are fortunate enough to have received.

There’s a lot of humor in the piece. How did that develop?

JA: Well, it was really just the idea of: if a guy is going to quit being a rock star to go straight, what is the most boring thing we could have him do? I asked my wife that question, and she didn’t hesitate: “He should work in a cardboard box factory!” And she was right—she usually is—what could be more “square” than a company that literally makes squares? Gordon seized on this right away and had a vision for an amazing opening number that takes place at the cardboard box factory, which brings our ex-rock stars’ transformation to life literally and figuratively at the same time.

GG: And I love that it connected with the music. “Hip to Be Square” immediately jumped out at me as comment on the cardboard box industry. At one point, it was going to be an electrics company for, of course, “The Power of Love.” It connects in a fun way. But from the beginning we always knew that this music has a certain buoyancy that the plot and tone of the piece have to reflect, because in a musical, tone is everything. So clearly this is not *Long Day’s Journey Into Night*. This is about plot movement and the joy of life, and it all lives a foot or two above the ground and has a great big heart.

What is the difference between integrating a traditional musical theatre song into a story as opposed to working with a pop song you are bringing into musical theatre?

GG: From my point of view, a pop song is generally created to state an idea and repeat it over and over, whereas a musical theatre song is supposed to express an idea and then evolve that idea and land you in a new place. The two kind of exist on different planes. So we had to figure out how we could—through scene work, through context—give them growth and evolution. And Huey was amazingly facile about all of that.



Director Gordon Greenberg (seated) and book writer Jonathan A. Abrams in rehearsals for *The Heart of Rock & Roll*. Photo by Chanel Cook.

JA: It was daunting to mess with such established and beloved music and lyrics, but Huey was incredibly generous and helpful with letting us tinker with his songs.

What about the physical production? What did you feel the set needed to do for the show?

GG: We needed a set that was flexible because this show goes to a lot of locations, and we wanted something that could move in a cinematic way but at the same time give us theatricality. And we wanted something that felt as juicy and musical as Huey’s songs. So we’re fortunate enough to be working with the great Derek McLane. Everything he does is elegant, so no matter how far you push him, it always feels well thought out and full of possibility.

I knew we needed something that first winks at the idea of cardboard, since it’s such a big part of our plot. So we have a set that right away takes cardboard and finds the beauty in it. And Derek often uses a repeated image to create something beautiful out of something mundane. So you’ll see all kinds of packing material used onstage, from bubble wrap to tubing.

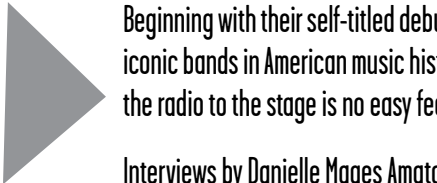
What message do you think is at the heart of this show?

JA: Obviously we want people to have a good time, but the idea is that whichever path you pick in life, as long as you’re true to it, you can’t really make a wrong choice. We’re not preaching to the audience that you have to pick A or B. It’s that there is an A or B, and as long as you’re confident in that choice, it’s the right choice.

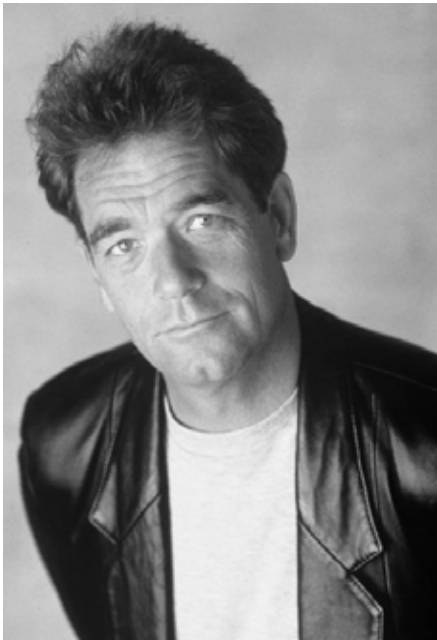
GG: There’s a great lyric in *Sunday in the Park with George* in the song “Move On” where Dot says of a decision in her past, “The choice may have been mistaken, the choosing was not.” The idea is that you can’t walk through the world with sideways vision—you have to look forward and not compare yourself or think about the paths you didn’t take, but make friends with the one you *are* taking and live it fully. ■



THE MEN BEHIND THE MUSIC



Beginning with their self-titled debut album in 1980, Huey Lewis and the News produced nineteen Top 10 singles and became one of the most iconic bands in American music history. Those hits are now finding a new home in the musical *The Heart of Rock & Roll*. But taking songs from the radio to the stage is no easy feat. Below, the show’s two musical masterminds talk about how they did it.



You have a history with Broadway, don’t you?

In 2005, I was offered *Chicago* on Broadway, and I thought, “I can’t do that. That’s too difficult for me.” But my son was attending NYU at the time, so I told the producers, “Let me go see the show first,” thinking at least the two of us could go see the show—and I loved it. So I did *Chicago*, and I fell in love with the talent and attitude on Broadway. The humility and the talent both run so high. It’s so refreshing and so collaborative.

What has the creative process been like for *The Heart of Rock & Roll*?

It’s been collaborative in every way. Tyler Mitchell and Jonathan Abrams worked on a first draft, and then to get this thing going with Gordon Greenberg, the director, and Brian Usifer, the music supervisor—putting the pieces in place has been really fun. And I have a new song or two, including one I wrote specifically for this show.

What’s your process like when you write a song?

This new song in the show was inspired by Barry Edelstein, actually. When we met, Barry said, “It’s traditional to have the lead character sing a song early in the show articulating what it is that he wants.” So, literally on the drive home, I had an idea for the chorus and the lyric, so I sang it into my phone. I rewrote it a little bit when I got home and then sent it to Jonathan and Brian, who wrote the bridge and gave it a new kind of arrangement, and now we’ve got a song.

What has it been like to take your preexisting songs and bring them into this new musical theatre format?

One of the difficulties of having our music be the sole music for the show is that I try to write songs about different things, so the notion that you can weave all these songs together in a story is pretty incredible. And I think that’s all credit to Jonathan and Tyler. They just immersed themselves in the music. They listened to the music while they jogged and drove and when they were on airplanes, over and over. And finally, this personality emerged. They wrote a totally original story, but it really does have the personality of Huey Lewis and the News.

Are there other things you would like to try and achieve? Have we lured you over? Are you going to start writing songs for musicals now?

Well, I’d like to see this musical be as good as we all think it is. The fun is in all the collaboration. And interestingly, that’s kind of what our band is. Huey Lewis and the News is a real band, six guys originally, all of whom contributed. When you can do that, it can be very rewarding because, you know, six heads are better than one. But whatever is next, as long as it’s creative, I’m happy. I’m a spring chicken. I’m doing things purely for creative reasons.

How do you hope audiences respond to the show?

I hope they’re smiling. Entertained. I think it’s funny and sweet and timely—we’d love them to have a good time. Enjoy it! ■



You have a few different titles on this production: music supervisor, arranger, orchestrator. Could you define what those roles are?

Ah, the “many hats” question! My job as music supervisor is to oversee all musical aspects of the show. In the case of a catalog musical, I am the de facto composer and Huey’s on-the-ground voice in the collaborative process. I also manage the music department—music director, associate music director, musicians—as well as collaborate with the sound department on how the show sounds in the house.

Arrangement is actually broken into three categories. As a vocal arranger, I am writing harmonies and choosing keys for the singers. Incidental arrangements are creating all transitions and underscoring using melodic and harmonic material from songs in the show. This is the glue of any good musical and ties everything together into a coherent score. Dance arrangements are working with Lorin Latarro, the choreographer, to create dance breaks that support her movement. When arranging a song, the goal is to find a way from point A to point B that has structure, flow, build, and economy. How does the song begin? How does it build? Is there sonic variation and interest?

Orchestration is the next and final step. It is assigning which instruments play which parts of the songs. Is the intro the entire band or just piano? Is the guitar playing rhythm or melody? What are the drums doing? It’s different for each piece of music, and the goal is to musically support the storytelling.

What was the collaborative process like in doing orchestrations and arrangements?

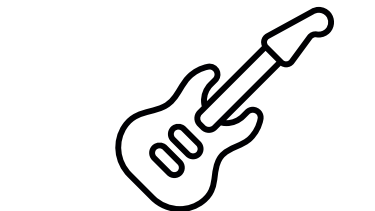
Once we had a first draft of the score, we were able to have a first reading where the director Gordon Greenberg, the book writer Jonathan Abrams, and I got to work with a cast and see what the show sounded like. Gordon and Jonathan had dramatic input, and we made adjustments that helped tell the story. Huey Lewis attended the reading and was incredibly supportive. They are all a collaborative dream, and we have had a great time honing the score into something that works for all of us and, most importantly, works for the show.

Could you talk us through the process of taking one of the songs from its original form to the form we hear in the show?

First and foremost, the source material was written and recorded in the ’80s and in many ways has distinctly ’80s characteristics. Since our show is set today, I had to find ways to make the music sound contemporary while keeping the DNA intact. Second, and equally important, was storytelling. Working with Jonathan, we began with the lyrics to ensure the words made sense for the characters and also told the story. This is one of the most challenging parts of a catalog musical because with existing songs, we had to think outside the box and look at different interpretations of text that was written with different intentions. Third was finding each character’s unique sound and style. They can’t all sound like Huey Lewis, so I had to find different ways to color the arrangements.

What do you hope the audience will take with them from this music?

I think people have a wide and varying degree of familiarity with this music—there are people who won’t know it at all, and there are fans who will know every note of every song. My hope is that everyone’s expectations are met, but I also hope to challenge those expectations a bit and surprise people with how versatile and contemporary this music can be. I want people to forget that they know these songs and be fully invested in the story and how the music propels it. ■



HUEY LEWIS

Huey Lewis on *The Heart of Rock & Roll* and diving into the world of musical theatre.



BRIAN USIFER

Brian Usifer on bringing the music of Huey Lewis and the News to life in a whole new way.



BRYAN BANVILLE

(Swing) is thrilled to return to The Old Globe, where he was previously seen in *Camp David* and *Anna Christie*. He most recently joined The FlyBoys for their debut American tour with the Glenn Miller Orchestra. His other select credits include the workshop of *Untitled Hunter S. Thompson Project* (La Jolla Playhouse), *Violet* (San Diego Repertory Theatre), the world premiere of *Tarrytown* (Backyard Renaissance Theatre Company; Craig Noel Award nomination), *Spamalot*, *Animal Crackers*, *On the Twentieth Century*, *The Rocky Horror Show*, *My Fair Lady*, *Assassins*, and *Man of La Mancha* (Cygnet Theatre, also a Resident Artist), *The Producers* and *Ragtime* (San Diego Musical Theatre), *Titanic*, *The Music Man*, *Spamalot*, *Mary Poppins*, and *Catch Me If You Can* (Moonlight Stage Productions), the workshop of *The Artificial Woman* (City Ballet of San Diego), *Plaid Tidings* (Welk Resort Theatre, twice at New Village Arts), *Forever Plaid* (Farmers Alley Theatre), *Songs for a New World* (The Barn Stage Company), and *Passion* (ion theatre company).



KATIE BANVILLE

(Swing) is delighted to be returning to The Old Globe, where she previously worked on the world premiere of *Benny & Joon* and *A Doll's House*. Her recent performance credits include Disney's *Freaky Friday* and the world premiere of *Escape to Margaritaville* (La Jolla Playhouse). Her recent choreographic credits include the world premiere of *Tarrytown* (Backyard Renaissance Theatre Company; Craig Noel Award for Outstanding New Musical), *Beachtown* (San Diego Repertory Theatre), and *Spamalot* (Cygnet Theatre Company, also a Resident Artist). She received her M.F.A. in Musical Theatre from San Diego State University and her B.F.A. in Musical Theatre from Illinois Wesleyan University. katiebanville.com.



NICOLETTE BURTON

(Ensemble) last appeared at The Old Globe in *October Sky*. Her select credits include *Hair*, *The Best Little Whorehouse in Texas*, *Nine*, *Songs for a New World*, and *Kiss Me, Kate*, as well as cabaret performances at Feinstein's/54 Below and other venues in New York City. A San Diego native, Ms. Burton represented The Old Globe in 2012 and was a runner-up at the Jimmy Awards at the Minskoff Theatre on Broadway. She was also featured in the three-part documentary series *Broadway or Bust* on PBS. Ms. Burton studied at Theatre Academy London and holds a B.F.A. in Musical Theatre from Montclair State University. nicoletteburton.com, [@nicolettejburton](https://www.instagram.com/nicolettejburton) on Instagram.



LINDSAY NICOLE CHAMBERS

(Nina) can be seen online as Gail Liner in "Submissions Only." Her Broadway and tour credits include Lauren in *Kinky Boots*, Jovie in *Elf*, Robin in *Lysistrata Jones*, *Legally Blonde*, and *Hairspray*. Her Off Broadway and regional credits include Nessie in *Loch Ness*; *I Love You, You're Perfect, Now Change*; Miss Scarlet in *Clue: On Stage*; Audrey in *Little Shop of Horrors*; Robyn in *Sex Tips for Straight Women from a Gay Man*; various theatre legends in *Forbidden Broadway: Alive & Kicking*; Velociraptor of Science in *Triassic Park*; and Natalie/Ed in *All Shook Up*. She also has various commercial and voice-over credits. lindsaynicolechambers.com, [@heyitslnc](https://www.heyitslnc.com) on Twitter and Instagram.



KATIE ROSE CLARKE

(Cassandra) has appeared on Broadway as Ellen in *Miss Saigon*, Hannah Campbell in *Allegiance*, Glinda in *Wicked*, and Clara Johnson in *The Light in the Piazza*. She was also seen in the national tours of *Wicked* and *The Light in the Piazza*. Her other regional credits include Cathy Hiatt in *The Last Five Years* at Long Wharf Theatre (2014 Connecticut Critics Circle Award for Outstanding Leading Actress in a Musical) and Marianne Noone in the East Coast premiere of Craig Lucas's play *Prayer for My Enemy* directed by Bartlett Sher. Ms. Clarke appeared as Mrs. Phagan in the staged concert of *Parade* conducted by Jason Robert Brown at Lincoln Center. Her television and film credits include the national broadcast of *The Light in the Piazza* for "Live from Lincoln Center," "The Good Wife," and the upcoming independent film *Maybe There's a Tree*.



PATRICE COVINGTON

(Roz) is an Emmy Award winner who has been seen on Broadway as Squeak in the Tony and Grammy Award-winning *The Color Purple* revival and Martha Reeves in Berry Gordy's *Motown The Musical*. Her national tour credits include *Ain't Misbehavin'* (Grammy Award nomination), *The Book of Mormon*, and Effie in *Dreamgirls*.

Her other recent credits include Audrey II in *Little Shop of Horrors* and Red Queen in *Lookingglass Alice*. Ms. Covington released a self-titled EP in 2011 and thereafter performed in many music festivals and concerts on stages in the Bahamas, Japan, France, Turkey, Germany, and Switzerland. Her single "Life Feels Good Right Now" and its music video were featured on several cable networks. She is currently a background singer for Oscar and Grammy winner Jennifer Hudson, and she previously performed background vocals for Ledisi, Sam Smith, and more. She is also the voice of numerous speaking and singing radio and television commercials and jingles. Her trademarked motto is "Don't be a star...be a galaxy." PatriceCovington.com, [@Sangtrice](https://www.instagram.com/Sangtrice) on Instagram.



JOHN DOSSETT

(Stone) is happy to return to The Old Globe after being seen in *The First Wives Club*. He has appeared in 17 Broadway productions, including *Fifth of July*, *Prelude to a Kiss*, *Ragtime*, *Gypsy* (Tony Award and Drama Desk Award nominations), *Dinner at Eight*, *The Constant Wife*, *Newsies*, *Pippin*, *Chicago*, and *War Paint*. His Off Broadway and regional credits include *Dear Evan Hansen* (Second Stage Theatre), *Sylvia* (Cape Playhouse), *Grand Hotel* (City Center Encores!), *Giant* (The Public Theater; Drama Desk nomination), *Saved* (Playwrights Horizons), *How I Learned to Drive* (Philadelphia Theatre Company), *The Clean House* and *Hello Again* (Lincoln Center Theater), *A Little Night Music* (The Kennedy Center's Sondheim Celebration), *Captains Courageous* and *Elmer Gantry* (Ford's Theatre), and *Dinner with Friends* (Variety Arts Theatre). As a company member of Circle Repertory Company, Mr. Dossett has appeared in *Prelude to a Kiss*, *Reckless*, *The Diviners*, *Childe Byron*, *Dalton's Back*, *Sunshine, El Salvador*, and others. His television and film credits include "Madam Secretary," "Blue Bloods," "Elementary," "The Good Wife," "Law & Order," "Law & Order: Special Victims Unit," "Law & Order: Criminal Intent," "Sex and the City," *Little Manhattan*, and HBO's *John Adams*.



MATT DOYLE

(Bobby) was recently seen as Anthony in the hit revival of *Sweeney Todd* at Barrow Street Theatre in New York City. His Broadway credits include Elder Price in *The Book of Mormon*, Billy Narracott in *War Horse*, Hanschen in *Spring Awakening*, and Hugo Peabody in *Bye Bye Birdie*. He also played Melchior in the national tour of *Spring Awakening*.

His Off Broadway credits include Georgie in *A Clockwork Orange*, Trey in *Brooklynite*, and Jasper in *Jasper in Deadland*. He has been seen regionally as Tony in *West Side Story* (Paper Mill Playhouse), Jasper in *Jasper in Deadland* (The 5th Avenue Theatre), and Jordy Jr. in *Giant* (Dallas Theater Center). Mr. Doyle's film and television credits include the recurring role of Jonathan on "Gossip Girl" and Glenn in *Private Romeo*. He can be heard as Peter on the cast recording for *Bare*. He has performed in concert at Carnegie Hall with The New York Pops, The Phoenix Symphony, and Houston Symphony. Mr. Doyle's solo album, *Uncontrolled*, co-written by Will Van Dyke, is available on iTunes.



JAMES ROYCE EDWARDS

(Ensemble) previously appeared at The Old Globe in *October Sky* and as Young Max in the 10th anniversary production of *Dr. Seuss's How the Grinch Stole Christmas!* Mr. Edwards's Broadway and national tour credits include *Mamma Mia!*, *Hairspray*, *All Shook Up*, *Pippin*, and *The Grinch*. His Off Broadway credits include *Altar Boyz*, *Matthew Passion*, *Wanda's World*, and *That Bachelorette Show*. Mr. Edwards starred as Tarzan in the regional premiere of *Disney's Tarzan* and as Prince Eric in the regional premiere of *The Little Mermaid* (Tuacahn Center for the Arts). His recent regional credits include Che in *Evita*, Stacey Jaxx in *Rock of Ages*, and Rico in the world premiere of *Pump Up the Volume* at the Horton Grand Theatre. He also appears around the world as the superhero Sportacus from the children's television show "LazyTown."



PAIGE FAURE

(Paige) appeared on Broadway as Cinderella in *Rodgers + Hammerstein's Cinderella*, Hedy La Rue in *How to Succeed in Business Without Really Trying* featuring Daniel Radcliffe, *Bullets Over Broadway*, and *Miss Saigon*. She was also seen Off Broadway as Joan in *A Taste of Things to Come* (York Theatre Company). Her national tour credits include *Rodgers + Hammerstein's Cinderella*, *A Chorus Line*, *Chitty Chitty Bang Bang*, *Little Women*, and *Aida*. Ms. Faure's regional credits include *Robin and the 7 Hoods* (The Old Globe), Lorene in the U.S. premiere of *From Here to Eternity* and Sally Bowles in *Cabaret* (Finger Lakes Musical Theatre Festival), Milly in *Seven Brides for Seven Brothers* and Eileen Evergreen in *Nice Work If You Can Get It* (Broadway at Music Circus), Janet Van De Graaff in *The Drowsy Chaperone* (North Carolina Theatre), *Honeymoon in Vegas* and *On the Town* (Paper Mill Playhouse), and *Chess* (The Kennedy Center). She also appeared on the television series "Search Party." [@paigefaire](https://www.instagram.com/paigefaire) on Instagram.



F. MICHAEL HAYNIE

(Glenn) has appeared on Broadway in *Charlie and the Chocolate Factory*, *Wicked*, and *Holler If Ya Hear Me*. He has been seen Off Broadway in *Carrie* (MCC Theater), *Dogfight* (Second Stage Theatre), and others. His regional credits include Quasimodo in *The Hunchback of Notre Dame* (Ogunquit Playhouse), *Found* (Philadelphia Theatre Company), and others. His television and film credits include *Jesus Christ Superstar Live in Concert* (NBC), *Peter Pan Live!* (NBC), and *Not Fade Away* (Paramount Pictures). [@fmichaelhaynie](https://www.instagram.com/fmichaelhaynie).



OYOYO JOI

(Ensemble) is so happy to be making her Old Globe debut. She is a New York City native but is no stranger to the West Coast. She studied Musical Theatre at Brigham Young University and was most recently seen in the national tour and Broadway productions of *The Book of Mormon*. [@ooyoyoioi](https://www.instagram.com/ooyoyoioi).



ORVILLE MENDOZA

(Fjord) is making his Old Globe debut. San Diego audiences may have seen him at La Jolla Playhouse in *The Wiz* directed by Des McAnuff and *The Orphan of Zhao* directed by Carey Perloff (co-production with American Conservatory Theater). He has appeared on Broadway in *Peter and the Starcatcher* and the Roundabout Theatre Company revival of *Pacific Overtures*. Most recently, he was on tour with the Ars Nova production of *Small Mouth Sounds* directed by Rachel Chavkin. His Off Broadway credits include *Found* (Atlantic Theater Company), *Passion* directed by John Doyle (Classic Stage Company), and *Romeo and Juliet* directed by Michael Greif, *Timon of Athens* directed by Barry Edelstein, and *Road Show* directed by John Doyle (The Public Theater/New York Shakespeare Festival). Mr. Mendoza's regional credits include Kansas City Repertory Theatre, East West Players, Goodspeed Musicals, and The Muny. He has also done some television shows, several cast albums, and many commercials. Mr. Mendoza is a Drama Desk Award nominee and a Barrymore Award winner. orvillemendoza.com.



LUCAS PAPAELIAS

(JJ) has appeared on Broadway in *Once* and *Cyrano de Bergerac*, and Off Broadway in *This Flat Earth* (Playwrights Horizons), *Once* (New York Theatre Workshop), *Father Comes Home from the Wars* (Parts 1, 2 & 3) and *Romeo and Juliet* (The Public Theater), *Walk Two Moons* (Lucille Lortel Theatre), *Jack's Precious Moment* (Page 73), *U.S. Drag* (the stageFarm), *Essential Self-Defense* (Playwrights Horizons; Drama Desk Award nomination for Outstanding Music in a Play), *Cyclone* (Studio Dante), and *Cellini* (Second Stage Theatre). Mr. Papaelias has been seen regionally at Vineyard Arts Project, American Repertory Theater, New York Stage and Film, Actors Theatre of Louisville, Geva Theatre Center, and Huntington Theatre Company. His film credits include *School of Rock*, *Art Machine*, *WTC View*, *Hungry Ghosts*, *What Alice Found*, *Brother to Brother*, *The Cake Eaters*, and *Ordinary World*. His television credits include the principal role of Eldon Pouncey on "The Knick," as well as "How to Make It in America," "It's Always Sunny in Philadelphia," "Law & Order," "Law & Order: Criminal Intent," "Blue Bloods," and "Avenue Amy." [@bywayz](https://www.instagram.com/bywayz) on Instagram.



ROBERT PENDILLA

(Ensemble) is making his Old Globe debut. He was most recently seen on Broadway in the original company of the Tony Award-winning *Kinky Boots*. He also appeared in the Broadway revival of *Miss Saigon*, and he spent five years in Oz in the Broadway company of *Wicked*. San Diego audiences may have seen him many years ago as Pepper in the national tour of *Mamma Mia!* He is also a SoulCycle instructor. RobertPendilla.com.



ZACHARY NOAH PISER

(Eli) is thrilled to make his Old Globe debut with this world premiere. Born and raised in the Bay Area, he comes to San Diego fresh off his run as Tobias in the acclaimed Off Broadway production of *Sweeney Todd*. Previously, he was seen as Boq in *Wicked* on Broadway. His other Off Broadway and regional credits include *Mad Libs Live!* (New World Stages), *Godspell* (The Marriott Theatre), and *The Fantasticks* (Willows Theatre Company). He has performed at various venues throughout New York City, including Feinstein's/54 Below, Lincoln Center, Merkin Concert Hall, The Green Room 42, and Joe's Pub. He is a 2015 Northwestern University graduate. [@zach_piser](https://www.instagram.com/zach_piser).



CHRISTOPHER RAMIREZ

(Wyatt, Ensemble) appeared Off Broadway in *Icon* (The Duke on 42nd Street) and regionally in Disney's *Freaky Friday* (La Jolla Playhouse, Cleveland Play House, Alley Theatre), *Lookingglass Alice* (Baltimore Center Stage), *Man of La Mancha* (Barrington Stage Company), *The Count of Monte Cristo* (Pioneer Theatre Company), *In the Heights* (SpeakEasy Stage Company), and *Violet* (Clarence Brown Theatre Company). Recently he took part in the developmental lab of *Bhangin' It* (New York City Ballet) and appeared on "Instinct" (CBS). He studied at Boston Conservatory and the William Esper Studio. @c_rambrothaman.



MIMI SCARDULLA

(Ensemble) is excited to be making her Old Globe debut. She was most recently seen as Lydia the Goth and Dance Captain in the Off Broadway production of *Gigantic* (Vineyard Theatre). She also served as Assistant Choreographer for *Be More Chill* (Signature Theatre Company) and Associate Choreographer for *Sleeping Beauty* (Theatre Under The Stars). Ms. Scardulla is a founding member and the Associate Artistic Director of the Create. Inspire. Change. Theater Company, a not-for-profit company that focuses on giving theatre education and experience to children and families who would not normally have the means. She is also a proud faculty member for Broadway Dreams. She attended Boston Conservatory's Musical Theater division. @mimidulla on Instagram.



SALISHA THOMAS

(Ensemble) is proud to make her Old Globe debut. She graduated with a B.A. from CSU Fullerton and was formerly a vocalist at Disneyland and California Adventure in *Mickey and the Magical Map* and *Five & Dime*. Her other credits include *Beautiful: The Carole King Musical* (first national tour), *Spring Awakening* (La Mirada Theatre), *Once on This Island* (TheatreWorks Silicon Valley), *Hairspray* (3-D Theatricals), and the world premiere of *Trevor the Musical* (Writers Theatre). Ms. Thomas is a former Miss California World (2016) and most recently played the lead Shirelle in *Beautiful* on Broadway. @salishathomas on Instagram.



BILLY HARRIGAN TIGHE

(Tucker) is making his Old Globe debut. He most recently played Anthony in the acclaimed Off Broadway revival of *Sweeney Todd*. He also appeared in the Broadway revival of *Pippin* and the West End production of *The Book of Mormon* as Elder Price. San Diego audiences may recognize him from his national tour roles of J.M. Barrie in *Finding Neverland* and Elder Price in *The Book of Mormon*. His other national tour credits include Fiyero in *Wicked*, Jean-Michel in *La Cage aux Folles*, and *Dirty Dancing*. Mr. Tighe's favorite regional credits include Ben in the world premiere of *Back Home Again* (Leshner Center for the Arts), Link in *Hairspray* (The Marriott Theatre), and Patsie in *Happy Days* (Goodspeed Musicals). In addition to theatre, he has performed as a guest soloist with a variety of symphonies all over the country and internationally. @billyharrigantighe on Instagram, @BillyTighe on Twitter.



JOSH TOLLE

(Ensemble) is thrilled to be making his debut at The Old Globe with this incredible show. He played Harry and understudied Charlie Price in the first national tour of *Kinky Boots*, traveling throughout North America and Japan. His favorite credits include A-Rab in *West Side Story* (The Philadelphia

Orchestra), Matthew in *Altar Boyz* (Lake Dillon Theatre Company), and Gabe in *Next to Normal* (Syracuse Stage, Drury Lane Theatre; Joseph Jefferson Award nomination). As a songwriter and pop vocalist, Mr. Tolle recently debuted his collection of original music in *Tolle: Volume I* at Feinstein's/54 Below. He also featured as a soloist with the Pittsburgh Symphony Orchestra, toured the country with *The Broadway Boys*, and gained YouTube notoriety with the smash-hit Feinstein's/54 Below concert series *Broadway Loves*. He is a proud graduate of the University of Cincinnati College-Conservatory of Music. @josh.tolle on Instagram.

HUEY LEWIS

(Music) is the iconic front man of the Multi-Platinum, Grammy Award-winning, and Academy Award-nominated rock-and-roll band Huey Lewis and the News. Formed from two rival Bay Area bands in 1979, Huey Lewis and the News has sold over 30 million albums that produced nineteen Top 10 and three No. 1 hits, including the global smash "The Power of Love," which was nominated for an Academy Award. Their landmark 1983 album *Sports* sold over 10 million copies in the U.S. alone and features four Billboard Top 100 hits: "If This Is It," "Heart and Soul," "I Want a New Drug," and "The Heart of Rock & Roll." Their follow-up album, *Fore!*, reached No. 1 on Billboard's Top 200 with five singles on Billboard's Top 10 singles chart, two of which were No. 1 hits: "Stuck with You" and "Jacob's Ladder." All five albums released by the band between 1982 and 1991 have been certified either Gold, Platinum, or Multi-Platinum. The band continues to tour the globe and thrill audiences worldwide.

JONATHAN A. ABRAMS

(Book, Story) is a film and television writer and producer. He most recently wrote an original pilot, "Bishop," for A&E Network, and he has developed pilots or series for FOX, ABC, NBC, and The CW. In feature films, he most recently wrote his original idea *Diplomats* for 20th Century Fox with Chernin Entertainment producing. He has sold or optioned numerous screenplays, including Relativity Media's romantic comedy *The Wedding Doctor* and Dichotomy Entertainment's *Juror #2*. He was also a credited producer on Summit Entertainment's *Escape Plan* franchise. He is a graduate of University of Southern California's School of Cinematic Arts.

TYLER MITCHELL

(Story) has over two decades of experience in film and television as a producer, writer, and executive. His producing credits include *The Incredible Burt Wonderstone* starring Steve Carell and Jim Carrey; *Lucky Number Slevin* starring Josh Hartnett, Bruce Willis, Ben Kingsley, and Morgan Freeman; *The Angriest Man in Brooklyn* starring Robin Williams and Mila Kunis; and most recently the critically acclaimed film *Maudie* starring Sally Hawkins and Ethan Hawke. Mr. Mitchell's television credits include NBC's "Kidnapped" and "My Own Worst Enemy," both of which he produced and wrote. As a production executive, Mr. Mitchell has overseen the development, production, and financing of many films, including *The Butterfly Effect* starring Ashton Kutcher and Amy Smart, and *The Rum Diary* starring Johnny Depp and Aaron Eckhart. Mr. Mitchell is currently Senior Vice President of Imagine Entertainment, an award-winning film and television production company.

GORDON GREENBERG

(Director) has recent and upcoming credits that include directing *Barnum* (Menier Chocolate Factory), co-writing and directing the forthcoming Broadway stage adaptation of *The Secret of My Success* (Universal Stage Productions), directing *The Angel and the Sparrow* (Segal Centre for Performing Arts, Mirvish), writing the new book for *Meet Me in St. Louis* (The Muny), directing and co-writing *Mystic Pizza* (MGM On Stage/The Araca Group), co-writing *The Curious Case of the Curse of Count Dracula!* (Maltz Jupiter Theatre), and co-writing *Ebenezer Scrooge's Big [your town here] Christmas Show!* (Bucks County Playhouse). Mr. Greenberg co-wrote and directed the Broadway stage adaptation of *Irving Berlin's Holiday Inn* (Roundabout Theatre

Company/Universal Stage Productions, PBS's "Great Performances") and directed the acclaimed West End revival of *Guys and Dolls*, which starred Rebel Wilson and received six Olivier Award nominations (Savoy Theatre, Chichester Festival Theatre). His other credits include *Jacques Brel Is Alive and Well and Living in Paris* (Drama Desk, Drama League, and Outer Critics Circle Award nominations); *Working* (The Old Globe, Broadway in Chicago, 59E59 Theaters; Drama Desk Award); the stage adaptation of Disney's *Tangled*; co-writing original movie musicals for Disney Channel and Nickelodeon; and regional work at Williamstown Theatre Festival, Paper Mill Playhouse, Goodspeed Musicals, Chichester Festival Theatre, Huntington Theatre Company, Signature Theatre Company, Dallas Theater Center, New York Stage and Film, Philadelphia Theatre Company, and more. He attended Stanford University, New York University, and Royal Academy of Dramatic Art, and he is a member of Stage Directors and Choreographers Society, Writers Guild of America, and The Dramatists Guild of America.

LORIN LATARRO

(Choreography) recently choreographed Broadway's *Waitress*, *Les Liaisons Dangereuse* with Janet McTeer and Liev Schreiber, and *Waiting for Godot* with Ian McKellen and Patrick Stewart, and she is the Associate Choreographer of *The Curious Incident of the Dog in the Night-Time* and *American Idiot*. Her additional choreography includes *Chess* (The Kennedy Center), Lin-Manuel Miranda's *21 Chump Street* for "This American Life" (Brooklyn Academy of Music), The Public Theater's *Twelfth Night* and *The Odyssey* (Delacorte Theater), *Queen of the Night* (Diamond Horseshoe), *Assassins*, *Fanny*, and *God Bless You, Mr. Rosewater* (City Center Encores!), *Between the Lines* (Kansas City Repertory Theatre), *Beaches* (Drury Lane Theatre), and *A Christmas Carol* (McCarter Theatre Center). Ms. Latarro is a Bucks County Playhouse Artistic Associate and a Juilliard School graduate. Her upcoming work includes *La Traviata* at The Metropolitan Opera and *Merrily We Roll Along* at Roundabout Theatre Company. lorinlatarro.com.

BRIAN USIFER

(Music Supervision, Arrangements, and Orchestrations) is a New York City-based music director, pianist, orchestrator, arranger, producer, and composer. He is currently the Music Director of Disney's *Frozen*, which made its world premiere in Denver in summer 2017 before its opening on Broadway last season. He is also currently the Associate Music Supervisor of *The Book of Mormon* on Broadway and on tour, which won nine Tony Awards including Best Musical. Previously, Mr. Usifer was the Music Director of *Kinky Boots* on Broadway, which won six Tony Awards including Best Musical and Best Original Score; the cast recording won the 2014 Grammy Award for Best Musical Theater Album. He was also the show's Associate Music Supervisor for the national tour and the productions in Toronto and on the West End, where it won the Olivier Award for Best New Musical. brianusifer.com.

DEREK MCLANE

(Scenic Design) has designed over 350 productions on Broadway, Off Broadway, internationally, regionally, and on television. He was last at The Old Globe with *In Your Arms*. His Broadway credits include the upcoming *Moulin Rouge! The Musical* (which recently opened in Boston), *The Price*, *Beautiful: The Carole King Musical*, *Fully Committed*, *Noises Off*, *Gigi*, *Anything Goes*, *Ragtime*, *33 Variations*, *How to Succeed in Business Without Really Trying*, *The Heiress*, *Nice Work If You Can Get It*, *Follies*, *Bengal Tiger at the Baghdad Zoo*, *Million Dollar Quartet*, *The Pajama Game*, and *I Am My Own Wife*. His Off Broadway credits include *If I Forget*, *Love Love Love*, *The Night of the Iguana*, *Sweet Charity*, *Buried Child*, *The Two Gentlemen of Verona*, *The Spoils*, *Into the Woods*, *Ruined*, *Macbeth*, and *Hurlyburly*. Mr. McLane's television credits include the Academy Awards (2013–2018) and the live NBC musicals *The Sound of Music*, *Peter Pan*, *The Wiz*, and *Hairspray*. He has received Tony, Emmy, Obie, Drama Desk, Lucille Lortel, and Art Directors Guild Awards. He is on the board of directors at The

New Group and Fiasco Theater and has been a mentor for Theatre Development Fund's Open Doors program for the past 15 years.

PALOMA YOUNG

(Costume Design) previously designed The Old Globe's 2006 Summer Shakespeare Festival production of *A Midsummer Night's Dream*. She designed the Broadway productions of *Peter and the Starcatcher* (Tony Award), *Natasha, Pierre & The Great Comet of 1812* (Tony nomination), and *Bandstand* (Drama Desk Award nomination). Her Off Broadway credits include *The Great Comet* (Kazino, Lucille Lortel Award), *Fly by Night* (Playwrights Horizons), *Recall* (Colt Coeur), *Permission* (MCC Theater), and *Brooklyn Babylon* (Brooklyn Academy of Music). She has designed regionally at American Repertory Theater, Dallas Theater Center, South Coast Repertory, Arena Stage, La Jolla Playhouse, Oregon Shakespeare Festival, Hand2Mouth, and Mixed Blood Theatre, among others. palomayoung.com.

HOWELL BINKLEY

(Lighting Design) designed the Broadway productions of *Summer: The Donna Summer Musical*, *Come from Away* (2017 Tony nomination), *A Bronx Tale The Musical*, *Hamilton* (2016 Tony Award, 2018 Olivier Award), *After Midnight* (2014 Tony nomination), *How to Succeed in Business Without Really Trying* (2011 Tony nomination), *West Side Story* (2009 Tony nomination), *In the Heights* (2008 Tony nomination), *Jersey Boys* (2006 Tony Award), *Avenue Q*, *Parade*, and *Kiss of the Spider Woman* (1993 Tony nomination). He is the Co-Founder and Resident Lighting Designer at Parsons Dance. He received the 1993 Olivier and Dora Awards for *Kiss of the Spider Woman*, as well as the 2006 and 2016 Henry Hewes Design Awards for *Jersey Boys* and *Hamilton*.

JOHN SHIVERS

(Co-Sound Design) designed, with David Patridge, *Emma*, *Robin and the 7 Hoods*, *Sammy*, and *Ace* at The Old Globe. His recent and upcoming credits include *Pretty Woman: The Musical*, *The Sting*, and *Gettin' the Band Back Together*. His other credits include Cirque du Soleil's *Paramour*, The Muny's 2015–2017 seasons, *Kinky Boots* (2013 Tony Award), *Hugh Jackman: Back on Broadway*, *Bonnie & Clyde*, *Sister Act*, *9 to 5*, *Cat on a Hot Tin Roof*, *The Little Mermaid*, *Tarzan*, *In My Life*, and Billy Crystal's *700 Sundays*. His international credits include *The Secret*, *Tarzan*, *Das Wunder von Bern*, and *The Lion King* (Shanghai and Singapore). His other regional credits include *Hood*, *Born for This*, *Moonshine*, *Harmony*, *The Nutty Professor*, and *Tales of the City*, as well as work with Savion Glover, Dionne Warwick, Burt Bacharach, Gregory Hines, and Electric Lady Studios.

DAVID PATRIDGE

(Co-Sound Design) designed the Broadway productions of *Holler If Ya Hear Me* and *Soul Doctor*, and the U.S. tours of *Flashdance*, *Mamma Mia!*, and *Joseph and the Amazing Technicolor Dreamcoat*. His regional credits include The Muny's 2015–2018 seasons, *First Wives Club*, *Harmony*, *The Nutty Professor*, *Emma*, *Robin and the 7 Hoods*, *Sammy*, *Ace*, *Beauty and the Beast*, *Singin' in the Rain*, *Sweeney Todd*, and *Miss Saigon*. Off Broadway he designed *Gigantic*, and internationally he designed *Das Wunder von Bern*. He was also Associate Sound Designer on *Pretty Woman: The Musical*, *Paramour*, *Kinky Boots*, *Hugh Jackman: Back on Broadway*, *Leap of Faith*, *Bonnie & Clyde*, *We Will Rock You*, *Sister Act*, *Come Fly Away*, *9 to 5*, *The Little Mermaid*, *Mamma Mia!*, *Tarzan*, *Cat on a Hot Tin Roof*, and *In My Life*. Mr. Patridge is a recipient of the Kevin Kline and Suzi Bass Awards for Outstanding Sound Design of a Musical.

MATT DOEBLER

(Music Director) has conducted and played keyboards for the Broadway hits *Wicked* and *The Book of Mormon*, as well as their national tours. Most recently he served as Associate Music Director for the new musical *Jagged Little Pill*, based on Alanis Morissette's iconic album, at American Repertory Theater. Prior to that, Mr. Doebler was Associate Conductor and Accordion-meister for Broadway's

Natasha, Pierre & the Great Comet of 1812. His other recent Broadway shows include *Kinky Boots*, *Charlie and the Chocolate Factory*, *She Loves Me*, and *Les Misérables*. He is a student and faculty alumnus of Penn State's music and theatre programs. As a native-born Californian, he is thrilled to be making his Old Globe debut.

TARA RUBIN CASTING/ERIC WOODALL, CSA

(Casting) has cast the Globe's *Much Ado About Nothing*, *The Tempest*, *Guys and Dolls*, *Othello*, *The Two Gentlemen of Verona*, *Dog and Pony*, *A Room with a View*, and others. Their select Broadway credits include *King Kong* (upcoming), *The Band's Visit*, *Summer: The Donna Summer Musical*, *Prince of Broadway*, *Bandstand*, *Indecent*, *Sunset Boulevard*, *Miss Saigon*, *Dear Evan Hansen*, *A Bronx Tale The Musical*, *Cats*, *Falsettos*, *Disaster!*, *School of Rock*, *Gigi*, *Bullets Over Broadway*, *Aladdin*, *Les Misérables*, *The Heiress*, *How to Succeed in Business Without Really Trying*, *Billy Elliot: The Musical*, *Shrek The Musical*, *Young Frankenstein*, *Mary Poppins*, *Spamalot*, *The 25th Annual Putnam County Spelling Bee*, *The Producers*, *Mamma Mia!*, *Jersey Boys*, and *The Phantom of the Opera*. Their Off Broadway credits include *The Band's Visit*, *Here Lies Love*, and *Love, Loss, and What I Wore*. They have also cast regionally for Yale Repertory Theatre, Bucks County Playhouse, Paper Mill Playhouse, and Berkeley Repertory Theatre.

ANJEE NERO

(Production Stage Manager) has previously worked on The Old Globe's world premiere musical productions of *Benny & Joon*, *October Sky*, *Bright Star*, *Dog and Pony*, *Allegiance*, *A Room with a View*, and *Kingdom*. Some of her additional credits include *The Tempest*; *The Wanderers*; *The Importance of Being Earnest*; *King Richard II*; *Picasso at the Lapin Agile*; *Kiss Me, Kate*; *The Twenty-seventh Man*; *The Winter's Tale*; *Be a Good Little Widow*; and *Richard O'Brien's The Rocky Horror Show*. Ms. Nero worked on the Broadway production of *Bright Star* and launched the first national tour last fall. Her selected La Jolla Playhouse credits include *Sideways* directed by Des McAnuff, *Ruined* directed by Liesl Tommy, *A Midsummer Night's Dream* directed by Christopher Ashley, and *Herringbone* directed by Roger Rees and starring BD Wong. Ms. Nero has worked with several prominent regional theatres including The Kennedy Center, Center Theatre Group (Ahmanson and Kirk Douglas Theatres), Hartford Stage, SITi Company, Huntington Theatre Company, and Berkeley Repertory Theatre, to name a few, including having toured both nationally and internationally with several dance and music companies.

MANDISA REED

(Assistant Stage Manager) has served as Tour Production Assistant on *Skeleton Crew* and Stage Management Intern for *The Comedy of Errors*, both at The Old Globe. Her credits at La Jolla Playhouse include *The Squirrels*, *The Cake*, *Summer: The Donna Summer Musical*, *Wild Goose Dreams*, and *At the Old Place*.

AMANDA SALMONS

(Assistant Stage Manager) has previously worked at The Old Globe on *The Tempest*; *American Mariachi*; *The Importance of Being Earnest*; *Dr. Seuss's How the Grinch Stole Christmas!*; *Benny & Joon*; *King Richard II*; *The Blameless*; *October Sky*; *Macbeth*; *Rain*; *The Metromaniacs*; *Kiss Me, Kate*; *The White Snake*; *The Two Gentlemen of Verona*; *Vanya and Sonia and Masha and Spike*; *The Last Goodbye*; Globe for All (2014–2015); the Summer Shakespeare Festival (2011–2013); *Somewhere*; *Lost in Yonkers*; *I Do! I Do!*; and *The Price*. Her other credits include *Blueprints to Freedom: An Ode to Bayard Rustin* (La Jolla Playhouse), *Kiss Me, Kate* (Hartford Stage), *The Foreigner*, *miXtape*, *See How They Run*, *The Music Man*, and *The Rivalry* (Lamb's Players Theatre), *The Gondoliers*, *The Pirates of Penzance*, *Candide*, and *Trial by Jury* (Lyric Opera San Diego), and SummerFest (La Jolla Music Society).



BARRY EDELSTEIN

(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*, and the world premiere of *The Wanderers*. He also directed

All's Well That Ends Well as the inaugural production of the Globe for All community tour. He will next direct *The Tempest* at the Los Angeles Philharmonic in November. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Mr. 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.



TIMOTHY J. SHIELDS

(Managing Director) is very pleased to have joined the ranks of the Globe's staff last October. 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 the current Broadway revival of *Carousel* as well as *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, Mr. 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. Mr. 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.



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

CASTING

Tara Rubin Casting
Tara Rubin, CSA; Eric Woodall, CSA;
Merri Sugarman, CSA; Laura Schutzzel, CSA;
Kaitlin Shaw, CSA; Lindsay Levine, CSA;
Claire Burke, CSA; Felicia Rudolph, CSA;
Xavier Rubiano; Louis DiPaolo



PATRON INFORMATION

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

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.

Derek McLane, Scenic Design

Paloma Young, Costume Design

 @secondpigeon

Howell Binkley, Lighting Design

John Shivers and David Patridge, Sound Design

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ARTS ENGAGEMENT

BY THE COMMUNITY, FOR THE COMMUNITY

By Karen Ann Daniels



It takes great partners to make theatre matter to more people. Entering its third year, the Department of Arts Engagement has built relationships with dozens of organizations across San Diego County with one strategic goal: is the partnership mutually beneficial? coLAB, the Globe’s collaborative art-making initiative developed by and for community partners, sprouted from a need to begin engaging San Diego’s communities in a sincere way in order to meet this goal.

In the summer of 2016, we met Claudia Baltazar Ciarmoli, from the youth-advocacy organization SAY San Diego, and Hermelinda Figueroa, a City Heights community member, two of the driving forces behind the City Heights Día de los Muertos (Day of the Dead) Festival. This annual event brings together people from all ethnic backgrounds and traditions to celebrate and remember their loved ones who

have passed away, and it is an opportunity for residents and organizations to participate in this traditionally Mexican celebration.

The Old Globe entered the festival in 2016 with a proposition: what if we created unique performance pieces with the community and presented them at the festival? Figueroa welcomed the arts engagement team and connected them to her friends, families, and neighbors. “A lot of parents spend all their time working to pay the bills, working to take care of kids. Most of us come from Mexico, and we are not spending time making sure our culture and traditions are here in this country.” The coLAB program presented a unique opportunity to share that culture in new and exciting ways.

Workshops with local residents and Globe artists resulted in a group of original performances called *The Living Altar*, which were presented throughout the 2016 festival. The following year, the planning committee invited The Old Globe to return and recruited new people to participate by sharing their stories. Together they created *La Muerte Descanse en Paz (Death Rests in Peace)*, a 20-minute play about the rituals and personal stories behind Día de Los Muertos. In the cast were both professional actors and community members who had never been onstage in their lives.

“There would be no coLAB at the Globe if it weren’t for our partnership with the festival. Claudia and Hermelinda are not only committed to sharing their culture and traditions, but they are interested in creating more connection among all people in City Heights,” said Katherine Harroff, Arts Engagement Programs Associate at The Old Globe.

A good partnership calls upon and benefits both parties, and for Ciarmoli, “this relationship has been an opportunity to witness how the community can come together, get organized, and unite with people from other groups—including everyone at The Old Globe—to celebrate diversity.”

Ciarmoli grows her flowers for the Día de Los Muertos Festival in a public garden that serves City Heights residents who have come from around the world: Africa, Vietnam, Mexico, and Central America. She tells these neighbors, “We come from different parts of the world, but here we are a family”—a description that feels fitting for the Día de los Muertos Festival and the coLAB program as well. ■

Join The Old Globe in City Heights at the 11th annual Día de Los Muertos Festival on October 27, and again on October 28 on the Globe’s plaza in Balboa Park. In addition to music, crafts, and food, this free, family-friendly event will feature original productions developed through the Globe’s coLAB art-making initiative, developed by and for community partners in City Heights and the South Bay. Learn more at www.TheOldGlobe.org/arts-engagement.

Photo: Arts engagement staff with City Heights community members at the Día de Los Muertos Festival, 2016. Photo by Douglas Gates.

OUR THANKS

Thanks and a round of applause for the generous individuals and organizations whose support makes the Globe’s arts engagement programs possible!

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*In memoriam

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In 2017, The Old Globe was able to bring theatre to 37,000 San Diegans from every district and part of the county—at no cost to them.

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Photos (clockwise from top left): Jennifer Paredes and Christina A. Okolo in Globe for All's touring production of *Twelfth Night*; students enjoying a talkback after a free student matinee of *Red Velvet*; visitors on The Old Globe's Copley Plaza; students in the Pam Farr Summer Shakespeare Studio, 2017.

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Photos (from top): Volunteer docents learn about the costume department with Resident Design Associate Charlotte Devaux Shields; donors enjoy a private tour of the Globe's Technical Center with Carole Payette, Charge Scenic Artist; Circle Patrons enjoy lunch with John Norman Schneider and Raymond Lee of *tokyo fish story*; the Lipinsky Family VIP Suite.

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IN MAKING THEATRE AVAILABLE TO ALL.
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Craig Noel League members are visionary and generous donors who have included The Old Globe in their estate plans. Members enjoy special events and invitations to exciting Globe activities and will have the satisfaction of knowing that their generosity will support the Globe for years to come.

— CRAIG NOEL LEAGUE MEMBERS —



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have the security of
an endowment so that
we may continue
to engage and inspire
audiences for
generations to come.”*

—Craig Noel, Founding Director

Please contact **Bridget Cantu Wear** at (619) 684-4144 or bcantuwear@TheOldGlobe.org to learn how you can join the Craig Noel League.

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Erna Finci Viterbi Artistic Director Barry Edelstein at an arts funding rally, May 2017.

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Vicky Martinez Wig and Makeup Supervisor
Kim Parker Assistant Wig and Makeup Supervisor
Alberto Alvarado, Kimberly Eddo Wig Assistants
Beverly Boyd Wardrobe Supervisor
Beth Merriman Wardrobe Crew Chief, Globe
Debbie Allen, Wardrobe Crew Chief, Globe
Jimmy Masterson ... Wig Running Crew/Wardrobe Crew, Globe
Terrie Cassidy, Kelly Marie Collett-Sarmiento,
Sunny Haines Wardrobe Crew, Globe
Anna Campbell Wardrobe Crew Chief, White
Debbie Callahan Wardrobe Crew Chief, Festival
Alison Reyes, Wardrobe Crew Chief, Festival
Erica Reyes-Burt Wigs Running Crew/Wardrobe, Festival
Jazmine Choi, Stephanie Kwik,
Rene Morton, Carissa Ohm Wardrobe Crew, Festival
Marie Jezbera Rental Agent

Timothy J. Shields, Managing Director

FINANCE

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

DEVELOPMENT

Bridget Cantu Wear Associate Director,
Strategic Partnerships
Annamarie Maricle Associate Director,
Institutional Grants
Keely Tidrow Associate Director, Major Gifts
Eileen Prisby Events Director
Matthew Richter Major Gifts Officer
Robin Hatfield Individual Giving Manager
Matthew B. Williams Development
Communications Manager
Janet Gourley Development Administrator
Rico Zamora VIP Services and Ticketing Coordinator
Caren Dufour Development Assistant
Derek Floyd Grants Assistant
Stephen Jones Telefundng Specialist

DONOR SERVICES

Jyothi Doughman, Anthony Hackett,
Jerilyn Hammerstrom, Helene Held,
Barbara Lekes, David Owen,
Stephanie Reed, Laura Regal 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, Vanya Esteban, Bea Gonzalez,
Alejandro Gutierrez, Amanda King, Lauren Mezta,
Savannah Moore, Oceana Morisoli, April Smitley,
John Sweeney, Michelle Wiegand,
Krista Wilford Ticket Services Representatives

PATRON SERVICES

Mike Callaway Patron Services Director
Allison Dorantes, Cynthia Ochoa, Laura Rodriguez,
Mary Taylor House Managers
Angela Montague Kanish Front of House Assistant
Nic Hagan Food and Beverage Manager
Patrice Aguayo, Scott Fitzpatrick, Deborah Montes,
Stephanie Passera Pub Shift Supervisors
Ethan Aguayo, Christian Castro, Alexis Duran,
Mario Espinoza, Yvette Piscopo, Anna Ramirez,
Aaron Trujillo Pub Staff
Linda Bahash, Barbara Behling, Paola S. Delgado,
Stephanie Rakowski Gift Shop Supervisors

SECURITY/PARKING SERVICES

Edward Camarena Security Manager
Sherisa Eselin Security Officer
Jonah Bevilacqua, Karen Cole, Jeff Howell,
Joseph Lapira, Janet Larson, Bryan Lodahl,
John Quinn, Eleuterio Ramos,
Alexis Velazquez Security Guards
Daniel Christie, Jose Gamino,
Joseph Lapira VIP Parking Valets

Jack O'Brien Artistic Director Emeritus
Craig Noel Founding Director

PROPERTIES

David Buess Properties Director
Kristin Steva Campbell Associate Properties Director
Rory Murphy Lead Artisan
David Medina Properties Buyer
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
Trish Rutter Properties Painter
Quinn Becker, Lauren Chen,
Victoria Vitola Properties Artisans

LIGHTING

Shawna Cadence Lighting Director
Heather Reynolds Assistant Lighting Director
Ryan Osborn Master Electrician, Globe
Areta MacKelvie Master Electrician, White
Kevin Liddell Master Electrician, Festival
Stephen Schmitz Lighting Assistant
Ginnie Rinehart,
Jennifer Thurman Follow Spot Operators, Globe
Michelle Aguilar,
Sandra Navarro Follow Spot Operators, Festival
Michael Lowe Programmer, Globe
Joel Britt, Amber Montoya, Sean Murray, Kevin Orlof,
Michael Rathbun, Ginnie Rinehart, Robert Thoman,
Jennifer Thurman, Rachel Tibbetts Electricians

SOUND

Paul Peterson Sound Director
Jeremy Nelson Master Sound Technician, Globe
RJ Givens Master Sound Technician, Festival
Alex Heath Deck Audio, Globe
Brooke Rains Deck Audio, Festival
Kevin Anthenill, Jason Chaney, Krystin Cline, Michael
Cornforth, Adam Danska, Heidi Gaare, Jessica Jakes,
Jeremy Siebert, Argyle Stone 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
Viola Corona, Violeta Fathy, Kenia Garfias, Roberto
Gonzalez, Bernardo Holloway, Johnny Kammerer,
Carolina Lopez de Orellana, Jason McNabb, Victor
Quiroz, Andrey Repetskiy Building Staff

PROFESSIONAL TRAINING

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

ARTS ENGAGEMENT

Karen Ann Daniels Associate Director of Arts Engagement
Melinda Cooper Arts Engagement Programs Manager
Lisel Gorell-Getz Master Teaching Artist
Reanne Acasio Arts Engagement Operations Coordinator
Katherine Harroff, Erika Phillips, James Pillar,
Damon J. Shearer Arts Engagement Programs Associates
Vietta Do Interim Arts Engagement Coordinator
Jorge Rivas Programs Assistant
Kendrick Dial, Randall Eames, Gerardo Flores, Monique
Gaffney, Jason Heil, Kimberly King, Erika Malone,
Crystal Mercado, Jake Millgard, Tara Ricasa,
Catherine Hanna Schrock, Gill Sotu, Skyler Sullivan,
Valeria Vega Teaching Artists
Sarah Lujan AXIS Production Assistant