Welcome to The Old Globe and this production of Hurricane Diane. 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.
who have played leading “behind-the-scenes” roles, helping to create productions on our three stages and our programs in the community.

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For more than 22 years, U.S. Bank has been a stalwart supporter of The Old Globe’s artistic and arts engagement programming for elementary school students in Title I schools and for adults attending a host of activities throughout the City of San Diego. Additionally, U.S. Bank has long been a Production Sponsor of plays, including Constellations, The Absolute Brightness of Leonard Pelkey, The Wanderers, and Ebenezer Scrooge’s BIG San Diego Christmas Show. U.S. Bank’s philosophy of work, home, and play is reflected in its funding of the priority areas of education, economic opportunity, and artistic and cultural enrichment. Music, art, sports, and educational opportunities all improve a community, which is why U.S. Bancorp proudly supports many such related organizations, which in turn enhances the quality of life across America. The Old Globe thanks U.S. Bank and Globe Board member Scott Schmid for their generous and steadfast support.

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  Anonymous (1)

*In memoriam

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

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 2018 public opinion poll.

THEATRE FORWARD

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

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

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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.

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**In memoriam**

- In memory of Donald Shiley
- In memory of Erna Finci Viterbi

**RICHARD EASTON**

1933–2019

Richard Easton made his Globe debut in 1969 in the title role of Macbeth and as Brutus in Julius Caesar, which he also directed. He went on to appear here in two dozen productions of both classics and new works, and he played such iconic roles as Prospero in The Tempest, Estragon in Waiting for Godot, Antonio in The Merchant of Venice, and the title role in Uncle Vanya. His illustrious New York theatre career included a Tony Award for Broadway’s The Invention of Love, and he also helped create a number of television and film. As Globe Artistic Director Emeritus Emir Bir, a frequent collaborator, said of his impact on his fellow, “There’s a generation of young men and women indebted to Richard.”


Photo by Ken Howard.

**JONATHAN McMURTRY**

1937–2019

Jonathan McMurtry’s relationship with The Old Globe began in 1960, when Globe Founding Director Craig Noel saw the young actor in a small Milwaukee theatre and offered him a scholarship in the Summer Shakespeare Festival. From that start grew a storied career that took him through six decades at this institution. At the Globe alone, he appeared in over 200 productions and played in a massive range of Shakespeare’s stage works, a near-mythic legacy for any actor across a lifetime, much less at a single institution. A warm and giving artist, he also mentored students in The Old Globe and University of San Diego Shiley Graduate Theatre Program, further entwining his career with the very artistic identity of the Globe.


Photo by Craig Schwartz.

In 2019, The Old Globe lost two incredible talents: Richard Easton and Jonathan McMurtry. These Associate Artists, who shared the stage numerous times at the Globe, were beloved by audiences and artists alike, and each created a body of work that made an indelible mark on the art form both locally and nationally. Their generous spirits and luminous gifts will not be soon forgotten.
Greetings!

As the new Chair of the Globe’s Board of Directors, I’m thrilled to extend a warm welcome to you, and to say thank you for your purchases or gifts to Hurricane Diane and supporting live theatre in San Diego. We’re happy to have you with us for this hilarious and whip-smart comedy that charmed audiences in New York and is now enjoying its West Coast premiere here at the Globe. I’m so glad that we have The Old Globe here in the heart of San Diego to bring us a vast array of incredible theatre, from new works like Hurricane Diane to Shakespeare and the classics, show-stopping musicals, intimate dramas, and everything in between.

The impact of The Old Globe extends far beyond the stages and seats in our three theatres. Through groundbreaking arts engagement programs, we reach people where they are, from schools and shelters to prisons and military installations.

San Diegans of every age and ability have the opportunity to encounter the power of theatre not only through performances here and at neighborhood venues across the region, but in transformative programs, workshops, and an impressive network of free community events.

The Old Globe needs your help to make theatre matter. Help us improve the quality of life in San Diego, inspire people to achieve, and develop new and lasting connections between individuals and communities. Join us as an annual supporter!

Fantastic benefits and special experiences await, but most of all, you will help make theatre matter to more people. Learn more about the impact of your gift at www.TheOldGlobe.org/Donate. Thank you for coming to The Old Globe—enjoy the show!

In October 2012, I was living in New York City, packing boxes in preparation to relocate to San Diego and my new job as Artistic Director of The Old Globe. Autumn saw a big one: Hurricane—subsequently dubbed Superstorm—Sandy hit the Northeast with a vengeance, submerging parts of Brooklyn near where I lived and swirling much of Manhattan into a daily, devastating flashback. I was reeling at a play at the time, and with the subway out of commission, I had no choice but to walk to and from work, crossing the famous 59th Street Bridge (but definitely not, pace Simon and Garfunkel, “the Soda”).

I remember sending a photo of the miracle parade of the FD ready amidst the bedraggled, storm-battered commuters to my soon-to-be colleagues. They responded with a photo of sunny Balboa Park: “Weather’s Great! Wish You Were Here.”

At the same time I was schlepping across the East River, a brilliant and imaginative playwright and Pulitzer Prize finalist named Madeleine George was affected by Sandy too. A theatre with which she was affiliated, Two River Theater, was in Red Bank, New Jersey, a town that had been hit hard by the Superstorm—coastal New Jersey, in fact. I saw some of Sandy’s worst devastation. George was under commission from Two River at the time, and she immediately pivoted her writing toward this environmental enormity. Just as nature had conjured Sandy from the warm waters of the eastern Atlantic, so George wrestled together an ancient Greek play, the terror of climate change, the reality TV world of the various Real Housewives, and a dollop of LGBTQ pulp fiction to make a storm of her own. Tonight’s show, Hurricane Diane, is the result.

Hurricane Diane, a play by europides from roughly 400 BC. This Greek classic is about Dionysus—the god of wine, revelry, fertility, and religious ecstasy (the Romans called him Bacchus)—about his supernatural powers. And then he leaves. Simple. The quirky language and speech patterns of the Garden, as well as the power of her four high-octane heroines—one an avator of contemporary American, post-feminist womanhood, each with her own quirks and foibles—and the earnest practices of sustainable gardening. A native New Jerseyan myself, I’m impressed and enamored by the skill with which George has captured the quirkly language and speech patterns of the Garden State. There are lines in this play that crack me up and that capture with great aplomb what George called in one interview her “wender at the banana way we talk.”

But if this hurricane is a wacky comedy, then at its calm eye is a serious impish. Dionysus/Diane knows that our deliberate, beautiful, and sometimes much more of the abuse we humans are subjecting it to. That’s why her bacchus is so crucial: it’s a wake-up call about a slow-moving disaster. Even here in California, 3,000 miles from Monmouth County, we have our own superstorms, of wildfire and earthquake and drought if not of hurricane, and it’s scary. We ask ourselves what we can do, as individuals, to turn back the clock on our environment’s slow march toward upheaval, but the sacrifices required seem too great, or at least too abstract for any one person to grasp.

And that, really, is what this delicious play is about: the cux is not Mother Nature, but human nature. Consumed by our own needs and struggles and day to day lives, we lose sight of the larger world. Thus all we can hope is that some visiting god will jolt us awake to the crisis ahead. But when she comes, when we recognize her? And if we do so, will we be bold enough to join in her revels?

I’m so glad to share this funny, serious play with our audience, and I’m so grateful to Madeleine George for entrusting it to us, and of course to our great friend James Vansant for staging it. He brings his customary verve and wit to the production, and his company of bacsants is as powerful as any theatrical hurricane I’ve seen. I’m grateful to them all.

Thanks for coming. Enjoy the show!
CAST
(in alphabetical order)
RENEE SHAPIRO-EPPS ................................................................. Opal Alladin
PAM ANNUNZIATA ................................................................. Jenn Harris
DIANE ............................................................................................. Rami Margron
BETH WANN ................................................................. Jennifer Paredes
CAROL FLEISCHER ................................................................ Liz Wisan
Production Stage Manager ............................................................ Jess Slocum

UNDERSTUDIES ................................................................. for Beth Wann, Carol Fleischer – Summer Broyhill;
for Renee Shapiro-Epps – Bhi Mama†; for Pam Annunziata, Diane – Hallie Peterson†

SETTING
A well-appointed cul-de-sac in Red Bank, New Jersey.
There will be no intermission.

PRODUCTION STAFF
Assistant Director ........................................................................ Noelle Marion
Assistant Scenic Design ................................................................ Eileen McCann
Assistant Costume Design .............................................................. Shelly Williams
Production Assistant ................................................................. Sebastian Perfetto

The Actors and Stage Manager employed in this production are members of Actors’ Equity Association,
the union of Professional Actors and Stage Managers in the United States.
†Student in The Old Globe and University of San Diego Shiley Graduate Theatre Program.
Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa.
If you would like a synopsis of this production in English or Spanish, please request it from an usher.
Playwright Madeleine George on the inspirations behind her comedy Hurricane Diane.

Interview by Danielle Mages Amato

What was the initial impulse behind Hurricane Diane, and did that change over the course of your working on it?

As a matter of fact, the original idea came when I was listening to the audiobook of Michael Pollan’s The Botany of Desire, which is his book about the co-evolution of plants and people. He was talking about apples, and he brought up Johnny Appleseed, who comes down to us as this innocent Disney character who plants delicious fruit. But Pollan says that really, at that point in colonial culture, apples were for pressing hard cider. So Pollan, sort of casually, mentions that Johnny Appleseed was like the American Dionysus—he wandered the countryside planting vineyards, essentially. And I was like, hmm... the American Dionysus. What if Dionysus actually did come back and try to get things going again, say on a cul-de-sac in New Jersey? And I pitched the idea to John Dias, who is the Artistic Director of Two River Theater, where I’m a playwright in residence. I told him, “I’m seeing this Jersey housewives/The Bacchae mashup.” He said to go for it.

And then Hurricane Sandy happened. At that point, I thought, “Oh, now I see why Dionysus might come back.” I could picture how the god of agriculture—the god of the ways in which people and the natural world touch and intertwine—would be in a state of grief and anxiety about the changing climate. So it came together a little bit backward. It’s not like I was thinking, “How am I going to write something that addresses climate change?” I really went into it from the dirty, funny, jokey angle, the hilarity of putting a grief and anxiety about the changing climate. So it came together a little bit backward. It’s not like I was thinking, “How am I going to write something that addresses climate change?” I really went into it from the dirty, funny, jokey angle, the hilarity of putting a

How would you describe the relationship between this piece and Euripides’s The Bacchae?

I passionately love Euripides’s play, and I’ve read as many English translations as I could get my hands on. I feel like I know it very intimately, and I deeply respect it. It is a very, very weird play. Way weirder than your average Greek classic. It’s very unsetled—it is itself a mix of comedy and tragedy, and every time you think you know what the playwright is saying, he shakes the play up. There’s language from Euripides’s play, particularly from the choruses, that has filtered down into my play. I would say I think of my play as a sequel rather than an adaptation. But it’s not like people need to know the ancient Greek text in order to understand Hurricane Diane.

It does feel like you have borrowed some structural elements from Euripides for Hurricane Diane—both plays open with Dionysus directly addressing the audience, both have women who function as a chorus.

It was such an exciting challenge as a playwright to figure out how to get some of those classical elements to work in a contemporary play. It’s kind of a ballyhoo move in a new American play to have an actor just step out on the stage and say, “Hi, I’m Dionysus! This is my problem and this is what I’m all about and this is what I’m going to do right now.” It’s very counter to a lot of the expectations that modern audiences have, that a character would just step out on stage and announce her project. But it was very fun to write a monologue like that.

Why the Greeks? Is there something that makes that period particularly interesting or relevant to us today?

I have felt for a while now that modernity has a lot to say to the Greeks and vice versa, because of the question of scale. We dealt with mass genocides and weapons of mass destruction in the 20th century, and now the 21st century is seeing data and weather no human mind can comprehend. These are very up-to-the-moment phenomena, but they’re overwhelming in the same way the Greeks’ central problems were: the intractability of fate, or the whimsy of the gods.

I wonder if maybe those large-scale issues are difficult to put on stage in a standard, naturalistic style. Maybe they call for bigger, Greek-style, theatrical gestures?

I think that’s absolutely right. Because those stories are about the faltering and the failing of individual human actors. They’re about the humility of an individual in the face of forces they can’t control. They’re bigger problems than a naturalistic kitchen can contain.

When you’re writing, do you think about what kind of experience you want the audience watching your plays to have?

Yes, but in a pretty simple-minded way. More than anything, I want people to laugh at the jokes. For me that focus is very helpful, because I can get tangled up in my head if I focus on what I want people to think or what I am trying to say with a play. That’s not any fun for an audience, sitting in the dark trying to figure out what some playwright thinks they should think. For me it’s helpful, as a guiding principle, to seek out moments of audience engagement, delight, and humor. And then it’s my problem if the play I create to delight my audience is doing the ethical work that I care about, or the political work, or the intellectual work. That’s my job. And I take it very seriously, weaving those things in and making sure they’re integral to the piece. But when I think about the audience, I’m thinking about seduction and engagement and the pleasure-seeking of comedy. Because that’s what I want from a play too.
ONE GOD, FOUR HOUSEWIVES, AND A LOT OF LAUGHS

Director James Vásquez on finding the humor and the heart in Hurricane Diane.

INTERVIEW BY DANIELLE MAGES AMATO

What made Hurricane Diane a play you wanted to direct? To be honest, the first time I read it, I kept losing my train of thought because I was laughing so hard. I had to keep going back to remind myself what was happening. I loved that. And I like the political aspect of it. I think my work always includes a bit of political response, whether that's just to let people come in and have a good time, or whether it's to really dig in and hit an audience with big ideas, and I think Hurricane Diane does both. Madeleine George has tackled a very hot topic while making us laugh hysterically, which makes the play unique and approachable.

What kind of actors were you looking for when you were casting the piece? Funny! First and foremost, funny. Second, I like actors with a bit of the oddball in them. So I was looking for individuals. And I was looking for a cohesive group of five actors, making sure that we were creating a strong community of four women and one god.

How do you cast a god? It’s not easy! This god has to command our sympathy—so many things. I think because I was laughing so hard. I had to keep going back to remind myself what was happening. I loved that. And what scenic designer Jo Winiarski and I discovered was that Madeleine has given us, and the ending is a kind of nod to its Greek roots—she allows some of the big theatricality of Greek theatre to come into the mix. So the ending’s a bit of an extravaganza, with music and movement and theatrical effects.

You’ve directed both plays and musicals for The Old Globe. This play, which has both straightforward comedic scenes and huge theatrical moments, seems like it would draw on every one of your skills as a director.

It’s been exciting. This is a wildly funny, weird, fantastic play that Madeleine has given us, and the ending is a kind of nod to its Greek roots—she allows some of the big theatricality of Greek theatre to come into the mix. So the ending’s a bit of an extravaganza, with music and movement and theatrical effects. We’ve even enlisted a local band by the name of Golden Howl to write songs for the end of the show. It incorporates all my musical theatre skills, and my political skills, and a little bit of my wackiness skills.

What kind of experience do you hope audiences will have watching the show? I hope the audience leaves having laughed their butts off. I do think we are in a time right now in the world when some levity and humor are a welcome thing. But we are also at a time when we need to take better care of the world and our surroundings. So I hope audiences also leave thinking about that as well.

THE MYTH OF DIIONYSUS

By Danielle Mages Amato

I am a god, the son of Zeus, but I have assumed the semblance of a mortal.

The opening speech of Euripides’s The Bacchae (translation by C. R. Williams)

The Greek god Dionysus was said to be the son of Zeus and the mortal woman Semele. Zeus’s wife Hera, angry at her husband’s betrayal, convinced Semele to look at Zeus in his true form. But no mortal can see the true form of a god and live, and the experience killed Semele instantly. At the moment of her death, however, Zeus saved the unborn Dionysus, hiding him from Hera by sewing Dionysus up in his thigh until he was ready to be born.

According to Euripides’s play The Bacchae, Semele’s family did not believe she was pregnant with Zeus’s baby; instead, her sister Agave claimed that the gods killed Semele as retribution for lying about the baby’s father. Therefore, Dionysus was exiled from his own birthplace, Thebes, and no one in the city could worship or follow him. The Bacchae begins with Dionysus’s return to Thebes, determined to avenge his mother, prove himself the powerful demigod he truly is, and bring Dionysian revels back to the city. The title of the play comes from the name given to Dionysus’s loyal followers, women who practice his rituals and serve him as acolytes.

The Bacchae was Euripides’s final work, written around 410 BCE and first performed after his death in 405 BCE—appropriately, at the Theatre of Dionysus. The play is considered not only one of Euripides’s masterworks, but also one of the greatest of all Greek tragedies.

In Greek mythology, Dionysus is the god of wine, agriculture, and song. (In Roman mythology, he is known as Bacchus.) He is said to love raucous parties and celebrations (bacchanals), and thus there were many ancient Greek festivals held in his honor. At these festivals were the first theatrical performances of comedy and tragedy.
OPAL ALLADIN
(Renee Shapiro-Tips) has appeared at the Globe in Tiny Beautiful Things and Hamlet. She was last on Broadway in The Lifespan of a Fact and Travesties (2018 Tony Award nomination for Best Revival of a Play). Her previous Broadway credits include Hedda Gabler and On Golden Pond. Her Off Broadway credits include Close Up at the (Masterpiece Theatre Club), What Four We Left (Lanolo Center Theater), Romeo and Juliet, A Midsummer Night's Dream, and The Two Noble Kinsmen (The Public Theater). Her regional theatre credits include The Public Theater, The Next Room, in Twelfth Night; the violator in pay; The Violent Hour; Breath Bloom; Wit; Twelfth Night; The Trojan Women; and As You Like It. Alladin’s film and television credits include the Academy Award–nominated United States, Before the Dedication (NYU Creative Catalyst Fund). Her regional theatre credits include El Huracán (Youth Repertory Theatre), The Straighten (Access Theatre), The Clean House (Portland Stage), Native Gardens (Florida Rep), The Riper Bride (Stages Repertory Theatre), Manifest Destinies, Into the Beautiful North, and Rapture, Blister, Burn (San Diego Repertory Theatre), Ballast (Diverdivsory Theatre), Seven Spots on the Sun (Innervasion Productions), Perfect Arrangement (Intrepid Theatre Company), Lydia (ion theatre company), and The Shape of Things (University of San Diego). She received her B.A. from University of San Diego. jenniferparesdactor.com, @mijoo_mix on Instagram and Twitter.

LIZ WISAN
(Carol Flescher) last appeared at The Old Globe in Ken Ludwig’s Baskerville: A Sherlock Holmes Mystery, and she is delighted to be back. Her New York credits include Other Desert Cities (Broadway/Lincoln Center Theater), Gloria: A Life (Daryl Roth Theatre, FBG’s “Great Performances,” 2020), #DateMe: An OkCupid Experiment (Westside Theatre), The Winter’s Tale (Theatre for a New Audience), These Paper Bullets (Atlantic Theatre Company, Yale Repertory Theatre Company), and Christopher Bayes’s The Servant of Two Masters (Theatre for a New Audience, Yale Repertory Theatre, Guthrie Theatre, Shakespeare Theatre Company, Seattle Repertory Theatre, ArtsEmerson). Wisan’s other regional credits include Kate in Timing of the Shrew (Shrewsbury Valley Theatre Company, ClubHouse Theatre), and the title role in Titus Andronicus (Diversionary Theatre). Her film and television credits include The Assistant, 3 Days, “Elementary,” “This Is Hot 97,” and “All Souls.” Wisan is an educator, coach, and writer, and she frequently performs in general wear at Upstart Living Theatre Company in New York. She received her M.F.A. from Yale School of Drama. lizwisan.com.

RAMI MARGRON
(Diane) (they/them) had one of their favorite and most meaningful theatrical experiences working on The Lifespan of a Fact by Madeleine George. Precious Little with Shotgun Players in Berkeley, California. Margron’s Off Broadway and regional theatre credits include Urban Stage, Actors Theatre of Louisville, Berkeley Repertory Theatre, Pittsburgh Public Theater, California Shakespeare Theater, Long Wharf Theatre, Marin Theatre Company, and Magic Theatre. Margron’s film credits include Alberto and the Concrete Jungle, Burn Country, Mississ High, Love Anyway, and Trail Ghost, and they can also be seen on “FBKI,” “Bull,” “High Maintenance,” and “Ray Donovan.” Over the years, Margron has been a member of several wonderful companies, including Crowded Fire Theatre (edgymasterplay), were a founding member of the Original Action Prop (improv comedy), Mugwumpin (devised theatre), and a handful of dance companies. For four years, Margron co-hosted the SHOUT, a popular monthly storytelling event in Oakland, California.

JENNIFER PAREDES
(Beth Wann) previously appeared at The Old Globe in American Marichii, Twelfth Night (Globe for All), and Waking La Llorona (also at La Jolla Playhouse/Without Walls Festival; made her professional debut as young Noun in BJ Novak’s The Creative Catalyst Fund). Her regional theatre credits include El Huracán (Youth Repertory Theatre), The Straighten (Access Theatre), The Clean House (Portland Stage), Native Gardens (Florida Rep), The Riper Bride (Stages Repertory Theatre), Manifest Destinies, Into the Beautiful North, and Rapture, Blister, Burn (San Diego Repertory Theatre), Ballast (Diverdivsory Theatre), Seven Spots on the Sun (Innervasion Productions), Perfect Arrangement (Intrepid Theatre Company), Lydia (ion theatre company), and The Shape of Things (University of San Diego). She received her B.A. from University of San Diego. jenniferparesdactor.com, @mijoo_mix on Instagram and Twitter.

LIZ WISAN
(Carol Flescher) last appeared at The Old Globe in Ken Ludwig’s Baskerville: A Sherlock Holmes Mystery, and she is delighted to be back. Her New York credits include Other Desert Cities (Broadway/Lincoln Center Theater), Gloria: A Life (Daryl Roth Theatre, FBG’s “Great Performances,” 2020), #DateMe: An OkCupid Experiment (Westside Theatre), The Winter’s Tale (Theatre for a New Audience), These Paper Bullets (Atlantic Theatre Company, Yale Repertory Theatre Company), and Christopher Bayes’s The Servant of Two Masters (Theatre for a New Audience, Yale Repertory Theatre, Guthrie Theatre, Shakespeare Theatre Company, Seattle Repertory Theatre, ArtsEmerson). Wisan’s other regional credits include Kate in Timing of the Shrew (Shrewsbury Valley Theatre Company, ClubHouse Theatre), and the title role in Titus Andronicus (Diversionary Theatre). Her film and television credits include The Assistant, 3 Days, “Elementary,” “This Is Hot 97,” and “All Souls.” Wisan is an educator, coach, and writer, and she frequently performs in general wear at Upstart Living Theatre Company in New York. She received her M.F.A. from Yale School of Drama. lizwisan.com.

MADELEINE GEORGE
(Playwright) has written the plays The Sore Saver, Hurricane Diane (Obie Award), The (curious case of the) Watson Intelligence (Pulitzer Prize finalist, Outer Critics Circle John Gassner Award), Seven Homeless Mammots Wander New England (Susan Smith Blackburn Finalist), Precious Little, and The Zero Hour (Jane Chambers Award, Lambda Literary Award). Wigan’s writing has been produced at the New York Theatre Workshop, the La Jolla Playhouse, the Public Theater, the Manhattan Theatre Club, and the Kennedy Center. She is the recipient of a Blanket Award—winning playwrights collective 13P (Thirteen Playwrights, Inc.); the Mellon Playwright in Residence at Two River Theater in New Jersey; and the Fellow for Cultural and Creative Development at the Bard Prison Initiative at Bard College.

JAMES VÁSQUEZ
(Director) is happy to return to The Old Globe. Previously with the Globe, he directed the West Coast premiere of Tony Beautiful Things, the world premiere of American Marichii, Dr. Seuss’s The Grinch Stole Christmas!, and Richard O’Brien’s The Rocky Horror Show. He will direct Hair this summer. Vasquez received the Craig Noel Award in 2018 for Outstanding Direction of a Musical for In 2018 for the Heights (Moonlight Stage Productions) and in 2010 for Sweeney Todd (Cygnet Theatre Company). His other recent directing/choreography credits include In the Heights (Dallas Theatre Center), American Marichii (Denver Center for the Performing Arts Theatre Company), Dr. Seuss’s The Lorax (as associate director; Children’s Theatre Company), The Addams Family and Chicago (Medford Theatre Company), West Side Story and Cats (San Diego Musical Theatre), the West Coast premiere of (title of show), Pippin, and Next Fall (Diversionary Theatre), and Hedwig and the Angry Inch and Pageant (Cygnet Theatre Company). Vasquez also designed the developmental workshops at La Jolla Playhouse and Goodspeed Musicals. Vasquez is an amateur gardener, lover of dogs, and graduate of The Juilliard School.

JO WINIARSKI
(Sound Design) is a set designer and art director who designed the Globe’s productions of They Promised Her the Moon and The Absolute Brightness of Leonard Polkely. Her Off Broadway credits include Accidentally Brave; The Absolute Brightness of Leonard Polkely; Love, Loss, and What I Wore; multiple shows with The Pearl Theatre Company; The Jewish American Princess of Comedy; and I Love You Because. Other New York theatre companies she has designed for are New Genesis Theatre Company, ClubHouse Theatre, Clubhouse Theatre, and Roundabout Ensemble. Her regional design credits include 12 seasons and over 30 shows at Utah Shakespeare Festival, Pioneer Theatre Company, Green River Community College, Oregon Shakespeare Festival, Dallas Theater Center, Geva Theatre Center, and Cincinnati Playhouse in the Park. Winiarski was a program director at KCRW’s “Later Night with Seth Meyers,” serving in the role for the first five seasons. She received an Emmy Award nomination for art direction for A Colbert Christmas: The Greatest Gift of All.

SHIRLEY PIERSON
(Costume Design) previously designed the Globe’s Tiny Beautiful Things and Ken Ludwig’s Baskerville: A Sherlock Holmes Mystery. Highlights from her theatre credits include Kate Hamill’s Pride and Prejudice, Anglic in America Parts I and II, Hir, Shockedhead Peter (Craig Noel Award for Outstanding Costume Design), The Wind and the Breeze, Pigs and Peacocks, and The Importance of Being Earnest (Outer Critics Circle Award nomination), Travesties, Assassins, A Christmas Carol, Paradise (Craig Noel Award for Outstanding Costume Design), Spring Awakening, Mistakes Were Made, The Glass Menagerie, A Colbert Christmas: The Greatest Gift of All, Sweeney Todd, Private Lives, It’s a Wonderful Life, and The History Boys (Cygnet Theatre Company), The Moors, The Boy Who Danced on Air, Now or Later, Marry Me a Little, The Far虚theatres of Hedda Gabler, When We Last Flew, Pippin, Next Fall, and Harmony, Kansas (Diversionary Theatre), and The Fantastics (Pasadena Playhouse). shirleypiersondesigns.com.

CAT TATE STARMER
(Universal) has directed They Promised Her the Moon last season at The Old Globe. She recently designed The Winter’s Tale and Murder on the Orient Express (Alley Theatre), Steel Magnolias and Frankenstein (Guthrie Theater), Hold These Truths (TheatreWithAView/Silicon Valley, Goodman Theatre, Playmakers Repertory Company), Buz (Alabama Shakespeare Festival), and Off Broadway’s The Winning Side (Epic Theatre Ensemble). She has designed for many New York–based companies, including Ensembld Ensemble Studio Theatre, Working Theater, and HERE Arts Center. She has been a guest lecturer and designer at Yale University, Princeton University, Brown University, and Dartmouth College, Bard College. Starmar designed the architectural lighting for Plaza 33, a pedestrian plaza near Penn Station in New York. She received two Lumen Awards and a SOURCE Award for her architectural work with Focus Lighting. She is currently a lecturer in lighting design at Rutgers University’s Mason Gross School of the Arts and the company manager for the August Wilson Monologue Competition. She received her M.F.A. from Yale School of Drama.

DREW LEWY
(Sound Design) designed Broadway productions of Oklahoma! (Tony and Drama Desk Award nominations), Honeymoon in Vegas (Drama Desk nomination), Chaplin (Drama Desk nomination), Someone’s Coming for Being Earnest, and Present Laughter. His Off Broadway credits include Judgment Day, Oklahoma!, One Day: The Musical; The Meal; Why Torture Is Wrong, and the People Who Love Them (Drama Desk Award); and Offline. Lewy designed Heartbreak Hotel and productions at The Old Globe, American Repertory Theatre, Williamstown Theatre Festival, The 5th Avenue Theatre, Westport Country Playhouse, and Huntington Theatre Company. His other credits include Reconfiguration: An Evening with Other Lives at Brooklyn Academy of Music; the 2014 and 2015 Drama Desk Award nominations; and the Metropolitan Opera 125th Anniversary Gala.
GOLDEN HOWL
(Original Music and Music Direction) is an expansive folk-rock band based out of San Diego. Born from the roots of the earth, Golden Howl brings songs that capture the essence of life. With each strumming layer, harmonies emerge, beautiful melody, and carefully crafted songs, they will pull you in and captivate. Formed in 2016—by founding members Marlo Smith (vocals, drums, cello), Shannon O’Shea (bassboards, vocals), and Christopher Balcom (vocals, guitar), quickly adding Rachel Riba (percussion, vocals), and eventually bringing in Jules Stewart (drums) and Joshua Mooers (bass)—Golden Howl has been able to plug into the output of creativity. Their music has been said to “imbue energy, authenticity, and emotion that refuse to be ignored.” Their nontraditional setup and unique instrumentation leave listeners in excitement and curiosity for the next song. Golden Howl is thrilled to have written music for The Old Globe’s production of Hurricane Diane.

DAVID HUBER
(Dialect and Voice Coach) has worked as a dialect, voice, and text coach on over 40 Old Globe productions since 2014. He also has served as a dialect/voice coach at La Jolla Playhouse, North Coast Repertory Theatre, Diversiﬁcation Theatre, and Scripps Ranch Theatre. His theatre acting credits include The Old Globe, Actors’ Theatre of Louisville, Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Pittsburgh Playhouse, PCPA Theatreﬁnder, Texas Theatre Festival, Southeast Shakespeare Festival, Center REPertory Company, Lookingglass Theatre Company, Odyssey Theatre Ensemble, and Opera Paciﬁco, among many others. Huber coaches voice, speech, dialects, acting, and public speaking privately and at several local colleges and schools, and he also works with special-needs clients. He is a graduate of the Graduate Voice Teacher Diploma Program at York University in Toronto and an M.F.A. graduate of The Old Globe and University of San Diego Shiley Graduate Theatre Program.

CAPARELLIOTIS CASTING
(Casting) has cast for The Old Globe for the past ﬁve seasons, including Noura, They Promised Her the Moon, Tony Beautiful Things, Barefoot in the Park, the American premiere Life After, and Rome and Juliet. He also directed All’s Well That Ends Well as the inaugural production of the Globe for All community tour. Last January he oversaw the Globe’s inaugural Classical Directing Fellowship and in 2018 he directed The Tempest with the Los Angeles Philharmonic at Walt Disney Concert Hall. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Edelstein oversaw all of the company’s Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of The Twenty-Seven Men, Julius Caesar, The Merchant of Venice, Timon of Athens, and Stevem Martin’s WASSP 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 2016, is the standard text on American Shakespearean acting. He is also the author and editor of: Shakespeare for All Occasions. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.

BARRY EDELESTEIN
(Erna Finci Viterbi Artististic Director) is a stage director, producer, author, and educator. He has directed over half of the Bard’s plays. His Globe directing credits include The Winter’s Tale, Othello, The Twenty-Seven Man, the world premiere of Rain, Picasso at the Lapin Agile, Hamlet, the world premiere of All’s Well That Ends Well as the inaugural production of the Globe for All community tour. Last January he oversaw the Globe’s inaugural Classical Directing Fellowship. 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 2016, is the standard text on American Shakespearean acting. He is also the author and editor of: 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) joined The Old Globe as Managing Director in October 2017. In his time in San Diego, he has enjoyed becoming involved in the community. He currently serves as a board member of the San Diego Regional Chamber of Commerce’s LEAD program; a member of the Board of Governors at University City; and an Advisory Board member of the San Diego Downtown Partnership.

JACK O’BRIEN
(Artistic Director Emeritus) served as Artistic Director of The Old Globe from 1981 to 2007. His Broadway credits include All My Sons, Carousel, Charlie and the Chocolate Factory, The Front Page, It’s Only a Play, Macbeth, The Nance, Carousel, The Cripple of Inishmaan, and all four seasons of the American premiere of Porgy and Bess (Tony nomination), Hair (Tony Award), Hair (Tony Award), Imaginary Friends, The Invention of Love (Tony nomination), The Full Monty (Tony nomination), Two-Shilling Actors (Tony nomination). He was inducted into the Hall of Fame in 2018. Jack Be Nimble: The Accidental Education of an Unintentional Director, his memoir about the early years of his career, was released in 2013.

CRAIG NOEIL
(Founding Director, 1915–2010) was a theatre leader who was instrumental in cultivating the San Diego arts community. Beginning in 1939, he directed more than 200 Globe productions, which included the world premiere of 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, Jack was 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 Governor of the San Diego Theatre League. McCaddle Conference on the Arts. Noel received many awards and honors during his lifetime, including the 2007 National Medal of Arts, the nation’s highest honor for artistic excellence.

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www.shirleypiersondesigns.com

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**ABOUT US**

A conversation between Erika Phillips, co-director of the Pam Farr Summer Shakespeare Studio and Arts Engagement Programs Manager for Reflecting Shakespeare, and Jose Hurtado, former Studio student and intern.

**ERIKA PHILLIPS:** What was your theatrical experience before coming to The Old Globe?

**JOSE HURTADO:** Nothing really until eighth grade, when I took a school trip and saw *The Phantom of the Opera* and got really involved in my school’s program. I hooked! So I started a theatre class when I got to San Ysidro High School, and really got involved in my school’s program.

**EP:** How did you hear about the Pam Farr Summer Shakespeare Studio?

**JH:** I was introduced to The Old Globe through the Free Student Matinee Program, seeing *The White Snake* with my school. But I learned about Studio from an alum of my high school, who was working at the Globe, and told me about the program and scholarship opportunities. At first I was a little wary, because I’m not really a Shakespeare guy. I had only read Shakespeare in English class and thought it was a lot of tedious work just to understand the story. And for performing, I had always imagined there was this one “Shakespearean” way of doing it. I thought, “What does that have to do with me?”

**EP:** What happened that first summer that changed your perspective?

**JH:** This program was all about finding ourselves in the work and making connections to it. For me, having so much dance and song in the program helped me connect to the Shakespeare and get excited about his world. Plus, you get such a cool group of kids from all over the county working together—from San Ysidro to Oceanside, and from all sorts of economic backgrounds.

**EP:** What made you want to come back for a second summer?

**JH:** Being able to do Shakespeare again! Wow... I never said that out loud before! I’ve had a lot of firsts with The Old Globe. The first Shakespeare I did was *Twelfth Night* in Studio, and the first one I saw was *Hamlet*. My relationship with the Globe impacted my character and my artistry. I realized that for my future career, I needed to learn from the professionals and observe and absorb their work ethic.

**EP:** How did your summers at The Old Globe affect your college-application process or your readiness for university itself?

**JH:** In terms of application, I had the Globe and some references on my resume, so already a plus. Studio taught me what a professional space and rehearsal room should be like, which helped me in my first year at NYU. I took directorial classes, where I sometimes had to lead the room. And when I had to read some Shakespeare text in college, I already had a concept of how I personally enter Shakespeare, and that really helped me. I think if you can do Shakespeare, you can do anything.

**EP:** You joined us in the Studio for a third year as an intern. How was that?

**JH:** I was ecstatic to be a part of the creative team. I loved working with you, decourting the text, and working with Elvina Adams to come up with choreography. I got experience leading warm-ups. But more importantly, when we had creative problem-solving discussions, I was included and my voice was genuinely heard. Since I think I want to be more of a director than an actor, the internship allowed me to work on that craft and find ways to articulate my own style. Being an intern confirmed for me that I want to do collaborative work in my life. Seeing the transformation in some of the students, from barely making eye contact to performing their hearts out on the Globe’s stage, was truly rewarding. And I had some sort of impact. That’s where the magic lies for me.

**EP:** How would you advise whether Studio is the right fit?

**JH:** If you really want to be an artist and expand your capabilities, why not do it? It’s collaborative and supportive, and you get to build your own “bire” of Shakespeare together. It’s just fun!
In order to make theatre matter in the lives of more people, The Old Globe—a not-for-profit theatre—relied on the support of our community. We thank our Circle Patrons and Friends of The Old Globe members for these generous annual fund gifts that help us deliver great theatre and life-changing arts engagement programs.

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Barry Edelstein, Erna Finci Viterbi Artistic Director

Timothy J. Shields, Managing Director

Freedome Bradley-Ballentine  Director of Arts Engagement
Llewelyn Crain  Director of Development
Robert Drake  Senior Producer
Dave Henson  Director of Marketing and Communications
Sandy Parde  Director of Human Resources
Jesse Perez  Director of Professional Training
Michelle Yeager  Director of Finance

ARTISTIC
Travis LeMont Ballenger, Justin Waldman  Associate Artistic Directors
Danielle Mages Amato  Literary Manager/Dramaturg
Lamar Perry  Artistic Associate
Ngoo Anyamele, Jessica Hilt, Jiréh Breon Holder, JC Lee, Justin Levine, Mona Mansour, Laura Marks, Jonathan Mello, Mike Sears, Gilli Sotu, Karen Zacarias  Commissioned Artists
Camryn Burton  Artistic Projects Coordinator
Ryan Woods  Artistic Intern

PRODUCTION
Benjamin Thoren  Production Manager
Leila Knox  Associate Production Manager and Production Stage Manager
Debra Pratt Ballard  Producing Associate
Ron Cooling  Company Manager
Jennifer Watts  Associate Company Manager

TECHNICAL
Joe Powell  Technical Director
Wendy Berzensky  Associate Technical Director
Adina Weising  Assistant Technical Director
Carole Fayette  Charge Scenic Artist
Eileen McCann  Resident Design Assistant
Diana Rendon  Scenery Office Assistant/Buyer
Kurtis Weisner  Scene Shop Carpenter/Head Rigger
Gillian Kelleher  Master Carpenter
Jack Hernandez  Master Carpenter, Festival
Chris Chauvet, Jason Chobon, Keri Cieselski, Sloan Holly, Mark Soares, J. Michael Stafford, Evelyn Walker  Carpenters
Francisco Ramirez  Scene Shop Operations Assistant
W. Adam Bernard, Torrey Hymen  Lead Scene Shop Artist
Jessica Amador  Scenic Artist

COSTUMES
Stacy Sutton  Costume Director
Charlotte Devaux Shields  Resident Design Associate
Lisa Sanger-Greshko  Assistant to the Director
Shelly Williams  Design Assistant/Shopper
Katie Knox  Design Assistant
Erik Cass  Draper
Wendy Miller  Draper/Tailor
Anne Glidden Grace, Nicole Sukolk  Assistant Cutters
Mary Miller  Tailor/Construction
Heather Premo  Stitcher
Kristin Wombole  Craft Supervisor/Dyer/Painter
Alison Reyes  Wig and Makeup Supervisor
Jimmy Masterson  Interim Assistant Wig and Makeup Supervisor
Beth Merriman  Wardrobe Supervisor
Kelly Marie Collette-Sarmiento  Wardrobe Crew Chief, Globe
Jimmy Masterson  Wig Running Crew, Globe
Anna Campbell  Wardrobe Crew Chief, White
Jane Jesbera  Rental Agent

PROPERTIES
David Bues  Properties Director
Kristin Steva Campbell  Associate Properties Director
Savannah Moore  Properties Buyer
Rory Murphy  Master Prop Artist
Jacob Sampson  Prop-Shop Foreperson
Kyle Melton  Properties Carpenter
Daniel Kleingiebe  Interim Properties Manager, Globe
Richard Rossii  Stage and Property Manager, White
Esoter Julian  Property Manager, Festival

LIGHTING
Shawena Cadence  Lighting Director
Heather Reynolds  Assistant Lighting Director
Ryan Osborne  Master Electrician, Globe
Areta MacKevie  Master Electrician, White
Sarah Gonzalez, Michelle Luongo  Fellow Spot Operators, Globe
Michelle Aguilar, Valeria Avita, Jasmyne Birdsong, Perla Bihara, Jerry Crumm, Sarah Gonzales, Jasmin Guidfner, Natalie Honn, Stephanie Lasater, Michelle Luongo, Amber Montoya, Kenor Orlod, Michael Rathburn, Victor Reeves, Ginnie Rinehart, Samuel Rodriguez, Robert Thomas  Electricians

SOUND
Paul Peterson  Sound Director
Jeremy Nelson  Master Sound Technician, Globe
Alex Heath  Master Sound Technician, White
RJ Givens  Master Sound Technician, Festival
Brooke Raia  Deck Audio, Globe
Jessica Janke  Deck Audio, Festival
Kevin Anthan, Daniel Bentz, Heidi Gaare, Jeremy Siebert  Sound Technicians

ADMINISTRATION
Alexandra Hisserich  Associate General Manager
Carolyn Budd  Assistant to the Artistic and Managing Directors

INFORMATION TECHNOLOGY
Dean Yager  Information Technology Director
Brittany Summers  Information Technology Assistant

HUMAN RESOURCES
Bruna Duarte  Human Resources Generalist

MAINTENANCE
Creasant Jakob  Facilities Director
Johnny Kammerer  Custodial Supervisor
Violaconda Corona, Kenia Garfas, Roberto Gonzalez, Bernardo Holloway, Johanna Liceaga, Carolina Lopez de Orellana, Jason McNab, Victor Quioroz, Vicente Ramos, Andrew Repetsky, Brock Roser  Building Staff

PROFESSIONAL TRAINING
Shana Wride  Program Coordinator
Danielle Mages Amato, Amanda Banks, Brian Byrne, Cynthia Caywood, Ray Chambers, Gerhard Gessner, Jan Gist, Scott Ripley, Fred Robinson, Abraham Stoll, Emmelyn Thayer, Eileen Troberman  M.F.A. Faculty
Covey Johnston, Dana McNeal, Nate Pardo, Nicole Ries, Robin Roberts  M.F.A. Production Staff

ARTS ENGAGEMENT
Vietta Do, Katherine Harroff, Erika Phillips, Laura Zablit  Arts Engagement Programs Manager
Lisel Gorell-Getz, James Pillar  Master Teaching Artists
M. Nasim Abbas Shariff  Arts Engagement Operations Coordinator
Diana Cervera, Leticia De Anda, Kendrick Dial, Randall Eames, Gerardo Flores, Monique Gaffney, Sam Haddad, Jaimi Henderson, Jason Hell, Dairkhail Khalid Hodges, Kimberly King, Erika Malone, Niki Martines, Jake Millgard, Tara Riceau, Catherine Hanna Schroch, Arielie Sier, Gilli Sotu, Miki Vale, Valeria Vega, Rio Villa  Teaching Artists
Sarah Lujan  AGS Production Assistant

FINANCE
Cindy Hunt  Senior Accountant
Mai Nguyen  Payroll Coordinator/Accounting Assistant
Trish Guidi  Associate Advertising/Accounting Assistant
Asia Amic  Accounts Payable Assistant
Tim Cole  Receptorist

DEVELOPMENT
Kristina Keeler  Deputy Director of Development
Bridge Cantu Wear  Associate Director, Strategic Partnerships
Keely Tidrow  Associate Director, Major Gifts and Stewardship
Matthew Richter  Associate Director, Major Gifts and Research
Jyothi Doughman  Interim Events Director
Derek Lugg  Donor Engagement Manager
Matthew B. Lovegood  Development Communications Manager
Janet Myott  Development Administrators

MARKETING
Susan Chisholm  Public Relations Director
Ed Hofmeister  Associate Director of Marketing
Michele Hausberg  Communications Manager
Lucia Serrano  Public Relations Associate
Chanel Cook  Digital and Print Publications Designer
Eve Childs  Marketing Assistant
Carolann Malley  Distribution Staff

DONOR SERVICES
Anthony Hackett, Jerrilyn Hammerstrom, David Hanson, Barbara Leka, David Owen, Stephanie Reed  Suite Concierges

SUBSCRIPTION SALES
Scott Cooke  Subscription Sales Manager
Arthur Faro, Janet Kavin, Yolanda Moore, Ken Seper, Cassandra Shepard, Jerome Tullmann, Grant Walpole  Subscription Sales Representatives

TICKET SERVICES
Bob Cuddington  Ticket Services Director
Marsi Bennion  Ticket Operations Manager
Cristal Salow  Group Sales Manager
Kathy Fineman, Carolyn Morgan  Lead Ticket Services Representatives
Kari Archer, Amanda King, Kerin Main, Lauren Meza, Oceana Morisoli, Victor Salazar, Dominica Savante-Bunch, Elizabeth Snell, Jessica Williams  Ticket Services Representatives

PATRON SERVICES
Brian Davis  Patron Services Manager
Allison Dorantes, Cynthia Ochoa, Laura Rodriguez, Mary Taylor  House Managers
Angela Montgomery Kanish  Front of House Associate
Jeff Sims  Pub Manager
Patric Aguayo, Scott Fitzpatrick, Deborah Montes, Stephanie Passera, Rashid Williams  Pub Shop Supervisors
Christian Castro, Allyson Doan, Alexis Duran, Lela Hale, Curtin McFie, Nambrea Miller  Pub Staff

SECURITY/PARKING SERVICES
Dulani Jackson  Security Manager
Joseph Williams  Security Supervisor
David Hanson, Shea Husted  Security Guards
Andrew Brown, Karen Cole, Joseph Lapira, Janet Larson, David Olson, Jeremy J. Quigley, Eleuterio Ramos  Security

Josh O’Brien  Artistic Director Emeritus
Craig Noel  Founding Director