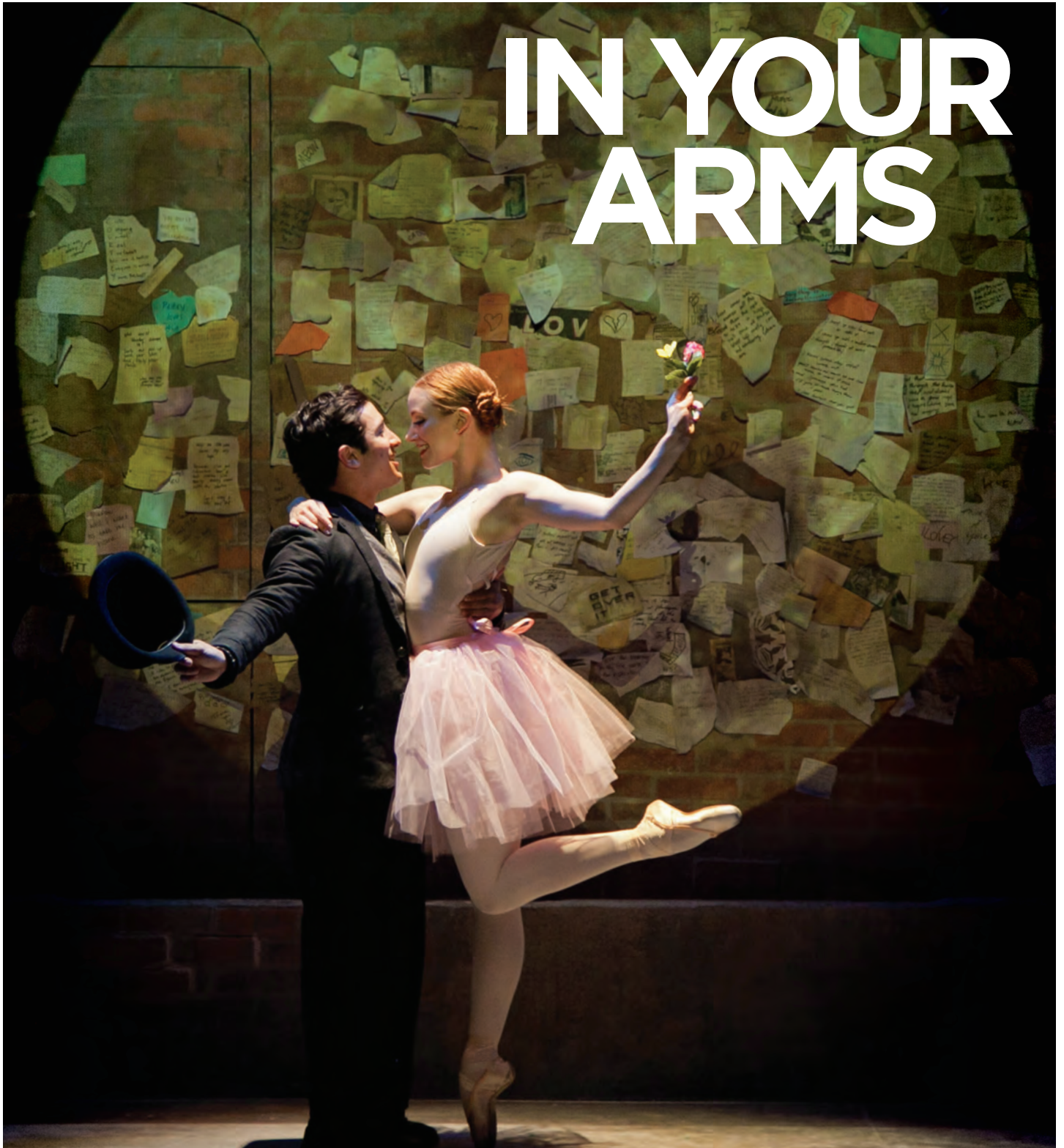


performances

THE  LD GLOBE

SEPTEMBER 2015



WELCOME


Welcome to *In Your Arms*! We are thrilled to share this unique, surprising, and invigorating new dance-theatre musical with each of you. We hope you've come prepared to be swept away on the kind of adventure that only live theatre can offer: a journey across time and around the world, where the only two languages you'll need to speak will be the universal language of love and the thrilling language of dance.

Your tour guides on this adventure are completely certified masters in their fields. Together, this company has garnered 18 Tony Awards, four Pulitzer Prizes, six Pulitzer finalist distinctions, three Emmy Awards, and two Academy Awards. The mind boggles; it's likely no more acclaimed creative team has ever been gathered to offer their talents to a single show. Even as they work without words, telling a diverse and thrilling array of stories united by theme and gorgeous imagery, you can put your complete trust in these creators as artists working at the very top of their craft.



Managing Director Michael G. Murphy and Artistic Director Barry Edelstein.

Bringing a unifying vision to this remarkable production is director-choreographer Christopher Gattelli, whose work on Broadway, Off Broadway, and on the West End has thrilled international audiences for years. We're so delighted to welcome him to The Old Globe for the first time and to welcome back renowned composer Stephen Flaherty, whose multilayered score carries *In Your Arms* from profound joy to deepest heartbreak and back again. We also welcome you to sit back and enjoy this extraordinary exploration of love in all its breathtaking, unexpected forms.


Barry Edelstein, Artistic Director


Michael G. Murphy, Managing Director

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.

PRODUCTION SPONSORS

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 as a family. The children went off to college while Hal and Pam continued gaining new insights by attending shows on evenings 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 and exciting challenges and reinforced for them the vital role The Old Globe plays in the cultural life of San Diego. They now often bring their grandchildren to Globe productions, anxiously waiting until the curtain comes down to hear how their young brains have processed the lines of Cole Porter or William Shakespeare.



SUSAN AND JOHN MAJOR

Susan and John Major have been active with the Globe since shortly after they moved to San Diego. Susan served on the Globe Board of Directors from 2003 to 2011. During that time, she also served on numerous Nominating and Search Committees as the Globe evolved and matured to the world-class team that it is now. John and Susan have always enjoyed the variety of theatre productions at the Globe, from shows in the original proscenium theatre to the theatre-in-the-round to the outdoor Shakespeare theatre—each providing its own unique experience. The Majors use the Globe for business entertaining and for great nights out by including new and old friends in their experiences. All in all, The Old Globe is a vital part of their San Diego lifestyle.



PAULA AND BRIAN POWERS

Paula Powers is pleased to be a Board member of The Old Globe, where she currently serves on the Executive and Nominating Committees. She and Brian have made Rancho Santa Fe their primary residence after living in New York, Hong Kong, Australia, and the Bay Area, where they still own a home. Paula earned her J.D. from the University of Michigan and specialized in Trusts and Estates, including work for private foundations and not-for-profits. Brian’s J.D. comes from the University of Virginia, and he is currently Chairman Emeritus of Hellman & Friedman LLC, a private equity firm in San Francisco. Paula is also a member of the Advisory Board of ODC, a San Francisco-based modern dance company, and sits on the board of the Rancho Santa Fe Foundation. They have sponsored numerous productions at the Globe, including *Somewhere*, *Nobody Loves You*, *Other Desert Cities*, and 2014’s *Into the Woods* and *Dog and Pony*. This year, the Powers are proud to sponsor both Ken Ludwig’s *Baskerville: A Sherlock Holmes Mystery* and *In Your Arms*.



SHERYL AND HARVEY WHITE

During their long association with The Old Globe, Sheryl and Harvey White have played many leadership roles at the Theatre, each serving terms as Chair of the Board of Directors, with Harvey serving as Co-Chair of the Globe’s \$75 million Capital and Endowment Campaign. Sheryl also holds the distinction of co-chairing nine successful Globe Galas. The Whites have been Season Sponsors for many years and, in addition to last year’s *Bright Star*, they have sponsored such productions as *The Last Goodbye*, *The Times They Are A-Changin’*, *Dancing in the Dark*, *The First Wives Club*, *A Room with a View*, and *Hershey Felder in Maestro: The Art of Leonard Bernstein*. Additionally, they sponsored *Lost in Yonkers*, the inaugural production in the arena theatre that bears their name in recognition of their significant \$6 million Capital Campaign gift. Sheryl continues to serve on the Globe’s Finance Committee, and Harvey is Board Secretary and a member of the Executive Committee.



VICKI AND CARL ZEIGER

Vicki and Carl Zeiger are pleased to sponsor the world premiere musical *In Your Arms* after sponsoring last year’s acclaimed world premiere of *Bright Star*. Vicki, a native San Diegan, retired as Vice President of Human Resources from SDG&E. She started her relationship with the Globe as a child, attending Summer Shakespeare performances with her family, and she joined the Board in 2011. As Incoming Chair, she also currently serves on the Executive, Development, and Nominating Committees. She co-chaired the 2012 and 2015 Globe Galas and served on the Search Committee for the theatre’s Artistic Director, which brought Barry Edelstein to the Globe. Carl, a retired businessman from the computer software industry, is also an ardent supporter of the Globe. Together they support many other San Diego organizations, including A Step Beyond, a multifaceted after-school program for underserved children, of which Vicki is a founding board member.



ANONYMOUS

We are grateful to all of our production sponsors, including those very dear friends who choose to remain behind the scenes.

Stephen Bienskie and Jenn Harris with cast members of *In Your Arms*, 2014. Photo by Buck Lewis; courtesy of New York Stage and Film & Vassar’s Powerhouse Theater.

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 forerunner in the American theatre. Many individuals have paved that way and enabled the theatre’s extraordinary success, and the Globe would like to recognize and honor its most generous and committed philanthropists who have helped make that possible.

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 create the productions on the three stages, programs in the community, and our influence beyond this region.

— **\$25 million and higher** —
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OUR THANKS

In 1995, the Season Sponsor program was initiated by Globe Board members to secure a foundation of support for artistic and education programs. Since that time, Season Sponsors have contributed millions of dollars collectively to underwrite the annual operating budget, and The Old Globe is pleased to acknowledge the following Season Sponsors who have generously supported the 2014-2015 season.

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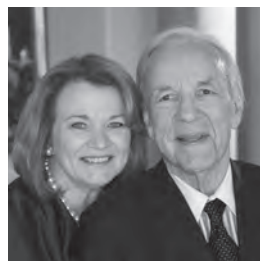
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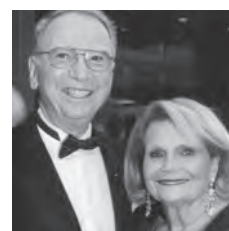
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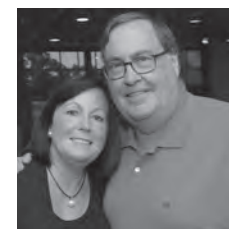
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Photo for Globe Guilders: Tanya Thai McBride and Amy Kim Waschke in *The White Snake*, 2014 (photo courtesy of McCarter Theatre Center); for Anonymous: Stephen Bienskie and Jenn Harris with cast members of *In Your Arms*, 2014 (courtesy of New York Stage and Film & Vassar's Powerhouse Theater); for Diane and John Berol: the cast of *A Midsummer Night's Dream*, 2013.

For additional information on how you may become a Season Sponsor, please contact Keely Tidrow or Rachel Plummer at (619) 231-1941.

OUR THANKS



Welcome to the Globe!

I love to dance! But what I do on the dance floor, and what tonight’s amazingly talented performers do on stage, belong in two entirely distinct categories! The company of *In Your Arms* represents a cross-section from the Broadway, film, and international and television competition arenas, and each is at the top of his or her respective realm. Tonight you will see gorgeous, moving love stories

from America’s top playwrights and writers, all using very few words, in a fabulous interpretation masterminded by an award-winning director-choreographer and set to the music of one of Broadway’s best composers. This is one of the things the Globe does best—bringing together the country’s finest artists to create a unique and unforgettable night of performance for all of San Diego, and I am exceedingly proud to be part of this receptive crowd.

As your Globe Board Chair and a firm believer in the transformative powers of the arts, I am pleased to represent and support this amazing institution. We are grateful to the production sponsors: an anonymous donor, Hal and Pam Fuson, Susan and John Major, Paula and Brian Powers, Sheryl and Harvey White, and Vicki and Carl Zeiger, as well as Elizabeth Dewberry, Artist Sponsor for Stephen Flaherty, and Jeanette Stevens, Artist Sponsor for Christopher Gattelli.

In this, our 80th Anniversary year, I am especially proud of the many ongoing community outreach programs we offer year-round, including free student matinees and sensory-friendly performances of *The Grinch* and other productions. Globe for All will once again range the county November 10-22 with *Much Ado About Nothing*, presenting free Shakespeare to those who for many reasons cannot make it onto our campus. And I urge you to continue to follow the careers of our amazing M.F.A. candidates as they step up to more challenging roles, both on the Festival stage and in *As You Like It*, which runs November 14-22, under the aegis of the Old Globe/USD M.F.A. Program.

Your philanthropy makes a difference. *We ask you to invest in the Globe and help San Diego’s largest not-for-profit performing arts organization close the 45% funding gap between the total cost of producing each show and earned income from ticket sales.* We are grateful to our audiences and supporters for everything you do, including purchasing tickets, attending performances, and spreading the word about our productions and other programs with your friends. And we are grateful for your adventurous and open-minded spirit, which encourages us to produce the best in entertaining and rewarding theatre.

Thank you for being here, and for being part of the Globe family.

Elaine Bennett Darwin
Chair, Board of Directors

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†Executive Committee Member

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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
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Robert Wojewodski
G. Wood*

*In Memoriam

THE PLAY

FROM THE ARTISTIC DIRECTOR

The Old Globe’s 2015-2016 theatre season opens with the world premiere of a work that is genuinely original. Fresh and unusual, *In Your Arms* defies easy categorization. It is an audacious piece, at once very idiosyncratic and very daring, yet fashioned from elements that are familiar and even traditional: dance, theatre, and music. They’re mixed into a hybrid form, new and unlike anything we’ve seen before.

Like most more conventional forms of theatre, *In Your Arms* is narrative-driven, and its narratives are written by playwrights. Unconventionally, those playwrights do their work without that thing that is the essence of the playwright’s art: dialogue. The “text” of the show is expressed instead physically, through dance. And its performers, all highly acclaimed and hugely experienced dancers, act their roles not by speaking but by moving through space, dancing to a richly composed and orchestrated score that also tells stories through rhythm, melody, harmony, and tone. The ten writers whose scenarios make up the show represent a wide array of dramatic styles and come from a number of cultural backgrounds. The stories they’ve created travel around the world and across time, and they are told through dance styles every bit as diverse. A simple theme ties it all together. Its power is great enough, its flexibility is considerable enough, and its scope is capacious enough to encompass this huge span of material. That theme is romantic love.

In Your Arms is a love story. It’s about finding love and losing it, yearning for love and winning it, discovering love for the first time and waxing nostalgic for love having had it. It’s about love suppressed and love triumphant, love celebrated and love scorned, love shot through with shame and love purely ecstatic. And that love, whether dark or light, happy or sad, is suffused with an intense and special beauty.

Beauty is the one word that for me best describes *In Your Arms*. We don’t talk about beauty in the theatre very much. We know it in the visual arts and the musical arts and even in the literary arts, but somehow in the dramatic arts the word isn’t as current. That’s too bad. Beauty is one of the theatre’s greatest effects. Alive and in front of us, happening in the here and now, beauty on stage has a visceral strength, a physical manifestation.

It impacts us with an unusual force that stays with us long after the final curtain has fallen. *In Your Arms* is made of that kind of beauty, a beauty that transports us, moves us, and delights us. I saw a workshop presentation of it over a year ago, and specific moments and images from it are fresh in my memory even now, because they were so gorgeously, lushly beautiful.

I love this show, and I love that the Globe is able to produce it. We can do so thanks to the extraordinary makers of beauty who’ve assembled here. They are at the height of achievement in their fields. Among them they have amassed an astounding 18 Tony Awards, four Pulitzer Prizes, six Pulitzer finalist distinctions, three Emmy Awards, and two Academy Awards. I know this amazing group of talents will forgive me for singling out two of them. Composer Stephen Flaherty is one of the giants of the American stage. He gives us a shimmering and sweeping score of uncommon beauty. And director-choreographer Christopher Gattelli is quite simply a wizard. His work here is fearless, innovative, and unceasingly inventive, fashioned with a keen intelligence and heart as big as the ocean. I’m honored to have him, and all of these spectacular artists, in the Globe family.

And I’m so very pleased to bring this work to our open-minded and always receptive audience. Your appetite for the new and the excellent is the true strength of the Globe, and the magnetic force that draws great artists to our institution. You give me the confidence to program a work as bold and original as this one.

Thanks for coming. Enjoy the show.

PRESENTS

IN YOUR ARMS

MUSIC BY

STEPHEN FLAHERTY

VIGNETTES BY

DOUGLAS CARTER BEANE, NILO CRUZ,
CHRISTOPHER DURANG, CARRIE FISHER,
DAVID HENRY HWANG, RAJIV JOSEPH,
TERRENCE MCNALLY, MARSHA NORMAN,
LYNN NOTTAGE, AND ALFRED UHRY

LYRICS BY

LYNN AHRENS

Derek McLane
SCENIC DESIGN

Jess Goldstein
COSTUME DESIGN

Donald Holder
LIGHTING DESIGN

Peter Hylenski
SOUND DESIGN

Olivia Sebesky
PROJECTION DESIGN

Michael Starobin
ORCHESTRATOR

Steven Malone
MUSIC DIRECTOR

Larry Reed/ShadowLight
SHADOW SEQUENCE DESIGN

Telsey + Company
Abbie Brady-Dalton CSA
CASTING

Mark Myers
ASSOCIATE CHOREOGRAPHER

Michael Domue
PRODUCTION STAGE MANAGER

DIRECTION AND CHOREOGRAPHY BY

CHRISTOPHER GATTELLI

CONCEIVED BY

Christopher Gattelli and Jennifer Manocherian

A workshop presentation of *In Your Arms* was presented by New York Stage and Film and Vassar at the Powerhouse Theatre, July 2014

Donald and Darlene Shiley Stage
Old Globe Theatre
Conrad Prebys Theatre Center
September 16 – October 25, 2015

CAST
(in alphabetical order)

Marija Juliette Abney*
Stephen Bienskie*
Henry Byalikov*
Claire Camp*
George Chakiris*
Spencer Clark*
Jeremy Davis*
Jenn Harris*
Glenda Sol Koeraus*
Jess LeProtto*
Donna McKechnie*
Adesola Osakalumi*
Karine Plantadit*
Hayley Podschun*
Jonathan Sharp
Ryan Steele*
Brendon Stimson*
Alex Michael Stoll*
Samantha Sturm*
Oscar Valero*
Erica Wong*
Lyrica Woodruff*

STAGE MANAGEMENT

Production Stage Manager Michael Domue*
Assistant Stage Manager..... Jess Slocum*
Stage Management Interns Victoria Harris, Divina Magracia, Plato Seto

PRODUCTION STAFF

Additional Arrangements..... Damien Bassman
Associate Choreographers Grady McLeod Bowman, Laurie Kanyok
Associate Director Mark Schneider
Dance Captain Hayley Podschun*
Associate Music Director..... Tim Hanson
Associate Scenic Design Mia Cook
Assistant Scenic Design Eileen McCann
Associate Costume Design Charlotte Devaux
Associate Lighting Design Caroline Chao
Assistant Lighting Design Walter Bo Tindell
Associate Sound Design Simon Matthews, Justin Stasiw
Assistant Projection Design John Erickson
Fight Consultant George Yé
Massage Therapy Kevin McCarey
Music Assistant Michael Matsuno

*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 pedírsela al acomodador que le entregó este programa.
If you would like a synopsis of this production in English or Spanish, please request it from an usher.

LEARNING HOW TO DANCE ALL OVER AGAIN

DIRECTOR-CHOREOGRAPHER CHRISTOPHER GATTELLI

ON THE CREATION OF *IN YOUR ARMS*

Interview by Danielle Mages Amato



Christopher Gattelli.

How did the idea for the show develop?

It started in 2007 in a meeting with producer Jennifer Manocherian. She called me in and said that she was interested in working on a dance show. The question we were left with was: what kind of dance show? At the time, I was doing *South Pacific* at Lincoln Center, and one day during rehearsals I was walking through the hallways, and I noticed the names of all the great playwrights on the wall: Terrence McNally, Alfred Uhry, and Christopher Durang, to name just a few. It struck me then that might be an interesting idea: having different playwrights write original plays but to tell them through dance. No spoken words yet based on a common theme. Jennifer loved the idea, so we started approaching playwrights, people we loved working with or had always wanted to work with.

It was an interesting process, as some of the writers knew immediately when we asked them what they were going to write, and some writers got back to us after a month and said that they weren't sure how to do this without their words. Then during a meeting with Douglas Carter Beane, the idea of music came up, and he suggested that if they were original plays, maybe an original score would be a good idea, and suggested Stephen Flaherty. After hearing the idea, Stephen quickly jumped on, and then we were off and running.

Even without words, can you distinguish the different writers by their styles?

I did a lot of research on every writer we asked, reading many of their plays or going to see their work, and after doing so was able to notice and really dig into the common themes and styles of each of the writers. Stephen and I tried very hard to keep in mind their overall aesthetic when creating each piece. But I also feel that the group of artists we've gathered are so brilliant that they

already came to us with such specific voices, that their work already goes beyond words.

In Your Arms includes an extremely wide range of dance styles. How did you go about matching a particular style of dance to each vignette?

Each piece was unique. For example, in Nilo Cruz's piece, he specifically indicates a tango and a flamenco; he was very articulate and specific about which styles should be used and when and why. For other pieces, it was about what style would best serve each play—what would help tell the story best, what the strengths were of the dancers who were performing in their piece, and what new energy we needed in the evening as a whole.

What was the development process like with Stephen and the dancers?

Stephen and I would start by getting together and talking through the play in emotional beats. Then we assigned musical moments to each beat, and figured out where the different themes would occur. After that, Ste-



“The process felt a little bit like jumping off the diving board.”

—Christopher Gattelli

BUCKLE UP. COURTESY OF NEW YORK STAGE AND FILM & VASSAR'S POWERHOUSE THEATER.

(above) Brendon Stimson and Hayley Podschun. (opposite page) Casa di Julietta, Verona, Italy.

phen wrote fabrics of music, specific to the moments we had discussed. Then we got in a room with dancers and staged the piece as a play. We walked through the piece without any dance steps to see how it moved—how it could move—and see how the story would be told. Eventually we started putting specific dance vocabulary into the blocking, and if it felt right, finally set dance to it. Then Stephen took the music and structured it to the length and blocking—the best way I can describe it would be like scoring a short film—a score that had specific hits and beats that lined up with the dance. But Stephen also did one better. There is a four-note theme that runs through the entire show. A repeating variation of the opening that flows through each of the pieces, so they are all connected, even though there are so many different styles. It's truly a genius score that he was able to create for the show.

It sounds like the process required all of you to work in different musical styles than you were used to—even to create a whole new way of working.

Definitely. All of us had to flex muscles we had never flexed and learn forms we never had to study. I consider myself pretty versatile when it comes to different forms, but this project went above and beyond. I had never studied flamenco, or tango, or ballroom, or martial arts. It's been kind of like learning how to dance all over again, truly. But I wanted to be as true to each style as I could, to honor the form, as I knew it would have to support each story in its own way. And I know the same was true for Stephen. It was the most unique process I've ever been part of—and without question the most collaborative.

Did you imagine the sets, lights, and costumes as unifying these 10 different stories in some way?

Yes. Over the course of the process, aside from Stephen's score, we added a visual element that also helps unify the piece. It takes place at the Casa di Julietta in Verona, which is said to be the location where Shakespeare was inspired to write *Romeo*

and Juliet. There's a wall there covered with letters and mementos. People come from all over the world to place them on the wall. They write letters to Juliet, or their wishes for love, or personal stories of their own true love—past, present, or future. I felt that it then also honors one of the greatest playwrights and one of the greatest love stories ever told, and it connects our incredible group of playwrights through the theme they were given. Passing the torch in a way, and expressing the idea that there are countless stories to tell and they are all part of a whole. Then the set, lights, and costumes can be specific for each story while having a common visual vocabulary.

What do you hope the audience's experience of watching the show will be like?

I feel that people will see many flashes of their lives over the course of the evening, and because of the way it is presented, through movement, what is non-verbal can be interpreted in ways that I'm hoping makes them connect to the show on a deeper level. ■


MARIJA JULIETTE ABNEY

(Dancer) is a recent alumna of New York University's Tisch School of the Arts graduate performance studies program. She received her undergraduate degree from The Ailey School/Fordham University B.F.A. program. She has performed in Broadway's *After Midnight* and was featured as Cheetah in *The Lion King*. Additionally, Ms. Abney performed in New York City Opera's final production, *Anna Nicole*. Her television and film credits include "The Tony Awards," Fox Searchlight's *Black Nativity*, "Dancing with the Stars," "Good Morning America," "Live with Regis and Kelly," "The Latin Grammy Awards," "Late Show with Stephen Colbert," and "The Daytime Emmy Awards." When not on stage, Ms. Abney partners with artist Mike See as a part of the artist collaborative Refried Collective.


STEPHEN BIENSKIE

(Dancer) created this role in the New York Stage and Film workshop and is thrilled to return. Since 1997 he has had the privilege of creating roles across the stages in New York City and nationally. He is also the recipient of a Helen Hayes Award for Outstanding Lead Actor, Resident Musical. Inspired by his parents' love of rock music, he grew up singing with various bands traveling to dive bars up and down the East Coast.


HENRY BYALIKOV

(Dancer) danced his way into the entertainment industry after finishing in the top four men on the first season of "So You Think You Can Dance Australia." He became a professional on "Dancing with the Stars" in Australia and then represented Australia in the international dance competition show "Superstars of Dance" on NBC, where he and his partner received third place. Mr. Byalikov has also been featured on ABC's hit show "Dancing with the Stars" as a professional dancer. He is well known for his principal role in the Broadway stage production *Burn the Floor* at the Longacre Theatre in New York. His film career includes being a featured dancer in *The Great Gatsby*. henry-byalikov.com, @HenryByalikov on Twitter.


CLAIRE CAMP

(Dancer) began her training as a classical ballet dancer and grew to love musical theatre over time. Her theatre credits include Ms. Potiphar in *Joseph and the Amazing Technicolor Dreamcoat* (national tour), ensemble in Bill T. Jones's *Super Fly* (pre-Broadway workshop), ensemble in *Flashdance The Musical* (first national tour), and Cassandra in *Cats* (Gateway Playhouse). She received a B.F.A. in Dance from SUNY Purchase College in 2011 and was able to perform the works of George Balanchine and Twyla Tharp. Ms. Camp is thrilled to be a part of this project and to be making her debut at The Old Globe.


GEORGE CHAKIRIS

(Dancer) won an Academy Award and a Golden Globe Award for his performance as Bernardo in the classic film *West Side Story* and has since enjoyed an international career in film, television, and theatre. He has starred in films with Catherine Deneuve, Claudia Cardinale, Charlton Heston, Dirk Bogarde, Lana Turner, Cliff Robertson, and Yul Brynner. Mr. Chakiris starred in the English company of David Henry Hwang's *M. Butterfly* and recently completed *Le Lido*, a French miniseries. His extensive theatre credits include *Company* with Elaine Stritch, *The Corn Is Green*, and *Elizabeth the Queen* with Kim Hunter. In England, Mr. Chakiris won rave reviews in *The Passion of Dracula* on the West End and in the BBC/PBS miniseries *Notorious Woman* with Rosemary Harris. His television credits include "Murder, She Wrote" and a recurring role on "Dallas." He recently was honored as Officier de L'Ordre des Arts et des Lettres by the French Minister of Culture.


SPENCER CLARK

(Dancer) hails from Seattle, Washington, and is delighted to be back performing on the West Coast. He was most recently seen as Tommy Djilas in Maine State Music Theatre's production of *The Music Man*. His New York credits include shows at Carnegie Hall, The Joyce Theater, Delacorte Theater, 54 Below, Schimmel Center, and Park Playhouse. Mr. Clark is a senior at Pace University where he is working toward a B.F.A. in Commercial Dance. He has received additional training at Pacific Northwest Ballet School and Central Pennsylvania Youth Ballet. SpencerClark.net.


JEREMY DAVIS

(Dancer) is pleased to be making his Globe debut with *In Your Arms*. His Broadway credits include Bert Healy in *Annie*, *The Last Ship*, *South Pacific*, *Billy Elliot: The Musical*, 9 to 5, *Dirty Rotten Scoundrels*, *Ghost The Musical*, and *The People in the Picture*. He has also been on tour with *Dirty Rotten Scoundrels*, *South Pacific*, *Thoroughly Modern Millie*, and *The Who's Tommy*. Mr. Davis is a graduate of the University of Michigan and has been an Actors' Equity member since 1998. In addition to his performing work, he and his wife run a portrait photography studio in Manhattan. smithdavisphotography.com.


JENN HARRIS

(Dancer) last appeared at the Globe in *The Women*. She has appeared Off Broadway in *Silence! The Musical*, *Modern Orthodox* (Lucille Lortel and Theatre World Awards), *All in the Timing*, *The Understudy*, and *New Jerusalem*. Her regional credits include *Hairspray*, *Pageant Play*, *The Heidi Chronicles*, and *Blithe Spirit*, and her other New York credits include *The Plank Project*, *My Deah*, *Our Hit Parade* at Joe's Pub, QWAN Company's *SWAN!!!* and *NOTES!!!* She has appeared on film and television in *Gayby*, *5 Doctors*, *Better Living Through Chemistry*, *A Case of You*, "High Maintenance," "30 Rock," "Eastsiders," Comedy Central's "New Timers," "Alpha House," "Bored to Death," "Law & Order," "Law & Order: Criminal Intent," and "Meet the Agents" on YouTube. Ms. Harris's solo show, *The Moment You Been Waiting Four*, premiered at The Duplex this year, and "New York is Dead," a web series for which she co-writes, produces, and co-stars, will premiere in early 2016. bucketofcuddles.com.


GLENDA SOL KOERAUS

(Dancer), "La Argentina," is a Buenos Aires-born flamenco dancer who, over the past decade, has established herself as one of the top flamenco dancers/choreographers in New York City. As a scholarship recipient of the Jerome Foundation's Travel and Study Grant, the Cristina Heeren Foundation scholarship, and the Jacob's Pillow Cultural Traditions Program, Ms. Koeraus has studied with many of the great dancers and teachers of flamenco. Since her move to New York, she has appeared at illustrious venues such as Lincoln Center, The Town Hall, Symphony Space, and The Joyce Theater. Ms. Koeraus has toured internationally with Soledad Barrios & Noche Flamenca for six years, and she has also participated

in Zeffirelli's production of *La Traviata* at Metropolitan Opera. More recently, she has been featured in the workshop of *In Your Arms* (New York Stage and Film/Powerhouse Theater), *Zorro* (Alliance Theatre), and *Latin Quarter* (Revel Casino Hotel in Atlantic City). She was also the choreographer and solo dancer for Portland Opera's production of *Carmen*. She is currently touring the U.S. and abroad as a solo dancer and singer for the world-renowned Gala of the Royal Horses. flamencoysol.com.


JESS LEPROTTO

(Dancer) is happy to be a part of *In Your Arms* at The Old Globe. He has been singing and dancing since the age of five. He has performed with Jimmy Fallon for MTV's Video Music Awards and made appearances on "Law and Order: Special Victims Unit," "One Life to Live," and "Smash." Mr. Leprotto's Broadway credits include *On The Town*, *Newsies*, *Bye Bye Birdie*, *Dr. Seuss' How the Grinch Stole Christmas!*, and *The Boy from Oz*. His Off Broadway credits include *A Trees Grows in Brooklyn* at City Centers Encores!, and he has been on the national tours of *Radio City Christmas Spectacular* and *Broadway's Leading Men*. Mr. Leprotto made the Top 8 of the eighth season of the hit television show "So You Think You Can Dance," followed by the national tour, where he was also dance captain. jessleprotto.net.


DONNA MCKECHNIE

(Dancer) received the Tony Award for her performance in the original Broadway production of *A Chorus Line*. Her other Broadway shows include *The Visit*, *How to Succeed in Business Without Really Trying*, *The Education of H*Y*M*A*N K*A*P*L*A*N*, *Sondheim: A Musical Tribute* (which she also choreographed), *On the Town*, *Promises, Promises*, *Company*, and *State Fair*, for which she received the Astaire Award. Ms. McKechnie also played the lead in Bob Fosse's last production of *Sweet Charity*, for which she received a nomination for the Helen Hayes Award. She has starred in numerous productions in London's West End as well as Paris and Tokyo. Ms. McKechnie has also guest starred extensively with symphony orchestras throughout the country, as well as on television and in film. Her memoir, *Time Steps: My Musical Comedy Life*, was published by Simon & Schuster. donnamckechnie.com.


ADESOLA OSAKALUMI

(Dancer) was the lead in both the Broadway and international tours of *Fela!* as well as *Fela! The Concert*, and he also appeared in the Broadway revival of *Equus*.

His New York and regional credits include *In Your Arms* (New York Stage and Film/Powerhouse Theater), *Ngwino Ubeho* (Sundance Institute Theatre Lab), *Eyewitness Blues* (New York Theatre Workshop), and *Jam on the Groove* (Minetta Lane Theatre, Drama Desk Award nomination). His film appearances include *Sex and the City 2*, *Crazy Beats Strong Every Time*, *The Accidental Husband*, *Across the Universe*, *Enchanted*, and *Idlewild*. As a choreographer his work includes the films *School of Rock* and *Marci X*; *Broadway Bares*; and commercial work for ESPN, Old Navy, PBS Kids, Halifax Bank, and Advil. Mr. Osakalumi is a New York native and a recipient of a National Endowment for the Arts grant and a Bessie Award. adesola.com.


KARINE PLANTADIT

(Dancer) has danced on Broadway in Warren Carlyle's *After Midnight*, Twyla Tharp's *Come Fly Away* (Tony, Astaire, and Drama Desk Award nominations) and *Movin' Out*, Arlene Phillips's *Saturday Night Fever*, and Julie Taymor's *The Lion King*. Her other New York theatre credits include *Bloomer Girl* and *Golden Boy* (City Center Encores!) and the Disney project *Dream Giver*. Her films include Ms. Taymor's *Frida* and *Across the Universe*, *Ted 2*, and *Chicago*. Her television credits include "Sex and the City," "Starved," and *Hymn: Remembering Alvin Ailey*. Ms. Plantadit studied acting with Brad Calcaterra, Seth Barrige, and Michael Howard, voice with Rob La Rocco, and dance at The Ailey School in New York and Rosella Hightower School in France. karineplantadit.com.


HAYLEY PODSCHUN

(Dancer, Dance Captain) has been involved with *In Your Arms* since the very first meeting back in 2008. Originally from Kansas, Ms. Podschun has been performing on Broadway and in national tours since the age of 12 with credits including Glinda in the national tour of *Wicked*, *Chaplin*, *Anything Goes*, the Broadway and national tour productions of *Hairspray*, *Pal Joey*, *Sunday in the Park with George*, *The Sound of Music*, and the original Strawberry in *Freckleface Strawberry* Off Broadway. Her film and television credits include *Hail, Caesar!*, *Tammy in Hairspray*, and "Louie." Ms. Podschun has been seen regionally as Peter in *Peter Pan* (Artpark), Elle in *Legally Blonde* (Arvada Center for the Arts and Humanities), Lila in *Holiday Inn* (Goodspeed Musicals), Wendy in *Peter Pan* (Paper Mill Playhouse), and Penny in *Hairspray* (Music Circus). She is also a red carpet correspondent and producer for BroadwayStyleGuide.com. @haypod22 on Twitter, hayleypodschun.com.


JONATHAN SHARP

(Dancer) has danced on Broadway in *Fiddler on the Roof*, *Dance of the Vampires*, *The Rocky Horror Show*, *Carousel*, and *The Red Shoes*. His notable Off Broadway credits also include *Ziegfeld Follies* of 1936 (City Center Encores!) and *Anyone Can Whistle* (Carnegie Hall). He has danced with Pennsylvania Ballet, Stars of American Ballet, Boston Ballet, and, as a guest artist, with Lyon Symphony Orchestra in France, Los Angeles Ballet, City Ballet of Los Angeles, California Ballet, San Diego Ballet Dance Company, Beaumont Civic Ballet, Westside Ballet, Pacific Festival Ballet Company, Inland Pacific Ballet, LA Opera, San Francisco Opera, and The Dallas Opera. His television credits include "Gilmore Girls," "Jack & Jill," "Law & Order: Special Victims Unit," and "Another World." He is currently a full-time faculty member at Idyllwild Arts Academy.


RYAN STEELE

(Dancer) has been seen on Broadway in the 2009 revival of *West Side Story*, *Billy Elliot: The Musical*, *Newsies* (Astaire Award nominee), and *Matilda The Musical*. His other stage credits include *The Wild Party* (New York City Center), *Radio City Christmas Spectacular*, and *Carmen* (Houston Grand Opera). His film and television credits include *Peter Pan Live!*, *Five Dances*, *Ted 2*, "Smash," and numerous award shows. RyanSteeleNYC.com.


BRENDON STIMSON

(Dancer) is thrilled to be making his Globe debut. His Broadway credits include *Newsies*, *Honeymoon in Vegas*, and *West Side Story*. He received his B.F.A. in Musical Theater from Syracuse University.


ALEX MICHAEL STOLL

(Dancer) has been honored to be a part of *In Your Arms* from the first full workshop in New York City to the mainstage of New York Stage and Film's Powerhouse Theater season. Mr. Stoll has appeared on Broadway in *If/Then*, *West Side Story*, *Evita*, and *Spider-Man: Turn Off the Dark*. He also appeared as Young Mike in Andrew Hinderaker's *Colossal* at Dallas Theater Center as part of The Kennedy Center's National New Play Network Rolling World Premiere series. His television and film credits include *The Sound of Music Live!*, "The Oscars," "The Tony

Awards,” “The Kennedy Center Honors,” “Gossip Girl,” “Smash,” and *A Million Ways to Die in the West*.



SAMANTHA STURM

(Dancer) is elated to be making her Old Globe debut. She has been seen on Broadway in the original casts of *The Addams Family*, *Nice Work If You Can Get It*, *Matilda The Musical*, and *On the Town*. She performed in the national tours of *Cats* and *Evita* and has several regional credits. Ms. Sturm was also a soloist with Asaph Dance Ensemble. @SamanthaSturm on Instagram and Twitter.



OSCAR VALERO

(Dancer) is a multitalented flamenco dancer, choreographer, singer, and percussionist. He was performing professionally by 17, and in 1998 he became a soloist with the Antonio Canales Flamenco Company and the María Pagés Dance Company. He has danced at Festival de Jerez, Festival de Cante de las Minas, and La Bienal de Flamenco de Sevilla. He performed at festivals in Lyon, Bogotá, Tel Aviv, Spoleto, and Tokyo with Antonio Canales and in Boston and New York City with María Pagés. In 2006 Mr. Valero inaugurated the Flamenco Festival in Valencia. In 2009, the premiere of his *Fuerza, El Swing del Flamenco* received raves at The Joyce Theater, then at the renowned Baryshnikov Arts Center, JCC Arts Center, and Connelly Theater. He was in the film *The Pink Panther 2* with Steve Martin and in Metropolitan Opera's *Carmen* and *La Traviata*. Now a San Diegan, he can be seen at local venues, holds flamenco workshops, and teaches in the UC San Diego dance department, in addition to traveling for guest performances as an artist and choreographer.



ERICA WONG

(Dancer) began her ballet training at age five at Hawaii State Ballet in Honolulu, when her father thought dance classes would help her improve her martial arts skills. At age 18, she went on to win The American Ballet Competition in Austin, Texas. She then joined Ballet Theatre of Maryland as a featured soloist, as well as Milwaukee Ballet. Ms. Wong has been a guest artist with London's New Generation Ballet, Southern Michigan Classical Ballet, and Hawaii State Ballet. In January 2015, she was crowned Hawaii's 66th Narcissus Queen, having won the talent competition of the Chinese beauty and cultural pageant, as well as the title.



LYRICA WOODRUFF

(Dancer) is from Pacific Palisades, California, and began her ballet training at the age of five at the Westside School of Ballet under the mentorship of Yvonne Mounsey.

She started acting at the same time and spent two years on the television series “Boston Public.” She has also guest starred on many shows, including “Private Practice,” “Bunheads,” and “Switched at Birth.” At 14, Ms. Woodruff was invited to train year-round at The School of American Ballet in New York City. Upon graduating, she received the prestigious Mae L. Wien Award for Outstanding Promise. Ms. Woodruff was featured in Susan Stroman's musical *Little Dancer*, which premiered at The Kennedy Center in Washington, DC, where she also understudied the title role. Recently, she has performed as a guest artist, dancing the principal roles in *The Nutcracker*, *Spring Waters*, *Le Corsaire*, and Balanchine's *Who Cares?*

STEPHEN FLAHERTY

(Music) is the composer of *Ragtime* (Tony, Drama Desk, and Outer Critics Circle Awards, two Grammy Award nominations), *Rocky*, *Seussical* (Grammy and Drama Desk nominations), and *Once on This Island* (Tony nomination, Olivier Award for Best Musical). His additional Broadway credits include original songs for *Chita Rivera: The Dancer's Life* and incidental music for Neil Simon's *Proposals*. Mr. Flaherty has also written four musicals at Lincoln Center Theater: *The Glorious Ones* (OCC and Drama Desk nominations), *Dessa Rose* (OCC and Drama Desk nominations), *A Man of No Importance* (OCC Award for Best Musical, Drama Desk nomination), and *My Favorite Year*. His other theatre credits include *Little Dancer* (The Kennedy Center), *Lucky Stiff*, and *Loving Repeating: A Musical of Gertrude Stein* (Chicago's Jefferson Award for Best New Musical). His work for film includes *Anastasia* (two Academy Award and two Golden Globe nominations), the documentary *After the Storm*, and *Lucky Stiff*. This year celebrates Mr. Flaherty's 31-year collaboration with lyricist-librettist Lynn Ahrens. AhrensAndFlaherty.com.

DOUGLAS CARTER BEANE

(Story) is the author of the plays *Shows for Days*, *The Nance*, *The Little Dog Laughed* (Tony and Olivier Award nominations), *Mr. and Mrs. Fitch*, *As Bees In Honey Drown* (Outer Critics Circle John Gassner Award), *Music from a Sparkling Planet*, *The Cartells*, *Mondo Drama*, *The Country Club*, and *Advice from a Caterpillar*. His musicals include *Xanadu* (Tony nomination), *Sister Act* (Tony nomination), *Lysistrata Jones* (Tony nomination), *Rodgers + Hammerstein's Cinderella* (Tony

nomination), and *The Bandwagon*. Mr. Beane penned the screenplays for *To Wong Foo, Thanks for Everything*, *Julie Newmar* and *Advice from a Caterpillar* (Aspen Rooftop Comedy Festival Best Feature). His opera credits include *Die Fledermaus* (repertory of Metropolitan Opera), and his television credits include *The Nance* (PBS's “Live from Lincoln Center”). His current projects include writing and directing *Fairycakes* and *Robin Hood*.

NILO CRUZ

(Story) won the Pulitzer Prize and the Steinberg/ATCA Award for Drama for his play *Anna in the Tropics* and was nominated for a Tony Award. His opera *Bel Canto*, based on Ann Patchett's book, will premiere in December at Lyric Opera of Chicago.

CHRISTOPHER DURANG

(Story) is one of the country's most beloved and widely produced contemporary American playwrights. Among his best known plays are *Sister Mary Ignatius Explains It All for You*, *Beyond Therapy*, *The Marriage of Bette and Boo*, *Laughing Wild*, *Betty's Summer Vacation*, the Pulitzer Prize finalist *Miss Witherspoon*, and *Why Torture Is Wrong, and the People Who Love Them*. Known for absurdist humor and raging satire, Mr. Durang's style has influenced an entire generation of writers. But even the anger of an *enfant terrible* must recede, and his most enjoyable and commercially viable comedy to date, *Vanya and Sonia and Masha and Spike*, swept the 2013 Best Play category, winning the Tony, New York Drama Critics' Circle, Drama Desk, Outer Critics Circle, Drama League, and Off Broadway Alliance Awards, as well as delighting Globe audiences last season. In 2013 he was inducted into the Theater Hall of Fame.

CARRIE FISHER

(Story), actress, writer, and daughter of Debbie Reynolds and Eddie Fisher, made her film debut in *Shampoo* and became a cultural icon playing Princess Leia in the original *Star Wars* trilogy. She starred in such hits as *When Harry Met Sally*, *Hannah and Her Sisters*, and *The Blues Brothers*. Her television credits include “Laverne & Shirley” and “Sex and the City,” and her appearance in “30 Rock” was Emmy Award-nominated. Ms. Fisher's bestselling novel, *Postcards from the Edge*, netted her the Los Angeles PEN Literary Award for Best First Novel, and her *Postcards* screenplay for the Oscar-nominated film starred Shirley MacLaine and Meryl Streep. Three novels and two memoirs have followed: *Delusions of Grandma*, *Surrender the Pink*, *The Best Awful*, *Wishful Drinking*, and *Shockaholic*. Her one-woman Broadway show *Wishful Drinking* was filmed for HBO and was Emmy-nominated. Ms. Fisher will reprise her role of Princess Leia in the much anticipated *Star Wars: The Force Awakens*.

DAVID HENRY HWANG

(Story) Mr. Hwang's work includes the plays *M. Butterfly*, *Chinglish*, *Yellow Face*, *Kung Fu*, *Golden Child*, *The Dance and the Railroad*, *FOB*, and the Broadway musicals *Aida* (co-author), *Flower Drum Song* (2002 revival), and *Disney's Tarzan*. He is America's most-produced living opera librettist and has worked with composers Philip Glass, Osvaldo Golijov, and Bright Sheng, among others. Mr. Hwang is a Tony Award winner and three-time nominee, a three-time Obie Award winner, and a two-time finalist for the Pulitzer Prize. He is currently a writer-producer for the Golden Globe-winning television series *The Affair*, and he is developing an original series, “Shanghai.” Mr. Hwang won the 2011 PEN/Laura Pels Award, 2012 Inge Award, 2012 Steinberg/ATCA Award, 2014 Doris Duke Artist Award, and 2015 IPSA Distinguished Artist Award. He serves as Head of Playwriting at Columbia University School of the Arts and was recently the Residency One Playwright at New York's Signature Theatre Company.

RAJIV JOSEPH

(Story) Mr. Joseph's Broadway play *Bengal Tiger at the Baghdad Zoo* was a 2010 Pulitzer Prize finalist for Drama and was awarded a grant for Outstanding New American Play by the National Endowment for the Arts. Mr. Joseph's New York productions include *Guards at the Taj* (Atlantic Theater Company), *The North Pool* (Vineyard Theatre), *Gruesome Playground Injuries*, *Animals Out of Paper*, and *All This Intimacy* (Second Stage Theatre), *The Leopard and the Fox* (AlterEgo Theatre Company), and *Huck & Holden* (Cherry Lane Theatre). His other recent plays include *Mr. Wolf* (South Coast Repertory), *The Lake Effect* (Crossroads Theatre Company), and *The Monster at the Door* (Alley Theatre). He received his B.A. in Creative Writing from Miami University and his M.F.A. in Dramatic Writing from New York University's Tisch School of the Arts. He served for three years in the Peace Corps in Senegal and now lives in Brooklyn.

TERRENCE MCNALLY

(Story) was awarded the Dramatists Guild Lifetime Achievement Award and is the winner of Tony Awards for his plays *Love! Valour! Compassion!* and *Master Class* and his books for the musicals *Ragtime* and *Kiss of the Spider Woman*. In 1996, he was elected to the Theater Hall of Fame. This past season he was represented on Broadway by *It's Only A Play* and his book for *The Visit*. *Mothers and Sons*, his 20th Broadway production, received a 2014 Tony nomination for Best Play. Mr. McNally's other plays include *Frankie and Johnny in the Clair De Lune*; *Lips Together*, *Teeth Apart*; *The Lisbon Traviata*; *Corpus Christi*; *The Ritz*; and *A Perfect Ganesh*. He also wrote the libretto for the opera *Dead Man Walking*, which had its premiere at San

Francisco Opera. His newest opera, *Great Scott*, will be premiering at Dallas Opera in October 2015. His teleplay *Andre's Mother* won an Emmy Award.

MARSHA NORMAN

(Story) won the 1983 Pulitzer Prize for her play *'night, Mother* and a Tony Award for the book to her musical *The Secret Garden*. She is Co-Chair, with Chris Durang, of the Playwriting Program at The Juilliard School. Her newest projects include the book for the musical *King Kong* and a play about trafficking and violence toward women worldwide. She won a Peabody Award for her work in television and has received grants from the National Endowment for the Arts and the Rockefeller Foundation. She won the Margo Jones Award, the Sidney Kingsley Award, and the William Inge Lifetime Achievement Award in Playwriting. She writes and lectures frequently on playwriting and the musical book. She serves on the board of the Susan Smith Blackburn Prize. She is a Founder and President of The Lilly Awards Foundation and serves on the Steering Committee of the Dramatists Guild of America.

LYNN NOTTAGE

(Story) is a Pulitzer Prize-winning playwright and a screenwriter. Her plays have been produced widely in the United States and throughout the world. They include *Sweat* (American Revolutions commission at Oregon Shakespeare Festival); *By the Way, Meet Vera Stark* (Lilly Award); *Ruined* (Pulitzer Prize and Obie, Lucille Lortel, New York Drama Critics' Circle, Drama Desk, and Outer Critics Circle Awards); *Intimate Apparel* (Steinberg/ATCA and New York Drama Critics' Circle Awards); *Fabulation, or The Re-Education of Undine* (Obie Award); *Crumbs from the Table of Joy*; *Las Meninas*; *Mud, River, Stone*; *Por'knockers*; and *POOF!* She and composer Ricky Ian Gordon are adapting *Intimate Apparel* into an opera (Metropolitan Opera/Lincoln Center Theater commission). Ms. Nottage is the recipient of a MacArthur “Genius Grant” Fellowship, Dramatists Guild Hull-Warriner Award, the inaugural Horton Foote Prize, Helen Hayes Award, and Lee Reynolds Award. She is a member of the Dramatist Guild.

ALFRED UHRY

(Story) is distinguished as the only American playwright to have won a Pulitzer Prize, an Academy Award, and two Tony Awards. Mr. Uhry began his professional career as a lyric writer under contract to the late Frank Loesser. He made his Broadway debut in 1968 as lyricist for *Here's Where I Belong*. His first major success was Broadway's *The Robber Bridegroom* (book and lyrics) and five recreated musicals at Goodspeed Opera House. Mr. Uhry's first play, *Driving Miss Daisy*, opened Off Broadway in 1987 and won the Pulitzer Prize for Drama in 1988.

The film, starring Morgan Freeman and Jessica Tandy, won Academy Awards for Best Picture and Best Adapted Screenplay in 1990. His work includes *The Last Night of Ballyhoo* (Tony Award), *Parade* (Tony Award), *Lovemusik* (Drama Desk Award nomination), and *Without Walls* (starring Laurence Fishburne). In 2014, he was inducted into the Theater Hall of Fame.

LYNN AHRENS

(Lyrics) Ms. Ahrens's theatre credits include *Ragtime*, *Once on This Island*, *Seussical*, *Chita Rivera: The Dancer's Life*, *My Favorite Year*, *Rocky*, *A Man of No Importance*, *Dessa Rose*, *The Glorious Ones*, Madison Square Garden's *A Christmas Carol*, *Lucky Stiff*, and the recent Kennedy Center world premiere of *Little Dancer*. Her film and television credits include the feature animation *Anastasia* (20th Century Fox), *A Christmas Carol* (NBC), *Camp* (IFC), “Schoolhouse Rock” (ABC), and many others. She is a Council Member of the Dramatists Guild of America and co-founded the Dramatists Guild Fellows Program. Her honors include Tony, Emmy, Olivier, Drama Desk, Outer Critics Circle, and Lilly Awards and nominations for the Academy Award, Golden Globe Award, and Grammy Award. In 2014, together with her longtime collaborator, composer Stephen Flaherty, she received the Oscar Hammerstein Award for Lifetime Achievement. AhrensAndFlaherty.com.

CHRISTOPHER GATTELLI

(Direction, Choreography, Co-Conceiver) was awarded the 2012 Tony, Drama Desk, and Outer Critics Circle Awards for his choreography for *Newsies* (now on tour). As a choreographer, his Broadway credits include *Amazing Grace*, *The King and I*, *South Pacific*, *Sunday in the Park with George*, *Women on the Verge of a Nervous Breakdown*, *Godspell*, *The Ritz*, *Martin Short: Fame Becomes Me*, 13, and *High Fidelity*. His West End/London credits include *South Pacific*, *Sunday in the Park with George*, and *tick, tick... BOOM!* His Off Broadway credits include *Dogfight*, *Altar Boyz*, *Bat Boy: The Musical*, *tick, tick... BOOM!*, *10 Million Miles*, *Adrift in Macao*, and *I Love You Because*. His tours include *Altar Boyz*, *Godspell*, *Grease*, *Pooh's Perfect Day*, and *South Pacific* (Sydney), and he has many regional theatre credits, including *Little Miss Sunshine* (La Jolla Playhouse). His credits as a director-choreographer include *Silence! The Musical* (Time Top 10 of 2011), *Emmet Otter's Jug-Band Christmas*, *Radio Girl*, and *Departure Lounge*. He also choreographed the Coen brothers' upcoming film *Hail, Caesar!*

JENNIFER MANOCHERIAN

(Co-Conceiver) While this is Ms. Manocherian's first experience as co-conceiver, she has been a producer on Broadway for over 25 years.

DEREK McLANE

(Scenic Design) previously designed *Into the Woods* at the Globe. He has designed the Broadway productions of *Beautiful: The Carole King Musical*, *The Heiress*, *Nice Work If You Can Get It*, *Gore Vidal's The Best Man*, *Follies*, *Anything Goes*, *How to Succeed in Business Without Really Trying*, *Bengal Tiger at the Baghdad Zoo*, *Million Dollar Quartet*, *Ragtime*, *33 Variations* (Tony Award), *Grease*, *Little Women*, *The Pajama Game*, *I Am My Own Wife*, *The Women*, and *Present Laughter*. His Off Broadway credits include *Into the Woods*, *The Two Gentlemen of Verona*, *The Last Five Years*, *Ruined*, *A Lie of the Mind*, *Marie and Bruce*, *The Voyage Inheritance*, *Macbeth*, *Hurlyburly*, and *Abigail's Party*. He recently designed the 2013, 2014, and 2015 Academy Awards as well as NBC's *The Sound of Music Live!* and *Peter Pan Live!* Mr. McLane has designed for opera and theatre in London, Paris, Dublin, Glasgow, Moscow, Krakow, Sydney, and Warsaw. He has received Obie Awards (1997, 2004), Lucille Lortel Awards (2004, 2005, 2007), a Tony Award (2009), a Drama Desk Award (2011), and an Emmy Award (2014). He is a member of the board of directors of The New Group and Fiasco Theatre Company and is a mentor with Theatre Development Fund's Open Doors program.

JESS GOLDSTEIN

(Costume Design) has designed, among many others, *On the Town*, *Jersey Boys*, *Newsies*, *The Merchant of Venice* with Al Pacino (Tony Award nomination), *Henry IV* with Kevin Kline (Tony nomination), *The Rivals* (2005 Tony Award), *The Apple Tree* with Kristin Chenoweth, *Orphans* with Alec Baldwin, *Buried Child*, *Proof*, *Take Me Out*, *Love! Valour! Compassion!*, *How I Learned to Drive*, *Dinner with Friends*, *The Mineola Twins* (Lucille Lortel and Henry Hewes Design Awards), *Il Trittico* for Metropolitan Opera, and Tony Goldwyn's film *A Walk on the Moon*. Mr. Goldstein is a graduate of the Yale University School of Drama and has taught design there since 1990. He was the 2015 recipient of the Irene Sharaff Lifetime Achievement Award. jess-goldstein.com.

DONALD HOLDER

(Lighting Design) previously designed the Globe's *The Times They Are A-Changin'*. His Broadway credits include *The Lion King* and *South Pacific* (Tony Awards), *The King and I*, *The Bridges of Madison County*, *Golden Boy*, *Ragtime*, *Movin' Out*, *Gem of the Ocean*, *A Streetcar Named Desire*, *Les Liaisons Dangereuses*, and *Juan Darien* (all Tony-nominated), *On the Twentieth Century*, *You Can't Take It With You*, *Bullets Over Broadway*, *Cyrano De Bergerac*, *Thoroughly Modern Millie*, and *The Boy from Oz*, among others. His regional credits include La Jolla Playhouse, South Coast Repertory, Seattle Repertory The-

atre, Mark Taper Forum, Goodman Theatre, Steppenwolf Theatre Company, Denver Center Theatre Company, Center Stage, Williamstown Theatre Festival, Long Wharf Theatre, Huntington Theatre Company, Alley Theatre, and many others. His opera credits include *The Magic Flute*, *Two Boys*, and *Otello* (Metropolitan Opera), *Carmen* (Houston Grand Opera), and *Moby-Dick* and *Death and the Powers* (The Dallas Opera). He also designed seasons one and two of the NBC television series "Smash."

PETER HYLENSKI

(Sound Design) is a Grammy, Olivier, and four-time Tony Award nominee. His selected Broadway credits include *Something Rotten!*, *After Midnight*, *Motown The Musical*, *The Scottsboro Boys*, *Side Show*, *Rock of Ages*, *Rocky*, *Bullets Over Broadway*, *Shrek The Musical*, *On a Clear Day You Can See Forever*, *Lend Me a Tenor*, *Elf*, *Wonderland*, *Cry-Baby*, *The Times They Are A-Changin'*, *The Wedding Singer*, *Sweet Charity*, *Martin Short: Fame Becomes Me*, *Little Women*, and *Brooklyn*. His other credits include *Le Rêve* and *ShowStoppers* (Wynn Las Vegas), *Ragtime* (London), *Rocky: Das Musical* (Hamburg), *King Kong* (Melbourne), *How To Train Your Dragon Live Spectacular* (international arena tour), *Walking with Dinosaurs* (international arena tour), *Bull Durham*, and *Mame*. Mr. Hylenski is also a producer and engineer for film, album, and television projects. He has engineered commercials for clients such as Sony, Levi's, General Mills, and Mercedes-Benz and was the re-record mixer and sound supervisor on his fifth film for the American Museum of Natural History, titled *Dark Universe*.

OLIVIA SEBESKY

(Projection Design) recently designed *Ever After* (Paper Mill Playhouse), *The Spoils, Sticks and Bones*, and *Intimacy* (The New Group), "Fake Off" (truTV), the Nasser bin Hamad Awards with OnTheFly (Bahrain), *In Your Arms* (New York Stage and Film), *Spam* (3-Legged Dog), *Vegas Nocturne* (Spiegelworld/The Cosmopolitan of Las Vegas), *WikiMusical* (New York Musical Theatre Festival), *The Architecture of Becoming* (Women's Project/New York City Center), Alice + Olivia Fashion Show at *Sleep No More* (New York Fashion Week), *God Hates This Show* (HERE Arts Center, Joe's Pub), *The Elaborate Entrance of Chad Deity* (Company One), and *Yesterday Happened: Remembering H.M.* (Underground Railway Theater). She received the 2013 Elliot Norton Award for Outstanding Design. oliviasebesky.com.

MICHAEL STAROBIN

(Orchestrator) Mr. Starobin's credits include *If/Then*, *Annie*, *Dogfight*, *Leap of Faith*, *Queen of the Mist*, *People in the Picture*, *Sondheim on Sondheim*, *Next to Normal* (Tony Award), *The Glorious Ones*, *Grinch*, *Adrift in Macao*,

The House of Bernarda Alba, *The 25th Annual Putnam County Spelling Bee*, *Assassins* (Tony Award), *The Adventures of Tom Sawyer*, *A New Brain*, *A Christmas Carol*, *Hello Again*, *Guys and Dolls*, *My Favorite Year*, *Falsettos*, *In Trousters*, *Sunday in the Park with George*, *Once on This Island*, *Closer Than Ever*, *Legs Diamond*, *Romance/Romance*, *Carrie*, *Birds of Paradise*, *Rags*, *3 Guys Naked*, and *Von Richthofen*. His films include *The Hunchback of Notre Dame*, *Life with Mikey*, *Home on the Range*, *Tangled*, and *Lucky Stiff*.

STEVEN MALONE

(Music Director) was the associate music director/conductor for the Broadway production of *Newsies*. Other Alan Menken shows he has worked on, both regionally and on Broadway, include *The Hunchback of Notre Dame* (associate music director), *Sister Act*, *Leap of Faith*, *The Little Mermaid*, and Disney's upcoming live-action film of *Beauty and the Beast*. Mr. Malone was the assistant music director for NBC's live telecast of *Peter Pan* starring Christopher Walken and Allison Williams and was the children's vocal conductor for *The Sound of Music Live!* starring Carrie Underwood. He has been a music director and pianist for numerous workshops of new musicals, companies, and events, including The Public Theater's Shakespeare in the Park, Actors Theatre of Louisville's Humana Festival, Nashville Opera, The Kennedy Center Honors, and the Tony Awards. With Stephen Flaherty and Lynn Ahrens, Mr. Malone has worked on *Little Dancer* at Lincoln Center, the just-released feature film *Lucky Stiff*, and, as associate music director, Mr. Flaherty and Ms. Ahrens's upcoming stage production of *Anastasia*.

TELSEY + COMPANY

(Casting) cast the Broadway productions and tours of *Fiddler on the Roof*, *The Color Purple*, *China Doll*, *Misery*, *Allegiance*, *On Your Feet!*, *Sylvia*, *Spring Awakening*, *Hamilton*, *Something Rotten!*, *An American in Paris*, *Finding Neverland*, *The King and I*, *Hand to God*, *Kinky Boots*, *Wicked*, *The Bridges of Madison County*, *If/Then*, *The Sound of Music*, *Love Letters*, *Newsies*, *Pippin*, *Motown*, *Rock of Ages*, and *Million Dollar Quartet*. Their Off Broadway credits include Atlantic Theater Company, LAByrinth Theater Company, MCC Theater, Second Stage Theatre, and Signature Theatre Company. Their regional credits include American Repertory Theater, Goodspeed Musicals, La Jolla Playhouse, New York Stage and Film, Paper Mill Playhouse, Westport Country Playhouse, and Williamstown Theatre Festival. They cast the films *Fun House*, *Tallulah*, *Ithaca*, *The Intern*, *Ricki and the Flash*, *Focus*, *The Last Five Years*, *Song One*, *A Most Violent Year*, and *Into the Woods*. Their television credits include "Flesh and Bone," "Masters of Sex," and numerous commercials. telseyandco.com.

MARK MYARS

(Associate Choreographer) served as associate choreographer of *If/Then* (Broadway, upcoming national tour); associate choreographer of *Beaches* (Drury Lane Theatre); and dance supervisor and assistant choreographer of seven worldwide productions of *Wicked*. Mr. Myars is the choreographer of *Gotta Dance!*, a revue that celebrates the evolution of dance on Broadway. His other Broadway credits include *Footloose*, *Wicked*, *9 to 5*, *Come Fly Away*, and *West Side Story*. He also appeared Off Broadway as Dream Hannibal in *Silence! The Musical*. His film credits include *Center Stage*, *The Producers*, *Across the Universe*, *Rock of Ages*, *Life of an Actress the Musical*, and *Winter's Tale*. www.markmyars.com

MICHAEL DOMUE

(Production Stage Manager) recently worked on *Noir* and *The Unbuilt City* at New York Stage and Film, where he worked on last season's workshop of *In Your Arms*. His regional credits include *Dracula*, *A Christmas Carol*, *Topdog/Underdog*, *Sherlock Holmes: The Final Adventure*, *Becky Shaw*, *The As If Body Loop*, *Natural Selection*, *The Shaker Chair*, *Pure Confidence*, *The Ruby Sunrise*, and *The Lively Lad* (Actors Theatre of Louisville/Humana Festival), *The Mourners' Bench*, *Camelot*, *Cabaret*, and *A Christmas Carol* (Trinity Repertory Company), and productions at Philadelphia Theatre Company, Olney Theatre Center, Swine Palace, and 17 summer seasons at Totem Pole Playhouse. His Off Broadway work includes *Urge for Going*, *Knives and Other Sharp Objects*, *The Last Cargo Cult*, and *The Ruby Sunrise* (The Public Theater). Mr. Domue's additional credits include *Master Class*, *A Streetcar Named Desire*, *Company*, and *Alexander and the Terrible, Horrible, No Good, Very Bad Day* (The Kennedy Center), and he has been part of the stage management teams at Radio City Music Hall on productions of the *New York Spring Spectacular* and *Radio City Christmas Spectacular*.

JESS SLOCUM

(Assistant Stage Manager) previously worked at The Old Globe on *Twelfth Night*, *Buyer & Cellar*, *Bright Star*, *Othello*, *Water by the Spoonful*, *The Winter's Tale*, *A Doll's House*, *Pygmalion*, *A Room with a View*, *Richard O'Brien's The Rocky Horror Show*, the 2011-2013 Shakespeare Festivals, *Rafta*, *Rafta...*, *Robin and the 7 Hoods*, *Alive and Well*, *Sammy*, *Cornelia*, *Since Africa*, *Dr. Seuss' How the Grinch Stole Christmas!*, and *The Glass Menagerie*. Her Broadway credits include *In the Heights*. Her regional credits include *Side Show*, *Ruined*, *The Third Story*, *Memphis*, and *Most Wanted* (La Jolla Playhouse) and *Post Office* (Center Theatre Group). Her San Diego credits include Mo'olelo Performing Arts Company, North Coast Repertory Theatre, and Lamb's Players Theatre. She is a graduate of Vanderbilt University. Proud member of Actors' Equity.

BARRY EDELSTEIN

(Artistic Director) is a stage director, producer, author, and educator. Widely 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 West Coast premiere of novelist Nathan Englander's play *The Twenty-seventh Man*; and the upcoming world premiere of Michael John LaChiusa and Sybille Pearson's musical *Rain*. He also directed *All's Well That Ends Well* as the inaugural production of Globe for All, a new producing platform that tours the works of Shakespeare to diverse communities throughout San Diego County. As Director of the Shakespeare Initiative at The Public Theater (2008-2012), Edelstein oversaw all of the company's Shakespearean productions, as well as its extensive 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 1998-2003 he was Artistic Director of Classic Stage Company. 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. 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. Edelstein has taught Shakespearean acting at The Juilliard School, NYU'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*.

MICHAEL G. MURPHY

(Managing Director) served as General Manager of The Old Globe from 2003 to 2012, overseeing the Production, Education, Human Resources, Information Technology, and Facilities Departments, as well as Front of House operations. He also managed the construction of the Globe's new theatre and education facilities. Prior to the Globe, he was the Managing Director of Austin Lyric Opera in Austin, Texas; Director of Administration of San Diego Opera; and General Manager of San Diego Repertory Theatre. Before relocating to San Diego from New York, he held similar positions at Theatre for a New Audience and the Joyce Theater Foundation's American Theater Exchange. He also served as negotiating assistant for the League of Resident Theatres and sales representative for

Columbia Artists Theatricals Corporation. Mr. Murphy serves on the Board of Directors of the National Alliance of Musical Theatre, the National Corporate Theatre Fund, and the Balboa Park Cultural Partnership and serves as a Management Trustee for San Diego County Theatrical Trusts, the pension and welfare trust for IATSE stagehands in the San Diego region. He was also an adjunct faculty member of the Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Stage Management from Webster University in St. Louis, Missouri, and his M.F.A. in Performing Arts Management from Brooklyn College of the City University of New York.

JACK O'BRIEN

(Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1981 through 2007. Mr. O'Brien directed the 2014 Broadway revival of *It's Only a Play* starring F. Murray Abraham, Matthew Broderick, Nathan Lane, Stockard Channing, and Megan Mullally. His Broadway credits also include: *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: *Il 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 the summer of 2013 by Farrar, Straus and Giroux.

CRAIG NOEL

(Founding Director) was born on August 25, 1915, and in 2015 The Old Globe celebrates 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

Telsey + Company:
Bernard Telsey CSA,
William Cantler CSA,
David Vaccari CSA,
Bethany Knox CSA,
Craig Burns CSA,
Tiffany Little Canfield CSA,
Rachel Hoffman CSA,
Justin Huff CSA,
Patrick Goodwin CSA,
Abbie Brady-Dalton CSA,
Cesar A. Rocha CSA,
Andrew Femenella CSA,
Karyn Casl CSA,
Kristina Bramhall,
Conrad Woolfe CSA,
Rachel Nadler,
Rachel Minow,
Scott Galina,
Madison Sylvester,
Ally Kiley

SPECIAL THANKS

Sam Davis
Colette Hebert
Steve Showers
YanTuo Shi



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.



This Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local No. 122.



The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829, IATSE.

GLOBE FOR ALL

IN THE COMMUNITY

By Mike Hausberg

In the 80 years since its founding in 1935, The Old Globe has grown into the sixth-largest regional theatre in the country and has focused on presenting the very best theatre possible to the people of San Diego, whether it be world premiere musicals, revived classics, new emerging voices, or the works of William Shakespeare. As a not-for-profit regional theatre, The Old Globe's primary responsibility is to serve the community in which it exists. Many San Diegans, however, face obstacles coming to the Globe's theatres—be they financial, geographical, or cultural—but still have an interest in the performing arts.

Program) who not only performed, but also spent time talking with audiences before and after the show. These audience members shared their stories, discussed what they enjoyed about the performance, and asked questions to learn more about theatre. Shakespeare was not just a mere visitor; he was welcomed warmly into the community as a new friend.

For some, the Globe for All tour was their first experience seeing a piece of live theatre, and for others, it was an exciting return to the art form. One teenage girl, who had never before seen a play, said after the show

directed by Rob Melrose, beginning November 10. This comedic masterpiece, which follows the battle of wits between would-be lovers Benedick and Beatrice, will reach even deeper into the community by expanding the number of groups and venues it visits. Like last year, the Globe will present several low-cost performances at the Globe, giving our regular audiences a chance to see this special program at work first-hand. Audiences will also be able to attend pre- and post-show workshops and activities, allowing them to engage with the material in fun and fascinating ways.

The Old Globe hopes that this annual Shakespeare tour will be the first of numerous outreach programs that will allow more of San Diego's communities to experience first-rate theatre. Globe for All embodies the guiding principles of the organization's engagement work: that theatre, and Shakespeare in particular, are necessary to live a full and rich life, and that everyone has a fundamental right to experience them. The Globe has heard the exuberant call from people all over the county, and with these engagement activities the Globe hopes to inspire as many people as possible to fall in love with theatre—and perhaps even create their own.



The Old Globe has recognized this need and has committed itself to serving communities in San Diego that do not have regular access to the arts. Last year the Globe took steps toward achieving this goal by launching Globe for All, which brings professional Shakespeare to community groups and venues across the county, in locations as varied as military bases, recreation centers, libraries, centers for the elderly, homeless shelters, and correctional facilities. Artistic Director Barry Edelstein directed *All's Well That Ends Well*, featuring a company of professional local actors (many of them graduates of the Old Globe/USD M.F.A.

at Father Joe's Village, a homeless shelter in downtown San Diego, "You brought light into our dark tunnel." A man at the 4th District Senior Center, who had recently turned 95 years old, was seeing theatre for the first time. The Globe for All tour reminded others of their first experiences attending shows as children with their families, delighting them with the opportunity to pass on the tradition.

This season the Globe will build upon last year's success and the community's encouragement to present a tour of Shakespeare's *Much Ado About Nothing*,

Following a performance of *All's Well That Ends Well* last year, an inmate at Centinela State Prison said, "How amazing it is that we who seem so easily overlooked can be given such a pleasure." Another said, "It is good to know we are not forgotten." The magic and enrichment of theatre are not exclusive to a select group. The Old Globe will continue to find new ways of meeting community members where they live and feeding their desire for live performance. The initiative's name itself defines its duty to those it serves: The Globe, and the arts in general, really are for all. ■

(from left) Globe Associate Producer Eric Louie and actors Adam Gerber and Meaghan Boeing chat with the audience at Centinela State Prison. Photo by Sergio Bastidas, *Imperial Valley Press*.

Support for Globe for All in 2014 and 2015 includes grants from The Legler Benbough Foundation, The Parker Foundation (George T. and Inez Grant Parker), The Kenneth T. and Eileen L. Norris Foundation, and the County of San Diego's Community Enhancement Program, as well as gifts from Elaine and Dave Darwin, Silvija and Brian Devine, Sue and Duff Sanderson, and C. Anne Turhollow and Michael J. Perkins. Additional support was provided by the Jacobs Center for Neighborhood Innovation.

For more information about Globe for All or the Globe's other outreach programs, contact GlobeLearning@TheOldGlobe.org.

COMING IN 2016



By David Ives
 Adapted from Alexis Piron's
La Métromanie
 Directed by Michael Kahn
 Presented in Association with
 Shakespeare Theatre Company

JANUARY 30 – MARCH 6



By Anna Ziegler
 Directed by Gaye Taylor
 Upchurch

JANUARY 30 – MARCH 6



Book by Sybille Pearson
 Music and Lyrics by
 Michael John LaChiusa
 Based on the short story by
 W. Somerset Maugham
 Directed by Barry Edelstein

MARCH 24 – MAY 1



By Nick Payne
 Directed by Richard Seer

APRIL 9 – MAY 8



By Lawrence Wright
 Directed by Molly Smith
 The Old Globe presents
 the Arena Stage production
 of *Camp David*

MAY 13 – JUNE 19



By Kimber Lee
 Directed by May Adrales

MAY 28 – JUNE 26

80 YEARS

A LOOK BACK: RISING FROM THE ASHES



(top) Valeda Turner bids adieu to the Old Globe Theatre amid the ashes of the fire in 1978. (left) A group of men, including one dressed as Shakespeare, accept donations to rebuild the theatre after it was destroyed. (lower right) Firemen douse the Old Globe Theatre during the fire.

As Balboa Park celebrates its centennial in 2015, *The Old Globe* also marks a major milestone: our 80th Anniversary. Throughout the year, our programs will feature articles and photo essays looking back over eight decades of Globe history.

In the early dawn hours of March 8, 1978, the Old Globe Theatre, home of 322 productions between 1935 and 1978, was destroyed by an arson fire. Fortunately, the administrative offices, rehearsal hall, dressing rooms, scenery and costume shops, and the Cassius Carter Centre Stage were spared from the flames. But the loss of the Globe Theatre hit artists and audiences hard.

The rebuilding began immediately. The immediate need for a space to produce that summer's San Diego National Shakespeare Festival resulted in the construction of the Festival Stage, an award-winning outdoor theatre that was completed in just 100 days.

To raise the money to rebuild the Globe, Craig Noel used this dark moment to rally San Diegans behind the theatre, reminding them of its value and importance. In an outpouring of love and loyalty, the city held car washes and bake sales, gave generously to a telethon campaign, and in a true show of grassroots support, donated over 6 million dollars to build the new theatre. Out of the

ashes of adversity, The Old Globe forged a community stronger than ever, and in 1982, the new 581-seat Old Globe Theatre opened with a production of Shakespeare's *As You Like It*.

Just two years later, the Festival Stage was destroyed by another arson fire. Again the Globe rebuilt, this time under the leadership of Jack O'Brien, and the current 612-seat Lowell Davies Festival Theatre was constructed in 1985. ■

OUR THANKS

OPENING NIGHT:

TWELFTH NIGHT AND *KISS ME, KATE*



Twelfth Night

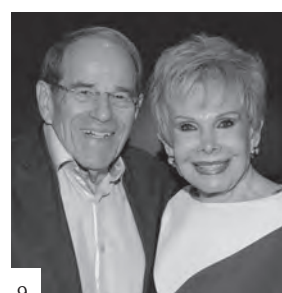
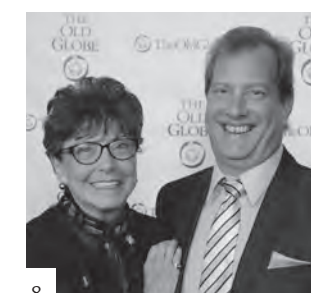
1. Doug and Crystal* Sargent of Torrey Pines Bank, Kedist Beckford-Archie, and cast member Terence Archie.
2. Season Sponsors Vicki* and Carl Zeiger and Associate Artist Marion Ross.
3. Managing Director Michael G. Murphy with Geri Musser-March and Joan and Ben Pollard.
4. Leading Season Sponsor Ann Davies*, Artistic Director Barry Edelstein, and *Twelfth Night* director Rebecca Taichman. Photos by Bob Ross.

Kiss Me, Kate

5. Leading Season Sponsors Kathy* and John Hattox.
6. Season Sponsor June Yoder (center) and her family.
7. Season Sponsors Buford Alexander and Pam Farr*, Leading Season Sponsors Conrad Prebys* and Debra Turner*, and Artist Sponsors Lynne* and Steve Wheeler.
8. Leading Season Sponsor Gloria Rasmussen and Bob McLaughlin.
9. Frank and Lee Goldberg. Photos by Douglas Gates.

*Member of the Old Globe Board of Directors.

The Old Globe celebrated the openings of *Twelfth Night* on June 27 and *Kiss Me, Kate* on July 9. The festivities began with pre-show dinners for Annual Fund and Circle Patron donors, Board members, sponsors, and the creative teams of the productions. The celebrations continued after the performances with the addition of cast and crew members at the opening night cast parties.

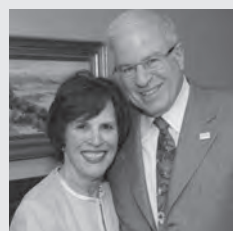


OUR THANKS

In 1995, the Sponsor program was created by Globe Board members to secure a foundation of support for artistic and education programs to be recognized in the Sheryl and Harvey White Theatre in the Conrad Prebys Theatre Center and the Lowell Davies Festival Theatre.

Production Sponsors have contributed millions of dollars collectively to underwrite the annual operating budget, and The Old Globe is grateful to acknowledge the following Production Sponsors.

Production Sponsors (\$30,000 to \$49,999)



SHEILA AND JEFF LIPINSKY
Charter Sponsors since 1995



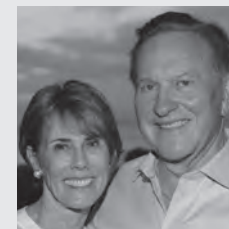
ALAN BENAROYA
Sponsor since 2005
(shown with Managing Director
Michael G. Murphy)



JEANETTE STEVENS
Sponsor since 2010



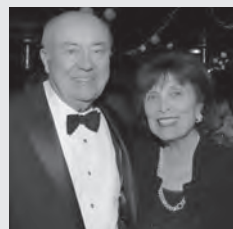
LEONARD HIRSCH,
IN MEMORY OF ELAINE HIRSCH
Sponsor since 2011



NINA AND BOB DOEDE
Sponsors since 2013



EVELYN MACK TRUITT
Sponsor since 2014



THE VITERBI FAMILY
Sponsors since 2014



PAMELA J. WAGNER
AND HANS TEGEBO
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TERRY ATKINSON
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LAS PATRONAS
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Sponsor since 1994



Sponsor since 2007



Sponsor since 2001



Sponsor since 2007



Sponsor since 2015

Photo for Las Patronas: Wrenn Schmidt and Zach Appelman in *Arms and the Man*.

ARTIST SPONSORS

LEAD ARTIST SPONSOR FOR CHRISTOPHER GATTELLI

JEANETTE STEVENS

A Chicago native, Jeanette Stevens was initially engaged in the arts as a devoted, passionate student of dance. After graduating from Indiana University, she moved to California and enjoyed a 10-year career teaching in public and private elementary schools. Dance remained a fascination for her, along with travel and an ever-expanding involvement in many other arts disciplines. Jeanette retired from a public relations career at SDG&E and currently serves on the board of both San Diego Youth Symphony and La Jolla Music Society. She continues to engage enthusiastically with arts organizations nationwide. A longtime Old Globe subscriber and patron, Jeanette remains in awe of the theatre's unique artistry, its leadership, its education and community outreach, and its exhilarating shows! She remains enduringly grateful for being so warmly and enthusiastically welcomed into the Old Globe family.



ARTIST SPONSOR FOR STEPHEN FLAHERTY

ELIZABETH DEWBERRY

Elizabeth Dewberry has loved the theatre ever since she played a Munchkin in fifth grade at the Birmingham Children's Theater in Alabama. She wrote two full-length plays and several shorts that have been professionally produced at various regional theatres, and she has written four novels: *His Lovely Wife* (Harcourt), *Sacrament of Lies* (Putnam), and *Break the Heart of Me* and *Many Things Have Happened Since He Died* (Doubleday). She loves serving on the Board of The Old Globe and is thrilled to sponsor the composer Stephen Flaherty.



MORRIS MACMARTEN

SUPPORT THE SENSORY-FRIENDLY *GRINCH* THIS YEAR!



DOUGLAS GATES

Steve Gunderson, as Old Max, shares *The Grinch* with guests.

Each year, thousands of families flock to The Old Globe to share in the joy of attending *Dr. Seuss' How the Grinch Stole Christmas!*, one of San Diego's favorite holiday traditions. And our annual sensory-friendly performance, which makes the show more comfortable for children and adults on the autism spectrum or with other special needs, gives everyone the chance to experience the fun in a safe, accepting environment.

Now is your chance to sponsor this special performance of *The Grinch* and ensure that families with sensitivity concerns can experience the magic of live theatre free of judgment and anxiety. The Old Globe team makes slight modifications to the lighting and sound designs, and audience members are welcome to take a break in designated safe zones in the lobby. Friendly volunteers and a chance to "meet your seat" before the show round out the experience. It's an exciting day in the theatre—and an experience cherished by all in attendance.

Don't miss your opportunity to support the sensory-friendly performance of *The Grinch* and give the gift of theatre to everyone in the San Diego community this holiday season.

For information about sponsorship, please contact Major Gifts Officer Keely Tidrow at (619) 231-1941 x2309 or ktidrow@TheOldGlobe.org.

OUR THANKS

THE 2015 GLOBE GALA

CELEBRATING THE OLD GLOBE WITH “CLUB 3515”!

On Saturday, July 28, over 300 guests attended the 2015 Globe Gala, “Club 3515.”
Chaired by Board members Pam Cesak, Jo Ann Kilty, and Vicki Zeiger, the Gala was a wonderful
night full of support for The Old Globe and its artistic, education, and community programs.



Thank you to the many wonderful Globe friends who contributed to the evening's success, including those who made major contributions of \$10,000 or more:

Mary Beth Adderley	Lee and Frank Goldberg	Chairman Cody J. Martinez Sycuan Casino	Rhona and Rick Thompson
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Audrey Geisel/Dr. Seuss Fund at The San Diego Foundation	Sheila and Jeff Lipinsky	Darlene Marcos Shiley	Sheryl and Harvey White
	Doug and Evgeniya Manchester	Karen and Stuart Tanz	Vicki and Carl Zeiger

(clockwise, from middle) Globe Artistic Director Barry Edelstein, Gala Co-Chairs Jo Ann Kilty*, Pamela Cesak*, and Vicki L. Zeiger*, and Globe Managing Director Michael G. Murphy, photo by Bob Ross; Guests dancing the night away, photo by Bob Ross; Donna Galloway and Jack Galloway* of Barney & Barney, photo by Bob Ross; Judy White, Sarah B. Marsh-Rebelo and John Rebelo, Barbara Bloom, and Doreen Schonbrun, photo by Bob Ross; Lori and Phil Price, Artistic Sponsors Duff and Sue* Sanderson, Laura Embry, Steve Embry* of Pricewaterhouse Coopers, and Carrie and Ron Butler, photo by Douglas Gates; Linda Howard, Karen Tanz*, and Board Chair and Leading Season Sponsor Elaine Bennett Darwin*, photo by Bob Ross; Leading Season Sponsor Sheryl White, Iris Strauss, Hilit Edelstein, and Leading Season Sponsor Karen Cohn, photo by Douglas Gates. *Board member

CRAIG NOEL LEAGUE

KEEP CRAIG NOEL'S DREAM ALIVE — JOIN THE CRAIG NOEL LEAGUE TODAY!

*“I want this theatre to have the security of
an endowment so that we may continue
to engage and inspire audiences for
generations to come.”* –Craig Noel



The Dream

To keep Craig's dream alive, Associate Artist Robert Foxworth and Jordine Von Wantoch—both of whom are Globe Board members and together co-chair the Craig Noel League—encourage you to include the Globe in your estate plans, which will help ensure a strong and stable future for this beloved theatre.



Associate Artist Robert Foxworth and Jordine Von Wantoch, Co-Chairs of the Craig Noel League Committee and members of the Board of Directors.

This year the Globe celebrates Craig Noel's 100th birthday, which is the perfect opportunity to honor his memory with your legacy gift. Join today and have the satisfaction of knowing that your gift will have a lasting impact on the community. ■

For further information,
contact Associate Director of Development
Bridget Cantu Wear at (619) 231-1941 x 2312
or bcantuwear@TheOldGlobe.org.

—CRAIG NOEL LEAGUE MEMBERS—

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*In Memoriam

OUR THANKS

“MY TICKET ONLY COVERS HALF OF MY THEATRE EXPERIENCE?”

Yes, but you can help by joining The Old Globe family and making a tax-deductible gift to the Annual Fund!

As a not-for-profit theatre, the Globe relies greatly on the generous support of patrons like you to sustain and grow its wide array of artistic and education programs, which includes endeavors such as the Summer Shakespeare Intensive for high school students, sensory-friendly performances, Globe for All, *and the show that you are about to see.*

In addition to directly impacting the Globe’s ability to remain a world-class institution and the largest arts organization in San Diego, you will enjoy a wide variety of benefits exclusive to our family of donors.



Meet the Artist Events



Opening Night Dinners and Receptions



Treats at Lady Carolyn’s Pub

BRONZE \$125

- Subscription seating upgrade priority (commensurate with giving level)
- Ticket fees waived for single-ticket purchases
- Complimentary backstage tour
- 10% discount on Helen Edison Gift Shop purchases

SILVER \$250

All Bronze benefits, plus:

- Listing as an Annual Fund donor in at least two programs
- Opportunity to purchase tickets before the general public
- Discounts at participating restaurants

GOLD \$500

All Silver benefits, plus:

- Listing as an Annual Fund donor in all programs for one year
- Invitation to attend one Meet the Artist event
- Bard cards for complimentary dessert or beverage at Lady Carolyn’s Pub
- Three complimentary blanket rentals for the Lowell Davies Festival Theatre

PLATINUM \$1,000

All Gold benefits, plus:

- Invitations to select Opening Night Receptions
- Voucher for an admission for two to the Lipinsky Family Suite
- Invitation to attend two Meet the Artist events
- \$10 gift certificate for Helen Edison Gift Shop purchases

DIAMOND \$1,500

All Platinum benefits, plus:

- Invitations to all Opening Night Dinners
- Invitation to one Circle Patron lunch with Globe artists
- Invitation to all three Meet the Artist events
- Specially selected gift from the Helen Edison Gift Shop

To learn more or to become a member today, contact Annual Fund Manager Robin Hatfield at (619) 231-1941 x2311 or rhatfield@TheOldGlobe.org, or visit www.TheOldGlobe.org/support.

Top photo: *Othello*’s Noah Bean and Kristen Connolly chat with Globe Associate Producer Justin Waldman at a 2014 Meet the Artist event.

CIRCLE PATRON MEMBERSHIP

ADD TO YOUR GLOBE EXPERIENCE

Circle Patrons are vital supporters of The Old Globe. Their gifts allow the theatre to produce a wide array of productions and offer essential education and community programs to participants countywide. When you join the Circle Patron family of donors, you will embark on a new level of theatrical enjoyment as you support the Globe’s mission and partake in a bevy of benefits, such as:



Access to Lipinsky Family Suite donor lounge.



Invitations to artist lunches.



Valet service along Old Globe Way.

Craig Noel Circle: \$2,500

- Complimentary admission to the Lipinsky Family Suite private donor lounge when attending Globe performances
- Personal VIP ticketing and subscription services
- Invitations to Circle Patron events and behind-the-scenes experiences with Globe artists
- Complimentary admission for two to the Opening Night event of your choice

Founder Circle: \$5,000

All Craig Noel Circle benefits, plus:

- Admission for two to the complimentary Founder Circle Dinner in the fall
- Invitation for two to the Board of Directors Annual Dinner
- Personal VIP ticketing for productions at participating theatres in New York
- Voucher for one use of the Globe VIP valet parking service

Director Circle: \$10,000

All Founder Circle benefits, plus:

- Complimentary Globe valet parking for each production
- Personal VIP ticketing for productions at participating theatres in London
- Access to Globe facilities for private meetings or events

To learn more about the Globe’s Circle Patron program, please contact Major Gifts Officers Keely Tidrow or Rachel Plummer at (619) 231-1941.

Center photo caption: Circle Patrons Dave and Jean Laing (center) with Wrenn Schmidt, Enver Gjokaj and Zach Appelman from *Arms and the Man* at a 2015 Circle Patron Lunch at Mister A’s.

SPECIAL THANKS



The City of San Diego Commission for Arts and Culture

The City of San Diego Commission for Arts and Culture was established in 1988 to “serve in an advisory capacity to the Mayor and City Council on promoting, encouraging, and increasing support for the region’s artistic and cultural assets, integrating arts and culture into community life, and showcasing San Diego as an international tourist destination.” Fifteen dedicated Mayor-appointed volunteers serve on the 2015 Commission for Arts and Culture:

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The Old Globe is grateful to each of the Commissioners for their extraordinary work, which supports the diverse array of arts and culture organizations that enrich community life in San Diego and help attract tourists from around the world to visit our amazing city.

OUR THANKS

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(\$10,000 - \$14,999)

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National Corporate Theatre Fund (NCTF) is a not-for-profit created to increase and strengthen support from the business community for this country's most distinguished professional theatres. The following donors support these theatres through their contributions to NCTF (\$10,000 and above):

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Major funding provided by the **City of San Diego Commission for Arts and Culture**.

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



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The Old Globe's ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the financial support of more than 2,000 individuals, businesses, foundations, and government agencies. Please join us in giving warm thanks and recognition to these leaders who have made tonight and our other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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The San Diego Foundation (*This grant was made possible by the Ariel W. Coggeshall Fund of the San Diego Foundation Malin Burnham Center for Civic Engagement*)

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John & Gail Tauscher
Roger Thieme & Sylvia Steding

Doris Trauner, M.D. & Richard Stanford
Jeffrey & Sheila Truesdell
Natalie C. Venezia & Paul A. Sager
Kathy & Jim Waring
Sandy Wichelecki & Suzanne Dukes
Dennis & Carol Wilson
Cass Witkowski Family
Joseph & Mary Witztum
Brendan M. & Kaye I. Wynne
Chester Yamaga & Jean Samuels

*In Memoriam

This list current as of August 11, 2015.

PATRON INFORMATION

TICKET SERVICES HOURS

Monday: Closed

Tuesday – Sunday: Noon – last curtain

Hours subject to change. Please call ahead.

PHONE (619) 23-GLOBE (234-5623)

FAX (619) 231-6752

EMAIL Tickets@TheOldGlobe.org or Info@TheOldGlobe.org

WEBSITE www.TheOldGlobe.org

ADMINISTRATION HOURS

Monday – Friday: 9:00 a.m. – 5:00 p.m.

PHONE (619) 231-1941

WEBSITE www.TheOldGlobe.org

ADDRESS The Old Globe

P.O. Box 122171

San Diego, CA 92112-2171

ORDERING TICKETS/CHANGE OF ADDRESS

The Old Globe accepts Visa, Discover, MasterCard, and American Express. Phone orders for non-subscribers are subject to a \$3.50-per-ticket service charge. Ticket exchanges are subject to a service charge for non-subscribers. If you have moved, please notify the Ticket Services Office to update our records. Call (619) 234-5623 during Ticket Services hours, mail your change of address to the Ticket Services Office, or email Tickets@TheOldGlobe.org.

UNABLE TO ATTEND?

If you find you are unable to use your tickets, please give them to a friend, or turn them in to the Ticket Services Office and receive a tax receipt for your donation. Tickets must be received by show time.

RESTROOMS

Restrooms are located in the lower lobby of the Old Globe Theatre, the lobby of the Sheryl and Harvey White Theatre, and adjacent to the Lowell Davies Festival Theatre.

NATURAL HERB COUGH DROPS—COURTESY OF RICOLA USA, INC.—ARE AVAILABLE UPON REQUEST. PLEASE ASK AN USHER.

SEATING OF LATECOMERS

Although we understand parking is often at a premium, the seating of latecomers is extremely disruptive. Latecomers may be given alternative seating and will be seated at an appropriate interval.

YOUNG CHILDREN

Children under five years of age will not be admitted to performances.

ELECTRONIC DEVICES AND CAMERAS

The video and/or audio recording of this performance by any means whatsoever is strictly prohibited. Please silence all digital watches, pagers, and cellular phones prior to entering the theatre.

ASSISTED LISTENING SYSTEM

For the convenience of our hard-of-hearing and hearing-impaired patrons, The Old Globe has an Assistive Listening System in all three theatres: the Sheryl and Harvey White Theatre, the Old Globe Theatre, and the Lowell Davies Festival Theatre. A limited number of the lightweight headsets, as well as induction neck loops, may be obtained from the house manager prior to performances.

PUBLIC TOURS

Go behind the scenes at The Old Globe to learn about the history, three stages, shops and craft areas. Open tours: most Saturdays and Sundays at 10:30 a.m. Groups by reservation. \$5 adults; \$3 seniors and students. Call (619) 238-0043 x2145 for information/reservations.

LOST AND FOUND

If you have misplaced a personal item while at the theatre, please contact the Ticket Services Office or Security as soon as possible. If we are unable to locate your item, we'll happily take down your contact information and a description of the item and contact you if it is found. The Old Globe does not assume liability for items left behind on the premises.

Amy E. Allison General Manager
 Dave Henson Director of Marketing and Communications
 Mark Somers Director of Finance
 Richard Seer Director of Professional Training
 Robert Drake Director of Production

ARTISTIC

Eric Louie, Justin Waldman Associate Producers
 Danielle Mages Amato Literary Manager/Dramaturg
 Bernadette Hanson Artistic Associate
 Michelle Panek Interim Artistic Associate
 Karen Ann Daniels Community Outreach Manager

PRODUCTION

Debra Pratt Ballard Associate Director of Production
 Ron Cooling Company Manager
 Carol Donahue Production Coordinator
 Jackson Smith Assistant Company Manager
 Luis Amezcua, Brian Holloway Shuttle Drivers

STAGE MANAGEMENT

Leila Knox Production Stage Manager

TECHNICAL

Benjamin Thoron Technical Director
 Wendy Berzansky Associate Technical Director
 Lucas Skoug Assistant Technical Director
 Tim McAllister Technical Assistant
 Eileen McCann Resident Design Assistant
 Eliza Korshin Technical Assistant/Buyer
 Gillian Kelleher Master Carpenter
 Carole Payette Charge Scenic Artist
 Christian Thorsen Stage Carpenter/Flyman, Globe
 Robert Dougherty Festival Master Carpenter
 Jessica Amador, Kristen Flores, Christina Fulcher,
 David Garcia, Steve High, Nadine Masters,
 René Neilson, Carmen Rowlands, Laurel Schwartz,
 David Weeks, Linda Van Vark Scenic Artists
 Dave Atchison, Daniel Capiro, Chris Chauvet,
 Jason Chohon, Michael Curtis, David Garcia,
 Jack Hernandez, Sloan Holly, Brian McVicker,
 Francisco Ramirez, Kurtis Weichers Carpenters
 W. Adam Bernard Lead Scenic Artist
 Jason Chohon Automation Coordinator
 Eszter Julian Automation operator, Festival
 David Zane Whitmore Deck Crew

COSTUMES

Stacy Sutton Costume Director
 Charlotte Devaux Shields Resident Design Associate
 Maureen Mac Niallais Assistant to the Director
 Shelly Williams Design Assistant/Shopper
 Erin Cass, Su-Lin Chen, Marsha Kuligowski,
 Wendy Miller Tailor/Drapers
 Colleen Power, Anne Glidden Grace,
 Susan Sachs Assistant Cutters
 Mary Miller Tailoring/Construction
 Nunzia Pecoraro, Heather Premo,
 Raquel Stewart Stitchers
 Stephanie Parker Lead Craft Artisan
 Sharon Granieri, Christine Jones Craft Artisans
 Jakey Hicks Wig and Makeup Supervisor
 Kim Parker Assistant to Wig and Makeup Supervisor
 Kim Eddo, Ana Maldonado Wig Assistants
 Beverly Boyd Wardrobe Supervisor
 Beth Merriman Wardrobe Supervisor, Globe
 Ana Maldonado, Franzisca Mayer,
 Anna Noll, Corrine Roache Wardrobe Crew, Globe
 Anna MacDonald Wardrobe Crew Chief, White
 Garrett Bazzle, Danielle Griffith, Rebecca Hawkins,
 Katie Knox, Nicole Sukolics-Christianson,
 Noelle Van Wyk Wardrobe Crew, Festival
 Marie Jezbera Rental Agent

PROPERTIES

Neil A. Holmes Properties Director
 Kristin Steva Campbell Assistant to the Director
 M.H. Schrenkeisen Shop Foreman
 Rory Murphy Lead Craftsman
 David Medina Properties Buyer

Barry Edelstein, Artistic Director

Kristine Hummel-Rosen Properties Assistant
 Nick Pecher, Trish Rutter Craftspersons
 David Buess Property Master, Globe
 Kristen Flores Stage and Property Master, White
 Andrew Recker Property Master, Festival

LIGHTING

Shawna Cadence Lighting Director
 Jack Bender Assistant Lighting Director
 Ryan Osborn Master Electrician, Globe
 Jim Dodd Master Electrician, White
 Kevin Liddell Master Electrician, Festival
 Steve Schmitz Lighting Assistant
 Bridget Chervenka Lighting Programmer, Globe
 Paul Vershbow Video Programmer, Globe
 Michael Anderson,
 Shawn McCombs Follow Spot Operators, Globe
 Bradley Bergholtz,
 Derek Lauer Follow Spot Operators, Festival
 Michael Anderson, Sammy Bauman-Martin,
 Bradley Bergholtz, Dean Collins, Derek Lauer,
 Xavier Luevano, Shawn McCombs, Kyle Montgomery,
 Sean Murray, Michael Paolini, Robert Thoman,
 Bo Tindell, Kimberlee Winters Electricians

SOUND

Paul Peterson Sound Director
 Jeremy Nelson Master Sound Technician, Globe
 Clayton Nicodemus Master Sound Technician, White
 RJ Givens Master Sound Technician, Festival
 Alex Heath Deck Audio, Festival
 Kevin Dawes Deck Audio, Globe
 Kevin Dawes, Rachel Doemelt, Terry Dycus,
 Adrian Gonzalez, David Scott,
 Austin Taylor Sound Technicians

ADMINISTRATION

Alexandra Hisserich General 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

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, Jason McNabb, Jose Morales,
 Victor Quiroz, Maria Rios, Leonardo Rodriguez,
 Vielka Smith Building Staff

PROFESSIONAL TRAINING

Shana Wride Program Coordinator
 Brian Byrnes, Maria Carrera, Cynthia Caywood,
 Ray Chambers, Gerhard Gessner, Jan Gist,
 Fred Robinson, Abraham Stoll M.F.A. Faculty
 Corey Johnston, Nate Parde,
 Peet Cocke, Robin Roberts M.F.A. Production Staff

EDUCATION

Crystal Mercado Education Programs Manager
 Carol Green Speakers Bureau Coordinator
 Caroline Agan, Lisel Gorell-Getz, Catherine Hanna,
 Jason Heil, Erika Malone, Heather Pauley,
 Christopher Salazar, Jason Maddy,
 Damon Shearer Teaching Artists

FINANCE

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

Michael G. Murphy, Managing Director

DEVELOPMENT

Annamarie Maricle Associate Director,
 Institutional Grants
 Bridget Cantu Wear Associate Director, Planned Giving
 Eileen Prisby Events Director
 Rachel Plummer, Keely Tidrow Major Gifts Officers
 Robin Hatfield Annual Fund Manager
 Matthew B. Williams Major Gifts Associate
 Diane Addis Membership Administrator
 Rico Zamora Development Assistant
 Lauryn Greschke V.I.P. Donor Ticketing
 Derek Floyd Grants Assistant

DONOR SERVICES

Silvana Burrato, Jyothi Doughman, Laura Regal,
 Janette Jack, Barbara Lekes, Richard Navarro,
 Stephanie Reed, Stephen Wade Suite Concierges

MARKETING

Susan Chicoine Public Relations Director
 Ed Hofmeister Associate Director of Marketing
 Mike Hausberg Public Relations Associate
 Andrew Waltz Digital and Print Publications Coordinator
 Jordyn Patton Marketing Assistant
 Stephen Wade Marketing/Events Assistant
 Carolann Malley Distribution Staff

SUBSCRIPTION SALES

Scott Cooke Subscription Sales Manager
 Arthur Faro, Stephen Jones, Janet Kavin,
 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 Bennon Ticket Operations Manager
 Cristal Salow Group Sales Manager
 Caryn Morgan Lead Ticket Services Representative
 Christian Amezcua, Kari Archer, Matt Costa,
 Kathy Fineman, Merri Fitzpatrick, Bea Gonzalez,
 Alejandro Gutierrez, Amanda King, Damon Shearer,
 John Sweeney Ticket Services Representatives

PATRON SERVICES

Mike Callaway Patron Services Director
 Juliana Johnson, Mary Taylor House Managers
 Angela Montague Kanish Front of House Assistant
 Nic Hagan Food and Beverage Manager
 Tim Acosta, Stephanie Passera,
 Brandon Potter Pub Shift Supervisors
 Shelby Anderson, Katrena Lane, Deborah Montes,
 Michelle Thorsen, Jennifer Van Atta,
 Angela Price, Jacquelyn Weber Pub Staff
 Linda Bahash,
 Stephanie Rakowski Gift Shop Supervisors

SECURITY/PARKING SERVICES

Edward Camarena Security Supervisor
 Sherisa Eselin Security Officer
 Jonathon Ayon, Joshua Caldwell,
 Francisco Dukes, Jeff Howell, Janet Larson,
 Jonathan Martinez, Eleuterio Ramos,
 Anna Salgado, Jakob Schmidt Security Guards
 Alexander Thomas VIP Valet Attendant

Jack O'Brien Artistic Director Emeritus
 Craig Noel Founding Director