Welcome to The Old Globe and this production of Dial M for Murder. 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.

The Old Globe has embarked on a series of steps to intensify and accelerate necessary change at all levels of our institution. Learn more about this work, including our Social Justice Roadmap, at www.TheOldGlobe.org/Roadmap.

The Theodor and Audrey Geisel Fund provides leadership support for The Old Globe’s year-round activities.
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, that there’s a real appetite for exciting, fun, and energetic theatre in this most intimate of the Globe’s venues, and we’ve tried to respond to that hunger by programming material that delivers a real jolt of summer-season, school-out, hot-time energy. One way we’ve done that is by exploring what might be called “genre plays.” We’ve produced literary adaptations, farces, and other forms that are characterized by the accessibility of their storytelling and their broad popularity. Sherlock Holmes appeared here, for example, as did Robin Hood. Neil Simon and Steve Martin visited, too. And a decade ago, we produced a stage version of the film noir classic Double Indemnity. That production sent me and the Globe’s artistic staff on a wonderful adventure in search of other theatrical crime dramas, murder mysteries, and melodramas of mayhem and suspense. Tonight we are happy to share the treasure we’ve found: Dial M for Murder.

Frederick Knott’s play is a masterpiece of the stage crime genre. Taut, hair-raising, and diabolically clever, it is without question one of the most brilliantly constructed plays I know. Nothing is out of place: not a prop, not a line of dialogue, not a mention of something seemingly irrelevant offstage event. As I’ve drawn closer to it through our production process, I’ve only come to admire it more, both as an exemplar of the playwright’s craft and also on its own terms. The play’s story really takes me on a rollercoaster thrill ride into an experience of true pleasure. Maybe that’s what genre work in the theatre is all about: by disorienting me, it manages to turn a scary thrill ride into an experience of true pleasure. Maybe that’s what genre work in the theatre is all about: by disorienting me, it manages to turn a scary thrill ride into an experience of true pleasure.
DIAL M FOR MURDER

BY

FREDERICK KNOTT

ADAPTED BY

JEFFREY HATCHER

CAST (in alphabetical order)

MARGOT WENDICE ................................................................. Kate Abbruzzese
TONY WENDICE ........................................................................ Nathan Darrow
LES GATE .................................................................................... Ruy Iskandar
MAXINE HADLEY ........................................................................ Ruibo Qian
INSPECTOR HUBBARD ............................................................ John Tufts

Production Stage Manager ....................................................... Jess Slocum

SETTING

The living room of the Wendice flat in London.

There will be one 15-minute intermission.

PRODUCTION STAFF

Assistant Director ................................................................. Sheldon Gomabon
Assistant Scenic Design .................................................... Eileen McCann
Assistant Costume Design ................................................ Katie Knox
Assistant Lighting Design ..................................................... Joshua Heming
Production Assistant ........................................................... Caleb Cook
Script Assistant ........................................................................ Karla Garcia
Fight Captain ............................................................................ Nathan Darrow
Intimacy Captain .................................................................... Jess Slocum
Stage Management Swing ......................................................... Kendra Stockton

The actors and stage managers employed in this production are members of Actors’ Equity Association, the union of professional actors and stage managers in the United States.

Si desea una síntesis 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.

This adaptation of Dial M for Murder was originally commissioned by The Old Globe.

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

July 21 – August 28, 2022
Both on the stage and on the screen, Frederick Knott’s masterpiece Dial M for Murder is widely acknowledged as one of the finest thrillers ever written. The play premiered at the Westminster Theatre in London in June 1952 and subsequently went on to an enormously successful run in New York City. The play was so popular that Warner Brothers purchased the film rights, allowing Alfred Hitchcock, the “Master of Suspense,” to bring Knott’s tale of murder and betrayal to the screen in 1954.

But what made Dial M for Murder so well received? Knott only wrote a handful of plays, so his reputation alone was insufficient to drive its reception. Instead, Knott’s crafting of Dial M for Murder deftly incorporated the two most important elements of any thriller: suspense, and that skin-crawling feeling spectators experience when something that is usually safe and familiar becomes the exact opposite, sometimes referred to as “the uncanny.”

Thrillers themselves may feel relatively modern, but in fact, the genre is quite ancient. Some of the great epic poems of antiquity, like Homer’s Odyssey, shared characteristics and used plot devices similar to those found in present-day thrillers. Perhaps the most notable among these is suspense, which has been a part of great storytelling long enough that even Aristotle described its value in Poetics.

According to Alfred Hitchcock, suspense requires an audience who knows as much information as possible. The central question of a thriller is “how”: how will the killer be caught? How will an innocent person accused of a crime be vindicated? This marks the thriller as distinct from mysteries, which focus on the identity of the crime’s perpetrator. In a thriller, the audience typically knows early on who the criminal is and they can see and anticipate the action unfolding.

Audience knowledge marks a distinction between an event that is suspenseful and one that is surprising. In Hitchcock’s interviews with the filmmaker François Truffaut, he explains the difference between these two often-confused emotional states with a simple story involving a bomb. If an audience observes a conversation between two people and suddenly a bomb the audience was unaware of explodes, that is surprising. But, if the audience sees the conversation, sees the bomb, and can anticipate when the bomb is likely to explode, that knowledge inspires suspense. The audience is led to a heightened emotional state of anticipation, of hope that somehow the explosion will be stopped or the characters will make it to safety in time, and of desire to find a way to warn the characters of the impending danger in which they find themselves.

In Dial M for Murder, the audience is positioned as an uninvited voyeur in the dialogue between two characters who plot a murder. As a result, the entire plan is made visible from the outset, the audience is aware of the characters’ treachery in advance, and they have no choice but to sit in anticipation of the events that will unfold. And yet, there are still surprises in store! Things don’t go quite as expected, resulting in a shift in plans, and the question of how the truth will come to light remains open until the very last moments of the play.

But suspense (and the occasional surprise) alone are not enough to create a truly great thriller. What many of the most memorable thrillers have in common is that they make ordinary lives and places seem strange and suddenly dangerous: they include elements of what Sigmund Freud called “the uncanny.” The term refers to a feeling that most people have experienced but that is challenging to fully describe or name. It’s the eerie sensation one has when presented with an object, space, or situation that is familiar but unfamiliar at the same time. The most classic example is the feeling you get when looking at an extremely realistic wax figure (or in more modern times, an incredibly lifelike robot). It might seem almost alive at first, but viewed for more than a moment, it becomes clear that something is not quite right.

In Dial M for Murder, the uncanny presents itself slightly differently. Rather than an object or form creating a sense of disconnection, it is the space itself—the home—that creates a disturbance for the viewer. The setting of the play is the Wendice apartment. Typically we think of homes as places of safety and respite from the pressures of the world, but as the play unfolds, it becomes clear their flat is anything but a safe home. And while the murder plot at the center of the story is ultimately unearthed within the space of that same apartment, the security of the home is never fully restored.

Hitchcock’s film of Dial M for Murder developed the viewers’ feeling of the uncanny even further by shooting it in 3D technology to bring the spectator right into the action. In the early 1950s, audiences were still being introduced to 3D techniques, and the experience was quite a departure from sitting comfortably in a theatre seat and watching the action unfold simply on the screen. Instead, 3D provoked a sense of mistrust in the viewer’s perception: they knew they were in the cinema and yet found themselves simultaneously within the space of the film. That sensation added to the overall feeling of insecurity developed by the film’s narrative itself. It remains the only film Hitchcock ever filmed in 3D.

While Knott authored only a few plays, he quickly demonstrated his mastery of the use of both suspense and the uncanny to provide a thriller that continues to inspire audiences over 50 years later. By allowing the audience access to everything they need to know to see the danger arising, he manages the spectator’s anticipation and their hope that all will work out in the end.

Kristen Tregar received her Ph.D. from the joint program in Theatre at UC San Diego and UC Irvine. Previously she earned an M.S. in Forensic Science from John Jay College of Criminal Justice in New York City and spent a year as an intern with the Westchester County Department of Public Safety, assisting the Identification Unit with crime scene processing, fingerprint analysis, and ballistics.
What made you interested in this project as a director?

Obviously the first reason was to come back to the Globe. When I think back to my first show here—it was Ace, in 2007—I realize that the Globe has watched me evolve both as a director and as a human being. So it feels like coming home.

And the second reason is Jeffrey Hatcher’s brilliant adaptation of this classic play. He is extraordinary. He’s actually every one of these characters in the play. He has wit, he has charm, he has a devilish smirk, and his creative wheels are always turning. Jeffrey has exactly the mind to write such a fresh and intelligent and modern retelling of this classic story. What he’s managed to do—and this is what got me so excited about this adaptation—is to maintain the integrity of the original play while also reactivating it. Giving it relevancy. Giving the characters, and specifically Margot, more agency.

Would you call this a “reinvention” of the original?

It’s an evolution of something that’s an established classic. To me, it’s like a metaphor for what’s happening in our world as we speak. I think that the world will be forever changed by COVID-19. I’m not a cynic; I’m primarily a very positive person. But there is something about the events of the last three years that tells me we are going to have to evolve with this, not only as human beings, but also as theatre practitioners. From the Globe to Broadway, everyone has been dealing with how to reinvent this experience of theatre making and, for the audience, theatre experiencing. So when I look at the reinvention of Dial M for Murder, I see the parallel of creating something new while also maintaining the integrity of the form.

What do you think audiences will experience with this production?

Audiences continue to love anything that has suspense, anything that makes the mind think. I like to imagine this as “thinking theatre.” The play is entertaining and engaging, and it will deliver on all those levels. But it also forces an audience to sit forward, to not lay back in their chairs and just be entertained. Suspense activates audiences and their minds in a unique way.

And being in the round is a very different way to experience this kind of story. When you think of murder mysteries, whether it’s an Agatha Christie or a Frederick Knott, traditionally you see these plays within a proscenium arch, or separated from us via a television or movie screen. There are places to hide, there are doors and windows that people can be concealed behind. But here, the audience is like a voyeur in the space. You’re actually here, you’re actually walking into the apartment. We’re all in the same space, we’re all a part of the story. We also watch each other watching the show, and there’s a beautiful participation in that part of theatre in the round.

How would you describe the style of the piece?

I am so honored to be collaborating with this gorgeous team of designers in lighting, sound, sets, and costumes. We all have been excited about creating a very stylish and sexy production. And when I say “stylish,” I don’t mean just the period clothing or furniture, but also in a theatrical style: how lighting is used, how sound effects are used, how music is used. I’ve been very interested in exploring the scoring of the play, not as a musical, but by using music in combination with sound and lighting to elevate the storytelling. How much do you give away? How much do you hide? How do you create tension narratively through theatrical means and allow the audience to experience the story in a uniquely theatrical way?

Just like Hitchcock told the story in a uniquely cinematic way! What is your history with the film, and with Hitchcock in general?

There are certain filmmakers who have always been part of the cultural ecosystem of directors, and Hitchcock is one of them. But instead of diving deeply into Hitchcock for this project, what I’ve been doing is a lot of research on many different films from this period, including Douglas Sirk. In that 1950s era, there was also a very specific acting style. We’re not duplicating that style, but we’ve found our own style that’s its own—not fully Sam Shepherd naturalism and not 1950s melodrama. That’s been part of the excitement for me and the actors through the process, finding our own style. Also the dialogue is heightened—that’s another beautiful thing that Jeffrey has managed to maintain. It has that arch quality: it flies off the page with the energy of a 1950s melodrama, but it never feels archaic or dusty.

Yes! The Globe absolutely came to you for this project because you’re an artist who knows how to marshal the storytelling power of this medium to create a theatrical experience that’s as stylish and unique as the kind of experience that Hitchcock could create on film.

Well thank you for saying that. The Globe has always given me opportunities to do things I don’t necessarily get to do elsewhere. People think, “Stafford does musicals.” But here at the Globe I directed the play Red Velvet, and now Dial M. I think that when we use all the practitioners that come along with the theatre—lighting, costumes, sound, music, all these amazing artists—and we unleash them on the right script, in the right environment, we can create something quite spectacular.
EMMELYN THAYER

CAPARELLIOTIS CASTING

JESS SLOCUM
(Production Stage Manager) The Old Globe: Dr. Seuss’s How the Grinch Stole Christmas!, El Borracho, Hurricane Diane, Noura, As You Like It, They Promised Her the Moon, Familiar, The Imaginary Invalid, Picasso at the Lapin Agile, Love’s Labor’s Lost, tokyo fish story, In Your Arms, Bright Star, Othello, Water by the Spoonful, Pegasmal, A Room with a View, Robin and the 7 Hoods, dozens more. Regional: Noura (Shakespeare Theatre Company), Indecent, Side Show, Ruined, The Third Story, Memphis, Most Wanted (La Jolla Playhouse), Post Office (Center Theatre Group). Education: Vanderbilt University.

BARRY EDELSTEIN
(Ennzo Finzi Viterbi Artistic Director) is a stage director, producer, author, and educator. His Globe directing credits include The Winter’s Tale, Othello, The Twenty-Seventh Man, the world premiere of Rain, Picasso at the Lapin Agile, Hamlet, the world premiere of The Wanderers, the American premiere of Life After, Romeo and Juliet, and, during the pandemic, Hamlet: On the Radio. He also directed All’s Well That Ends Well as the inaugural production of the Globe for All community tour, and he oversees the Globe’s Classical Directing Fellowship program. In addition to his recent Globe credits, he directed The Tempest with the Los Angeles Philharmonic at Walt Disney Concert Hall in 2018, and he will next direct The Wanderers Off Broadway with Roundabout Theatre Company in 2023. As Director of the Shakespeare Initiative at The Public Theater (2008-2012), Edelstein oversaw all of the company’s Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of The Twenty-Seventh Man, Julius Caesar, The Merchant of Venice, Timon of Athens, and Steve Martin’s 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 is the standard text on American Shakespearean acting. He is also the author of Bardisms: Shakespeare for All Occasions. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.

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

CASTING
CAPARELLIOTIS CASTING
David Caparelliotis, CSA
Joseph Gery

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

Anna Louizos (Scenic Design)
brookwaydesignexchange.com
Ryan Park (Costume Design)
RyanParkDesign.com, @RyanParkDesign
Amanda Zieve (Lighting Design)
amandazieve.com
Leon Rothenberg (Sound Design)
klaxson.net

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

LET’S ALL DO OUR PART!
We are proud that this program, as with all our programs year-round, is made with paper from wood grown in regrowth areas that are specially planted for use in the printing industry, making the process sustainable, renewable, and safe for our environment.

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

ARTISTS
**UPCOMING ARTS ENGAGEMENT EVENTS!**

**FOR FAMILIES**

**Word Up!: Connection**
Saturday, August 27
4:00 p.m. to 6:00 p.m.
Collaborate with co-host Valeria Vega and guest artists Jassiel Santillán and Veronica Burgess on a Mad Libs—inspired art piece as co-host and creator Laura Zee guides conversations on connection through art.

**AXIS: Mexican Independence Day Celebration**
Saturday, September 17
11:00 a.m. to 1:30 p.m.
All AXIS events are FREE and outdoors on our Copley Plaza. For more information, go to TheOldGlobe.org/AXIS.

**FOR HIGH SCHOOLERS AND RECENT GRADUATES**

**Creative Youth Studio: Playback Theatre with Erika Malone and Catherine Hanna Schrock**
Saturday, August 6
10:30 a.m. to 12:00 noon in Hattox Hall
Learn a rare style of improv designed to promote community connection and discovery. Together we will share stories from our lives and play them back for each other through improvisational forms. You will have the chance to be both storyteller and actor!

To register for $25 and for more information, go to TheOldGlobe.org/StudioYouthPrograms.

**FOR EDUCATORS**

**Globe Learning: Theatre Lesson Plan Design with Marjorie Treger, VAPA Theatre Resource Teacher, SDUSD**
Saturday, September 10
10:00 a.m. to 12:00 noon in Hattox Hall
Sign up for an interactive tutorial on lesson plan design that highlights the essentials for building more authentic, relevant, and engaging activities to align with California Arts Standards. Suitable for all levels of learners, novice to experienced.

To register for $25 and for more information, go to TheOldGlobe.org/GlobeLearning.

**THE H6 EPIC WORKSHOP SERIES**

To learn how to get involved with Henry 6, visit www.TheOldGlobe.org/H6EpicWorkshopSeries.

Be a part of the yearlong event culminating with The Old Globe’s summer 2023 production of Henry 6!

**First Series: Playing Henry!**
Play with the themes and characters of Henry 6 with this 10-week public workshop of fun exercises, warm-up games, and creative writing prompts. Come for one, come for all!

**The Old Globe:**
Mondays,
6:00 – 7:30 p.m.,
August 1 – October 3

**San Diego Central Public Library:**
Some Tuesdays,
6:00 – 7:30 p.m.,
through August 30

**Upcoming dates include:**
July 19, July 26, August 16, and August 30

**Oceanside Public Library:**
Saturdays,
10:30 a.m. – 12 noon,
through August 6

**Lemon Grove Public Library:**
Mondays,
6:00 – 7:30 p.m.,
through August 15

All locations have limited capacity.

**Second Series: Making Henry!**
Interested in technical theatre design? Learn from and participate with the nationally recognized designers of Henry 6. Designers and Globe professional artisans will develop with you some of the props and set design elements for the stage.

More information at www.TheOldGlobe.org/SecondSeries!

Dates and details subject to change.

Join The Old Globe’s Arts Engagement Department for a lineup chock-full of exciting events and learning opportunities. Visit www.TheOldGlobe.org/Arts-Engagement to learn more.
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 our three stages and our programs in the community.

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*In memoriam

Theatre Forward advances the American theatre and its communities by providing funding and other resources to the country’s leading not-for-profit theatres. A full list of funders can be found at TheOldGlobe.org/Theatre-Forward.
OUR THANKS

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

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In order to make theatre matter in the lives of more people, The Old Globe—a not-for-profit theatre—relies 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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Erdi Finci Viterbi Artistic Director

.dynamic characters

ARTISTIC

Justin Waldman · Associate Artistic Director

Freedome Bradley-Ballentine · Associate Artistic Director

Kim Heil · Lamar Perry · Associate Producers

Camryn Burton · Interim Associate Producer

ARTS ENGAGEMENT

Freedome Bradley-Ballentine · Director of Arts Engagement

Katherine Harroff · Associate Director of Arts Engagement

Vietta Do, Lissel Gorill-Getz, Erika Phillips, Laura Zablit · Arts Engagement Program Managers

Lisel Gorill-Getz · Education Coordinator

James Pillar · Program Associate

Juliana Gassow · Arts Engagement Operations Coordinator

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Miranda Ochsberger · Senior Accountant

Eugene Landsman · Payroll Administrator

Trish Guidi · Accountant

Lisa Sangar-Greshko · Accounts Payable/Payroll Assistant

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Alexandra Hissrich · Associate General Manager

Jeff Sims · Assistant General Manager

Grace Herzog · Interim General Management Coordinator

Jasmin Duong, Andrea Fernández, Mario Vega · COVID Compliance Officers

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Tim Cole · Receptionist

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Johnny Kammerer · Custodial Supervisor

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Justin Brown · Systems Administrator

Brittany Summers · Information Technology Assistant

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Maria Smith · Associate Front of House Manager

A. Samantha Beckhart, Janelle Conde, Oliver de Lu, Karen Leffert, Victoria Weller · House Managers

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Alexis Duran, Scott Fitzpatrick, Deborah Montes, Rashad Williams · Pub Shift Supervisors

Kimberly Belliard, Alejandro Gutierrez, Hannah Kistermak, Daniela Montes, Ryan Ursiny · Pub Staff

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Brandi Mahan · Public Safety Lead

Ethan Aguayo, Pema Aguilera, Vincent Bisazza, Willie Caldwell, Shea Husted, Janet Larson, Aisha Parker, Eularieto Ramos, Andrew Vargas · Public Safety Team

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Tanya Lizaraga · Human Resources Assistant

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Benjamin Thorton · 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

Talon Cooper · Company Management Assistant

Jeryl Hammerton · Production Office Director

TECHNICAL

Joe Powell · Technical Director

Todd Pied · Lucas Skoug · Assistant Technical Directors

Carole Payette · Charge scenic Artist

Eileen McCann · Resident Design Assistant

Diana Rendon · Scene Shop Buyer

Gillian Kelleher · Head Shop Carpenter

Matt Giebe · Head Shop Carpenter, Festival

Brandon Reisenb · Stage Carpenter / Head Rigger

Jason Chohan · Charge Carpenter, White

Max Johngen · Automation Head Carpenter


W. Adam Bernhard, Torrey Hamman · Lead scenic Artists

Jessica Amador · Scenic Artist

COSTUMES

Stacy Sutton · Costume Director

Charlotte Devan Shields · Resident Design Associate

Anne Supto · Assistant to the Costume Designer

Katie Knox · Design Assistant/Shopper

Natalie Barshaw, Regan McKay · Design Assistants

Alexis Sarabi · Costume Assistant

Erin Cass, Elena Ham, Kathie Tylor · Drapeurs

Su-Lin Chen, Ingrid Helton · Tapers/Drapers

Mary Jill Anderson, Laura Dillmuth-Kozak, Allison McCann, Susan Sachs, Abigail Ziekle · Assistant Cutters

Ashley Bowen, Bonnie Clinnin, Yangchen Dolkar, Monika Goebel, Nunzia Pecoraro, Heather Premo, Rosa Sanchez, Veronica von Bertelt, Taryn Wyses · Stitchers

Kristin Wombell · Craft Supervisor/Dyer/Painter

Aurora Kenyon · Interim Craft Supervisor/Dyer/Painter

Sharon Granieri, Christine Jones, Sadie

Rothenberg, Christian Woods · Craft Artists

Alison Reyes · Wig and Makeup Supervisor

Megan Woodland · Assistant Wig and Makeup Supervisor

Jazmine Choi, Jerome Horng, Stephanie Kwok · Wig Assistants

Beth Merriman · Wardrobe Supervisor

Kelly Marie Collett-Sarmiento · Wardrobe Crew Chief

Carissa Ohm · Wardrobe Crew Chief/Wigs Run Crew, White

Ruby Hays, Spencer Tuchschner-Hart · Wardrobe Crew, White

Melody Dewey · Wardrobe Swing, White

PROPERTIES

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Kristin Steva Campbell · Associate Properties Director

Savannah Moore · Properties Buyer

Jacob Sampson · Props Supervisor

Quinn Becker, Stephanie Kwok, McKenna Perry, Jeff Rockey, Annelise Rowe · Properties Assistant

Suzi McDonnell · Head Properties, Globe

Richard Ross · Stage and Properties Head, White

Val Philyaw, James Ramirez, Reef Randall · Properties Run Crew

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Stephanie Lasater · Assistant Lighting Director

Deanna Trethewey · Lighting Assistant

Ryan Osborn · Head Electrician, Globe

Michael Lowe · Head Electrician, White

Hannah Beavers · Interim Head Electrician, White

Ashley McFall · Head Electrician, Festival

Hannah Beavers, Brycen Deters, Ambar Montoya, Sandra Navarro, Kevin Orlof, Ivan Rayder, Ken Shay, Robert Thomas, Aiko Whitmore · Electricians

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Evan Eason · Assistant to the Sound Director

Colin Whiteley · Head Sound Technician, Globe

Matt Lescault-Wood · Head Sound Technician, White

Brooke Rains · Deck Audio, Globe

Ron Sinko · Mixes, Globe

Rachel Eaves, Clayton Nicodemus, Zac Ordene, Tanner Osborne, Argyle Stone, Tia Walker, Robbie Welpo · Sound Technicians

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Boldface type denotes members of senior leadership team.