

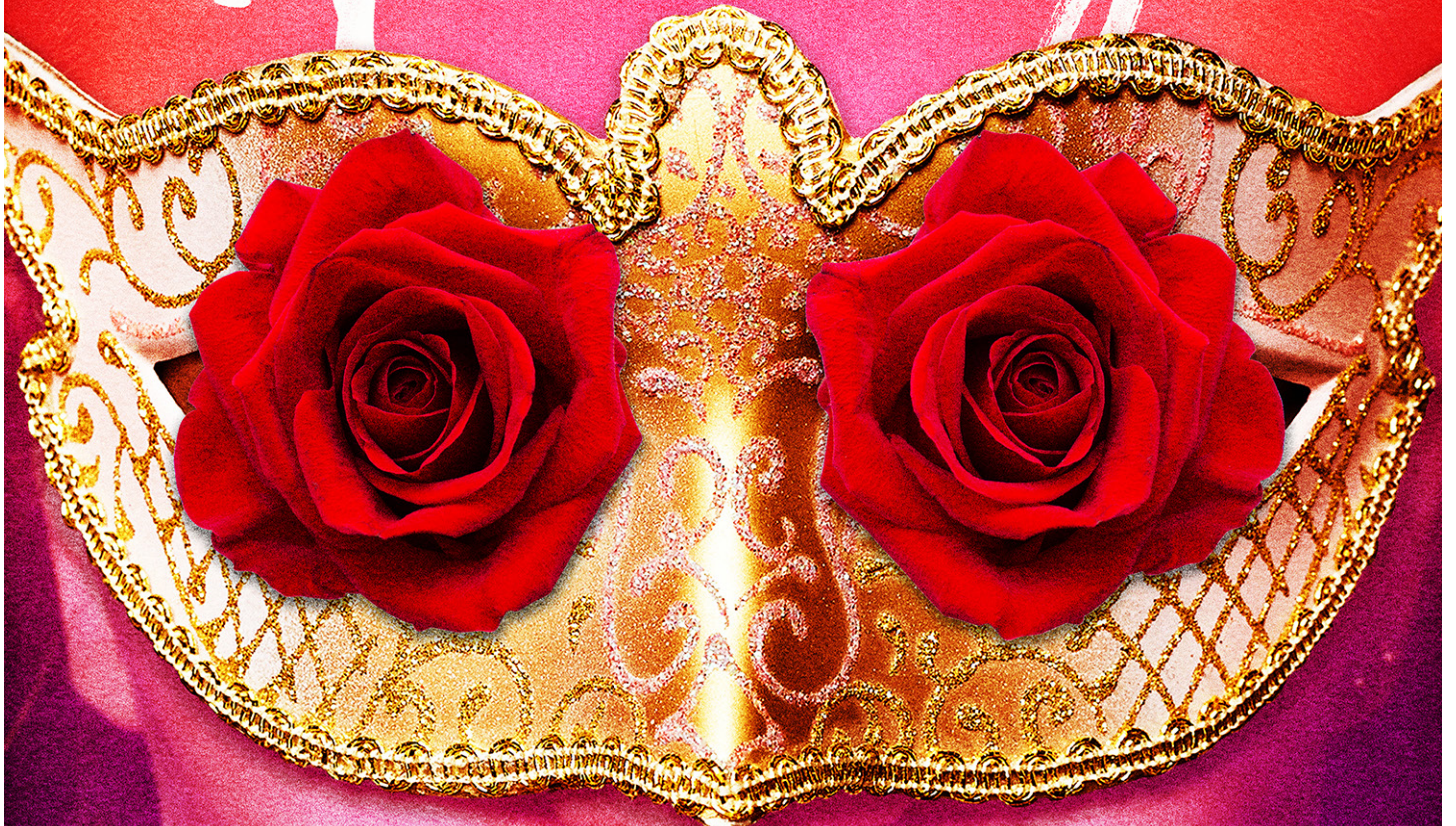
# performances

THE  OLD GLOBE

SEPTEMBER 2018

MUCH ADO  
ABOUT

*Nothing*



# WELCOME



*Welcome to The Old Globe and this production of Much Ado About Nothing. Our goal is to serve all of San Diego and beyond through the art of theatre. Below are the mission and values that drive our work. We thank you for being a crucial part of what we do.*

## MISSION STATEMENT

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

## STATEMENT OF VALUES

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

The values that shape this commitment are:

### TRANSFORMATION

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

### INCLUSION

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

### EXCELLENCE

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

### STABILITY

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

### IMPACT

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

# OUR THANKS

## PRODUCTION SPONSORS



### DARLENE MARCOS SHILEY

Darlene Marcos Shiley has been a dedicated supporter of The Old Globe for more than three decades, along with her late husband Donald. Darlene's love of theatre and the arts stems from her early years acting in Northern California, where she met the love of her life, Donald P. Shiley. The Shileys' lead gift of \$20 million to the Globe's Capital and Endowment Campaign marks the largest individual contribution in the Globe's history. The Shileys' generosity has helped fund many Globe projects, including the Shiley Artist-in-Residence program; the Shiley Terrace Apartments, which provide much-needed local housing for Globe artists; and an endowment that underwrites two full scholarships in The Old Globe and University of San Diego Shiley Graduate Theatre Program. Darlene continues to serve as one of the leading underwriters of the annual Globe Gala. In honor of their enduring support, the stage of the Old Globe Theatre was named the Donald and Darlene Shiley Stage.



### JUNE YODER

June Yoder and her late husband Paul became subscribers to The Old Globe in 1963 upon moving to San Clemente, and for 55 years June has been making the trip from Orange County to attend performances. She served as a member of the Globe's Board of Directors for many years and continues to be an enthusiastic advocate for the Globe's artistic mission and arts engagement programs. June and Paul raised five children, all of whom were introduced to the Globe and live theatre by accompanying their parents to productions of the Summer Shakespeare Festival. Now their children bring their own children, and June remains passionate about bringing the world of the theatre to young people. June has sponsored many productions including *Death of a Salesman*; *Into the Woods*; *Kiss Me, Kate*; *Macbeth*; and last year's *Hamlet*.

## ARTIST SPONSOR

Artist Sponsor for Kathleen Marshall (director)

### ANN DAVIES

Born and raised in England, Ann Davies moved to San Diego after living in Canada. She was married to the late John Davies, son of Lowell Davies, in whose honor the Festival Theatre is named. Following an elementary school teaching career, Ann now focuses much of her volunteer work on children's charities. She has been involved with Junior League, St. Germaine Auxiliary, and Voices for Children. She served on the board of the Child Abuse Prevention Foundation and is a former board president of the San Diego Museum of Art. Currently, Ann delivers for Meals on Wheels and serves on the boards of The Old Globe and The Parker Foundation. She has enjoyed theatre at the Globe for many years and has sponsored productions including *Twelfth Night*, *Love's Labor's Lost*, *Guys and Dolls*, and *The Importance of Being Earnest*.

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

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\*In memoriam

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

## PUBLIC SUPPORT

Financial support is provided by The City of San Diego.

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

Special thanks to the County of San Diego Board of Supervisors.

Cultural Arts Chula Vista.



We thank all our generous patrons and supporters—including government funders—who help make theatre matter to more people. All public funding represents less than three percent of our annual budget, but that support, especially from The City of San Diego, is crucial.

**Please tell your local and state representatives that theatre matters to you.**

**If you support public funding for the arts, as the majority of Americans does\*, contact them today.**

\*Source: Americans for the Arts 2015 public opinion poll.

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# OUR THANKS

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

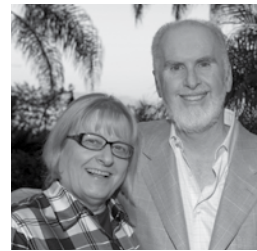
## 2018 Artistic Angels (\$200,000 and higher annually)



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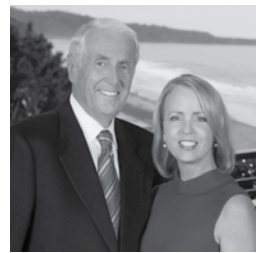
JEAN AND GARY SHEKHTER



DARLENE MARCOS SHILEY†  
In memory of Donald Shiley



THE ERNA FINCI VITERBI ARTISTIC DIRECTOR FUND  
In memory of Erna Finci Viterbi



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At The Old Globe, we have the world's best family of supporters. We cannot make theatre matter without your dedication.

Each year we plan a series of unique, exclusive experiences for our donors, and we would love to welcome you to our behind-the-scenes events, lunches with actors, Lipinsky Family VIP Suite, and more.

**Join us today! Every gift makes an impact. Every gift makes theatre matter.**

### FRIENDS OF THE OLD GLOBE

- Gifts starting at \$50 and up to \$2,499
- Benefits include events with Globe artists, backstage tours, gift shop discounts, program listings, and more
- Contact Robin Hatfield at (619) 684-4142 or rhatfield@TheOldGlobe.org

**Your gift comes with the best donor experience in San Diego!**

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- Gifts starting at \$2,500
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Photos (from top): Volunteer docents learn about the costume department with Resident Design Associate Charlotte Devaux Shields; donors enjoy a private tour of the Globe's Technical Center with Carole Payette, Charge Scenic Artist; Circle Patrons enjoy lunch with John Norman Schneider and Raymond Lee of *tokyo fish story*; the Lipinsky Family VIP Suite.

PRIVATE EVENTS WITH INSIGHTS FROM GLOBE CRAFTSPEOPLE



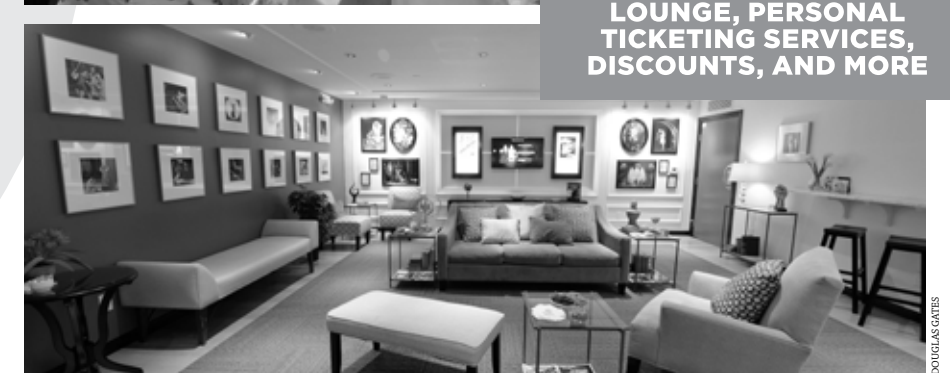
EXCLUSIVE TOURS AND BEHIND-THE-SCENES EXPERIENCES



INTERACTIONS WITH GLOBE ACTORS AND ARTISTS



ACCESS TO THE LIPINSKY FAMILY SUITE VIP DONOR LOUNGE, PERSONAL TICKETING SERVICES, DISCOUNTS, AND MORE





Welcome to The Old Globe!

The only thing better than a summer romance is a summer romance under the stars at The Old Globe, deftly directed by a master like Kathleen Marshall. Shakespeare is the cornerstone of this theatre, figuratively and literally: you passed by his bust on the corner of Copley Plaza as you found your way to your

seat! We are so proud to carry on the long tradition of expertly produced, timeless Shakespeare in this iconic space every summer. I hope you enjoy the laughs, and perhaps even a little romance of your own, in beautiful Balboa Park tonight.

It is a true honor to band together with my fellow theatre lovers and San Diegans to support this treasured theatre, which not only brings us some of the country's best Shakespeare productions each summer, but also commissions and produces new works, retells unforgettable classics, amazes with showstopping musicals, and more. Many regional theatres would be thrilled to excel in just one of these areas, but the Globe achieves them all—and it doesn't stop there.

Through groundbreaking programs like the countywide Globe for All Tour, sensory-friendly performances, Community Voices workshops, and so many more, the Globe is impacting lives and bringing theatre to the furthest reaches of San Diego County, from schools and senior centers to military bases and correctional facilities.

Your support is what makes all of this possible. Without the underpinnings of our devoted, dynamic donors, the Globe would not be the leading American theatre it is today. I hope that, if you are not already a donor, you will consider joining the Friends of The Old Globe with an annual gift of \$50 or more. Special experiences and excellent benefits await you, but most of all, you will help sustain and grow this cherished theatre.

Thank you for joining us—enjoy the show!

Nicole A. Clay  
Chair, Board of Directors

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\*In memoriam

## 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.

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## FROM BARRY

Through his three dozen plays, Shakespeare bequeathed to us countless great gifts: so many vivid characters, so many iconic moments, so many unforgettable turns of phrase. While we justly celebrate these, we tend to think less about the legacy he left in the form of dramatic literature itself. He invented new ways for a play to tell a story. He created new genres that endure to this day. Mixing kings and clowns, for example, he shattered his period's rigid boundaries of classical propriety and broke rules saying that comedy and tragedy should never mingle. His final plays blazed a trail in this regard; *The Tempest*, which launched our Shakespeare Festival this summer, is a case in point. The play is simultaneously funny and sad, terrifying and wondrous, and it defies easy categorization, requiring readers to place it in a genre of its own, often labeled, descriptively if not altogether helpfully, "tragicomedy."

*Much Ado About Nothing* is also a trailblazer of dramatic genre: the English-language theatre's first romantic comedy. In it, Shakespeare established a template that has been followed by generations of dramatists right up to our own time. A straight line connects *Much Ado* to the plays of the English Restoration, and then to the comedies of the Georgian and Regency eras, then to the pantomimes of the 18th century, and then to Shaw and Wilde and Coward, and then to boulevard writers of early 20th-century America, and from there even to the Hollywood of Billy Wilder and Tracy and Hepburn and the television of "Moonlighting" and "How I Met Your Mother." Shakespeare's Beatrice and Benedick are the spiritual parents of every witty couple who banter and bicker all the way to the boudoir and who are the last people to grasp what all of their friends can plainly see: that they are destined for each other.

The specific quality that makes *Much Ado* the progenitor of every subsequent rom-com is its wit. The word itself appears maybe 15 times in the play. In Shakespeare's period it had a wider range of meanings than it does today, referring to general intellect and mental sharpness. The Elizabethan age classified five distinct types of wit: commonsense, creativity, fantasy (i.e. extravagant imagination), instinct, and memory. (Beatrice quips that Benedick has lost four of these and has only one left, which she does not name. Scholars have debated for four hundred years which one she might mean!) The contemporary sense of wit is also in the play—the

quick, inventive use of words to create humorous effects. It is this quality of *Much Ado* that so many of Shakespeare's descendants have embraced. Whenever we hear a pair of lovers bandying words back and forth, chafing and sparking against each other with clever bursts of language, and shooting at each other with what Benedick calls "those paper bullets of the brain," we are hearing echoes of this play. To paraphrase Falstaff, *Much Ado* is not only witty in itself, but the cause that wit is in other writers.

Even at their best, though, Shakespeare's inheritors approach but don't quite touch the master. The sound of his sense of humor is distinctive and idiosyncratic. The soaring flights of wit he placed in his characters' mouths are *sui generis*, Shakespeare's and Shakespeare's alone. To me, one of the ways we can define what Shakespeare is, one of the ways we can describe his particular achievement, is through the special giddiness of wit in his plays. There's a helium to it, a supercharged sense of fizz and brightness. Indeed, that vertiginous, whimsical linguistic daredevilry is the very thing about Shakespeare that is, for me, the most sublime, most beautiful, and most glorious.

This witty play comes to life on our stage thanks to a director who has all five of her wits fully intact. Kathleen Marshall delighted our audiences two summers ago with the finest production of *Love's Labor's Lost* I've seen. She will be back next year with another witty writer, Ken Ludwig, as she directs his *The Gods of Comedy*. We are so happy to have her in the Globe family: an artist of superior invention and great humanity. She has brought together a team of artists who are also blessed with tremendous imagination, and a company of actors at the highest level of skill and artistry who are all up to the challenge of this most witty and gorgeous of plays. I count myself fortunate that I will have this great play in my life these next months, and I'm just thrilled to share 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!

Barry Edelstein  
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields  
MANAGING DIRECTOR

PRESENTS

# MUCH ADO ABOUT NOTHING

BY  
WILLIAM SHAKESPEARE

John Lee Beatty  
SCENIC DESIGN

Michael Krass  
COSTUME DESIGN

Stephen Strawbridge  
LIGHTING DESIGN

Sten Severson  
SOUND DESIGN

Stephen Flaherty  
COMPOSER, "SIGH NO MORE"

Abigail Grace Allwein  
MUSIC DIRECTOR

Ursula Meyer  
VOICE AND TEXT COACH

Tara Rubin Casting  
Laura Schutzel, CSA  
CASTING

Jess Slocum  
PRODUCTION STAGE MANAGER

DIRECTED BY  
KATHLEEN MARSHALL

This production is supported in part by the Jean and Gary Shekhter Fund for Classic Theatre.

Lowell Davies Festival Theatre

August 12 – September 16, 2018

CAST  
(in alphabetical order)

CLAUDIO ..... Carlos Angel-Barajas<sup>†</sup>  
DOGBERRY ..... Fred Applegate\*  
MESSENGER ..... Sam Avishay<sup>†</sup>  
DON PEDRO ..... Michael Boatman\*  
MARGARET ..... Nora Carroll<sup>†</sup>  
CONRADE ..... Yadira Correa<sup>†</sup>  
DON JOHN ..... Manoel Felciano\*  
BENEDICK ..... Michael Hayden\*  
FRIAR FRANCIS ..... Daniel Ian Joeck<sup>†</sup>  
SECOND WATCH ..... Jose Martinez<sup>†</sup>  
ANTONIO, VERGES ..... James Newcomb\*  
MESSENGER ..... Renardo Charles Pringle Jr.<sup>†</sup>  
URSULA ..... Larica Schnell<sup>†</sup>  
THIRD WATCH ..... Jersten Seraile<sup>†</sup>  
FIRST WATCH ..... Samantha Sutliff<sup>†</sup>  
HERO ..... Morgan Taylor<sup>†</sup>  
LEONATO ..... René Thornton Jr.\*  
BEATRICE ..... Sara Topham\*  
SEXTON ..... Wenona Truong<sup>†</sup>  
MESSENGER ..... Jared Van Heel<sup>†</sup>  
BORACHIO ..... Eric Weiman<sup>†</sup>

VIOLIN ..... Abigail Grace Allwein\*  
GUITAR ..... James Michael McHale

UNDERSTUDIES ..... for Claudio, Second Watch, Third Watch – Sam Avishay<sup>†</sup>; for Margaret, Ursula – Yadira Correa<sup>†</sup>; for First Watch, Leonato, Sexton – Daniel Ian Joeck<sup>†</sup>; for Don John, Antonio, Verges – Jose Martinez<sup>†</sup>; for Don Pedro, Friar Francis – Renardo Charles Pringle Jr.<sup>†</sup>; for Messengers, Borachio – Jersten Seraile<sup>†</sup>; for Beatrice – Samantha Sutliff<sup>†</sup>; for Hero – Wenona Truong<sup>†</sup>; for Conrade, Benedick – Jared Van Heel<sup>†</sup>; for Dogberry – Eric Weiman<sup>†</sup>

Production Stage Manager ..... Jess Slocum\*  
Assistant Stage Manager ..... Kendra Stockton\*

SETTING

Messina, Italy.

*There will be one 15-minute intermission.*

PRODUCTION STAFF

Assistant Director, Drama League Directing Fellow ..... Margaret Lee  
Assistant Scenic Design ..... Eileen McCann  
Assistant Costume Design ..... Katie Knox  
Assistant Lighting Design ..... Jason Bieber  
Assistant Lighting Design ..... Brandon Rosen  
Assistant Sound Design ..... Melanie Chen Cole  
Stage Management Intern ..... Lauren Jones  
Stage Management Intern ..... Dana Petersen  
Dance Captain ..... Samantha Sutliff<sup>†</sup>

\*Member of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.  
<sup>†</sup>Student in The Old Globe and University of San Diego Shiley Graduate Theatre Program.

Sam Avishay, Nora Carroll, Yadira Correa, Daniel Ian Joeck, Jose Martinez, and Jared Van Heel appear courtesy of Actors' Equity Association.

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

## THE *Magic and Mischief* OF MUCH ADO ABOUT NOTHING

Director Kathleen Marshall discusses her return to The Old Globe and how she has approached Shakespeare's classic play.

Interview by Danielle Mages Amato

### What made *Much Ado About Nothing* a piece you wanted to direct?

I think it's one of Shakespeare's most remarkable comedies. When Barry asked me to come back after doing *Love's Labor's Lost* two years ago, and he mentioned *Much Ado About Nothing*, my heart did a little dance because it's such an incredible play. I'm actually glad that it's not the first Shakespeare that I'm tackling here—*Love's Labor's Lost* was less intimidating in some ways because it's less well known. *Much Ado* is so beloved that I feel like I have a very precious jewel that I have to take care of and present as beautifully as possible. I think what's most amazing about it, especially for a piece that was written hundreds of years ago, is how accurate and recognizable the human relations in the play still are. It really is an incredibly smart, witty, and funny play—but also very emotional and deeply heartfelt.

### How have you decided to approach the play?

We're setting it in the Italian Riviera in the early 1930s. One of the things I was looking for was a place of privilege and leisure because these are people of a certain rank in society. The men are home from some kind of campaign of war, and they have a respite, so I was looking for a place where a privileged class is at leisure, but also a place that is romantic and a place that inspires mischief—I was thinking of the Cole Porter line "fighting vainly the old ennui" from "I Get a Kick Out of You." In some cases that mischief is benevolent, like with Don Pedro, and in some cases it is more harmful and devious, and that's Don John. Everybody has their own motivations for why they do what they do and for the trouble they cause. In Don John's eyes, I think, these people are frivolous and unsubstantial and deserve to be messed with. Even with Don Pedro, he has a reason to mess with Beatrice and Benedick and to trick them into thinking that the other one loves them, and that maybe comes from his own being unlucky in love.

### The set for the piece is extraordinarily beautiful. What led the team to this design?

It's so much fun to work with John Lee Beatty because he just creates such wonderful playgrounds for us. We wanted a beautiful hilltop estate overlooking the water on the Italian Riviera—a place of great beauty, a place where you immediately feel like, "Oh, I want to take a month off and live there for a while." But also, this play is very much a farce, with conversations that people overhear, intentionally or unintentionally, and people sneaking up on each other, and we needed a set that would also allow for that farcical element. So we've got a two-level set—an upstairs, a downstairs—we've got balconies and columns and places for people to hide and appear. I wanted the sense that it's summertime and it's sundrenched and beautiful. And there are also several events that happen—there's a masque ball, there's a wedding that almost happens, and then there's a celebration at the end—so we wanted to have the flexibility of a space that has a big playing area but could also be intimate when you want it to be.

**Both *Love's Labor's Lost*, which you directed here in 2016, and *Much Ado About Nothing* contain tragic elements along with their comedy. How do you navigate tonal shifts like that as a director?**

Well, it's interesting because some people think of *Much Ado About Nothing* as *Love's Labor's Won*, that it's sort of the companion piece to *Love's Labor's Lost*. I think that's what wonderful about Shakespeare's comedies: the unexpected emotional depth. Just when you think you're heading for a wonderful wedding, this horrible betrayal happens that throws everyone into turmoil and seems to be unable to make itself right. I like that there's drama within the comedy. It's sort of like going into a deep tunnel and not knowing how you're going to get out of it—or if you're going to get out of it—and then finding your way back to the light just when it seems unimaginable that you'll find your way out.

**What do you hope the audience takes away from this production of *Much Ado About Nothing*?**

I think in a way the play is about deception—and self-deception. There are people who are deceiving themselves, and then there are those who are deliberately deceiving others. Hopefully it creates a sense of self-awareness for

the audience, watching all these characters who are flawed, who are all very human. Everybody behaves well and behaves badly at different times. I hope the play leaves us with the sense that nobody's perfect, but we can all stumble our way toward joy. Even if things don't go as planned, or unexpected things happen to you, you can still find your way to joy and happiness. ■



Director Kathleen Marshall. Photo by Jim Cox.



The cast of *Love's Labor's Lost*, 2016. Photo by Jim Cox.

# MUCH ADO ABOUT NOTHING: THE BIRTH OF A GENRE

By Danielle Mages Amato

In the 83 years since the founding of The Old Globe, *Much Ado About Nothing* has been produced 13 times—more than any other play in the Globe’s history. Not only is *Much Ado* one of the most popular plays in Shakespeare’s canon, it has also proven to be one of the most influential, inspiring centuries of imitations and inaugurating a whole new genre: the romantic comedy.

From the first production of *Much Ado About Nothing* in 1598 or 1599, audiences were captivated, but not by the play’s main plot of the innocent Hero, whose marriage to the young soldier Claudio is threatened by jealousy and false accusations. Shakespeare borrowed that plot, as he did so many others, from writers who came before him. The same story had famously been told by writers like Ludovico Ariosto and Edmund Spenser, and its basic outline can be traced back to the ancient Greeks. Instead, audiences gravitated toward the sub-plot that was Shakespeare’s original invention: the story of Beatrice and Benedick. Shakespeare had already experimented with the dynamic of a warring couple who end as lovers in *The Taming of the Shrew*, which was written several years earlier. But Beatrice and Benedick’s unparalleled use of wit and wordplay as flirtation, and the pleasure both characters take in their relationship as enemies and then as lovers, set the play apart and make it ripe for imitation.

Indeed, Beatrice and Benedick have had a fertile union, one that has spawned generations of descendants, not only on the stage, but also in novels and now on film. In Restoration Comedy, couples like Mirabell and Millamant in William Congreve’s *The Way of the World* wage witty battles as a form of courtship. And 19th-century novels like Jane Austen’s *Pride and Prejudice* borrow *Much Ado*’s enemies-to-lovers structure as Elizabeth and Darcy move from dislike to respect to mutual affection.



In the 20th century, the romantic comedy proved itself a perfect fit for film, where the genre thrived from film’s earliest days. Unsurprisingly, many early film rom-coms were adaptations of theatrical rom-coms, from *The Philadelphia Story* and *The Shop Around the Corner* to *Sabrina* and *Desk Set*, all of which charmed theatre audiences before finding their way to cinemas around the world. It is not difficult to draw a direct line from Beatrice and Benedick to Katharine Hepburn and Spencer Tracy, and then on to Meg Ryan and Tom Hanks, as bickering couples who wage “merry wars” on their way to love. And, of course, the rom-com comes full circle as the play *Much Ado About Nothing* itself has made the jump to film in successful versions by the likes of Kenneth Branagh and Joss Whedon.

As the romantic comedy has thrived on film, it has earned itself another nickname: the chick flick. But perhaps the connection of romantic comedy to women dates back to Shakespeare as well. As Shakespeare scholar Emma J. Smith has noted, “Shakespearean comedy is a world in which women’s desires and agency tend to triumph—whereas tragedy is a largely masculine sphere in which women are structural subordinates.” With characters like Beatrice—as well as Rosalind, Kate, and Viola—Shakespeare laid the groundwork for generations of stories, not only about love, but also about women fighting for and finding what they want. ■

Photos: (top) Katharine Hepburn and Spencer Tracy in *Woman of the Year*, 1942. Photo by Pressefoto Kindermann/ullstein bild via Getty Images. (bottom) Meg Ryan, Ross Maling, and Tom Hanks in *Sleepless in Seattle*, 1993. Photo courtesy of Photofest/The Hollywood Reporter.



## CARLOS ANGEL-BARAJAS

(Claudio) is a first-year M.F.A. candidate with The Old Globe and University of San Diego Shiley Graduate Theatre Program. He was recently seen in *The Tempest* (The Old Globe) and was seen in *Romeo and Juliet*, *Three Sisters*, and *Cloud 9* (The Old Globe/USD). He has also appeared regionally in *Much Ado About Nothing*, *Macbeth*, and *The Rover* (Santa Cruz Shakespeare). Locally he has appeared in *Romulus Killgore’s Mobile Happiness Bazaar* (La Jolla Playhouse’s Without Walls Festival) and *How to Use a Knife* (UC San Diego’s Wagner New Play Festival). He received his B.A. in Theatre from UC San Diego. carlosangelb.com, @carlos\_angelba on Instagram and Twitter.



## FRED APPLGATE

(Dogberry) has appeared on Broadway as The Wizard in *Wicked*, Joe in *Tuck Everlasting*, Father O’Brien in *The Last Ship*, M. Renaud and Dindon in *La Cage aux Folles*, Monsignor O’Hara in *Sister Act*, Blind Hermit in *Young Frankenstein*, Max Bialystock in *The Producers* (also in London), and Max in *The Sound of Music*. He also appeared in *Fanny!* at City Center Encores! and *Happiness* at Lincoln Center Theater, as well as the national tours of *Wicked*, *Anything Goes*, *The Producers*, and *Beauty and the Beast*. Mr. Applegate has been seen regionally at The Old Globe, Alliance Theatre, Mark Taper Forum, Geffen Playhouse, The Repertory Theatre of St. Louis, and Guthrie Theater, where he was a Resident Artist for three years, appearing in 13 productions. His recent television credits include “Crashing,” “Billions,” “The Marvelous Mrs. Maisel,” and “Person of Interest.” He was a series regular on “Newhart,” “FM,” “Life... and Stuff,” “Woops!,” and “Nine to Five,” and a recurring character on “Night Court,” “Cosby,” and “Growing Pains.” His other credits include “Will & Grace,” “Dr. Quinn, Medicine Woman,” “ER,” “Seinfeld,” “Touched by an Angel,” “Northern Exposure,” and many more. He is married to Cherie Sprosty, Liturgy Director at the Shrine of St. Frances Cabrini. They have three children: Ben, Meredith, and Ethan. fredapplegate.com.



## SAM AVISHAY

(Messenger) was last seen at the Globe as Ferdinand in *The Tempest*. He is an M.F.A. student at The Old Globe and University of San Diego Shiley Graduate Theatre Program. His prior credits at the Globe and with the program include Prince/Chorus in *Romeo and Juliet*, Harry Percy in *King Richard II*, Voltemand in *Hamlet*, Chuck in *The Maderati*, Chorus in *Ajax*, and Thurio in *The Two Gentlemen of Verona*. Prior to beginning graduate studies at University of San Diego, he studied cooking and butchery at Chez Panisse in Berkeley and Eatrip in Tokyo. He received his B.A. in History with a focus on International Food History from UC Berkeley. @sammax.jpeg on Instagram.



## MICHAEL BOATMAN

(Don Pedro) made his Globe debut last year in Ken Ludwig’s *Robin Hood!* He currently co-stars on the television series “The Good Fight.” He also 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.



## NORA CARROLL

(Margaret) is excited to be returning to The Old Globe’s Festival stage. Ms. Carroll was most recently seen at the Globe playing Miranda in *The Tempest*. Prior to that she played Natasha in *Three Sisters* (The Old Globe/USD), Octavia in the world premiere of *BLKS* (Steppenwolf Theatre Company), and Guildenstern in *Hamlet* and Queen Isabel in *King Richard II* (The Old Globe). Ms. Carroll received her B.F.A. in Drama from New York University’s Tisch School of the Arts and her M.F.A. in Acting this year from The Old Globe and University of San Diego Shiley Graduate Theatre Program. @norlcarroll on Instagram.



## YADIRA CORREA

(Conrade) was seen this summer as Francisca in *The Tempest* at The Old Globe. She also recently appeared in The Old Globe and University of San Diego Shiley Graduate Theatre Program productions of *Romeo and Juliet*, *Three Sisters*, and *Cloud 9*. She played Gratiano in the all-female production of *The Merchant of Venice* (Cardinal Stage Company) and appeared in the special event production of *2666* (Goodman Theatre). She has worked at Oregon Shakespeare Festival, Court Theatre, Teatro Vista, Collaboraction, and About Face Theatre, among others. Her credits also include Quiara Alegria Hudes’ *Water by the Spoonful* and Tanya Saracho’s *Enfrascada (A Jarring Comedy of Hoodoo Proportions)* (16th Street Theater, Renaissance Theaterworks), as well as most ensemble-devised works at Teatro Luna (2003–2009), including *Machos*, *Lunatica(s)*, and *S-e-x-Oh!* Ms. Correa is an alumna of the School at Steppenwolf.



## MANOEL FELCIANO

(Don John) was previously seen at The Old Globe in *The Tempest*, Ken Ludwig’s *Robin Hood!*, *Twelfth Night*, and *I Just Stopped By to See the Man*. His Broadway credits include *Sweeney Todd* (Tony Award nomination), *Amélie*, *Disaster!*, *Brooklyn*, *Jesus Christ Superstar*, and *Cabaret*. He has appeared Off Broadway in *The Changeling* (Red Bull Theater), *Trumpery* (Atlantic Theater Company), and *Shockheaded Peter* and *Much Ado About Nothing* (New York Shakespeare Festival). Regionally Mr. Felciano’s credits include the world premiere of Terrence McNally’s *Mothers and Sons* with Tyne Daly (Bucks County Playhouse), *The Outsider* (Paper Mill Playhouse), *The Exorcist* with Brooke Shields (Geffen Playhouse), *Clybourne Park*, *Round and Round the Garden*, *The Caucasian Chalk Circle*, *November*, and Jerry in *At Home at the Zoo* (American Conservatory Theater), *Elektra* with Olympia Dukakis (Getty Villa), *Ragtime* (The Kennedy Center), *Three Sisters* (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, “The Blacklist,” “Elementary,” “NCIS,” “Trauma,” “Life on Mars,” and “The Unusuals.” Mr. Felciano received a B.A. from Yale University and an M.F.A. from New York University, and he is a Columbia University faculty member. @manofelciano.



## MICHAEL HAYDEN

(Benedick) was last seen at The Old Globe in the 2013 production of *Double Indemnity*. His Broadway credits include Billy in *Carousel*, Oscar Rolfe in *Judgment at Nuremberg* (Tony Award nomination), Cliff in *Cabaret*, Antony in *Enchanted April*, Christian in *Festen*, and Hal in *Henry IV, Parts I and II* opposite Kevin Kline. His Off Broadway credits include *The Lady from Dubuque* opposite Jane Alexander, *Dessa Rose* opposite LaChanze, and Chris in *All My Sons* directed by Barry Edelstein. His London credits include Billy in *Carousel* (National Theater; Olivier Award nomination) and Cliff in



*Cabaret* (West End). His favorite regional credits include the title roles in *Henry V* and *Richard II* (Shakespeare Theatre Company), Frank in *Merrily We Roll Along* (The Kennedy Center), Anthony in *Outside Mullingar* (Dorset Theatre Festival), and Leontes in *The Winter's Tale* (Guthrie Theater). Mr. Hayden received an American Film Institute's AFI Fest Best Actor Award for *Charming Billy*. His television credits include "Law & Order," "Law & Order: Special Victims Unit," "Law & Order: Criminal Intent," "Murder One," and *Bella Mafia* opposite Vanessa Redgrave. He can currently be seen as Chief Huffhines on "Chicago Fire."



#### DANIEL IAN JOECK

(Friar Francis) was most recently on the Festival stage as Sebastian in *The Tempest*. He also appeared last summer in *Hamlet* and *King Richard II*. He is finishing his second and final year as an M.F.A. candidate with The Old Globe and University of San Diego Shiley Graduate Theatre Program. In the program, he has played

Tuzenbakh in *Three Sisters*, Capulet in *Romeo and Juliet*, Martin in *The Maderati*, Menelaus in *Ajax*, and The Duke in *The Two Gentlemen of Verona*. His regional credits include *Macbeth* and *The Taming of the Shrew* (Nebraska Shakespeare Festival), *The Learned Ladies* and *The Two Gentlemen of Verona* (Shakespeare & Company), and *Ramona Quimby* (Children's Theatre Company). In Minneapolis, he has worked with Classical Actors Ensemble, Park Square Theatre, The Moving Company, Walking Shadow Theatre Company, Savage Umbrella, Theatre Pro Rata, Starting Gate Productions, and Wayward Theatre Company. danielianjoeck.com, @djoeck on Instagram.



#### JOSE MARTINEZ

(Second Watch) previously appeared at The Old Globe in the Summer Shakespeare Festival productions of *The Tempest*, *Hamlet*, and *King Richard II*. Some of his other favorite credits include Romeo in *Romeo and Juliet*, Keene in *The Maderati*, Pepe in *My Mañana Comes* at San Diego Repertory Theatre, Orcus in *She Kills Monsters*,

Mau in *Nation*, and Lysander in *A Midsummer Night's Dream*. Mr. Martinez is a graduate of The Old Globe and University of San Diego Shiley Graduate Theatre Program.



#### JAMES NEWCOMB

(Antonio, Verges) previously appeared at The Old Globe in *Twelfth Night* and *Coriolanus*. He has also been seen locally in *Honky*, *Zoot Suit*, and *Brooklyn Boy* (San Diego Repertory Theatre) and *How the Other Half Loves* (North Coast Repertory Theatre). His other regional credits include Oregon Shakespeare Festival (14 seasons, Resident Fight

Director), Denver Center for the Performing Arts Theatre Company (10 seasons), The Public Theater, Brooklyn Academy of Music, Utah Shakespeare Festival, Shakespeare & Company (founding member), Goodman Theatre, Chicago Shakespeare Theater, Berkeley Repertory Theatre, South Coast Repertory, Shakespeare Santa Cruz, Portland Center Stage, and Geva Theatre Center. Mr. Newcomb received an Oxford University Society Award for *Richard III* (Oregon Shakespeare Festival), a Drama-Logue Award for *As You Like It* (Shakespeare Santa Cruz), and a Denver Drama Critics Circle Award for *Orphans* (Denver Center). His television credits include *Honky* (PBS) and *I Want to Keep My Baby!* and *The Cradle Will Fall* (CBS). Mr. Newcomb served as Fight Director for *The Squirrels*, *Jane Eyre*, and *Loot* (La Jolla Playhouse), *The Illusion*, *Zoot Suit*, and *Water & Power* (San Diego Rep), and *Conquistador*, *Don Giovanni*, and *Moby Dick* (San Diego Opera). He is a fight instructor at UC San Diego's Graduate Theatre Program.



#### RENARDO CHARLES PRINGLE JR.

(Messenger) appeared in *The Tempest*, *Hamlet*, and *King Richard II* in The Old Globe's Summer Shakespeare Festival, and he has appeared with The Old Globe and University of San Diego Shiley Graduate Theatre Program as Andrei Prozorov in *Three Sisters*, Friar Lawrence in *Romeo and Juliet*, Teucer in *Ajax*, Ritt in *The Maderati*, and Antonio

in *The Two Gentlemen of Verona*. His stage work includes Lewis in *King John*, Belize in *Angels in America*, Jackson in *Pantomime*, Costard in *Love's Labour's Lost*, and the title role in *Othello*. He also appeared on Comedy Central's "Detroiters" as Thomas. He is a graduate of the University of Minnesota/Guthrie Theater B.F.A. Actor Training Program. @livelovelaughliftnardi on Instagram.



#### LARICA SCHNELL

(Ursula) is originally from Pretoria, South Africa, and is in The Old Globe and University of San Diego Shiley Graduate Theatre Program. She last appeared as Ceres in *The Tempest* at The Old Globe, and prior to that as Juliet in *Romeo and Juliet* at The Old Globe/USD. Her other production credits at The Old Globe include *Hamlet* and *King Richard II*,

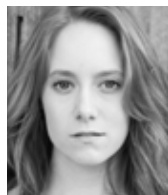
both in 2017. Her previous M.F.A. productions include *Three Sisters*, *The Maderati*, *Ajax*, and *The Two Gentlemen of Verona*. Ms. Schnell received her undergraduate degree in Theatre and Performance from University of Cape Town. @laricilyrics on Instagram.



#### JERSTEN SERAILE

(Third Watch) is in his third semester in The Old Globe and University of San Diego Shiley Graduate Theatre Program. This will mark his second production with the Globe, *The Tempest* being his first. He was seen in the M.F.A. program as Paris in *Romeo and Juliet*, Fyodor Ilych Kulygin in *Three Sisters*, and, most recently, Betty and

Edward in the spring production of *Cloud 9*. He has toured nationally playing the roles of Mr. White, Bernard, and Brom Bones in *Encore!* (Chamber Theatre Productions). While on tour, Mr. Seraile made his Off Broadway debut playing Langston Hughes in the one-man show *Harlem Blooms in Spring*, which he also wrote (Theatre Row). His other credits include *If We Don't Get It*, *Shut It Down* (Harlem Repertory Theatre) and *The Full Monty and Oliver!* (Clear Space Theatre Company). Mr. Seraile received his bachelor's degree from Eugene Lang College.



#### SAMANTHA SUTLIFF

(First Watch) has appeared in the Globe's Summer Shakespeare Festival as Juno in *The Tempest*, Cornelia in *Hamlet*, and Duchess of Gloucester in *King Richard II*. She was recently seen as Masha in *Three Sisters*, Nurse in *Romeo and Juliet*, and Cuddles Molotov in *The Maderati* with The Old Globe and University of San Diego

Shiley Graduate Theatre Program. She is a B.M. graduate of the Frost School of Music at University of Miami. Before arriving in San Diego from Los Angeles, she starred in the award-winning film *Plaything* and the hit web series "Another Castle" and "The Leslie," following two years working for Carnival Cruise Line as a vocalist. Some of her favorite roles also include Antigone in *Antigone* and Mary Lane in *Reefer Madness* (University of Miami). @samsutliff on Twitter, @sammysutliff on Instagram.



#### MORGAN TAYLOR

(Hero) just finished her first year in The Old Globe and University of San Diego Shiley Graduate Theatre Program. Ms. Taylor has been seen this year in *The Tempest* (The Old Globe) and *Cloud 9*, *Three Sisters*, and *Romeo and Juliet* (The Old Globe/USD). Her other credits include *Eurydice* and *Baby with the Bathwater* (Oceanside Theatre

Company), *Orlando* (Elements Theatre Collective), and *The Arabian Nights*, *Absolutely! (Perhaps)*, and *The Merchant of Venice* (UC Santa Barbara). Ms. Taylor is an alumna of University of California, Santa Barbara's Theater B.F.A. Actor Training Program. morgantaylor.me, @the.morgantaylor on Instagram.



#### RENÉ THORNTON JR.

(Leonato) recently made his Old Globe and San Diego debuts in *The Tempest*. From 2004 to 2017, he was a resident company member at American Shakespeare Center in Virginia, where he appeared in 118 productions and performed in all of the plays in Shakespeare's Folio. His favorite roles at ASC include Timon, King Lear, Leontes,

Benedick, Faustus, Jack in *The Importance of Being Earnest*, Othello, Coriolanus, and Valmont in *Les Liaisons Dangereuses*. Most recently he played King in *All's Well That Ends Well* with L.A.'s Independent Shakespeare Co. He has also been seen at the Oregon, Utah, and Wisconsin Shakespeare Festivals and appeared in the Utah premiere of both parts of *Angels in America*. Mr. Thornton has an M.F.A. from the Professional Theatre Training Program at University of Delaware and a B.F.A. in Acting from The University of Utah. @RTJ125 on Instagram.



#### SARA TOPHAM

(Beatrice) was last seen at The Old Globe in 2015 as Olivia in *Twelfth Night*. She has appeared on Broadway as Cecily in the 2018 revival of Tom Stoppard's *Travesties*, and as Gwendolyn in *The Importance of Being Earnest*, both for Roundabout Theatre Company. Her other recent credits include Joan in *Saint Joan* (Shaw Festival) and Beatrice-

Joanna in *The Changeling* (Off-Broadway). In London, she appeared in the U.K. premiere of *Intimate Apparel* and the world premiere of *Love Me Do*. Her selected roles at Stratford Festival in Canada include Shakespeare's Juliet, Rosalind, Cordelia, Olivia, Jessica, and Princess Katherine, as well as Ruth in *Blithe Spirit*, Célimène in *The Misanthrope*, Wendy in *Peter Pan*, Tourvel in *Dangerous Liaisons*, Laurencia in *Fuente Ovejuna*, Mabel in *An Ideal Husband*, Laura in *The Glass Menagerie*, Grace in *London Assurance*, Brooke in *Noises Off*, and Cassandra in *Agamemnon*. Ms. Topham's regional credits include Ariel in *The Tempest* and Titania/Hippolyta in *A Midsummer Night's Dream*, which also toured China (Shakespeare Theatre Company), Thea in *Hedda Gabler* and Miranda in *The Tempest* (Hartford Stage), and The Governess in *The Turn of the Screw* (Belfry Theatre). She also played Rachel Peabody in the film *Eloise at Christmastime* for Disney.



#### WENONA TRUONG

(Sexton) previously appeared with The Old Globe and University of San Diego Shiley Graduate Theatre Program as Maud and Lin in *Cloud 9*, Irina and Anfisa in *Three Sisters*, and Lady Montague, Balthasar, and Friar John in *Romeo and Juliet*. She also appeared as Iris and Ensemble in *The Tempest* (The Old Globe), Henrietta and Elizabeth

in *Persuasion* and Ariel in *The Tempest* (Livermore Shakespeare Festival), and Masha in *Stupid F\*\*\*ing Bird* (Capital Stage). She received her B.A. at University of the Pacific in Theatre Arts with a minor in Psychology. wenonatruong.com, @wenoonaa on Instagram.



#### JARED VAN HEEL

(Messenger) was last seen in The Old Globe's production of *The Tempest*. He is a first-year M.F.A. candidate with The Old Globe and University of San Diego Shiley Graduate Theatre Program. In the program he has played Vershinin in *Three Sisters*, Montague and Peter in *Romeo and Juliet*, and Clive and Martin in *Cloud 9*. He

has appeared Off Broadway in *Hamlet* (S.O.S. Productions) and *The Awesome 80s Prom* (Davenport Theatrical Enterprises). He has toured internationally with *Walking with Dinosaurs* (BBC Worldwide/Global Creatures) and nationally with *The Trip to Bountiful* (Montana Repertory Theatre). His other New York and regional credits include *The Liar*, *The Merry Wives of Windsor*, and *The Compleat Wrks of Wllm Shkspr (Abridged)* (Texas Shakespeare Festival), *Twelfth Night* (Madcap Collective), *Antony and Cleopatra* (Harlequin Productions), *American Midget* and *Frankenstein Unplugged* (Trembling Stage), the world premiere of *Frankenstein Unplugged*, *Cyclone*, *Betty's Summer Vacation*, and *Breach* (Montana Repertory Theatre), and others.



#### ERIC WEIMAN

(Borachio) just appeared in *The Tempest* as Shipmaster on The Old Globe's Festival Theatre stage. He was previously seen with The Old Globe and University of San Diego Shiley Graduate Theatre Program as Joshua and Gerry in *Cloud 9*, Solyony in *Three Sisters*, and Mercutio in *Romeo and Juliet*. Regionally, he was most recently seen

as Edmund in *King Lear* and Fenton in *The Merry Wives of Windsor* (Nebraska Shakespeare). His other regional credits include *Henry IV, Part II*, *The Taming of the Shrew*, *King Lear*, *Twelfth Night*, and *The Comedy of Errors* (Utah Shakespeare Festival), *Macbeth* (USF Shakespeare-in-the-Schools tour), *Peter Piper* (Guthrie Theater), and *August & Amy* (Bryant-Lake Bowl Theater). He is an alumnus of the National Foundation for Advancement in the Arts' YoungArts competition and of the University of Minnesota/Guthrie Theater B.F.A. Actor Training Program. @eric.weiman on Instagram.



#### ABIGAIL GRACE ALLWEIN

(Music Director, Violin) is delighted to make her Old Globe debut this season in *Much Ado About Nothing*. She has most recently been seen in *Once* (Lamb's Players Theatre), *Turandot* (San Diego Opera), and *Sister Act* (Walnut Street Theatre). Her other notable credits include Deirdre in *I Hate Hamlet*; Jennifer in *I Love You, You're Perfect, Now*

*Change*; Turkey Representative in David Mamet's *November*; Mary Jane in *Big River*; Susan in *Company*; Grace Farrell in *Annie*; Marian Paroo in *The Music Man*; and Cathy Hiatt in *The Last Five Years*; as well as Michal in *David: A New Musical* at The Fireside Dinner Theatre in Fort Atkinson, Wisconsin and Barter Theatre in Abingdon, Virginia. She has been seen in numerous print and commercial ads and was featured as a soloist on WCLV/NPR with "The Mighty Wurlitzer Radio Hour." She is a proud member of Actors' Equity Association and the American Guild of Musical Artists.



#### JAMES MICHAEL MCHALE

(Guitar) is delighted to be making his Old Globe debut. He most recently performed in the musical *Once* at Lamb's Players Theatre. He is a Resident Artist at Anaheim's Chance Theater, recently performing in the Southern California premieres of *In a Word* and *Middletown* (2017 StageSceneLA Award for Outstanding Performance by an Actor

in a Leading Role). His other theatre credits include *Hamlet* in both *Hamlet* and *Rosencrantz and Guildenstern Are Dead* in repertory, *Dogfight*, the West Coast premiere of *Samsara*, *Maple and Vine* (OC Weekly's Best Play of 2015), *Bloody Bloody Andrew Jackson* (Ovation

Recommended, *Los Angeles Times* Critics' Choice), and *The Laramie Project Cycle* (LA STAGE Times's Top 10 of 2013). He recently wrote and directed a storytelling concert for Orange County's principal orchestra, Pacific Symphony, entitled *Beethoven: Trials to Triumph*. Mr. McHale received his B.A. in Theatre Arts – Performance from CSU Long Beach, and he has studied with the Michael Chekhov Association and The Actors Center in New York. @jmnavy.

#### KATHLEEN MARSHALL

(Director) made her Globe directing debut in 2016 with the acclaimed *Love's Labor's Lost*. Her Broadway credits include *In Transit*; *Living on Love*; *Nice Work If You Can Get It*; *Anything Goes*; *The Pajama Game*; *Wonderful Town*; *Grease*; *Little Shop of Horrors*; *Follies*; *Seussical*; *Kiss Me, Kate*; *1776*; and *Swinging on a Star*. Her Off Broadway and regional credits include City Center Encores! (Artistic Director for four seasons), New York Shakespeare Festival, Second Stage Theatre, Hollywood Bowl, Boston Pops, Williamstown Theatre Festival, Long Wharf Theatre, Paper Mill Playhouse, and The Muny. Ms. Marshall's film and television work includes *My Week with Marilyn* (as choreographer), *Once Upon a Mattress*, *The Music Man* (Emmy Award nomination), and "2 Broke Girls." She has received three Tony Awards (out of nine nominations), three Drama Desk Awards, three Outer Critics Circle Awards, the Astaire Award, the George Abbott Award, the Smith College Medal (her alma mater), and the Pennsylvania Governor's Award for the Arts, and she has been named a Distinguished Daughter of Pennsylvania. She is an Associate Artist of Roundabout Theatre Company and a member of the Executive Board of the Stage Directors and Choreographers Society. For Scott, Ella, and Nathaniel.

#### JOHN LEE BEATTY

(Scenic Design) has designed the Globe productions of *King Richard II*, *Picasso at the Lapin Agile*, *Love's Labor's Lost*, *Cornelia*, *Dancing in the Dark*, *Dr. Seuss's How the Grinch Stole Christmas!*, and *Redwood Curtain*. His 110 Broadway credits include *Sweat*, *Disgraced*, *The Nance*, *After Midnight*, *Good People*, *Venus in Fur*, *Other Desert Cities*, *Time Stands Still*, *A View From the Bridge*, *The Royal Family*, *The Color Purple*, *Dr. Seuss's How the Grinch Stole Christmas!*, *Rabbit Hole*, *Doubt*, *Chicago*, *Proof*, *The Last Night of Ballyhoo*, *A Delicate Balance*, *The Heiress*, *The Sisters Rosensweig*, *The Most Happy Fella*, *Burn This, Ain't Misbehavin'*, *Talley's Folly*, *Fifth of July*, and *Crimes of the Heart*. His Off Broadway credits include *The Whipping Man*, *Sylvia*, *The Substance of Fire*, *A Life in the Theatre*, and *Lips Together, Teeth Apart*, as well as 38 seasons at Manhattan Theatre Club and Circle Repertory Company, 21 seasons at City Center Encores!, film, opera, television, and circus. Mr. Beatty is the recipient of Tony, Obie, Drama Desk, and Outer Critics Circle Awards, and he is a member of the Theatre Hall of Fame. He is a graduate of Brown University and Yale School of Drama.

#### MICHAEL KRASS

(Costume Design) returns to the Globe, having previously designed *Love's Labor's Lost*, *The Mask of Moriarity*, *Overtime*, *Pilgrims*, *Full Gallop*, *Interior Decoration*, *Breaking Up*, and *The School for Husbands*. His work on Broadway includes *The Cherry Orchard*; *Heisenberg*; *Noises Off* (2016 Tony Award nomination); *Living on Love* directed by Kathleen Marshall; *Machinal* (2014 Tony nomination); *The Lyons*; *The Constant Wife* (2006 Tony nomination); *A View from the Bridge*; *Twelve Angry Men*; *You're a Good Man, Charlie Brown*; and many more. His Off Broadway and regional work includes world premieres by Simon Stephens, Edward Albee, Will Eno, John Guare, Kenneth Lonergan, Nicky Silver, The Debate Society, Christopher Durang, and Theresa Rebeck. He is Resident Designer of Ballet Tech, and he has designed opera for the Mariinsky Theatre and film for Campbell Scott in his *Hamlet*. Mr. Krass taught at New York University and now teaches at Brown University in their graduate program. His upcoming work includes *Hadestown* at the National Theatre in London.

#### STEPHEN STRAWBRIDGE

(Lighting Design) previously designed The Old Globe's *Hamlet*, *King Richard II*, *Double Indemnity*, *Othello*, and *The Two Gentlemen of Verona*. He has designed over 200 productions on and Off Broadway and at most major regional theatre and opera companies across the U.S. Internationally his work has been seen in Bergen, Copenhagen, The Hague, Hong Kong, Linz, Lisbon, Munich, Naples, Sao Paulo, Stratford-upon-Avon (Royal Shakespeare Company), Stockholm, Vienna, and Wroclaw. His recent credits include *Flyin' West* (Westport Country Playhouse), *The White Card* (American Repertory Theater), *Native Son* (Yale Repertory Theatre), *Turn Me Loose* with Joe Morton (Wallis Annenberg Center for the Performing Arts, Westside Theatre), and Athol Fugard's "Master Harold"...and the Boys (Signature Theatre Company; Drama Desk Award nomination). His credits for dance include Pilobolus, Alison Chase/Performance, and others. Mr. Strawbridge has received American Theatre Wing, San Francisco Bay Area Theatre Critics Circle, Connecticut Critics Circle, Dallas-Fort Worth Theater Critics Forum, Drama Desk, Helen Hayes, Henry Hewes Design, and Lucille Lortel Awards and nominations. He is Co-Chair of the Design Department at Yale School of Drama and a Resident Lighting Designer at Yale Repertory Theatre.

#### STEN SEVERSON

(Sound Design) is pleased to be returning to The Old Globe, where he has designed *Hamlet*, *King Richard II*, *Love's Labor's Lost*, *Macbeth*, *The Comedy of Errors*, *Twelfth Night*, *The Two Gentlemen of Verona*, and *Othello*. He was also the U.S. Associate Sound Designer for *Dr. Seuss's The Lorax*. His selected credits include the Broadway productions of *Hair*, *The Motherf\*\*\*er with the Hat*, and *The Merchant of Venice*, and the Off Broadway productions of *Venice*, *No Place to Go*, *The Total Bent*, and *The Controversy of Valladolid*, as well as *King Lear*, the musical *Love's Labour's Lost*, *Twelfth Night*, *As You Like It*, *Hair*, and *Hamlet* for Shakespeare in the Park at the Delacorte Theater. His regional credits include *Family Album* (Oregon Shakespeare Festival), *Fallaci* (Berkeley Repertory Theatre), *Akeelah and the Bee* (Children's Theatre Company, Arena Stage), and *The Abominables*, *Dr. Seuss's The Sneetches*, and *Diary of a Wimpy Kid* (Children's Theatre Company). Mr. Severson is a partner in Acme Sound Partners, collectively responsible for over 30 Broadway shows since 2000. He has taught at New York University and Yale School of Drama, and he currently serves as Sound Director at Children's Theatre Company.

#### STEPHEN FLAHERTY

(Composer, "Sigh No More") last worked with The Old Globe on the world premiere of *In Your Arms*. He is currently represented on Broadway by *Anastasia* and *Once on This Island* (2018 Tony Award for Best Revival of a Musical). His additional Broadway credits include *Ragtime*, *Rocky*, *Seussical*, *Chita Rivera: The Dancer's Life* (also at the Globe), and Neil Simon's *Proposals* (incidental music). He has also written four musicals at Lincoln Center Theater: *The Glorious Ones*, *Dessa Rose*, *A Man of No Importance*, and *My Favorite Year*. His other theatre credits include *Little Dancer* (The Kennedy Center), *Lucky Stiff*, and *Loving Repeating*. For his work in the theatre he has received the Tony, Drama Desk, Outer Critics Circle, Joseph Jefferson, and Olivier Awards and has been nominated for the Grammy Award three times. In 2015 he was inducted into the Theater Hall of Fame. His film work includes *Anastasia* (two Academy Award and two Golden Globe Award nominations), *After the Storm*, and *Lucky Stiff*. Mr. Flaherty is also well known for his 34-year collaboration with lyricist/librettist Lynn Ahrens, but he is happy to be collaborating with William Shakespeare tonight. AhrensAndFlaherty.com.

#### URSULA MEYER

(Voice and Text Coach) has worked on the Globe productions of *The Mystery of Irma Vep*, *Boeing-Boeing*, *Quartet*, *Engaging Shaw*, *Othello*, *Twelfth Night*, *The Comedy of Errors*, *Love's Labor's Lost*, and *King Richard II*. She has studied voice with Cicely Berry, Patsy Rodenburg, Andrew Wade, and Arthur Lessac, and she is a designated Linklater

teacher. She graduated with distinction from the Voice Studies Program at the Royal Central School of Speech and Drama under David Carey. Her regional credits include Guthrie Theater, Milwaukee Repertory Theater, A Contemporary Theatre, Seattle Repertory Theatre, Shakespeare Theatre Company, South Coast Repertory, La Jolla Playhouse, and the Idaho, Santa Cruz, and Utah Shakespeare Festivals, as well as 15 seasons with Oregon Shakespeare Festival and four years at Yale Repertory Theatre, where she also taught. Ms. Meyer holds an M.F.A. from University of Washington and has been teaching at UC San Diego since 1995. She is on the board of the Voice and Speech Trainers Association and is a recipient of UC San Diego's Distinguished Teacher of the Year Award.

#### TARA RUBIN CASTING/LAURA SCHUTZEL, CSA

(Casting) has cast the Globe's *The Tempest*, *Guys and Dolls*, *Othello*, *The Two Gentlemen of Verona*, *Dog and Pony*, *A Room with a View*, and others. Their select Broadway credits include *King Kong* (upcoming), *The Band's Visit*, *Summer: The Donna Summer Musical*, *Prince of Broadway*, *Bandstand*, *Indecent*, *Sunset Boulevard*, *Miss Saigon*, *Dear Evan Hansen*, *A Bronx Tale The Musical*, *Cats*, *Falsettos*, *Disaster!*, *School of Rock*, *Gigi*, *Bullets Over Broadway*, *Aladdin*, *Les Misérables*, *The Heiress*, *How to Succeed in Business Without Really Trying*, *Billy Elliot: The Musical*, *Shrek The Musical*, *Young Frankenstein*, *Mary Poppins*, *Spamalot*, *The 25th Annual Putnam County Spelling Bee*, *The Producers*, *Mamma Mia!*, *Jersey Boys*, and *The Phantom of the Opera*. Their Off Broadway credits include *The Band's Visit*, *Here Lies Love*, and *Love, Loss, and What I Wore*. They have also cast regionally for Yale Repertory Theatre, Bucks County Playhouse, Paper Mill Playhouse, and Berkeley Repertory Theatre.

#### JESS SLOCUM

(Production Stage Manager) previously worked on the Globe productions of *Measure for Measure* and *Twelfth Night* (Globe for All); *Dr. Seuss's How the Grinch Stole Christmas!*; Ken Ludwig's *Robin Hood!*; *The Imaginary Invalid*; *Red Velvet*; *Picasso at the Lapin Agile*; *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*; and *The Glass Menagerie*. Her Broadway credits include *In the Heights*. Her regional credits include *Noura* (Shakespeare Theatre Company), *Indecent*, *Side Show*, *Ruined*, *The Third Story*, *Memphis*, and *Most Wanted* (La Jolla Playhouse), and *Post Office* (Center Theatre Group). She is a graduate of Vanderbilt University. Proud member of Actors' Equity.

#### KENDRA STOCKTON

(Assistant Stage Manager) worked at The Old Globe as Assistant Stage Manager on *Benny & Joon*, *October Sky*, *Bright Star*, and *Dog and Pony*, as well as a production assistant on *Dr. Seuss's How the Grinch Stole Christmas!*, *The Few*, and the 2013 Shakespeare Festival. She stage managed La Jolla Playhouse's *Home of the Brave* and *#SuperShinySara* and has assistant stage managed their productions of *Guards at the Taj*, *The Orphan of Zhao*, and *The Who & The What*. Her other stage management credits include *The Loneliest Girl in the World* (Diversionsary Theatre), *miXtape* (Lamb's Players Theatre), and *Irving Berlin's White Christmas* (San Diego Musical Theatre).

#### BARRY EDELSTEIN

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. 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*, *Hamlet*, and the world premiere of *The Wanderers*. 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. His book *Thinking Shakespeare*, which was rereleased in a second edition in June, 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.



#### TIMOTHY J. SHIELDS

(Managing Director) is very pleased to have joined the ranks of the Globe's staff in October. He brings to San Diego many decades of theatrical experience. Most recently, he was Managing Director at Princeton, New Jersey's McCarter Theatre Center from 2009 to 2017.

His professional experience includes serving as Managing Director at Milwaukee Repertory Theater for 10 years, and as Managing Director at Geva Theatre Center in Rochester, New York, for six. He has held administrative positions at Children's Theatre Company in Minneapolis, Denver Center Theatre Company, and McCarter Theatre Center in an earlier period of his career. In service to the field, he was the President of the League of Resident Theatres (LORT) for six years and was the Chair of the ArtPride NJ board. He has also served on the boards of Theatre Communications Group (Vice President), Milwaukee's Latino Arts Board, the Cultural Alliance of Greater Milwaukee, and Theatre Wisconsin (Founder/President). Over the years he has been a panelist, panel chair, and on-site reporter for the theatre program at the National Endowment for the Arts. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.

#### JACK O'BRIEN

(Artistic Director Emeritus) served as Artistic Director of The Old Globe from 1981 to 2007. His Broadway credits include the current Broadway revival of *Carousel* as well as *Charlie and the Chocolate Factory*, *The Front Page*, *It's Only a Play*, *Macbeth*, *The Nance*, *Catch Me If You Can*, *The Coast of Utopia* (Tony Award), *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination), *The Full Monty* (Tony nomination), *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony nomination), and many more. He has also directed for national tours, the West End, New York's Metropolitan Opera, and San Diego Opera, as well as six movies for PBS's "American Playhouse." He was inducted into the Theatre Hall of Fame in 2008. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in 2013.

#### CRAIG NOEL

(Founding Director, 1915–2010) was a theatre legend who was instrumental in cultivating the San Diego arts community. Beginning in 1939, he directed more than 200 Globe productions of all styles and periods and produced an additional 270 shows. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and San Diego Junior Theatre in the '40s, the expansion to two theatres in the '50s, and the founding of The Old Globe/University of San Diego Graduate Theatre Program in the '80s. Described by *Variety* as the éminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans both to have had an entire year

(1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was also a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. Mr. Noel received many awards and honors during his lifetime, including the 2007 National Medal of Arts, the nation's highest honor for artistic excellence.



This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



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



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



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

#### TAKING PHOTOS IN THE THEATRE

Audience members may take photos in the theatre before and after the performance and during intermission. If you post photos on social media or elsewhere, you must credit the production's designers by including the names below.

John Lee Beatty, Scenic Design

Michael Krass, Costume Design

Stephen Strawbridge, Lighting Design

Sten Severson, Sound Design

Please note: Photos are strictly prohibited during the performance. Photos of the stage are not permitted if an actor is present. Video recording is not permitted at any time in the theatre.

#### CASTING

Tara Rubin Casting

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Hours subject to change. Please call ahead.

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#### RESTROOMS

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

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## BUILDING A BRIDGE TO THE COMMUNITY

By Reanne Acasio



If you would like to know more about becoming a docent at The Old Globe, please email [GlobeLearning@TheOldGlobe.org](mailto:GlobeLearning@TheOldGlobe.org).

As a not-for-profit arts organization serving the community, The Old Globe relies on the generosity of volunteers. Among these dedicated people exists a group of individuals who act as educators, hosts, and leaders: The Old Globe docents. Supported by the Globe's Department of Arts Engagement, these mega-volunteers lead Behind the Scenes Tours, host Vicki and Carl Zeiger Insights Seminars, work with students at our Free Student Matinees and School in the Park, and act as ambassadors at free AXIS events. Our docents come from a wide range of backgrounds, from those who have been attending shows at the Globe for years to those who are new to the theatre.

Norm and Pat Gillespie, docents at the institution for over two decades, were volunteering with the Globe Guilders, an auxiliary of The Old Globe, when they were presented the opportunity to become docents. Having retired from aerospace engineering in 1993, Norm was intrigued and excited to be involved in something so different from his career. "It was the right thing at the right time and place to fill a void," he says. And Pat was enthusiastic about not only serving her favorite theatre, but also learning more about its behind-the-scenes operations. As she says, "It's a continual learning experience, addictive, and a totally rewarding volunteer opportunity."

Even new volunteers feel the same passion for service and education. Our very first Spanish-speaking docent, Silvia Torres, had been volunteering as a Patron Services Ambassador since 2017 when she was introduced to the program. In the 1990s, Silvia was an actor and instructor with *Teatro Meta*, the award-winning bilingual in-school theatre program, but she had been absent from the Globe for years. She says about her return, "I am so lucky to be able to do this again 20 years after The Old Globe first opened its doors to me."

As our docents work directly with the community, they often act as a bridge between The Old Globe and people with varying familiarity with the theatre, fostering an appreciation for the art form and welcoming new attendees. Pat says, "The docents are a face-to-face, enthusiastic public-relations program, both at the Globe and out in the community."

Silvia recognizes this connection as an opportunity to introduce younger generations to theatre and encourage them to experience live performances. "I'm so excited to share my passion for the arts with everyone."

Pat has also seen her effect on young people. "Early in my docent career, a man brought a group of teenage men, who were unresponsive and reluctant, in for a tour. I spoke about the dozens of different jobs in a producing theatre. That's when the young men started to respond, ask questions, and become animated." She later learned the men were about to be released from the prison system, and the tour was part of a program to show them avenues to become productive community members.

When asked what she has gotten out of being a docent at the Globe, Pat replies, "Every backstage tour and activity, the outstanding people on staff, and the visitors to The Old Globe have greatly enriched my life with amazing friendships, funny stories, the anticipation of seeing how the next play will be created, and a great appreciation for the theatre's artistry." Norm adds, "Being a Globe docent is being a respected, contributing, valued insider with a theatrical icon—it's a unique and rewarding experience." ■

Photo: Pat Gillespie (far left) and Norm Gillespie (far right) with a group of Old Globe docents and arts engagement staff members at The Old Globe.

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\* In memoriam

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Llewellyn Crain ..... Director of Development  
Dave Henson ..... Director of Marketing and Communications  
Michelle Yeager ..... Director of Finance  
Robert Drake ..... Director of Production  
Freedom Bradley-Ballentine ... Director of Arts Engagement  
Sandy Parde ..... Director of Human Resources  
Ray Chambers ..... Interim Director of Professional Training

### ARTISTIC

Eric Keen-Louie, Justin Waldman ..... Associate Artistic Directors  
Danielle Mages Amato ..... Literary Manager/Dramaturg  
Lamar Perry ..... Artistic Associate  
Ngozi Anyanwu, Jessica Hilt, Jiréh Breon Holder, J'C Lee, Justin Levine, Mona Mansour, Laura Marks, Jonathon Mello, Mike Sears, Gill Sotu, Karen Zacarias ..... Commissioned Artists  
Emma Dickson, Andrea Van Den Boogard ..... Artistic Interns

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

### TECHNICAL

Joe Powell ..... Technical Director  
Wendy Berzansky ..... Associate Technical Director  
Brian McVicker, Adina Weinig ..... Assistant Technical Directors  
Eileen McCann ..... Resident Design Assistant  
Diana Rendon ..... Scenery Office Assistant/Buyer  
Gillian Kelleher ..... Master Carpenter  
Jack Hernandez ..... Master Carpenter, Festival  
Curtis Carlsteen, Chris Chauvet, Jason Chohan, William Ebeler, Jonathan Gross, Veronica Hernandez, Sloan Holly, Jesus Hurtado, Stephanie Lee, James Lomeli, Jacob Martin, Taylor Miller, Dustin Ozment, Todd Piedad, Christopher Ramirez ..... Carpenters  
Francisco Ramirez ..... Scene Shop Operations Assistant  
Carole Payette ..... Charge Scenic Artist  
W. Adam Bernard ..... Lead Scenic Artist  
Jessica Amador, Dwaine Best, Johnlyn Colcol, Victoria Erbe-Armond, Jenn Imbler, Joan Newhouse, Nichol Richardson, David Weeks ..... Painters  
Christian Thorsen ..... Stage Carpenter/Flyman, Globe  
Gavin Barba, Kendall Northrop, James Ramirez, Kurtis Weichers ..... Run Crew, Globe  
Val Philyaw ..... Run Crew, Festival

### COSTUMES

Stacy Sutton ..... Costume Director  
Charlotte Devaux Shields ..... Resident Design Associate  
Lisa Sanger-Greshko ..... Assistant to the Director  
Shelly Williams ..... Design Assistant/Shopper  
Katie Knox ..... Design Assistant  
Erin Cass ..... Draper  
Su-Lin Chen, Marsha Kuligowski, Wendy Miller ..... Tailors/Drapers  
Mark Baiza, Anne Glidden Grace, Susan Sachs, Nicole Sukolics-Christianson ..... Assistant Cutters  
Mary Miller ..... Tailoring/Construction  
Bonnie Clinnin, Cat Frazier, Heather Premo, Raquel Stewart ..... Stitches  
Kristin Womble ..... Craft Supervisor/Dyer/Painter  
Sharon Granieri, Stephanie Parker, Emily Wilson ..... Craft Artisans  
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  
Debbie Allen, Jazmine Choi, Jimmy Masterson ... Wig Running Crew/Wardrobe Crew, Globe  
Anna Campbell ..... Wardrobe Crew Chief, White  
Debbie Callahan ..... Wardrobe Crew Chief, Festival  
Alison Reyes, Erica Reyes-Burt ..... Wigs Running Crew/Wardrobe, Festival  
Jazmine Choi, Sunny Haines, Stephanie Kwik, Rene Morton, Carissa Ohm ..... Wardrobe Crew, Festival  
Marie Jezbera ..... Rental Agent

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David Buess ..... Properties Director  
Kristin Steva Campbell ..... Associate Properties Director  
Rory Murphy ..... Lead Artisan  
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  
Kyle Melton ..... Properties Carpenter  
Trish Rutter ..... Properties Painter  
Quinn Becker, Lauren Chen, Victoria Vitola ..... Properties Artisans

### LIGHTING

Shawna Cadence ..... Lighting Director  
Heather Reynolds ..... Assistant Lighting Director  
Ryan Osborn ..... Master Electrician, Globe  
Areta MacKelvie ..... Master Electrician, White  
Kevin Liddell ..... Master Electrician, Festival  
Stephen Schmitz ..... Lighting Assistant  
Amber Montoya, Robert Thoman ..... Follow Spot Operators, Globe  
Michelle Aguilar, Sandra Navarro ..... Follow Spot Operators, Festival  
Aaron Blokker, Joel Britt, Michael Rathbun, Ginnie Rinehart, Brandon Rosen, Rachel Tibbetts ..... Electricians

### SOUND

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

### ADMINISTRATION

Alexandra Hisserich ..... Management Associate  
Carolyn Budd ..... Assistant to the Artistic and Managing Directors  
Darlene Davies ..... The Old Globe Historian

### INFORMATION TECHNOLOGY

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

### HUMAN RESOURCES

Manny Bejarano ..... Human Resources Coordinator

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Crescent Jakubs ..... Facilities Director  
Virolanda Corona, Violeta Fathy, Kenia Garfias, Roberto Gonzalez, Bernardo Holloway, Johnny Kammerer, Carolina Lopez de Orellana, Jason McNabb, Victor Quiroz, Andrey Repetskiy, Vielka Smith ..... Building Staff

### PROFESSIONAL TRAINING

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

### ARTS ENGAGEMENT

Karen Ann Daniels ..... Associate Director of Arts Engagement  
Melinda Cooper ..... Arts Engagement Programs Manager  
Lisel Gorell-Getz ..... Master Teaching Artist  
Reanne Acasio ..... Arts Engagement Operations Coordinator  
Katherine Harroff, Erika Phillips, James Pillar, Damon J. Shearer ..... Arts Engagement Programs Associates  
Vietca Do ..... Interim Arts Engagement Coordinator  
Jorge Rivas ..... Programs Assistant  
Kendrick Dial, Gerardo Flores, Monique Gaffney, Jason Heil, Kimberly King, Erika Malone, Crystal Mercado, Jake Millgard, Tara Ricasa, Catherine Hanna Schrock, Gill Sotu, Skyler Sullivan, Valeria Vega ..... Teaching Artists  
Sarah Lujan ..... AXIS Production Assistant

### FINANCE

Cindy Hunt ..... Senior Accountant  
Trish Guidi ..... Accounts Payable/Accounting Assistant  
Mai Nguyen ..... Payroll Coordinator/Accounting Assistant  
Asia Borrero ..... Accounts Payable 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  
Janet Gourley ..... Development Administrator  
Rico Zamora ..... VIP Services and Ticketing Coordinator  
Caren Dufour ..... Development Assistant  
Derek Floyd ..... Grants Assistant  
Stephen Jones ..... Telefunding Specialist

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Susan Chicoine ..... Public Relations Director  
Ed Hofmeister ..... Associate Director of Marketing  
Mike Hausberg ..... Communications Manager  
Alejandra Enciso-Dardashti ..... Public Relations Associate  
Chanel Cook ..... Digital and Print Publications Designer  
Eve Childs ..... Marketing Assistant  
Carolann Malley ..... Distribution Staff

### SUBSCRIPTION SALES

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

### TICKET SERVICES

Bob Coddington ..... Ticket Services Director  
Marsi Bennion ..... Ticket Operations Manager  
Cristal Salow ..... Group Sales Manager  
Kathy Fineman, Caryn Morgan ..... Lead Ticket Services Representatives  
Kari Archer, Vanya Esteban, Bea Gonzalez, Alejandro Gutierrez, Amanda King, Lauren Mezta, Savannah Moore, Oceana Morisoli, April Smitley, John Sweeney, Michelle Wiegand, Krista Wilford ..... Ticket Services Representatives

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Mike Callaway ..... Patron Services Director  
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Angela Montague Kanish ..... Front of House Assistant  
Nic Hagan ..... Food and Beverage Manager  
Patrice Aguayo, Scott Fitzpatrick, Deborah Montes, Stephanie Passera ..... Pub Shift Supervisors  
Ethan Aguayo, Christian Castro, Athena Dinunzio, Yvette Piscopo, Anna Ramirez, Nathan Schwartz, Aaron Trujillo ..... Pub Staff  
Linda Bahash, Barbara Behling, Paola S. Delgado, Stephanie Rakowski ..... Gift Shop Supervisors

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Sherisa Eselin ..... Security Officer  
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Daniel Christie, Jose Gamino, Joseph Lapira ..... VIP Parking Valets

Jack O'Brien ..... Artistic Director Emeritus  
Craig Noel ..... Founding Director