performances

THE OLD GLOBE

JULY 2018

The Lorax
Welcome to The Old Globe and this production of Dr. Seuss’s The Lorax. 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.
Thank you, Audrey! and now we are very pleased to present Dr. Seuss’s How the Grinch Stole Christmas!. This production is dedicated to Audrey S. Geisel for her devotion to and love of The Old Globe. Audrey was instrumental in bringing to the Globe Dr. Seuss’s How the Grinch Stole Christmas!, and now we are very pleased to present Dr. Seuss’s The Lorax.

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
City of San Diego Commission for Arts and Culture

— $11 million and higher —
Conrad Prebys

— $9 million and higher —
Karen and Donald Cohn

— $8 million and higher —
Sheryl and Harvey White

— $7 million and higher —
Kathryn Hutton 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 —
Helen K. and James S. Copley Foundation County of San Diego The Shubert 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 the 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 The Winter’s Tale, Murder for Two, Camp David, Guys and Dolls, and Globe for All. Elaine and Dave are pleased to invite you to enjoy Dr. Seuss’s The Lorax.

HAL AND PAM FUSON
Hal and Pam Fuson became Globe regulars in the 1980s, subscribing with their two children. The children went off to college, and Hal and Pam gained new insights by attending performances with Post-Show Forums. Hal served as the Globe’s Board Chair from 2011 through 2014, a voyage of discovery that reinforced for the couple the vital role that The Old Globe plays in the cultural and economic life of San Diego. Hal and Pam brought to the 2018 Shakespeare Festival opening night performance of The Tempest their entire family of 10, including four grandchildren, for all of whom theatre matters.

ARTIST SPONSOR
Artist Sponsor for H. Adam Harris (The Lorax: Voice and Puppeteer)

JO ANN KILTY
Before relocating to San Diego in 1999, Jo Ann Kilty had a career in advertising in the Bay Area. Jo Ann is passionate about the arts and has served as Chair of the Del Mar Foundation’s Cultural Arts Committee and on the board of the California Center for the Arts, Escondido. In 2009, she joined the Globe’s Board and serves on the Development Committee. In 2011 and 2017 Jo Ann was recognized as Honorary Chair of the Globe Guilders Fashion Show. She also co-chaired the 2012 Globe Gala and the 80th Anniversary Gala, Club 3515.

DEDICATION
This production of Dr. Seuss’s The Lorax is dedicated to Audrey S. Geisel for her devotion to and love of The Old Globe. Audrey was instrumental in bringing to the Globe Dr. Seuss’s How the Grinch Stole Christmas!, and now we are very pleased to present Dr. Seuss’s The Lorax. Thank you, Audrey!

EXTRAORDINARY LEADERSHIP
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— $1 million and higher —
Mary Beth Addesley Bank of America Diane and John Berol
Stephen & Mary Birch Foundation, Inc.
California Cultural & Historical Endowment J. Dallas and Mary Clark
Peter Cooper
Valerie and Harry Cooper Elaine and Dave Darwin
Ann Davies Helen Edison
Pam Faye & B. Ford Alexander
Globe Guilders
Jean and Irwin Jacobs
The Keough Foundation
The Lipinsky Family
Estate of Beatrice Lynda
National Endowment for the Arts
Victor H.* and Jane Ottenstein
Qualcomm Foundation
Paul & Brian Powers Estate of Dorothy S. Proudh* Jeannie and Arthur Rivkin
Jean and Gary Shiekhbin
Theatre Forward
Gillian and Tony Thorenly Wells Fargo
Carolyn Yorston-Welch
Anonymous (3)

*In memoriam

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.

PUBLIC SUPPORT
Financial support is provided by The City of San Diego.
The Old Globe is funded by the County of San Diego.

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.
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)**

- Karen and Donald Cohn
- Elaine and Dave Darwin
- Silvia and Brian Devine
- Audrey S. Geisel
- Paula and Brian Powers
- Jean and Gary Shekter
- Darlene Marcos Shiley
- The Erna Finci Viterbi Artistic Director Fund
- Sheryl and Harvey White

**2018 Benefactors ($100,000 to $199,999)**

- Mary Beth Adderley
- Terry Atkinson
- Peter Cooper
- Ann Davies
- Pamela Farr and Buford Alexander
- Hal and Pam Fusion
- Debra Turner
- Vicki and Carl Zeiger

The Globe Guilders have been a vital part of the Globe family for over 60 years, volunteering thousands of hours annually in areas throughout the theatre:

- Hosting the annual Celebrating Couture fashion show to raise funds for the Globe’s artistic and arts engagement programs
- Serving as Globe ambassadors in the community
- Hosting meet-and-greets to welcome each production’s cast and crew on the first day of rehearsals
- “Adopting” students in The Old Globe and University of San Diego Shiley Graduate Theatre Program
- Volunteering in the Globe’s administrative offices, costume shop, and Technical Center
- Hosting December Nights at the Globe every holiday season

And much more!

To join the Globe Guilders and become a member of this amazing group of volunteers, please visit www.globeguilders.org or contact Vice President of Membership Mary Roberts at globeguilder@gmail.com.
Welcome to The Old Globe!

We couldn’t be happier to bring more Seussian magic to San Diego to join The Grinch in the Globe’s season. The Truffula trees, which we all know have no voice of their own, need someone to speak for them. Thank goodness for Dr. Seuss’s The Lorax, which is here to bring music, merriment, and a well-timed message. We all share responsibility for the wonderful world where we live. After all, how many times does one San Diego need? I hope you and your family enjoy this colorful production of a modern classic by our local hero, Dr. Seuss. We send special thanks to the Old Globe and the Dr. Seuss Fund at the San Diego Foundation for such wonderful support of The Old Globe throughout the years.

I consider it a true honor to band together with my fellow theatre lovers and San Diegans to support this treasured theatre, which not only brings us one of the country’s best Shakespeare festivals each summer, but also commissions and produces new works, retells unforgettable classics, amazes with theatre, which not only brings us one of the country’s best theatre lovers and San Diegans to support this treasured theatre.

Patricia Conolly, Eric Christmas*

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 where there else they may work, they remain the heart and soul of the Globe.

William Autumn
Deborah May

PERFORMANCES MAGAZINE

FROM BARRY

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

Email Barry at Hilary@TheOldGlobe.org and he’ll get back to you.

Debra Turner
Beverly Tatum
PERFORMANCES

THE OLD GLOBE AND CHILDREN’S THEATRE COMPANY
IN PARTNERSHIP WITH THE OLD VIC PRESENT

DR. SEUSS’S
THE LORAX

BASED ON THE BOOK THE LORAX BY
DR. SEUSS

ADAPTED FOR THE STAGE BY
DANIEL GREIG

MUSIC AND LYRICS BY
CHARLIE FINK

Rob Howell
SCENIC AND COSTUME DESIGN

Jon Clark
LIGHTING DESIGN

Tom Gibbons
SOUND DESIGN

Finn Caldwell
PUPPET DIRECTION

Nick Barnes
and Finn Caldwell
PUPPET DIRECTION

Phil Bateman
MUSIC SUPERVISOR AND ARRANGER

Elan McMahan
STORYTELLER

Stacy McIntosh
PRODUCTION STAGE MANAGER

Choreographed by
DREW MCONIE

Directed by
MAX WEBSTER

Based on the book The Lorax by Dr. Seuss. Produced by permission of Dr. Seuss Enterprises, L. P.
The play was originally commissioned and first produced by The Old Vic in 2015.

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

July 2 – August 12, 2018

PERFORMANCES MAGAZINE

CAST
(in alphabetical order)

ONCE-LER DAD, MAYOR, INSPECTOR
Christopher Becknell

MUSICIAN, STORYTELLER
Stephanie Bertumen

ONCE-LER FAMILY, MCGEE, INSPECTOR
Brian Bosco

SMALL ED, STORYTELLER
Ryan Colbert

MCGANN, STORYTELLER
Lynnae Doublette

CHILD, ONCE-LER FAMILY
Johannah “Job” Easley

THE ONCE-LER
Steven Epp

THE LORAX, VOICE AND PUPPETEER
H. Adam Harris

GRANNY ONCE-LER, VON GOO
Rajané Katurah

THE LORAX, PUPPETEER
Meghan Kreidler

MUSICIAN, STORYTELLER
Ryan Lear

STORYTELLER
Ryan Dean Maltz

SWAN, ONCE-LER FAMILY
Emily Michaels King

THE LORAX, PUPPETEER
Rick Miller

MOMMY ONCE-LER, SAMELORE BEEVES
Autumn Nuss

UNDERSTUDIES


Production Stage Manager
Stacy McIntosh*

Assistant Stage Manager
Chandra R. M. Anthenill*

Assistant Stage Manager (June 22 – July 6)
Chris Schweiger*

There is one 15-minute intermission.

PRODUCTION STAFF

Associate Music Direction
Lyndon Pugeda

Associate Scenic Design
Ben Davies

Assistant Scenic Design
Edwin McCann

Associate Costume Design
Irene Bohan

Resident Associate Costume Design
Charlotte Devaux

Associate Lighting Design
Gina Sher

Assistant Lighting Design
Joel Britt

Associate Sound Design
Sten Severson

Assistant Sound Design
Melanie Chen Cole

Lighting Intern
Rachel Tibbetts

Stage Management Interns
Monica Gutierrez

Stage Management Intern
Jennifer Thurman

Dance Captain
Emily Michaels King

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

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedirlo 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.
**ACT ONE**

“Life Is Tough” ........................................................................................................... Ensemble
“I Could Be a Great Man” ............................................................................................... The Once-ler, Ensemble
“It’s a Thneed” ........................................................................................................... The Once-ler, Ensemble
“Everything You Need’s Right Here” ......................................................................... The Lorax, The Once-ler, Ensemble
“When We Get Rich” .................................................................................................... The Once-ler, Once-ler Family
“Great Man” ............................................................................................................... Von Goo, McGee, McGann
“Super Axe Hacker” ........................................................................................................ The Once-ler, Ensemble

**ACT TWO**

“We Are One” .................................................................................................................. The Lorax, Ensemble
“Thneed 2.0” .................................................................................................................. The Once-ler, Ensemble
“When We Get Rich” (Reprise) ....................................................................................... Once-ler Family
“Take It Wherever You Go” ............................................................................................. The Lorax
“Take It Wherever You Go” (Reprise) ................................................................................ Ensemble

**ORCHESTRA**

Conductor, Keyboard ..................................................................................................... Elan McMahan
Drums ............................................................................................................................. Tim McMahon
Bass ..................................................................................................................................... Michael Pearce

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

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**FOR THE LOVE OF LANGUAGE**

William Shakespeare created over 1,700 words, including eyeball, bedazzle, and scuffle. Dr. Seuss is credited with the creation of nerd and Grinch. Today, hip-hop and rap artists continue the wordsmith tradition—bling (Juvenile and Lil Wayne) and phat (Ludacris). A modern fad is the portmanteau: combining two existing words to make a new word.

**BREAKFAST + LUNCH = BRUNCH**
**SPOON + FORK = SPORK**
**LION + TIGER = LIGER**

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**MUSICAL NUMBERS**

It’s Not Too Late

Like The Once-ler, we all make choices that impact the environment. Challenge yourself, your family, or your class to:

- Have a plastic-free day.
- Have a zero-waste day (compost and recycling is okay).
- Bring a reusable bag to the store.
- Walk or ride your bike instead of driving.
- Unplug electronics when not in use (tip: plug all chargers into a power strip and unplug the power strip when not in use).

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**CAUSE AND EFFECT**

When The Once-ler realizes the impact of his actions, his regret is so deep that he hides himself away.

- Can you think of a time your actions had a negative impact?
- How did you feel?
- What actions did you take to resolve the problem?

Like The Once-ler, you may be hiding from your mistake. Good news! There are still some steps you can take:

- Identify the mistake.
- Acknowledge how it made others feel.
- Accept the consequence of your action.
- Make a change for the future. You can’t change what you did or how it impacted others, but you can do things differently from now on.

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**DID YOU KNOW?**

The Lorax was banned in Laytonville, California, in 1989 because of its portrayal of the logging industry. What does The Lorax say about logging? Why wouldn’t someone want that message shared?

Other banned books include:

- Where the Wild Things Are by Maurice Sendak
- The Wonderful Wizard of Oz by L. Frank Baum
- And Tango Makes Three by Justin Richardson and Peter Parnell

Books can be banned for political, religious, moral, or commercial reasons. Are there topics you think should be banned? Why?

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THE PLAY

AN INTERVIEW WITH
DIRECTOR MAX WEBSTER

What’s been the process for you to turn a short children’s book into a full-length theatre show?

After getting over the initial worry that the whole show wouldn’t be longer than 15 minutes (that’s about how long it takes to read the book out loud), I started working with the writer David Greig on how we could expand the story. The first thing David asked me was to describe in one word what I wanted the show to do to an audience. I said to energize. Then he asked me to tell him the story as if he were Ug, a highly intelligent man from 2,000 years ago—someone who’s been to the theatre before. If Ug isn’t interested in it then David won’t write the play. I suppose what David is trying to find out with Ug is whether the story is strong enough and would work around a campfire. Is there, at the heart of this story, a large emotional journey for the protagonist that has resonance like all the great myths and stories in the world?

At the heart of The Lorax is a man who tries to make his mark on the world. His ambition makes him more and more successful, but eventually causes his own destruction, which is a classic story shape. Once we understood the main shape of the story, we could then start trying to work out how individual scenes worked and what the moment-by-moment structure could be.

You had a research and development period before you started rehearsals. How did you use this time?

We got four really brilliant actors in a room and started from the simplest and scrappiest improvisations. We improvised our way through the story again and again. We tried, in the roughest possible way (no clever words, no rhymes, no songs, no props), to work out what the scenes should be and how they might hang together. David writes cards: cards for characters, for ideas, for words he likes, for good types of song, cards for the sorts of things you want to see in a family show, like the bit where the adults laugh, or a moment where the whole audience screams back. At the end of the week we laid out all those cards together on the floor and tried to make a map of how the story could be extended into a full evening’s entertainment. David went away and wrote it up, first into a kind of treatment, then into the actual text. We continued to make revisions and adjustments every day in rehearsals.

Does the fact that most of the script is written in rhyme have any impact on how you approach rehearsals?

Through the history of the world, most theatre has rhymed. English theatre was written in rhyme in the medieval period and the early Renaissance. It’s with Kyd and Marlowe—the generation just before Shakespeare—that English theatre starts to go out of rhyme. Lots of early Shakespeare is in rhyme. And almost all nonwestern forms of theatre are in verse. So actually non-rhyming theatre is relatively new. Rhyme is also fun—it comes out of a pure joy of the sound of words in your mouth and ear. Dr. Seuss’s impulse to start writing children’s books came out of an attempt to help American children read. He read that literacy in the U.S. was very low and wanted to make reading fun. He got a list of all the words that primary school children are supposed to know, and he wrote simple but fantastically engaging stories using that limited vocabulary. Rhyme and rhythm help kids to read because if you’re struggling, both suggest what the sentence you’re trying to decipher might be. It’s a mnemonic device. That’s why a lot of early poetry and theatre is like that, because verse helps you remember lines and text.

How have you created new material for the show while still keeping true to the style of Dr. Seuss?

There’s a very particular Dr. Seuss energy: something about anarchy and chaos but within a moral universe. I suppose its ethical mischief. There’s never a straight line in any Dr. Seuss drawings, and that suggests something of the style for the show. But I think most importantly it’s about the level of joy, the color, the wit—how everything just zings. One of the things David Greig did was to make a “word harvest” of all of Dr. Seuss’s made-up words. What he realized was Dr. Seuss often invents words to make rhymes. So in The Lorax there’s this object called a thneed, which is the capitalist object everyone buys. Of course thneed is just a word that was made up to rhyme with need—“Everyone needs a thneed.” So David has also made up words to rhyme. For example, The Lorax needed a place to live, so David decided he lives in the land of the Ho Ho Horax.

Are there particular themes or intentions that you’ve tried to draw out in this production?

What is happening to the environment and the planet is one of the most undiscussed things in the world. It seems we are now way past the point of being able to limit global warming to the agreed safe limit of two degrees rise. And that’s ultimately because the current economic system is fundamentally at odds with us caring for our environment. But it’s very hard to talk about that in the theatre. If a show becomes worthy and lecturing then you’re moving towards a scientific presentation, not a gripping story. Historically, shows about the environment are very tricky to pull off. What’s extraordinary about The Lorax is that although it’s about one of the most important issues of our time, it happens in a completely fantastic world. Our hope is that it remains a parable, so you don’t feel that we’re trying to attack a particular country or corporation or policy. That way, it can enable you to think about the bigger shape of the issue—how our understanding of business has to make space for the future of the planet. In particular, we need to think about this in relation to young people. Chances are that people my age are going to be all right because we won’t be here by the time climate change really kicks in. But people who are younger will hopefully still be around. They, and their children, will be bearing the consequences of the decisions we make now. This is a show where families can come together to think about something very important while having a good night out.

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Performance Magazine

PERFORMANCES MAGAZINE

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ANSA ARTEA
(Onoise, Dad, Mayor, Inspector) is a professional actor, teaching artist, and director who has worked on stage and screen. Along with his stage work, he has numerous credits in his body of work, including the television series “In an Instant” (House of Tomorrow and Memorial Day), commercials for MNsure, Target, and Buffalo Wild Wings, and voice-overs. His stage credits include Oberon in “A Midsummer Night’s Dream” at the Guthrie Theater, Jacqueline & Me (Children’s Theatre Company), How to Use a Knife (Mixed Blood Theatre), Othello (Cision), and The Unsinkable Molly Brown (Black Ensemble Theatre), and many others. He is a recipient of the McKnight Theatre Artist Fellowship and the Many Voices Mentorship Program. He is also the Jayzinger Best Actor Award. Mr. Artea is a proud MFA graduate of The University of Iowa’s Acting program (2000) and member of SAG-AFTRA.

CHRISTOPHER BECKNELL
(Musican, Storyteller) is a Twin Cities musician who freelances in many musical styles. An accomplished guitarist, he also performs on fiddle in a wide range of styles from classical, Celtic, bluegrass, and old-time rock to Hot Club jazz violin. He serves on the music faculty of Minneapolis Community & Technical College and runs his own Suzuki-method music studio program for children and their parents at his private studio in Minneapolis. In 2015, Mr. Becknell released an album of fingerstyle guitar and folk song arrangements for solo guitar just Beyond the River, it has received playtime on Minnesota Public Radio, MPR’s The Current, and KEMB’s “Bluegrass Saturday Morning,” and has been featured on NPR and Facebook.

STEPHANIE BERTUMLN
(Musican, McGee, Inspector) has enjoyed roles in The 25th Annual Putnam County Spelling Bee (Theater Latté Da), produced by Bloomingmold Civic Theatre), Deseenchanted! (Casting Spells Productions), Little Night Music, Twelfth Night, Purple Cloud, The Orphans of bomb! A Dating Musical (Casting Spells Productions), and The Moving Company based in Minneapolis. His acting credits include lead roles in Tartuffe, Cruze, Hamlet, Figure, The Boy In The Striped Pyjamas (MTC), and the Minnesota premiere of “The Legend of Sleepy Hollow” by Chanhassen Dinner Theatres. He is also featured in the Minnesota premiere of “The Legend of Sleepy Hollow,” performed by the Minnesota Repertory Theatre.

JOANNAH “JOE” EASLEY
(Child, Once-Once Family) has appeared at Children’s Theatre Company as Akelah in The Legend of Sleepy Hollow and the Bee and Parrot Follies in Diary of a Wimpy Kid the Musical. Her other credits include Hairplay (History Theatre), Lord of the Flies (Mixed Blood Theatre), and for colored girls who have considered suicide/when the rainbow is enuf (Mixed Blood Theatre).

STEVEN EPP
(The Observer) is an actor, writer, and director based in Minneapolis. He was Co-Artistic Director at Theatre de la Jeune Lune from 1983 to 2010 and received two 2007 and 2008 Minnesota V�ctorian and Tony Awards for Outstanding Regional Theatre. Mr. Epp is currently the Co-Artistic Director of the Moving Company based in Minneapolis. His acting credits include lead roles in Tartuffe, Cruze, Hamlet, Figure, The Boy In The Striped Pyjamas (MTC), and the Minnesota premiere of “The Legend of Sleepy Hollow,” performed by the Minnesota Repertory Theatre.

RYAN LEAR
(Musician, Storyteller) is a Minneapolis-based artist whose stage work focuses on original and imaginative works. He is a company member of the critically acclaimed theatre group Four Humors, and he has appeared in many of their past works, including as the title role in their original adaptation of Don Quixote at Guthrie Theater/Disney on Ice. Mr. Lear’s other credits include Dr. Seuss’s The Cat in the Hat (Children’s Theatre Company), Grease (Chanhassen Dinner Theatres), The 25th Annual Putnam County Spelling Bee (Jon Ferguson Theatre), and One, Two Goofers (Yellow Tree Theatre). Mr. Lear is also a founding member and board chair of the yearly Twin Cities Horror Festival.

CHRISTOPHER C. RYAN
(Small, Ed, Storyteller) is making his debut with The Old Globe through this partnership with Children’s Theatre Company. He received his M.F.A. from the University of Minnesota/Guthrie Theater B.F.A. Actor Training Program, he has had the pleasure of working with many theatre companies including Guthrie Theatre, Penumbra Theatre, Pillsbury House Theatre, Park Square Theatre, Red Bird Theatre, New Epic Theatre, Children’s Theatre Company, and Red Eye Theatre. On top of his theatrical career, he also works locally on camera and in voice-overs. In 2016, Mr. Colburn won an Ivy Award for Ensemble.

LYNNA DOUTTELLDT
(McGinn, Storyteller) has appeared in productions with History Theatre, Theatre Latté Da, Guthrie Theatre, Stages Theatre Company, Illusion Theatre, and Theatre in the Round. Her credits in film and TV include voice-overs and commercials, industrial films, and print ads. Her film credits include Turnips Artic, A Christmas Carol, Let Me Call You Sweetheart, License, and His Neighbor Phil. She received a B.A. in Psychology from Winona State University and an M.S. in Health Care Communications from University of St. Thomas.

JOHNNAH “JOE” EASLEY
(Child, Once-Once Family) has appeared at Children’s Theatre Company as Akelah in The Legend of Sleepy Hollow and the Bee and Parrot Follies in Diary of a Wimpy Kid the Musical. Her other credits include Hairplay (History Theatre), Lord of the Flies (Mixed Blood Theatre), and for colored girls who have considered suicide/when the rainbow is enuf (Mixed Blood Theatre).

MEGAN KREIDLER
(The Observer) is a recipient of the 2017 Ivy Awards for Emerging Artist and for Emerging Director. She is also the recipient of the 2017 City Pigeon Artist of the Year (Minneapolis). Ms. Kreidler is a graduate of the University of Minnesota/ Guthrie Theater B.F.A. Actor Training Program. When she is not performing on stage, she fronts rock and roll group Kiss the Tiger. kmegankreidler.com, megankreidler.com.

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RYAN DEAN MALT
(Onoise, Uncle) is finishing his Old Globe debut with Dr. Seuss’s The Lorax. Originally from Colorado, it is a recent graduate of the University of Minnesota B.F.A. Actor Training Program. He has performed in shows such as A Christmas Carol (Children’s Theatre), Under the Gauilt (Minnesota Centennial Showboat), and The Adventures of Katie Tomatie (Open Eye Figurative Theatre).

EMILY MICHAELS KING
(Swan, Once-Once) is a Minneapolis-based performer and creator. Onstage she has worked with the Minnesota Opera, the Joffrey Ballet Company, Transitamor Love Affair, Minnesota Opera, Children’s Theatre Company, Transatlantic Love Affair, Minnesota Opera, Chanhassen Dinner Theatres, Jon Ferguson’s WLDNBSX, Black Label Movement, and Live Action Set (including the Ivey Award– winning The 7 Shot Symphony). Some of her creation highlights include Animus and Lewis/Clark with Debra Berger, The Hollow for Trademark Theatre, 7th Hour Theatre Company’s Joseph and the Wheelchair and Walker Center’s Choreographers’ Evening (2009, 2012). emilymichaelsking.com.

RICK MILLER
(The Lorax, Puppets) is an actor and puppeteer in the Twin Cities who has performed in Constance in the Darkness, The Red Shoes, Toy Theatre After Dark, The Sorcerer’s Apprentice, and Driveway Tour (Open Eye Figurative Theatre), The War Within/All’s Fair and Little Dickies (The Mango Avenue Movement), and Puppet Show (Minneapolis Children’s Theatre Corp). Most), Mr. Miller graduated from the University of Minnesota B.A. program in 2015.

AUTUMN NESS
(L’Homme, Saimorel, L’Homme) is a member of the Resident Acting Company at Children’s Theatre Company in Minneapolis. She has spent the past few years working with CTC, performing on both mainstages as well as developing new work. Some of her favorite credits include Stepmother in Cinderella, Turtle and Bird in A Year with Frog and Toad, Bagheera in The Jungle Book, Susan Heffley in Diary of a Wimpy Kid the Musical, Fama in Steek the Musical, the one-person show Show The Biggest Little House in the Forest, Mrs. Dahl in Matilda, McCorkle in The Smallest Show on the Beach, Anne, Nurse in Romeo and Juliet, White Witch in The Lion, The Witch and the Wardrobe, and Mama Who in Dr. Seuss’s How the Grinch Stole Christmas! (Children’s Theatre Company’s 2018-19 Season). Most recently, Ms. Ness served as the New Conservatory Theatre Resident Artist Fellowship to develop programming at CTC for children on the autism spectrum. She is a proud member of Actors’ Equity Association.

DAVID GREIG
(Adaptor) is an award-winning playwright and, since 2016, Artistic Director of the Royal Lyceum Theatre Company, Edinburgh. His plays have been staged in theatres as far afield as South Korea and Australia. This production includes The Unsinkable Molly Brown (lyceum, U.K. tour, Young Vic), Ted Hughes’ Don Juan in the Underworld (Lyceum), Mr. Lark (Chichester Festival Theatre), The Biggest Little House in the Forest, and Bird in A Year with Frog and Toad, Bagheera in The Jungle Book, Susan Heffley in Diary of a Wimpy Kid the Musical, Fama in Steek the Musical, the one-person show Show The Biggest Little House in the Forest, Mrs. Dahl in Matilda, McCorkle in The Smallest Show on the Beach, Anne, Nurse in Romeo and Juliet, White Witch in The Lion, The Witch and the Wardrobe, and Mama Who in Dr. Seuss’s How the Grinch Stole Christmas! (Children’s Theatre Company’s 2018-19 Season). Most recently, Ms. Ness served as the New Conservatory Theatre Resident Artist Fellowship to develop programming at CTC for children on the autism spectrum. She is a proud member of Actors’ Equity Association.
CHARLIE FINK was front man and songwriter for Noah and the Whale from 2007 to 2015. The band released four albums, which collectively sold over a million copies, and performed worldwide. He has also released a solo album titled After All, I Cannot Swim and wrote and produced music for Charlotte Gainsbourg’s 2011 album St. Etienne, which has also directed music videos and two extended short films, and he wrote the music for and performed in Cover My Tracks (The Old Vic, Latitude Festival, UK tour).

MAX WEBSTER is an Associate Director at The Old Vic. He has directed or co-directed acclaimed productions of A View from the Bridge (Theatr Clwyd, National Theatre, U.K. tour); The Great Wave Off Kanagawa, King Lear, and Macbeth (The Old Vic); and A Christmas Carol, The Curious Incident of the Dog in the Night-Time, and My Young and Foolish Years (The Old Vic / Mirvish Productions, Children’s Theatre Company).

Finn Caldwell (Puppet Direction, Puppetry Co-Design) is Co-Artistic Director of Gyre & Gimble, a theatre company specializing in puppetry. He has credits as co-puppet director/designer including The Four Seasons (Shakespeare’s Globe), The Harlequin Monkey (Fuell Theatre, Gyre & Gimble tour), The Elephant (National Theatre, West End), and David Hargreaves’ The First Hippo of the Himalayas (Theatre Royal, Drury Lane, West End). As puppet co-puppet director/designer he includes The Grinning Man (Bristol Old Vic, West End) and Running Wild (Chichester Festival Theatre, Regent’s Park Open Air Theatre, co-production). Mr. Caldwell also credits include Angels in America (director of puppetry/movement; National Theatre, Broadway), The Light Princess (director of puppetry/movement; National Theatre), War Horse (associate puppet director; National Theatre, West End, international tour), All’s Well That Ends Well (associate puppet director, The Bear (puppetry designer, Pina and Needles Productions), The Grinning Man (Co-Companions Theatre, London); Alice’s Adventures Underground (Leaves Enfants Terribles, Arisio (Aix-en-Provence Festival), and Shrek The Musical (West End).

Nick Barnes (Artistic Director) co-founded Blind Summits Theatre in 1996 and was the Co-Artistic Director for many years. He has performed, designed, and directed for companies including The Old Vic, RSC, National Theatre, NT, Young Vic, Bristol Old Vic, Chichester Festival Theatre, West Yorkshire Playhouse, Royal Exchange Theatre Manchester, Royal Opera House, Curve, and Broadway. He has worked on three Olivier Awards for Set Design, including for Matilda The Musical, for which he was also Drama Desk, Evening Standard, and Tony Awards. Mr. Howard is an Associate Artist at The Old Vic.

JON CLARK (Lighting Design) has designed extensively for National Theatre, Royal Shakespeare Company, Young Vic, Almeida, Donmar Warehouse, Royal Court Theatre, the West End and Broadway and many other companies internationally. He has also been nominated for the Tony Award, the Drama Desk Award, the Outer Critics Circle, and the Drama League, as well as the Lighting Design and Lighting Supervisor Award at the National Theatre, and King Charles III (Music Box Theatre). His recent designs include The Comedy of Errors (Royal Opera House, Royal Opera House, Salzburg Festival, Royal Danish Opera), Lucia di Lammermoor, Rigoletto and Winter's Tale (Royal Opera House) of King Lear. He is also a member of the 2020 class of the McCauley Studio at the University of Michigan.

Phil Bateman (Lighting and Sound Designer) has served as music supervisor and vocal arranger for One Love: The Bob Marley Musical (Birmingham Repertory Theatre), as music director/orchestrator/arranger for My Brilliant Friend: The Novel as a Play (The Old Vic), as music director/orchestrator/arranger for Made in Dagenham and Imagine This (West End), and as music director/orchestrator/arranger for Dracula (Charlottenburg Palace, Berlin; West End). He was the original music director for Billy Elliot: The Musical on the West End, and he served as music supervisor/vocal arranger for The Boys from the Wood (The Old Vic). Mr. Bateman has been music director for Hello, Dolly! and Gigi (Regent’s Park Open Air Theatre), Three Sisters, The Human Comedy, My Fair Lady, and Vernon God Little (Young Vic), She Loves Me (Mimerviva Theatre/Chichester Festival Theatre), Treasure Island (Rose Theatre Kingston), Puff (Sheffield Theatres/ Crucible), The Ferryman (Royal Lyceum Edinburgh), and West End, and produced music for Charlotte Gainsbourg’s 2011 album St. Etienne, which has also directed music videos and two extended short films, and he wrote the music for and performed in Cover My Tracks (The Old Vic, Latitude Festival, UK tour).

TOM GIBBONS has directed Fanny & Alexander (The Old Vic), Life of Galileo, Happy Days, A Season in the Congo, and Disco Pigs (Young Vic, 1984 (West End, Broadway), View from the Bridge (The Old Vic, Broadway), The Caucasian Chalk Circle (The Old Vic, Broadway), and The Old Vic for the Goldfrapp Foundation). He has also directed music videos and two extended short films, and he wrote the music for and performed in Cover My Tracks (The Old Vic, Latitude Festival, UK tour).

MAX WEBSTER is an Associate Director at The Old Vic. He has directed or co-directed acclaimed productions of A View from the Bridge (Theatr Clwyd, National Theatre, U.K. tour); The Great Wave Off Kanagawa, King Lear, and Macbeth (The Old Vic); and A Christmas Carol, The Curious Incident of the Dog in the Night-Time, and My Young and Foolish Years (The Old Vic / Mirvish Productions, Children’s Theatre Company).

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TIMOTHY J. SHIELDS (Managing Director) is very pleased to have joined the ranks of the Globe’s staff in 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 Theatre for 10 years, and as Managing Director at Goya 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 ArtPrize 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), Hairpray (Tony Award), Imaginary Friends, The Invention of Love (Tony nomination), The Last of the High Kings (Theatre World nomination), Two Shybarren (Tony nomination), Fergy and Bea (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.

CRAG 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 ’60s. Described by Variety as the eminence 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.

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A participant in The Old Globe’s Community Voices program discusses her path to bringing an important story to the stage.

By Claudia Thompson

My journey with The Old Globe began early last year at the George L. Stevens Senior Center when I was encouraged by Rosemary Pope, director of the center, to participate in the Globe’s Community Voices program. Though I was initially uncertain (“Can I do this?” I asked myself), I finally decided to join eight eager, talented, and curious seniors in the classes. We wrote weekly scenarios, provoking thoughts about our lives and values that we wish to share with our grandchildren and future generations. After 10 weeks, our works were performed by the participants and professional actors cast by the Globe. To see our ideas staged was like having a magic mirror with a new reflection. Through writing and performance, stories that were once told to our lives were nourished and brought forth for an audience to enjoy.

My initial goal with Community Voices did not include writing about Elizabeth Hobbs Keckley, modiste (fashionable dressmaker) to Mary Todd Lincoln. However, through writing prompts given to us by the Globe’s Teaching Artist, I recalled my interest in Keckley’s fascinating and extraordinary life: a slave over 30 years who purchased her freedom for $1,200 and founded a successful dressmaking business. I was surprised to learn that the first book about Mrs. Keckley was written by local author Becky Rutberg, and Keckley’s own memoir and slave narrative from 1868 was republished over a hundred years later with an introduction by another San Diegan, Dr. Frances Foster. When the Oak Park Public Library in East County hosted a discussion about Keckley’s life in 2012, I really began to believe a full-length movie, play, or documentary about her would be an important addition to our shared history and culture. The Old Globe gave me the opportunity through Community Voices to try my hand at writing a short play about her. Keckley had been overshadowed by Lincoln’s story, but she had her own story that deserved to be told.

After working on this play through three separate Community Voices workshops, the Globe invited me to continue developing the piece for a professional presentation at the George L. Stevens Senior Center for their annual Juneteenth Celebration. Because of this, I also get to work with a second Globe arts-entertainment program, coLAB, which connects artists with the community to bring original content to the stage.

Moving from the page to rehearsal, the play allowed me to observe a new form of instruction. The work of the actors and director Delicia Turner Sonnenberg revealed the talent required to tell a sustained story with an audience in mind. I had not experienced theatre from this vantage point, and to learn at 73 years old how the various aspects of theatre work to bring a script to life was wonderful.

I greatly appreciate The Old Globe’s support of this project, especially the encouragement, kindness, and expertise of Teaching Artist Katherine Harroff. I hope everyone who has an interest in history, literature, culture, women’s studies, slave narratives, and stories of adversity will get to know Elizabeth Keckley because of this. Sharing my play onstage with the world truly was in keeping with Keckley’s desire to tell her story.

Photo: Claudia Thompson (far right) with the playwrights, actors, and collaborating artists from the 2017 Juneteenth Celebration.

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