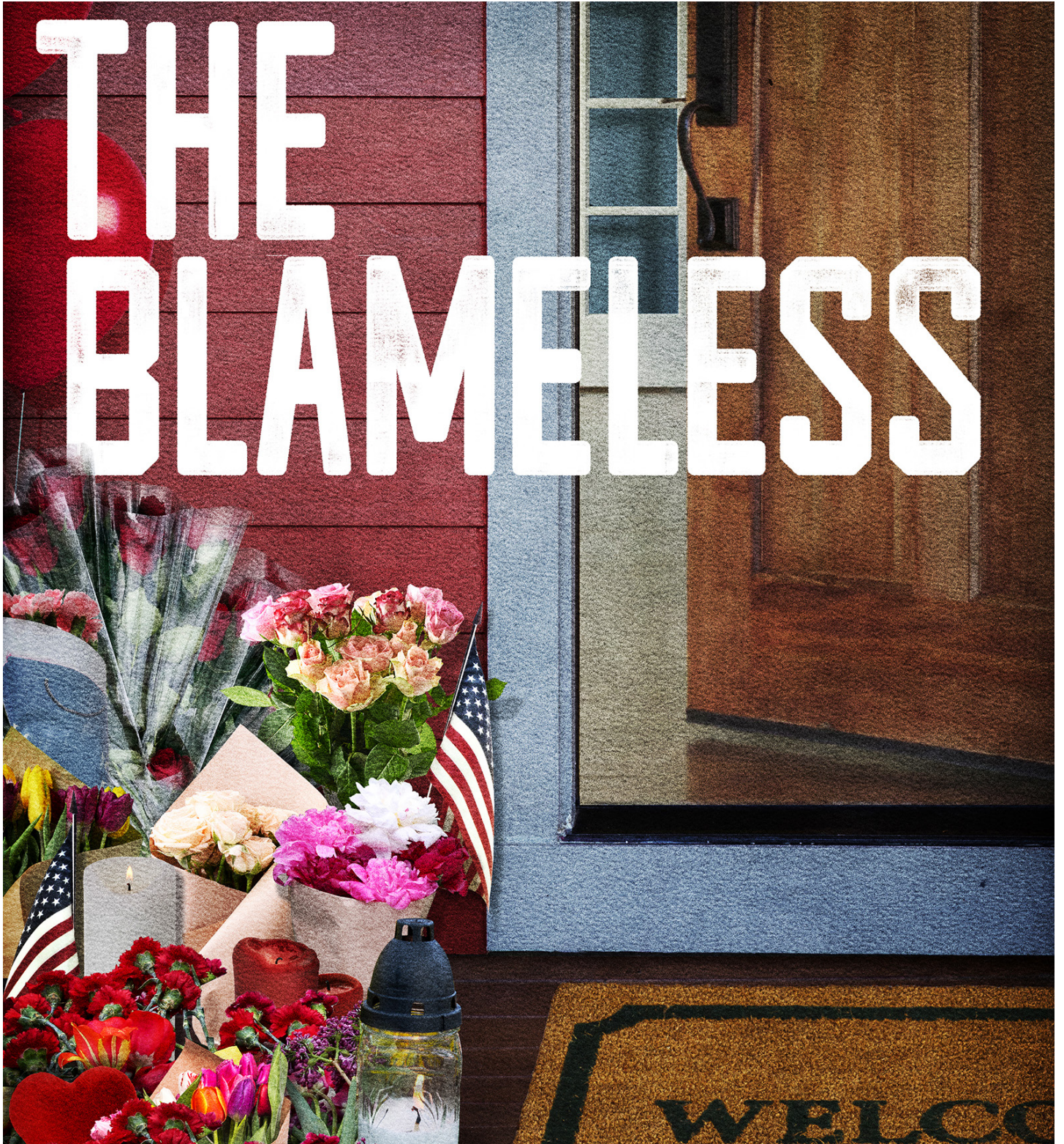


performances

THE  LD GLOBE

FEBRUARY 2017



WELCOME



Welcome to *The Blameless*! The Old Globe is proud to present the world premiere of Nick Gandiello's moving and timely family drama.

The Globe has been producing world premieres since 1939, when then-Artistic Director Craig Noel invited playwright Lynn Riggs to San Diego to work on his play *A World Elsewhere*. (This was four years before the musical based on Riggs's *Green Grow the Lilacs*—Rodgers and Hammerstein's *Oklahoma!*—became a hit on Broadway.) Since that time, the Globe has produced over 80 world premieres, bringing generations of important, challenging, and inspiring new works to the stage for the first time.

In the years ahead, the Globe will be redoubling its commitment to the development of new work. If you flip to page 24 in this program, you'll see our staff page, with a list of commissioned artists under the "Artistic" section. These are writers and companies with whom we are actively working to create new work specifically for the Globe. Keep your eye on that list in future, and you'll know whom to watch for in our annual Powers New Voices Festival—and even on our stages.

We cannot imagine anyone better to bring this particular world premiere to life on this particular stage than director Gaye Taylor Upchurch. This marks GT's third production here at the Globe—two of which were world premieres. She's assembled a top-notch team for *The Blameless*, including several returning designers (costume designer David Israel Reynoso, lighting designer Bradley King, and sound designer Ryan Rumery) and one who's making his Globe debut (scenic designer Andrew Boyce). Together they've captured the physical world of *The Blameless*, a world we now invite you to enter. Enjoy the show!

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.

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The Old Globe is pleased to recognize the landmark and very popular Hyatt Regency La Jolla at Aventine, a AAA Four Diamond Award hotel, for their extraordinary in-kind donations that will support many events held at the Globe throughout the year. The Hyatt's commitment to performing arts and its friendship to The Old Globe are greatly appreciated and highly valued. Circle Patrons enjoy the Hyatt's fine cuisine and outstanding service provided at the Globe's many opening night celebrations. The Old Globe is proud to partner with the Hyatt to bring the finest experiences to our family of patrons, and we salute the Hyatt for their contributions to the community.



ELAINE LIPINKSY FAMILY FOUNDATION

Daughter of the late Dorris and Bernard Lipinsky, Elaine Lipinsky was a stalwart supporter of The Old Globe, regularly attending performances and sponsoring plays and musicals. The Lipinsky family's tradition of generous support to the Globe began in the 1950s, and it was extremely important to Elaine that this tradition continue. She shared her parents' love of the Globe and its service to the community, and she carried on their legacy of support through her own foundation and advocacy. Her personal commitment endures through her daughters Kamaya Jane and Diane Zeps—a third generation of the Lipinsky family helping make theatre accessible and meaningful for all of San Diego. Photo: Kamaya Jane and Diane Zeps with Hal Linden at the opening night of *The Twenty-seventh Man*, 2015. Photo by Douglas Gates.

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

The following individuals and organizations, recognized for their tremendous cumulative giving, comprise a special group of friends who have played leading "behind-the-scenes" roles, helping to create the productions on the three stages, programs in the community, and our influence beyond this region.

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*In Memoriam

IN HONOR/IN MEMORIAM

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The Angelson Family Foundation, in honor of Barry Edelstein
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Jordine Von Wantoch, in memory of Ben Pollard
Allan Wolf, in memory of Rochelle Wolf

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If you would like to make a tribute or memorial gift, please contact the Development office at (619) 684-4145.



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DOUGLAS GATES

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SATURDAY, SEPTEMBER 23, 2017

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The extraordinary support of the Globe's Artistic Angels and Benefactors helps to sustain and expand the Globe's artistic excellence. 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.

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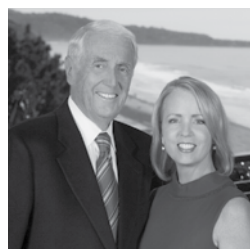


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The cast of *October Sky*. Photo by Jim Cox.

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

THE PLAY

Vicki L. Zeiger, Chair, Board of Directors

PERFORMANCES MAGAZINE 7

PRESENTS

THE BLAMELESS

BY
NICK GANDIELLO

Andrew Boyce
SCENIC DESIGN

David Israel Reynoso
COSTUME DESIGN

Bradley King
LIGHTING DESIGN

Ryan Rumery
ORIGINAL MUSIC AND
SOUND DESIGN

David Huber
VOCAL COACH

Caparelliotis Casting
CASTING

Amanda Salmons
PRODUCTION STAGE MANAGER

DIRECTED BY
GAYE TAYLOR UPCHURCH

The Blameless was developed by Page 73 Productions with the support of a New York State Council of the Arts (NYSCA)
Individual Artist Commission

The Blameless was developed at the Ojai Playwrights Conference, Robert Egan, Artistic Director/Producer

Developed in The Lark Playwright's Week, New York City

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

February 23 – March 26, 2017

CAST (in order of appearance)

THERESA GARCIA.....Nataysha Rey*
DIANA GARCIA.....Antoinette LaVecchia*
ALEX GARCIA.....Frank Pando*
AMANDA GARCIA.....Liza Colón-Zayas*
DREW DAVIS.....Stephen Barker Turner*
HOWARD HARPER.....Amara James Aja[†]

UNDERSTUDIES.....for Drew Davis – Samuel Max Avishay[†];
for Amanda Garcia – Nora Carroll[†]; for Alex Garcia – Daniel Ian Joeck[†]; for Howard Harper – Jose
Martinez[†]; for Diana Garcia – Larica Schnell[†]; for Theresa Garcia – Samantha Sutliff[†]

Production Stage Manager Amanda Salmons*

SETTING

Place: A home in northeastern America. Time: The present.

There will be no intermission.

PRODUCTION STAFF

Assistant Director Jose Galvan
Assistant Scenic Design Eileen McCann
Assistant Costume Design Shelly Williams
Production Assistant..... Hannah May

*Member 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.

CHAOS AND CONTEMPLATION

Playwright Nick Gandiello and director Gaye Taylor Upchurch discuss the collaborative partnership behind The Old Globe’s production of *The Blameless*.

Interview by Danielle Mages Amato

Nick, what was the impetus behind this piece? Where did it come from?

NICK GANDIELLO: The most immediate inspiration for the play was a picture I saw in the news of two people embracing. The context of the embrace was profound: these people were on opposite sides of a terrible act of violence. One might think they couldn’t possibly bridge that divide. But there they were, holding each other. I thought, “How do I get that moment onstage?”

But my personal arc toward receiving that image was long. I had been deeply disturbed by a trend in our culture, and over a few years I had several failed attempts at writing about it. These plays were all either so maudlin as to be unwatchable, or ultimately portrayed the thing that disturbed me as magnetic or cool. I don’t remember the exact moment or decision, but when I knew the play would be about getting to that image, I also knew that it had to be bright and funny and hopeful.

From there, I built outward, drawing on my own experiences with grief, family, and love. I wanted the play to be a tribute to the people in my life who brave their deepest pain for each other’s sake.

GT, what drew you to this piece as a director and made it something you wanted to work on?

GAYE TAYLOR UPCHURCH: I am drawn to plays that have at their core a very personal story but that are also able



Nick Gandiello and Gaye Taylor Upchurch. Photo by Jim Cox.

to reach for something beyond the people onstage. Nick is very deft at bringing bigger philosophies and ideas into the lives of ordinary people who are all trying to do their best. *The Blameless* is a piece I’ve been passionate about since the first time I read it, and I’m thrilled Nick and I were able to work on its world premiere at The Old Globe.

GT, a big part of your career has been spent developing and directing new work. What draws you to work on new plays?

GTU: One of the main reasons I love working on new plays is the opportunity to collaborate with the writer. Having the writer in the room while the actors and I are diving into the text is such a privilege—it means the source of the intention behind the piece is working alongside us, and it’s invaluable.

I’m also drawn to new plays that explore current affairs, plays that allow an audience to be in a room together while we contemplate issues that remind us of what it means to be alive at this point in time, plays that allow us to think about our lives from different perspectives.

Nick, do you often draw inspiration from current events or the cultural issues of the moment? Why grapple with those things in the theatre in particular?

NG: My plays typically come from feelings I have about our culture that disturb me or confuse me. I wait to find an event or story from out in the world that seems to capture some of those feelings. I build on that, infusing the story with experiences more familiar to me. I think the theatre, with its inherent liveness, is the place to grapple with humanity confronting itself. By nature, the theatre is a space where people’s presence impacts each other. The characters in the play are affecting each other through drama, but beyond that, all of us—audience, actors, and crew—are affecting each other with laughs, silence, attention, empathy, and more. That reciprocal engagement seems to be a great workout of our capacity to confront, perceive, question, and care about each other in the rest of our lives.

The two of you have been working on this play together for a while now. What have you learned about it during that process?

NG: I think something that GT has done is remind the team that the play is essentially a comedy. The subject is heavy, but the movement and structure of it are comedic. We have to find the truth that, though this particular day is momentous, many of the characters’ actions are about getting through the day as a family.

GTU: Yes, in talking about balancing the heavy material with the family getting through the day, Nick is hitting on what makes this play such a joy and a challenge. Working



Nick Gandiello and Gaye Taylor Upchurch. Photo by Jim Cox.

towards getting the rhythm of the play right is one of the things Nick and I have been working on for the past year. It’s been great to get to work on that in tandem. We’ve learned much about the rising and falling moments in the play—where an argument really erupts and where we can live in a calmer state.

What are the challenges of bringing *The Blameless* to the stage? Are there particular things you have to “land” or pitfalls you have to avoid?

NG: As a writer, I am trying to navigate a rhythm between fast-paced sprints and quiet, slower spells. The nature of the evening for the Garcias throws them into both chaos and contemplation, and the structure of the play needs to reflect that in a way that is engaging.

GTU: I want to make sure we explore the grief in the play with honesty, respect, rigor, and—as I find most of us do when we are experiencing it ourselves—with humor.

How would you describe the experience you hope the audience has when they come and watch the piece?

NG: As a playwright, I try to stop my hopes for the audience at keeping them interested and providing moments for laughs and for tears. Beyond that, it’s so subjective that it would feel greedy to expect anything else. If this particular play makes anyone lean in a little closer to someone they love, I will consider it a success.

GTU: Every time I read this play I feel less alone. I find this play to be intelligent, probing, honest, full of wit, and ultimately cathartic and life-affirming. I hope that this production will allow someone else to experience those aspects of Nick’s play the way that I do. ■

NEW VOICES AT THE OLD GLOBE

By Danielle Mages Amato

In January 2016, an early version of Nick Gandiello's *The Blameless* made its first bow in San Diego, right here in the Sheryl and Harvey White Theatre, at the Globe's annual Powers New Voices Festival. Every winter for the last four years, The Old Globe has gathered playwrights from across the country to present new work to an eager local audience.

For Gandiello, participating in the Festival was a welcome opportunity. "The New Voices Festival provides a wonderful opportunity for The Old Globe's artists, staff, and audiences to mix," he said. "My favorite experience was getting to see another writer's reading, and chatting with audience members about the work we had all seen, and then mingling with the Globe staff in the courtyard. It felt like everyone there was shaping the Festival as it progressed. That had an impact on the growth of my play, and I couldn't wait to get back to work on it at the Globe." That early reading of *The Blameless*, directed by the Globe's own Barry Edelstein, cemented the theatre's decision to program the play for a full production in our 2016–2017 Season.

WHY DO READINGS OF NEW PLAYS?

All the plays in the Powers New Voices Festival are presented by actors who read the scripts aloud at music stands—no props, no costumes, no staging. Without those elements, audience members are invited to focus primarily on the playwrights' words, and every year, new Festival audiences express their delight and surprise at the richness and power of that experience.

For the playwrights, readings offer a chance to hear their work aloud, often for the first time. A playwright can gauge an audience's response to their work and hear how it lives and breathes in front of a crowd. Many of the Powers New Voices Festival readings get a short, five-hour rehearsal process, but when possible, the Globe brings the playwright, director, and actors to the theatre for an in-depth, four-day workshop. In either case, the playwright receives the valuable opportunity to engage collaboratively with other theatre artists and get their input on the work-in-progress.

For The Old Globe, the Festival offers the chance to forge new relationships with some of the most exciting playwrights working in the field today. Hospitality is a vital component of that mission. Many of the writers who participate have never before been to the Globe—or even to San Diego—and the Festival is an invitation for them to see the Globe as a new artistic home.

ONGOING LIFE FOR NEW PLAYS

Relationships forged at the Powers New Voices Festival have gone on to bear significant fruit for The Old Globe and the entire San Diego theatre community. At least six full productions have grown directly out of Festival readings. In its 2015–2016 Season, The Old Globe produced the world premiere of Anna Ziegler's *The Last Match*, which was featured in the second annual Festival. Our 2016–2017 Season includes two more Festival plays: *The Blameless* and Dominique Morisseau's *Skeleton Crew*, which opens in April 2017. After Kimber Lee's *brownsville song* (*b-side for tray*) was included

in the second annual Festival, two San Diego productions of Lee's work were quickly scheduled: *tokyo fish story* here at the Globe, and *brownsville song* at MOXIE Theatre. In the 2016 Festival, the Globe introduced San Diego audiences to Jiehae Park's fierce and funny drama *peerless*, which also went on to be produced at MOXIE.

To date, the Globe has commissioned two Festival playwrights to write new work specifically for the Sheryl and Harvey White Theatre. The 2017 Powers New Voices Festival featured readings of both those commissions: Anna Ziegler's *Arranged* and JC Lee's *What You Are*.

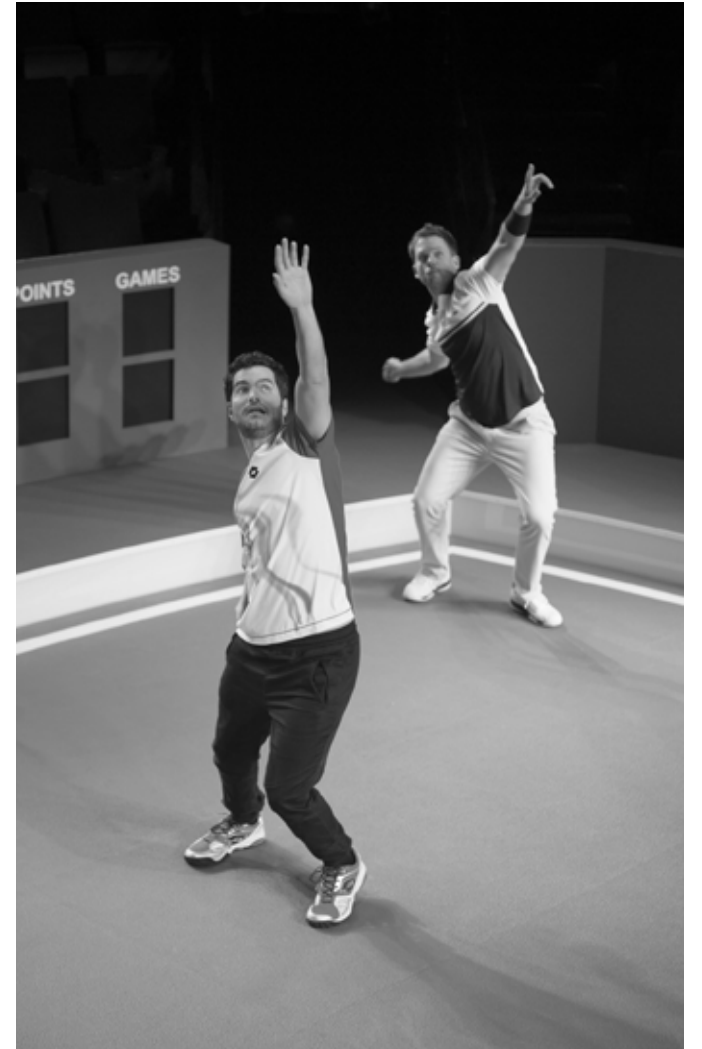
THE FUTURE OF THE FESTIVAL

In 2016, The Old Globe received a \$40,000 ArtWorks grant from the National Endowment for the Arts to support and expand the work we've been doing with the Powers New Voices Festival. The future of the Festival will include more playwright commissions, as well as more new play readings throughout the year and out into the community. Developing and nurturing new plays is essential to the future of the American theatre, and The Old Globe is proud to continue its ongoing work in this area. ■

(right) Alex Mickiewicz and Patrick J. Adams in the world premiere of Anna Ziegler's *The Last Match*. Photo by Jim Cox.

(bottom left) Tim Chiou, Tina Chilip, and James Saito in Kimber Lee's *tokyo fish story*. Photo by Jim Cox.

(bottom right) Edred Utomi, Jacque Wilke, Joy Osmanski, Kevin Hafso-Koppman, and Samantha Quan in Jiehae Park's *peerless* in the 2016 Powers New Voices Festival. Photo by Douglas Gates.





AMARA JAMES AJA

(Howard Harper) was recently seen at the Globe in *Love's Labor's Lost* and *Macbeth*. He is in his second year of The Old Globe and University of San Diego Shiley Graduate Theatre Program. Mr. Aja's previous credits include Valentine in *The Two Gentlemen of Verona*, Oliver in *As You Like It*, and Arthur in *Acquainted with the Night* in the M.F.A. program, as well as *Much Ado About Nothing* and *The Tempest* with Ithaca Shakespeare Company. He received his bachelor's degree in Government from Cornell University.



LIZA COLÓN-ZAYAS

(Amanda Garcia) was an original member of Labyrinth Theater Company (formerly the Latino Actors Base) and the Sundance Theatre Lab Ensemble 2012. She originated roles in the critically acclaimed productions of *In Arabia We'd All Be Kings*, *Our Lady of 121st Street*, *The Last Days of Judas Iscariot*, and *The Little Flower of East Orange*, all directed by Philip Seymour Hoffman and written by Stephen Adly Guirgis. She originated the role of Odessa in *Water by the Spoonful* (winner of the Pulitzer Prize), earning a Connecticut Critics Circle Award nomination for Outstanding Ensemble, and then reprised the role at Second Stage Theatre in New York. Ms. Colón-Zayas toured Europe with director Peter Sellars in *Othello* and *A Story of a Soldier*. She played Adela in Athol Fugard's latest play *Have You Seen Us?* opposite Sam Waterston, receiving a Connecticut Critics Circle nomination. She received a Lucille Lortel Award nomination for *Living Out* and later won the Lortel for Stephen Adly Guirgis's Pulitzer Prize winner *Between Riverside and Crazy*. Her screen appearances include *Collateral Beauty*, *The Purge: Election Year*, all versions of "Law & Order," "Blue Bloods," "Louie," "Unforgettable," "Nurse Jackie," and more. Follow her on @nycbatwife on Twitter, @lizacolonzayas_lcz on Instagram.



ANTOINETTE LAVECCHIA

(Diana Garcia) most recently appeared in the world premiere of Ken Ludwig's *A Comedy of Tenors* at McCarter Theatre Center and Cleveland Play House. Her select New York credits include *A View from the Bridge* (Broadway), *String of Pearls* (Primary Stages), *A World Apart* (The Flea Theater), *The Bottle House* (The Public Theater), *Kimberly Akimbo* (Manhattan Theatre Club), *How to Be a Good Italian Daughter (in spite of myself)* (Cherry Lane Theatre), *The Sweepers* (Urban Stages), *Magic Hands Freddy* (Soho Playhouse), and *The Tempest* (Lincoln Center). Her regional credits include George Street Playhouse, Two River Theater, TheaterWorks, Pittsburgh Public Theater, Williamstown Theatre Festival, The Wilma Theater, and Portland Center Stage. In 2014, Ms. LaVecchia premiered her award-winning role in *I Loved, I Lost, I Made Spaghetti* at Cincinnati Playhouse in the Park, Asolo Repertory Theatre, and George Street Playhouse. Her select television and film credits include "Blindspot," *Deliver Us from Evil*, "Law & Order: Special Victims Unit," "Blue Bloods," "The Sopranos," *Killing Kennedy*, *Lost Cat Corona*, and "Donny!" Ms. LaVecchia received her M.F.A. from New York University's Tisch School of the Arts, and she studied at Moscow Art Theatre and Théâtre de Complicité. She has been awarded a Connecticut Critics Circle Award, Fox International Fellowship, Drama League Directing Fellowship, and Anna Sosenko Assist Trust Grant. She is currently workshoping her own work, *Village Stories*, with Parity Productions. She is a member of the Dramatist Guild, League of Professional Theatre Women, and The Actors Center. antoinettelavecchia.com.



FRANK PANDO

(Alex Garcia) recently appeared as Pablo in the Broadway production of *A Streetcar Named Desire* (Roundabout Theatre Company). He has guest starred in numerous television shows, including "Blindspot," "The Blacklist," "Blue Bloods," "Limitless," "Unbreakable Kimmy Schmidt," "Damages," and "Nurse Jackie." He was an original recurring cast member on "The Sopranos," for which he played Agent Frank Grasso for six seasons. Mr. Pando's film credits include *Money Monster*, *Man on a Ledge*, *Staten Island*, *The Visitor*, *Girl Most Likely*, and the upcoming *You Were Never Really Here* opposite Joaquin Phoenix. He received his B.F.A. in Theatre from West Virginia University. He currently resides in New York City.



NATAYSHA REY

(Theresa Garcia) was born and raised in Honolulu, Hawaii, and is thrilled to be making her West Coast and regional theatre debut at The Old Globe. She trained with Atlantic Theater Company through Tisch School of the Arts at New York University. Her favorite roles include Catherine Givings in *In the Next Room, or the vibrator play* and Prospera in *The Tempest* (Atlantic Theater Company) and Titania in *A Midsummer Night's Dream* (Classical Theatre Collective).



STEPHEN BARKER TURNER

(Drew Davis) most recently appeared in the premiere of the stage version of *Dead Poets Society* by Tom Schulman with Jason Sudeikis and directed by John Doyle (Classic Stage Company). His other recent premieres include Kate Robin's play *I See You* at (The Flea Theater); Rajiv Joseph's *The North Pool* (Vineyard Theatre); David Adjmi's *The Evildoers*; Theresa Rebeck's *Dead Accounts* and *The Scene*; *After Ashley*; and Rinne Groff's *Compulsion* with Mandy Patinkin and directed by Oskar Eustis. Mr. Turner's other New York theatre credits include *Benefactors* (Keen Company), *Richard III*, *Measure for Measure*, and *All's Well That Ends Well* (New York Shakespeare Festival), *Race* (Classic Stage Company), and *All My Sons* (Roundabout Theatre Company), among others. He has been seen regionally at Arena Stage, Yale Repertory Theatre, Seattle Repertory Theatre, Denver Center Theatre Company, Williamstown Theatre Festival, American Conservatory Theater, Humana Festival, The California Shakespeare Company, and New York Stage and Film, among others. Mr. Turner's television credits include "Madame Secretary," "Unforgettable," "Forever," "Body of Proof," "Blue Bloods," all three "Law & Order" franchises, "Hack," "Sex and the City," and "Swift Justice," among others. His films include *Book of Shadows: Blair Witch 2*, *Cosmopolitan*, *Human Resources* directed by Matt Ross, *The Warrior Class*, *We Pedal Uphill*, and *Seducing Charlie Barker* (based on Theresa Rebeck's *The Scene*; 2011 Tribeca Film Festival), among others. Mr. Turner is a graduate of The Juilliard School.

NICK GANDIELLO

(Playwright) is a playwright, screenwriter, and teaching artist based in New York. His plays include *Oceanside* (Merrimack Repertory Theatre), *The Wedge Horse* (Fault Line Theatre), *Sunrise Highway* (Ojai Playwrights Conference), *Black Fly Spring* (Xavier University), *Swept* (Williamstown Theatre Festival), *At the Finish* (Smith and Kraus's *The Best Ten-Minute Plays* 2014), and *Teeming Shore* (*The Best Ten-Minute Plays* 2015). Mr. Gandiello was the 2015 Page 73 Productions Playwriting Fellow and was the winner of the 2016 Marin Theatre Company David Calicchio Emerging American Playwright Prize. He is

an alumnus of the Ars Nova Play Group. His work has been developed or presented by Manhattan Theatre Club, Lark Play Development Center, The Flea, Samuel French's Off Off Broadway Festival, Capital Stage, Premiere Stages, and Wide Eyed Productions, among others. Mr. Gandiello was the Literary Manager of Young Playwrights Inc. from 2012 to 2015 and is the Associate Artistic Director of Writopia Lab's Worldwide Plays Festival. He received his M.F.A. from The New School for Drama.

GAYE TAYLOR UPCHURCH

(Director) made her Globe debut in 2014 directing Laura Marks's *Bethany*, and in 2016 she directed Anna Ziegler's *The Last Match*. Ms. Upchurch has directed the Off Broadway productions of Nancy Harris's *Our New Girl*, and Simon Stephens's *Harper Regan* and *Bluebird* with Simon Russell Beale (Atlantic Theater Company), *Bethany* (Women's Project Theater, Lucille Lortel Award nomination for Outstanding Play), and Lucy Thurber's *Stay* (Rattlestick Playwrights Theater). Regionally Ms. Upchurch directed the world premieres of Clare Lizzimore's *Animal* (The Studio Theatre, Helen Hayes Award nomination for Outstanding Director of a Play) and Melissa Ross's *Of Good Stock* (South Coast Repertory). Her other regional work includes *An Iliad* (Hudson Valley Shakespeare Festival and West Point), *As You Like It* (Hudson Valley and Folger Theater in Washington, DC), and *The Year of Magical Thinking* with Kathleen Turner (Arena Stage). Ms. Upchurch has developed new work at New Dramatists, New York Stage and Film, The Kennedy Center, Ensemble Studio Theatre, Playwrights' Center, and SPACE on Ryder Farm. She is an alumna of the Women's Project Theater Directors Lab, The Drama League, and the University of North Carolina School of the Arts.

ANDREW BOYCE

(Scenic Design) is a Chicago- and New York City-based designer working in the theatre, opera, film, and television. His New York credits include Lincoln Center Theater, Roundabout Theatre Company, Atlantic Theater Company, Rattlestick Playwrights Theater, The Play Company, The Playwrights Realm, Cherry Lane Theatre, and more. He has worked regionally with Actors Theatre of Louisville, Alliance Theatre, American Conservatory Theater, American Players Theatre, Asolo Repertory Theatre, California Shakespeare Theater, Curtis Opera Theatre, Dallas Theater Center, Geffen Playhouse, George Street Playhouse, Goodman Theatre, Kirk Douglas Theatre, Magic Theatre, Mark Taper Forum, Milwaukee Repertory Theater, Oregon Shakespeare Festival, Portland Center Stage, Studio Theatre, Syracuse Stage, Writers Theatre, and Yale Repertory Theatre, among others. Mr. Boyce is a member of the design collective Wingspace Theatrical Design, a graduate of Yale School of Drama, and a current assistant professor in the Northwestern University Department of Theatre. andrewboycedesign.com.

DAVID ISRAEL REYNOSO

(Costume Design) is a scenic and costume designer who recently designed the Globe's productions of *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.

BRADLEY KING

(Lighting Design) is a lighting designer based in New York City. His recent work includes *The Last Match* and *Constellations* (The Old Globe), *Natasha*, *Pierre and the Great Comet of 1812* (Broadway), *Hadestown* (New York Theatre Workshop), *Preludes* (LCT3), *The Black Crook* (Abrons Arts Center), *Every Angel Is Brutal* (Clubbed Thumb), *The Way West*, *Empanada Loca*, *Sucker Emcee*, and *Ninth and Joanie* (Labyrinth Theater Company), *Elijah Green* (The Kitchen), *The Winter's Tale* (The Pearl Theatre Company), *Jacuzzi* (Ars Nova), *And I and Silence* (Signature Theatre Company), and *Women or Nothing* (Atlantic Theater Company). His other work has been seen regionally at American Repertory Theater, Alley Theatre, Berkeley Repertory Theatre, Guthrie Theater, La Jolla Playhouse, McCarter Theatre Center, Penobscot Theatre Company, South Coast Repertory, Virginia Stage Company, Yale Repertory Theatre, and Williamstown Theatre Festival. His opera work includes Bard SummerScape, Boston Early Music Festival, Kentucky Opera, New York City Opera, Opera Omaha, Vancouver Opera, and Virginia Opera. He is an IRNE and Elliot Norton Award winner and has been nominated for the Drama Desk, Lucille Lortel, and Henry Hewes Design Awards. He received his M.F.A. at New York University. bradleykingld.com.

RYAN RUMERY

(Original Music and Sound Design) is a musician, composer, and producer. His music is featured in the films *How to Let Go of the World and Love All the Things Climate Can't Change* (2016 Sundance Film Festival, HBO, iTunes, Amazon Video), *City of Gold* (2015 Sundance, SXSW Film Festival, IFC Films/Sundance Selects, iTunes, Amazon Video, Hulu), *Those People*, *Gatewood*, *SynchroNYCity*, and *And, Apart* (2016 Golden Door International Film Festival). His composition "End of Day" was used in CNN's "Death Row Stories" episode "Murder in Paris." His recent theatrical scores include the Pulitzer Prize-winning *Between Riverside and Crazy* (Atlantic Theater Company, Second Stage Theatre) and *Fool for Love* (Broadway). Mr. Rumery was sound consultant for Suján Stevens's *Round-Up* at the Barbican and Edinburgh International Festival. He also consulted on the Nonesuch at 50 Festival at Brooklyn Academy of Music. As an album producer and musician, he has recorded with Jacob Valenzuela (Calexico), Bo Koster (My Morning Jacket), Tom Hagerman (DeVotchKa), and Jon Rauhouse (Neko Case). Mr. Rumery co-produces and records with Nick Luca at Elliott Smith's former studio, New Monkey, in Van Nuys, California. He often works with Craig Schumacher at WaveLab in Tucson, Arizona. He recently produced Arlo Hannigan's forthcoming album, and two albums for Jeremy Bass: *Winter Bare* and *New York in Spring*; the title track from the latter album won the John Lennon Songwriting Award.

DAVID HUBER

(Vocal Coach) has worked on the Globe productions of *Picasso at the Lapin Agile*, Globe for All's *Measure for Measure*, *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*, *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).

AMANDA SALMONS

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

BARRY EDELSTEIN

(Director, 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*, *Hapgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *II Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination). National Theatre: *His Girl Friday*. Six movies for PBS’s “American Playhouse.” Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in 2013 by Farrar, Straus and Giroux.

CRAIG NOEL

(Founding Director) was born on August 25, 1915, and in 2015 The Old Globe celebrated the 100th birthday of this theatre legend who was instrumental in cultivating the San Diego arts community. 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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Restrooms are located in the lower lobby of the Old Globe Theatre, the lobby of the Sheryl and Harvey White Theatre, and adjacent to the Lowell Davies Festival Theatre.

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



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SEATING OF LATECOMERS

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

YOUNG CHILDREN

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

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

ASSISTED LISTENING SYSTEM

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

PUBLIC TOURS

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

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

WHY SHAKESPEARE?



Students perform with the Summer Shakespeare Studio, 2016. Photo by Douglas Gates.

Last year The Old Globe reimaged its summer training program for high school students. Arts Engagement staffers undertook an investigation to discover ways of making the program more relevant to young artists and more reflective of trends occurring on college and university campuses across the country.

We asked some key questions: How do we engage with young artists? How can they connect to our resident playwright, William Shakespeare, in a powerful way that deepens their understanding of his words and the issues he wrote about? How can young people forge personal connections to Shakespeare and take agency over this process? The answers to these questions led to the development of the Pam Farr Summer Shakespeare Studio.

The Globe's Pam Farr Summer Shakespeare Studio has shifted from being product-driven to now being fully process-driven. The program strives to put each participant at the center of the work's creation, thus providing a means for the artist to have a truly intimate experience with Shakespeare. The Studio endeavors to develop foundational skills for reading, interpreting, and performing Shakespeare's plays while cultivating artistic voice through storytelling and the creation of original material.

"We are interested in how the participants are able to exert control over the narrative and how it speaks to their interests," explains Director of Arts Engagement Freedom Bradley-Ballentine.

Through a month-long process, students follow an intensive curriculum of acting, movement, music, and writing classes as well as training in voice and speech, stage combat, and text. Master classes are offered with Globe artists and staff, many of whom are

among the leaders in their fields. These instructors seek to deepen students' understanding and appreciation of Shakespeare's writing and to use his work as a model for engaging the students with their own experiences. The Studio also incorporates non-Shakespearean material, such as modern music, original texts, and the participants' own "freewrites," in which the group brainstorms topics essential to the story, then breaks out to discover different ways to express them. The play's poignant themes naturally find their way into the work, which culminates in a final presentation held at The Old Globe.

This unique performance combines Shakespeare's words, today's popular songs, and original material generated by the Studio's company. Through language, music, movement, and puppetry, the ensemble members create an exploration for the audience.

Last year, this process resulted in *Ophelia's Hamlet*, a deeply personal and collaborative work with a remarkably high level of sophistication and artistic achievement, a work that was challenging, demanding, and made in a spirit of openness and bravery. Summer Shakespeare Studio collaborator Ray Chambers, Head of Acting at the Shiley Graduate Theatre Program at University of San Diego, said of this exploration, "We expected putting theatre professionals together with a diverse group of young artists would be a fantastic project. The actual coming together and the journey, however, were shockingly exciting." ■

Applications are available now.

Please visit www.TheOldGlobe.org/studio-application or email Studio@TheOldGlobe.org for more information.

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*In Memoriam

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January 20, 2017

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Llewellyn Crain Director of Development
Dave Henson Director of Marketing and Communications
Mark Somers Director of Finance
Richard Seer 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
Fiasco Theater, JC Lee, Ken Ludwig,
Mona Mansour, Laura Marks, Richard Nelson
(with Richard Pevar and Larissa Volokhonsky),
Anna Ziegler Commissioned Artists

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 Caprio Charge Carpenter, White
Chris Chauvet, Jason Chohan,
Benjamin Gray, Sloan Holly, Mariah Ray,
Katie Torretti, Kurtis Weichers Carpenters
Carole Payette Charge Scenic Artist
W. Adam Bernard Lead Scenic Artist
Jessica Amador, David Garcia Painters
Christian Thorsen Stage Carpenter/Flyman, Globe
Eszter Julian Deck Crew

COSTUMES

Stacy Sutton Costume Director
Charlotte Devaux Resident Design Associate
Maureen Mac Niallais Assistant to the Director
Shelly Williams Design Assistant/Shopper
Danita Lee Design Assistant
Katie Knox Costume Assistant
Erin Cass Draper
Marsha Kulowski Tailor/Draper
Wendy Miller Tailor
Mark Baiza, Anne Glidden Grace,
Nicole Sukolics-Christianson Assistant Cutters
Mary Miller Tailoring/Construction
Bonnie Clinnin, Cat Frazier,
Heather Premo Stitches
Kristin Womble Craft Supervisor/Dyer/Painter
Vicky Martinez Wig and Makeup Supervisor
Kim Parker Assistant Wig and Makeup Supervisor
Beverly Boyd Wardrobe Supervisor
Beth Merriman Wardrobe Crew Chief, Globe
Anna Campbell Wardrobe Crew Chief, White
Ana Maldonado Wig Running Crew, Globe
Becca Hawkins Wardrobe Running Crew, Globe
Marie Jezbera Rental Agent

PROPERTIES

David Buess Properties Director
Kristin Steva Campbell Assistant to the Director
Rory Murphy Lead Craftsman
David Medina Properties Buyer
Jacob Sampson Properties Carpenter
Richard Rossi Stage and Property Master, White
Andrew Recker Interim Property Master, Globe

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
Clayton Nicodemus Master Sound Technician, White
RJ Givens Master Sound Technician, Festival
Krystin Cline, Michael Cornforth,
Alex Heath, Jaclyn Skingel Sound Technicians

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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

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John Ralston Information Technology Assistant Manager
Brittany Summers Information Technology Assistant

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Manny Bejarano Human Resources Coordinator

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Jose Morales, Victor Quiroz,
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Nicole Ries, Robin Roberts M.F.A. Production Staff

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Annette Nixon Arts Engagement Operations Coordinator
Melinda Cooper Arts Engagement Programs Coordinator
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Heather Pauley, Erika Beth Phillips, James Pillar,
Tara Ricasa, Christopher Salazar, Catherine Hanna
Schrock, Sharif Simmons Teaching Artists

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Trish Guidi Accounts Payable/Accounting Assistant
Adam Latham Payroll Coordinator/Accounting Assistant
Tim Cole Receptionist

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Eileen Prisby Events Director
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Caren Dufour Development Assistant

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