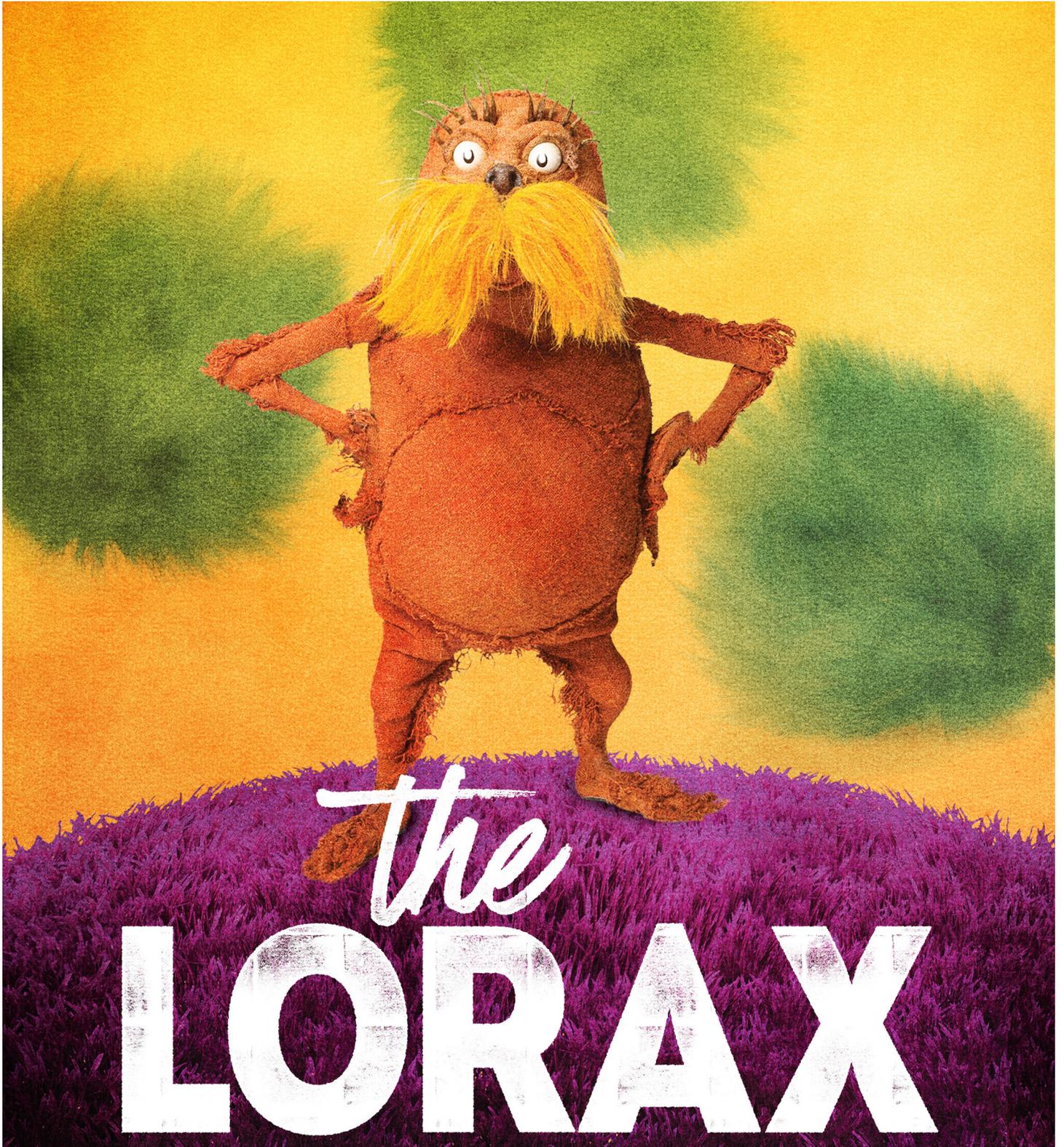


# performances

THE  OLD GLOBE

JULY 2018



# WELCOME



MIKE HAUSBERG

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

## MISSION STATEMENT

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

## STATEMENT OF VALUES

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

The values that shape this commitment are:

### TRANSFORMATION

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

### INCLUSION

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

### EXCELLENCE

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

### STABILITY

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

### IMPACT

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

# OUR THANKS

## PRODUCTION SPONSORS



### PETER COOPER

Peter Cooper is a longtime supporter of The Old Globe and is well known for major philanthropic activities and community activism. A semiretired businessman, Peter is a member of the Globe's Board of Directors and sits on the Executive Committee. He serves on the Founders Council at the Williams Institute at the UCLA School of Law. He has sponsored many productions at the Globe, including *Vanya and Sonia and Masha and Spike*; *Kiss Me, Kate*; *Camp David*; and *Picasso at the Lapin Agile*.



### ELAINE AND DAVE DARWIN

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



### HAL AND PAM FUSON

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

## ARTIST SPONSOR

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

### JO ANN KILTY

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

## DEDICATION

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

## EXTRAORDINARY LEADERSHIP

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

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Theatre Forward  
Gillian and Tony Thornley  
Wells Fargo  
Carolyn Yorston-Wellcome  
Anonymous (1)

\*In memoriam

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

## PUBLIC SUPPORT

Financial support is provided by The City of San Diego.

The Old Globe is funded by the County of San Diego.

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



We thank all our generous patrons and supporters—including government funders—who help make theatre matter to more people. All public funding represents less than three percent of our annual budget, but that support, especially from The City of San Diego, is crucial.

**Please tell your local and state representatives that theatre matters to you.**

**If you support public funding for the arts, as the majority of Americans does\*, contact them today.**

\*Source: Americans for the Arts 2015 public opinion poll.

For national, state, and county:  
[www.usa.gov/elected-officials](http://www.usa.gov/elected-officials)

For San Diego:  
[www.sandiego.gov/city-hall](http://www.sandiego.gov/city-hall)

For County of San Diego:  
[www.sandiegocounty.gov/content/sdc/general/bos.html](http://www.sandiegocounty.gov/content/sdc/general/bos.html)

# OUR THANKS

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

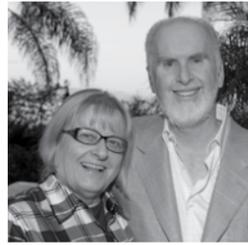
## 2018 Artistic Angels (\$200,000 and higher annually)



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\*Charter Sponsor since 1995

**SAVE THE DATE**

*2018 Globe Gala*

**SATURDAY, SEPTEMBER 22**

*Featuring*  
**headline performer Andra Day!**

For information and underwriting opportunities, please contact Eileen Prisby at (619) 684-4146 or eprisby@TheOldGlobe.org.



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



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

*And much more!*

(above) *Celebrating Couture*, 2017. Photo by Douglas Gates.  
Globe Guilders at a meet-and-greet. Photo by Mike Covert.

To join the Globe Guilders and become a member of this amazing group of volunteers, please visit [www.globeguilders.org](http://www.globeguilders.org) or contact Vice President of Membership Mary Roberts at [globeguilders@gmail.com](mailto:globeguilders@gmail.com).



Welcome to The Old Globe!

We couldn't be happier to bring more Seussian magic to San Diego to join *The Grinch* in the Globe's season. The Truffula trees, which as we all know have no voice of their own, need someone to speak for them! Thank goodness for *Dr. Seuss's The Lorax*, which is here to bring music, merriment, and a well-timed message:

we all share responsibility for the wonderful world where we live. After all, how many thneeds does one San Diegan need? I hope you and your family enjoy this colorful production of a modern classic by our local hero, Dr. Seuss. We send special thanks to Audrey Geisel and the Dr. Seuss Fund at The San Diego Foundation for such wonderful support of The Old Globe throughout the years.

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

would be thrilled to excel in just one of these areas, but the Globe achieves them all—and it doesn't stop there.

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

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

Thank you for joining us—enjoy the show!

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

## FROM BARRY

A few months after I relocated to San Diego six years ago, *Dr. Seuss's How the Grinch Stole Christmas!* began its annual Old Globe run. I took my daughter, then aged five, to see it (my son, at six months, was too young!) and, surrounded by an audience made up of many generations, rejoiced that I had landed in a place blessed with such a rich piece of family entertainment. But in the 12 months between then and the following year's run of the show, I noted that we were producing little else for this family audience of tens of thousands of San Diegans to see. So the Globe staff and I set in motion a search for ways to welcome the *Grinch* audience back through our doors at other times of year.

This production, *Dr. Seuss's The Lorax*, is a culmination of that work. It is a superb example of what multigenerational theatre can be. A perfect show for kids, it's also a truly grown-up work of theatre in theme, style, and execution. It mixes silliness and smarts, froth and seriousness, energy and depth. Its richness and range of course originate in its source, and for that we can thank a towering American imagination who also happens to be a hometown hero: Dr. Seuss. All of us at the Globe are delighted to deepen our relationship with this writer and his work, and grateful to his widow Audrey Geisel for her unwavering support. We also thank Seuss Enterprises for making it possible for our mustachioed, orange friend to pay us a visit.

I reread *The Lorax* with my kids recently and frankly found it hard to believe that it was written in 1971. Its concerns, so prescient then, have only become more pressing in the four decades since. How do we balance commercial activity with sensitive preservation of our natural resources? In the contest between individual desire and the common good, who wins? Whose job is it to protect the environment? We're asking all these questions in 2018 with an urgency that I suspect would have struck Dr. Seuss like a thunderclap.

But if all of that sounds more like a term paper or an op-ed than a confection for children of all ages, then I'm here to tell you that it isn't. Dr. Seuss couched his environmental message in his signature zaniness. His drawings are spectacular, conjuring as always those things in nature that are

so wild that they seem unreal. But then, he could see stranger-looking trees than Truffulas outside his studio window in La Jolla. That's the fun of Dr. Seuss: he helps us see anew the wonders around us that are all too easy to take for granted. What a gift.

The team of artists who have translated that special Seussian whimsy to the stage have studied the master well, and the show they've made displays the supreme imagination we love in its source. Book writer David Greig, a Scottish dramatist of immense range, deepens and expands the fable, adding dimension to the characters and enhancing their resonance. Charlie Fink gives us music that sweeps across great swaths of styles and tones, but always captures the vividness and originality of his indie-folk roots with his band Noah and the Whale. And director Max Webster and his wizardly team of designers dazzle us again and again with stage pictures as beautiful as they are eloquent. In San Diego the show is in the hands of our own James Vásquez, who knows the Grinch like the back of his hand and who brings *The Lorax* to life with equal aplomb.

This team of collaborators originates in Britain, and we are happy to have them here by way of Minneapolis. Our collaboration with that city's Children's Theatre Company continues to be a joy, and we look forward to it growing in the years ahead. And to be in partnership with London's Old Vic, one of the world's great theatres, is a true honor. It's fun that the word that begins our two theatres' names, "Old," in this instance provides an ironic reminder that our audience is anything but. We welcome families here with huge warmth, and we are very pleased to present to them a story that, after all, asks the generations to come together to take responsibility for our collective futures.

Thanks for coming. Enjoy the show.

*Barry*

Any feedback on tonight's show or any of the Globe's work?  
Email Barry at [HiBarry@TheOldGlobe.org](mailto:HiBarry@TheOldGlobe.org) and he'll get back to you!

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\*In memoriam

## ASSOCIATE ARTISTS OF THE OLD GLOBE

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

William Anton	Tim Donoghue	Mark Harelik	John McLain	Steven Rubin	Conrad Susa*
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*
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George Deloy	Joseph Hardy	Katherine McGrath*	Marion Ross	David Ogden Stiers*	*In memoriam

**Barry Edelstein**  
ERNA FINCI VITERBI ARTISTIC DIRECTOR

**Timothy J. Shields**  
MANAGING DIRECTOR

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

# DR. SEUSS'S THE LORAX

BASED ON THE BOOK *THE LORAX* BY  
DR. SEUSS

ADAPTED FOR THE STAGE BY  
**DAVID GREIG**

MUSIC AND LYRICS BY  
**CHARLIE FINK**

**Rob Howell**  
SCENIC AND COSTUME DESIGN

**Jon Clark**  
LIGHTING DESIGN

**Tom Gibbons**  
SOUND DESIGN

**Finn Caldwell**  
PUPPET DIRECTION

**Nick Barnes  
and Finn Caldwell**  
PUPPETRY DESIGN

**Phil Bateman**  
MUSIC SUPERVISOR  
AND ARRANGER

**Elan McMahan**  
MUSIC DIRECTION

**James Vásquez**  
ASSOCIATE DIRECTOR

**Micki Weiner**  
ASSOCIATE CHOREOGRAPHER

**Stacy McIntosh**  
PRODUCTION STAGE MANAGER

CHOREOGRAPHED BY  
**DREW MCONIE**

DIRECTED BY  
**MAX WEBSTER**

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

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

July 2 – August 12, 2018

CAST  
(in alphabetical order)

ONCE-LER DAD, MAYOR, INSPECTOR ..... Ansa Akyea\*  
MUSICIAN, STORYTELLER..... Christopher Becknell  
ONCE-LER FAMILY, MCGEE, INSPECTOR..... Stephanie Bertumen  
ONCE-LER FAMILY, BEAR ..... Brian Bose\*  
SMALL ED, STORYTELLER ..... Ryan Colbert\*  
MCGANN, STORYTELLER..... Lynnea Doublette  
CHILD, ONCE-LER FAMILY ..... Johannah “Joh” Easley  
THE ONCE-LER..... Steven Epp\*  
THE LORAX: VOICE AND PUPPETEER..... H. Adam Harris\*  
GRANNY ONCE-LER, VON GOO..... Rajané Katurah  
THE LORAX: PUPPETEER..... Meghan Kreidler\*  
MUSICIAN, STORYTELLER..... Ryan Lear  
STORYTELLER ..... Ryan Dean Maltz  
SWAN, ONCE-LER FAMILY ..... Emily Michaels King  
THE LORAX: PUPPETEER..... Rick Miller  
MOMMY ONCE-LER, SAMELORE BEWS..... Autumn Ness\*

UNDERSTUDIES.....for The Once-ler – Ansa Akyea\*; for Child, Swan – Stephanie Bertumen; for Inspector, Granny Once-ler, Von Goo, Mommy Once-ler, Samelore Bews – Lynnea Doublette; for McGee, Bear, McGann – Johannah “Joh” Easley; for Once-ler Dad, Mayor, Inspector, Small Ed, Storyteller, The Lorax: Voice and Puppeteer, The Lorax: Puppeteer – Ryan Dean Maltz

Production Stage Manager..... Stacy McIntosh\*  
Assistant Stage Manager ..... Chandra R.M. Anthenill\*  
Assistant Stage Manager (June 22 – July 6)..... Chris Schweiger\*

*There is one 15-minute intermission.*

PRODUCTION STAFF

Associate Music Direction ..... Lyndon Pugeda  
Associate Scenic Design ..... Ben Davies  
Assistant Scenic Design ..... Eileen McCann  
Associate Costume Design..... Irene Bohan  
Resident Associate Costume Design..... Charlotte Devaux  
Associate Lighting Design ..... Gina Sher  
Assistant Lighting Design ..... Joel Britt  
Associate Sound Design ..... Sten Severson  
Assistant Sound Design ..... Melanie Chen Cole  
Lighting Intern..... Rachel Tibbetts  
Stage Management Intern..... Monica Gutierrez  
Stage Management Intern..... Jennifer Thurman  
Dance Captain ..... Emily Michaels King

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

Si desea una sinopsis de esta obra en Español o en Inglés, favor de 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.

## ACT ONE

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

## ACT TWO

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

## ORCHESTRA

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

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

## It’s Not Too Late

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

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

## For the Love of Language

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

breakfast + lunch = brunch

spoon + fork = spork

lion + tiger = liger

What words can you put together?  
 Use your new word to write a song, poem, or short story.

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## Cause and Effect

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

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

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

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

## Did You Know?

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

Other banned books include:

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

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

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## AN INTERVIEW WITH DIRECTOR MAX WEBSTER



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

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

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

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

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

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

Through the history of the world, most theatre has rhymed. English theatre was written in rhyme in the medieval period and the early Renaissance. It's with Kyd and Marlowe—the generation just before Shakespeare—that English theatre starts to go out of rhyme. Lots of early Shakespeare is in rhyme. And almost all nonwestern forms of theatre are in verse. So actually non-rhyming theatre is relatively new. Rhyme is also fun—it comes out of a pure joy of the sound of words in your mouth and ear. Dr. Seuss's impulse to start writing children's books came out of an attempt to help American children read. He read that literacy

in the U.S. was very low and wanted to make reading fun. He got a list of all the words that primary school children are supposed to know, and he wrote simple but fantastically engaging stories using that limited vocabulary. Rhyme and rhythm help kids to read because if you're struggling, both suggest what the sentence you're trying to decipher might be. It's a mnemonic device. That's why a lot of early poetry and theatre is like that, because verse helps you remember lines and text.

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

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

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

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

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Meghan Kreidler and Rick Miller as *The Lorax*.  
Photo by Dan Norman.



(from left) Meghan Kreidler, Rick Miller, and H. Adam Harris as *The Lorax* and Steven Epp as *The Once-ler*.  
Photo by Dan Norman.

**ANSA AKYEA**

(Once-ler Dad, Mayor, Inspector) is a professional actor, teaching artist, and director who has worked throughout the country. Along with his stage work, he has numerous credits in his body of work, including the television series "In an Instant" (ABC); the films *The House of Tomorrow* and *Memorial Day*; commercials for MNSure, Target, and Buffalo Wild Wings; and voice-overs. His stage credits include *A Christmas Carol* (Guthrie Theater), *Jackie & Me* (Children's Theatre Company), *How to Use a Knife* (Mixed Blood Theatre), *Othello* (Ten Thousand Things), *The Jackie Wilson Story* (Black Ensemble Theater), and many others. He is a recipient of the McKnight Theater Artist Fellowship and the Many Voices Mentorship from Playwrights' Center, as well as *City Pages* Best Actor Award. Mr. Akyea is a proud M.F.A. graduate of The University of Iowa's Acting program (2000) and member of SAG-AFTRA.

**CHRISTOPHER BECKNELL**

(Musician, Storyteller) is a Twin Cities musician who freelances in many musical styles. An accomplished classical and fingerstyle guitarist, he also performs on fiddle in a wide range of styles from classical, Celtic, bluegrass, and old-time to rock and Hot Club jazz violin. He serves on the music faculty of Minneapolis Community & Technical College and runs his own Suzuki-method music program for children and their parents at his private studio in Minneapolis. In 2015, Mr. Becknell released an album of fingerstyle gospel and folk song arrangements for solo guitar called *Just Beyond the River*; it has received playtime on Minnesota Public Radio, MPR's *The Current*, and KBEM's "Bluegrass Saturday Morning," and it is available on CD Baby and iTunes.

**STEPHANIE BERTUMEN**

(Once-ler Family, McGee, Inspector) has enjoyed roles in *The 25th Annual Putnam County Spelling Bee* (Theatre L'Homme Dieu produced by Bloomington Civic Theatre), *Disenchanted!* (Casting Spells Productions), *A Little Night Music*, *Twelfth Night*, *Purple Cloud*, *Charles Francis Chan Jr.'s Exotic Oriental Murder Mystery*, and *tot: THE UNTOLD, YET SPECTACULAR STORY OF (a Filipino) HULK HOGAN* (Mu Performing Arts), *The Debutante's Ball* (History Theatre in partnership with Mu Performing Arts), *Right, Wrong or Bomb! A Dating Musical* (Backyard to Broadway Productions), *Complicated Fun* (History Theatre), *The Last Firefly* and *The Abominables* (Children's Theatre Company), *Flower Drum Song* (Mu Performing Arts/Park Square Theatre), and *Jesus Christ Superstar* and *Annie* (Ordway Center for the Performing Arts).

**BRIAN BOSE**

(Once-ler Family, Bear) has performed in *In the Heights* (Ordway Center for the Performing Arts/Schuster Center), *Mr. Chickee's Funny Money* (Apollo Theater), *DJ Latinidad's Latino Dance Party*, *Safe at Home*, and *The Lost Tribe of PA-US Cargill* (Mixed Blood Theatre), *In the Heights* and *Dirty Little Secrets* (San Diego Repertory Theatre), *The Bacchae* (Ovalhouse), *Romulus Kilgore's Mobile Happiness Bazaar* (La Jolla Playhouse's Without Walls Festival), *A Civil War Christmas* (Diversions Theatre), and *It's All Bueno* (Cornerstone Theater Company). He trained at UC San Diego, British American Drama Academy, Steppenwolf Classes West, and CSU Los Angeles. Mr. Bose was named one of the "Faces to Watch" by *The San Diego Union-Tribune*, and he is a proud member of Actors' Equity Association.

**RYAN COLBERT**

(Small Ed, Storyteller) is making his debut with The Old Globe through this partnership with Children's Theatre Company. He recently performed at Children's Theatre Company in *The Abominables* and *Dr. Seuss's The Sneetches The Musical*. Since graduating from the University of Minnesota/Guthrie Theater B.F.A. Actor Training Program, he has had the pleasure of working with many great Twin Cities theatre companies including Guthrie Theater, Penumbra Theatre, Mixed Blood Theatre, Pillsbury House Theatre, Park Square Theatre, Red Bird Theatre, New Epic Theater, Theater Latté Da, and Red Eye Theater. On top of his theatrical career, he also works locally on camera and in voice-overs. In 2016, Mr. Colbert won an Ivey Award for Ensemble.

**LYNNEA DOUBLETTE**

(McGann, Storyteller) has appeared in productions with History Theatre, Theater Latté Da, Guthrie Theater, Stages Theatre Company, Illusion Theater, and Theatre in the Round Players. She has been seen in numerous commercials, industrial films, and print ads. Her film credits include *Turnipseed*, *Autistic License*, and *His Neighbor Phil*. She received a B.A. in Psychology from Winona State University and an M.S. in Health Care Communications from University of St. Thomas.

**JOHANNAH "JOH" EASLEY**

(Child, Once-ler Family) has appeared at Children's Theatre Company as Akeelah in *Akeelah and the Bee* and Patty Farrell in *Diary of a Wimpy Kid the Musical*. Her other credits include *Hairspray* (History Theatre), *Lord of the Flies* (Illusion Theater), and *for colored girls who have considered suicide / when the rainbow is enuf* (Mixed Blood Theatre).

**STEVEN EPP**

(The Once-ler) is an actor, writer, and director based in Minneapolis. He was Co-Artistic Director at Theatre de la Jeune Lune from 1983 to 2008; during that time the theatre won the 2005 Tony Award for Outstanding Regional Theatre. Mr. Epp is currently the Co-Artistic Director of The Moving Company based in Minneapolis. His acting credits include lead roles in *Tartuffe*, *Crusoe*, *Hamlet*, *Figaro*, *The Miser*, *Man of La Mancha*, *The Servant of Two Masters*, *Accidental Death of an Anarchist*, and *Fiddler on the Roof*. His regional credits include productions at Guthrie Theater, La Jolla Playhouse, Berkeley Repertory Theatre, Trinity Repertory Company, Spoleto Festival USA, American Repertory Theater, Alley Theatre, Intiman Theatre, Baltimore Center Stage, Shakespeare Theatre Company, PlayMakers Repertory Company, Seattle Repertory Theatre, South Coast Repertory, Yale Repertory Theatre, The New Victory Theater, and Theatre for a New Audience. Mr. Epp has co-authored and adapted numerous plays including *Children of Paradise: Shooting a Dream* (Theatre de la Jeune Lune), *The Servant of Two Masters* and *Ruzante* (Theatre for a New Audience), and *Refugia* (Guthrie Theater). He holds a degree in Theatre and History from Gustavus Adolphus College.

**H. ADAM HARRIS**

(The Lorax: Voice and Puppeteer) is a Minneapolis-based actor, teaching artist, and cultural equity consultant. He works at the intersection of theatre, education, social justice, and community engagement. His recent theatrical credits include the world premiere of *This Bitter Earth* at New Conservatory Theatre Center. He frequently performs with Children's Theatre Company, including in *The Snowy Day and Other Stories* by Ezra Jack Keats, *The Jungle Book*, and *Dr. Seuss's How the Grinch Stole Christmas!* He has worked with Guthrie Theater, Seattle Children's Theatre, Park Square Theatre, Pillsbury House Theatre, and Minnesota Orchestra. He is a proud Penumbra Theatre Company Member, with credits including *The Owl Answers*, *The Dutchman*, *The Ballad of Emmett Till*, and *The Amen Corner*. Along with serving on the Ten Thousand Things board, he is also a member of the company's Artist Core, where his credits include *The Unsinkable Molly Brown*, *Dirt Sticks*, *The Seven*, and *Park and Lake*. He is Education Coordinator at Playwrights' Center, Lead Teaching Artist/Facilitator at Penumbra Theatre; Resident Teaching Artist at Guthrie Theater and Children's Theatre Company, and faculty at Saint Paul Conservatory for Performing Artists. He is a graduate of the University of Minnesota/Guthrie Theater B.F.A. Actor Training Program.

**RAJANÉ KATURAH**

(Granny Once-ler, Von Goo) was a Performing Apprentice at Children's Theatre Company for the 2017-2018 season. She is an alumna of Spelman College, where she graduated with a B.A. in Drama and a minor in Spanish. She has also trained at the British American Drama Academy (BADA) in London. Her select theatre credits include *Born for This: The BeBe Winans Story* (Alliance Theatre), *Gee's Bend* (Spelman College), *The Revenger's Tragedy* (BADA), *Big River* (Unquowa Rep), *Dr. Seuss's How the Grinch Stole Christmas!* (Children's Theatre Company), and *The Wiz* (Children's Theatre Company/Penumbra Theatre). @RajaneKaturah.

**MEGHAN KREIDLER**

(The Lorax: Puppeteer) is the recipient of the 2017 Ivey Awards for Emerging Artist and for Ensemble in *Vietgone* (Mixed Blood Theatre). She is also the recipient of the 2017 *City Pages* Artist of the Year (Minneapolis). Ms. Kreidler is a graduate of the University of Minnesota/Guthrie Theater B.F.A. Actor Training Program. When she is not performing in plays, she fronts rock-and-roll group Kiss the Tiger. [kissthetiger.com](http://kissthetiger.com), [meghankreidler.com](http://meghankreidler.com).

**RYAN LEAR**

(Musician, Storyteller) is a Minneapolis-based artist whose stage work focuses on original and imaginative works. He is a company member of the critically acclaimed theatre group Four Humors, and he has appeared in many of their past works, including as the title role in their original adaptation of *Don Quixote* at Guthrie Theater's Dowling Studio. Mr. Lear's other credits include *Dr. Seuss's The Cat in the Hat* (Children's Theatre Company), *Grease* (Chanhassen Dinner Theatres), *The Legend of Sleepy Hollow* (Jon Ferguson Theatre), and *One Man, Two Guvnors* (Yellow Tree Theatre). Mr. Lear is also a founding member and board chair of the yearly Twin Cities Horror Festival.

**RYAN DEAN MALTZ**

(Storyteller) is making his Old Globe debut with *Dr. Seuss's The Lorax*. Originally from Colorado, he is a recent graduate of the University of Minnesota/Guthrie Theater B.F.A. Actor Training Program. He has performed in shows such as *A Christmas Carol* (Guthrie Theater), *Under the Gaslight* (Minnesota Centennial Showboat), and *The Adventures of Katie Tomatie* (Open Eye Figure Theatre).

**EMILY MICHAELS KING**

(Swan, Once-ler Family) is a Minnesota-based performer and creator. Onstage she has worked with Actors Theatre of Louisville, The Moving Company, Transatlantic Love Affair, Minnesota Opera, Chanhassen Dinner Theatres, Jon Ferguson's WLDNRSS, Black Label Movement, and Live Action Set (including the Ivey Award-winning *The 7 Shot Symphony*). Some of her creation highlights include *Animus* and *Lewis/Clark* with Debra Berger; *The Hollow* for Trademark Theater; 7th House Theater Collective's *Jonah and the Whale*; and Walker Art Center's *Choreographers' Evening* (2009, 2012). [emilymichaelsking.com](http://emilymichaelsking.com).

**RICK MILLER**

(The Lorax: Puppeteer) is an actor and puppeteer in the Twin Cities who has performed in *Constance in the Darkness*, *The Red Shoes*, *Toy Theatre After Dark*, *The Sorcerer's Apprentice*, and *Driveway Tour* (Open Eye Figure Theatre), *The War Within/All's Fair and Little Dickens* (The Moving Company), and *The Seagull* (Theatre Novi Most). Mr. Miller graduated from the University of Minnesota B.A. program in 2015.

**AUTUMN NESS**

(Mommy Once-ler, Samelore Bews) is a member of the Resident Acting Company at Children's Theatre Company in Minneapolis. She has spent the past 18 seasons with CTC, performing on both mainstages as well as developing new works and world premieres. Some of her favorite credits include *Stepmother* in *Cinderella*, *Turtle and Bird* in *A Year with Frog and Toad*, *Bagheera* in *The Jungle Book*, *Susan Heffley* in *Diary of a Wimpy Kid the Musical*, *Fiona* in *Shrek The Musical*, the one-person show *The Biggest Little House in the Forest*, *Mrs. Cobb* in *Lizzie Bright and the Buckminster Boy*, *Lily St. Regis* in *Annie*, *Nurse* in *Romeo and Juliet*, *White Witch* in *The Lion, the Witch and the Wardrobe*, and *Mama Who* in *Dr. Seuss's How the Grinch Stole Christmas!* She is the recipient of the 2018 Fox Foundation Resident Actor Fellowship to develop programming at CTC for children on the autism spectrum. She is a proud member of Actors' Equity Association.

**DAVID GREIG**

(Adaptor) is an award-winning playwright and, since 2016, Artistic Director of the Royal Lyceum Theatre Company, Edinburgh. His plays have been staged in the U.K. and around the world. His recent work includes *The Suppliant Women* (Lyceum, U.K. tour, Young Vic), *Cover My Tracks* (The Old Vic, Latitude Festival, U.K. tour), *Charlie and the Chocolate Factory* (Broadway, West End), *Lanark* (Citizens Theatre, Edinburgh), *The Events* (Traverse Theatre, Young Vic), *Midsummer* (Traverse Theatre, Soho Theatre, Tricycle Theatre), *Dunsinane* (Royal Shakespeare Company), *The Strange Undoing of Prudencia Hart* (National Theatre of Scotland), and *Monster in the Hall* and *Yellow Moon* (TAG Theatre Company, Glasgow).

**CHARLIE FINK**

(Music and Lyrics) was front man and songwriter for Noah and the Whale from 2007 to 2015. The band released four albums, which collectively sold over a million copies, and performed worldwide. He produced Laura Marling's Mercury Prize-nominated album *Alas, I Cannot Swim* and wrote and produced music for Charlotte Gainsbourg, Foxes, and Eliot Sumner, among others. He has also directed music videos and two extended short films, and he wrote the music for and performed in *Cover My Tracks* (The Old Vic, Latitude Festival, U.K. tour).

**MAX WEBSTER**

(Director) is an Associate Director at The Old Vic. He has directed *Fanny & Alexander*, *Dr. Seuss's The Lorax*, and *Cover My Tracks* (The Old Vic), *The Jungle Book* (Fiery Angel), *The Winter's Tale* (Royal Lyceum Theatre Edinburgh), *The Twits* (Curve Theatre), *King Lear* (Royal & Derngate in Northampton), *Mary Stuart* (Parco Theatre in Tokyo), *Orlando, To Kill a Mockingbird*, and *My Young and Foolish Heart* (Royal Exchange Theatre in Manchester), *James and the Giant Peach* and *My Generation* (West Yorkshire Playhouse), *Twelfth Night* (Regent's Park Open Air Theatre), and *Much Ado About Nothing* (Shakespeare's Globe).

**DREW MCONIE**

(Choreographer) is Artistic Director of The McOnie Company and an Associate Artist at The Old Vic. His credits with The McOnie Company include *Jekyll & Hyde* (The Old Vic; BroadwayWorld UK Award for Outstanding Achievement in a New Dance Production) and *Drunk* (Curve Theatre, Bridewell Theatre). He has served as director/choreographer for *Strictly Ballroom* (Piccadilly Theatre), *King Kong* (Broadway), *On the Town* (Regent's Park Open Air Theatre), and *The Wild Party* (The Other Palace). His credits as choreographer include *Jesus Christ Superstar* (Regent's Park Open Air Theatre; Olivier Award nomination for Best Theatre Choreographer), *Bugsy Malone* (Lyric Hammersmith), *In the Heights* (Southwark Playhouse, Kings Cross Theatre; Olivier Award for Best Theatre Choreographer), *Hairspray* (U.K. tour; BroadwayWorld UK Award for Best Choreography), and *Oklahoma!* (national tour).

**ROB HOWELL**

(Scenic and Costume Design) has notably designed *Groundhog Day*, *The Caretaker*, *The Master Builder*, *Future Conditional*, *A Flea in Her Ear*, *Inherit the Wind*, *Speed-the-Plow*, and *Complicit* (The Old Vic) and *The Norman Conquests* (The Old Vic, Broadway). He has also worked at National Theatre, Royal Shakespeare Company, Royal Court Theatre, Almeida Theatre, Donmar Warehouse, Young Vic, Bristol Old Vic, Chichester Festival Theatre, West Yorkshire Playhouse, Royal Exchange Theatre in Manchester, Royal Opera House, Metropolitan Opera, and Broadway. He has won three Olivier Awards for Set Design, including for *Matilda The Musical*, for which he also won Drama Desk, Outer Critics Circle, and Tony Awards. Mr. Howell is an Associate Artist at The Old Vic.

**JON CLARK**

(Lighting Design) has designed extensively for National Theatre, Royal Shakespeare Company, Young Vic, Almeida Theatre, Donmar Warehouse, Royal Court Theatre, the West End, Broadway, and many other companies internationally. He twice has been nominated for an Olivier Award, and he is the recipient of Green Room and Knight of Illumination Awards. His recent designs for theatre include *The Jungle* and *The Inheritance* (Young Vic, West End), *The Lehman Trilogy*, *Amadeus*, and *Absolute Hell* (National Theatre), and *King Charles III* (Music Box Theatre). His recent designs for opera include *The Exterminating Angel* (Metropolitan Opera, Royal Opera House, Salzburg Festival, Royal Danish Opera), *Lucia di Lammermoor*, *Król Roger*, and *Written on Skin* (Royal Opera House), and *Hamlet* (Glyndebourne Festival, Adelaide Festival).

**TOM GIBBONS**

(Sound Design) has designed *Fanny & Alexander* (The Old Vic), *Life of Galileo*, *Happy Days*, *A Season in the Congo*, and *Disco Pigs* (Young Vic), *1984* (West End, Broadway), *A View from the Bridge* (Young Vic, West End, Broadway), *Mr. Burns, a post-electric play* (Almeida Theatre), *Hamlet* and *Oresteia* (Almeida Theatre, West End), *Hedda Gabler* (National Theatre, U.K. tour), *People, Places & Things* (National Theatre, West End, St. Ann's Warehouse; Olivier Award for Best Sound Design), *The Red Barn* and *Sunset at the Villa Thalia* (National Theatre), *As You Like It* and *The White Devil* (Royal Shakespeare Company), *Julius Caesar* and *Henry IV* (Donmar Warehouse, St. Ann's Warehouse), *Love, Love, Love* (Royal Court Theatre), *Lionboy* (Complicité), *Anna Karenina* (Royal Exchange Theatre in Manchester), *The Crucible* (Broadway), and *Les Misérables* (Wermland Opera in Sweden).

**FINN CALDWELL**

(Puppet Direction, Puppetry Co-Design) is Co-Artistic Director of Gyre & Gimble, a theatre company specializing in puppetry. His credits as co-director/puppet designer include *The Four Seasons* (Shakespeare's Globe), *The Hartlepool Monkey* (Fuel Theatre, Gyre & Gimble tour), *The Elephantom* (National Theatre, West End), and *David Walliams' The First Hippo on the Moon* (Les Petits tour). As puppet co-designer/director his credits include *The Grinning Man* (Bristol Old Vic, West End) and *Running Wild* (Chichester Festival Theatre, Regent's Park Open Air Theatre, tour). Mr. Caldwell's other credits include *Angels in America* (director of puppetry/movement; National Theatre, Broadway), *The Light Princess* (director of puppetry/movement; National Theatre), *War Horse* (associate puppetry director; National Theatre, West End, international tour), *Groundhog Day* (additional movement; The Old Vic, Broadway), *The Bear* (puppetry director; Pins and Needles Productions), *The Tempest* (Birmingham Royal Ballet), *Alice's Adventures Underground* (Les Enfants Terribles), *Ariodante* (Aix-en-Provence Festival), and *Shrek The Musical* (West End).

**NICK BARNES**

(Puppetry Co-Design) co-founded Blind Summit Theatre in 1996 and was the Co-Artistic Director for many years. He performed, designed, and directed for the company on productions including *The Table*, *Low Life*, *Martin's Wedding*, 1984, and *Mr. China's Son*. The company created puppetry for *Madama Butterfly* (English National Opera/Metropolitan Opera), *Shunkin*, *A Dog's Heart*, and *The Master and Margarita* (Complicité), *Faeries* (Royal Opera House), and *His Dark Materials* (Birmingham Repertory Theatre). They also directed the puppetry for the 2012 London Olympic Games Opening Ceremony. Mr. Barnes left Blind Summit in 2013 and remains an Associate Artist. His other credits as puppetry designer/director include *The Jungle Book* (Fiery Angel/Northampton U.K. tour), *The Little Beasts* (Perfect Pitch/The Other Palace), and *Mr. Popper's Penguins* (West End, Off Broadway). His work as co-puppetry designer includes *Dr. Seuss's The Lorax* (The Old Vic/Mirvish Productions, Children's Theatre Company), *Angels in America* (National Theatre, Broadway), and *Ariodante* (Aix-en-Provence Festival). He is also the co-director/co-designer of *David Walliams' The First Hippo on the Moon* (U.K. tour).

**PHIL BATEMAN**

(Music Supervisor and Arranger) has served as music supervisor and vocal arranger for *One Love: The Bob Marley Musical* (Birmingham Repertory Theatre); as music director/orchestrator for *Bugsy Malone* (Lyric Hammersmith); as music supervisor/vocal arranger for *Made in Dagenham* and *Imagine This* (West End); and as music director/music supervisor/vocal arranger for *I Can't Sing* (West End). He was the original music director for *Billy Elliot: The Musical* on the West End, and he served as music supervisor/vocal arranger/additional music for *Our House* on the West End and U.K. tour. Mr. Bateman has been music director for *Hello, Dolly!* and *Gigi*

(Regent's Park Open Air Theatre), *Three Sisters*, *The Human Comedy*, *My Dad's a Birdman*, *After Miss Julie*, and *Vernon God Little* (Young Vic), *She Loves Me* (Minerva Theatre/Chichester Festival Theatre), *Treasure Island* (Rose Theatre Kingston), *Piaf* (Sheffield Theatres/Crucible), and *Cinderella* (Bristol Old Vic). For film, he served as singing coach/vocal arranger for *Kinky Boots* and singing coach for *Cemetery Junction*. For television, he composed for "The Big Performance" and "Extreme School" (CBBC).

**ELAN MCMAHAN**

(Music Direction) previously worked on the Globe productions of *Dr. Seuss's How the Grinch Stole Christmas!* (2011, 2013–2017), the Summer Shakespeare Festival (2012–2013), and the New Voices Festival reading of *Cake Off* (2015). She is the Resident Musical Director at Moonlight Stage Productions with over 50 productions to her name. She has received three San Diego Theatre Critics Circle Craig Noel Awards for Outstanding Musical Direction: in 2012, for her body of work, including Moonlight's *Sweeney Todd* and *Fiddler on the Roof* and the Globe's *As You Like It*; in 2015 for Moonlight's *Big Fish*; and in 2017 for Moonlight's *In the Heights*. Ms. McMahan holds a B.Mus. from Brigham Young University and an M.Mus. from St. Louis Conservatory of Music.

**JAMES VÁSQUEZ**

(Associate Director) recently directed the world premiere of *American Mariachi* at The Old Globe and Denver Center for the Performing Arts Theatre Company. At The Old Globe, he has directed *Dr. Seuss's How the Grinch Stole Christmas!*, the West Coast premiere of *Rich Girl*, and *Richard O'Brien's The Rocky Horror Show*, and he provided musical staging for *A Midsummer Night's Dream* and *The Comedy of Errors*. He has won two San Diego Theatre Critics Circle Awards for Outstanding Direction of a Musical, most recently for 2017's *In the Heights* with Moonlight Stage Productions. He is a graduate of the Juilliard School.

**STACY MCINTOSH**

(Production Stage Manager) is in her 20th season at Children's Theatre Company, where she has managed over 70 productions. Some of her favorite credits include *The Abominables*; *Diary of a Wimpy Kid the Musical*; *The Jungle Book*; *The Biggest Little House in the Forest*; *A Wrinkle in Time*; *A Christmas Story*; *Five Fingers of Funk*; *Bud, Not Buddy*; *Lizzie Bright and the Buckminster Boy*; *Lilly's Purple Plastic Purse* (1999); *Dr. Seuss's How the Grinch Stole Christmas!*; and *A Year with Frog and Toad* (CTC, Broadway). She has also worked at Guthrie Theater and Illusion Theater in Minneapolis; Marin Theatre Company and Willows Theatre Company in the Bay Area; and The New Victory Theater and Cort Theatre in New York City. In addition to her theatre management, she has also stage managed the NHL Stadium Series and the pre-game event for Super Bowl LII. Mrs. McIntosh is a graduate of University of Northern Iowa and is a proud member of Actors' Equity Association.

**CHANDRA R.M. ANTHENILL**

(Assistant Stage Manager) has worked on the Globe productions of *A Thousand Splendid Suns*, *Twelfth Night* (Globe for All), *Guys and Dolls*, *Camp David*, and *The Comedy of Errors*. Her credits as production stage manager include *Beachtown*, *Roz & Ray*, *Into the Beautiful North*, *R. Buckminster Fuller: THE HISTORY (and Mystery) OF THE UNIVERSE*, *Outside Mullingar*, *The Oldest Boy*, *Everybody's Talkin': The Music of Harry Nilsson*, *Oedipus El Rey*, and *Honky* (San Diego Repertory Theatre), *The Last Wife*, *Bad Jews*, *Sons of the Prophet*, *True West*, *Fool for Love*, *Spring Awakening*, *Assassins*, and *Company* (Cygnet Theatre Company), and *Pippin* (Diversionary Theatre). Her credits as assistant stage manager include *Junk: The Golden Age of Debt* (La Jolla Playhouse), *In the Next Room or the vibrator play*, *The Who's Tommy*, *Walter Cronkite Is Dead*, *Tortilla Curtain*, and *Zoot Suit* (San Diego Repertory Theatre), and *Dirty Blonde* (Cygnet Theatre Company). Ms. Anthenill is a proud member of Actors' Equity Association.

**CHRIS SCHWEIGER**

(Assistant Stage Manager, June 22 – July 6) is in her 16th season at Children's Theatre Company. She has also worked in Minneapolis at Guthrie Theater, Mixed Blood Theatre, Theater Latté Da, Ragamala Dance Company, and Illusion Theater. In addition, she has worked across the country at Arena Stage, Seattle Children's Theatre, The New Victory Theater, Alpine Theatre Project, Utah Shakespeare Festival, and Perseverance Theatre. She received her B.S. in Theatre from Northwestern University's School of Communication and was a Peace Corps Volunteer for three years in Mongolia.

**THE OLD VIC**

(Co-Producer) is London's independent not-for-profit theatre, a world leader in creativity and entertainment. The Old Vic is mercurial: it can be transformed into a theatre in the round or a space for music and comedy, and it has played host to opera, dance, cinema, music hall, classical dramas, variety, clowns, big spectacles, and novelty acts. Today, Artistic Director Matthew Warchus is building on 200 years of creative adventure, with The Old Vic recently being hailed as London's most eclectic and frequently electrifying theatre. Under his leadership, the company aims to be a surprising, unpredictable, groundbreaking, rule-breaking, independent beacon of accessible, uplifting, and unintimidating art.

**CHILDREN'S THEATRE COMPANY**

(Co-Producer) is the nation's largest and most acclaimed theatre for multigenerational audiences. It creates theatre experiences that educate, challenge, and inspire for nearly 275,000 people annually. CTC is the only theatre focused on young audiences to win the coveted Tony Award for Outstanding Regional Theatre and is the only theatre in Minnesota to receive three Tony nominations (for its production of *A Year with Frog and Toad*). CTC is committed to producing world-class productions at the highest level, and to developing new works, more than 200 to date, dramatically changing the canon of work for young audiences. CTC's engagement and learning programs annually serve more than 85,000 students ages 2 to 18 through Theatre Arts Training, student matinees, Bridges, and early childhood arts education programs that bring students to the theatre and bring teaching artists into the classroom. The ACT One program is CTC's comprehensive platform for access, diversity, and inclusion in our audiences, programs, staff, and board that strives to ensure the theatre is a home for all people, all families, reflective of our community. [childrenstheatre.org](http://childrenstheatre.org).

**BARRY EDELSTEIN**

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. He has directed nearly half of the Bard's plays. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-seventh Man*, the world premiere of *Rain*, *Picasso at the Lapin Agile*, *Hamlet*, and the world premiere of *The Wanderers*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Mr. Edelstein oversaw all of the company's Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. His book *Thinking Shakespeare*, which was rereleased in a second edition in June, is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.

**TIMOTHY J. SHIELDS**

(Managing Director) is very pleased to have joined the ranks of the Globe's staff in October. He brings to San Diego many decades of theatrical experience. Most recently, he was Managing Director at Princeton, New Jersey's McCarter Theatre Center from 2009 to 2017.

His professional experience includes serving as Managing Director at Milwaukee Repertory Theater for 10 years, and as Managing Director at Geva Theatre Center in Rochester, New York, for six. He has held administrative positions at Children's Theatre Company in Minneapolis, Denver Center Theatre Company, and McCarter Theatre Center in an earlier period of his career. In service to the field, he was the President of the League of Resident Theatres (LORT) for six years and was the Chair of the ArtPride NJ board. He has also served on the boards of Theatre Communications Group (Vice President), Milwaukee's Latino Arts Board, the Cultural Alliance of Greater Milwaukee, and Theatre Wisconsin (Founder/President). Over the years he has been a panelist, panel chair, and on-site reporter for the theatre program at the National Endowment for the Arts. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.

**JACK O'BRIEN**

(Artistic Director Emeritus) served as Artistic Director of The Old Globe from 1981 to 2007. His Broadway credits include the current Broadway revival of *Carousel* as well as *Charlie and the Chocolate Factory*, *The Front Page*, *It's Only a Play*, *Macbeth*, *The Nance*, *Catch Me If You Can*, *The Coast of Utopia* (Tony Award), *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination), *The Full Monty* (Tony nomination), *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony nomination), and many more. He has also directed for national tours, the West End, New York's Metropolitan Opera, and San Diego Opera, as well as six movies for PBS's "American Playhouse." He was inducted into the Theatre Hall of Fame in 2008. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in 2013.

**CRAIG NOEL**

(Founding Director, 1915–2010) was a theatre legend who was instrumental in cultivating the San Diego arts community. Beginning in 1939, he directed more than 200 Globe productions of all styles and periods and produced an additional 270 shows. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and San Diego Junior Theatre in the '40s, the expansion to two theatres in the '50s, and the founding of The Old Globe/University of San Diego Graduate Theatre Program in the '80s. Described by *Variety* as the éminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans both to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was also a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. Mr. Noel received many awards and honors during his lifetime, including the 2007 National Medal of Arts, the nation's highest honor for artistic excellence.



This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



The Directors are members of the Society of Stage Directors and Choreographers, an independent national labor union.



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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.

**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.

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**STORIES THAT DESERVE TO BE TOLD**

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

By Claudia Thompson

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

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

my hand at writing a short play about her. Keckley had been overshadowed by Lincoln's story, but she had her own story that deserved to be told.

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

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

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

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



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 Llewellyn Crain ..... Director of Development  
 Dave Henson ..... Director of Marketing and Communications  
 Michelle Yeager ..... Director of Finance  
 Robert Drake ..... Director of Production  
 Freedom Bradley-Ballentine ... Director of Arts Engagement  
 Sandy Parde ..... Director of Human Resources  
 Ray Chambers ..... Interim Director of Professional Training

**ARTISTIC**

Eric Keen-Louie, Justin Waldman ..... Associate Artistic Directors  
 Danielle Mages Amato ..... Literary Manager/Dramaturg  
 Lamar Perry ..... Artistic Associate  
 Ngozi Anyanwu, Jessica Hilt, Jireh Breon Holder, J.C. Lee, Justin Levine, Mona Mansour, Laura Marks, Jonathon Mello, Mike Sears, Gill Sotu, Karen Zacarias ..... Commissioned Artists  
 Emma Dickson, Andrea Van Den Boogard ..... Artistic Interns

**PRODUCTION**

Benjamin Thoron ..... Production Manager  
 Leila Knox ..... Associate Production Manager and Production Stage Manager  
 Debra Pratt Ballard ..... Producing Associate  
 Ron Coaling ..... Company Manager  
 Carol Donahue ..... Production Coordinator  
 Jennifer Watts ..... Assistant Company Manager

**TECHNICAL**

Joe Powell ..... Technical Director  
 Wendy Berzansky ..... Associate Technical Director  
 Brian McVicker, Adina Weinig ..... Assistant Technical Directors  
 Eileen McCann ..... Resident Design Assistant  
 Gillian Kelleher ..... Master Carpenter  
 Jack Hernandez ..... Master Carpenter, Festival  
 Chris Chauvet, Jason Chohon, William Ebeler, Sloan Holly, James Lomeli, Jacob Martin, Chris Ramirez, Kurtis Weichers ..... Carpenters  
 Francisco Ramirez ..... Scene Shop Operations Assistant  
 Carole Payette ..... Charge Scenic Artist  
 W. Adam Bernard ..... Lead Scenic Artist  
 Jessica Amador, Jenn Imbler ..... Painters  
 Christian Thorsen ..... Stage Carpenter/Flyman, Globe  
 Robin Barnett ..... Head Rigger  
 Gavin Barba, Kendall Northrop, James Ramirez, Kurtis Weichers ..... Run Crew, Globe  
 Valerie Philyaw ..... Run Crew, Festival

**COSTUMES**

Stacy Sutton ..... Costume Director  
 Charlotte Devaux Shields ..... Resident Design Associate  
 Lisa Sanger-Greshko ..... Assistant to the Director  
 Shelly Williams ..... Design Assistant/Shopper  
 Katie Knox ..... Design Assistant  
 Erin Cass ..... Draper  
 Su-Lin Chen, Marsha Kuligowski, Wendy Miller ..... Tailors/Drapers  
 Mark Baiza, Anne Glidden Grace, Susan Sachs, Nicole Sukolics-Christianson ..... Assistant Cutters  
 Mary Miller ..... Tailoring/Construction  
 Bonnie Clinnin, Cat Frazier, Heather Premo, Raquel Stewart ..... Stitchers  
 Kristin Womble ..... Craft Supervisor/Dyer/Painter  
 Sharon Granieri, Stephanie Parker, Emily Wilson ..... Craft Artisans  
 Vicky Martinez ..... Wig and Makeup Supervisor  
 Kim Parker ..... Assistant Wig and Makeup Supervisor  
 Alberto Alvarado ..... Wig Assistant  
 Beverly Boyd ..... Wardrobe Supervisor  
 Beth Merriman ..... Wardrobe Crew Chief, Globe  
 Jimmy Masterson ..... Wig Running Crew  
 Debbie Allen ..... Wig Running Crew/Wardrobe Crew, Globe  
 Jazmine Choi ..... Wardrobe Crew, Globe  
 Anna Campbell ..... Wardrobe Crew Chief, White  
 Renee Morton, Alison Reyes, Erica Reyes-Burt ..... Wigs Running Crew/Wardrobe, Festival  
 Terrie Cassidy, Kelly Marie Collette-Sarmiento, Sarah Mendez, Erin Stumm ..... Wardrobe Crew, Festival  
 Marie Jezbera ..... Rental Agent

**PROPERTIES**

David Buess ..... Properties Director  
 Kristin Steva Campbell ..... Associate Properties Director  
 Rory Murphy ..... Lead Craftsperson  
 David Medina ..... Properties Buyer  
 Jacob Sampson ..... Prop Shop Foreperson  
 Andrew Recker ..... Property Master, Globe  
 Richard Rossi ..... Stage and Property Master, White  
 Eszter Julian ..... Property Master, Festival  
 Kyle Melton ..... Properties Carpenter  
 Trish Rutter ..... Properties Painter  
 Quinn Becker, Lauren Chen, Ashley Flowers, Kendall Northrop, Amanda Quivey, Teri Tavares, Victoria Vitola ..... Properties Craftspersons

**LIGHTING**

Shawna Cadence ..... Lighting Director  
 Heather Reynolds ..... Assistant Lighting Director  
 Ryan Osborn ..... Master Electrician, Globe  
 Areta MacKelvie ..... Master Electrician, White  
 Kevin Liddell ..... Master Electrician, Festival  
 Amber Montoya, Robert Thoman ..... Follow Spot Operators, Globe  
 Michelle Aguilar, Sandra Navarro ..... Follow Spot Operators, Festival  
 Stephen Schmitz ..... Lighting Assistant  
 Michelle Aguilar, Aaron Blokker, Perla Bshara, Jessica Dean, Stephanie Lasater, Amber Montoya, Sean Murray, Sandra Navarro, Kevin Orlof, Michael Rathbun, Ginnie Rinehart, Sarah Schwartz, Clarice Sobon, Robert Thoman, Rachel Tibbetts, 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  
 Heidi Gaare ..... Deck Audio, Globe  
 Brooke Rains ..... Deck Audio, Festival  
 Kevin Anthenill, Jason Chaney, Krystin Cline, Michael Cornforth, Heidi Gaare, Jessica Jakes, Jeremy Siebert, Miranda Stone ..... Sound Technicians

**ADMINISTRATION**

Alexandra Hisserich ..... Management Associate  
 Carolyn Budd ..... Assistant to the Artistic and Managing Directors  
 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**

Manny Bejarano ..... Human Resources Coordinator

**MAINTENANCE**

Crescent Jakubs ..... Facilities Director  
 Violanda Corona, Violeta Fathy, Roberto Gonzalez, Bernardo Holloway, Johnny Kammerer, Carolina Lopez de Orellana, Jason McNabb, Victor Quiroz, Andrey Repetskiy, Vielka Smith ..... Building Staff

**PROFESSIONAL TRAINING**

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

**ARTS ENGAGEMENT**

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

**FINANCE**

Cindy Hunt ..... Senior Accountant  
 Trish Guidi ..... Accounts Payable/Accounting Assistant  
 Mai Nguyen ..... Payroll Coordinator/Accounting Assistant  
 Brandon Borrero ..... Accounts Payable Assistant  
 Tim Cole ..... Receptionist

**DEVELOPMENT**

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

**DONOR SERVICES**

Jyothi Doughman, Anthony Hackett, Jerilyn Hammerstrom, Helene Held, Barbara Lekes, David Owen, Stephanie Reed, Laura Regal ..... Suite Concierges

**MARKETING**

Susan Chicoine ..... Public Relations Director  
 Ed Hofmeister ..... Associate Director of Marketing  
 Mike Hausberg ..... Communications Manager  
 Alejandra Enciso-Dardashti ..... Public Relations Associate  
 Chanel Cook ..... Digital and Print Publications Designer  
 Eve Childs ..... Marketing Assistant  
 Carolann Malley ..... Distribution Staff

**SUBSCRIPTION SALES**

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

**TICKET SERVICES**

Bob Coddington ..... Ticket Services Director  
 Marsi Bennon ..... Ticket Operations Manager  
 Cristal Salow ..... Group Sales Manager  
 Kathy Fineman, Caryn Morgan ..... Lead Ticket Services Representatives  
 Kari Archer, Vanya Esteban, Bea Gonzalez, Alejandro Gutierrez, Amanda King, Lauren Mezta, Savannah Moore, Oceana Morisoli, Evan Nyarady, John Sweeney, Michelle Wiegand, Krista Wilford ..... Ticket Services Representatives

**PATRON SERVICES**

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

**SECURITY/PARKING SERVICES**

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

Jack O'Brien ..... Artistic Director Emeritus  
 Craig Noel ..... Founding Director