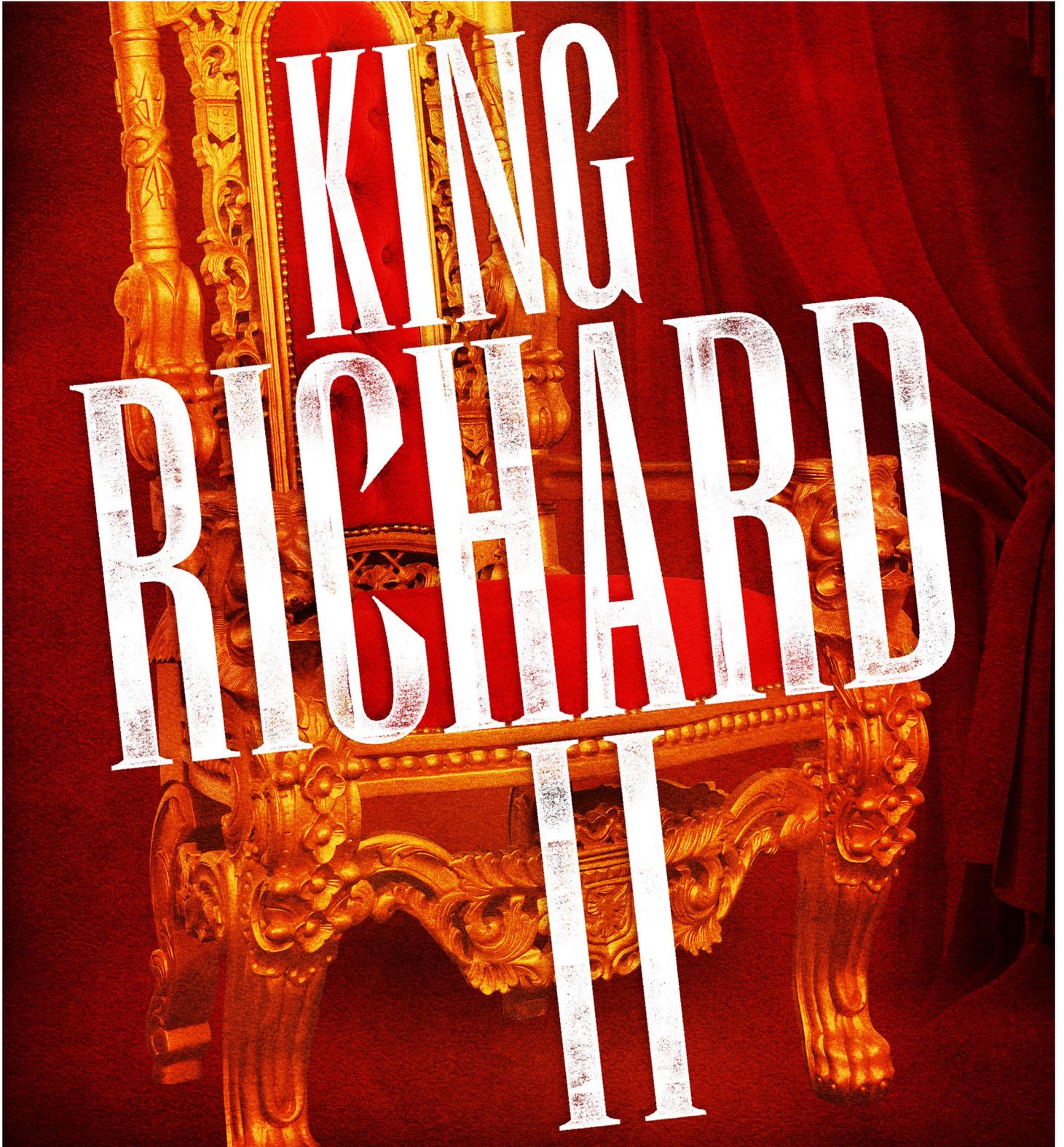


performances

THE  LD GLOBE

JULY 2017



WELCOME



MIKE HAUSBERG

Welcome to The Old Globe and this production of King Richard II. Our goal is to serve all of San Diego and beyond through the art of theatre. Below are the mission and values that drive our work. We thank you for being a crucial part of what we do.

MISSION STATEMENT

The mission of The Old Globe is to preserve, strengthen, and advance American theatre by: creating theatrical experiences of the highest professional standards; producing and presenting works of exceptional merit, designed to reach current and future audiences; ensuring diversity and balance in programming; providing an environment for the growth and education of theatre professionals, audiences, and the community at large.

STATEMENT OF VALUES

The Old Globe believes that theatre matters. Our commitment is to make it matter to more people.

The values that shape this commitment are:

TRANSFORMATION

Theatre cultivates imagination and empathy, enriching our humanity and connecting us to each other by bringing us entertaining experiences, new ideas, and a wide range of stories told from many perspectives.

INCLUSION

The communities of San Diego, in their diversity and their commonality, are welcome and reflected at the Globe. Access for all to our stages and programs expands when we engage audiences in many ways and in many places.

EXCELLENCE

Our dedication to creating exceptional work demands a high standard of achievement in everything we do, on and off the stage.

STABILITY

Our priority every day is to steward a vital, nurturing, and financially secure institution that will thrive for generations.

IMPACT

Our prominence nationally and locally brings with it a responsibility to listen, collaborate, and act with integrity in order to serve.

PRODUCTION SPONSORS



HAL AND PAM FUSON

Hal and Pam Fuson became Globe regulars shortly after moving from Los Angeles to Encinitas in 1983. During their two children's teenage years, they subscribed to the Globe as a family. The children went off to college, and Hal and Pam gained new insights by attending evening shows with Post-Show Forums. Hal served as the Globe's Board Chair from 2011 through 2014, a voyage of discovery that engaged the couple in new challenges and reinforced for them the vital role that The Old Globe plays in the cultural life of San Diego. Now they often bring their grandchildren to Globe productions, anxiously waiting until after the curtain to hear how their young brains have processed the lines of Cole Porter or William Shakespeare.



DARLENE MARCOS SHILEY

Darlene Marcos Shiley, along with her late husband Donald, has been a dedicated supporter of The Old Globe for more than three decades. Darlene's love of theatre and the arts stems from her early years acting in Northern California, where she met the love of her life, Donald P. Shiley. The Shileys' lead gift of \$20 million to the Globe's Capital and Endowment Campaign marks the largest individual contribution in the Globe's history. The Shileys' generosity has helped fund many Globe projects, including the Shiley Artist-in-Residence program; the Shiley Terrace Apartments, which provide much-needed local housing for Globe artists; and an endowment that underwrites two full scholarships in The Old Globe and University of San Diego Shiley Graduate Theatre Program. Darlene continues to serve as one of the leading underwriters of the annual Globe Gala, and in honor of their enduring support, the stage of the Old Globe Theatre was named the Donald and Darlene Shiley Stage.

QUALCOMM

The Old Globe is pleased to recognize and thank Qualcomm as a Production Sponsor of the 2017 Shakespeare Festival. Qualcomm has made yet another very generous grant supporting *King Richard II* and *Hamlet* in the Lowell Davies Festival Theatre. Qualcomm has served as a major sponsor of the Shakespeare Festival and its many associated programs since 2004. Qualcomm's leadership has helped ensure that Shakespeare's works will continue to grace the stages of The Old Globe year after year, as the company's philanthropic endeavors develop and strengthen communities worldwide. Qualcomm invests its human and financial resources in inspirational, innovative programs that serve diverse populations, primarily focused in geographic regions where it has a business presence.



ARTIST SPONSORS

Artist Sponsors for Robert Sean Leonard (*King Richard II*)

DIANE AND JOHN BEROL

Aware of the fragile dependence of artistically driven theatre upon charitable support, Diane and John Berol are delighted to continue a tradition of sponsoring productions that began in 1995. They have sponsored productions including *Dancing at Lughnasa*, *Voir Dire*, *Labor Day*, *Pericles*, *Much Ado About Nothing*, *The Two Noble Kinsmen*, *Titus Andronicus*, *Measure for Measure*, *The Merry Wives of Windsor*, *The Taming of the Shrew*, *The Tempest*, *As You Like It*, *A Midsummer Night's Dream*, *The Winter's Tale*, *Love's Labor's Lost*, and *Twelfth Night* in 2001, 2009, and 2015.

Artist Sponsor for Erica Schmidt (Director)

THE JEANNIE POLINSKY RIVKIN ARTISTIC FUND

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

KATHRYN CRIPPEN HATTOX

1930-2017



We are deeply saddened at the passing of Old Globe Board member Kathryn Crippen Hattox, a lifelong San Diegan who contributed to the city's transformation from a quiet navy town to the vibrant cultural metropolis of today. Our beloved Kathy was a businesswoman, civic leader, and philanthropist who lived life to the fullest every day.

"Kathy helped shape the cultural vibrancy of our city, and her passing leaves behind an emptiness that will be hard to fill," said Erna Finci Viterbi Artistic Director Barry Edelstein. "Her generosity to The Old Globe over decades transformed this institution. Whenever we meet in our hall that bears her name, we celebrate her impact. She loved theatre and loved talking about this art and how it gets made, and she took great pride in the fact that San Diego is a national force in this field. I will always cherish our close friendship, and I will hold her up as the ideal of a philanthropist and civic volunteer. I will miss her warmth, good cheer, and abiding faith in theatre art, as will everyone at the Globe."

Kathy enjoyed a passion for travel, adventure, and the great outdoors. She delighted in backpacking in the Sierras with her family, snorkeling in Maui, sailing, and going on African safaris. Having traveled to over 100 nations, she still declared often that "San Diego is one of the loveliest places on the entire planet."

Her love of San Diego compelled her philanthropy. Kathy began giving to The Old Globe in 1970, and she simply never stopped, even serving as Chair of the Board of Directors in 2006 and 2007. She also supported other Balboa Park institutions, including the San Diego Zoo, San Diego Natural History Museum, and San Diego Museum of Art.

Kathy once said in an interview, "A great city needs culture to nourish its soul. San Diego really is one of the finest cities for theatre in the country. Overall I believe San Diego is a wonderful center for culture, perhaps more so than any place outside New York. We should be proud to live in a place with such a rich cultural foundation."

Thank you, Kathy, for a life well lived. Your presence is greatly missed, but your buoyant, bright, generous spirit lives on.



John and Kathryn Hattox. Photo by Douglas Gates.



(from left) Barry Edelstein with John and Kathryn Hattox. Photo by Douglas Gates.

OUR THANKS

The vital support of the Globe's Artistic Angels and Benefactors sustains and expands the Globe's artistic excellence to help make theatre matter. In 1995, The Old Globe introduced its sponsorship program, and ever since, philanthropic-minded individuals and organizations have provided critical support to the theatre's annual fund while enjoying opportunities to interact with a production of their choice on an intimate level. The quality and artistry our audiences have come to expect are deeply impacted by these generous donors, whose commitment and vision are unmatched in San Diego. **For additional information on how to support the Globe at this extraordinary level, please contact Llewellyn Crain at (619) 684-4141 or lcrain@TheOldGlobe.org.**

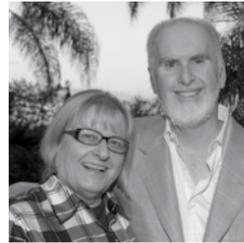
2017 Artistic Angels (\$200,000 and higher annually)



KAREN AND DONALD COHN*



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SILVIJA AND BRIAN DEVINE



AUDREY S. GEISEL



KATHRYN* AND JOHN HATTOX



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In memory of Donald Shiley



THE ERNA FINCI VITERBI ARTISTIC DIRECTOR FUND
In loving memory



2017 Benefactors (\$100,000 to \$199,999)



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PAM FARR AND BUFORD ALEXANDER



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DOW
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ViaSat

*In memoriam

*Charter Sponsor since 1995

THE 2017 GLOBE GALA

Evening of Illusions

SEPTEMBER 23, 2017



Tony Award winner Jane Krakowski.

The year's best party just got better! Gala Co-Chairs Karen Cohn, Nina Doede, and Sheryl White, along with Honorary Chair Audrey S. Geisel, invite you to celebrate the theatrical art of illusion as we dine and dance the night away on the beautiful Globe plaza.

Featuring a one-night-only performance from Tony Award winner Jane Krakowski!

Underwriting opportunities are available. Secure your VIP spot by contacting Eileen Prisby at (619) 684-4146 or eprisby@TheOldGlobe.org.

EXTRAORDINARY LEADERSHIP

Since the founding of The Old Globe in 1935, heroic leadership has made the theatre a cultural icon in San Diego and a leader in the American theatre. The following individuals and organizations, recognized for their tremendous cumulative giving, comprise a special group of friends who have played leading "behind-the-scenes" roles, helping to create productions on the three stages and programs in the community.

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

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

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

— \$8 million and higher —
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— \$4 million and higher —
Audrey S. Geisel

— \$3 million and higher —
Helen K. and James S. Copley Foundation
The James Irvine Foundation
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— \$1 million and higher —
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Carolyn Yorston-Wellcome
Anonymous (1)

*In memoriam



Welcome to The Old Globe!

Before acknowledging the wonderful sponsors of *King Richard II*, I must make special mention of some other dear Globe friends: Kathryn and John Hattox. As you may know, Kathy passed away in May. We miss her terribly, and I very much wish she could be here tonight to celebrate this year's Festival. She loved Shakespeare and sponsored many productions over the years. We honor her tonight with a tribute on page 3, which I hope you will take the time to read.

Summer is here, and at the Globe that means the Bard is back. I'm so glad you are joining us for the wonderful San Diego tradition of Shakespeare under the stars. No company does Shakespeare quite like The Old Globe, and this Festival season is full of powerful performances and astounding stagecraft. What a standout summer of theatre this is going to be!

Please join me in thanking our dedicated sponsors of tonight's production of *King Richard II*. Hal and Pam Fuson are longtime champions of the Globe, and Hal is a former Board Chair. They increased their gift this year to become Benefactors, and we applaud their leadership. Qualcomm has been sponsoring the entire Summer Shakespeare Festival for many years and is one of the leading corporate partners of the Globe. Their patronage of the arts in San Diego benefits us all. Darlene Shiley has done more for the Globe

over her decades of support than perhaps any other donor. The Old Globe Theatre's mainstage bears the Shiley name in honor of her dearly departed Donald, and she continues to contribute to the Globe at a high level. Diane and John Berol are huge fans of Shakespeare and steadfast Globe advocates who have generously sponsored our wonderful artist Robert Sean Leonard in tonight's production. Finally, helping support the person at the helm of *King Richard II* is The Jeannie Polinsky Rivkin Artistic Fund, sponsoring our director Erica Schmidt. Jeannie Rivkin established a substantial endowment with the Globe many years ago, and we are grateful for her ongoing commitment.

The dedication of these philanthropists enables the Globe to achieve the highest levels of excellence not only here onstage, but in the variety of arts engagement programs, workshops, and humanities programs surrounding the summer season as well. Our arts engagement department is how the Globe makes theatre matter beyond the stage, and we thank all of our donors for making these programs possible.

And now, on with the show! Thank you for being part of the Globe family; great theatre requires great patrons, and we are so glad you are with us tonight.

Vicki L. Zeiger, Chair, Board of Directors

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†Executive Committee member
*In memoriam

ASSOCIATE ARTISTS OF THE OLD GLOBE

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

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

FROM BARRY

Less frequently performed and therefore less well-known than his comedies and tragedies, Shakespeare's English histories resonate in a manner distinctly their own. Their language is replete with stunning poetry and imagery of tremendous originality and power. Their wildly varied characters range from scoundrel to hero and from tradesman to king. Their dramatic mode swings from high rhetorical declamation to low knockabout farce. I've had the privilege to work on a number of them in my career, and I've come to regard the histories as a kind of hybrid form: in them, the great achievements of Shakespearean tragedy and comedy collide and fuse into a new shape, familiar and yet utterly original. I'm glad to put a history play on the Globe's Festival Theatre stage after an absence of nearly five years.

Of course the most provocative aspect of these extraordinary plays is the inquiry they conduct into the nature of history itself. Critics have attempted to explicate Shakespeare's view of history, and their theories run the gamut. Some see in these plays a conservative Shakespeare who endorses the Tudor monarchy, on whose throne his most important patron sat. Some see a radical, populist Shakespeare, skeptical of dynastic rule and attuned to the power of the citizenry, especially when it gathers in huge crowds. Some see an endorsement of the "Great Man" theory of history, noting that Shakespeare perceives national events as motivated entirely by a select few individuals at the top of the social hierarchy. Some see Shakespeare as an ironist who views history as an immutable tectonic force, utterly indifferent to the whims and ambitions of little men whose crowns are mere symbols of power that amount to little more than decoration.

That we can interpret these plays from so many contradictory ideological perspectives is one reason they endure. Since Shakespeare first wrote them, their readers and producers have turned his open-ended construction of what history is and how it works to their own provocative ends. Today, at a time of enormous political change, the questions posed by *King Richard II*, tonight's austere beautiful play, seem timely and potent. Set at the cusp of the feudal and the modern, the play posits the received view that the King is God's anointed deputy on earth. And then it asks a series of impossibly destabilizing questions: what if powerful national forces decide that God's deputy isn't doing a particularly good job? Is it lawful or even moral to challenge his rule? Is deposing him good or bad? How should we feel about him: happy he's no longer in power, or bereft at his fall? Bolingbroke and his allies dare to question King Richard's legitimacy, and their actions rout the medieval conception of divinely ordained monarchy. Through them, history gives way to a new, more humanistic form of government. But it too

is flawed: Bolingbroke's illegal deed will forever haunt his conscience, and the violence of Richard's usurpation will unleash an internecine war so brutal, a social upheaval so massive, that Shakespeare himself will require seven more plays to dramatize it all.

A 400-year-old play about a 600-year-old monarch continues to provoke. It asks us to think about leadership and patriotism, to ponder the hierarchy of values that shaped Richard's society and Shakespeare's, and the values that shape ours. It urges us to wonder what those who govern owe to the governed, and the responsibilities the governed assume in return. And the play interrogates these huge themes while giving us a story of people: of the sad, scared, lonely man inside the monarch's rich ermine robes; of the gardeners and servants whose lives will be upended by the wars their superiors wage; of the mothers and sons trying simply to love each other as the vice grip of history tightens around them. *King Richard II* has some of Shakespeare's most soaring poetry, some of his most spellbinding rhetorical flights, and in its poet-king, a hero as indelible as any he created.

It takes a special actor to play that title role. In the Globe's good friend Robert Sean Leonard we have precisely that: a sensitive, expressive, ironic, and insightful actor with uncommon verse-speaking skills and an instinct for honesty and truth really without parallel among the performers of his generation. In his director, the inventive and rigorous Erica Schmidt, we also have an artist of real gifts. I've seen Erica's Shakespeare, and I know that she is a thinker as subtle and perceptive as any working in the American classical theatre, with the imagination to conjure a world as complex as Richard's and the staging talent to articulate it vividly for a contemporary audience. They are at work with a company of actors as good as can be found in American Shakespeare, and a design team, led by Globe stalwart John Lee Beatty, that is at the top rank of our theatre culture. I'm thrilled to kick off our 2017 Shakespeare Festival by placing this major work in their capable hands.

Thanks for coming. Enjoy the show.

PRESENTS

KING RICHARD II

BY
WILLIAM SHAKESPEARE

John Lee Beatty
SCENIC DESIGN

Andrea Lauer
COSTUME DESIGN

Stephen Strawbridge
LIGHTING DESIGN

Sten Severson
SOUND DESIGN

Ursula Meyer
VOICE AND TEXT COACH

Jim Carnahan, CSA
CASTING

Anjee Nero
PRODUCTION STAGE MANAGER

DIRECTED BY
ERICA SCHMIDT

Lowell Davies Festival Theatre

June 11 – July 15, 2017

CAST
(in alphabetical order)

EARL OF NORTHUMBERLAND..... John Ahlin*
 BUSHY, SIR STEPHEN SCROOP Amara James Aja†
 HARRY PERCY Samuel Max Avishay†
 QUEEN ISABEL Nora Carroll†
 LORD ROSS..... Renardo Charles Jr.†
 HOUSE OF NORFOLK HERALD..... Ajinkya Desai†
 LADY 1, SERVINGWOMAN..... Talley Beth Gale†
 DUKE OF AUMERLE Jake Horowitz*
 JOHN OF GAUNT, GARDENER Charles Janasz*
 BAGOT, EARL OF SALISBURY Daniel Ian Joeck†
 DUKE OF YORK Patrick Kerr*
 HENRY BOLINGBROKE Tory Kittles*
 GREEN, DUKE OF SURREY Lorenzo Landini†
 THOMAS MOWBRAY, WELSH CAPTAIN, KEEPER Ian Lassiter*
 KING RICHARD II..... Robert Sean Leonard*
 DUCHESS OF YORK, SERVINGWOMAN Lizbeth Mackay*
 HOUSE OF HEREFORD HERALD..... Jose Martinez†
 HOUSE OF NORFOLK HERALD, SERVINGWOMAN..... Christina A. Okolo†
 BISHOP OF CARLISLE James Joseph O'Neil*
 LADY 2, GROOM, SERVINGWOMAN..... Suzelle Palacios†
 HOUSE OF HEREFORD HERALD, GARDENER, SERVINGWOMAN..... Larica Schnell†
 LORD WILLOUGHBY Connor Sullivan†
 DUCHESS OF GLOUCESTER, GARDENER, SERVINGWOMAN Samantha Sutliff†

UNDERSTUDIES..... for Henry Bolingbroke – Amara James Aja†;
 for Bishop of Carlisle – Samuel Max Avishay†; for Thomas Mowbray, Keeper – Renardo Charles Jr.†;
 for Bagot, Earl of Salisbury, Duke of York, Lord Willoughby – Ajinkya Desai†; for Green, Duke
 of Surrey, House of Norfolk Herald, House of Hereford Herald – Talley Beth Gale†; for Earl of
 Northumberland, John of Gaunt, Gardener – Daniel Ian Joeck†; for King Richard II – Lorenzo
 Landini†; for Harry Percy, Lord Ross, Duke of Aumerle, Welsh Captain – Jose Martinez†; for Bushy,
 Queen Isabel, Gardener – Christina A. Okolo†; for Duchess of York – Suzelle Palacios†; for Duchess
 of Gloucester, Sir Stephen Scroop – Larica Schnell†; for House of Norfolk Herald, House of Hereford
 Herald – Connor Sullivan†; for Lady 1, Lady 2, Groom, Servingwomen, Gardener – Samantha Sutliff†

Production Stage Manager Anjee Nero*
 Assistant Stage Manager..... Amanda Salmons*

SETTING

England at the close of the 14th century.

There will be one 15-minute intermission.

PRODUCTION STAFF

Assistant Director, Drama League Directing Fellow Justin Emeka
 Fight Choreography..... George Yé
 Assistant Scenic Design Eileen McCann
 Assistant Costume Design Shelly Williams
 Assistant Lighting Design Sherrice Mojgani
 Assistant Lighting Design Alex Cluff
 Assistant Sound Design..... Kevin Anthenill
 Fight Captain Connor Sullivan
 Production Assistant..... Aimee-Marie Holland
 Stage Management Interns Michaela Galvin, Alyssa Jaffe

*Member of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.
 †Associate Artist of The Old Globe. †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 pedirselo al acomodador que le entregó este programa.
 If you would like a synopsis of this production in English or Spanish, please request it from an usher.

THE TWO BODIES OF THE

KING

Director Erica Schmidt on the ideas behind her gripping production of Shakespeare's *King Richard II*.

Interview by Danielle Mages Amato

What drew you to *Richard II* and made it a piece you wanted to direct?

The idea for the play is really in tandem with the idea of the actor. This is a great role for Robert Sean Leonard. Bob saw a production of *As You Like It* that I directed in a storefront in New York—this was the second show I ever directed, at 25 years old, and it was way, way off Broadway, with a cut script and a cast of six—and he was very kind and complimentary about the work afterward. So I actually later dropped off a copy of *Richard II* at the Broadway stage door for *The Invention of Love*, which he was starring in, trying to persuade him to consider working on it with me. He didn't respond at that time, but now, 16 years later, we are getting to work on it. I'm thrilled.

Are there particular thematic elements in the play you're interested in exploring?

I think this play is the story of a man born into immense power, who feels he is chosen by God to rule, but he is actually quite distant from himself, from his humanity and his fallibility. Slowly, over the course of the play, he is forced to grapple with his real responsibility to the world and the people around him. It is a forced, late coming-of-age that offers a fall from grace as a journey of self-discovery. I think that the central idea to the play is that kingship is not a plausible form of governance. We see the abuse of power, and the cycle of vengeance, and the deep, isolating fear of betrayal—which was quite radical for Shakespeare to write about.

I'm interested in the idea of the two bodies of the king. I think the psychological changes to both Richard and Henry Bolingbroke over the course of the play are to do with this idea. There's the body formal or political—in other words, the political persona of the king that has to make choices for a large population—versus the body personal or private. Richard journeys from thinking he is the “chosen king” in word and deed, to realizing he eats bread and sleeps and needs friends and is really profoundly fallible. And because that journey is so public, it is a descent, a fall. Henry journeys to become the king, but I think he is deeply troubled by what that usurpation means, what he as a person must do and become to keep the state whole and create himself as king.

I think this is very relevant now: we see the crisis of “dual selves” in our coverage of politicians, and I think we feel it in our online personas and the increasing awareness of how false a portrait of a person the virtual world can present. I feel it as a mother: the body maternal versus the body of self or work, a constant duality of selves. I think that duality of self is very modern and understandable and painful.

What were the significant things you wanted the scenic and costume designs to accomplish?

The puzzle is how the production can help the audience to understand the stakes of the time. I believe the clearest way to achieve this is a period production—but one that feels beautiful and not dated. Richard lives in the 14th century, clothes-wise, and Henry lives more in the Elizabethan era. I approached the set as elemental: grass, water, a raised platform, a mighty throne. And scenic designer John Lee Beatty created this epic wall that is like a giant crown itself. A regal backdrop. ■

RICHARD II (1367–1400)

The historic Richard II was 10 years old in 1377 when he succeeded his grandfather, Edward III, to the throne. His father—Edward, “The Black Prince,” a seasoned soldier—had died a year before. In the early years of Richard's reign, the government was officially controlled by a series of councils, but Richard's uncle, John of Gaunt, had tremendous influence. Richard showed early bravery and leadership in overcoming the Peasants' Revolt of 1381, and he was by all reports a highly intelligent, cultured, and handsome king. However, he also gained a reputation for arrogance, extravagance, and overreliance on a few favorite advisers. In 1387, a group of discontented aristocrats, known as the Lords Appellant, led an armed rebellion and wrested control of the government from Richard, executing and exiling some of his advisers and maintaining Richard as a figurehead only. Among the Lords Appellant was Richard's own uncle, the Duke of Gloucester, as well as Richard's cousin, Henry Bolingbroke, and Thomas Mowbray, the Duke of Norfolk. The Lords Appellant only held control for two years before Richard and John of Gaunt reasserted their authority, but Richard never forgave those who had risen up against them. He bided his time, and in 1397, when his political position was strongest, he enacted his revenge. He condemned the group's leaders for treason and was rumored to have had the Duke of Gloucester murdered in a French prison. He disinherited and banished Henry Bolingbroke and Thomas Mowbray—events that led directly to his downfall, as Henry returned to wrest power from Richard and supplant him as king.



Richard II of England.



Robert Sean Leonard as Richard II, 2017. Photo by Jim Cox.

“I AM RICHARD II”

The politics of Shakespeare's history plays.

By Danielle Mages Amato



Queen Elizabeth I. By George Gower.

Shakespeare's plays always engaged themselves with the politics of his time. His history plays are sometimes called “Tudor propaganda,” designed to flatter Queen Elizabeth I, the fifth ruling Tudor monarch. When James I followed Elizabeth to the throne, Shakespeare wrote *Macbeth*, which celebrated James's own bloodline. But Shakespeare's plays have also been adopted and produced for political purposes not his own—even during his own lifetime. The first recorded use of Shakespeare's work for overtly political purposes was a production of *Richard II* designed to support a rebellion against Elizabeth I.

In August 1601, Queen Elizabeth had a meeting with her archivist, William Lambarde, during which he showed her a list of records held in the Tower of London. When he came to the reign of Richard II, Elizabeth reportedly remarked, “I am Richard II, know ye not that?”

What was the connection between these two rulers? On the surface, they seem vastly different. Elizabeth and Richard lived 200 years apart. In 1601, Elizabeth was nearing the end of a lengthy, stable reign—at the time, she was one of the longest-reigning monarchs in English history, and the longest-reigning queen. Richard, on the other hand, had a tumultuous, contested reign that lasted only half as many years.

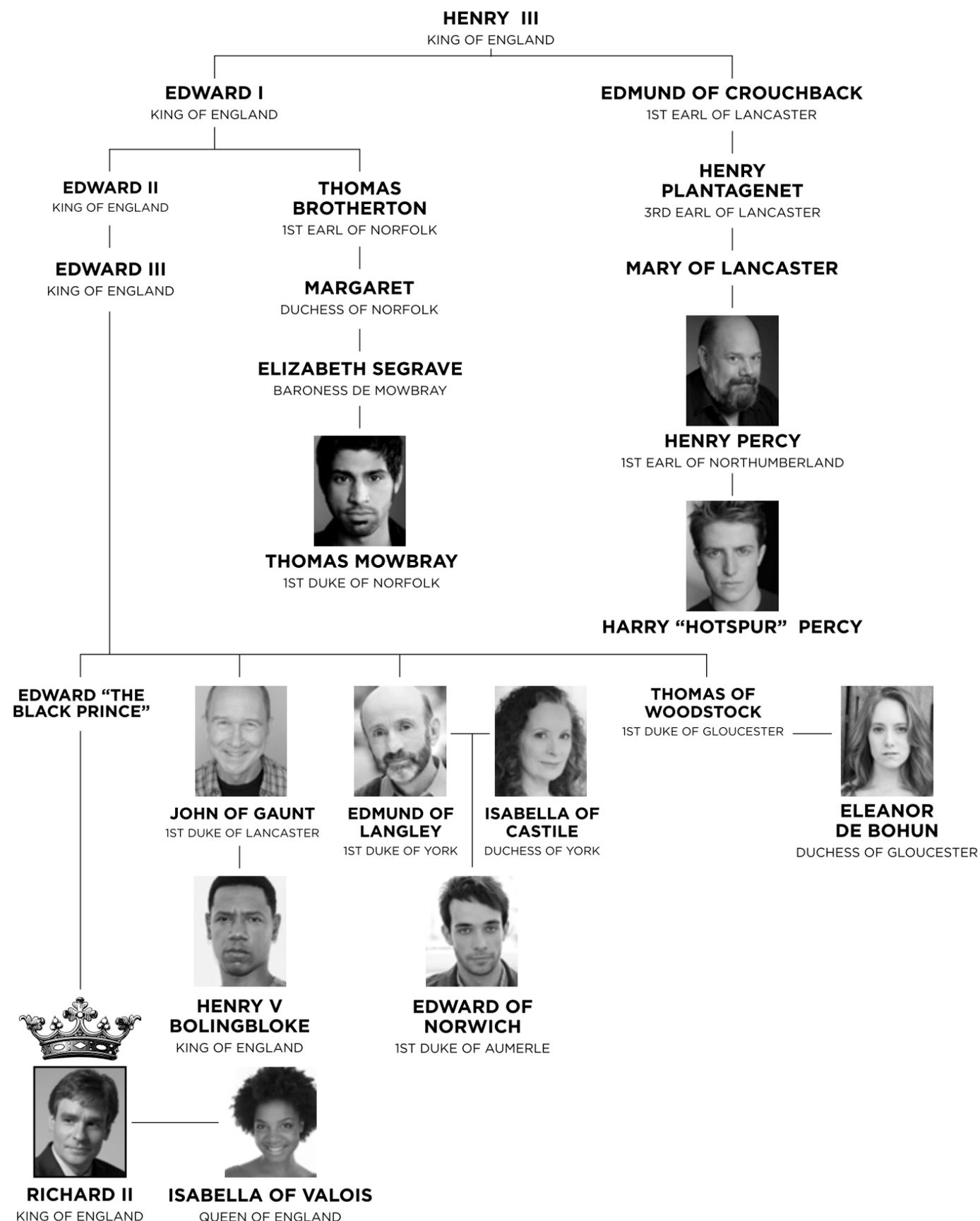
But they shared one significant weakness: neither had an heir. The question of who would succeed them led to an atmosphere of debate and instability that in both cases threatened to undermine the monarchy itself. And Elizabeth's similarity to Richard had been driven home with fatal force by means of Shakespeare's 1595 play.

Shakespeare's *Richard II* had been a politically sensitive play for years. The “deposition scene,” in which the king is stripped of his crown, was cut from the first published quartos of *Richard II*, most likely because it dramatized an heirless ruler being forcibly removed from the throne by powerful aristocrats. (Lines left in the published play refer to the scene, so it almost certainly appeared in performance.) Indeed, that particular scene did not appear in any published version of the play until after the death of Elizabeth I.

In early February 1601, a group of men visited the Globe theatre and requested that Shakespeare's company, the Lord Chamberlain's Men, perform *Richard II*—being sure to include the deposition scene. When the players argued, saying the play was older and less popular, the men promised them 40 shillings above their usual fee to perform it. So perform it they did. Little did they know they would soon after be called to testify in a case that led to the execution of five men for treason.

Robert Devereux, the second Earl of Essex, had once been a favorite of Queen Elizabeth, but he fell into disfavor with her after his disastrous failure to quell a series of Irish revolts. In disgrace and financial ruin, he became the center of a group of disgruntled aristocrats determined to force a change in government. On February 8, some 200 men marched on London, hoping the general population would rise up and support them, perhaps inflamed by the story of Richard II they had just seen at the Globe playhouse days before. They miscalculated, however, and the Essex Rebellion was quickly quashed. A spokesman for the Lord Chamberlain's Men, Augustine Phillips, was called to defend the company at Devereux's trial, but no record indicates that the company was ever punished for their role in the events. The leaders of the rebellion, including Robert Devereux himself, were beheaded. ■

THE PLANTAGENET FAMILY IN SHAKESPEARE'S *RICHARD II*



**JOHN AHLIN**

(Earl of Northumberland) has appeared on Broadway in *Waiting for Godot* with Nathan Lane and Bill Irwin, *Journey's End* (Tony Award for Best Revival of a Play), *The Lieutenant of Inishmore*, *Voices in the Dark*, *One Mo' Time*, *Whoopie!*, and *Macbeth*. His Off Broadway credits include *Orson's Shadow*, *Gray Area*, and *The Front Page*. His favorite

regional credits include *Floyd Collins* (The Old Globe, Actors Theatre of Louisville, Goodman Theatre), *The Critic/The Real Inspector Hound* (Shakespeare Theatre Company, Guthrie Theater), *Henry IV, Part II* and *King Lear* (Utah Shakespeare Festival), *The Guardsman* (The Kennedy Center), and performances at Pittsburgh Public Theater, Baltimore Center Stage, and La Jolla Playhouse. Mr. Ahlin has appeared in over 40 Shakespeare productions (portraying Falstaff 11 times). His television and film credits include "Law & Order: Special Victims Unit," "Third Watch," "As the World Turns," "Late Show with David Letterman," and *Inside Llewyn Davis*. Mr. Ahlin co-authored and performed *Chip and Gus*, which won the highest awards at the 20th annual New York International Fringe Festival before successful Off Broadway and regional runs. johnahlin.com.

**AMARA JAMES AJA**

(Bushy, Sir Stephen Scroop) was recently seen at the Globe in *The Blameless*, *Love's Labor's Lost*, and *Macbeth*. He just completed his second year in the Old Globe and University of San Diego Shiley Graduate Theatre Program. Mr. Aja's previous credits include Valentine in *The Two Gentlemen of Verona*, Oliver in *As You Like It*, and Arthur

in *Acquainted with the Night* in the program, as well as *Much Ado About Nothing* and *The Tempest* with Ithaca Shakespeare Company. He received his bachelor's degree in Government from Cornell University.

**SAMUEL MAX AVISHAY**

(Harry Percy) is an M.F.A. student at The Old Globe and University of San Diego Shiley Graduate Theatre Program. From Los Angeles, he trained at UC Berkeley, American Conservatory Theater's Summer Training Congress, and Upright Citizens Brigade in Los Angeles. His prior credits include Chuck in *The Maderati*, Chorus in *Ajax*, and Thurio

in *The Two Gentlemen of Verona* (The Old Globe/USD) and Achilles in *Aulis: An Act of Nihilism in One Long Act* (Zellerbach Playhouse). Prior to beginning graduate studies at University of San Diego, he worked as a speechwriter at the United Nations and studied cooking and butchery at Chez Panisse in Berkeley and Eatrip in Tokyo. He received his B.A. in History with a focus on International Food History from UC Berkeley. He speaks Hebrew, French, and Spanish and has studied Japanese and Arabic. @sammax.jpeg on Instagram.

**NORA CARROLL**

(Queen Isabel) is currently enjoying her first year of The Old Globe and University of San Diego Shiley Graduate Theatre Program, where she was last seen as Rena in *The Maderati*. Some of her credits include Athena in *Ajax* and Outlaw in *The Two Gentlemen of Verona* (The Old Globe/USD), June in *BLKS* (Ojai Playwrights Conference), Allison understudy in

Fabulation (Pulse Theatre Company Chicago), Clarence and Hastings in *Richard III*, The Bastard in *King John*, and Margery in *Vinegar Tom* (Tisch School of the Arts). Ms. Carroll received her B.F.A. in Acting from New York University's Tisch School of the Arts.

**RENARDO CHARLES JR.**

(Lord Ross) last appeared on Comedy Central's "Detroiters" as Thomas. He has appeared with The Old Globe and University of San Diego Shiley Graduate Theatre Program as Teucer in *Ajax*, Ritt in *The Maderati*, and Antonio in *The Two Gentlemen of Verona*. His stage work includes Lewis in *King John*, Belize in *Angels in America*, Jackson in *Pantomime*,

Costard in *Love's Labor's Lost*, and the title role in *Othello*. He is a graduate of the University of Minnesota/Guthrie Theater B.F.A. Actor Training Program.

**AJINKYA DESAI**

(House of Norfolk Herald) is a graduating international student in The Old Globe and University of San Diego Shiley Graduate Theatre Program. His credits there include Speed in *The Two Gentlemen of Verona*, Touchstone in *As You Like It*, Shamrayev in *The Seagull*, Maxwell in *Acquainted with the Night*, and Agamemnon/Chorus in *Ajax*.

He also appeared at the Globe in *Love's Labor's Lost* and *Macbeth* last summer. His first acting experience in the U.S. was at UC San Diego, where he played Egeus and Snout in an undergraduate production of *A Midsummer Night's Dream*. He also has many community stage and street theatre credits in India.

**TALLEY BETH GALE**

(Lady 1, Servingwoman) was recently seen in *Love's Labor's Lost* and *Macbeth* at the Globe. She is a second-year M.F.A. student in The Old Globe and University of San Diego Shiley Graduate Theatre Program. Her professional credits include the staged reading of *Anda's Love* and understudying *Picasso at the Lapin Agile*, *Red Velvet*, and *The Last*

Match (The Old Globe), understudying *This Is Our Youth* (Steppenwolf Theatre Company), and *EL Stories: Love Train* (Waltzing Mechanics). Her M.F.A. credits include *The Two Gentlemen of Verona*, *As You Like It*, *The Seagull*, *Ajax*, and *Acquainted with the Night*. Ms. Gale received her B.F.A. in Acting from Ball State University.

**JAKE HOROWITZ**

(Duke of Aumerle) has appeared Off Broadway in *The Sensuality Party* (The New Group), *King Lear* and *A Midsummer Night's Dream* (Theatre for a New Audience), and *Our Town* directed by David Cromer (Barrow Street Theatre). His regional credits include Romeo in *Romeo and Juliet* (Dallas Theater Center) and Katurian in *The Pillowman* (Zoo City).

He has also appeared in the films *The Vast of Night* (upcoming), *Adam Bloom*, and *A Midsummer Night's Dream* directed by Julie Taymor. He is a founding member of Zoo City and a proud graduate of LaGuardia High School. He also trained at California Institute of the Arts.

**CHARLES JANASZ**

(John of Gaunt, Gardener) is an Associate Artist of The Old Globe and has appeared here in 32 productions, including the Summer Shakespeare Festivals of 1985 and 2004–2013. He appeared on Broadway in the 1999–2000 revival of *Amadeus*, and he has been a leading company member and returning guest artist of both Guthrie Theater and

Arena Stage. His other credits include work at Ahmanson Theatre, New York Shakespeare Festival, Playwrights Horizons, Williamstown Theatre Festival, Geffen Playhouse, Seattle Repertory Theatre, La Jolla Playhouse, Baltimore Center Stage, The Empty Space, Huntington Theatre Company, Walker Art Center, Loring Playhouse, and Hartford Stage. He trained at University of Washington and The

Juilliard School, and he has been a proud member of Actors' Equity Association since 1979.

**DANIEL IAN JOECK**

(Bagot, Earl of Salisbury) will enter his second year as an M.F.A. candidate with The Old Globe and University of San Diego Shiley Graduate Theatre Program this fall. In the program, he has played Martin in *The Maderati*, Menelaus in *Ajax*, and The Duke in *The Two Gentlemen of Verona*. His other regional credits include *Macbeth* and *The Taming of*

the Shrew (Nebraska Shakespeare Festival), *The Learned Ladies*, *The Two Gentlemen of Verona*, and *EveryActor* (Shakespeare & Company), *Julius Caesar*, *Macbeth*, *The Duchess of Malfi*, *Twelfth Night*, and *Love's Labor's Lost* (Classical Actors Ensemble), *Ramona Quimby* (Children's Theatre Company), *Romeo and Juliet* (Park Square Theatre), *Come Hell and High Water* (The Moving Company), *A Midwinter Night's Revel* (Walking Shadow Theatre Company), *These Are the Men* and *The Awakening* (Savage Umbrella), *Emilie: La Marquise Du Châtelet Defends Her Life Tonight* and *Metamorphoses* (Theatre Pro Rata), *Criminal Genius* (Wayward Theatre Company), and *The Nerd* (Starting Gate Productions). danielianjoeck.com, @djoeck on Instagram.

**PATRICK KERR**

(Duke of York) appeared in the recent Old Globe Shakespeare Festival productions of *Love's Labor's Lost*, *Twelfth Night*, and *The Comedy of Errors*. He was also recently seen in San Diego in the premiere of *Hollywood* at La Jolla Playhouse. His other Southern California performances include work at South Coast Repertory, Geffen Playhouse, Mark

Taper Forum, and others. On Broadway he was seen in *You Can't Take It with You* starring James Earl Jones, and a revival of *The Ritz*. A veteran of many television programs, he is probably best known for recurring roles on "Frasier" and "Curb Your Enthusiasm." @patiokerr on Twitter.

**TORY KITTLES**

(Henry Bolingbroke) has appeared onstage as Dr. John Prentice in *Guess Who's Coming to Dinner* (True Colors Theatre Company) and Stephen in *Bones* (Kirk Douglas Theatre). He made his feature film debut in *Tigerland* for director Joel Schumacher. His additional feature credits include *Man Down*, *American Heist*, *The Sapphires*, *Get Rich or Die Tryin'*, *Stop-Loss*, *Miracle at St. Anna*, and *Olympus Has Fallen*. On television, he can currently be seen starring in the USA series "Colony." His additional television credits include the HBO anthology series "True Detective" as well as HBO's *Bessie*, BBC America's "Intruders," and FX's "Sons of Anarchy." He was nominated for an NAACP Image Award for his work in Lifetime's *Steel Magnolias*.

He has also appeared in the films *The Vast of Night* (upcoming), *Adam Bloom*, and *A Midsummer Night's Dream* directed by Julie Taymor. He is a founding member of Zoo City and a proud graduate of LaGuardia High School. He also trained at California Institute of the Arts.

**LORENZO LANDINI**

(Green, Duke of Surrey) was on this stage last summer for the Old Globe productions of *Macbeth* and *Love's Labor's Lost*. He is a second-year M.F.A. student in The Old Globe and University of San Diego Shiley Graduate Theatre Program, for which his credits include *The Two Gentlemen of Verona*, *Acquainted with the Night*, *The Seagull*, *As You Like*

It, and the title role in *Ajax*. Previously based in New York City, his credits include writing and performing his solo show *When I Have Cancer in 30 Years* and acting in *The Miser* (Brave New World Repertory Theatre), *The Cherry Orchard* (TheaterLab), *King Lear* (Theater 2020), and *A View From the Bridge* (The Secret Theatre). He also played rhythm guitar, sang, and composed music in the rock review *GUNS*, *A Cabaret* directed by Liz Swados. Mr. Landini received his B.A. from

Columbia University and trained at Powerhouse Theater Festival and the British American Drama Academy. lrnzwhileacting.com.

**IAN LASSITER**

(Thomas Mowbray, Welsh Captain, Keeper) has appeared on Broadway in *The Cherry Orchard* (Roundabout Theatre Company) and *War Horse* (Lincoln Center Theater). His Off Broadway credits include *Ring Twice for Miranda* (New York City Center), *Pericles* and *An Octoroon* (Theatre for a New Audience), *Antony and Cleopatra* (The Public

Theater, Royal Shakespeare Company), *Natasha, Pierre & the Great Comet of 1812* (Kazino), and, as co-writer and performer, *Mission Drift* (Connelly Theater, National Theatre in London). His regional credits include *Oliver!* (Arena Stage), *The Comedy of Errors* (Shakespeare & Company), *An Iliad: Guerrillas at Troy* (The Continuum Company in Florence), and *Henry V* (Two River Theater). Mr. Lassiter received his B.A. from Fordham University and his M.F.A. from New York University's Tisch School of the Arts. ianlassiter.com, @IanSLassiter.

**ROBERT SEAN LEONARD**

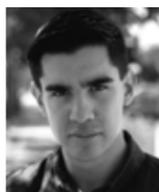
(King Richard II) has performed in the Broadway productions of *Sunday in the Park with George*; *The Invention of Love* (Tony Award); *Long Day's Journey Into Night* (Tony nomination); *Born Yesterday*; *The Violet Hour*; *The Music Man*; *The Iceman Cometh*; *Arcadia*; *Candida* (Tony nomination); *Philadelphia, Here I Come!*; *The Speed of Darkness*; *Breaking the*

Code; and *Brighton Beach Memoirs*. His Off Broadway credits include *Prodigal Son*, *Fifth of July*, *Sally's Gone*, *She Left Her Name*, *The Beach House*, *You Never Can Tell*, and *When She Danced*. He also appeared in the West End revival of *Our Town* with Alan Alda at London's Shaftesbury Theatre and as Atticus Finch in *To Kill a Mockingbird* at London's Barbican Theatre. His regional credits include *King Lear* and *Pygmalion* (The Old Globe), *Long Day's Journey Into Night* (Huntington Theatre Company), *Dead End* (Williamstown Theatre Festival), and *The Glass Menagerie* (Baltimore Center Stage). Born in New Jersey, Mr. Leonard began acting at age 14 at The Public Theater in New York. At 19, he made his film debut in the acclaimed *Dead Poets Society*. His film credits include *Much Ado About Nothing*, *The Age of Innocence*, *Mr. & Mrs. Bridge*, *Swing Kids*, *Tape*, *Chelsea Walls*, and Whit Stillman's *The Last Days of Disco*. He appeared for eight seasons on the Fox medical drama "House."

**LIZBETH MACKAY**

(Duchess of York, Servingwoman) has spent most of her life working in the theatre, including *Faith Healer* at The Old Globe in 2002. She is based in New York, and her Broadway credits include *Crimes of the Heart* (Theatre World, Outer Critics Circle, and Drama-Logue Awards), *The Price*, *The Heiress*, *Abe Lincoln in Illinois*, *Death and the Maiden*, and *The*

Humans. Her recent Off Broadway credits include *The Wayside Motor Inn* (Drama Desk Award) and Stephen Karam's *Sons of the Prophet*. Regionally she has performed in Lewis Black's *One Slight Hitch*, *Night Mother* (Elliot Norton Award), and Arthur Miller's *The Archbishop's Ceiling* (The Cleveland Critics Circle Theater Award). Her film credits include *One True Thing* and *White Squall*. Her television work includes all the "Law & Order" series. She is a Buffalo native and a Yale School of Drama graduate.

**JOSE MARTINEZ**

(House of Hereford Herald) is thrilled to be making his Summer Shakespeare Festival debut. He was most recently seen as Keene in *The Maderati*. Some of his other credits include Angelos in *Ajax*, Sir Eglamour in *The Two Gentlemen of Verona*, Pepe in *My Mañana Comes*, Orcus in *She Kills Monsters*, Mau in *Nation*, Lysander in *A Midsummer Night's Dream*, and Vincent in *Strange Bedfellows*. Mr. Martinez is currently a student in The Old Globe and University of San Diego Shiley Graduate Theatre Program.

**CHRISTINA A. OKOLO**

(House of Norfolk Herald, Servingwoman) recently appeared in the Summer Shakespeare Festival productions of *Love's Labor's Lost* and *Macbeth*. She is a student in The Old Globe and University of San Diego Shiley Graduate Theatre Program, for which she has appeared as Tekmessa in *Ajax*, Lucetta in *The Two Gentlemen of Verona*, Celia in *Acquainted with the Night*, and Phoebe in *As You Like It*. She has also performed at Cloverdale Playhouse in Montgomery, Alabama, where her credits include *A Raisin in the Sun* and *Clybourne Park*. Her other credits include *Broke-ology*, *A Song for Coretta*, and *No Child....* Ms. Okolo is a native of Atlanta and received her Bachelor of Arts degree in Theatre Performing Arts from Alabama State University.

**JAMES JOSEPH O'NEIL**

(Bishop of Carlisle) previously appeared at The Old Globe in *Macbeth* (1996, 2016), *Antony and Cleopatra*, *As You Like It*, *Romeo and Juliet*, *Macbeth*, *The Taming of the Shrew*, *Gate of Heaven*, *Mister Roberts*, *Henry IV Parts I and II*, *Dancing at Lughnasa*, and, with the graduate program, *Love's Labour's Lost* and *A Midsummer Night's Dream*. Mr. O'Neil performed on Broadway in *Present Laughter* (Roundabout Theatre Company) and Off Broadway in *A Month in the Country* directed by Erica Schmidt and *Look Back in Anger* (Classic Stage Company), *Richard III* (Epic Theatre Ensemble), and *The Hired Man* (47th Street Theatre). His regional credits include Baltimore Center Stage, The Repertory Theatre of St. Louis, Williamstown Theatre Festival, American Repertory Theater, South Coast Repertory, Mark Taper Forum, Huntington Theatre Company, Long Wharf Theatre, and more. His film and television credits include *Aardvark*, *The Bourne Legacy*, *Fair Game*, *Zodiac*, *Acts of Worship*, "Elementary," "Madam Secretary," "The Knick," "Person of Interest," and more. He received his B.F.A. from Adelphi University, where he also directs and is on faculty, and his M.F.A. from The Old Globe and University of San Diego Shiley Graduate Theatre Program (Group 8).

**SUZELLE PALACIOS**

(Lady 2, Groom, Servingwoman) is a second-year M.F.A. student in The Old Globe and University of San Diego Shiley Graduate Theatre Program. She recently appeared as Julia in *The Two Gentlemen of Verona* and was seen last year in The Old Globe's Summer Shakespeare Festival in *Love's Labor's Lost* and *Macbeth*. Her previous credits include Audrey in *As You Like It* (The Old Globe/USD), *Macbeth* and *The Merchant of Venice* (Houston Shakespeare Festival), and *Our Country's Good*, *The Miser*, *Blood Wedding*, and *The Crucible* (University of Houston). She received her B.F.A. from University of Houston. @SuzellePalacios on Twitter and Instagram.

**LARICA SCHNELL**

(House of Hereford Herald, Gardener, Servingwoman) is originally from Cape Town, South Africa, and is in The Old Globe and University of San Diego Shiley Graduate Theatre Program. Her previous M.F.A. productions include *The Maderati*, *Ajax*, and *The Two Gentlemen of Verona*. She also appeared in *The Open Couple*, *Cape of Rebels*, *Twelfth Night at the Macbeths*, and *Dreams of Clytemnestra*. Ms. Schnell received her undergraduate degree in Theatre & Performance from University of Cape Town.

**CONNOR SULLIVAN**

(Lord Willoughby) previously appeared at the Globe in *Sense and Sensibility*, *The Metromaniacs*, and the workshop production of *When It Comes*. His recent San Diego credits include *Sex with Strangers* (San Diego Repertory Theatre), *Les Liaisons Dangereuses* (New Fortune Theatre Company), *The Kid Thing* (MOXIE Theatre), *4000 Miles* and *Jesus Hates Me* (ion theatre company), and *The Car Plays* (Moving Arts/La Jolla Playhouse's Without Walls Festival). His film credits include *Thane of East County* and *A Life Lived*. Mr. Sullivan has trained at the MeisnerChekhov Integrated Training Studio in San Diego and the Summer Training Congress at American Conservatory Theater. He holds a B.A. in both Theatre and Communication Studies from University of San Diego.

**SAMANTHA SUTLIFF**

(Duchess of Gloucester, Gardener, Servingwoman) is making her Summer Shakespeare Festival debut. She was most recently seen as Hostess in *The Two Gentlemen of Verona*, Cuddles Molotov in *The Maderati*, and Chorus Leader 1 in *Ajax* with The Old Globe and University of San Diego Shiley Graduate Theatre Program. She is a B.M. graduate of the Frost School of Music at University of Miami. Before arriving in San Diego from Los Angeles, she starred in the award-winning film *Plaything* and the hit web series "The Leslie," following two years working for Carnival Cruise Line as a vocalist. Some of her favorite roles include Antigone in *Antigone* and Mary Lane in *Reefer Madness* (University of Miami).

ERICA SCHMIDT

(Director) has directed *All the Fine Boys*, which she also wrote (The New Group); Ivan Turgenev's *A Month in the Country* (Classic Stage Company); Dennis Kelly's *Taking Care of Baby* and *Humor Abuse*, which she also co-created and wrote and for which she received a Lucille Lortel Award (Manhattan Theatre Club); Jonas Hassen Khemiri's *I Call My Brothers*, the Obie Award-winning *Invasion!*, and Gary Mitchell's *Trust*, for which she received a Joe A. Callaway Award nomination (The Play Company); *Rent* (Tokyo); Molière's *The Imaginary Invalid*, Anton Chekhov's *Uncle Vanya*, Gilbert and Sullivan's *The Sorcerer*, and Aaron Copland's *The Tender Land* (Bard SummerScape); *Carnival* (Paper Mill Playhouse); Quincy Long's *People Be Heard* (Playwrights Horizons); *As You Like It*, for which she won the New York International Fringe Festival Award for Best Direction (The Public Theater/New York Shakespeare Festival, chashama); *Debbie Does Dallas*, which she also wrote (Off Broadway for The Araca Group); and *Spanish Girl* (Second Stage Uptown). Ms. Schmidt's upcoming credits include directing and adapting *Mac Beth* (Seattle Repertory Theatre), and directing and adapting the book for *Cyrano* in collaboration with new music from Aaron Dessner, Bryce Dessner, and Matt Berninger of The National (Goodspeed Musicals). Ms. Schmidt was a Princess Grace Award recipient in 2001.

JOHN LEE BEATTY

(Scenic Design) has designed the Globe productions of *Picasso at the Lapin Agile*, *Love's Labor's Lost*, *Cornelia*, *Dancing in the Dark*, *Dr. Seuss's How the Grinch Stole Christmas!*, and *Redwood Curtain*. His 110 Broadway credits include *Sweat*, *Disgraced*, *The Nance*, *After Midnight*, *Good People*, *Venus in Fur*, *Other Desert Cities*, *Times Stands Still*, *A View From the Bridge*, *The Royal Family*, *The Color Purple*, *Dr. Seuss's How the Grinch Stole Christmas!*, *Rabbit Hole*, *Doubt*, *Chicago*, *Dinner at Eight*, *Morning's at Seven*, *Proof*, *The Last Night of Ballyhoo*, *A Delicate Balance*, *The Heiress*, *Anna Christie*, *Redwood Curtain*, *The Sisters Rosensweig*, *The Most Happy Fella*, *Penn and Teller* (twice), *Burn This*, *Ain't Misbehavin'* (twice), *Talley's Folly*, *Fifth of July*, and *Crimes of the Heart*. His Off Broadway credits include *The Whipping Man*, *Sylvia*, *The Substance of Fire*, *Lips Together*, *Teeth Apart*, *The Road to Mecca*, *Song of Singapore*, *A Life in the Theatre*, *The Miss Firecracker Contest*, 38 seasons at Manhattan Theatre Club and Circle Repertory Company, and 21 seasons at City Center Encores! He has also designed at major regional theatres and in film, opera, television, and circus. Mr. Beatty is the recipient of Tony, Obie, Drama Desk, and Outer Critics Circle Awards and is a member of the Theatre Hall of Fame. He is a graduate of Brown University and Yale School of Drama.

ANDREA LAUER

(Costume Design) is a costume designer residing in New York City who works in regional, New York, and international theatre. She designed the Broadway productions of *American Idiot* and *Bring It On: The Musical*. Her other recent Off Broadway work has been seen in *The Boy Who Danced on Air* (currently playing at Abingdon Theatre Company), *Brooklynite* (Vineyard Theatre), *Murder for Two* (Second Stage Theatre), *Title and Deed* (Signature Theatre Company), and *A Midsummer Night's Dream* (Classic Stage Company). Internationally she designed the world premiere of *Shadowland 2: The New Adventure* (Pilobolus) and *One Extraordinary Day* at the London Cultural Olympiad (STREB). She is also the production designer for the *Liverpool Presents Sgt. Pepper at 50* Beatles extravaganza in June 2017. Ms. Lauer works as a fashion stylist and just received the great honor of being selected as an MIT Media Lab Director's Fellow for 2017 as an artist, designer, and inventor.

STEPHEN STRAWBRIDGE

(Lighting Design) previously designed The Old Globe's *Double Indemnity*, *Othello*, and *The Two Gentlemen of Verona*. He has designed over 200 productions on and Off Broadway and at most major regional theatre and opera companies across the U.S. Internationally his work has been seen in Bergen, Copenhagen, The Hague, Hong Kong, Linz, Lisbon, Munich, Naples, Sao Paulo, Stratford-upon-Avon (Royal Shakespeare Company), Stockholm, Vienna, and Wrocław. His recent credits include *Happy Days* with Dianne Wiest (Theatre for a New Audience), *Smart People* (Long Wharf Theatre), Athol Fugard's "Master Harold"...and the Boys (Signature Theatre Company, Drama Desk Award nomination), Sarah Ruhl's *Scenes from Court Life* (Yale Repertory Theatre), *Turn Me Loose* with Joe Morton (Westside Theatre), and *Pericles* directed by Trevor Nunn (Theatre for a New Audience). His credits for dance include Pilobolus, Alison Chase/Performance, and others. Mr. Strawbridge has received American Theatre Wing, San Francisco Bay Area Theatre Critics Circle, Connecticut Critics Circle, Dallas-Fort Worth Theater Critics Forum, Drama Desk, Helen Hayes, Henry Hewes Design, and Lucille Lortel nominations and awards. His is Co-Chair of the Design Department at Yale School of Drama and a resident lighting designer at Yale Repertory Theatre.

STEN SEVERSON

(Sound Design) is pleased to be returning to The Old Globe, where he has designed *Love's Labor's Lost*, *Macbeth*, *The Comedy of Errors*, *Twelfth Night*, *The Two Gentlemen of Verona*, and *Othello*. His selected credits include the Broadway productions of *Hair*, *The Motherf***er with the Hat*, and *The Merchant of Venice*, and the

Off Broadway productions of *Venice*, *No Place to Go*, *The Total Bent*, and *The Controversy of Valladolid*, as well as *King Lear*, the musical *Love's Labour's Lost*, *Twelfth Night*, *As You Like It*, *Hair*, and *Hamlet* for Shakespeare in the Park at the Delacorte Theater. His regional credits include *Family Album* (Oregon Shakespeare Festival), *Fallaci* (Berkeley Repertory Theatre), *Akeelah and the Bee* (Children's Theatre Company, Arena Stage), and *Dr. Seuss's The Sneetches* and *Diary of a Wimpy Kid* (Children's Theatre Company). Mr. Severson is a partner in Acme Sound Partners, collectively responsible for over 30 Broadway shows since 2000. He has taught at New York University and Yale School of Drama, and he currently serves as the Sound Director at Children's Theatre Company.

URSULA MEYER

(Voice and Text Coach) is very happy to be doing her fourth summer of Shakespeare at The Old Globe. She has studied voice with Cicely Berry, Patsy Rodenburg, Andrew Wade, and Arthur Lessac, and she is a designated Linklater teacher. She graduated with distinction from the Voice Studies Program at the Royal Central School of Speech and Drama in London under David Carey. Her regional credits include Guthrie Theater, Milwaukee Repertory Theater, A Contemporary Theatre, Seattle Repertory Theatre, Shakespeare Theatre Company, South Coast Repertory, La Jolla Playhouse, and the Idaho, Santa Cruz, and Utah Shakespeare Festivals, as well as 15 seasons with Oregon Shakespeare Festival and four years at Yale Repertory Theatre, where she also taught. Ms. Meyer holds an M.F.A. from University of Washington and is in her 23rd year teaching at UC San Diego. She is also on the board of the Voice and Speech Trainers Association and is a recipient of UC San Diego's Distinguished Teacher of the Year Award.

JIM CARNAHAN, CSA

(Casting) has cast the Globe's productions of *Love's Labor's Lost*, *Macbeth*, *Twelfth Night*, and *The Comedy of Errors*. He is the Director of Artistic Development at Roundabout Theatre Company, where his credits include *The Price*, *If I Forget*, *The Cherry Orchard*, *Long Day's Journey Into Night*, *She Loves Me*, *Noises Off*, *Thérèse Raquin*, *Old Times*, *On the Twentieth Century*, *The Real Thing*, *Cabaret*, *Violet*, *Machinal*, *The Winslow Boy*, *The Mystery of Edwin Drood*, *Cyrano de Bergerac*, *Harvey*, *Anything Goes*, *The Importance of Being Earnest*, *Mrs. Warren's Profession*, *Sunday in the Park with George*, *The Pajama Game*, *12 Angry Men*, *Assassins*, *Nine*, and *Big River*. His other Broadway credits include *Groundhog Day*, *Amélie*, *Fun Home*, *Constellations*, *The River*, *You Can't Take It with You*, *Rocky*, *The Glass Menagerie*, *Once*, *Matilda*, *Peter and the Starcatcher*, *The Mountaintop*, *On a Clear Day You Can See Forever*, *Jerusalem*, *Arcadia*, *The Scottsboro Boys*, *American Idiot*, *A Behanding in Spokane*, *The Seagull*, *Boeing-Boeing*, *Spring Awakening*, *The Pillowman*, *Gypsy*, and *True West*. His film credits include *A Home at the End of the World* and *Flicka*, and his television credits include "Glee" (Emmy Award nomination).

ANJEE NERO

(Production Stage Manager) has previously worked on the Globe productions of *Picasso at the Lapin Agile*, *October Sky*, *Kiss Me, Kate*, *The Twenty-seventh Man*, *Bright Star*, *Dog and Pony*, *The Winter's Tale*, *Be a Good Little Widow*, *Allegiance*, *A Room with a View*, *Richard O'Brien's The Rocky Horror Show*, *The Savannah Disputation*, *Cornelia*, *Kingdom*, and the 2007 Shakespeare Festival. Ms. Nero also worked on the Broadway production of *Bright Star*. Her selected La Jolla Playhouse credits include *Sideways* directed by Des McAnuff, *Ruined* directed by Liesl Tommy, *A Midsummer Night's Dream* directed by Christopher Ashley, and *Herringbone* directed by Roger Rees and starring BD Wong. Ms. Nero has worked with several prominent regional theatres including The Kennedy Center, Hartford Stage, Center Theatre Group, SITI Company, Huntington Theatre Company, and Berkeley Repertory Theatre. Her other selected credits include *Schick Machine* (Paul Dresher Ensemble), which toured both nationally and internationally, and *Garden of Forbidden Loves* and *Garden of Deadly*

Sound (IMAGOmoves), which toured to the International Hungarian Theatre Festival in Cluj, Romania. Ms. Nero celebrates 10 years at The Old Globe with this production.

AMANDA SALMONS

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

BARRY EDELSTEIN

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. Recognized as one of the leading American authorities on the works of Shakespeare, he has directed nearly half of the Bard's plays. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-seventh Man*, the world premiere of *Rain*, and *Picasso at the Lapin Agile*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Mr. Edelstein oversaw all of the company's Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. Mr. Edelstein's other Shakespearean directorial credits include *The Winter's Tale* at Classic Stage Company; *As You Like It* starring Gwyneth Paltrow; and *Richard III* starring John Turturro. His additional credits include the Lucille Lortel Award-winning revival of Arthur Miller's *All My Sons*; the world premiere of Steve Martin's *The Underpants*, which he commissioned; and Molière's *The Misanthrope* starring Uma Thurman in her stage debut. Mr. Edelstein has taught Shakespearean acting at The Juilliard School, New York University's Graduate Acting Program, and the University of Southern California. 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.

JACK O'BRIEN

(Artistic Director Emeritus) served as Artistic Director of The Old Globe from 1981 through 2007. He most recently directed the Broadway revival of *The Front Page* (starring Nathan Lane, John Slattery, and John Goodman), *Great Scott* at San Diego Opera, and the national tour of *The Sound of Music*. His Broadway credits also include the 2014 revival of *It's Only a Play*, *Macbeth* with Ethan Hawke, *The Nance*, *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss' How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *II Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination). National Theatre: *His Girl Friday*. Six movies for PBS's "American

Playhouse." Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in 2013 by Farrar, Straus and Giroux.

CRAIG NOEL

(Founding Director) was born on August 25, 1915, and in 2015 The Old Globe celebrated the 100th birthday of this theatre legend who was instrumental in cultivating the San Diego arts community. Noel was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late '40s, the expansion to two theatres in the '50s, Globe Educational Tours in the '70s, and Teatro Meta and the Old Globe/University of San Diego Graduate Theatre Program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the director of the Ernie Pyle Theatre in Tokyo. Described by *Variety* as the éminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include the *San Diego Union-Tribune* list of 25 persons who shaped the city's history; the Governor's Award for the Arts; University of Arizona Alumni Association's Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University's Outstanding Alumnus; Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego; Honorary Doctorate in Fine Arts, San Diego State University; and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts—the nation's highest honor for artistic excellence—in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.

CASTING

Jim Carnahan, CSA
Peter Van Dam; Carrie Gardner, CSA;
Stephen Kopel, CSA; Jillian Cimini, CSA
Alexandra Bleau; Louis DiPaolo



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A REASON TO WAKE UP

By Freedom Bradley-Ballentine and Mike Hausberg

In many ways, Jorge Rivas is a typical 22-year-old San Diegan. He goes to school, he has a part-time job, he hangs out with friends. But there is something that sets him apart: he believes that theatre matters and has seen firsthand the impact it can have on young people's lives.

A child of Mexican immigrants, Rivas grew up in the working-class neighborhood of San Ysidro. "My parents weren't exactly artsy people," he says. "Growing up, going to theatre wasn't something Latinos typically did."

His first experience with professional theatre came through The Old Globe's free student matinee program. He saw a production of the 2012 musical *Allegiance* and was forever changed. "That's the show that made me love theatre. The story, the performance, the sets, the costumes, everything! I was just blown away by what you could do onstage."

Inspired by what he saw, Rivas participated in the Globe's summer Shakespeare intensive for teens and got more involved with his high school drama program. "In the beginning we started out small. Not many people would come to our performances. But we worked hard, and now we routinely sell out. Some of that has to do with what I've learned at the Globe."

Now a full-time student at Southwestern College, where he majors in theatre, Rivas returned again to the Globe last year as an intern in the Arts Engagement department. He found similarities between the programming at the Globe and the art he was creating in his own community, and that symmetry bolstered his work in both locations. When his internship ended earlier this year, he readily accepted a part-time position as a programs assistant.

"It's been a weird but great transition going from student matinee viewer and summer program participant to intern and employee at the Globe. I've gone from watching shows to now helping make them happen. I'm in a place now where I can create a future for myself for years to come."

These experiences have given Rivas the drive to make an even bigger difference for young people in his neighborhood. At a recent city council meeting he got his chance, speaking



Jorge Rivas. Photo by Chanel Cook.

passionately about the necessity of arts not only to create a vibrant, world-class city, but also to change people's lives. "I wouldn't be here right now if it weren't for the arts and the funding provided by the city. And a lot of students have come to me saying that they were lost, they were seriously contemplating suicide, but the arts gave them a reason to wake up in the morning."

As his love of theatre and his connection to his community have deepened, Rivas continues to be thankful for the opportunities the Globe has given him. He has even seen his parents coming around. "They're slowly starting to see that this is not just a hobby, it's a profession, which is a big deal. They're still learning. So am I." ■

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Giovanni & Carolyn Bertussi
Bob & Joyce Blumberg
Deb & Brand Brickman
Glenn & Jolie Buberl
Robert Caplan & Carol Randolph

Luc Cayet & Anne Marie Pleska
Dr. & Mrs. Stephen Center
Janet & Maarten Chrispeels
Ms. Lisa Churchill & Dr. Susan Forsburg
Mr. & Mrs. Don L. Clark
Boyd & Rita Collier
Charley & Barb Crew
Hon. Vincent Di Figlia
John & Barbara Edgington
Dr. John Einck, M.D.
Dr. Joseph & Mrs. Beverly Fremont
Douglas Gillingham & Dana Frieauf
J. M. Gillman
Morris & Phyllis Gold
Fred & Lisa Goldberg
Bill Green & Tim Simmons
Carol & Don Green
Dean J. Haas
Richard & Candace Haden
Robert Halleck & Della Janis
Jeff & Judy Handler
Jim & Diana Hatfield
Virginia Hawkins
Kaaren Henderson
Jamie Henson & Robert Houskeeper
Gerald M. Hermanson & Donna L. Buckner
Catherine Herring & Mack Lewis
Donald Hickey
Bruce & Jane Hopkins
Stephanie & Carl Hurst
Joseph & Donna Hynes
Matt Jonelis
Dr. & Mrs. Clyde W. Jones
Janis Jones
Pepe Kahn and Sons
Wilfred Kearse & Lynne Champagne
Carol Keppel
The Kirkegaard Family
Dr. Marvin M. Kripps
Sherry & Rick Levin
Marshall & Judy Lewis Fund of the Jewish Community Foundation
Eric & Lori Longstreet
Charles & Robin Luby
Mr. & Mrs. Howard Lund
Carl Maguire & Margaret Sheehan
Sally & Luis Maizel
Drs. Betty Joan Maly & John Meyers
Mercy & Ron Mandelbaum
Mr. Joseph Marshall & Dr. Rosemarie Marshall Johnson
Margaret Matarese
Rev. Stephen J. Mather
Ronald McCaskill & Robyn Rogers
Bill & Mim McKenzie

Nathan Meyers & Vicki Righettini
Dr. & Mrs. Robert Morrison
Mimi & Ernie Mortensen
Charles & Susan Muha
Linda Mulcahy
Evy & Ed Newton
Rich & June Nygaard
Virginia Oliver
Lori Partrick
In memory of Margaret Peninger
In honor of Clifford T. Pentrack
Ellen Quigley & Ted Seay*
Dr. Adele Rabin & Mr. Stephen Cohen
C. Jay & Kathleen Rains
Dianne & Bruce Ramet
Stuart & Linda Robinson
Thomas & Lezli Rogers
Mr. & Mrs. Todd Ruth
Robert Schott
Linda J. Seifert
Tim & Luci Serlet
Mr. Sherry Shriver
Sandy & Stella Shvil
Dr. Hano & Charlotte Siegel
Anne & Ronald Simon
Malcolm E. Smith
Mr. William D. Smith & Dr. Carol Harter
Norman & Judith Solomon
Bill & Barbara Sperling
Don Stanziano & Michael Sikich
Ronald & Susan Styn
Mr. & Mrs. Gordon Swanson
John & Margery Swanson
Clifford & Kay Sweet
John & Gail Tauscher
Roger Thieme & Sylvia Steding
Doris Trauner, M.D. & Richard Stanford
Jeffrey & Sheila Truesdell
Natalie C. Venezia & Paul A. Sager
The Ward Family Charitable Trust
Drs. Christine White & Joseph Traube
Colleen & Dennis Williams
Cass Witkowski Family
Brendan M. & Kaye I. Wynne
Chester Yamaga & Jean Samuels
Anonymous (7)

*In memoriam

This list is current as of May 12, 2017.

Amy E. Allison General Manager
 Llewellyn Crain Director of Development
 Dave Henson Director of Marketing and Communications
 Mark Somers Director of Finance
 Ray Chambers Interim Director of Professional Training
 Robert Drake Director of Production
 Freedom Bradley-Ballentine ... Director of Arts Engagement

ARTISTIC

Eric Keen-Louie, Justin Waldman Associate Producers
 Danielle Mages Amato Literary Manager/Dramaturg
 Bernadette Hanson Artistic Associate
 Ngozi Anyanwu, Fiasco Theater, JC Lee, Justin Levine,
 Ken Ludwig, Mona Mansour, Laura Marks, Richard
 Nelson (with Richard Pevear and Larissa Volokhonsky),
 Mike Sears, Gill Sotu, Anna Ziegler ...Commissioned Artists
 Caroline Lezny,
 Maria Sophia Hernandez Artistic Interns

PRODUCTION

Debra Pratt Ballard Associate Director of Production
 Ron Cooling Company Manager
 Carol Donahue Production Coordinator
 Jennifer Watts Assistant Company Manager

STAGE MANAGEMENT

Leila Knox Production Stage Manager

TECHNICAL

Benjamin Thoron Technical Director
 Wendy Berzansky Associate Technical Director
 Lucas Skoug Assistant Technical Director
 Eileen McCann Resident Design Assistant
 Megan Tuschhoff Technical Assistant/Buyer
 Gillian Kelleher Master Carpenter
 Jack Hernandez Master Carpenter, Festival
 Daniel Capiro Charge Carpenter, White
 Curt Carlsteen, Chris Chauvet, Jason Chohan, Benjamin
 Gray, Sloan Holly, Cory Klinge, Laura McEntyre,
 Francisco Ramirez, Kurt Rautenberg, Mariah Ray,
 Adam Shuttlesworth, Kurtis Weichers,
 Chris Zervas Carpenters
 Carole Payette Charge Scenic Artist
 W. Adam Bernard Lead Scenic Artist
 Jessica Amador, David Garcia, Jennifer Imbler,
 Nichol Richardson Painters
 Christian Thorsen Stage Carpenter/Flyman, Globe
 Robin Barnett Rigger
 David Zane Whitmore Run Crew

COSTUMES

Stacy Sutton Costume Director
 Charlotte Devaux Resident Design Associate
 Maureen Mac Niallais,
 Lisa Sanger-Greshko Assistants to the Director
 Shelly Williams Design Assistant/Shopper
 Katie Knox, Danita Lee Design Assistants
 Erin Cass, Colleen PowerGriffin Drapers
 Marsha Kuligowski Tailor/Draper
 Su-Lin Chen, Wendy Miller Tailors
 Mark Baiza, Anne Glidden Grace,
 Tracy Graham, Susan Sachs,
 Nicole Sukolics-Christianson Assistant Cutters
 Mary Miller Tailoring/Construction
 Sonya Levin, Dana Linskill Stitches/Assistant Cutters
 Bonnie Clinnin, Kelly Marie Collett-Sarmiento,
 Cat Frazier, Nunzia Pecoraro, Heather Premo,
 Raquel Stewart Stitches
 Kristin Womble Craft Supervisor/Dyer/Painter
 Sharon Granieri, Stephanie Parker,
 Emily Wilson Craft Artisans
 Katie Rogel Stitcher/Craft Artisan
 Vicky Martinez Wig and Makeup Supervisor
 Kim Parker Assistant Wig and Makeup Supervisor
 Ana Maldonado Wig Assistant
 Beverly Boyd Wardrobe Supervisor
 Beth Merriman Wardrobe Crew Chief, Globe
 Anna Campbell Wardrobe Crew Chief, White
 Kelly Marie Collett-Sarmiento Wardrobe Crew, White
 Keriann Reyes Wig Running Crew, Festival
 Lisa Chan, Sue Noll, Danielle Rowe,
 Megan Stoll Wardrobe Crew, Festival
 Marie Jezbera Rental Agent

PROPERTIES

David Buess Properties Director
 Kristin Steva Campbell Associate Properties Director
 Rory Murphy Lead Craftsman
 David Medina Properties Buyer
 Jacob Sampson Prop Shop Foreman
 Andrew Recker Property Master, Globe
 Richard Rossi Stage and Property Master, White
 Eszter Julian Property Master, Festival
 Kendell Northrop, James Ramirez,
 Emily Small, Victoria Vitola Properties Artisans
 Kyle Melton Properties Carpenter
 Trish Rutter Properties Painter

LIGHTING

Shawna Cadence Lighting Director
 Will Dean Assistant Lighting Director
 Ryan Osborn Master Electrician, Globe
 Areta MacKelvie Master Electrician, White
 Kevin Liddell Master Electrician, Festival
 Sarah Alexander, Jason Bieber Lighting Assistants
 Kevin Orlof, Robert Thoman ...Follow Spot Operators, Globe
 Michelle Aguilar,
 Stephen Schmitz Follow Spot Operators, Festival
 Michelle Aguilar, Caroline Andrew, Cynthia Bloodgood,
 Alex Cluff, Jerry Crum, Derek Lauer, Christina Martin,
 Amber Montoya, Sean Murray, Kevin Orlof, Brandon
 Rosen, Stephen Schmitz, Sarah Schwartz, Clarice
 Sobon, Robert Thoman, Jennifer Thurman,
 Rachel Tibbetts, Jessica Van Ess, Kimberlee Winters,
 Laura Zingle Electricians

SOUND

Paul Peterson Sound Director
 Jeremy Nelson Master Sound Technician, Globe
 Alex Heath Master Sound Technician, White
 RJ Givens Master Sound Technician, Festival
 Michael Cornforth Deck Audio, Globe
 Krystin Cline Deck Audio, Festival
 Patrick Duffy, Jaclyn Skingel,
 Miranda Stone Sound Technicians

ADMINISTRATION

Alexandra Hisserich General Management Associate
 Carolyn Budd Assistant to the Artistic Director
 Darlene Davies The Old Globe Historian

INFORMATION TECHNOLOGY

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

HUMAN RESOURCES

Sandy Parde Human Resources Director
 Manny Bejarano Human Resources Coordinator

MAINTENANCE

Ramon Juarez Facilities Director
 Mack Benjamin, Violanda Corona, Ismael Delgado,
 Roberto Gonzalez, Bernardo Holloway,
 Reyna Huerta, Johnny Kammerer, Jason McNabb,
 Jose Morales, Victor Quiroz,
 Vielka Smith Building Staff

PROFESSIONAL TRAINING

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

ARTS ENGAGEMENT

Karen Ann Daniels Arts Engagement Programs Manager
 Annette Nixon Arts Engagement Operations Coordinator
 Melinda Cooper Arts Engagement Programs Coordinator
 Lisel Gorell-Getz Master Teaching Artist
 Jorge Rivas-Garibay Programs Assistant
 Carolyn Agan, Gerardo Flores, Monique Gaffney,
 Katherine Harroff, Jason Heil, Kimberly King,
 Erika Malone, Blake McCarty, Crystal Mercado,
 Heather Pauley, Erika Beth Phillips, James Pillar,
 Tara Ricasa, Christopher Salazar, Catherine Hanna
 Schrock, Sharrif Simmons Teaching Artists
 Landon Baldwin Arts Engagement Intern

FINANCE

Cindy Hunt Senior Accountant
 Trish Guidi Accounts Payable/Accounting Assistant
 Adam Latham Payroll Coordinator/Accounting Assistant
 Tim Cole Receptionist

DEVELOPMENT

Sheri J. Broedlow Senior Associate Director of Development
 Annamarie Maricle Associate Director,
 Institutional Grants
 Keely Tidrow Associate Director, Major Gifts
 Bridget Cantu Wear Associate Director,
 Strategic Partnerships
 Eileen Prisby Events Director
 Matthew Richter Major Gifts Officer
 Robin Hatfield Individual Giving Manager
 Matthew B. Williams Development
 Communications Manager
 Diane Addis Donor Services Administrator
 Rico Zamora VIP Services and Ticketing Coordinator
 Caren Dufour Development Assistant
 Derek Floyd Grants Assistant

DONOR SERVICES

Jyothi Dhamman, Anthony Hackett,
 Jerilyn Hammerstrom, Helene Held, Barbara Lekes,
 Richard Navarro, Stephanie Reed,
 Laura Regal Suite Concierges

MARKETING

Susan Chicoine Public Relations Director
 Ed Hofmeister Associate Director of Marketing
 Mike Hausberg Public Relations Associate
 Chanel Cook Digital and Print Publications Designer
 Kelsey Dahlke Marketing Assistant
 Carollann Malley Distribution Staff

SUBSCRIPTION SALES

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

TICKET SERVICES

Bob Coddington Ticket Services Director
 Marsi Bennion Ticket Operations Manager
 Cristal Salow Group Sales Manager
 Kathy Fineman,
 Caryn Morgan Lead Ticket Services Representatives
 Kari Archer, Bea Gonzalez, Lauryn Greschke,
 Alejandro Gutierrez, Amanda King,
 Korrin Main, Lauren Mezta, Savannah Moore,
 Evan Nyarady, Wesley Ohmstede, John Sweeney,
 Krista Wilford Ticket Services Representatives

PATRON SERVICES

Mike Callaway Patron Services Director
 Cynthia Ochoa, Laura Rodriguez,
 Mary Taylor, Alondra Velez House Managers
 Angela Montague Kanish Front of House Assistant
 Nic Hagan Food and Beverage Manager
 Jessica Molina, Deborah Montes, Stephanie Passera,
 Michelle Thorsen Pub Shift Supervisors
 Patrice Aguayo, Tanika Baptiste,
 Mina Morales, Jennifer Van Atta,
 Katrina Zebrowski Pub Staff
 Linda Bahash, Barbara Behling, Haydee Ferrufino,
 Stephanie Rakowski Gift Shop Supervisors

SECURITY/PARKING SERVICES

Edward Camarena Security Manager
 Sherisa Eselin Security Officer
 Francisco Dukes, Jeff Howell, Joseph Lapira,
 Janet Larson, Eleuterio Ramos, Charlotte A. Sims,
 Carlos Valderrama Security Guards
 Thomas Weyrich VIP Parking Valet

Jack O'Brien Artistic Director Emeritus
 Craig Noel Founding Director