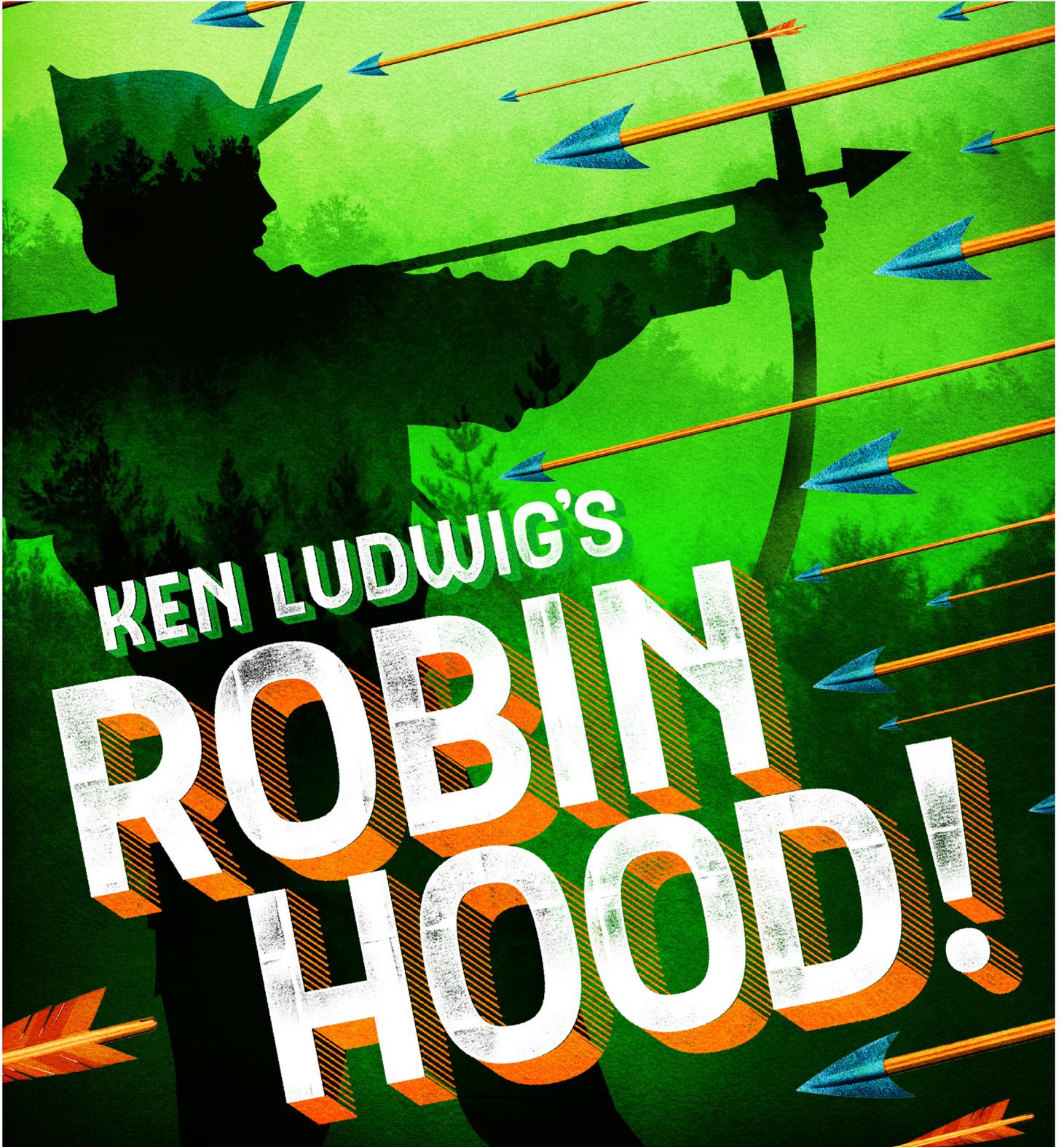


performances

THE  LD GLOBE

AUGUST 2017



WELCOME



MIKE HAUSBERG

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

MISSION STATEMENT

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

STATEMENT OF VALUES

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

The values that shape this commitment are:

TRANSFORMATION

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

INCLUSION

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

EXCELLENCE

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

STABILITY

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

IMPACT

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

PRODUCTION SPONSORS



SHEILA AND JEFFREY LIPINSKY

For more than 25 years, San Diego natives Sheila and Jeffrey Lipinsky have been integral members of The Old Globe family. Sheila serves on the Globe's Board of Directors and on the Development and Nominating Committees. The couple supports organizations throughout the community, including Jewish Family Service, New Americans Museum, Playwrights Project, San Diego Food Bank, San Diego Youth Symphony, and the President's Advisory Council at San Diego State University. Sheila and Jeffrey serve on the board of the Seacrest Village Retirement Communities. At Moores Cancer Center, Jeffrey serves on the board and Sheila serves on the patient advisory board. They have sponsored many productions at The Old Globe and are a vital part of the Lipinsky family's long and fruitful relationship with the theatre.



PAULA AND BRIAN POWERS

Paula Powers joined the Globe's Board of Directors in 2011, and she currently serves on the Executive and Nominating Committees. She and Brian made Rancho Santa Fe their primary residence after living in New York, Hong Kong, Australia, and the Bay Area, where they still own a home. Paula earned her J.D. from the University of Michigan and specialized in trusts and estates, including work for private foundations and not-for-profits. Brian's J.D. comes from the University of Virginia, and he is currently Chairman Emeritus of Hellman & Friedman LLC, a private equity firm in San Francisco. Paula also sits on the board of the Rancho Santa Fe Foundation. Together they have sponsored numerous productions at the Globe, including *Nobody Loves You*, Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, *In Your Arms*, a free student matinee of *Dr. Seuss's How the Grinch Stole Christmas!* for Title I schools, and last year's world premieres of both *The Last Match* and *Rain*. They have a strong commitment to new work, and the Powers New Voices Festival is named for them in honor of their significant Artistic Angels commitment to The Old Globe.



JEAN AND GARY SHEKHTER

Jean and Gary Shekhter came to the United States from the Soviet Union in the late 1970s. Grateful for all that their new country and community provided them, the Shekhters have been generous supporters of many charitable institutions. Jean has served on the Globe's Board since 2008 and currently serves on the Development Committee. Jean and Gary reside in Rancho Santa Fe. They have sponsored *The Twenty-seventh Man*, *Rain*, and *Picasso at the Lapin Agile*, and they are honored to sponsor this world premiere of Ken Ludwig's *Robin Hood!*



PAMELA J. WAGNER AND HANS TEGEBO

Pamela J. Wagner has enjoyed The Old Globe since high school, when her family relocated from Northern California. After almost 20 years as co-owner of a software company, she retired and was finally able to devote time to her love of the arts. Pam has sponsored numerous students in dance, music, and theatre. She has been a patron of the Globe for over 10 years and is a member of the Board of Directors. She is a board member of the Love Library at San Diego State University as well as of Patrons of the Prado. Pam and Hans Tegebo met through their mutual love of art; he is a talented sculptor and ceramicist and has completed a one-of-a-kind house that is a livable piece of art. They spend a great deal of time in New York City and continue to travel the world together.

PRODUCTION SPONSORS

CALIFORNIA BANK & TRUST



California Bank & Trust (CB&T) has been a generous corporate partner of The Old Globe for more than two decades. This summer the Globe is pleased to welcome the bank's 2017 sponsorship of Ken Ludwig's *Robin Hood!* CB&T has provided both volunteer and financial contributions to the Globe over the years, including service on the Board of Directors through the leadership of CB&T's Senior Vice President, Sandra Redman, who was instrumental in the bank's unwavering support of the Globe's Securing a San Diego Landmark Capital and Endowment Campaign. CB&T's previous sponsorships include *Boeing-Boeing*, *Antony and Cleopatra*, *Henry V*, *Floyd Collins*, *God of Carnage*, *A Gentleman's Guide to Love and Murder*, and most recently, *Meteor Shower*. The Old Globe is grateful to California Bank & Trust for its very generous support and for its commitment and dedication to the arts.

THEATRE FORWARD

THEATRE FORWARD

Theatre Forward is devoted to advancing the American theatre and its communities by providing funding and other resources to the country's leading not-for-profit theatres, including The Old Globe. From its base in New York, Theatre Forward aims to increase access and opportunity for all to experience theatre, building community and setting the stage for individual achievement through its Advancing Strong Theatre and Educating Through Theatre initiatives. Every year, Theatre Forward hosts its Chairman's Awards Gala, which honors celebrated artists, theatre companies, and arts supporters while raising key funding for its membership of not-for-profit theatres. This year's gala was co-chaired by Old Globe and Theatre Forward Board member Pam Farr and her husband Buford Alexander. Evelyn Mack Truitt, Old Globe Board member and Artist Sponsor for Ken Ludwig, is also on the board of directors for Theatre Forward. To learn more about Theatre Forward, please visit www.theatreforward.org.

ARTIST SPONSORS

Artist Sponsor for Ken Ludwig (Playwright)

EVELYN MACK TRUITT

Evelyn Mack Truitt has been supporting The Old Globe for more than 33 years and was a longtime friend of Globe Founding Director Craig Noel. She moved to San Diego in 1980 as Vice President of the Signal Companies and immediately became involved with the Globe, joining its Board of Directors soon after. Evelyn retired from the Signal Companies in 1985 and has remained on the Globe's Board to this day. Evelyn supports numerous charities and has served on the board of Theatre Forward in New York City for almost 28 years. At the Globe, she has sponsored *Quartet*; *Private Lives* with Associate Artist Robert Foxworth and directed by former Artistic Director Jack O'Brien; *Shirley Valentine* with Associate Artist Katherine McGrath; and most recently, Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*. In addition to her theatre interests, Evelyn is a published film historian.

Artist Sponsor for Daniel Reece (Robin Hood)

JO ANN KILTY

Before relocating to San Diego in 1999, Jo Ann Kilty had a career in advertising in the Bay Area. Jo Ann is passionate about the arts, and she has served as Chair of the Del Mar Foundation's Cultural Arts Committee and has sat on the board of the California Center for the Arts, Escondido. In 2009, she joined the Globe's Board and currently serves on the Development Committee. In 2011, Jo Ann was recognized as Honorary Chair for the Globe Guilders Fashion Show and will be honored again at this year's event on August 30, 2017. Jo Ann also co-chaired the 2012 Globe Gala and the 80th Anniversary Gala, *Club 3515*.

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.

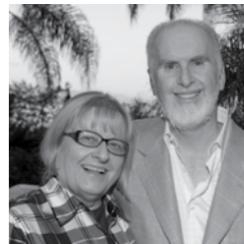
2017 Artistic Angels (\$200,000 and higher annually)



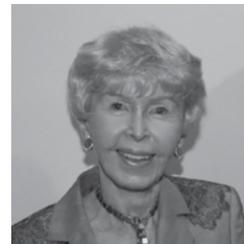
KAREN AND DONALD COHN[†]



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In memory of Donald Shiley



THE ERNA FINCI VITERBI
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In memory of Erna Finci Viterbi



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



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[†]In memoriam



[†]Charter Sponsor since 1995



EXTRAORDINARY LEADERSHIP

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

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

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

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

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Gillian and Tony Thornley
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Anonymous (1)

[†]In memoriam

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



Welcome to The Old Globe!

Two years ago in this same theatre, we watched the world's greatest detective take a comic turn in Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*. So many of my friends loved that production, and they were thrilled to hear the playwright was returning to the Globe. I know they won't be

disappointed. As is also the case with the amazing production of *Guys and Dolls* across the plaza, the Globe excels at taking something old and making it new again. In commissioning the incomparable Ken Ludwig to take on the iconic character of Robin Hood, the Globe has invited us into a familiar story that is nevertheless certain to surprise us. I hope you enjoy it!

Please join me in thanking the dedicated supporters of Ken Ludwig's *Robin Hood!* Production Sponsors California Bank & Trust, Sheila and Jeffrey Lipinsky, Paula and Brian Powers, Jean and Gary Shekhter, Theatre Forward, and Pamela J.

Wagner and Hans Tegebo 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: Evelyn Mack Truitt, sponsoring playwright Ken Ludwig, and Jo Ann Kilty, sponsoring Daniel Reece (who plays Robin Hood).

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

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 memoriam

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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	Conrad Susa*
Gregg Barnes	Richard Easton	Bob James	Jonathan McMurtry	Ken Ruta	Deborah Taylor
Jacqueline Brookes*	Tovah Feldshuh	Charles Janasz	Stephen Metcalfe	Douglas W. Schmidt	Irene Tedrow*
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George Deloy	Joseph Hardy	Katherine McGrath	Marion Ross	David Ogden Stiers	*In memoriam

FROM BARRY

Many pleasures come with the job of running one of our country's largest and most prestigious theatre companies, but I derive my greatest joy from the excellence of the artists who accept my invitation to work here. Two of the American stage's brightest comic talents have come to San Diego to create tonight's show, and this makes me happy indeed.

Ken Ludwig is America's preeminent comic playwright. One of the most popular writers at work today, his plays are produced all over the country and the world. *Lend Me a Tenor*, his most famous work, is itself in production on multiple stages on this earth even as you read this, and that's but one of Ken's triumphs. Our field has no one else like him. Ken dazzled Globe audiences two summers ago with his wonderful *Baskerville: A Sherlock Holmes Mystery*, and when that funny, stylish, smart play closed, I called him to ask what we could do to have him back. To my delight and honor, he accepted a Globe commission to make a new play. What would it be?

Through a series of memorable and fun conversations, he took me on a tour of his bookshelves, his DVD collection, his notebooks, and his mind. Those talks were thrilling for me—I'm fortunate to enjoy artistic relationships with some very gifted people, but to listen to one of the giants of this field fly through his interests and obsessions and explorations gave me a special charge. We landed on Robin Hood and talked together about what might make a new telling of the legend special. San Diego in the summer, theatre in the round, swashbuckling and derring-do, romance, and a social conscience: all these things came under discussion. And then the maestro went to work.

You'll experience the fruits of his labor tonight, and when you do, you'll get a taste of the wit, insight, sensitivity, literary range, and sheer theatrical imagination that I so enjoy in my discussions with Ken and that have made him the North Star of America's comic stage. I'm so very glad he's here.

I boggled at Ken's spectacular work when he sent me his first draft, and I set about finding the right director for it. The very first person who came to mind is Jessica Stone, and it's yet another delight that she agreed to take on the project. Like Ken, Jessica has a track record of wonderful work at the Globe (confident and witty productions of Shaw and Durang), and like Ken, she has a comic imagination of the first water. Jess is highly in demand around the country and is widely considered one of the next generation's masters of American stage comedy. She's found in Ken's work not only the fun summer romp we'd hoped for, but also a vein of compassion and tenderness that I find moving and rich. And if the old saw that the director is like a ship's captain is true, then Jess is one commander I'd follow into any battle anywhere. It's wonderful to have her here.

Ken and Jess give us a great evening of theatrical entertainment even as they show us how durable and fresh the legend of Robin Hood remains. In giving us Robin's origin story, these artists and the top-notch company of actors and designers they've gathered remind us that the well-known Merry Men ethos of stealing from the rich to give to the poor has a lot more to it than that famous catchphrase conveys. The Robin we meet tonight is a capricious young man who undergoes a moral awakening that matures him. As he comes to embrace his responsibility to his fellow man, Robin reminds us how transformative compassion can be. It makes regular people into heroes. That this is our takeaway from an evening full of swordplay and flourish and laughter is a pretty neat trick. It's yet another measure of my good fortune that I have the privilege of sharing it with you.

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

KEN LUDWIG'S
ROBIN HOOD!

BY
KEN LUDWIG

Tim Mackabee
SCENIC DESIGN

Gregg Barnes^o
COSTUME DESIGN

Jason Lyons
LIGHTING DESIGN

Fitz Patton
ORIGINAL MUSIC
AND SOUND DESIGN

Jacob Grigolia-Rosenbaum
FIGHT DIRECTOR

David Huber
VOICE AND DIALECT COACH

Caparelliotis Casting
CASTING

Jess Slocum
PRODUCTION STAGE MANAGER

DIRECTED BY
JESSICA STONE

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

July 22 – September 3, 2017

CAST
(in alphabetical order)

PRINCE JOHN Michael Boatman*
THE SHERIFF OF NOTTINGHAM..... Kevin Cahoon*
SIR GUY OF GISBOURNE Manoel Felciano*
MAID MARIAN Meredith Garretson*
FRIAR TUCK Andy Grotelueschen*
DOERWYNN Suzelle Palacios[†]
ROBIN HOOD Daniel Reece*
LITTLE JOHN Paul Whitty*

Production Stage Manager Jess Slocum*
Stage Manager (August 24 to September 3)..... Annette Nixon*

SETTING

Nottingham, England, in 1194.

There will be one 15-minute intermission.

PRODUCTION STAFF

Assistant Director and Dance Consultant Annette Nixon
Assistant to the Director Maria Sofia Hernandez
Assistant Scenic Design Eileen McCann
Associate Costume Design Charlotte Devaux
Associate Sound Design Melanie Chen
Production Assistant Hannah May
Production Assistant Willie Michiels
Stage Management Intern Kelly Zahnen
Fight Captain Suzelle Palacios[†]

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

^oAssociate Artist of The Old Globe.

[†]Student in The Old Globe and University of San Diego Shiley Graduate Theatre Program.

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

A WHOPPING GOOD TIME

By Danielle Mages Amato

Ken Ludwig on bringing the Robin Hood legend to life at The Old Globe.



Why Robin Hood? What drew you to this character as the subject for a play?

I've wanted to write a Robin Hood play for ages. When I sat down and started to write this version, I looked back at my notes from years past, and it was startling—I have Robin Hood books in my library with annotations going back 10 years. So I asked myself, "What is it that viscerally attracts me to this character and this story?" And I think the answer is that Robin and his friends really stand for something. It's a story about social justice. And compassion. And the need to help those who are less fortunate. The choice these characters make—to roll up their sleeves and help others, voluntarily and without a motive for gain—touched me more deeply than I knew. Plays are written on instinct—I suppose all literature is written that way—and my instinct for years has been that this is an important story to tell.

Robin Hood is often synonymous with adventure. Did that element affect your interest in the story?

Absolutely. The adventure, the romance, and the insistent heartbeat that sounds through all the Robin Hood tales. And like most romantic adventure stories, the legend of Robin Hood is a comedy at heart. If you look back at the origins of the legend, to the 14th and 15th century ballads, you see story after story with the same pattern: Robin Hood gathers a group

of friends to his side, and they triumph over their enemies, who have unjustly assumed political power. Sometimes these enemies are the Prince and the Sheriff—that is, the political establishment itself—and sometimes these enemies are the butchers and bakers who have sided with the establishment. But in virtually all the ballads, Robin Hood wins the day and the tale ends happily. Over the years I've come to believe that this is the very definition of comedy: a story with a happy ending. Or, in a more sophisticated sense, a story that creates an environment where happy endings are inevitable. Another way of thinking about comedy is that it's often the story of an underdog who triumphs in the end. And who could be more of an underdog than an outlaw forced to live in the forest and who yearns to right the wrongs he sees around him? With all of these thoughts in mind, the Robin Hood legend seemed like a wonderful place to go exploring.

Did you read different versions of the story before you created your own? Do you have a favorite?

Yes and yes! As I mentioned, the history begins with several medieval ballads. It then gets picked up in the Elizabethan period by a contemporary of Shakespeare, Anthony Munday, who wrote two plays about Robin Hood that are rarely, if ever, performed anymore. Then, in 1820, the most important jump forward occurred: Sir Walter Scott's *Ivanhoe*, the great romantic epic about knights and castles. Robin isn't the

central hero of the story, but he helps save the day, and that's when the legend really solidifies. Two years later comes an eccentric novel, *Maid Marian*, by Thomas Love Peacock. Then in 1892, Alfred Lord Tennyson wrote a verse play called *The Foresters*, with songs by Sir Arthur Sullivan, of Gilbert and Sullivan fame. The next big leap is into the movies, and a lot of what we think about Robin Hood today comes from our shared memory of the movies. Of these, my favorite is the 1938 film starring Errol Flynn.

What makes it your favorite?

First of all, the casting is wonderful, with Errol Flynn at the height of his charm, along with Basil Rathbone and Olivia de Havilland. The Technicolor is gorgeous, and the direction is almost sinfully good. But the main reason I love it so much is that the screenplay is so terrific. It was written by a raft of Hollywood's best screenwriters, with credit going to Norman Raine, Seton Miller, and Rowland Leigh.

The Robin Hood legend has no single ur-text. There is no "central plot" to fall back on because the origin of the story is in those ballads I keep referring to. Each of them has a little piece of the whole. So when I sat down to write this version, I found that the biggest challenge was coming up with a beginning, middle, and end for my story, and I have tremendous admiration for the people who wrote the 1938 film because they solved that problem so beautifully.

When it came to creating your own version of Robin Hood, what were the essential things you focused on?

Most of all I wanted to retain the generous heart at the center of the story. The journey that Robin, Marian, and their friends take is a journey to save their country. They want to save it in a global sense by restoring King Richard to the throne, and they want to save it in a more personal sense by caring for its citizens. I also wanted to include all the mainstay elements of the story that we associate with Robin Hood. I didn't want to lose, for example, Friar Tuck or Little John or any of the wonderful palette of characters. Finally, I wanted to keep the rousing quality of the story. Who doesn't like a good sword fight? It's a joyous danger, and it brings back the youth in all of us.

The one character I don't recognize is Doerwynn. Is she from the original legend?

No, I invented Doerwynn from whole cloth. I wanted to explore how Robin Hood developed his sense of passion for the downtrodden. What do they call it in comic books? The origin story? My view of the young Robin Hood was as a kind of jock: the popular football player who at first doesn't think about consequences, and then somewhere along the way he gets a social conscience. He finds within himself the desire to fight the good fight. I used the character of Doerwynn as a way for Robin Hood to make that journey.

You wrote this play specifically for the Sheryl and Harvey White Theatre. What impact did that have on how you told the story?

When Barry first said he wanted *Robin Hood!* to go into the White, I thought, "Oh my gosh, I need a bigger space." But writing it for the White made me really focus on the characters and the emotional weight of the story. I knew that a sword fight couldn't be extravagant enough to get me out of a story jam. Everything has to be character-driven to work in this wonderful, intimate space. "Intimate" is the key word. Audiences don't miss *anything* in the White, and I've come to love it for that.

For audience members who saw the Globe's production of your play *Baskerville: A Sherlock Holmes Mystery* two summers ago, are there ways in which *Robin Hood!* is similar to that?

I love the notion of the live stage being a place where we can now and then get the same sheer entertainment value we get from movies. Theatre used to be a place for large stories with vast settings, stories that moved around the globe, from court to forest, from battlefield to tempests in the middle of the ocean. Elizabethan theatre did it to a fare-thee-well. Then by the 1930s, plays often focused down into living rooms and different psychological and emotional territories. Of course, I'm not suggesting that one is better than the other. Far from it. I'm saying that plays with a more adventurous focus are a part of our theatre heritage we shouldn't lose. Sometimes, plays should offer the same whopping good time you get at an Indiana Jones movie, and that's what I hope *Baskerville* and *Robin Hood!* have in common.

You're a big Shakespeare lover—you even published a book called *How to Teach Your Children Shakespeare*. How do you tip your hat to Shakespeare in *Robin Hood!*?

I'm a complete Shakespeare geek. I spend half my life reading and thinking about Shakespeare, and the purpose of my book is to introduce everyone, children and adults alike, to our greatest writer, even if they've never read him before. I'm also on the board of governors of Washington, DC's Folger Shakespeare Library, which is one of the major centers for Shakespeare studies in the world, with the largest collection of Early Modern books and manuscripts ever assembled. Every play I write has Shakespeare references all over the place. Some are hidden and some are overt. In *Robin Hood!*, Prince John is quoting Shakespeare all the time, and he's 400 years too early! For every playwright, Shakespeare is our god, and I simply have a good time including him in my plays.

Do you have a final word?

Yes. Don't forget to watch the 1973 Disney animated version of the story. It's sweet, charming, and wonderfully funny. ■



Olivia de Havilland and Errol Flynn in the 1938 film *The Adventures of Robin Hood*.



(from left) Blake Segal, Usman Ally, and Euan Morton in Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery* at The Old Globe, 2015. Photo by Jim Cox.

The Merry Adventures and Lasting Legacy of ROBIN HOOD

By Danielle Mages Amato

“In summer, when the woods are bright,
and the leaves are large and long,
it is merry in the fair forest,
to hear the small birds’ song.”

So begin the earliest ballads of Robin Hood, the outlaw archer who became one of the most enduring folk heroes of all time. It is only fitting for The Old Globe to return to Robin Hood during the summer season, as the original Robin Hood ballads, first sung some 600 years ago, were always summer tales, filled with warm days, green leaves, and sunlit forests ripe with adventure.

In oral mythic tales in English, only the stories of King Arthur have endured longer than those of Robin Hood. And yet, the two heroes are in many ways polar opposites. From his earliest appearance, Robin Hood has always been at odds with authority—particularly with one wicked sheriff—and he has always been a champion of the mistreated poor. Other elements of the tale have grown as the centuries passed: Maid Marian and Friar Tuck were added, Robin’s band of Merry Men expanded, and he was transformed from a common yeoman to an aristocrat in the time of Richard the Lionheart. In the early 1400s, Robin Hood became a traditional figure of May Day celebrations, presiding over the games and festivities of the feast.

By the late 16th century, Robin Hood had made his way onto the public stage. Anthony Munday, one of Shakespeare’s contemporaries, wrote two influential *Robin Hood* plays that fixed the story of noble Robin, Earl of Huntingdon, even more firmly in the English cultural imagination. But the legend did not become widespread in the United States until the 1800s, when illustrated collections of Robin Hood tales, like Howard Pyle’s *The Merry Adventures of Robin Hood*, popularized it for children.

With the advent of cinema, film directors seized on Robin Hood as ideal subject matter. The story of Robin Hood has been featured in and adapted into nearly 70 films. The role has proven a perfect fit for great swashbuckling stars, as well as for directors who want to put their own stamp on the classic story. Douglas Fairbanks starred in a 1922 *Robin Hood*, one of seven

silent films based on the legend. Errol Flynn made the role his own in 1938’s *The Adventures of Robin Hood* opposite Olivia de Havilland as Maid Marian. Margaret Rutherford became the first female Robin, starring in *Miss Robin Hood* in 1952. In 1964 Frank Sinatra played Robbo in *Robin and the 7 Hoods*, a musical film that was later made into a stage musical, which premiered at The Old Globe in 2010. Robin Hood scholars and aficionados generally praised Disney’s 1973 animated film and generally panned Kevin Costner’s 1991 box office success *Robin Hood: Prince of Thieves*. Most recently, *Gladiator* collaborators Ridley Scott and Russell Crowe reunited for a muddy, bloody, war-movie version of *Robin Hood* in 2010.

In every era, storytellers and artists have reworked and reinvented Robin Hood as their own, reflecting different societal values and conflicts. Medieval Robin Hood tales reflected farmers’ discontent with the feudal system: their Robin Hood was a violent anti-government rebel who killed tax collectors and even wealthy landowners. The Robin Hood of Howard Pyle’s children’s tales is an uncomplicated hero, benefactor, and lover. Ridley Scott’s *Robin Hood* is a dark, scarred soldier, returning from an unjust war.

Perhaps Robin Hood has lent himself to constant reinvention because no single, “original” Robin Hood can be found, either the story or the man. Medieval chroniclers may have treated him as a historical figure, but modern scholars have had little luck tracing the legend to an actual person. (Several have been proposed; none can match all the contradictory details of Robin Hood that appear in song and story.) Even the earliest known mention of Robin Hood—in the 1377 allegory *Piers Plowman*—describes Robin Hood tales, known by many, told around a tankard of ale at a tavern. So neither the man nor the legend can be traced to any reliable first form. In every way, Robin Hood is an outlaw, hiding among the trees, difficult to cage, impossible to pin down.

None of that, however, detracts from the legend’s heart-tugging, pulse-racing appeal; it draws us in today as deeply and enjoyably as ever. Wherever Robin Hood is, there also is endless summer—the woods are bright, the leaves are long, and the massive Major Oak in Sherwood Forest, where Robin’s men gather, is as verdant and thriving as ever. ■



Russell Crowe in Ridley Scott’s 2010 film *Robin Hood*.



Eric Schneider as Robbo Ortona in The Old Globe’s 2010 world premiere production of *Robin and the 7 Hoods – A New Musical*. Photo by Craig Schwartz.



Douglas Fairbanks in the 1922 silent film *Robin Hood*.

In this our spacious Isle, I thinke there is not one,
But he hath heard some talke of him and little *John*;
Of *Tuck*, the merry Frier, which many a Sermon made,
In praise of *Robin Hood*, his Out-lawes, and their Trade.

—Michael Drayton, 1622



Errol Flynn in the 1938 film *The Adventures of Robin Hood*.



The title character in Walt Disney’s 1973 animated *Robin Hood* film.


MICHAEL BOATMAN

(Prince John) starred in Roundabout Theatre Company's Broadway revival of *"Master Harold" ... and the Boys*. His other stage credits include *The Glass Menagerie* (Lorraine Hansberry Theatre), *Tiny Mommy* (Playwrights Horizons), and *Blithe Spirit* (Williamstown Theatre Festival). His television credits include "The Good Fight," "Madam Secretary," "Instant Mom," "The Good Wife," and "Spin City." He is the author of four novels, including *Last God Standing* and *Who Wants to Be the Prince of Darkness?* He studied acting at Western Illinois University.


KEVIN CAHOON

(The Sheriff of Nottingham) was seen at the Globe last season in *Love's Labor's Lost* (Craig Noel Award nomination). He has appeared on Broadway in *The Wedding Singer*, *Chitty Chitty Bang Bang*, *The Rocky Horror Show*, *The Lion King*, and *The Who's Tommy*. His Off Broadway credits include *Hedwig and the Angry Inch* (also Boston, San Francisco, Edinburgh International Festival), *How I Learned to Drive* (Second Stage Theatre), *The Shaggs: Philosophy of the World* (Playwrights Horizons), *The Foreigner* (Roundabout Theatre Company, Lucille Lortel Award nomination), *The Wild Party* (Manhattan Theatre Club), and *Hair and Babes in Arms* (City Center Encores!). Mr. Cahoon's regional credits include Guthrie Theater, Williamstown Theatre Festival, Bard SummerScape, Ahmanson Theatre, Berkshire Theatre Festival, and others. He has appeared on television in "Nurse Jackie," "Modern Family," "NCIS," "CSI: Crime Scene Investigation," "The Good Wife," "Odd Mom Out," "Six Degrees," "Black Box," "The Mentalist," "Franklin & Bash," "Canterbury's Law," "Law & Order," and "Law & Order: Criminal Intent," among others. His film credits include *I Am Michael*, *Mars Needs Moms*, *The Curse of the Jade Scorpion*, *The Thing About My Folks*, *Sudden Manhattan*, and the documentaries *SqueezeBox!* and *Whether You Like It or Not: The True Story of Hedwig*. With the band Ghetto Cowboy, Mr. Cahoon won the OUTmusic Award for their album *Doll*.


MANOEL FELCIANO

(Sir Guy of Gisbourne) was previously seen at The Old Globe in *Twelfth Night* and *I Just Stopped By to See the Man*. He appeared on Broadway in *Sweeney Todd* (Tony Award nomination), *Amélie*, *Disaster!*, *Brooklyn*, *Jesus Christ Superstar*, and *Cabaret*, and he appeared Off Broadway in *The Changeling* (Red Bull Theater), *Trumpery* (Atlantic Theater Company), *Shockheaded Peter*, and *Much Ado About Nothing* (New York Shakespeare Festival). His regional credits include the world premiere of Terrence McNally's *Mothers and Sons* with Tyne Daly (Bucks County Playhouse), *The Exorcist* with Brooke Shields (Geffen Playhouse), *Scorched*, *Tales of the City*, *Clybourne Park*, Norman in *Round and Round the Garden*, *Caucasian Chalk Circle*, *November*, Jerry in *Edward Albee's At Home at the Zoo*, and *Rock 'n' Roll* (American Conservatory Theater), *Elektra* with Olympia Dukakis (Getty Villa), Tateh in *Ragtime* (The Kennedy Center), *Three Sisters* directed by Michael Greif (Williamstown Theatre Festival), and George in *Sunday in the Park with George* directed by Jason Alexander. His film and television credits include *Uncertainty* with Joseph Gordon-Levitt, "Elementary," "NCIS," "Trauma," "Life on Mars," "The Unusuals," "One Life to Live," and "All My Children." Mr. Felciano's concert credits include *Soldier's Tale* (Sun Valley Symphony), *Ragtime* (Lincoln Center), *Nick Adams* with Jack Nicholson, Julia Roberts, and Sean Penn (San Francisco Symphony), and *Zipperz* (Oakland and Marin Symphonies). As a singer/songwriter he has performed on *live@joe's pub*, *Moonshot*, and *SundaySongs*. He has also directed and taught at New York University, Viterbo University, American Conservatory

Theater, Boston University, UC Berkeley, and University of Florida. Mr. Felciano received his B.A. from Yale University and his M.F.A. from New York University's Tisch School of the Arts.


MEREDITH GARRETSON

(Maid Marian) is thrilled to make her first appearance at The Old Globe. She is a proud graduate of New York University's Tisch School of the Arts Graduate Acting M.F.A. Program, class of 2017. Some of her favorite roles there include Hermione in *The Winter's Tale* directed by Mark Wing-Davey, Ranevskaya in *The Cherry Orchard* directed by Lucie Tiberghien, Marc Antony in *Julius Caesar* directed by Janet Zarish, Hypatia in *Misalliance* directed by Ms. Zarish, and Maggie in *Cat on a Hot Tin Roof* directed by Tamilla Woodard. She has appeared on ABC's "What Would You Do?" as well as in multiple independent and short films. She lives in Brooklyn. meredithgarretson.com.


ANDY GROTELUESCHEN

(Friar Tuck) was recently seen at The Old Globe in Fiasco Theater's world premiere adaptation of *The Imaginary Invalid*. He has appeared Off Broadway and around the U.S. in Fiasco's *Into the Woods* (The Old Globe, Roundabout Theatre Company, McCarter Theatre Center, Lucille Lortel Award for Outstanding Revival and nomination for Outstanding Featured Actor in a Musical), *The Two Gentlemen of Verona* (Theatre for a New Audience, St. Clair Bayfield Award), *Cymbeline* (Theatre for a New Audience/Barrow Street Theatre), *Measure for Measure* (The New Victory Theater, Long Wharf Theatre), and *Twelfth Night*. He also appeared on Broadway in *Cyrano de Bergerac*. His other New York credits include Petruccio in *The Taming of the Shrew* (Theatre for a New Audience), the Cyclops in *The Odyssey* (Public Works at Delacorte Theater), and world premieres at 13P, The Exchange, and St. Ann's Warehouse. Mr. Grotelueschen's regional credits include Yale Repertory Theatre, American Repertory Theater, Shakespeare Theatre Company, Folger Theatre, Trinity Repertory Company, Actors Theatre of Louisville, Guthrie Theater, and all across the country with The Acting Company. He has appeared on television in "Elementary," "The Good Wife," and "The Knick." His film credits include *Still on the Road* (PBS), *Coin Heist* (Netflix), *Geezer*, *Land of Kings*, and *Tumorhead*. He is a graduate of the Brown University/Trinity Repertory Company M.F.A. Program in Acting and a Fiasco Theater company member.


SUZELLE PALACIOS

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


DANIEL REECE

(Robin Hood) is making his Old Globe debut in *Robin Hood!* His other credits include *Belleville*, *The Realistic Joneses*, and *Owners* (Yale Repertory Theatre), *Pygmalion* and *The Bachelors* (Williamstown Theatre Festival), *The Arabian Nights*, *A Man for All Seasons*, *Hair*, and *Love's Labour's Lost* (Connecticut Repertory Theatre),

Romeo and Juliet, *Petty Harbour*, *Dead Ends.*, *Hedda Gabler*, *Twelfth Night*, and *Sunday in the Park with George* (Yale School of Drama). His television credits include "Elementary," "Unbreakable Kimmy Schmidt," and "Public Morals." Mr. Reece is a co-founder of Old Sound Room, where he most recently appeared in the company's fifth production, *JIB*. He received his M.F.A. from Yale School of Drama. daniel-reece.com.


PAUL WHITTY

(Little John) is thrilled to be making his Old Globe debut. Most recently he was in the original cast of *Amélie* on Broadway. He also originated the role of Billy in the Tony Award-winning musical *Once*, giving over a thousand performances on Broadway and also a handful at American Repertory Theater, New York Theatre Workshop, and even Tokyo. His Off and Off Off Broadway credits include *Bayonets of Angst* (New York Musical Festival), *Violet* (Encores! Off-Center), and *Twelfth Night* (Sonnet Repertory Theatre). His regional work includes *Amélie* (Berkeley Repertory Theatre, Center Theatre Group), *Peter and the Starcatcher* (Actors Theatre of Louisville), *Judge Jackie* (Sharon Playhouse), *Be More Chill* (Two River Theater), *reasons to be pretty* and *Art* (Crescent Stage), *Circle Mirror Transformation* (PURE Theatre), and *Doubt* and *War of the Worlds* (Village Repertory Co.). On screen, Mr. Whitty has appeared in the films *Song One* and *The Beach Party at the Threshold of Hell* and on the television series "Law & Order: Special Victims Unit" and "Guiding Light." His recordings include the *Amélie* and *Be More Chill* cast albums, the *Song One* motion picture soundtrack, and the Grammy Award-winning *Once* cast album. Mr. Whitty received a B.F.A. in Acting from the University of North Carolina School of the Arts.

KEN LUDWIG

(Playwright) is a two-time Olivier Award-winning playwright whose work is performed every night of the year throughout the world in more than 30 countries and over 20 languages. He has written 24 plays and musicals, with six Broadway productions and seven in London's West End. His Tony Award-winning play *Lend Me a Tenor* was called "one of the classic comedies of the 20th century" by *The Washington Post*. His other plays and musicals include *Crazy for You* (five years on Broadway, Tony Award for Best Musical), *Moon Over Buffalo* (Broadway and West End), *The Adventures of Tom Sawyer* (Broadway), *Treasure Island* (West End), *Twentieth Century* (Broadway), *Leading Ladies*, *Shakespeare in Hollywood*, *The Game's Afoot*, *The Fox on the Fairway*, *The Three Musketeers*, *The Beaux' Stratagem*, *Baskerville: A Sherlock Holmes Mystery*, and *A Comedy of Tenors*. His critically acclaimed adaptation of Agatha Christie's *Murder on the Orient Express*, written at the request of the Christie estate, premiered this season to sold-out houses at McCarter Theatre Center in Princeton. Mr. Ludwig has received commissions from the Royal Shakespeare Company and Bristol Old Vic, and he is a Sallie B. Goodman Fellow of McCarter Theatre Center. His many awards and honors include the Charles MacArthur Award, two Helen Hayes Awards, the Southeastern Theatre Conference Distinguished Career Award, the Edgar Award for Best Mystery of the Year, and the Edwin Forrest Award for Contributions to the American Theatre. His book *How to Teach Your Children Shakespeare* (Random House) won the Falstaff Award for Best Shakespeare Book of 2014, and his essays are published by *The Yale Review*. He holds degrees from Harvard University and University of Cambridge.

JESSICA STONE

(Director) worked as an actress on and Off Broadway and in television and film for the last 30 years. Her Broadway credits include *Anything Goes*, *Butley*, *The Odd Couple*, *The Smell of the Kill*, *Design for Living*, *How to Succeed in Business Without Really Trying*, and *Grease*. Her Off Broadway credits include *Crimes of the Heart*, *Krisit*, *The Country*

Club, *June Moon*, *Tenderloin*, and *Babes in Arms*. She has performed in regional theatres across the country including Huntington Theatre Company, Mark Taper Forum, Geva Theatre, McCarter Theatre Center, and 10 seasons at Williamstown Theatre Festival. Ms. Stone's television credits include series-regular and guest-starring roles on CBS, NBC, ABC, and Hulu. Her film credits include work with Ang Lee, M. Night Shyamalan, and Kevin Bacon, among others. Concurrently, she was an assistant/associate director on and Off Broadway to Nicholas Martin, Joe Mantello, David Warren, and Christopher Ashley. Ms. Stone's directing career began in earnest with her all-male 2010 production of *A Funny Thing Happened on the Way to the Forum* for Williamstown Theatre Festival. Her directing credits now include *Arms and the Man* (The Old Globe), *Vanya and Sonia and Masha and Spike* (The Old Globe, Huntington Theatre Company), *Charlotte's Web* (Theatreworks USA), *June Moon* and Neil Simon's *Last of the Red Hot Lovers* (Williamstown Theatre Festival), *Absurd Person Singular* and *A Funny Thing...* (Two River Theater Company), *The 25th Annual Putnam County Spelling Bee* (Bucks County Playhouse), and *Bad Jews* (George Street Playhouse). Ms. Stone's upcoming productions include *Bad Dates* for Huntington Theatre Company and *Dancing at Lughnasa* for Two River Theater Company. She currently lives in Brooklyn with her husband and two sons.

TIM MACKABEE

(Scenic Design) recently designed the Globe's productions of *Skeleton Crew*, *The Last Match* and will next design *Hamlet*. His Broadway credits include *The Elephant Man* starring Bradley Cooper (also West End) and *Mike Tyson: Undisputed Truth* directed by Spike Lee. His Off Broadway credits include *Guards at the Taj* (2016 Lucille Lortel Award for Outstanding Scenic Design) and *Our New Girl* (Atlantic Theater Company), *Vietgone* and *Important Hats of the Twentieth Century* (Manhattan Theatre Club), *Heathers: The Musical* (New World Stages), *Luce* (Lincoln Center Theater), *Gigantic* (Vineyard Theatre), and *Much Ado About Nothing* (The Public Theater). Regionally Mr. Mackabee has designed for Geffen Playhouse, American Conservatory Theater, Ford's Theatre, Seattle Repertory Theatre, Baltimore Center Stage, Denver Center for the Performing Arts Theatre Company, Portland Center Stage, Cleveland Play House, Dallas Theater Center, Geva Theatre, Yale Repertory Theatre, Syracuse Stage, South Coast Repertory, Victory Gardens Theater, Bay Street Theater, Asolo Repertory Theatre, Philadelphia Theatre Company, Arden Theatre Company, The Studio Theatre, The Muni, and Williamstown Theatre Festival. His dance credits include Doug Varone and Dancers, and Cedar Lake Contemporary Ballet. His television credits include *Amy Schumer: Live at the Apollo*, "Gotham," "Smash," and "The Today Show." Mr. Mackabee is a graduate of University of North Carolina School of the Arts and Yale School of Drama. timothymackabeeedesign.com.

GREGG BARNES

(Costume Design) is an Associate Artist of The Old Globe. He has designed the Broadway productions of *Tuck Everlasting* (2016 Tony Award nomination), *Something Rotten!* (2015 Tony nomination), *Aladdin*, *Kinky Boots* (2013 Tony nomination, 2016 Olivier Award), *Follies* (2012 Tony Award, Drama Desk Award, Henry Hewes Design Award), *Elf*, *Legally Blonde* (2007 Tony nomination, 2010 Olivier nomination), *The Drowsy Chaperone* (2006 Tony Award, Drama Desk Award, Outer Critics Award, Olivier nomination), *Dirty Rotten Scoundrels*, *Flower Drum Song* (Tony nomination), and *Side Show*. His other New York credits include *Sinatra: His Voice*, *His World*, *His Way*, and *Christmas Spectacular* (Radio City Music Hall), *The Wizard of Oz* (Madison Square Garden), *Pageant* (Blue Angel Theatre, West End, Olivier nomination), and *Dreamgirls* (West End, 2016 Olivier nomination). His national tour credits include *Something Rotten!*, *Aladdin*, *Kinky Boots*, *Legally Blonde*, *The Drowsy Chaperone*, *Dirty Rotten Scoundrels*, and *Flower Drum Song*. Mr. Barnes also designed the regional productions of *Robin and the 7 Hoods*, *Dirty Rotten Scoundrels*, *Lucky Duck*, *Hay Fever*, and more (The Old Globe), *Minsky's*

(Ahmanson Theatre, Los Angeles Drama Critics Circle Award), *Mame* and *Follies* (The Kennedy Center and productions at Arena Stage, The Glimmerglass Theatre, Williamstown Theatre Festival, June Opera Festival of New Jersey, and Paper Mill Playhouse. He is the recipient of the Theatre Development Fund's Irene Sharaff Young Master Award.

JASON LYONS

(Lighting Design) recently designed *Red Velvet*, *Love's Labor's Lost*, and *Macbeth* at The Old Globe. 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* (also 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 *The Good Mother*, *Marie and Bruce*, *Abigail's Party*, *The Prime of Miss Jean Brodie*, *Hurlyburly*, and more (The New Group, 10 years).

FITZ PATTON

(Original Music and Sound Design) previously sound designed the Globe productions of *Constellations*, *The Winter's Tale*, *Good People*, and *August: Osage County* and provided original music for *The Two Gentlemen of Verona*. He is currently represented on Broadway with *Present Laughter* and *The Little Foxes*. His other Broadway credits include *The Father*, *The Humans* (Drama Desk Award), *Blackbird*, *It's Only a Play*, *An Act of God* (Drama Desk nomination), *Airline Highway*, *The Other Place*, *I'll Eat You Last: A Chat with Sue Mengers*, *Outside Mullingar*, *Casa Valentina*, *The House of Blue Leaves*, *Brighton Beach Memoirs*, and *Broadway Bound*. Mr. Patton's many Off Broadway credits include this season's *The Other Place* (Lucille Lortel Award nomination) and *Yen* (MCC Theater) and *When the Rain Stops Falling* (Lincoln Center Theater, Lortel and Drama Desk Awards). His symphony credits include *The Holy Land*. Mr. Patton is the founder of *Chance Magazine*, a theatre design magazine.

JACOB GRIGOLIA-ROSENBAUM

(Fight Director) is honored to return to the Globe after 2013's *The Last Goodbye* and 2014's *Othello*. He is also fight director for *Hamlet* in this year's Summer Shakespeare Festival. His credits as fight director include *Peter and the Starcatcher* (Broadway, New York Theatre Workshop, New World Stages, national tour), *Peter Pan Live!* (NBC/Universal), *Bloody Bloody Andrew Jackson* (Broadway, The Public Theater, Williamstown Theatre Festival), *Cyrano de Bergerac* (Broadway), *Here Lies Love* (The Public Theater, commercial remount), *The Robber Bridegroom* (Roundabout Theatre Company), *Sailor Man* (also co-creator, New York International Fringe Festival, winner of Best Play), *The Buccaneer* (also playwright, The Tank, Fight Fest), and *Robin Hood* (Williamstown Theatre Festival). Mr. Grigolia-Rosenbaum has also been fight director for numerous regional and touring companies, including Connecticut Free Shakespeare, Ogunquit Playhouse, and National Theater for Arts and Education. He was the stunt coordinator and creature performer for the horror film *Dark Was the Night* (Caliber/Image) and was a D1 varsity fencer while at Yale University.

DAVID HUBER

(Voice and Dialect Coach) has worked on the Globe productions of *The Imaginary Invalid*, *Skeleton Crew*, *Red Velvet*, *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 REPeratory Company, 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 *Skeleton Crew*, *Red Velvet*, *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 *A Doll's House Part 2*, *The Front Page*, *Les Liaisons Dangereuses*, *The Glass Menagerie*, *Jitney*, *The Little Foxes*, *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, Signature Theatre 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 *The Imaginary Invalid*, *Red Velvet*, *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.

ANNETTE NIXON

(Stage Manager – August 24 to September 3) served as stage manager for The Old Globe productions of *Meteor Shower*, *Macbeth*, *Constellations*, *Full Gallop*, Ken Ludwig's *Baskerville: A Sherlock Holmes*

Mystery, *Arms and the Man*, *The Royale*, *Quartet*, *Vanya and Sonia and Masha and Spike*, *The Few*, *Pygmalion*, *God of Carnage*, *Anna Christie*, *Groundswell*, and the 2010 production of *Dr. Seuss' How the Grinch Stole Christmas!* Her other Globe credits include *A Gentleman's Guide to Love and Murder*, *Dr. Seuss' How the Grinch Stole Christmas!* (2011–2014), *Boeing-Boeing*, *The First Wives Club*, *Opus*, *Dancing in the Dark*, *Hay Fever*, and the Summer Shakespeare Festivals 2008 and 2010–2013.

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 this summer's *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*, *Happgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), and *Porgy and Bess* (Tony nomination). 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. 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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THE BEST THING SINCE
SLICED BREAD

By Freedom Bradley-Ballentine and Mike Hausberg

Ms. Rosemary White-Pope has done a lot during her career. She has spent over 50 years working at the Fourth District Seniors Resource Center in Southeastern San Diego, establishing and fostering programs for members like an AARP chapter, a direct deposit system, intergenerational programs, and nutritional wellness initiatives. Yet she had never seen the center's members as excited as when they visited Balboa Park. "When they went out on that balcony at The Old Globe, that's ingrained in a lot of people's memories because not everybody gets to do that. We got to do the queen wave. We are still talking about it."

Ms. Rosemary (as she is often called) points out that being invited to Globe productions "may not mean a lot to some people, but if you lost a spouse who used to do these things with you, or you don't drive at night or at all anymore, the Globe provides the means for you to recapture that experience. And that's what keeps us engaged, looking good, feeling younger, and feeling better about ourselves. The comradie and interaction, being exposed, it can bring out those latent qualities that a lot of people don't know they still have."

The Old Globe has been partnering with the Fourth District Seniors Resource Center and the George L. Stevens Senior Center since Associate Producer Eric Keen-Louie called them nearly four years ago. "I was looking for partners for our inaugural Globe for All tour and stumbled upon a news clip about the center's incredible line dancers. They were bursting with life, and I knew we had to work together!"

Until that time, the center would occasionally take trips to see community theatre, but the partnership with the Globe was something new. The Globe now offers several programs at the center. "The workshops, the looks behind the scenes, all of it," Ms. Rosemary says, "it's so interesting to see it from the start to the finish. So many of our members didn't know they had that acting bug, but the Globe activated it."

Many at the center find the workshops helpful. "They help people remember the stories and what's happening on stage. If you're not already familiar with what is happening in a play, you say, 'Oh, I remember them talking about that in the workshop.'"

That being said, many of the seniors were already aware of Shakespeare's plays. "We have some highly educated and intelligent seniors, and they are on a fixed income, but that doesn't mean they've lowered their standards. It was just a

difficult thing for some to still be a part of, so they never talked about it or expressed it. Some of them used to be members of The Old Globe. That's why we have standing-room-only attendance now."

Some members participated in all of the Globe's programs since the beginning, while others were more cautious. "They peeked inside to see what's going on, and then after a little while they say, 'I like this, this is interesting, let me put my two cents in.' They feel theatre does matter, and they come alive. It's a reawakening."

The comradie and interaction, being exposed, it can bring out those latent qualities that a lot of people don't know they still have.



Ms. Rosemary continues, "We may go to the theatre locally, but when the Globe actually brings it to the community, they can bring it in depth. That's what they do and it's the truth, and we have to acknowledge it. I don't have to ask our members to come anymore. I just say, 'The Old Globe is coming,' and they say, 'Really? Can I bring someone?'"

She goes on to recount so many of the members' experiences. "A lot of them didn't know they could write plays. It moves some people to tears. It brings back so many memories, and that's a blessing. More than before, they bring in their medals or other personal items and talk to our facilitators. Some have started writing poetry and telling their stories. It brings out the best in them, a sense of ownership." She chuckles and adds, "They've stopped playing bridge."

Ms. Rosemary is pleased with how the connection with The Old Globe has united and changed the members of the Fourth District Seniors Resource Center. "This partnership with the Globe is the best thing since sliced bread. We support each other, we come out for each other, and that sends a message of inclusivity. We get to meet other people and grow, and it keeps growing because they feel a part of it." ■

THE 2017 GLOBE GALA
Evening of Illusions

SEPTEMBER 23, 2017



The 2016 Globe Gala. Photo by Douglas Gates.

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

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Co-Chairs Sheryl White, Karen Cohn, and Nina Doede.
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Tony Award winner Jane Krakowski.



The 2016 Globe Gala. Photo by Douglas Gates.

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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
Roger Thieme & Sylvia Steding
Doris Trauner, M.D. & Richard Stanford
Jeffrey & Sheila Truesdell
Natalie C. Venezia & Paul A. Sager
The Ward Family
Charitable Trust
Drs. Christine White & Joseph Traube
Colleen & Dennis Williams
Cass Witkowski Family
Brendan M. & Kaye I. Wynne
Anonymous (7)

*In memoriam

This list is current as of June 16, 2017.

Barry Edelstein, Erna Finci Viterbi Artistic Director

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

ARTISTIC

Eric Keen-Louie, Justin Waldman Associate Producers
 Danielle Mages Amato Literary Manager/Dramaturg
 Bernadette Hanson Artistic Associate
 Ngozi Anyanwu, 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

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

STAGE MANAGEMENT

Leila Knox Production Stage Manager

TECHNICAL

Benjamin Thoron Technical Director
 Wendy Berzansky Associate Technical Director
 Lucas Skoug Assistant Technical Director
 Eileen McCann Resident Design Assistant
 Megan Tuschhoff Technical Assistant/Buyer
 Gillian Kelleher Master Carpenter
 Jack Hernandez Master Carpenter, Festival
 Daniel Capiro Charge Carpenter, White
 Chris Carignan, Curt Carlsteen, Chris Chauvet, Jason
 Chohon, Carter Davis, Leonardo Gonzales, Benjamin
 Gray, Sloan Holly, Jesus Hurtado, Laura McEntyre,
 Francisco Ramirez, Kurt Rautenberg, Mariah Ray,
 Kurtis Weichers, Chris Zervas 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
 Gavin Barba Run Crew

COSTUMES

Stacy Sutton Costume Director
 Charlotte Devaux Resident Design Associate
 Lisa Sanger-Greshko Assistant to the Director
 Shelly Williams Design Assistant/Shopper
 Katie Knox, Teri Tavares Design Assistants
 Erin Cass Draper
 Jacqueline Heimel, Marsha Kuligowski Tailors/Drapers
 Su-Lin Chen, Wendy Miller Tailors
 Mark Baiza, Anne Glidden Grace,
 Tracy Graham, Susan Sachs,
 Nicole Sukolics-Christianson Assistant Cutters
 Mary Miller Tailoring/Construction
 Sonya Levin, Dana Linskill Stitches/Assistant Cutters
 Bonnie Clinnin, Cat Frazier, Nicola Grier,
 Carissa Ohm, Nunzia Pecoraro,
 Heather Premo, Veronica von Borstel Stitches
 Kristin Womble Craft Supervisor/Dyer/Painter
 Sharon Granieri, Kelly Koehn, Stephanie Parker,
 Emily Wilson Craft Artisans
 Katie Rogel Stitches/Craft Artisan
 Vicky Martinez Wig and Makeup Supervisor
 Kim Parker Assistant Wig and Makeup Supervisor
 Alberto Alvarado, Kimberly Eddo Wig Assistants
 Beverly Boyd Wardrobe Supervisor
 Beth Merriman Wardrobe Crew Chief, Globe
 Ana Maldonado Wig Running Crew, Globe
 Terrie Cassidy, Sue Noll,
 Noelle Souza Wardrobe Crew, Globe
 Anna Campbell Wardrobe Crew Chief, White
 Jazmine Choi, Kelly Marie Collett-Sarmiento,
 Carissa Ohm Wardrobe Crew, White
 Kerriann Reyes Wig Running Crew, Festival
 Debbie Callahan, Becca Hawkins, Sue Noll, Danielle
 Rowe, Megan Stoll Wardrobe Crew, Festival
 Marie Jezbera Rental Agent

PROPERTIES

David Buess Properties Director
 Kristin Steva Campbell Associate Properties Director
 Rory Murphy Lead Craftsman
 David Medina Properties Buyer
 Jacob Sampson Prop Shop Foreman
 Andrew Recker Property Master, Globe
 Richard Rossi Stage and Property Master, White
 Eszter Julian Property Master, Festival
 Kendell Northrop, 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, 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
 Brooke Rains Deck Audio, Globe
 Krystin Cline Deck Audio, Festival
 Jason Chaney, Michael Cornforth, Patrick Duffy,
 Jaclyn Skingel, Miranda Stone Sound Technicians

ADMINISTRATION

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

INFORMATION TECHNOLOGY

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

HUMAN RESOURCES

Sandy Parde Human Resources Director
 Manny Bejarano Human Resources Coordinator

MAINTENANCE

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

PROFESSIONAL TRAINING

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

ARTS ENGAGEMENT

Karen Ann Daniels Arts Engagement Programs Manager
 Melinda Cooper Arts Engagement Programs Coordinator
 Lisel Gorell-Getz Master Teaching Artist
 Reanne Acasio Interim Arts Engagement Assistant
 Jorge Rivas-Garibay Programs Assistant
 Carolyn Agan, Gerardo Flores, Monique Gaffney,
 Katherine Harroff, Jason Heil, Kimberly King,
 Erika Malone, Blake McCarty, Crystal Mercado,
 Heather Pauley, Erika Beth Phillips, James Pillar,
 Tara Ricasa, Christopher Salazar, Catherine Hanna
 Schrock, Sharif 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 Prisby Events Director
 Matthew Richter Major Gifts Officer
 Robin Hatfield Individual Giving Manager
 Matthew B. Williams Development
 Communications Manager
 Diane Addis Donor Services Administrator
 Rico Zamora VIP Services and Ticketing Coordinator
 Caren Dufour Development Assistant
 Derek Floyd Grants Assistant
 Shakura Davis 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 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 Ohmsted, 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, 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, Guadalupe Velez Security Guards
 Thomas Weyrich VIP Parking Valet

Jack O'Brien Artistic Director Emeritus
Craig Noel Founding Director