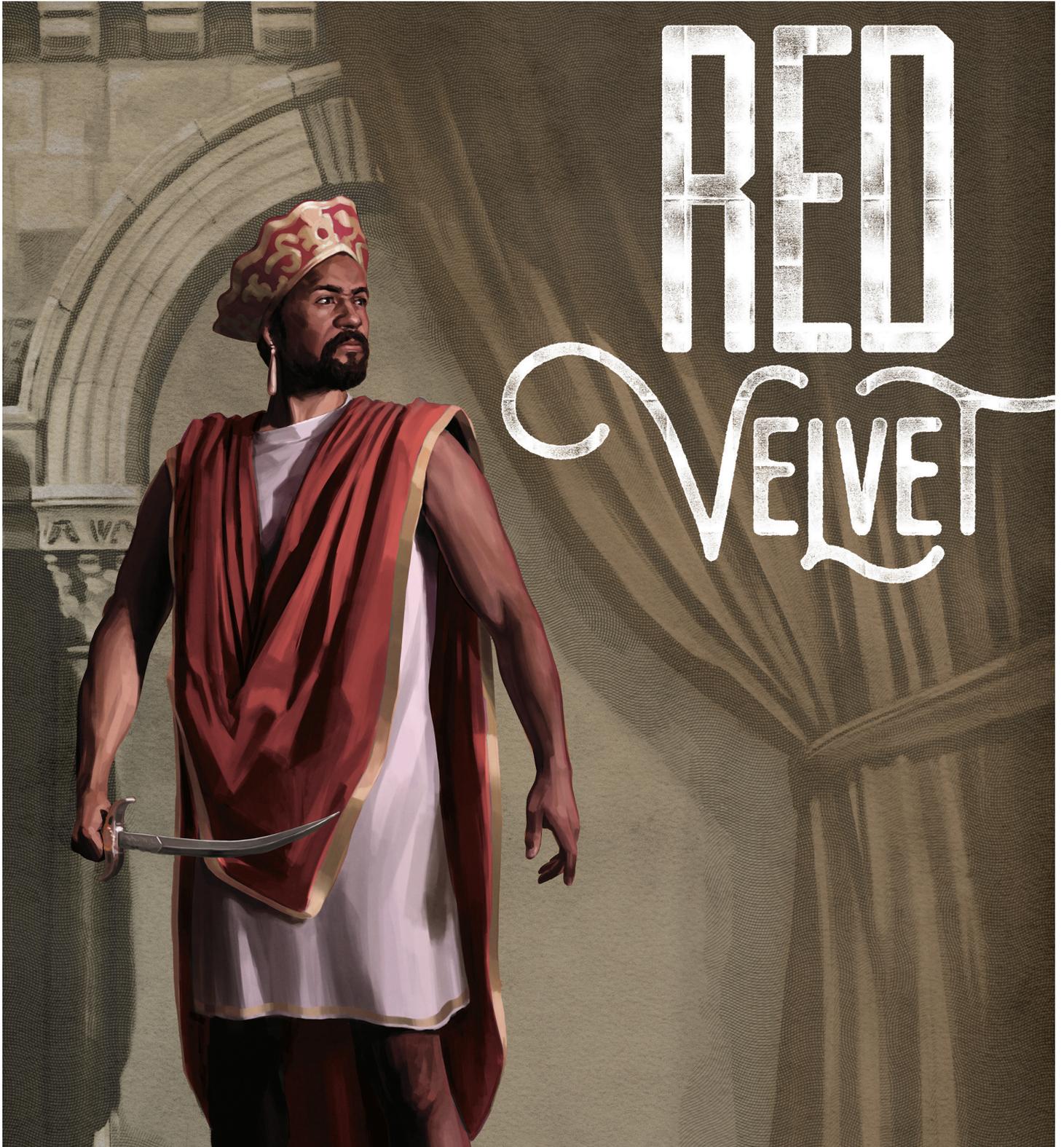


performances

THE  LD GLOBE

APRIL 2017



WELCOME



JIM COX

By many measures, 2016 was the most successful year in the Globe's history. We sold more dollars' worth of tickets and raised more contributed income than in any other year. We sent three shows to Broadway; provided jobs to nearly 700 artists, craftspeople, technicians, and arts administrators; and generated tens of millions of dollars of economic activity in our city. All of these are successes that numbers can measure, that metrics can benchmark and count. X number of dollars, Y number of tickets, Z number of people. But what about the successes that defy algebraic representation? Other than through numbers, how can we know when The Old Globe succeeds?

We can know that the Globe is succeeding because we value what it does, and the value we affix to the Globe is our way of measuring it. Values are a lot like numbers. They are palpable, material. We can hold values, we can weigh them, we can assess them. Like numbers, they can guide us. Like numbers, they can tell us whether we are close or far from our goals. And like numbers, values can be stated.

It is our honor to introduce to you a newly articulated Statement of Values that The Old Globe will use to conduct its work moving forward. We generated this statement over nearly two years of work. It has made its way through our Board and our staff. It is being fed into our workflow and our decision-making processes, and it is being applied both internally and externally. We will hold ourselves accountable to these values, ask others to hold us accountable to them, and measure our results by them.

Our values grow out of the ideals that are set forth in the Globe's Mission Statement. Our new Statement of Values expands upon the Mission, unpacking it and adding detail and nuance to it. **We hope you will turn to page 18 in this program and explore both in detail.**

The Old Globe believes that theatre matters, and our commitment is to make it matter to more people. We look to our Mission Statement and Statement of Values to guide us in that commitment in the years ahead.

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PRODUCTION SPONSORS

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The Dow Divas was formed in 1996 by a number of San Diego arts supporters as a women's investment group that funds the arts. In the more than 20 years since the group's inception, the Dow Divas has supported a number of San Diego arts organizations, and The Old Globe is proud to now be among them. The Globe is honored that the Dow Divas has selected to support this production of *Red Velvet*. We thank and salute these wonderful women who are dedicated to great performing arts in San Diego.

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In 2003, HM Electronics, Inc. (HME) began supporting The Old Globe by providing innovative communication technology for each of the Globe's three theatres. The Globe is grateful to HME for providing more than \$900,000 in state-of-the-art wireless intercom systems, the industry standard among broadcast and entertainment professionals. In 2010, HME acquired Clear-Com, the global leader in analog and digital cabled intercoms. Today, companies around the world depend on HME for clear, reliable, and scalable communication solutions for live performance venues. HME/Clear-Com's generosity in supplying communications equipment has enabled the Globe to maintain high standards of excellence both in front of and behind the curtain. We applaud HME for their support of the arts in San Diego.

HME

THE ESTATE OF MADELON MCGOWAN

The Old Globe is grateful to the estate of Madelon McGowan for an extraordinary planned gift to the Globe. Ms. McGowan was a longtime subscriber and attended the Globe for many years. Her mother introduced her to The Old Globe at a very young age, and she visited often as a child. A graduate of San Diego State University and USC, Ms. McGowan worked as a beloved teacher in the Grossmont Union High School District. She passed away in November 2015. We are pleased to acknowledge her love of theatre, and we honor her memory by recognizing this gift in sponsorship of *Red Velvet*.

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

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A Friends of The Old Globe member enjoys a laugh with John Lavelle (*Red Velvet*) during the 2016 Summer Shakespeare Festival Cast Poster Signing Party. Photo by Nowell Wisch.

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DOUGLAS GATES

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OUR THANKS

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

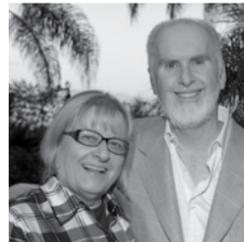
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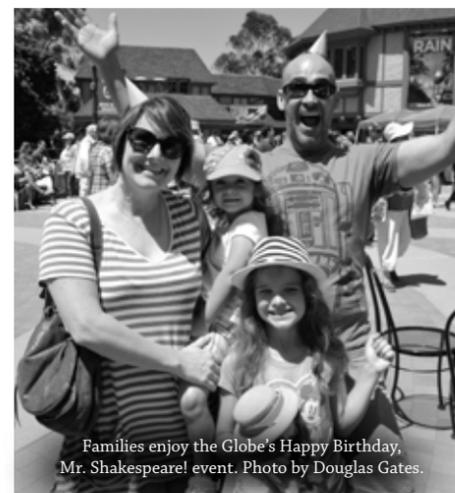


MAKE THEATRE MATTER TO MORE PEOPLE



(from left) Luna Velez, Hal Linden, Justin Long, and Donald Faison in *Picasso at the Lapin Agile*. Photo by Jim Cox.

YOUR DONATION IS WORTH TWICE AS MUCH!



Families enjoy the Globe's Happy Birthday, Mr. Shakespeare! event. Photo by Douglas Gates.



Daniel Petzold and Makha Mthembu in *Globe for All's Measure for Measure*. Photo by Jim Cox.



Dina Thomas in *The Metromaniacs*. Photo by Jim Cox.

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Give now to support great theatre for all in San Diego. Thank you!

THEOLDGLOBE.ORG/DONATE

Contact Robin Hatfield at (619) 684-4142 or rhatfield@TheOldGlobe.org.



Welcome to the Globe!

As Board Chair, I am in the fortunate position to watch this institution embody in its many wonderful programs the values that make it so unique in the national field and so cherished in San Diego. This month we are introducing a new Statement of Values that codifies and publicly proclaims the principles that drive The Old Globe. Tonight's play is a great example of those values at work.

Red Velvet gives us a lush and expertly produced piece of theatre that brings to light an overlooked historical figure as it places the African American experience center stage. That is, it is an excellent work of art written by an important voice representing a community from which we want to hear more. Its emotional power lifts and transports us as it gives us a deeper understanding of our own humanity, and its impact on our audience is real and considerable. I'm delighted to see our talented Globe staff curate seasons here by thinking deeply about the values we celebrate.

The support of generous benefactors and Board members, all of whom believe strongly in The Old Globe as an important home for great theatre, has created new titles across our programs. Those who have recently provided significant sustaining gifts include Paula and Brian Powers, Ann Davies, and Pam Farr and Buford Alexander. The Globe now has the Powers New Voices Festival, the Ann Davies Fund for Teaching Artists, and the Pam Farr Summer Shakespeare Studio, all rechristened in grateful recognition of the support.

In order to continue the exciting and challenging work it is known for, the Globe has launched a matching gift campaign that will support our artistic initiatives and our expanding and evolving Arts Engagement programs in the community. Thanks to a generous donor, all new and increased gifts will be matched one-to-one, doubling their impact. Gifts large and small will be enthusiastically put to use. We ask you to be a part of it all and help us make theatre matter to more people.

We are particularly grateful to *Red Velvet* Production Sponsors Dow Divas, HM Electronics, Inc., and The Estate of Madelon McGowan.

Individual philanthropy is essential for us to create great theatre. So we ask you to invest in the Globe, one of San Diego's largest not-for-profit performing arts organizations, and support the extraordinary theatre that you enjoy. We are grateful to you, our audiences and supporters, for everything you do, including purchasing tickets, attending performances, donating, and spreading the word about our productions and programs to your friends. And we are thankful 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 Old Globe family.

Vicki L. Zeiger, Chair, Board of Directors

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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	Tim Donoghue	Mark Harelik	John McLain	Steven Rubin	Deborah Taylor
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George Deloy	Joseph Hardy	Katherine McGrath	Marion Ross	Conrad Susa*	

FROM BARRY

Each time I direct a play I find myself immersed in a new and extraordinary world. For the past few months, for example, I've lived in my imagination in Paris at the end of La Belle Époque and in my mind visited Picasso's atelier and Einstein's study. Two years ago, working on *The Twenty-seventh Man*, I read Soviet Jewish writers whose stunning poetry and prose I'd never known, and I learned about the sophistication of their Yiddish-language culture and the peculiar strain of mid-20th-century hatred that extinguished it in one terrible burst of violence. And now, preparing to direct *Hamlet*, my research and my fantasy are delving ever deeper into the turbulent currents of politics and emotion that suffuse the Jacobean world in which Shakespeare wrote this play, a masterwork about a son mourning his father, written by a father who had recently lost his only son.

If my directing work has taken me on an imaginative grand tour, then my work as a producer has broadened my intellectual horizons even more. Globe plays have immersed me in moments of history I knew only fleetingly. A musical helped me understand the fear that shocked America when Sputnik flew overhead, and a drama made vivid the worldwide hope that accompanied the Camp David Accords between Israel and Egypt. Each new production I oversee opens me to subcultures and ways of life that I feel very fortunate to know. The stage stimulates my imagination, rouses my intellect, and best of all, expands my capacity for empathy. Art affords us glimpses into the subjective experiences of others, and the theatre, in its materiality and three dimensionality, in its operation in real time, in its uncannily authentic representation of actual life, does so more powerfully than any other form. Sometimes I describe my job as going for a long walk inside the pages of an encyclopedia. It's a heady and fun way to spend my days.

Red Velvet introduces us to a man in the first volume of that lived encyclopedia: Ira Aldridge, a hugely influential and unjustly neglected figure in the history of the American stage. Like so many black artists, Aldridge fled American racism and built a career in the more receptive cities of Europe, though in truth, even there the acceptance he found was conditional, and the seeming openness belied a sense of antipathy quite akin to what he left at home. These obstacles make his achievement even greater.

In the play we learn about the innovations he brought to his craft, we learn the change he wrought in the fashion of acting Shakespeare, and we learn of his triumphant

Othello in particular. But when it's related on stage, a life is transformed, like everything portrayed in that magical space, into metaphor. The play shows us what drives an artist to persist in creating his work. In Aldridge we see the potent cocktail of narcissism, ego, passion, love, and uncommon personal vulnerability that, stirred together by a once-in-a-generation talent, turns an actor into an iconoclast. We also learn the equal and opposite reaction such norm-shattering calls up, in this case the enduring virus of racism that dwells, dormant, in even the most apparently enlightened souls until some urgent event activates it and sets it on its destructive path.

I first learned about Ira Aldridge through scholar Errol Hill's seminal book about the history of the African American classical stage, *Shakespeare in Sable*. But playwright Lolita Chakrabarti manages to do in her play about Aldridge what an academic history of the man cannot: inject a beating heart into the simple narrative facts. A sensitive and gifted writer, Chakrabarti gives us the human contours of Aldridge's story, adding to it dimension and power that move us, and conferring on its heroes and villains alike the sympathy that invites us to see reflected, in this remote and distant world, clear and bracing shards of ourselves. That, finally, is what theatre is all about: making the exotic familiar, taking us on a tour of a remote destination we never knew we could visit, and showing us ourselves in the figures who dwell there.

Chakrabarti is only the third woman of color ever to have a play produced on the main stage of The Old Globe. It is a signal honor to welcome her to our family.

It's an honor too to welcome back the Globe's good friend, director Stafford Arima, represented here most recently with *Allegiance*. A dear and kind man and a major talent, Stafford has assembled a team of designers and actors of the highest rank. He has led them through this remarkable play to pay loving tribute to a forebear and kindred soul who deserves to be better known than he is. They have conjured his spirit with real love, copious imagination, and that most uniquely theatrical of attributes: empathy. I know you will be as moved by their work as I am.

Thanks for coming. Enjoy the show.

PRESENTS

RED VELVET

BY
LOLITA CHAKRABARTI

Jason Sherwood
SCENIC DESIGN

David Israel Reynoso
COSTUME DESIGN

Jason Lyons
LIGHTING DESIGN

Jonathan Deans
SOUND DESIGN

Lynne Shankel
ORIGINAL MUSIC

Jenn Rapp
MOVEMENT

David Huber
VOCAL COACH

Caparelliottis Casting
CASTING

Jess Slocum
PRODUCTION STAGE
MANAGER

DIRECTED BY
STAFFORD ARIMA

Red Velvet received its world premiere at the Tricycle Theatre, London, on October 11, 2012.

The production was revived and opened at the Tricycle Theatre, London, on January 23, 2014, before making its American Premiere at St. Ann's Warehouse, New York, on March 25, 2014.

Red Velvet is presented by special arrangement with Samuel French, Inc.

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

March 25 – April 30, 2017

CAST (in order of appearance)

HALINA WOZNIAK Amelia Pedlow
CASIMIR Michael Aurelio
TERENCE Mark Pinter
IRA ALDRIDGE Albert Jones
CONNIE Monique Gaffney
BETTY LOVELL Amelia Pedlow
BERNARD WARDE Mark Pinter
HENRY FORRESTER Michael Aurelio
CHARLES KEAN John Lavelle
ELLEN TREE Allison Mack
PIERRE LAPORTE Sean Dugan
MARGARET ALDRIDGE Amelia Pedlow

UNDERSTUDIES for Ira Aldridge – Amara James Aja';
for Casimir, Henry Forrester – Ajinkya Desai'; for Ellen Tree – Talley Beth Gale'; for Charles Kean –
Kevin Hafso-Koppman'; for Terence, Bernard Warde – Daniel Ian Joeck'; for Pierre Laporte –
Lorenzo Landini'; for Connie – Christina A. Okolo'; for Halina Wozniak, Betty Lovell, Margaret
Aldridge – Suzelle Palacios'

Production Stage Manager Jess Slocum
Assistant Stage Manager Marie Jahelka

SETTING

A theatre dressing room, Lodz, Poland, 1867.
Theatre Royal, Covent Garden, London, 1833.

There will be one 15-minute intermission.

PRODUCTION STAFF

Associate Director Jenn Rapp
Period Movement Consultant Brian Byrnes
Fight Consultant Jake Millgard
Assistant Scenic Design Eileen McCann
Associate Costume Design Charlotte Devaux
Assistant Lighting Design Sherrice Mojgani
Stage Management Intern Evangeline Lemieux

The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.

'Student in The Old Globe and University of San Diego Shiley Graduate Theatre Program.

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

The videotaping or making of electronic or other audio and/or visual recordings of this production or distributing recordings on any medium, including the internet, is strictly prohibited, a violation of the author's rights, and actionable under United States copyright law. For more information, please visit www.samuel french.com/whitepaper.

RECIPE FOR A POWDER KEG

Director Stafford Arima talks about the history, memory, and controversy of *Red Velvet*.

Interview by Danielle Mages Amato

What made *Red Velvet* a piece you were interested in directing?

Like *Allegiance*, which I directed in its world premiere here at The Old Globe, unknown stories fascinate me. I've also been drawn to narratives that deal with "the outsider." *Red Velvet* combines both of these ingredients in Lolita Chakrabarti's rich play about this unknown American actor, considered to be one of the greatest Shakespearean actors of all time.

Were you familiar with Ira Aldridge before directing *Red Velvet*? What makes him such a fascinating subject for a play?

Sadly, I was not familiar with Ira Aldridge until I read the play. As I began to research this fascinating man—through Marshall and Stock's loaded biography, *Ira Aldridge: The Negro Tragedian*—I found myself drawn into this man's journey from America to Britain to the "exclusive" London stage, through Europe and

beyond. What intrigued me about Aldridge was that he was the only African American, among 33 British actors, who received a bronze plate at the Shakespeare Memorial Theatre at Stratford-upon-Avon. How could this great actor take his place beside the greatest actors of the past, yet very few people, including the majority of my industry colleagues, know that he existed? All of this makes for a captivating subject for exploration that *Red Velvet* delivers.

What do you see as the challenges of bringing *Red Velvet* to the stage? How would you describe the physical production that you and the designers have worked to create?

Working with a team of designers to bring this play to life has been a joyride. As the play is told through memory, it was crucial that we create a theatrical world that was rooted in specifics while also evoking the energy of a faded past seen through the lens of memory. *Red Velvet* is told through Ira's eyes and his recollections of his time in London. The audience is going to experience a familiar world that is both literal and imagined, like one's memory.

Why tell this historical story now? Are there particular points of resonance for a contemporary American audience with this story that took place nearly 200 years ago?

What keeps the play rooted within this impressionistic world of memory is that it is based on true events. The backdrop of the play is the controversy surrounding the 1833 Slavery Abolition Act in Parliament. The play is charged with a sociopolitical resonance that resembles a great number of belief systems being discussed in the headlines today. In the world of London's exclusive stages, Aldridge was an outsider for many reasons: he was an American and an African American. It's important to note that at this time, there had never been a black actor who played the role of Othello on a London stage. Formidable Shakespeare actors who graced London's stages would always wear blackface. So, for this outsider to take the stage during a time when London was heated in the discussion of slavery, it was a recipe for a powder keg. The parallels of xenophobia and indifference to difference remind me of where we are today. It is my hope that with stories like *Red Velvet* we can learn from our past and possibly be awakened to the beauty of "the outsider." ■



Director Stafford Arima. Photo by Henry DiRocco.

A SCENIC LANGUAGE FOR TIME

Interview by Danielle Mages Amato



A rendering by Jason Sherwood for the set of *Red Velvet*.

Jason Sherwood, an award-winning scenic designer whose work has been seen on major stages across the U.S., is making his Globe debut with *Red Velvet*. We asked him what it took to bring Lolita Chakrabarti's time-traveling, historical drama to the stage.

Where did the concept for the *Red Velvet* design come from? What was your inspiration?

In our initial conversations about *Red Velvet*, [director] Stafford Arima and I became very interested in exploring this piece as a memory play, about a man with a life in the theatre. A design process always begins with research for me, and in my time looking through books and internet resources, I found these old illustrations of cross sections of theatres—as if the theatre had been sliced in half—and you could see inside to the backstage spaces, but also onstage. Stafford and I loved the idea of onstage and backstage space and the distinction between the private and the public. We merged that with the notion of a memory play—I began to think of the memory as going back in time, and the idea of a rotating proscenium frame was born. The frame is our totem of the theatre, an aperture through which we watch plays and see actors. And it rotating forward and backward, like a sundial, became our language for time.

Were there specific logistical issues the design needed to address? A certain mood or tone that it needed to capture?

Red Velvet takes place in various onstage and backstage theatre spaces, so we knew we had to land into those places in a concrete way. But we didn't want to explore that literally, per se. So we created a shell, a fragment of memory and space that could hold the play. The space is surrounded by a curved brick wall, emblematic of a backstage, onto which hundreds of feet of rope are bound, like a fly rail in a theatre of this period. We liked the idea of exposing the inner workings of a theatre and the hidden mechanics that go into a performance you see onstage.

What was the process of working with Stafford like?

Stafford is a designer's dream because he really provides a point of view for how he's approaching the play, and he lets me bring whatever gets me excited inside of that. He's one of the most collaborative people I know and is always open to the best idea, wherever it comes from. We spent some time with the research, and then I started bringing in sketches and renderings and 3D models to explore together. ■

Ira Aldridge

At the Center of the Storm

By Danielle Mages Amato

Ira Aldridge had an acting career that spanned four decades and inspired many superlatives: greatest, most, first. He was one of the greatest Shakespearean actors of all time, the most accomplished American actor in 19th-century England and Europe, and the first African American actor to establish a professional career on foreign shores. Aldridge played all the great Shakespearean characters, from Romeo and Hamlet to Macbeth and King Lear, but throughout his life, Othello remained his signature role. A bold innovator on stage, Aldridge embraced a more naturalistic acting style years before other performers did—but he rarely receives the historical credit he deserves.

Born in 1807 in New York City, Aldridge attended the African Free School, which provided free education to black children. He was drawn to the stage even as a child. In his teens, he began acting professionally at the African Grove Theatre, one of New York's most successful black theatre companies, which frequently included Shakespeare in its repertoire. By 17, Aldridge had made the decision to immigrate to England, where he hoped his race would not limit his opportunities as a performer as completely as it did in the States.

His gamble paid off. From the 1820s to the 1860s, he built a successful career performing across the U.K. and Europe. Aldridge made his London debut in 1825 (in *Oroonoko*, a story of slavery in the British colonies). He then toured the provinces, playing his first Othello in 1826 at 19 years old. He also appeared in other Shakespearean lead roles—including Macbeth, Richard III, and Shylock—often in whiteface. He earned the nickname “the African Roscius” (after the great Roman classical actor) and was praised by some provincial critics as “the most talented actor of both tragedy and comedy they had ever seen.” He was also dogged by negative press, caught in the political firestorm over the end of slavery in England and the British colonies.

In 1833, Aldridge returned to London to take on his highest-profile performance yet, on the stage of Covent Garden, where a single show could make or break an actor's reputation. This was an unprecedented event: no other black actor had appeared on the stage of one of London's “patent” theatres (those licensed by the government to perform “legitimate drama”). Aldridge had come close in the past, but promised engagements had not come through. In March 1833, legendary actor Edmund Kean had collapsed on stage in a production of *Othello*, never to recover. In April, the theatre announced Aldridge would replace him. A raging debate broke out in the



Russian lithograph of Ira Aldridge as Othello by an unknown artist.

press—one that continued after the opening night. The scandal surrounding Aldridge's appearance would negatively impact his English career. As his biographer Bernth Lindfors explains:

He had been condemned as a failure, and theatre managers were reluctant to take him on, even though he still had substantial box office appeal. [...] The general tenor of the London press was negative. Aldridge had indeed failed—at least in the eyes of the professional pundits. However, the paying customers liked what they saw and applauded his efforts vigorously. To many of them he was a symbol of racial equality—a black man who could think, feel and express himself as articulately as any other human being.

After the highly polarized response to Aldridge's performance, he would not return to the London stage for over 15 years.

However, it was in the theatres of France, Germany, Russia, Poland, and Hungary that he would find his greatest successes. Over the course of nine continental tours, he played for royalty and was widely honored by state governments, receiving the Medal for Arts and Sciences from King Frederick of Prussia, the Grand Cross of Leopold from the Emperor of Austria, and a Swiss Medal of Merit. He returned to England in the late 1850s, where he played King Lear for the first time. When he died in Poland in 1867, he was given a state funeral.

Aldridge often thought of returning to America, a homecoming tour where he could perform Shakespeare. But the trip never happened. In 1867, he had been invited again to the United States—theatres had even advertised his return—but he died before it could happen. He was 60 years old. ■



Photo of Ira Aldridge in Lodz, Poland, August 1867.

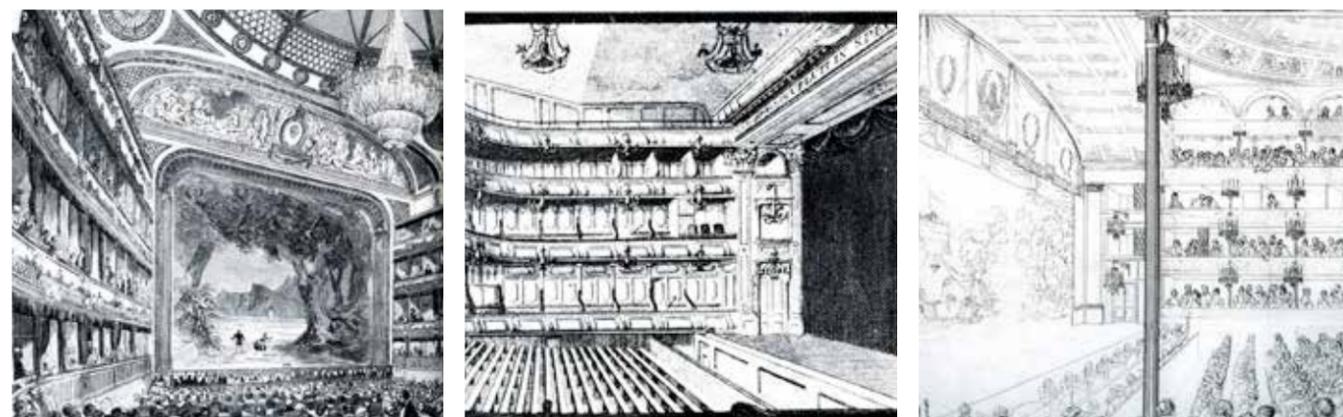


THE BRITISH ABOLITION MOVEMENT and the Slavery Abolition Act of 1833

In Britain, the antislavery movement began in earnest in the 1760s, and slavery on English soil was abolished in 1772. However, slavery still flourished in the British colonies. Since the 1640s, British merchants had been the wealthiest beneficiaries of the Atlantic slave trade, transporting some 3.1 million Africans to colonies in the Caribbean, the Americas, and other countries.

The first abolitionist organization in Britain was founded by Quakers in 1783, and it immediately began petitioning Parliament to end the slave trade. By 1787, The Society for the Abolition of the Slave Trade began circulating abolitionist books, pamphlets, and petitions, and by 1800, abolitionism had become the most important and widespread reform movement of the century. Support in Parliament grew, and in 1807, the Abolition of the Slave Trade Act ended British participation in the Atlantic slave trade—though it did not end slavery in the colonies.

Abolitionists redoubled their efforts. Women and black Britons played a pivotal role in the antislavery movement; actor Ira Aldridge himself addressed audiences after his performances to promote the abolitionist cause. For the most part, the movement relied on peaceful protest strategies: rallies in the streets of London, a boycott of sugar produced in the colonies, the circulation of antislavery images. But violent uprisings in the colonies were another effective form of argument. In 1831, Jamaica's Baptist War became the largest slave uprising in the British West Indies, a revolt violently suppressed by British forces. In total, an estimated 500 slaves were killed. News of the Baptist War ignited even fiercer debate and protests in Britain and led to two Parliamentary inquiries. In 1833, the abolitionists won their fight, and Parliament passed the Slavery Abolition Act, freeing slaves in the British colonies. ■



The Covent Garden Theatre. Illustrations courtesy of Theatre Architecture.


MICHAEL AURELIO

(Casimir, Henry Forrester) has appeared in the world premiere of *Timboctou* (REDCAT, Teatro Experimental in Guadalajara), *Camino Real* (The Theatre @ Boston Court), *The Merry Wives of Windsor* and *Richard III* (Will Geer's Theatrum Botanicum), and *Leisure & Lust* (The Mount). His television and film credits include guest star roles in "Murder in the First," "We Are Men," and *Violet*. He holds a B.F.A. in Acting from the California Institute of the Arts.


SEAN DUGAN

(Pierre Laporte) was previously seen at The Old Globe in the world premiere of Itamar Moses's *The Four of Us*. He received a Drama Desk Award nomination for his work in the Off Broadway and Broadway productions of the Tony Award-nominated play *Next Fall*. His additional Off Broadway credits include *Cloud Nine*, *Tail! Spin!*, *The Illusion*, *The English Channel*, *Perfect Harmony*, *BFF*, *Nerds*, *Valhalla*, *Flesh and Blood*, *Corpus Christi*, and *Shakespeare's R&J*. He has appeared regionally at Actors Theatre of Louisville, Alley Theatre, Chautauqua Theater Company, American Conservatory Theater, Round House Theatre, Yale Repertory Theatre, Huntington Theatre Company, and for four seasons as a company member at American Repertory Theater under the direction of Robert Brustein. His film credits include the award-winning short film *Dinner at 40*, Stephen King's *A Good Marriage*, *Victoriana*, *Gigantic*, *Trust the Man*, *Company Man*, and *Overnight Sensation*. He has guest starred on television in "The Lottery," "Smash," "Boardwalk Empire," "Blue Bloods," "Elementary," "I Just Want My Pants Back," "The Good Wife," "Fringe," "Law & Order: Special Victims Unit," and "Law & Order: Criminal Intent," as well as in his recurring role as Timmy Kirk for four seasons on HBO's "Oz."


MONIQUE GAFFNEY

(Connie) appeared in the Globe for All productions of *Much Ado About Nothing* and *All's Well That Ends Well*. She is a resident artist at Cygnet Theatre Company and a member of Omo Aché Afro-Cuban Dance & Music Co. Her San Diego credits include *The Tragedy of the Commons*, *The Piano Lesson*, *Man from Nebraska*, *Yellowman* (2008 Craig Noel Award), *Bug*, and *Las Meninas* (Cygnet), *Disgraced*, *Doubt*, *Clybourne Park*, and *In the Next Room, or the vibrator play* (San Diego Repertory Theatre), *Heddatron*, *A Streetcar Named Desire*, and *A Raisin in the Sun* (ion theatre company), *Cell* and *Hoodoo Love* (Mo'olelo Performing Arts Company), *Brownie Points* (Lamb's Players Theatre), *No Exit* (Diversions Theatre), *Medea* and *I Have Before Me a Remarkable Document Given to Me By a Young Lady from Rwanda* (Patté Award) (6th @ Penn Theatre), *Trouble in Mind*, *Gibson Girl*, and *Blue Bonnet Court* (MOXIE Theatre), and *Gee's Bend*, *Story Theatre*, *Stories About the Old Days*, and *The African Company Presents Richard III* (North Coast Repertory Theatre). Gaffney's New York credits include *Mamba's Daughters* (International Spoleto Festival), and *American Silents* directed by Anne Bogart. She received her B.A. from UC San Diego and her M.F.A. from Columbia University, and she is a member of Actors' Equity Association and SAG-AFTRA.


ALBERT JONES

(Ira Aldridge) appeared in the Broadway production of *Henry IV* (Lincoln Center Theater) and the Off Broadway productions of *Macbeth* and *Oroonoko* (Theatre for a New Audience, AUDELCO Award nomination) and *Pericles*, *Iphigenia at Aulis*, and *Richard III* (The Pearl Theatre Company). His regional credits include *The Mountaintop* and *The Brothers Size* (City Theatre), *Macbeth* (The Wilma Theater), *Battle of Black and Dogs* (Yale Repertory Theatre), *A Midsummer Night's Dream* (Shakespeare on the Sound), *A Raisin in the Sun* (Hartford Stage),

Intimate Apparel (Intiman Theatre), *The Piano Lesson* (Cleveland Play House), *Flag Day* (Contemporary American Theater Festival), *Much Ado About Nothing* (Portland Center Stage), *Arms and the Man* (Barrington Stage Company), *Edward II* and *The Threepenny Opera* (American Conservatory Theater), and *As You Like It* and *Scapin* (California Shakespeare Theater). Mr. Jones's film and television credits include *And So It Goes*, *She's Funny That Way*, *Salt*, *Cadillac Records*, *American Gangster*, *The Bourne Ultimatum*, *Proud*, "Quarry," "The Night Of," "The Affair," "House of Cards," "Golden Boy," "Elementary," "The Following," "NYC 22," "Made in Jersey," "Blue Bloods," "Unforgettable," "White Collar," "Army Wives," "Law & Order," "Law & Order: Special Victims Unit," "Criminal Intent," "Rescue Me," "Kidnapped," and the upcoming "Mindhunter." Mr. Jones received his M.F.A. from American Conservatory Theater.


JOHN LAVELLE

(Charles Kean) has performed at The Old Globe in *Macbeth*, *The Royale*, *A Midsummer Night's Dream*, *The Merchant of Venice*, *Rosencrantz and Guildenstern Are Dead* (Craig Noel Award nomination), and *Bell, Book, and Candle*. His theatre credits include *The Graduate* (Broadway), *The Merchant of Venice* (Royal Shakespeare Company), *The Royale* (Lincoln Center Theater, Drama Desk Award), *The Iliad* (Syros Festival, Greece), *Catch-22* (Lucille Lortel Theatre), *Spatter Pattern* (Playwrights Horizons), *The Jew of Malta* (Theatre for a New Audience), *On the Razzle* (Williamstown Theatre Festival), *Burleigh Grimes* (New World Stages), *Rope* (Drama Dept.), and *As You Like It* (The Shakespeare Center of Los Angeles). Mr. Lavelle has performed regionally at La Jolla Playhouse, McCarter Theatre Center, and Hartford Stage. His television and film credits include "Grace and Frankie," "Forever," "Law & Order: Trial by Jury," "The Black Donnellys," "Numb3rs," "NCIS," "Guiding Light," "All My Children," *The Taking of Pelham 1 2 3*, *August*, *Zerosome*, *Frozen*, *Zootopia*, *Heirloom*, and *Selma*. Mr. Lavelle is a graduate of New York University's Tisch School of the Arts and a member of IAMA Theatre Company.


ALLISON MACK

(Ellen Tree) began her professional acting career at the age of four. Throughout her childhood, she worked on numerous television and feature films. Although she had been working consistently for over a decade as a child actor, it was in her late teens when she landed her defining role, playing reporter Chloe Sullivan on the WB/CW hit series "Smallville." Eventually in 2010, due to the popularity of her portrayal of Chloe, Ms. Mack led DC Comics to officially introduce the character. She earned several awards and nominations for her performance, establishing her as one of television's most sought-after geek goddesses. In November 2008, Ms. Mack went behind the camera and made her directorial debut with the "Smallville" episode "Power," and she went on to direct additional television episodes as well as produce and direct feature films. Today Ms. Mack serves as President and top trainer at The Source, which she and accomplished philosopher, physicist, and educator Keith Rainiere developed. The Source is a curriculum providing a unique toolset and innovative exercises to increase one's mastery in the art of compassion through the discipline of acting and expression.


AMELIA PEDLOW

(Halina Wozniak, Betty Lovell, Margaret Aldridge) was previously seen at The Old Globe in *The Metromaniacs*. She has appeared Off Broadway in *The Liar* and *The Heir Apparent* (Classic Stage Company), *'Tis Pity She's a Whore* (Red Bull Theater), and *You Never Can Tell* (The Pearl Theatre Company). Regionally, her work includes *The Metromaniacs*, *A Midsummer Night's Dream*, and *The Merchant of Venice* (Shakespeare Theatre Company), *Ether Dome* (La Jolla Playhouse, Hartford Stage, and Huntington Theatre Company), *The Glass Menagerie*, *Hamlet*,

and *The Liar* (Denver Center Theatre Company), *Legacy of Light* (Cleveland Play House), and *The Diary of Anne Frank* and *The Tempest* (Virginia Stage Company). Her television work includes roles on "The Good Wife," "Blue Bloods," "Shades of Blue," and "The Blacklist." Ms. Pedlow graduated with a B.F.A. in Drama from The Juilliard School.


MARK PINTER

(Terence, Bernard Warde) is thrilled to return to The Old Globe, where he was last seen in *Macbeth* in 2016, *Othello* and *The Two Gentlemen of Verona* in 2014, and *Hamlet* and *Charley's Aunt* in 1977. His Off Broadway credits include the 2015 revival of *Rothschild & Sons* (York Theatre Company), *My Sweetheart's the Man in the Moon* (Hypothetical Theatre Company), and *Three on the Couch* (Soho Rep.). Regionally he has been seen in *Book of Days* (Arena Stage), *Clybourne Park* (San Diego Repertory Theatre), *The Price* (Northern Stage), *The Sound of Music* (Syracuse Stage), *West Side Story* (Pittsburgh Civic Light Opera), *Victor/Victoria* (North Shore Music Theatre), *Equus* (Arizona Theatre Company), and *The Lion in Winter* (North Coast Repertory Theatre). Mr. Pinter recently appeared in the world premiere of Herbert Siguenza's *Manifest Destinitis* (San Diego Rep); his other world premieres include Anna Ziegler's *Another Way Home* (Magic Theatre), Richard Montoya's *Federal Jazz Project* (San Diego Rep), and Melinda Lopez's *Becoming Cuba* (North Coast Rep). His television credits include "Grace and Frankie," "Mad Men," "NCIS: Los Angeles," "Cold Case," "Law & Order," "All My Children," and "Another World." His films include *Other People's Money*, *Vanilla Sky*, *The Eden Myth*, *Season of Youth*, and the short *Play*. He received his M.F.A. from Hilberry Theatre/Wayne State University. markpinter.net, @markiepinter on Twitter.

LOLITA CHAKRABARTI

(Playwright) is an award-winning actress and writer. Her debut play, *Red Velvet*, premiered in 2012 at Tricycle Theatre in London, where it returned in 2014 before transferring to St. Ann's Warehouse in New York. In 2016 the play opened at the prestigious Garrick Theatre on London's West End as part of Kenneth Branagh's season of plays. *Red Velvet* garnered for Ms. Chakrabarti the 2012 Evening Standard Charles Wintour Award for Most Promising Playwright; 2012 Critics' Circle Award for Most Promising Playwright; 2013 Asian Women of Achievement Award for Arts & Culture; 2012 WhatsOnStage Award nominations for London Newcomer of the Year and Best New Play; and a 2012 Olivier Award nomination for Outstanding Achievement in an Affiliate Theatre. *Red Velvet* earned further rave reviews in its New York transfer. Ms. Chakrabarti also wrote *Joy for Last Seen* at Almeida Theatre and a five-part adaptation of *The Goddess* for BBC Radio 4. She runs Lesata Productions with Rosa Maggiora and Adrian Lester. They produced *Of Mary*, a short film directed by Mr. Lester, which won the Best Short Film Award at the 2012 Pan African Film Festival and was officially selected for the Raindance, Underwire, London Short, Montreal Black International, Independent Black Women's, and Toronto Black Film Festival.

STAFFORD ARIMA

(Director) previously directed the Globe productions of *Allegiance* and *Ace*. His selected work includes *Allegiance* (Broadway), *Ragtime* (West End, eight Olivier Awards nominations including Best Director and Best Musical), A.R. Gurney's *Two Class Acts* (The Flea Theater), *The Tin Pan Alley Rag* (Roundabout Theatre Company), *Jacques Brel Is Alive and Well and Living in Paris* (Stratford Shakespeare Festival), *Candide* (San Francisco Symphony), *Altar Boyz* (Outer Critics Circle Award for Best Off-Broadway Musical, seven Drama Desk Award nominations), *Poster Boy* (Williamstown Theatre Festival), *The Secret Garden* (Lincoln Center), *Total Eclipse* (Toronto), *Carrie* (MCC Theater, five Drama Desk nominations including Outstanding Revival of a Musical), *bare* (2012 Off Broadway revival), *Abyssinia* (Goodspeed Musicals), *Spring Awakening* (University of California, Davis), *Bright Lights*, *Big City* (Prince Music Theater), and *Marry Me a*

Little (Cincinnati Playhouse in the Park). Mr. Arima was the associate director for the Broadway productions of *Seussical* and *A Class Act*. He graduated from York University, where he was the recipient of the Dean's Prize for Excellence in Creative Work. He is Artistic Advisor for the Broadway Dreams Foundation, an adjunct professor at UC Davis, and a proud member of Stage Directors and Choreographers Society. www.staffordarima.com.

JASON SHERWOOD

(Scenic Design) is making his Globe debut. He recently designed the stage adaptation of *Frozen* for Walt Disney Creative Entertainment. His recent and upcoming designs Off Broadway and regionally include *Her Portmanteau* (New York Theatre Workshop), *The View Upstairs* (Lynn Redgrave Theater), *Songbird* (59E59 Theaters), *Ring Twice for Miranda* (New York City Center), *Frankenstein* (Denver Center Theatre Company), *Paint Your Wagon* and *Jasper in Deadland* (The 5th Avenue Theatre), *The Taming of the Shrew* (Shakespeare Theatre Company), *The Whipping Man* (Alliance Theatre), *Cake Off* (Signature Theatre Company), *Choir Boy* and *Silence! The Musical* (Studio Theatre), *The Circus in Winter* (Goodspeed Musicals), *Squash* (The Flea Theater), and many others. Mr. Sherwood is the recipient of a Henry Hewes Design Award nomination, several Suzi Bass Award nominations, a Gregory Award nomination, and the USITT Rising Star Award, and he was named by *Live Design* magazine as a "Young Designer to Watch." He is a graduate of New York University. @JasonSherwoodDesign on Instagram.

DAVID ISRAEL REYNOSO

(Costume Design) is a scenic and costume designer who recently designed the Globe's productions of *The Blameless*, *tokyo fish story*, *Constellations*, *Twelfth Night*, *Arms and the Man*, *Water by the Spoonful*, *Time and the Conways*, *Double Indemnity*, and *Be a Good Little Widow*. He also designed *As You Like It* for The Old Globe and University of San Diego Shiley Graduate Theatre Program. Mr. Reynoso is the Obie Award-winning costume designer of the Off Broadway hit *Sleep No More* (New York and Shanghai) and is also a Helen Hayes Award nominee for *Healing Wars* (Arena Stage). He is recognized locally for his designs of *Tiger Style!*, *Healing Wars*, *The Darrell Hammond Project*, *Kingdom City*, and the DNA New Work Series presentation of *Chasing the Song* (La Jolla Playhouse). His other work includes *Futurity*, *Cabaret*, *The Snow Queen*, *Alice vs. Wonderland*, *Trojan Barbie*, *Copenhagen*, *No Man's Land*, *Hamletmachine*, *Ajax in Iraq*, and *Abigail's Party* (American Repertory Theater), *The Comedy of Errors* and *Othello* (Commonwealth Shakespeare Company), *The Woman in Black* (Gloucester Stage Company), and *Dead Man's Cell Phone* (The Lyric Stage Company). Mr. Reynoso is also the recipient of the San Diego Foundation's Creative Catalyst Grant, an Elliot Norton Award, a Craig Noel Award nomination, and multiple IRNE and BroadwayWorld Award nominations. davidreynoso.com.

JASON LYONS

(Lighting Design) designed *Love's Labor's Lost* and *Macbeth* at the Globe last summer. He designed the Broadway productions of *Hand to God*, *On the Town*, *Bronx Bombers*, *Let It Be*, *Bring It On: The Musical*, *Rock of Ages* (as well as the Vegas, Toronto, Australia, London, and national tours), *The Threepenny Opera*, *Barefoot in the Park*, and *Good Vibrations*. His other recent credits include *Dry Powder*, *Barbecue*, and *Venice* (The Public Theater), *Smart People* (Second Stage Theatre), *Murder for Two* and *Heathers: The Musical* (New World Stages), *Hand to God* (MCC Theater), *The Commons of Pensacola* (Manhattan Theatre Club), *Nerds* (Philadelphia Theatre Company), *Hello, Dolly!* (Goodspeed Musicals), *All in the Timing* (Primary Stages), *Medieval Play* (Signature Theatre Company), *Uncle Vanya* (Classic Stage Company), *White Noise* (Chicago), *Broke-ology* and *Clay* (Lincoln Center Theater), *Happy Hour*, *Two by Pinter*, and *Scarcity* (Atlantic Theater Company), and 10 years with The New Group including the productions *The Good Mother*, *Marie and Bruce*, *Abigail's Party*, *The Prime of Miss Jean Brodie*, and *Hurlyburly*.

JONATHAN DEANS

(Sound Design) previously designed *Kiss Me, Kate* and the world premiere of *Allegiance* at The Old Globe. His work spans from Royal Opera House in Covent Garden to *Michael Jackson: One* in Las Vegas. His Broadway credits include *Waitress*, *Finding Neverland*, *Pippin* (Tony Award nomination), *Priscilla Queen of the Desert*, *Spider-Man: Turn Off the Dark*, *La Cage aux Folles* (Tony and Drama Desk Award nominations), *Young Frankenstein*, *The Pirate Queen*, *Lestat*, *Taboo*, *Follies*, *Seussical*, *Beauty and the Beast*, *The Music Man*, *Fosse*, *Candide*, *King David*, and the original production of *Ragtime*. His numerous Off Broadway credits include *Invisible Thread*, The Public Theater's *A Second Chance*, *Carrie* (Drama Desk nomination), and *Parade* (Drama Desk nomination). He has also designed opera, plays, and productions on the West End. His work with Cirque du Soleil includes *One*, *Love*, *Ka*, *Criss Angel Believe*, *Viva Elvis*, *Zumanity*, *O*, *Mystère*, *La Nouba*, *Wintuk*, *Ovo*, *Corteo*, and *Saltimbanco*. Mr. Deans was presented with the USITT Award for Distinguished Achievement in Sound and has received a number of other awards. designingsound.com.

LYNNE SHANKEL

(Original Music) was music supervisor/arranger/orchestrator for *Allegiance* starring Lea Salonga and George Takei on Broadway and in its 2012 world premiere at The Old Globe, for which she received the Craig Noel Award for Outstanding Orchestrations. Her diverse musical background has led her to write orchestrations and arrangements for everyone from Chita Rivera, The New York Pops, and Raul Esparza, to Tony Award winner and Bon Jovi member David Bryan and the *Radio City Christmas Spectacular*. She was music director/arranger for the Broadway production of *Cry-Baby* and the resident music supervisor for the Tony Award-winning revival of *Company*, for which she conducted the Grammy Award-nominated cast album. She was music director/arranger for the Off Broadway hit *Altar Boyz*, for which she received a Drama Desk Award nomination for Outstanding Orchestrations. Ms. Shankel received a second Drama Desk nomination for *The Extraordinary Ordinary* by Paul Loesel and Scott Burkell. In 2014, Ms. Shankel was orchestrator/arranger for the world premiere of *Chasing the Song*, with music by David Bryan and book by Joe DiPietro, at La Jolla Playhouse. She was music supervisor/arranger/co-orchestrator for *bare* and collaborated with lyricist Jon Hartmere to provide new songs for that production, which are featured on her new album *Bare Naked*. lynneshankel.com.

JENN RAPP

(Movement, Associate Director) is the current associate director and choreographer for *The Illusionists*, which played record-breaking runs for the past three years on Broadway at the Marquis Theatre, Neil Simon Theatre, and Palace Theatre. She choreographed *Song for a Future Generation* (Williamstown Theatre Festival) and associate directed the new musical *Found* (Atlantic Theater Company and Philadelphia Theatre Company). As an associate director to Stafford Arima, she worked on the concert productions of *The Secret Garden* and *Ragtime* (Manhattan Concert Productions at Lincoln Center). They also recently mounted the world premiere of A.R. Gurney's *Two Class Acts* (The Flea Theater). Her Off Broadway credits include *bare* (New World Stages), *Lucky Guy* (Little Shubert Theatre), *Carrie* (MCC Theater), and *Indian Ink* (Roundabout Theatre Company). She directed and choreographed *Prison Dancer* at the New York Musical Festival, for which she won the festival's Excellence in Choreography Award. She created the original Norwegian Cruise Line production of *Cirque Bijou*, a mix of aerial circus choreography and dance. For companies such as DreamWorks, Nickelodeon, and Walt Disney Creative Entertainment, she has traveled to numerous countries, directing original musicals from popular cartoons. jennrapp.com.

DAVID HUBER

(Vocal Coach) has worked on the Globe productions of *The Blameless*, *Picasso at the Lapin Agile*, *Measure for Measure* (Globe for All), *October Sky*, *Meteor Shower*, *Sense and Sensibility*, *Macbeth*, *tokyo fish story*, *Camp David*, *Constellations*, *Rain*, *The Last Match*, *The Metromaniacs*,

Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, *Arms and the Man*, *Buyer & Cellar*, *The Royale*, *Bright Star*, and *The Two Gentlemen of Verona*. His previous Globe acting credits include *The Winter's Tale* directed by Jack O'Brien, *The Tempest*, *The Two Gentlemen of Verona*, and *The Merchant of Venice*, among several others. He has studied voice with Master Linklater Voice teacher David Smukler, Eric Armstrong, and Kate Burke. He is a graduate of the Graduate Voice Teacher Diploma Program at York University in Toronto. His regional theatre credits include Actors Theatre of Louisville, Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Pittsburgh Playhouse, PCPA Theaterfest, Texas Shakespeare Festival, Center REP Theatre, and Centennial Theater Festival, among many others. Mr. Huber coaches voice, speech, and acting locally, works on speech issues with special needs students, and recently taught speech in the graduate theatre program at UC San Diego. He is a graduate of The Old Globe and University of San Diego Shiley Graduate Theatre Program.

CAPARELLIOTIS CASTING

(Casting) has cast the Globe productions of *Picasso at the Lapin Agile*, *The Blameless*, *Meteor Shower*, *tokyo fish story*, *Constellations*, *The Last Match*, *Dr. Seuss' How the Grinch Stole Christmas!*, Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, *Rich Girl*, *Arms and the Man*, *Buyer & Cellar*, *The White Snake*, *The Twenty-seventh Man*, *The Royale*, *Vanya and Sonia and Masha and Spike*, *Water by the Spoonful*, *Time and the Conways*, *Bethany*, *The Winter's Tale*, *The Few*, *Double Indemnity*, *The Rainmaker*, *Other Desert Cities*, *Be a Good Little Widow*, *A Doll's House*, *The Brothers Size*, *Pygmalion*, and *Good People*. Their Broadway casting credits include *The Front Page*, *Les Liaisons Dangereuses*, *The Glass Menagerie* (upcoming), *Jitney* (upcoming), *The Little Foxes* (upcoming), *The Father*, *Blackbird*, *An Act of God*, *Airline Highway*, *Fish in the Dark*, *It's Only a Play*, *Disgraced*, *The Country House*, *Holler If Ya Hear Me*, *Casa Valentina*, *The Snow Geese*, Lyle Kessler's *Orphans*, *The Trip to Bountiful*, *Grace*, *Dead Accounts*, *The Other Place*, *Seminar*, *The Columnist*, *Stick Fly*, *Good People*, *Bengal Tiger at the Baghdad Zoo*, *The House of Blue Leaves*, *Fences*, *Lend Me a Tenor*, and *The Royal Family*. They also cast for Manhattan Theatre Club, Atlantic Theater Company, LCT3, Ars Nova, Goodman Theatre, Steppenwolf Theatre Company, McCarter Theatre Center, Arena Stage, Second Stage Theatre (seven seasons), and Williamstown Theatre Festival (three seasons). Their recent film and television credits include *HairBrained* with Brendan Fraser, "American Odyssey" (NBC), "How to Get Away with Murder" (ABC pilot), "Ironside" (NBC), and *Steel Magnolias* (Sony for Lifetime).

JESS SLOCUM

(Production Stage Manager) previously worked on the Globe productions of *Picasso at the Lapin Agile*, *Measure for Measure* (Globe for All), *Love's Labor's Lost*, *tokyo fish story*, *The Metromaniacs*, *In Your Arms*, *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 *Indecent*, *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.

MARIE JAHELKA

(Assistant Stage Manager) previously worked on the Globe's Powers New Voices Festival (2016–2017), *Dr. Seuss' How the Grinch Stole Christmas!*, *Somewhere*, *The Last Romance*, *The Whipping Man*, *Romeo and Julieta*, *Back Back Back*, *Opus*, *The American Plan*, *In This Corner*, *Oscar and the Pink Lady*, the 2006 Shakespeare Festival, and *Hay Fever*. Her regional credits include *Hollywood*, *Ether Dome*, and *The Tall Girls* (La Jolla Playhouse), *Violet* (San Diego Repertory Theatre), *Dogfight*,

My Fair Lady, *Sons of the Prophet*, *True West*, *Fool for Love*, *Spring Awakening*, *Company*, *Shakespeare's R&J*, *Assassins*, *Mistakes Were Made*, *Parade*, *Cabaret*, and *Love Song* (Cygnet Theatre Company), *miXtape* (Lamb's Players Theatre), *The Amish Project* (Mo'olelo Performing Arts Company), and *This Wonderful Life* and *The Humbug Holiday Spectacular* (North Coast Repertory Theatre). She received her B.A. in Theatre Arts from University of San Diego.

BARRY EDELSTEIN

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

JACK O'BRIEN

(Artistic Director Emeritus) served as Artistic Director of The Old Globe from 1981 through 2007. He most recently directed the Broadway revival of *The Front Page* (starring Nathan Lane, John Slattery, and John Goodman), *Great Scott* at San Diego Opera, and the national tour of *The Sound of Music*. His Broadway credits also include the 2014 revival of *It's Only a Play*, *Macbeth* with Ethan Hawke, *The Nance*, *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss' How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride's Crossing*, *The Little Foxes*, *Happgood* (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 2013 by Farrar, Straus and Giroux.

CRAIG NOEL

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

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

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



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



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



ARTS ENGAGEMENT

TRANSITION AND TRANSFORMATION

By Freedom Bradley-Ballentine, Mike Hausberg, and Ben Thoron

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.

When Justin Davis began his apprenticeship at The Old Globe's Technical Center in October 2016, he had no shopwork experience to speak of. He had a background in television and video production, and a passing familiarity with woodworking tools, but the first days were tough. "I'd think, 'I just can't do this.' I'd look at some of the guys who have been here for years, and they had a tremendous amount of experience." But one of the things he quickly learned was being comfortable with being uncomfortable. "I realized that experience allows you to work your way out of corners—the work here is like figuring out a puzzle."

Originally from Los Angeles, Davis recently moved to San Diego and was looking for community. "I was broken. I had been in the military, I had been in combat, and I just wanted to move on. There are some things in this life that you can't just move on from, that you have to address." He found assistance at Veterans Village San Diego, which helped him deal with his PTSD through therapy in a safe and nurturing environment. It allowed him to transition into civilian life, and when the opportunity came to join The Old Globe, he was ready. "I wasn't shying away from the public anymore. It gave me a starting point, and it got me into the swing of things."

There were days when he felt overwhelmed or wanted to quit, when his thoughts would turn negative and self-doubt would creep in, but the Globe staff supported and welcomed him into the fold. "There was care in giving me the correct jumping-off point. They showed me how to do things correctly and safely, and pretty quickly it turned to 'okay, now fly.'"

He quickly began doing tasks in which he had no background, allowing him to expand his skills and build his confidence. "Excellence can't be rubberstamped. It's putting all of yourself in the moment to do whatever you're doing wholeheartedly, and challenging yourself to do the best you can."

Davis put all this training to use on a rainy day in the shop when a leak was discovered above a piece of scenery that had just been painted. At first his reaction was to call someone for help, but a colleague in the shop assessed the situation and said, "Well, we'd better get up on the roof to cover the skylight!" This experience was instrumental in changing his attitude about being a problem solver instead of a bystander. "It changed my whole concept of what a problem is. I learned to call on myself first, to not limit my thinking of what I may be capable of doing in a given situation. I measure and solve problems a little differently now. I don't immediately say to myself, 'I can't do it.' I look at a thing and say, 'I have skill sets, how can I fix this?'"

Davis completed his apprenticeship in February, and he continues to work with the technical crew on Globe productions. The experience has been life-changing. "Doing something you enjoy makes a difference. I love going to the theatre. I love being around theatre people. I love the individual pieces we get to take ownership over. It's like we're all little ants rolling our own piece up the hill to make something that matters." ■

Justin Davis was the first person to complete The Old Globe apprenticeship program. The program, specifically set up for veterans, is funded and supported by a grant from the California Arts Council Veterans Initiative in the Arts.

(right) The Old Globe's Technical Center.



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 Jack Hernandez Master Carpenter, Festival
 Daniel Capiro Charge Carpenter, White
 Chris Chauvet, Jason Chohon, Benjamin Gray,
 Sloan Holly, Francisco Ramirez, Mariah Ray,
 Kurtis Weichers Carpenters
 Carole Payette Charge Scenic Artist
 W. Adam Bernard Lead Scenic Artist
 Jessica Amador, David Garcia, Nichol Richardson Painters
 Christian Thorsen Stage Carpenter/Flyman, Globe
 Eszter Julian Deck Crew
 Robin Barnett Rigger

COSTUMES

Stacy Sutton Costume Director
 Charlotte Devaux Resident Design Associate
 Maureen Mac Niallais Assistant to the Director
 Shelly Williams Design Assistant/Shopper
 Abigail Cayword, Danita Lee Design Assistant
 Katie Knox Costume Assistant
 Erin Cass Draper
 Marsha Kulgowski Tailor/Draper
 Wendy Miller Tailor
 Mark Baiza, Anne Glidden Grace, Nicole Sukolics-Christianson Assistant Cutters
 Mary Miller Tailoring/Construction
 Sonya Levin Stitcher/Assistant Cutter
 Bonnie Clinnin, Kelly Marie Collett-Sarmiento,
 Cat Frazier, Carissa Ohm, Heather Premo Stitchers
 Kristin Womble Craft Supervisor/Dyer/Painter
 Stephanie Parker Craft Artisan
 Vicky Martinez Wig and Makeup Supervisor
 Kim Parker Assistant Wig and Makeup Supervisor
 Kimberly Eddo Wig Assistant
 Beverly Boyd Wardrobe Supervisor
 Beth Merriman Wardrobe Crew Chief, Globe
 Anna Campbell Wardrobe Crew Chief, White
 Ana Maldonado Wig Running Crew, Globe
 Terrie Cassidy, Becca Hawkins Wardrobe Running Crew, Globe
 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
 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
 Steve Schmitz Lighting Assistant
 Sarah Alexander, Cynthia Bloodgood,
 Christian Erikson, Andrew Lynch, Sean Murray,
 Kevin Orlof, Brandon Rosen, Robert Thoman,
 Jessica Van Ness, Kimberlee Winters,
 Laura Zingle Electricians

SOUND

Paul Peterson Sound Director
 Jeremy Nelson Master Sound Technician, Globe
 Alex Heath Master Sound Technician, White
 RJ Givens Master Sound Technician, Festival
 Krystin Cline, Michael Cornforth,
 Jaclyn Skingel Sound Technicians

ADMINISTRATION

Alexandra Hisserich General Management Associate
 Carolyn Budd Assistant to the Artistic
 and Managing Directors
 Janet Gourley Interim 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, 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, Maura Giles-Watson,
 Jan Gist, 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
 Annette Nixon Arts Engagement Operations Coordinator
 Melinda Cooper Arts Engagement Programs Coordinator
 Lisel Gorell-Getz Master Teaching Artist
 Carolyn Agan, Gerardo Flores, Monique Gaffney,
 Katherine Harroff, Jason Heil, Kimberly King,
 Erika Malone, Blake McCarty, Crystal Mercado,
 Heather Pauley, Erika Beth Phillips, James Pillar,
 Tara Ricasa, Christopher Salazar, Catherine Hanna
 Schrock, Sharif Simmons Teaching Artists

FINANCE

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

DEVELOPMENT

Sheri Broedlow Senior Associate Director of Development
 Annamarie Maricle Associate Director,
 Institutional Grants
 Bridget Cantu Wear Associate Director,
 Strategic Partnerships
 Eileen Prisby Events Director
 Keely Tidrow Associate Director, Major Gifts
 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
 Derek Floyd Grants Assistant
 Caren Dufour Development Assistant

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
 Mike Hausberg Public Relations Associate
 Chanel Cook Digital and Print Publications Designer
 Kelsey Dahlke Marketing Assistant
 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 Bennon 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
 Juliana Johnson, Laura Rodriguez,
 Mary Taylor House Managers
 Angela Montague Kanish Front of House Assistant
 Nic Hagan Food and Beverage Manager
 Jessica Molina, Deborah Montes, Stephanie Passera,
 Michelle Thorsen Pub Shift Supervisors
 Patrice Aguayo, Tanika Baptiste, Matt Fletcher,
 Mina Morales, Jennifer Van Atta,
 Katrina Zebrowski Pub Staff
 Linda Bahash, Barbara Behling, Haydee Ferrufino,
 Stephanie Rakowski Gift Shop Supervisors

SECURITY/PARKING SERVICES

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

Jack O'Brien Artistic Director Emeritus
 Craig Noel Founding Director