

performances

THE  OLD GLOBE

SEPTEMBER 2017



A NEW MUSICAL

BENNY & JOON

WELCOME



MIKE HAUSBERG

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

MISSION STATEMENT

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

STATEMENT OF VALUES

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

The values that shape this commitment are:

TRANSFORMATION

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

INCLUSION

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

EXCELLENCE

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

STABILITY

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

IMPACT

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

OUR THANKS

PRODUCTION SPONSORS



TERRY ATKINSON

Terry Atkinson serves as a member of The Old Globe's Board of Directors and is pleased to sponsor *Benny & Joon*. Terry's career spans more than 40 years of leading world-class financial institutions, from UBS Municipal Securities to Morgan Stanley, heading the latter company's West Coast infrastructure group. Currently, he is CEO of Atkinson Management Consulting. He is a graduate of San Diego State University, where he earned both his bachelor's and juris doctorate degrees, and he is currently on the boards of The Campanile Foundation and Worldreader, a not-for-profit organization with the mission of providing digital books to children and families in the developing world. While actively working in investment banking, he involved himself with many charitable efforts, such as the Harlem Day School and Sheltering Arms, a shelter for women and children. He also was PaineWebber's national lead for the Juvenile Diabetes Foundation.



NIKKI AND BEN CLAY

Nikki and Ben Clay are passionate about San Diego and are active countywide. They co-founded government and community relations firm Carpi & Clay with Washington, DC, Sacramento, and San Diego offices; while Nikki ran the San Diego office, Ben led Sacramento. Now, Nikki provides strategic counsel for Clay Company and sits on multiple boards, including The Old Globe and The Campanile Foundation at San Diego State University. Ben is a current board member and past president of the San Diego Symphony, and he is active with San Diego Rotary.



HAL AND PAM FUSON

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

ARTIST SPONSORS

Artist Sponsors for Jack Cummings III (Director)

SANDRA AND ARTHUR LEVINSON

Sandra and Arthur Levinson are longtime supporters of The Old Globe as well as the San Diego Symphony and Museum of Contemporary Art San Diego. They also actively support organizations in the Jewish community, such as Hillel and the Jewish Community Center, where Arthur was the original campaign chairman for the JCC building in La Jolla. In the business world, they owned The Weekend Exercise Company, designing and manufacturing dance and bodywear in the early craze of workout wear, and were innovators in stretch fabrics that are now worn globally.

Artist Sponsor for Nolan Gasser (Composer)

MANDELL WEISS CHARITABLE TRUST

Mandell Weiss (1891–1993) was a Romanian immigrant who became one of San Diego's most prominent business leaders and who contributed millions of dollars to enrich San Diego during his lifetime. He fell in love with theatre in his teens, but his plans to pursue an acting career were interrupted by World War I. His legacy continues today through Mandell Weiss Charitable Trust's support of organizations throughout San Diego County.

EXTRAORDINARY LEADERSHIP

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

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*In memoriam

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

Leave a *legacy* for generations to come.

**THE CRAIG NOEL LEAGUE
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When you name The Old Globe as a beneficiary in your will, trust, or insurance policies, or provide the Globe with a gift of real estate, you help to ensure that children, families, and other theatre lovers will enjoy the Globe **long into the future.**

As a generous donor to the Craig Noel League, the Globe's planned giving society, you will receive **exclusive benefits** that bring you closer to the theatre that you love.

Contact Bridget Cantu Wear for information on legacy gifts and the special benefits of the Craig Noel League: (619) 684-4144 or bcantuwear@TheOldGlobe.org.

Above: Craig Noel League members enjoy a lunch with actors from *Guys and Dolls*. Photos by Douglas Gates.
Right: Meredith Garretson in Ken Ludwig's *Robin Hood!* Photo by Jim Cox.

OUR THANKS

The Old Globe is deeply grateful to our Artistic Angels and Benefactors, whose vital support of the Annual Fund helps us make theatre matter.

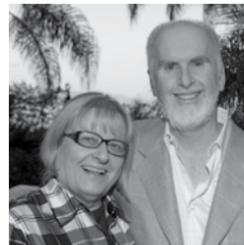
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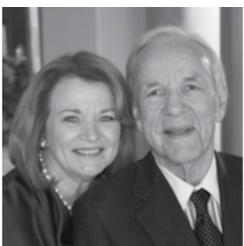
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Making theatre that matters

It takes a lot of people to make theatre that matters for San Diego. From the playwright to our scene and costume shops to the stage, The Old Globe creates world-class theatre by working with world-class artists, crew members, designers, and more. You can help make theatre that matters by joining the **Friends of The Old Globe** with a gift of \$50 or more. Your membership comes with exclusive benefits, behind-the-scenes access, and special invitations!

Your gift goes a long way!

\$50 covers the cost for one student to experience a free performance.

\$125 enables an entire classroom of San Diego students to learn how theatre matters from a Globe Teaching Artist.

\$250 lets three people experience a Globe for All workshop and performance in their own communities.

\$500 covers the cost of an actor's microphone so we can all hear those musical numbers and Shakespearean turns of phrase.



The Globe's Technical Center in Southeast San Diego buzzes with activity year-round as skilled craftspeople construct the incredible sets you see on our stages, such as in this summer's *King Richard II*.



Some of the country's most talented artisans design and make the Globe's stunning costumes that span every era and region of the world. Above right: Associate Artist Gregg Barnes's design for Robin Hood comes to life on actor Daniel Reece in Ken Ludwig's *Robin Hood*!

To join the **Friends of The Old Globe** or to learn more about the exclusive benefits of this program, contact Robin Hatfield at (619) 684-4142 or rhatfield@TheOldGlobe.org.



Welcome to The Old Globe!

For the past several years, we've enjoyed an exciting new musical to kick off the Globe's season each fall: 2014's *Bright Star*, 2015's *In Your Arms*, 2016's *October Sky*, and now *Benny & Joon*. Whether you're a fan of the film or you're meeting these characters for the first time, I'm sure you'll be thrilled with what the

talented cast, crew, and creative team at the Globe have done with this delightful story.

Please join me in thanking the dedicated supporters of *Benny & Joon*. Production Sponsors Terry Atkinson, Nikki and Ben Clay, and Hal and Pam Fuson are all ardent supporters of the Globe, and their patronage of the arts in San Diego benefits us all. We also thank our Artist Sponsors for supporting the Globe's wonderful talent: Sandra and Arthur Levinson, sponsoring director Jack Cummings III, and Mandell Weiss Charitable Trust, sponsoring composer Nolan Gasser.

In addition to our wonderful sponsors, we are grateful for our large family of supporters—Friends of The Old Globe and Circle Patrons—as well as our loyal subscribers; their generosity demonstrates their commitment to making theatre matter to more people. Gifts of all sizes support the incredible arts engagement programs that extend powerful theatrical experiences beyond the stage. From free student matinees to complimentary family programs on the Globe's Copley Plaza to countless workshops, seminars, touring productions, and more: *thank you* for helping us bring theatre to the entire community!

Great theatre requires great patrons, and we are so glad you are with us tonight. And now, on with the show!

Vicki L. Zeiger
Chair, Board of Directors

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

William Anton	Tim Donoghue	Mark Harelik	John McLain	Steven Rubin	Conrad Susa*
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FROM BARRY

The Old Globe's national reputation as an incubator for new American musical theatre results in a constant stream of new musicals flowing toward my desk all year long. I love reading them and listening to recordings of their scores, as it gives me a palpable sense of the extraordinary creativity of artists around the country whose copious imagination and invention invigorates this form. But this bounty of material also brings with it the artistic director's familiar struggle: I'm spoiled for choice. There's a lot of great work out there, but the Globe can't produce it all. A piece has to be special in order to make the cut. That's why I'm so happy to share with you the Globe's 2017–2018 Season opener: a new American musical that I adore and that I find uniquely moving and endearing.

Smaller in physical scale than the musicals that have kicked off some of our previous seasons, *Benny & Joon* is nonetheless large in emotional scope and artistic ambition. Many things about it captured my producer's imagination, starting with something that is for me the *sine qua non* of great theatre: love. This story is suffused with love that is sincere, real, and powerful. The love of children for their parents, the love of romantic partners for each other, the love among longtime friends—*Benny & Joon* practically swoons with this beautiful emotion. And in the relationship between its title figures, the show gives us a kind of love that we don't regularly see in the musical theatre: the love that binds siblings. This is the second arresting feature of this musical. *Joon* and *Benny*'s hearts beat for each other before anyone else, and the show explores with great gentleness both the glories and the challenges of such an intense attachment. The title song, one of my favorites in the show, charts sibling love with a sweet clarity that I find uplifting, affirmative, and wonderfully original, and on the basis of it alone, I knew I wanted to be part of this musical's premiere.

The rest of the show's score is equally exciting. Composer Nolan Gasser and lyricist Mindi Dickstein, both making their Globe debuts, have written a smart, lush, and enjoyable group of songs that move *Benny* and *Joon*'s stories forward even as they get our feet tapping and our faces smiling. And Kirsten Guenther's book deploys these songs with great sensitivity, interweaving them with dialogue that's as witty as it is truthful. Adapting a movie for the stage is a tricky business. The camera can do things that the theatre struggles to achieve. But if a close-up can bring us into a character's mind, so can a song. What Gasser,

Dickstein, and Guenther know is that the way to adapt *Benny & Joon* for the stage is to translate it, to move it into a new language that parallels the cinema but doesn't replicate it. They perform this act of translation with a confidence and boldness that I truly admire.

Like the movie, the musical *Benny & Joon* deals with mental illness frankly and honestly. This was revelatory at the time of the film's premiere in 1993 and is still rare today. The musical's creators treat this sensitive subject matter with a combination of sincerity and warm humor that I find both sophisticated and refreshingly offbeat, and this too is a reason that I eagerly embraced the show.

Benny & Joon's intimate scale belies its complex dramatic and musical structure, so it requires a sure hand at its helm. I'm thrilled to welcome Jack Cummings III here to direct it. Jack founded and runs one of Off Broadway's most consistently adventure-some and interesting companies, Transport Group, whose productions are renowned for the excellence of their craft and their deep and compassionate humanity. With grace and skill, Jack has guided this show's development over years, and he's brought to San Diego a team of design collaborators who tell this tale with striking theatricality. Jack has also assembled a company of musical theatre talent that is Broadway-caliber and includes old friends of the Globe and some new ones, too. I've delighted in watching them all at work. I've delighted as well at a special partnership with producer Larry Hirschhorn, who first brought this musical to my attention. He's been a wonderful partner to the Globe throughout, and I look forward to more collaborations with him in the years ahead.

Benny & Joon is a smart, beautiful, and touching new work for the American stage, the kind of material that the Globe is proud to produce. I think you'll remember it for a long time.

Thanks for coming. Enjoy the show.

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

PRESENTS

BENNY & JOON

BOOK BY
KIRSTEN
GUENTHER

MUSIC BY
NOLAN
GASSER

LYRICS BY
MINDI
DICKSTEIN

Based on the Metro-Goldwyn-Mayer motion picture written by Barry Berman and Leslie McNeil

Dane Laffrey
SCENIC AND COSTUME DESIGN

R. Lee Kennedy
LIGHTING DESIGN

Kai Harada
SOUND DESIGN

Michael Starobin
ORCHESTRATIONS

J. Oconer Navarro
MUSIC DIRECTOR

Howie Cherpakov, CSA
CASTING

Anjee Nero
PRODUCTION STAGE MANAGER

CHOREOGRAPHY BY
SCOTT RINK

DIRECTED BY
JACK CUMMINGS III

By special arrangement with Larry Hirschhorn.

Benny & Joon was developed in part at the Running Deer Musical Theatre Lab in 2014, at Transport Group in 2015, at TheatreWorks Silicon Valley's Writers' Retreat in 2016, and at the Johnny Mercer Writers Colony at Goodspeed Musicals in 2017, and was presented at the National Alliance for Musical Theatre's Festival of New Musicals in 2016.

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

September 7 – October 22, 2017

CAST
(in alphabetical order)

JOON Hannah Elles*
MIKE Colin Hanlon*
RUTHIE January LaVoy*
LARRY Paolo Montalban*
SAM Bryce Pinkham*
BENNY Andrew Samonsky*
DR. CRUZ, MRS. SMAIL Natalie Toro*
WALDO, VIDEO STORE OWNER Jason SweetTooth Williams*

UNDERSTUDY FOR JOON, RUTHIE, DR. CRUZ, MRS. SMAIL Katie Whalley Banville
UNDERSTUDY FOR MIKE, LARRY, SAM, BENNY,
WALDO, VIDEO STORE OWNER Jake Millgard*

Production Stage Manager Anjee Nero*
Assistant Stage Manager, Stage Manager Amanda Salmons*
Assistant Stage Manager Kendra Stockton*

SETTING

Spokane, Washington. Early '90s.

There will be one 15-minute intermission.

PRODUCTION STAFF

Assistant Director Zane Alcorn
Assistant Choreographer Bobbi Barricella
Associate Music Director Lyndon Puggeda
Assistant Scenic Design Eileen McCann
Associate Costume Design Charlotte Devaux
Associate Lighting Design Stephanie P. Freed
Assistant Lighting Design Brandon Rosen
Associate Sound Design Hidenori Nakajo
Script Assistant Victoria Harris
Music Assistants Dustin Donahue, Michael Matsuno
Stage Management Interns Elisa Alvarez, Abigail Herrera, Jiawen Long, Daniel Sosa-Porter
Dance Captain Colin Hanlon*

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

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedirselo al acomodador que le entregó este programa.
If you would like a synopsis of this production in English or Spanish, please request it from an usher.

THE BONDS THAT BIND US

The three creators of *Benny & Joon*—Kirsten Guenther (book), Nolan Gasser (music), and Mindi Dickstein (lyrics)—describe the creative process of turning the cult film into a dynamic new musical.

Interview by Danielle Mages Amato

What drew each of you to this project? Do you have a relationship with the original film?

NOLAN GASSER: The project to adapt *Benny & Joon* as a musical began when I met Dean Stolber, who was head of MGM On Stage. Dean had heard some of my original music, and he approached me with a provocative question: how would you like to write a musical for MGM? He then handed me a list of 100 MGM films and invited me to pick one. I watched a good 25 on the list before I got to *Benny & Joon*. Within 15 minutes, I said to myself, “This is the one.” It held that ideal sweet spot as a cult classic. It also had a set of vibrant and quirky characters, compelling romance, clever humor, and archetypal trials of self-discovery. Most intriguing, its principal characters are not star-crossed lovers, but a brother and sister—rather unusual. Woven into their tale, moreover, were powerful issues of loss and even mental illness. In short, it would make for a perfect musical!

MINDI DICKSTEIN: I came to this project through Nolan. When he first called me I remembered having seen and liked the movie years before, but I had a vague recollection of the story, remembering only that it was offbeat and touching. So I watched it again to see if I could write it as a musical. I had forgotten so many details. I liked the contemporary setting, the charm of Sam, the unabashed quirkiness of Joon, the pathos of Benny, the sweetness of Ruthie, the camaraderie of the guys in the garage. It was unlike any other story I had made into a musical, which appealed to me on a creative level. Most importantly, it seemed like the basis for a musical I could write, one that I could add to with my voice.

KIRSTEN GUENTHER: For me, it was that it’s a story about a brother and sister. My brother and I are extremely close, and that is largely due to the fact that at a young age, like Benny and Joon, we faced challenges that made us realize we needed to be there for each other, no matter what.

Did you have to restructure or reimagine parts of the story to better suit the musical theatre form?

KG: Oh, yes. In the film there are these gorgeous close-ups of Aidan Quinn’s face that tell you everything you need to know about how he’s feeling. When adapting the story for the stage, our challenge was to express these emotions through song.

MD: The biggest challenge, from a lyrics perspective, was getting inside the characters’ heads. In a film, the cinematic rules of storytelling dictate close-ups, long visual panning shots, minimal dialogue, the use of silence and visual cues to convey deep or complex emotion. In a musical, none of these cinematic tools is at our disposal. We use music, sung thoughts and conversations, and vivid language to reveal the emotional journey. Ultimately the goal is to render the essence of the original film in an equivalent, if not a literal, way.

How did the three of you work together to create the piece?

NG: The three of us, to my mind, have forged a very positive and constructive working arrangement. It has undoubtedly been a very different experience for each of us. Mindi has probably had the toughest role, since as lyricist she has had to constantly navigate between Kirsten’s work on the book and my work as composer.

MD: Before Kirsten joined us, Nolan and I had written four songs, using the movie as inspiration, to convince MGM On Stage to let us make the movie into a musical. Of those four original songs, two remain in the musical to this day as written (“Playing

for Keeps” and “Benny and Joon”), and one remains in the show in a revised form (now called “It’s a Shame”).

Once Kirsten joined us she wrote a scene outline, and then I went through and added potential song ideas. From there we evolved all the ideas, moved things around, took them out and put them back, or simply discussed what was important in a moment. After the first draft we left the outline behind (I haven’t looked at it in years) and continued developing the script and score through readings; a developmental lab with director Jack Cummings III and Transport Group; and an unprecedented (in my experience) series of retreats.

KG: We were fortunate to go on a few of those retreats, at Running Deer Musical Theatre Lab, TheatreWorks Silicon Valley, and Goodspeed Musical’s Johnny Mercer Writers Colony. These have been particularly helpful as Nolan lives in California while Mindi and I are based in New York. These retreats gave us all the opportunity to lock ourselves away

and work together in one room, to talk over beats and try out different versions of scenes and songs. It was here that Mindi and Nolan wrote “Safety First” and “In My Head,” and where we refined the extended musical sequence that is the poker game. When writing a musical, there is nothing more valuable than extended periods of time spent together in the same space.

What were your musical inspirations for the piece? How would you describe the final sound you’ve created?

NG: This eclectic story, its colorful characters, and its complex themes have invited me to draw upon the broad arc of my musical background. There are inspirations from lyrical songs of my childhood, vaudeville and silent-movie music, 1990s grunge rock, gospel-tinged R&B, 1930s Tin Pan Alley, film noir scores, neo-classical ballet, and a host of Broadway styles. When asked previously how I would characterize my style in *Benny & Joon*, I somewhat flippantly responded, “A mix between Stephen Sondheim, Kurt Weill, and Franz Schubert.” That is not exactly right, of course, but it hopefully suggests that the sound is intriguing and well heeled, and not necessarily what folks might expect.

In your mind, what’s the heart of the piece? What do you hope the audience walks away with?

MD: I hope the audience has a wonderful musical theatre experience and falls in love with these characters and this story as we have. And I hope they walk away with a heightened sense of forgiveness for what is flawed in themselves and others, because at the heart of this piece there is loss and there is humor, there is compassion, and there are characters whose love for one another is bigger than their flaws.

NG: If there is a “heart of hearts” in this piece, it is for me the story of a close-knit brother and sister learning to navigate their lives. Most of all, perhaps, it is the story of Benny and his struggle to let go of the one thing—his oversight of Joon—that has defined his life for as long as he can remember.

As such, I hope the audience walks away with many things, and whistles a tune or two. And I hope they leave with a renewed sense of confidence, just like our cast of characters—that despite the bumps and struggles, we can from time to time find those moments when, as one of the songs goes, “life almost feels like a thing I could plan.” ■



(from left) Kirsten Guenther, Nolan Gasser, and Mindi Dickstein. Photos by Jim Cox.

NOLAN GASSER



MINDI DICKSTEIN



KIRSTEN GUENTHER



HEARTFELT *and* HUMAN

Director Jack Cummings III explains the process of taking *Benny & Joon* from screen to stage.

Interview by Danielle Mages Amato



Director Jack Cummings III. Photo by Jim Cox.

What drew you to this project?

I was drawn to *Benny & Joon* because it is primarily a brother-sister story, which is a rarity onstage, especially in musicals. Most musicals center solely on romantic relationships, but in *Benny & Joon*, the romantic relationships are there in support of the central story about a uniquely troubled brother and sister. I am the only boy in my own family, and I have three older sisters with whom I am extremely close. As a result, when I first read the libretto for *Benny & Joon*, I immediately connected with it on a deeply personal level.

What do you see as the appeal of the original film? Are you creating something similar with the musical?

The film dives straight into the center of these characters in a heartfelt and magical way that benefits tremendously from a non-fussy approach. I am definitely keeping that approach in mind with our musical version. The emotion of the story feels “close-up,” to use a camera term, so my goal is to get the audience as emotionally close to the characters as possible. One distinct advantage a musical has in this department is the music itself. Music in a musical is like a camera in film: it has the ability to immediately build that indispensable bridge between the characters and the audience. Hopefully our theatrical techniques build upon the beauty of the film while expanding the characters’ humanity by virtue of the musical form with which we’re working.

What did you want the design of the show to communicate?

Without giving too much away, when set and costume designer Dane Laffrey and I started meeting to discuss the show, we had to keep several things in mind at the same time. One primary necessity we had to consider was coming up with a design that would allow the show to move quickly and smoothly. *Benny & Joon* contains numerous scenes and locations, all of which must arrive fluidly and efficiently while also revealing story and character. The other key feature we felt was important was the characters’ individual and collective view of the world—how they perceive and experience their very existence. Joon suffers from schizophrenia, so her worldview is accordingly distinct. Sam comes from an abusive household and uses old movies as an escape from his environment, so his worldview is rather magical and tentatively hopeful, reflecting his takeaway from the Golden Age of Hollywood. And then you have Benny and Ruthie, who are trying desperately to hold onto reality while feeling painfully apart from it.

With all that in mind, we’ve created an environment that is fairly open and free of doors and walls, yet it contains real furniture and objects. In addition, we’ve incorporated certain elements in miniature that simultaneously employ a vocabulary based in realism. In short, we’re exploring an overall theatrical language that plays visually with the relationship between the expected and the unexpected—all of which is inspired by and directly related to the writing.

Do you see *Benny & Joon* as a new development for you as a director?

I love exceptionally heartfelt stories about people in extenuating, human circumstances, and *Benny & Joon* definitely falls into that category. What is new for me personally, though, is that I have never before directed an adaptation of a film—that aspect has been both challenging and exciting, to put it mildly. New musicals are certainly the Mount Everest of all theatrical endeavors, so whenever I work on one, I am always stepping out of my comfort zone, no matter the story. ■

CONSTRUCTING THE SET OF *BENNY & JOON*

I’m not very interested in theatrical conventions as a standard for making work. So the idea that a musical should look a certain way doesn’t really mean anything to me. I think each show should look the way each show needs to look.

We were looking for a container that felt like it could hold the whole piece. We needed a space that was dynamic, because there are lots of places we go and people we meet. But when we encounter this world, it’s a place that’s very static, where the characters are caught in a kind of loop. Over the course of the piece, they become more conscious of the ways they’ve been stuck, and Sam becomes a catalyst for change and transformation. This wall, like a railroad model or a miniature of the town, shows us the boundaries of the environment and hopefully creates a feeling of the town being stuck in time.

—Scenic and costume designer Dane Laffrey



Photos by Carole Payette.

**KATIE WHALLEY BANVILLE**

(Understudy) is delighted to return to The Old Globe, where she previously worked on *A Doll's House*. Her recent credits include Disney's *Freaky Friday* and the world premiere of *Escape to Margaritaville* (La Jolla Playhouse). She is a Resident Artist at Cygnet Theatre Company, with credits including Dainty June in *Gypsy*, April in *Company*, *Parade*, *Cabaret*, *My Fair Lady*, and *Man of La Mancha*. Her other regional credits include Louise in *Gypsy* (Craig Noel Award) and Clara in *Passion* (ion theatre company), Jenny Hill in *Big Fish* and Gingy in *Shrek The Musical* (Moonlight Stage Productions), and Andi Lee in *42nd Street* (San Diego Musical Theatre). Her choreography credits include *Gutenberg! The Musical!* (Backyard Renaissance Theatre Company) and *A Christmas Carol* (Cygnet). Ms. Banville received her B.F.A. in Music Theatre from Illinois Wesleyan University, and she is an M.F.A. candidate in Musical Theatre at San Diego State University. katiwhalley.com.

**HANNAH ELLESS**

(Joon) returns to The Old Globe, where she originated the role of Margo Crawford in Steve Martin and Edie Brickell's Broadway musical *Bright Star*. Ms. Elless made her Broadway debut singing "Bless the Lord" in the revival of Stephen Schwartz's *Godspell*, followed by a very "Neil" turn in the Drama Desk Award-nominated *The Other Josh Cohen* under the direction of Tony Award winner Ted Sperling. She was most recently seen Off Broadway in Transport Group's Obie Award-winning productions of *Picnic*, as Millie Owens, and *Come Back, Little Sheba*, as Marie Buckholder. She can be found this fall on HBO's new television drama "The Deuce." Ms. Elless's film credits include *Before Winter*, *The Lake Effect*, and *The Over/Under*, as well as the upcoming *When Mary Met Ally*. @HannahElless.

**COLIN HANLON**

(Mike) was in the *Falsettos* revival, *In Transit*, and *Rent* on Broadway. He also played Fiyero in the first national tour of *Wicked*. He was Adam in the New York premiere of *Dot* by Colman Domingo, directed by Susan Stroman (Vineyard Theatre). Mr. Hanlon was in the original casts of *I Love You Because* and *Edges*. He played Pete in the world premiere of *The 12* by Robert Schenkkan and Neil Berg (Denver Center for the Performing Arts Theatre Company) and Luke in the regional premiere of *Next Fall* at The Repertory Theatre of St. Louis. Mr. Hanlon's television credits include Steven on the Emmy Award-winning "Modern Family" on ABC, "Difficult People" on Hulu, and "The Sinner" on USA Network. He also starred in and produced "Submissions Only." SubmissionsOnly.com, @ColinHanlon.

**JANUARY LAVOY**

(Ruthie) is thrilled to be making her Old Globe debut in *Benny & Joon*. She has appeared on Broadway in *Enron* and Off Broadway in *Measure for Measure* (Theatre for a New Audience), *Wings* (Second Stage Theatre), *Coraline* (MCC Theater), and *Two Trains Running*, *Home*, *Funnyhouse of a Negro*, and the world premiere of Will Eno's *Wakey, Wakey* (Signature Theatre Company). Her regional credits include Mattie Campbell in *Joe Turner's Come and Gone* (Mark Taper Forum), Kate in *Good People* (Pittsburgh Public Theater), Isabella in *Measure for Measure* (The Shakespeare Theatre of New Jersey), Stella in *A Streetcar Named Desire*, Dawn in *Lobby Hero*, and Portia in *The Merchant of Venice* (Denver Center Theatre Company), and the world premiere of *Native Guard* (Alliance Theatre). Her television credits include "Blue Bloods," "3 lbs.," "Law & Order" (original, "Criminal Intent," and "Special Victims Unit"), and Noelle Ortiz on "One Life to Live." Her voiceover work includes many national commercial

campaigns and over 150 audiobooks. Ms. LaVoy has been honored as Audiobook Narrator of the Year by *Publishers Weekly* and has received multiple Audie Awards. She earned her M.F.A. at the National Theatre Conservatory and is married to actor Mat Hostetler. januarylavoy.com.

**JAKE MILLGARD**

(Understudy) was last seen in the Globe's productions of *Guys and Dolls*, *Measure for Measure* (Globe for All), *Love's Labor's Lost*, *Macbeth*, *The Comedy of Errors*, and *Arms and the Man*. He received his M.F.A. from The Old Globe and University of San Diego Shiley Graduate Theatre Program and appeared in their productions of *As You Like It*, *The Seagull*, *Clybourne Park*, and *Pericles, Prince of Tyre*. His New York credits include *Sex and Violence*, *On Campus*, and *Remembering Kimberly*. His regional credits include *Dracula* and *A Christmas Carol* (Actors Theatre of Louisville), *The Full Monty* (Northern Stage), and *Art*, *The Odd Couple*, and *Lips Together, Teeth Apart* (Mount Baker Theatre's Summer Repertory Theatre). He also appeared in the premiere of *The Open Road Anthology* (Humana Festival of New American Plays). Some of his television and film credits include "Grimm," *Pudding Face*, *Placebo*, and *Frank and Barry*. @jakemillgard on Twitter and Instagram.

**PAOLO MONTALBAN**

(Larry) was last seen at the Globe as Mike Masaoka in the world premiere of *Allegiance*. He is best known for portraying The Prince opposite Brandy in Rodgers and Hammerstein's *Cinderella* (ABC), as well as the series lead Kung Lao in "Mortal Kombat: Conquest" (TNT), which was based on the popular video game. He has appeared on Broadway in *Breakfast at Tiffany's* starring Emilia Clarke; as Manjiro in *Pacific Overtures* (Roundabout Theatre Company); and in *The King and I*. He was most recently seen Off Broadway as Tommie Haw, a stripping Chinese American cowboy, in *Bella: An American Tall Tale* (Playwrights Horizons). His other New York credits include *Eglamour* in *Two Gentlemen of Verona* (Shakespeare in the Park) and Claro in *The Romance of Magno Rubio* (Ma-Yi Theater Company). His regional work includes Arthur in *The Unsinkable Molly Brown* (The Mundy, Denver Center for the Performing Arts Theatre Company), the world premiere of *Bella* (Dallas Theater Center), The King in *The King and I* (Lyric Opera of Chicago), Carl Magnus in *A Little Night Music* (American Conservatory Theater), The Emperor in *The Orphan of Zhao* (La Jolla Playhouse, American Conservatory Theater), and Clopin in *The Hunchback of Notre Dame* (Ogunquit Playhouse). Mr. Montalban has played recurring and guest-starring roles on "Madam Secretary," "The Blacklist," "Nurse Jackie," and "Law & Order: Special Victims Unit." His film credits include *Just Wright*, *American Adobo*, and *The Great Raid*. @paolomontalban on Twitter.

**BRYCE PINKHAM**

(Sam) is making his Old Globe debut. His Broadway credits include *A Gentleman's Guide to Love and Murder*, *The Heidi Chronicles*, *Holiday Inn*, *Ghost*, and *Bloody Bloody Andrew Jackson*. His favorite television appearances are on PBS's "Mercy Street" and Baz Luhrmann's "The Get Down." He is a frequent collaborator with Outside the Wire, a theatre company that brings social-impact performances to American military audiences around the world. His most recent tours include Kuwait, Qatar, Japan, and Guantanamo Bay. He is a proud Leonore Annenberg Fellow and an enthusiastic graduate of Boston College and Yale School of Drama. Along with Globe M.F.A. alumnus Lucas Caleb Rooney, he co-founded a charity that uses theatrical storytelling to empower at-risk youth in Madagascar and the United States. zaraaina.org, @theBrycecapades.

**ANDREW SAMONSKY**

(Benny) has appeared on Broadway as Neville Landless in *The Mystery of Edwin Drood*, Kenneth Ormiston in *Scandalous*, and Lt. Cable in the Tony Award-winning revival of *South Pacific*, with which he was also seen in the "Live from Lincoln Center" PBS broadcast. Most recently he played Robert Kincaid in the first national tour of *The Bridges of Madison County*. He originated the role of Captain Phoebus in the American premiere of *The Hunchback of Notre Dame* (Paper Mill Playhouse, La Jolla Playhouse). Mr. Samonsky was nominated for a Drama Desk Award for his portrayal of Frank Russell in the Off Broadway production of Michael John LaChiusa's *Queen of the Mist*, and he appeared in the City Center Encores! productions of *Fiorello!* and *Merrily We Roll Along*. He has originated the roles of Richard in *Somewhere in Time* (Portland Center Stage), Beauchamp in *Tales of the City* (American Conservatory Theater), Joshua in *Little Miss Sunshine* (La Jolla Playhouse), and Nick in *Disney's On the Record* (first national tour). He is a soloist with symphonies across the country, including the New York Philharmonic and Boston Pops. His television and film credits include "Elementary," "Guiding Light," *The Ceiling Fan*, and *The Secret Song*.

**NATALIE TORO**

(Dr. Cruz, Mrs. Smail) originated the role of Madame Defarge in *A Tale of Two Cities* on Broadway and won *Sarasota Magazine's* Best Featured Actress Award in its pre-Broadway run. She was the first American to play the role of Eponine in *Les Misérables*, and she was nominated for a Joseph Jefferson Award for her portrayal of Eva Peron in the 20th anniversary tour of *Evita*. She originated the role of Sally in Alan Menken's *A Christmas Carol* and also played Mary Magdalene in *Jesus Christ Superstar*, Grizabella in *Cats*, and Camila in *In the Heights*. She has originated roles Off Broadway including La Bruja in *The Yellow Brick Road* and Ginger in *Zombie Prom*. Her regional work includes *The Bikinis*, *Zorba*, Mrs. Johnstone in *Blood Brothers*, *Frances of Guernica*, *Everything's Ducky*, and *The Fix* produced by Cameron Macintosh. Ms. Toro is currently a headliner with her one-woman show on major cruise lines around the world. Her CD *Natalie Toro* includes a duet with Sutton Foster, and her holiday CD *Just in Time for Christmas* features duets with Ryan Kelly from *Celtic Thunder* and Grammy Award winner Jon Secada. Ms. Toro's television credits include "Law & Order," "Law & Order: Special Victims Unit," "Elementary," "Person of Interest," and "Black Box." She has also performed with numerous symphony orchestras and at Carnegie Hall and the National Concert Hall in Dublin, Ireland. natalietoro.com.

**JASON SWEETTOOTH WILLIAMS**

(Waldo, Video Store Owner) is thrilled to be making his Old Globe debut with *Benny & Joon*. He has spent the last year in the new Disney musical *Freaky Friday*, enjoying runs at La Jolla Playhouse, Cleveland Play House, Alley Theatre, and Signature Theatre Company, where it received its world premiere. He was also recently seen Off Broadway opposite Jackie Hoffman as Prince Dauntless in Transport Group's production of *Once Upon a Mattress* directed by Jack Cummings III. Mr. Williams is a longtime collaborator of award-winning writer Joe Iconis, having appeared in Iconis's *Bloodsong of Love* (Ars Nova), *The Black Suits* (Summer Play Festival/The Public Theater), *ReWrite* (Urban Stages), and *Things to Ruin* (album available on Sh-K-Boom & Ghostlight Records). His other favorite theatre credits include *Crossing Brooklyn* (Transport Group), *The Trouble with Doug* (TheatreWorks Silicon Valley), and *The Disappearing Man* (Musical Theatre Factory). As a writer, Mr. Williams co-wrote the '70s Blaxploitation-inspired action musical *Broadway Bounty Hunter*,

which had its world premiere last summer starring Annie Golden at Barrington Stage Company. @Jasonsweettooth on Instagram, @J_SweetTooth on Twitter.

KIRSTEN GUENTHER

(Book) is a librettist and playwright. Her current theatre commissions include *The Years Between* (T. Fellowship), *Bob Fosse's Rhythm of Life* (Fosse Estate), and *Measure of Success* (The Rockefeller Foundation Grant). Ms. Guenther wrote the book and lyrics for *Little Miss Fix-It* (as seen on NBC), *Soon/Never* (Lincoln Center Theater's Directors Lab), and the book for *Mrs. Sharp* (Richard Rodgers Award: Playwrights Horizons starring Jane Krakowski, directed by Michael Greif). Additionally, she created books to the song cycle *Out of My Head* (licensed by Steele Spring Stage Rights) and *The Cable Car Nymphomaniac* (Bay Area Theatre Award nomination). Ms. Guenther is the recipient of a Dramatist Guild Fellowship, Lincoln Center Honorarium, and The Rockefeller Foundation Grant, and she participated in writing residencies at the Lark Play Development Center, ASCAP Foundation Workshop, and the Johnny Mercer Writers Colony at Goodspeed Musicals. She previously lived in Paris, where she worked as a Paris correspondent for USATODAY.com and authored the popular weekly column "The Sexy Expat," about an American journalist trying to navigate and date the French. She has penned sketches for personalities such as James Franco, Steve Buscemi, Christopher Walken, Michael Douglas, Catherine Zeta-Jones, and Kathie Lee and Hoda, among others. She holds a B.F.A. in Theatre from USC and an M.F.A. from the Graduate Musical Theatre Writing Program at New York University.

NOLAN GASSER

(Music) is a critically acclaimed composer, pianist, and musicologist. He is most notably the architect of Pandora Radio's Music Genome Project and the company's chief musicologist from its founding in 1999. He holds a Ph.D. in Musicology from Stanford University. His original compositions have been performed in such prestigious venues as Carnegie Hall, David Geffen Hall at Lincoln Center, The Kennedy Center, Salle Pleyel in Paris, and the Rose Bowl in Pasadena, among many others. His theatrical projects beyond *Benny & Joon* include the opera *The Secret Garden*, commissioned by San Francisco Opera (2013); the oratorio *Repast: An Oratorio on the Life of Booker Wright* (2015); and the musical *Start Me Up*, in development. Dr. Gasser's forthcoming book, *Why You Like It: The Science and Culture of Musical Taste*, will be released in 2018 (Flatiron Books - Macmillan Publishers). He is also the subject of a documentary for the ESPN FiveThirtyEight series *The Collectors* entitled "Breaking Music Down to Its Genes" (2015). The film highlights his forthcoming work with Memorial Sloan Kettering Cancer Center to pilot an algorithm to provide personalized musical therapy for cancer patients. Dr. Gasser's TEDx Talk, "Empowering Your Musical Taste," is available on YouTube.

MINDI DICKSTEIN

(Lyrics) is a lyricist, librettist, and playwright. She wrote the lyrics for the Broadway musical *Little Women* (licensed by Music Theatre International, original cast album released by Sh-K-Boom & Ghostlight Records). Her work on *Benny & Joon*, showcased in the 2016 National Alliance for Musical Theatre Festival of New Musicals, was developed in part at Running Deer Musical Theatre Lab, TheatreWorks Silicon Valley, Johnny Mercer Writers Colony at Goodspeed Musicals, and Transport Group. Her current projects include *Snow in August* (based on the Pete Hamill novel), which had a developmental reading at Second Stage in June; and *Alight Arise Return*, developed at Rhinebeck Writers Retreat and Lark Play Development Center. Her other musicals include Disney's *Toy Story: The Musical*, for which she wrote the book; and *Trip* (Playwrights Horizons Steinberg Charitable Trust Commission), *Notes Across a Small Pond* (Bridewell Theatre), and *Beasts and Saints* (Boston Music Theatre Project, ASCAP Foundation Workshop), for which she wrote

book and lyrics. Her short play *Starving to Death in Midtown* was produced worldwide as part of the 2015 Climate Change Theatre Action. Her songs have been performed widely, including at Lincoln Center’s *Hear and Now: Contemporary Lyricists*. Ms. Dickstein’s honors include a Jonathan Larson Award, a Massachusetts Cultural Council Artist Fellowship, and two New York Foundation for the Arts Playwriting Fellowships. She received her M.F.A. from and is currently on the faculty of New York University’s Graduate Musical Theatre Writing Program.

JACK CUMMINGS III

(Director) is Co-Founder and Artistic Director of Transport Group, where he most recently directed William Inge’s *Picnic* and *Come Back, Little Sheba* in rotating repertory. His favorite Transport Group credits include *Queen of the Mist* by Michael John LaChiusa (world premiere); *See Rock City & Other Destinations* by Brad Alexander and Adam Mathias (New York premiere); *The Audience* (conceiver, world premiere); *cul-de-sac* by John Cariani (world premiere); *Normal* by Yvonne Adrian, Tom Kochan, and Cheryl Stern (world premiere); *Marcy in the Galaxy* by Nancy Shayne (world premiere); and *Three Days to See* (author/conceiver, world premiere); as well as revivals of *I Remember Mama*; *Hello Again*; *First Lady Suite*; *Once Upon a Mattress*; *Almost, Maine*; *The Dark at the Top of the Stairs*; *The Boys in the Band*; *All the Way Home*; and *Our Town*. His other New York credits include the world premiere of Terrence McNally’s *And Away We Go* (The Pearl Theatre Company), *1,000 Words Come to Mind* by Michele Lowe and Scott Richards (Inner Voices, world premiere), and *Arlington* by Polly Pen and Victor Lodato (Inner Voices, world premiere). His regional credits include *I Remember Mama* (Two River Theater), *A Streetcar Named Desire* (Gretna Theatre), *Violet* and *The Young Man from Atlanta* (Barksdale Theatre), and *The Illusion* (Nevada Theatre Company). He received his B.A. in International Relations from the College of William & Mary and his M.F.A. in Directing from the University of Virginia. He is married to actress Barbara Walsh.

SCOTT RINK

(Choreographer) choreographed the Off Broadway productions of *Once Upon a Mattress*, *Three Days to See*, *Queen of the Mist*, *Hello Again*, *Being Audrey*, *Crossing Brooklyn*, *Songs for a New World*, and *Normal*. Mr. Rink’s regional credits include *Carnaval de Fuego* (Six Flags Elitch Gardens), *Alice in Wonderland* (Birmingham Children’s Theatre), *Disney’s Mulan* (Imagination Stage), and *Seussical* (Wagner College). His commissioned works include dances for Ailey II, ABT II, Oakland Ballet Company, Minnesota Dance Theatre, Repertory Dance Theatre, The Ailey School, Harvard University, University of North Carolina School of the Arts, and University of Minnesota, among others. Mr. Rink has created a number of works for his company danceRINK in New York City and abroad. As a dancer, Mr. Rink performed in the companies of Eliot Feld, Elisa Monte, Karole Armitage, and Lar Lubovitch.

DANE LAFFREY

(Scenic and Costume Design) previously designed sets for The Old Globe’s production of *The Few*. His Broadway credits include set and costumes for Deaf West’s *Spring Awakening*, set for *Fool for Love*, and sets for this season’s revival of *Once on This Island* at Circle in the Square Theatre. His recent Off Broadway credits include sets and/or costumes for *Rancho Viejo*, *Indian Summer*, *The Christians*, and *Iowa* (Playwrights Horizons), *Sell/Buy/Date* (Manhattan Theatre Club), *Homos, or Everyone in America* (Labyrinth Theater Company), *Picnic* and *Come Back, Little Sheba* (Transport Group), *The Harvest* (Lincoln Center Theater), *The Glory of the World* (Brooklyn Academy of Music’s Harvey Theater), *Cloud Nine* (Atlantic Theater Company), and other work at Roundabout Theatre Company, Second Stage Theatre, Vineyard Theatre, Lincoln Center Theater, MCC Theater, Soho Rep., Rattlestick Playwrights Theater, Transport Group, and many others. Mr. Laffrey’s regional work includes the Humana Festival, Mark Taper Forum, Shakespeare Theatre Company, Williamstown Theatre

Festival, Huntington Theatre Company, Wallis Annenberg Center for the Performing Arts, Denver Center for the Performing Arts Theatre Company, Cincinnati Playhouse in the Park, Goodspeed Musicals, Woolly Mammoth Theatre Company, Baltimore Center Stage, Studio Theatre, Dallas Theater Center, New York Stage and Film, and others. He has also designed internationally in Tokyo, Oslo, Osaka, and throughout Australia. Mr. Laffrey won a 2017 Obie Award for Sustained Excellence of Set and Costume Design, and he has been nominated for a Drama Desk Award and four Henry Hewes Design Awards, along with numerous regional accolades.

R. LEE KENNEDY

(Lighting Design) is the resident lighting designer for New York City-based Transport Group, and he has designed their Off Broadway productions of *Inge in Rep: Picnic and Come Back, Little Sheba*; *Once Upon a Mattress*; *Three Days to See*; *I Remember Mama* (Henry Hewes Design Award nomination); *Almost, Maine*; *Queen of the Mist* (Hewes nomination); *Hello Again*; *See Rock City* (Drama Desk Award nomination); *Bury the Dead* (Drama Desk nomination); *Marcy in the Galaxy*; *The Dark at the Top of the Stairs*; *Normal*; *The Audience* (Drama Desk nomination); *First Lady Suite*; *Requiem for William*; *Our Town*; and the world premiere play *And Away We Go* by Terrence McNally, produced by The Pearl Theatre Company. His regional credits include *The Light in the Piazza* (Barrymore Award) and *The Outgoing Tide* (Barrymore nomination) (Philadelphia Theatre Company), *Cake Off* (Signature Theatre Company), and *I Remember Mama* (Two River Theater), as well as Illinois Shakespeare Festival’s 2006, 2008, 2009, and 2011 repertory seasons. Mr. Kennedy has designed national tours of *The Secret Garden* (Joseph Jefferson Award Citation), *Once on This Island*, *Five Guys Named Moe*, and *A Grand Night for Singing*. He heads the M.F.A. Lighting Design program at the University of Virginia.

KAI HARADA

(Sound Design) designed the Broadway productions of *Amélie*, *Sunday in the Park with George*, *Allegiance*, *Gigi*, *Fun Home*, *On the Town*, *First Date*, *Follies* (Tony and Drama Desk Award nominations), and *Million Dollar Quartet*. His other credits include *A Legendary Romance* and *Poster Boy* (Williamstown Theatre Festival), *Beaches* (Drury Lane Theatre), *Brooklynite* (Vineyard Theatre), *Little Dancer* and *First You Dream: The Music of Kander & Ebb* (The Kennedy Center), *Zorro* (Moscow, Atlanta), *Hinterm Horizont* (Berlin), *Sweeney Todd* and *Man of La Mancha* (Portland Opera), and *She Loves Me* (Oregon Shakespeare Festival). He was also the audio consultant for the Broadway revival of *Hedwig and the Angry Inch*. He attended Yale University.

MICHAEL STAROBIN

(Orchestrations) previously orchestrated *In Your Arms* at The Old Globe. His credits include *Sunday in the Park with George*, *Mrs. Miller Does Her Thing*, *Freaky Friday*, *Kid Victory*, *Falsettos*, *First Daughter Suite*, *The Hunchback of Notre Dame*, *If/Then*, *Annie*, *Dogfight*, *Leap of Faith*, *Queen of the Mist*, *The People in the Picture*, *Sondheim on Sondheim*, *Next to Normal* (Tony Award), *The Glorious Ones*, *Dr. Seuss’s How the Grinch Stole Christmas!*, *Adrift in Macao*, *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* (1992), *My Favorite Year*, *In Trousers*, *Once on This Island*, *Closer Than Ever*, *Legs Diamond*, *Romance/Romance*, *Carrie*, *Birds of Paradise*, *Rags*, *Three Guys Naked*, and *Von Richthofen*. His film credits include *The Hunchback of Notre Dame*, *A Goofy Movie*, *Life with Mikey*, *Home on the Range*, *Tangled*, *Lucky Stiff*, and *Beauty and the Beast* (2017).

J. OCONER NAVARRO

(Music Director) previously served as music director of The Old Globe’s *Rain*. He recently penned new arrangements for *Disney’s Beauty and the Beast*, currently playing at Oregon Shakespeare

Festival. His select New York credits include *Adding Machine*, *Curtains*, *First Daughter Suite*, *The House of Blue Leaves*, *Iowa*, *Mary Poppins*, *We the People*, and seven seasons with Lincoln Center Theater. His regional credits include Barrington Stage Company, Hangar Theatre, The Kennedy Center, New York Stage and Film, three national tours for Theatreworks USA, and Two River Theater. He is part of the founding faculty of New Studio on Broadway at New York University’s Tisch School of the Arts, as well as the Musical Theatre Conservatory at the Stella Adler Studio of Acting, and he is music supervisor at Camp Broadway. He is also a composer, lyricist, and writer whose works have been seen Off Broadway. In addition, he is the resident composer for The Church of Saint Paul the Apostle in New York and is a recipient of an American Theatre Wing Jonathan Larson Grant. joconernavarro.com, @joconernavarro on Instagram.

HOWIE CHERPAKOV, CSA

(Casting) is thrilled to return to The Old Globe after casting their productions of *October Sky* and *Bright Star* (Artios Award nomination). His Broadway and national tour credits include *Bright Star*, *Next Fall* (Artios nomination), *The Seafarer*, *Coram Boy*, *Chicago*, *Annie Get Your Gun*, *Dirty Dancing*, and *South Pacific*. Off Broadway and regionally he has cast productions for Lincoln Center Theater, Women’s Project Theater, New York Stage and Film/Powerhouse Theater (Artios nomination for *The Power of Duff*), Atlantic Theater Company, Naked Angels (Artios Award for *Fault Lines*), Pasadena Playhouse, Irish Arts Center, Soho Theatre in London, American Theater Group, and New York Musical Festival, among many others. He is a member of the Casting Society of America. hccasting.com.

ANJEE NERO

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

AMANDA SALMONS

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

KENDRA STOCKTON

(Assistant Stage Manager) previously worked at The Old Globe as an assistant stage manager on *October Sky*, *Bright Star*, and *Dog and Pony*, as well as a production assistant on *Dr. Seuss’s How the Grinch*

Stole Christmas!, *The Few*, and the 2013 Shakespeare Festival. She stage managed La Jolla Playhouse’s 2017 POP Tour, *#SuperShinySara*, and has assistant stage managed their productions of *Guards at the Taj*, *The Orphan of Zhao*, and *The Who & The What*. Her additional production assistant credits include *Sideways*, *A Lonely Boy’s Guide to Survival* (*And Werewolves*), *A Midsummer Night’s Dream*, and *Memphis* (La Jolla Playhouse) and *Godspell* and *Memphis* (Broadway).

BARRY EDELSTEIN

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

JACK O’BRIEN

(Artistic Director Emeritus) served as Artistic Director of The Old Globe from 1981 through 2007. He most recently directed *Charlie and the Chocolate Factory* on Broadway, *Great Scott* at San Diego Opera, and the national tour of *The Sound of Music*. His Broadway credits also include *The Front Page*, *It’s Only a Play*, *Macbeth* with Ethan Hawke, *The Nance*, *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss’s 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), and *Porgy and Bess* (Tony nomination). Metropolitan Opera: *II Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination). National Theatre: *His Girl Friday*. Six movies for PBS’s “American Playhouse.” Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in 2013 by Farrar, Straus and Giroux.

CRAIG NOEL

(Founding Director) was born on August 25, 1915, and in 2015 The Old Globe celebrated the 100th birthday of this theatre legend who was instrumental in cultivating the San Diego arts community. Mr. 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.



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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.

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A DIFFERENT KIND OF SPACE



By Freedom Bradley-Ballentine and Mike Hausberg

About a hundred miles east of San Diego, situated in the middle of a vast desert, is California State Prison, Centinela. "It's a billion hours from everywhere," quips Mr. James (as he's known to the inmates), one of The Old Globe's Teaching Artists. Yet within this desolate landscape, one of the Globe's most exciting programs has bloomed.

Reflecting Shakespeare invites participants to engage with Shakespeare as a way to explore themselves. "It's a different kind of space than the rest of the prison," says Teaching Artist Ms. Erika, who, with James, has helped foster the program since its inception in September 2016. "It's a special place where the men can take risks and be honest with themselves, because we ask some very tough questions." The inmates engage with Shakespeare's works through acting, writing, self-reflection, and collaboration, cultivating among the group compassion, empathy, and the ability to tell their own stories.

The program's first group began by creating a working agreement with 10 to 15 positive values, explains James. "We included things like honesty, open-mindedness, loyalty, love, joy, positivity, and integrity. The men were able to hold themselves accountable because of it."

One of the things James and Erika noticed when they first visited the yard of the maximum-security prison was its segregation. "It's completely broken down along racial and ethnic lines," says James. "At our first session, the men entered the room and automatically sat in those groups, and it really stayed that way for quite a while. Over time, though, that started to break down, and that was absolutely a byproduct of the men working together and becoming involved in theatre and the sense of community it offers."



Teaching Artists James and Erika.

"There was a release that went along with that," notes Erika. "They had to transgress those unspoken rules they have to abide by to survive in prison. Once they did, they could relate to each other, man to man, human to human, without a security or political issue. There's a huge amount of trust in the room."

It may be surprising to talk about trust in a room full of convicted felons, but it is a product of the participants' dedication. "These guys can outwardly be very intimidating, with full-body tattoos and gang affiliations. But they wanted to do whatever they could to learn about themselves so they could do right by their families when they get out. They signed up for a self-help class; they want to be better."

Although the program is relatively new, there have already been some notable achievements. Many of the participants have benefitted from the program, but James and Erika have seen certain members grow in particular. Josue, for example, has seen his Reflecting Shakespeare group as a second family and has focused on bringing out the positivity in the characters he has played. Sal, another standout, has used the program to mentor other inmates.

As part of the program, Josue, Sal, and the rest of the men developed a half hour of material, including Shakespeare and original work. "We had finished choreographing the scene and began a run-through in the gymnasium," James explains. "Five minutes in, the doors flew open and all these other guys were brought in and put into a cage in the corner. It's this huge echoing room, and there were radios on full blast, shouting, banging on the bars, it was really going off. The process is difficult enough for our participants, and suddenly having an audience seeing them perform Shakespeare and reveal personal stuff, they started to fall apart. But they as a group decided to pick up and keep going. We saw them focus hard and stay with the team, and when they got through it, the sense of accomplishment was clear. There were high fives and backslaps. That was a standout moment."

They went on to perform the piece at their culminating event. Josue performed sonnets and his own words with his family just two feet away. "Seeing that connection between him and his family, and how thrilled he was, and what a big deal it was for his family to see him do this positive thing with theatre. There it was in front of your face, and that's pretty great." ■

The Old Globe's Teaching Artists are supported by the Ann Davies Fund for Teaching Artists.

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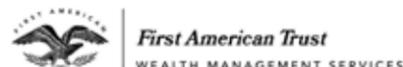
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Glenn & Jolie Buberl
Robert Caplan & Carol Randolph
Luc Cayet & Anne Marie Pleska
Dr. & Mrs. Stephen Center
Janet & Maarten Chrispeels
Ms. Lisa Churchill & Dr. Susan Forsburg
Mr. & Mrs. Don L. Clark
Boyd & Rita Collier
Charley & Barb Crew
Hon. Vincent Di Figlia
John & Barbara Edgington
Dr. John Einck, M.D.
Dr. Joseph & Mrs. Beverly Fremont
Judith & Dr. William Friedel
Douglas Gillingham & Dana Friehauf
J. M. Gillman
Morris & Phyllis Gold Fund of the Jewish Community Foundation
Fred & Lisa Goldberg
Bill Green & Tim Simmons
Carol & Don* Green
Dean J. Haas
Richard & Candace Haden
Robert Halleck & Della Janis
Jeff & Judy Handler
Harmony Blinds and Shutters
Diana & Jim Hatfield
Virginia Hawkins
Kaaren Henderson
Jamie Henson & Robert Houskeeper
Gerald M. Hermanson & Donna L. Buckner
Catherine Herring & Mack Lewis
Donald Hickey
Peggy & John Holl
Stephanie & Carl Hurst
Joseph & Donna Hynes
Matt Jonelis
Dr. & Mrs. Clyde W. Jones
Janis Jones
Pepe Kahn and Sons
Wilfred Kearse & Lynne Champagne
Carol Keppel
The Kirkegaard Family
Dorothy & Robert Knox
Dr. Marvin M. Kripps
Sherry & Rick Levin
Marshall & Judy Lewis Fund of the Jewish Community Foundation
Eric & Lori Longstreet
Carl Maguire & Margaret Sheehan
Drs. Betty Joan Maly & John Meyers

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

*In memoriam

This list is current as of July 31, 2017.

Barry Edelman, Erna Finci Viterbi Artistic Director

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

ARTISTIC

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

PRODUCTION

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

TECHNICAL

Joe Powell Technical Director
 Wendy Berzansky Associate Technical Director
 Brian McVicker, Lucas Skoug Assistant Technical Directors
 Eileen McCann Resident Design Assistant
 Megan Tuschhoff Technical Assistant/Buyer
 Gillian Kelleher Master Carpenter
 Jack Hernandez Master Carpenter, Festival
 Daniel Capiro Charge Carpenter, White
 Kyle Ahlquist, William Bender, Curt Carlsteen, Chris
 Chauvet, Jason Chohon, Carter Davis, Leonardo
 Gonzales, Benjamin Gray, Anthony Guzman, Sloan
 Holly, Stephanie Lee, Laura McEntyre, Francisco
 Ramirez, Kurt Rautenberg, Kurtis Weichers Carpenters
 Carole Payette Charge Scenic Artist
 W. Adam Bernard, Joan Newhouse Lead Scenic Artists
 Jessica Amador, David Garcia, Jennifer Imbler,
 Nichol Richardson Painters
 Christian Thorsen Stage Carpenter/Flyman, Globe
 Robin Barnett Rigger
 Kendall Northrup, James Ramirez Run Crew

COSTUMES

Stacy Sutton Costume Director
 Charlotte Devaux Resident Design Associate
 Lisa Sanger-Greshko Assistant to the Director
 Shelly Williams Design Assistant/Shopper
 Erin Cass Draper
 Wendy Miller Tailor
 Anne Glidden Grace,
 Nicole Sukolics-Christianson Assistant Cutters
 Mary Miller Tailoring/Construction
 Heather Premo Stitcher
 Kristin Womble Craft Supervisor/Dyer/Painter
 Vicky Martinez Wig and Makeup Supervisor
 Kim Parker Assistant Wig and Makeup Supervisor
 Alberto Alvarado, Kimberly Eddo,
 Ali Reyes, Erica Reyes Wig Assistants
 Beverly Boyd Wardrobe Supervisor
 Beth Merriman Wardrobe Crew Chief, Globe
 Ana Maldonado Wig Running Crew, Globe
 Terrie Cassidy Wardrobe Crew, Globe
 Jazmine Choi, Kelly Marie Collett-Sarmiento,
 Carissa Ohm Wardrobe Crew, White
 Anna Campbell Crew Chief/Wig Running Crew, Festival
 Debbie Allen, Debbie Callahan,
 Becca Hawkins, Megan Stoll,
 Veronica von Borstel Wardrobe Crew, Festival
 Marie Jezbera Rental Agent

PROPERTIES

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

LIGHTING

Shawna Cadence Lighting Director
 Will Dean Assistant Lighting Director
 Ryan Osborn Master Electrician, Globe
 Areta MacKelvie Master Electrician, White
 Kevin Liddell Master Electrician, Festival
 Sarah Alexander, Jason Bieber Lighting Assistants
 Kevin Orlof, Robert Thoman Follow Spot Operators, Globe
 Michelle Aguilar,
 Stephen Schmitz Follow Spot Operators, Festival
 Caroline Andrew, Aaron Blokker, Alex Cluff, Jerry
 Crum, Derek Lauer, Amber Montoya, Rachel Tibbetts,
 Jessica Van Ess Electricians

SOUND

Paul Peterson Sound Director
 Jeremy Nelson Master Sound Technician, Globe
 Alex Heath Master Sound Technician, White
 RJ Givens Master Sound Technician, Festival
 Michael Cornforth Deck Audio, Globe
 Krystin Cline Deck Audio, Festival
 Kevin Antheniell, Jason Chaney, Heidi Gaare, Brooke
 Rains, Jeremy Siebert, Miranda Stone Sound Technicians

ADMINISTRATION

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

INFORMATION TECHNOLOGY

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

HUMAN RESOURCES

Sandy Parde Human Resources Director
 Manny Bejarano Human Resources Coordinator

MAINTENANCE

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

PROFESSIONAL TRAINING

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

ARTS ENGAGEMENT

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

FINANCE

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

DEVELOPMENT

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

DONOR SERVICES

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

MARKETING

Susan Chicoine Public Relations Director
 Ed Hofmeister Associate Director of Marketing
 Alejandra Enciso-Dardashti,
 Mike Hausberg Public Relations Associates
 Chanel Cook Digital and Print Publications Designer
 Carolann Malley Distribution Staff

SUBSCRIPTION SALES

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

TICKET SERVICES

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

PATRON SERVICES

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

SECURITY/PARKING SERVICES

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

Jack O'Brien Artistic Director Emeritus
 Craig Noel Founding Director