

performances
MAGAZINE

THE  LD GLOBE

SEPTEMBER – OCTOBER 2023

CABARET



CLARE MULLICART

Welcome to The Old Globe and this production of Cabaret. 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.

OUR MISSION

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.

OUR 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.

LAND ACKNOWLEDGMENT

We are making theatre matter to more people on the ancestral home and unceded lands of the Kumeyaay, also known as Tipai-Ipai, a tribe of Indigenous peoples who live at the northern border of Baja California in Mexico and the southern border of California in the United States. Their Kumeyaay language belongs to the Yuman-Cochimi language family. The Kumeyaay have stewarded through generations the lands and waters of what is now known as San Diego.

SOCIAL JUSTICE ROADMAP

The Old Globe has embarked on a series of steps to intensify and accelerate change at all levels of our institution. Learn more about this work by visiting www.TheOldGlobe.org/Roadmap.

BOARD OF DIRECTORS

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George C. Guerra[†]
INCOMING CHAIR

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Barry Edelstein	Karen L. Sedgwick [†]			Wellcome*
Pamela A. Farr [†]	Jean Shekhter			
Harold W. Fuson Jr. ^{†*}	Timothy J. Shields			

[†]Executive Committee member

^{*}Past Chair

^{*}In memoriam

RESIDENT ARTISTS

Patricia McGregor	David Israel Reynoso	Delicia Turner Sonnenberg	James Vásquez
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COMMISSIONED ARTISTS

Chad Beckim	José Cruz Gonzáles	Laura Marks	Tori Sampson
Shelley Butler	Keiko Green	Jonathon Mello	Delicia Turner Sonnenberg
Inda Craig-Galvan	Jessica Hilt	Tony Meneses	Miki Vale
Thelma Virata de Castro	Dea Hurston	Liza Jessie Peterson	James Vásquez
Justin Emeka	Justin Levine	Erika Phillips	Daniel J. Watts
Nathan Englander	Melinda Lopez and Joel Perez	Heather Raffo	Whitney White
Fiasco Theatre	Donja R. Love	Steve Rosen and	Craig Wright
Keelay Gipson	Mona Mansour	Gordon Greenberg	Karen Zacarias

ASSOCIATE ARTISTS

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

William Anton	Ralph Funicello	John McLain	David F. Segal
Gregg Barnes	Lillian Garrett-Groag	Jonathan McMurtry*	Richard Seger*
Jacqueline Brookes*	Harry Groener	Stephen Metcalfe	Diane Sinor*
Lewis Brown*	A.R. Gurney*	Robert Morgan	Don Sparks
Victor Buono*	Joseph Hardy	Patrick Page	David Ogden Stiers*
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Kandis Chappell	Bob James	Steve Rankin	Deborah Taylor
Eric Christmas*	Charles Janasz	William Roesch*	Irene Tedrow*
Patricia Conolly	Peggy Kellner*	Robin Pearson Rose	Sada Thompson*
George Deloy	Tom Lacy*	Marion Ross	Paxton Whitehead
Tim Donoghue	Diana Maddox	Steven Rubin	James Winker
Richard Easton*	Nicholas Martin*	Ken Ruta*	Robert Wojewodski
Tovah Feldshuh	Dakin Matthews	Douglas W. Schmidt	G. Wood*
Monique Fowler	Deborah May	Seret Scott	
Robert Foxworth	Katherine McGrath*	Richard Seer	[*] In memoriam

FROM BARRY

The Old Globe enjoys an extraordinary reputation as a home for great works of musical theatre. Since the debut here of *Into the Woods* in 1986, over a dozen world premiere musicals (plus another dozen or so non-musicals) have gone from our stages to Broadway—the most recent of which was this year’s *Bob Fosse’s Dancin’*. But we’ve also done important work reviving classic musicals in thrilling productions that reveal the inner workings of well-known shows in bracing new ways. Tonight’s reimagined version of *Cabaret* does precisely that.

This famous musical is nearly 60 years old, which, given how stunningly contemporary it continues to feel, is to me a marvel. Its creators are among the Mount Rushmoreans of the American musical stage: John Kander and Fred Ebb, along with book writer Joe Masteroff, are justly celebrated for this and other works. Bob Fosse, whose 1972 film of the musical enshrined it in the pantheon of greatness, makes his own claim on the show’s history.

But its original director, Harold Prince, really was the artist who guaranteed the show’s immortality. *Cabaret* was a crucial step in Prince’s development of what he called the “concept musical,” a form that departed from traditional musical theatre dramaturgy by foregrounding metaphor or political meaning and seeing narrative as a means to a larger resonance rather than an end in itself. *Cabaret’s* Kit Kat Klub is its key conceptual innovation. The musical numbers performed there—which comment on the romantic plots of the play and glance at politics, gender, and sexuality—are the backbone of the show, and they add surprising balance and resonance to the more conventional romance narratives that drive the story.

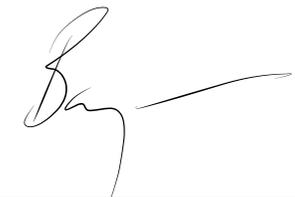
And the Kit Kat Klub and what happens there, and how generations of interpreters have presented the cabaret in *Cabaret*, are what has ensured the musical’s continued relevance. In 1966, the Emcee, in Joel Grey’s legendary performance, was more marionette than man, asexual and menacing. By the early 1990s, director Sam Mendes reconceived the character in Alan Cummings’s also legendary star turn as a hypersexualized, androgynous figure of pure id: a personification of the Weimar Republic’s subconscious energies. In the ‘60s, the figure of American novelist Clif-

ford Bradshaw was as straight as he was straitlaced, but subsequent revivals liberated his closeted sexuality and restored the conception of the character from Christopher Isherwood’s “Berlin Stories,” the original source material from the 1920s and ‘30s. The more that directors surfaced the subterranean impulses in the story, the more their opposing forces gained dramatic power, and the more this musical about the rise of fascism came to be seen as a potent warning to democracies about how fragile they can be at times of populist churn and demagogic fearmongering.

Nazis, sexuality, political ferment: quite the recipe for a musical comedy! The triumph of *Cabaret* is how entertaining it is, given its conceptual sophistication and thematic seriousness. In this sense, the engine of *Cabaret* is the tension between its form and its content. We tap our feet at a brassy banger of a score and we grin at sexy dance numbers, all while we hold in another part of our brain our knowledge of what happened in Berlin just a few years after this story ends.

Josh Rhodes’s new revival seizes on this tension. Globe audiences remember fondly this brilliant artist’s choreography in *Bright Star* and direction and choreography of *Guys and Dolls*, as well as his thrilling directorial work with *Baskerville*. Josh sees *Cabaret* as what the artists of 1930s Germany would have called a *Gesamtkunstwerk*, or “total work of art,” in which many different art forms combine to create a single cohesive whole. Movement, choreography, music, text, and design all work together to make what is as much an installation as a musical, even as drama, comedy, and vaudeville twirl around each other to conjure friction and joy and transport an audience on a tide of emotion. It’s a major achievement, fulfilling Prince’s original hopes for this musical, riffing on the Mendes revival, and, in the end, becoming something all its own. I’m deeply proud to have Josh and his collaborators on the Globe stage, adding to our legacy of excellence in the musical theatre.

Thanks for coming. Enjoy the show.



Barry Edelstein is the Erna Finci Viterbi Artistic Director of The Old Globe.

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
AUDREY S. GEISEL MANAGING DIRECTOR

PRESENTS
THE ASOLO REPERTORY THEATRE PRODUCTION OF

CABARET

BOOK BY
JOE MASTEROFF

BASED ON THE PLAY BY
JOHN VAN DRUTEN

AND STORIES BY
**CHRISTOPHER
ISHERWOOD**

MUSIC BY
JOHN KANDER

LYRICS BY
FRED EBB

Tijana Bjelajac
SCENIC DESIGN

Alejo Vietti
COSTUME DESIGN

**Cory Pattak and
Paul Vaillancourt**
LIGHTING DESIGN

Haley Parcher
SOUND DESIGN

Michelle Hart
HAIR, WIG, AND
MAKEUP DESIGN

Robert Meffe
MUSIC DIRECTOR

Angela Steiner
ADDITIONAL
ARRANGEMENTS

Rachel Flesher
FIGHT DIRECTOR
AND INTIMACY
STAGING

**DeWanda
Smith Soeder**
CULTURAL
COMPETENCY
CONSULTANT

Lee Wilkins
ASSOCIATE
DIRECTOR

**Natalia
Nieves-Melchor**
ASSOCIATE
CHOREOGRAPHER

**Tara Rubin
Casting/Felicia
Rudolph, CSA**
CASTING

Emmelyn Thayer
DIALECT COACH

Anjee Nero
PRODUCTION
STAGE MANAGER

DIRECTED AND CHOREOGRAPHED BY
JOSH RHODES

Originally co-directed and choreographed by Rob Marshall.
Originally directed by Sam Mendes.

An earlier version of this production of *Cabaret* premiered at Asolo Repertory Theatre
(Michael Donald Edwards, Producing Artistic Director; Linda DiGabriele, Managing Director) in November 2022.

Cabaret is presented by arrangement with Concord Theatricals on behalf of Tams-Witmark LLC. www.concordtheatricals.com.

September 1 – October 8, 2023

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

CAST
(in alphabetical order)

CLIFFORD BRADSHAW Alan Chandler*
FRÄULEIN KOST, FRITZIE Abby Church*
EMCEE Lincoln Clauss*
MAX Christian Douglass*
ERNST LUDWIG Alex Gibson*
HERMAN Yoni Haller*
VICTOR Brandon Halvorsen*
HANS Leeds Hill*
TEXAS Karma Jenkins*
SALLY BOWLES Joanna A. Jones*
FRENCHIE Celeste Lanuza*
FRÄULEIN SCHNEIDER Kelly Lester*
HELGA Trina Mills*
LULU Natalia Nieves-Melchor*
HERR SCHULTZ Bruce Sabath*
BOBBY Michael Seltzer*
ROSIE Amy Smith

SWINGS Emily Bordley, Kaitlyn Mayse*, John Viso

UNDERSTUDIES for Clifford Bradshaw – Christian Douglass*; for Emcee – Yoni Haller*;
for Fräulein Schneider – Christine Hewitt; for Clifford Bradshaw, Ernst Ludwig – Leeds Hill*;
for Sally Bowles – Karma Jenkins*; for Fräulein Kost, Fritzie, Sally Bowles – Trina Mills*;
for Max, Herr Schultz – John Rosen; for Emcee – Michael Seltzer*

Production Stage Manager Anjee Nero*
Assistant Stage Manager Amanda Salmons*

SETTING
Berlin, Germany, 1931.

This production contains two acts with one 15-minute intermission.

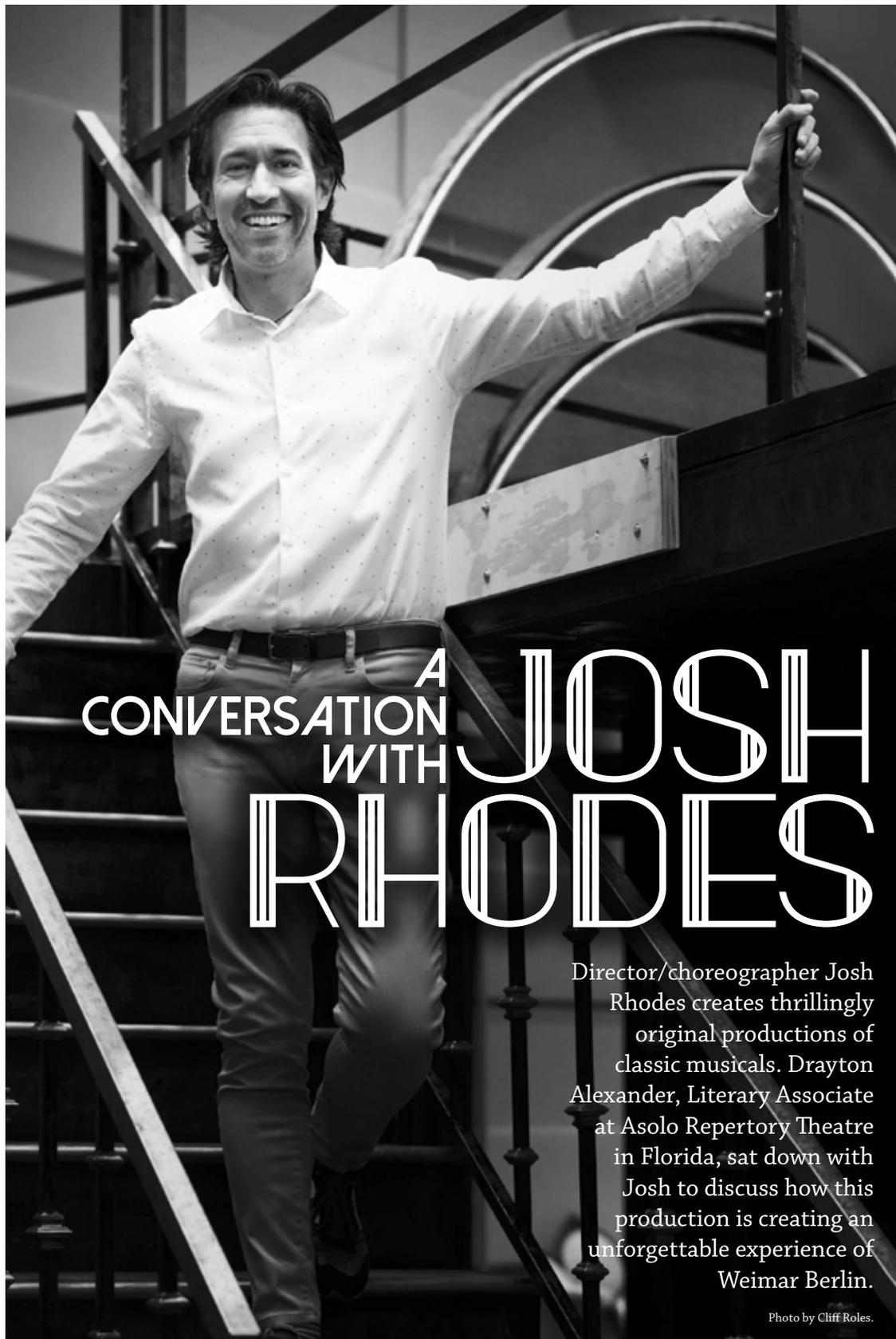
PRODUCTION STAFF

Associate Scenic Design Jeff Behm
Assistant Scenic Design Laura Swarner
Assistant Scenic Design Audrey Casteris
Resident Associate Costume Design Charlotte Devaux
Assistant Costume Design Regan McKay
Assistant Lighting Design Joshua Heming
Lighting Programmer Harrison Freni
Associate Sound Design Joshua Blaisdell
Production Assistant Karla Garcia
Stage Management Swing Kendra Stockton*
Stage Management Fellow Caleb Cook
Stage Management Apprentice Huai Huang
Dance Captain Natalia Nieves-Melchor*
Fight Captain John Viso

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

Casting for the Asolo Repertory Theatre production and The Old Globe production of *Cabaret*
by Tara Rubin Casting/Felicia Rudolph, CSA.

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



A CONVERSATION WITH JOSH RHODES

Director/choreographer Josh Rhodes creates thrillingly original productions of classic musicals. Drayton Alexander, Literary Associate at Asolo Repertory Theatre in Florida, sat down with Josh to discuss how this production is creating an unforgettable experience of Weimar Berlin.

Photo by Cliff Roles.

Drayton Alexander: Josh, I'm so happy we have finally gotten you to direct *Cabaret*.

Josh Rhodes: I wanted to be sure that when I did the show, I would have something unique to say, and it took me some time to find the story we could tell that matched the urgency and vitality of this musical—while also being entertaining as hell.

DA: That was one of the biggest surprises for me. I'm so used to seeing this show where the club is seedy with ramshackle performers, but you've gone the opposite route: this cabaret is a showcase of phenomenal talent.

JR: And it should be. These cabarets were the height of entertainment, and the more things were falling apart, the greater the shows they put on were. Here's something fascinating: after 9/11, people couldn't stock enough alcohol and nail polish, because when you are blue, you will paint those nails and you want to party. So the Kit Kat Klub gives you an escape, but escape doesn't mean it's mindless. The cabaret holds a mirror up to society, it makes political commentary, but it's first and foremost about the energy created by all these young artists who are determined to have a good time and make great art.

DA: Which is so key, because we're talking the 1920s and early 1930s, which was a real Golden Age for Weimar Germany. Berlin was a hotbed of culture and arts and pushing boundaries.

JR: It was this cultural revolution in Berlin. Germany was a true democracy, political and social opportunities were being created for women, for Jewish people, for gay people, for Black people. It was a haven, and folks were going there from all over Europe for the artists and for the experience. It wasn't Nazi Germany yet. This was still that sliver of time when something beautiful could happen.

DA: Even as things were going a little crazy. In this brief decade, Germany was going through constant political and economic upheaval. There were high unemployment and a government that couldn't quite function the way it was supposed to. There was a growing lack of trust in institutions. All of that's very present in the Kit Kat Klub you've created.

JR: This is a show about survivors, about artists who are finding beauty and joy as a way to keep living. When I sat down to work on the set, I said to our brilliant set designer Tijana Bjelajac, "I would love this to be a room that was once glorified by brilliant artists who made something beautiful even though it might be a little older and need a couple more coats of paint." I wanted to celebrate that artists are thriving in this era, even if the makeup and the nail polish are covering up their poverty, even if while they're dancing they're also looking for someone who will buy them a meal afterward.

DA: You say this is a world of survivors, and perhaps the greatest survivor of them all is Sally Bowles. How did you approach this character?

JR: Sally is such a great contradiction: this vibrant life force who is also broken and a bit lost. I think she has an innocence, a guilelessness, and a hedonistic quality that make her feel childlike, but she's also deeply intelligent. She knows how the world works. And she's an incredible entertainer. It's become this cliché—"Oh, Sally's a bad singer"—but I think it's so much more compelling if Sally is a phenomenal performer who should be the star of Berlin, but she just can't quite get her life together. And with Joanna A. Jones in the role, we open wonderful possibilities about Sally's journey and ambitions that haven't been seen before. You know, she was sitting in England seeing Josephine Baker be this huge star in Paris, and she thought, "I can do that, I can be Berlin's Josephine." And part of the tragedy is that she could, but things keep going wrong along the way.

DA: Without giving anything away, what can you tell us about what you have in store for this production?

JR: Well, for this production, I've really pulled out all the stops, so you can expect surprises galore the whole night. The genius of *Cabaret* is that it is about an event that affected the entire world, millions of people, but it's told through the lives of six people in a rooming house and another 15 people in a cabaret. It's this very intimate story that is about the entire world. The final gesture of the show is about finding a way to bring all of us together to remember the larger event. ■

Reprinted with permission from Asolo Repertory Theatre.

WELCOME TO CABARET

BY DEWANDA SMITH SOEDER, WITH DRAYTON ALEXANDER

Cabaret culture reached its zenith during the Golden Age of Germany's Weimar Republic. Spanning from 1919 to 1932, this short-lived period has become known for its high living, vibrant urban life, diversity, commitment to democracy, and popularization of new styles of music and dance. Our cabaret brings to life the final days of this sliver of time in Berlin—1931—as the impending rise of Nazi Germany threatened this Golden Age.

The Weimar era saw the birth of sophisticated revolutions in art and entertainment, including Bauhaus, New Objectivism, the silent films of Fritz Lang, and the theatre of Bertolt Brecht. Cabaret stood above all of these as Berlin's greatest cultural achievement. Immortalized in art and film, Weimar cabaret was recognizable for its color, freedom, decadence, and sharp political commentary. As German society split into polarized camps following inflation, economic depression, and political unrest, the cabarets provided a glitzy paint job covering a sober message of the danger to come.

Berlin was a bustling international metropolis in the 1920s, with tourists flocking from around the world to experience the city's burgeoning arts and culture scene. Like in Paris, where Josephine Baker was the biggest star of the day, Black culture swept Berlin, with American jazz being the rage in the clubs and cabarets. Across the continent, American artists like Louis Armstrong and Duke Ellington were embraced by the avant-garde, Pan-Africanist cabaret culture, and the performing arts served as a main source of income for Berlin's population of Black Germans.

For our production, we have embraced the possibility that Sally Bowles's decision to leave England for Berlin was fueled by the dream of becoming the next Josephine, an opportunity denied to her in Britain. This opens up another facet in our story, as Sally and Cliff Bradshaw's interracial romance is paralleled by the love between Fräulein Schneider, a Christian, and Herr Schultz, a Jew. How safe will either of these relationships be in the years to come?

So welcome to our cabaret, a glamorous, glitzy place where life is beautiful... so long as the chaotic world outside doesn't slip in through the cracks. ■

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JOSEPHINE
BAKER



MUSICAL NUMBERS

ACT ONE

- "Willkommen"Emcee, Kit Kat Klub Dancers
- "Welcome to Berlin" Emcee
- "So What?" Fräulein Schneider
- "Don't Tell Mama"Sally, Kit Kat Klub Dancers
- "Mein Herr"Sally, Kit Kat Klub Dancers
- "Perfectly Marvelous" Sally, Cliff
- "Two Ladies"Emcee, Helga, Bobby
- "It Couldn't Please Me More"Fräulein Schneider, Herr Schultz, Emcee
- "Tomorrow Belongs to Me" Emcee
- "Maybe This Time" Sally
- "Money"Emcee, Kit Kat Klub Dancers
- "Married"Herr Schultz, Fräulein Kost, Fräulein Schneider, Emcee
- "Tomorrow Belongs to Me (Reprise)" Fräulein Kost, Ernst, Guests

ACT TWO

- "Entr'acte" Orchestra, Kit Kat Klub Dancers, Emcee
- "Married (Reprise)" Herr Schultz
- "If You Could See Her" Emcee, Rosie
- "What Would You Do?" Fräulein Schneider
- "I Don't Care Much" Emcee
- "Cabaret" Sally
- "Finale"Emcee, Company

ORCHESTRA

- Music Director, Conductor, Accordion · Robert Meffe
- Violin · Healy Henderson
- Bass · Ken Dow
- Clarinet in B Flat, Tenor Saxophone, Alto Saxophone, Bass Clarinet · Greg Armstrong
- Trumpet · Steve Dillard
- Trombone · Devin Burnworth
- Piano · Justin Gray
- Percussion, Drums · Tim McMahon
- Guitar, Ukulele, Banjo · Vince Cooper
- Orchestra Contractor · Healy Henderson

- Rehearsal Piano · Justin Gray

All musicians are represented by the American Federation of Musicians of the United States and Canada.

**EMILY BORDLEY**

(Swing) The Old Globe: debut. Education: B.F.A. in Dance, minor in Musical Theatre from Point Park University. Credits: Frenchie in *Cabaret* (Asolo Repertory Theatre), Frenchy in *Grease* (Axelrod

Performing Arts), *Aida* (Engeman Theater), *Evita* (Fulton Theatre), *12 Miles Uptown*, *Gentlemen Prefer Blondes* (as choreographer); works by Josh Rhodes, Lisa Stevens, Marc Robin, Kiesha Lalama. @emily.bordley.

**ALAN CHANDLER**

(Clifford Bradshaw) The Old Globe: debut. Regional: *Knoxville*, *Cabaret* (Asolo Repertory Theatre), *Time Stops* (Michael J. Moritz), *Oliver!*, *Gruesome Playground Injuries*, *Lone Star*, *Arsenic and Old Lace* (HART Theatre), *A Streetcar Named Desire*, *Arcadia*, *Drowsy Chaperone*, *The Great God Brown*, *Dracula* (Loessin Playhouse). Education: B.F.A. in Professional Acting from ECU School of Theatre and Dance. Representation: Citizen Skull Management, UGA Talent. @alan_chandler1.

**ABBY CHURCH**

(Fräulein Kost, Fritzie) Broadway: Rosemary understudy in *How to Succeed...*, *White Christmas*. Tours/NY: *Billy Elliot* (first national), *42nd Street* (Asia); multiple City Center Encores!,

Irish Rep. Regional favorites: Fräulein Kost in *Cabaret* (Asolo Rep), Millie in *Thoroughly Modern Millie*, Polly in *Crazy for You* (Riverside), Miss Honey in *Matilda* (VSC), Cinderella in *Into the Woods* (NCT), Zelayna in the U.S. premiere of *Legendale* (Human Race Theatre); Goodspeed, The Muny, Stages St. Louis, NSMT, Engeman, Hangar, many more. Current: commercials/print/voice-over for Xifaxan, Delta, Zicam, Dave & Buster's, Wren, Sling TV. Education: B.F.A. in Acting from Ithaca College. Representation: Bloc.

**LINCOLN CLAUSS**

(Emcee) The Old Globe: debut. Most recent: Mark Cohen in *Rent* this summer (The Muny). Regional credits: *Cabaret* (Asolo Repertory Theatre), *Sweeney Todd* (The Muny), *Fly* (La Jolla Play-

house), *Burn All Night* (American Repertory The-

ater), *Evocation to Visible Appearance* (Actors Theatre of Louisville), *Peter Pan* (Laguna Playhouse). New York: *Bat Out of Hell* (New York City Center). Television credits: "Batwoman" (CW), "Girls5eva" (Netflix). Education: alum of Ball State University. @lincolnclauss.

**CHRISTIAN DOUGLASS**

(Max) The Old Globe: debut. Education: Florida State University/Asolo Rep Conservatory (2023). Asolo Rep: *Cabaret*, *Silent Sky*, *Man of La Mancha*. Other regional: Cinderella's Prince, Wolf

in *Into the Woods* (Bigfork Summer Playhouse), Glen Guglia in *Wedding Singer*, Pharaoh, Jacob in *Joseph...*, Gangster in *Drowsy Chaperone*, Eddie in *Mamma Mia!* Educational: Sir Toby Belch in *Twelfth Night*, Trissotin in *Learned Ladies*, Everybody, Somebody in *Everybody*, Matt, Homer in *Mr. Burns*, Orgon in *Tartuffe*, Pantalone in *Servant of Two Masters*. ChristianTDouglass.com.

**ALEX GIBSON**

(Ernst Ludwig) (he/him/his) Broadway: *SpongeBob SquarePants*; *Natasha, Pierre & the Great Comet of 1812*. New York/regional theatre: *Octet* (Signature Theatre, Berkeley Rep; Lucille Lortel nomination, Drama Desk Award), *The Unsinkable Molly Brown* (Transport Group), *Goodnight, Tyler* (Alliance Theatre), *The Pirates of Penzance* (Barrington Stage), *A Midsummer Night's Dream* (Guthrie Theater). Television: "Doom Patrol," "Schmigadoon!" Other credits: Scar in *Disney on Classic* (Tokyo Philharmonic), *Adele Live in New York City* (Radio City Music Hall/NBC). AlexGibsonOnline.com.

**YONI HALLER**

(Herman) The Old Globe: debut. Regional: *West Side Story* (The Muny), *Cabaret* (Asolo Repertory Theatre), *Mamma Mia!* (North Shore Music Theatre, Theatre By The Sea), *A House Without Win-*

dows (Goodspeed Festival of New Musicals), *A Chorus Line*, *She Loves Me* (New London Barn Playhouse). Rep: Ann Steele Agency. Education: B.F.A. from The Hartt School, Walnut Hill School for the Arts.

**BRANDON HALVORSEN**

(Victor) The Old Globe: debut. Regional: *An American in Paris* (Musical Theatre West), *Newsies* (McCoy Rigby/La Mirada Theatre, 5-Star Theatricals, The Lexington Theatre Company, PCPA/

Solvang Theaterfest), *Hairspray* (The Muny), *West Side Story* (The Lexington Theatre Company), *Mamma Mia!*, *Beauty and the Beast* (McCoy Rigby/La Mirada Theatre), *Cats* (Palos Verdes Performing Arts). Television/film: "Bite Size Halloween," (Hulu/20th Digital), 100-plus-award-winning film *Koreatown Ghost Story* with Margaret Cho, *Binary*, *Where No One Lives*, *Bitchy*. Education: B.F.A. in Music Theatre from Elon University. @brandostar on Instagram.

**CHRISTINE HEWITT**

(Understudy) First national tour: *Sunset Boulevard* (The Really Useful Group). Regional: *Eleanor – An American Love Story* (Ford's Theatre), *Sister Amnesia* in *Nunsense* (Actors Theatre of Louisville),

Lina Lamont in *Singin' in the Rain* (North Carolina Theatre), The Lady of the Lake in *Spamalot* (Cygnet Theatre, Moonlight Stage), Frau Blucher in *Young Frankenstein* (SDMT), Tina, Lola Albright in the world premiere of *33 1/3 – House of Dreams* (SD Rep), Woman in *Tomfoolery* (NCT), Amanda replacement in *For Whom the Southern Bell Tolls* (Roustabouts Theatre Co.), Mrs. Anderssen in *A Little Night Music*, Jacqueline in *La Cage aux Folles* (Cygnet Theatre), Miss Sandra in *All Shook Up* (Moonlight Stage). itschristinehewitt.com.

**LEEDS HILL**

(Hans) (he/him) The Old Globe: debut. Broadway/national tour: Bobby, Emcee understudy (for Alan Cumming) (performed), "Two Ladies, violin, dance captain in *Cabaret*. Additional national

tours: Neleus in *Mary Poppins*. Regional: Cosmo understudy (performed) in *Singin' in the Rain* (Ogunquit), Hans, Ernst understudy (performed) in *Cabaret* (Asolo Rep), Ozzie in *Jerome Robbins' Broadway* (The Muny), Greg in *A Chorus Line* (TUTS), Lumiere understudy (for Gavin Lee) in *Beauty and the Beast* (Paper Mill), Hanna in *La Cage* (Riverside, North Shore). Other: proud AEA member. Education: CCM MT. @leedshill on Instagram.

**KARMA JENKINS**

(Texas) National tours: *Dr. Seuss's How the Grinch Stole Christmas!* Regional theatre: *Legally Blonde* (KC Starlight), *Rock of Ages* (TUTS), *West Side Story* (5th Avenue Theatre), *In the Heights* (Stag-

es St. Louis), *The Wiz* (The Muny). Film/television: "The Time Travelers Wife," "The Last O.G.," "Power Book II: Ghost." @karmanoelle on Instagram.

**JOANNA A. JONES**

(Sally Bowles) Broadway: *Hamilton*. Off Broadway: *School Girls; Or, the African Mean Girls Play* (MCC). West End: *Thriller Live*. Regional: *Hamilton* (Pantages Theatre), *Gotta Dance* (Bank of

America Performing Arts Center), *Kiss Me, Kate* (Pasadena Playhouse), *Hair* (Hollywood Bowl), *Baz: Star Crossed Love* (Palazzo Vegas), *Parade* (3-D Theatricals), *Caroline, or Change*, *Hairspray* (PCPA), *Showboat* (Sacramento Music Circus), *Sugar* (Music Circus). Television/film: "Good Trouble," *All These Engagements*, *Mufasa: The Lion King*, NBC's *Hairspray Live!*, "The Sing-Off." Education: bachelor's degree in Theater from University of California, Los Angeles. @joannaalexisjones on Instagram.

**CELESTE LANUZA**

(Frenchie) (she/ella) The Old Globe: *Guys and Dolls*. Regional: *Fandango with Butterflies (and Coyotes)* (La Jolla Playhouse), *West Side Story* (Guthrie Theater), *Amelia* in *Mother Road* (San Di-

ego Rep), *Duende* in *Maria de Buenos Aires* (San Diego Opera, Arizona Opera), *Tiger Lily* in *Peter Pan* (Moonlight Stage Productions). Film/television: choreographer, principal dancer in *Huella* (Amazon Prime), principal dancer in "The Marvelous Mrs. Maisel," *Fuego* (PBS). Honors: Doreen Montalvo award. Education: M.F.A. in Choreography UC Irvine, B.F.A. in Dance and Musical Theater from University of the Arts. Other: original music on all platforms. celestelanuza.com, @senoritaarranca on Instagram.

**KELLY LESTER**

(Fräulein Schneider) Originally from Los Angeles, now based in NYC. Recent: Fräulein Schneider in *Cabaret* (Asolo Rep, La Mirada). Off Broadway: Jan in *Wom-*

an of the Year, Denise in *The Baker's Wife*. Regional: Princess Puffer in *The Mystery of Edwin Drood*, Mame in *Mame*, Pennywise in *Urinetown*, Hannah in *The Spitfire Grill*, Marion in *The Boy from Oz*, Adult Women in *Spring Awakening*. Television: "The Blacklist," "Law & Order," "Law & Order: SVU," "City on a Hill," "Sprung," *Halston*, "Angie Tribeca." Film: *Your Place or Mine*, *Becoming Bond*, *Mr. Church*, *J. Edgar*. KellyLester.com, @kellylesternyc



KAITLYN MAYSE

(Swing) (she/they) National tours: Cinderella in *Rodgers + Hammerstein's Cinderella*, Julia understudy in *Bandstand*. Select regional: *Sister Act* (The Muny), Attina in *The Little Mermaid* (TUTS), Belle in *Beauty and the Beast* (Variety St. Louis), Mother in *Ragtime* (COCA's 10th anniversary celebration), *Cabaret* (Asolo Rep), *Oklahoma!* (Engeman Theater), Martha Jefferson in *1776* (Cardinal Stage). @kaitlynmayse.



TRINA MILLS

(Helga) Regional credits: Glinda in *The Wiz*, Sheila in *A Chorus Line*, Florinda, Baker's Wife understudy in *Into the Woods*, Beggar Woman understudy in *Sweeney Todd*, Velma in *West Side Story*, Shawanda in *Elf The Musical*, Mrs. Krumholtz in *How to Succeed in Business Without Really Trying* (5th Avenue Theatre), *Jersey Boys*, *Paint Your Wagon*, *Chess* (The Muny), *Evita*, *The Sound of Music*, *Knoxville* (Asolo Repertory Theatre), *Tommy* (The Kennedy Center). Education: B.A. in Acting from Western Washington University.



NATALIA NIEVES-MELCHOR

(Lulu, Associate Choreographer) Born in Puerto Rico, raised in South Carolina. Theatre: *West Side Story* (Lyric Opera of Chicago, The Muny), *Cabaret* (also dance captain and associate choreographer; Asolo Repertory Theatre), *Joseph and the Amazing Technicolor Dreamcoat* (as swing and assistant choreographer), *Legally Blonde* (The Muny), *On Your Feet!* (Westchester Broadway Theatre, The Muny). Television: "The Marvelous Mrs. Maisel" choreographed by Marguerite Derricks, "Macy's Thanksgiving Day Parade" directed and

choreographed by Willdabeast, Janelle Adams, Miguel Zarate. Education: B.F.A. in Commercial Dance from Pace University. @natalianievesm.



JOHN ROSEN

(Understudy) The Old Globe: *A Catered Affair*, *The Constant Wife*. Regional: *Ella*, *Old Jews Telling Jokes* (SD Rep), *Rock of Ages*, *La Cage aux Folles* (Cygnet Theatre), *A Jewel in the Crown City*, *Persuasion*, *Explorer's Club*, *Big Fish*, *Shadowlands*, *Beau Jest*, *Dinner with Marlene*, *The Nerd*, *Festival of Christmas 2015*, *Oz*, *West Side Story*, *You Can't Take It With You*, *Fiddler on the Roof*, *Around the World in 80 Days*, *Joe Versus the Volcano*, *Guys and Dolls*, *The Music Man*, *Harvey*, *The Fantasticks*, *Room Service*, *The Winslow Boy*, *American Rhythm*, *Charlie's Aunt* (Lamb's Players Theatre).



BRUCE SABATH

(Herr Schultz) (he/him) Broadway: Larry in the Tony Award-winning Best Revival *Company*. New York: Drama Desk winner *Fiddler on the Roof* in *Yiddish*, OCC nominee *Cagney*, Drama Desk nominee *Hello Again*, *The Gig*, *Platinum*. Regional highlights: Asolo Rep, Bucks County Playhouse, Cincinnati Playhouse, Geva Theatre, Portland Stage, Tevye in *Fiddler on the Roof* at Stages St. Louis (BroadwayWorld Award). Other theatre: creator, star of *Searching for Tevye* (MAC Award nomination). Television: "The Blacklist," "Elementary," "Madam Secretary," "FBI: Most Wanted," "Mrs. Maisel," "Ramy," "Limitless." Education: Harvard, Wharton, William Esper Studio. BruceSabath.com, @bsabath on Instagram.



MICHAEL SELTZER

(Bobby) Broadway: *West Side Story*. Regional: *Cabaret* (Asolo Repertory Theatre), *Chess*, *Paint Your Wagon*, *Jersey Boys* (The Muny), *Hair*, *Lost in Yonkers*, *Guys and Dolls*, *Mamma Mia!* (Weston Theatre Company). Education: B.F.A. in Musical Theater from The Boston Conservatory. michaelzeltzer.org.



AMY SMITH

(Rosie) The Old Globe: debut. Broadway national tour: swing, Odette in *Swan Lake* understudy in *Anastasia*. Select regional, New York credits: *The Light Rail* (Feinstein's 54 Below), *The Nutcracker*

(Moscow Ballet), *Tosca* (New York Metropolitan Opera/Opera Las Vegas); productions with CCAE, North Coast Repertory Theatre, Tuacahn Center, Moonlight Stage Productions, Sundance, Hale Centre Theatre. Feature film: Kelly in *Miracle Valley*. Education: B.F.A. in Music Theatre from BYU (2020), Broadway Dance Center Professional Semester (2021). Representation: Avalon Artists Group. @ames__smith on Instagram.



JOHN VISO

(Swing) (he/him) New York City-based performer born and raised in Kansas City. Education: B.F.A. in Musical Theatre from Ball State University. Representation: The Price Group. Credits: *Cabaret*

(Asolo Rep), MSC Cruises (RWS Entertainment), *A Chorus Line*, *Newsies* (The Lexington Theatre Company), *Anything Goes*, *Newsies* (Porthouse Theatre), *Bright Star* (Phoenix Theatre). Upcoming: *My Fair Lady* (national tour). @visoinlights.

JOE MASTEROFF

(Book) (1919–2018) had one dream from infancy: to write for the theatre. After a four-year stint in the Air Force, he came to New York to face his future: book writer or book seller? Before long he had three shows on Broadway bearing his name: *The Warm Peninsula* starring Julie Harris, and two musicals, *She Loves Me* and *Cabaret*, for which he was the book writer. His other work included the libretto for *70, Girls, 70* and *Desire Under the Elms*, and book and lyrics for *Six Wives* and *Paramour*. Thanks to indulgent parents, the New Dramatists, Hal Prince, and many others, Masteroff retired and lived in subdued luxury until his death.

JOHN VAN DRUTEN

(Original Play) (1901–1957) was an English playwright and theatre director. He began his career in London and later moved to America, becoming a US citizen. He was known for his plays of witty and urbane observations of contemporary life and society.

CHRISTOPHER ISHERWOOD

(Original Stories) (1904–1986) was a novelist,

playwright, screenwriter, autobiographer, and diarist. He was homosexual and made this a theme of some of his writing. He was born near Manchester in the north of England in 1904, became a U.S. citizen in 1946, and died at home in Santa Monica, California, in January 1986.

JOHN KANDER

(Music) is a Tony, Emmy, and Grammy Award-winning composer, recipient of the Kennedy Center Honor, and member of the American Theater Hall of Fame. With frequent collaborator Fred Ebb, he composed the scores to dozens of Broadway musicals, including *Cabaret*, *Zorba*, *Chicago*, *The Act*, *Woman of the Year*, *The Rink*, *Kiss of the Spider Woman*, and *Steel Pier*.

FRED EBB

(Lyrics) (1928–2004) Award-winning lyricist, librettist, and director who frequently collaborated with composer John Kander. Theatre: *Flora the Red Menace*; *Cabaret*; *The Happy Time*; *Zorba*; *70, Girls, 70*; *Chicago*; *The Act*; *Woman of the Year*; *2x5*; *The Rink*; *And the World Goes 'Round*; *Kiss of the Spider Woman*; *Steel Pier*; *The Skin of Our Teeth*; *Curtains*. Film: *Cabaret*; *Norman Rockwell: A Short Subject*; *Lucky Lady*; *New York, New York*; *Funny Lady*; *Kramer vs. Kramer*; *A Matter of Time*; *Places in the Heart*; *French Postcards*; *Stepping Out*; *Chicago*. Television: *Liza with a Z*; *Goldie and Liza Together*; *Ol' Blue Eyes Is Back*; *Baryshnikov on Broadway*; *An Early Frost*; *Liza in London*.

JOSH RHODES

(Director and Choreographer) The Old Globe: *Guys and Dolls*, *Baskerville*, *Bright Star*, *Working*. Broadway: *Rodgers + Hammerstein's Cinderella*, *It Shoulda Been You*, *First Date*, *Bright Star*. West End: *Carousel*, *Sweeney Todd*. NY City Center Encores!: *Dear World*, *Mack & Mabel*, *Grand Hotel*. Regional theatre: *Spamalot*, *The Who's Tommy* (Kennedy Center), *Cabaret*, *Hair*, *Evita*, *Guys and Dolls*, *Sound of Music*, *Knoxville* (Asolo Rep), *Chess*, *Paint Your Wagon*, *Jersey Boys* (The Muny). Television: *Sweeney Todd*, *Company*, *Sondheim! The Birthday Concert* (PBS). Film: *Beau*, *The Musical*.

TIJANA BJELAJAC

(Scenic Design) Los Angeles-based, international set designer and visual artist; works include set designs, paintings, installations, and sculptures. Selected credits: *Dracula*, *A Comedy of Terrors* (Capital Rep, Off Broadway September 2023), *The Little Mermaid* (Sierra Rep), *Cabaret* (Asolo Rep), *Beauty*

and the Beast (Misi Productions, Colombia), *Othello* (Actors' Shakespeare Project), *My Fair Lady* (New Harmony). As associate designer: *The Magic Flute* (Opera Australia), *The Egyptian Helen* (Teatro alla Scala), *Little Shop of Horrors* (Westside Theatre). Honors: Kahn Award, BroadwayWorld Awards for Best Scenic Design. teeyana.com, @tijanabjelajac on Instagram.

ALEJO VIETTI

(Costume Design) The Old Globe: *Crime and Punishment*, *A Comedy*, *Lost in Yonkers*, *Engaging Shaw*, *Brighton Beach Memoirs*, *Broadway Bound*, *Alliance*, *Familiar*, *The Underpants*. Broadway: *Alliance* (Drama Desk nomination), *Beautiful* (West End, Japan, Australia, U.K. tour, U.S. tour; Olivier nomination), *Irving Berlin's Holiday Inn*. Selected Off Broadway: *Titanique* (Lucille Lortel Award), *Amy and the Orphans* (Roundabout), *Storefront Church* (Atlantic), *Smokey Joe's Cafe*, *Nightingale* (MTC). Others: Radio City Music Hall Rockettes, Kennedy Center, City Center's Encores!, Lyric Opera of Chicago, Minnesota Opera, Donesk Opera (Ukraine), Colorado Ballet. International: *Hunchback of Notre Dame* (Japan, Germany, Austria), *West Side Story* (world tour), Barnum & Bailey Circus. Honors: 2010 TDF/Irene Sharaff Young Master Award. @alejo_vietti_costume_design on Instagram.

CORY PATTAK

(Co-Lighting Design) The Old Globe: *Dog and Pony*. NYC: *The Lucky Star*, *Final Follies*, *Stalking the Bogeyman*, *Handle with Care*, *Skippyjon Jones*, *Unlocked*. Regional: Resident Lighting Designer for Broadway Center Stage at The Kennedy Center; Weston Playhouse, Portland Stage, Ordway, Goodspeed, KC Rep, Everyman, Philadelphia Theatre Company, Asolo Rep, Miami New Drama, Olney Theatre, Alabama Shakespeare, Tuacahn Center, Ogunquit Playhouse. Other: *In the Heights* in Puerto Rico, shows for Norwegian Cruise Line, MSC Cruises. National tour: *Flashdance*. International: *Sunset Boulevard*, *Singin' in the Rain*, *Pretty Woman* (Brazil). Upcoming: *Spamalot* (Broadway), *A Wonderful World* (New Orleans, Chicago), *The Great Gatsby* (Paper Mill). corypattak.com. @corypattak on Instagram.

PAUL VAILLANCOURT

(Co-Lighting Design) Off Broadway: *Off Peak* (59E59). Regional: *Edith Can Shoot Things and Hit Them* (Kitchen Theatre Company), *Soft*, *Fifth Planet* (Williamstown Theatre Festival), *The Burdens*

(Miles Square Theatre), *October Storm* (Hudson Stage Company). pvaillancourtdesigns.com.

HALEY PARCHER

(Sound Design) Seattle-based sound designer. Recent design credits: *Guys and Dolls*, *Sunset Boulevard*, *Spamalot* (Kennedy Center), *Beauty and the Beast*, *The Wiz*, *Into the Woods*, *Sweeney Todd*, *And So That Happened* (5th Avenue Theatre), *Mamma Mia!* (Village Theatre), *How Can I Love You* (Cave B), *American Idiot*, *Violet*, *The Nance*, *The Last World Octopus Wrestling Champion*, *We've Battled Monsters Before* (ArtsWest).

MICHELLE HART

(Hair, Wig, and Makeup Design) (she/her) Credits: Sarasota Ballet, Palm Beach Dramaworks, freeFall Theatre, Urbanite Theatre, Florida Studio Theatre, Westcoast Black Theatre Troupe, Banyan Theatre, Ruth Eckerd Hall, Venice Theatre, Dorset Theatre, Barrington Stage, OpenStage Theatre. Additional hair and/or makeup: Joan Rivers, Doris Roberts, Martin Short, Jane Russell, Arlene Dahl, Soledad Villamil, Jane Pauley, Richard Dreyfuss, Castille Landon, Christopher Higgins, Mary Mara, Heather Robb, Lauren Sweetser, Justin Long, Paul Downs, Douglas Sills, Nia Hills. Music videos: "Second Chance" by Shinedown, "Reverse Cowgirl" by T-Pain. Film/TV: *Lady of the Manor*; *Paradise, FL*; *The Real Stephen Blatt*. Other: Resident Hair/Wig & Make-up Designer for Asolo Repertory Theatre, FSU/Asolo Conservatory.

ROBERT MEFFE

(Music Director) Broadway: associate conductor for *Little Women*, the last six years of *Les Misérables*; keyboards for the 2012 revival of *Evita*, *Newsies*, *The Phantom of the Opera*, *Avenue Q*, *Spelling Bee*, *Grey Gardens*, *Bombay Dreams*. National tours: music director for *Evita*, *The Phantom of the Opera*; associate conductor for *Les Misérables*, *Sunday in the Park with George*. Off Broadway: *Myths and Hymns*, *Violet*, *The Prince and the Pauper*, *Gutenberg! The Musical!* Television: "Encore!" (Disney+), *Earth to America* (TBS), "Live at Lincoln Center: Renée Fleming" (PBS). Other: head of the M.F.A. Musical Theatre Program at San Diego State University.

ANGELA STEINER

(Additional Arrangements) (she/her/hers) The Old Globe: *Hair*. Regional: *A Little Night Music*, *Rattlesnake Kate*, *Indecent*, *The Who's Tommy*, *Oklahoma!*, *Twelfth Night*, *A Christmas Carol* (Denver Center for the Performing Arts), *Crazy for You*, *Cabaret*,

Sweeney Todd (Asolo Repertory), *Cabaret* (Barrington Stage), *Rodgers + Hammerstein's Cinderella* (Alabama Shakespeare Festival, Geva Theatre). Education: B.M. in Piano Performance and Piano Accompanying from Wichita State University, M.M. in Collaborative Piano from University of Northern Colorado. angelasteiner.com.

RACHEL FLESHER

(Fight Director and Intimacy Staging) The Old Globe: *Destiny of Desire*, *Dial M for Murder*. Theatre: Cassils's *Human Measure* (REDCAT), *There's Always the Hudson* (Woolly Mammoth), *Relentless*, *Twilight Bowl* (Goodman Theatre), *Kill Move Paradise*, *Rutherford and Son*, *In the Next Room* (TimeLine Theatre), *The Pillowman*, *Wolf Play*, *Hang Man* (Gift Theatre), *The Most Lamentable Trial of Miz Martha Washington*, *I Am Not Your Perfect Mexican Daughter*, *The Burials*, *Constellations* (Steppenwolf Theatre). Television: intimacy coordination for shows on Netflix, FX, Fox, HBO, Paramount+, CBS, Hulu, Showtime, ABC. Honors: SAG-recognized Intimacy Coordinator, certified Intimacy Director and Intimacy Coordinator, certified Fight Instructor, Fight Director with Fight Directors Canada.

DEWANDA SMITH SOEDER

(Cultural Competency Consultant) President of Smith-Soeder Enterprises, LLC; Inclusion, Diversity, Equity, and Accessibility (IDEA) strategist who developed her cultural competency process based on her research thesis, "Theatre as a Diversity Intervention." Notable consulting engagements: *Hadestown* (Broadway, national tour), *Little Shop of Horrors* (Off Broadway), Asolo Repertory Theatre, Oregon Shakespeare Festival. Education: M.A. in Psychology; Certified Diversity Professional (CDP); Prosci Certified Change Practitioner, Instructional Design and Development, Human Behavior and Interaction, Emotional Intelligence; adjunct professor of Psychology.

LEE WILKINS

(Associate Director) The Old Globe: *Guys and Dolls*, *Bright Star*. Broadway, as associate choreographer: *Bright Star*, *It Shoulda Been You*, *First Date*, *Cinderella*. Other: *Chess*, *Joseph...*, *Seven Brides...*, *Paint Your Wagon*, *Jersey Boys* (The MUNY), *Carousel* (English National Opera), *Dear World*, *Mack & Mabel*, *Grand Hotel*, *Big River* (Encores!), *Cabaret*, *Sound of Music*, *Evita*, *Guys and Dolls* (Asolo), *SPAMalot* (5th Avenue), *On the Town* (LA Philharmonic), *Company* (Avery Fisher Hall), *Minsky's* (Ahmanson). Television: "The Late Show" (CBS), "Hatfields and

McCoys" (NBC pilot), "Alpha House" (Amazon). Direction: D23 (Disney), NBC Upfront (Radio City Music Hall), *Little Mermaid* (Casa Mañana), *First Date* (Straz Center). Broadway, as performer: original cast of *Elf*, *SPAMalot*, *Wonderful Town*, *Kiss Me, Kate*. leeealanwilkins.com, @leeawilkins on Instagram.

TARA RUBIN CASTING

(Casting) The Old Globe: *The Merry Wives of Windsor*, *Twelfth Night*, *Dancin'*, *Scrooge*, *Despereaux*, *Gods of Comedy*, *Life After*, *Heart of Rock & Roll*, *Much Ado*, *Tempest*, *Guys and Dolls*, *Othello*, *Two Gentlemen*, *Dog and Pony*, *Room with a View*, others. Selected Broadway: *Back to the Future*, *Here Lies Love*, *Bad Cinderella*, *Dancin'*, *KPOP*, *Mr. Saturday Night*, *Six*, *Ain't Too Proud*, *Band's Visit*, *Sunset Boulevard*, *Dear Evan Hansen*, *Cats*, *Falsettos*, *School of Rock*, *Aladdin*, *Billy Elliot*, *Shrek*, *Spamalot*, *Spelling Bee*, *The Producers*, *Mamma Mia!*, *Jersey Boys*, *Phantom of the Opera*. Selected Off Broadway: *Sing Street*, *Trevor*, *Between the Lines*, *Gloria: A Life*. Film: *Here Today*.

EMMELYN THAYER

(Dialect Coach) The Old Globe: *A Midsummer Night's Dream*, *Dial M for Murder*. Regional: *Noises Off*, *Sweeney Todd*, *Man from Nebraska*, *Private Lives*, *History Boys* (Cygnet Theatre), *Good People* (Carlsbad Playreaders), *Frozen* (ion theatre company). The Old Globe and University of San Diego Shiley Graduate Theatre Program: Voice and Speech faculty; *Cloud 9*, *Rites of Passage*, *Measure for Measure*, *Mother Courage and Her Children*, *Thesis Night*, *12 Ophelias*. USD Department of Theatre: *Rosencrantz and Guildenstern Are Dead*, *Mrs. Bob Cratchit's Wild Christmas Binge*, *The Mail Order Bride*, *Arcadia*. Honors: Horrigan Award, Craig Noel M.F.A Fellowship. emmelynthayer.com.

ANJEE NERO

(Production Stage Manager) The Old Globe: *Destiny of Desire*, *Come Fall in Love*, *Almost Famous*, *The Gardens of Anuncia*, *The Heart of Rock & Roll*, *Bright Star*, *Allegiance*, *Picasso at the Lapin Agile*, *Benny & Joon*, *October Sky*, *Rocky Horror Show*, *Life After*, *The Wanderers*, *Ebenezer Scrooge's BIG San Diego Christmas Show*, *The Twenty-Seventh Man*, *A Room with a View*, *Kingdom*, *The Tempest*, *The Winter's Tale*, *Be a Good Little Widow*, more. Broadway: *Bright Star*. Regional highlights: *Bright Star* (Kennedy Center), *Fly*, *Sideways*, *Ruined*, *A Midsummer Night's Dream*,

(Bios continued on page 18)



Mattie Love, Karli Dinardo, and Joana Alfonso in *Bob Fosse's Dancin'*. Photo by Julieta Cervantes.

See how our work ——— lives beyond the stage.



Gill Sotu at Juneteenth Celebration AXIS event. Photo by Beto Soto.

Beyond the stage is where our work begins.

When a fire burned The Old Globe to the ground in 1978, it sparked something else: a passion in our city. Children donated money from their paper routes. Strangers held fundraisers. And together, we rebuilt.

That spark still lights our way today. It drives us to do more than put on shows. It inspires us to enrich our community beyond our four walls.

One world-class production at a time, we entertain San Diegans and fuel the local economy. We tell stories that spark new perspectives, and we train the artists who will stage them. We represent cultures and listen to voices that reflect our vibrant and diverse city.

And we don't just act. We interact. We create theatre in places where it's seldom seen: community centers, shelters, correctional facilities, and beyond, making theatre accessible to all. We serve the public through theatre.

Our programming touches lives and lifts spirits—so that we might all find joy, beauty, and vulnerability within ourselves, each other, and the world around us.

We make theatre matter, to more people and in more places.

Join us in *theatre that lives beyond the stage.*



theoldglobe.org/beyond

Herringbone, The Seven (La Jolla Playhouse), *Ruined* (Huntington Theatre, Berkeley Repertory Theatre), *Kiss Me, Kate* (Hartford Stage), *Venice* (Center Theatre Group), *Antigone* (SITI Company).

AMANDA SALMONS

(Assistant Stage Manager) The Old Globe: *Destiny of Desire, Come Fall in Love, Bob Fosse's Dancin', Life After, The Blameless, American Mariachi, October Sky, Rain, The Metromaniacs, The White Snake, Inherit the Wind*, over 30 more productions. Regional: *Blueprints to Freedom: An Ode to Bayard Rustin* (La Jolla Playhouse), *Kiss Me, Kate* (Hartford Stage), *The Foreigner, See How They Run, The Rivalry* (Lamb's Players Theatre), *The Gondoliers, The Pirates of Penzance, Candide, Trial by Jury* (Lyric Opera San Diego). Education: UC San Diego.

KENDRA STOCKTON

(Stage Management Swing) The Old Globe: *The XIXth, Come Fall in Love, The Taming of the Shrew, Trouble in Mind, Hair, Almost Famous, As You Like It, The Gods of Comedy, Familiar, Clint Black's Looking for Christmas, Much Ado About Nothing, Benny & Joon, October Sky, Bright Star, Dog and Pony, Dr. Seuss's How the Grinch Stole Christmas!* (as production assistant). Regional: *House of Joy* (San Diego Rep), *Home of the Brave, #SuperShinySara, Guards at the Taj, The Orphan of Zhao, The Who & The What* (La Jolla Playhouse), *The Loneliest Girl in the World* (Diversionary Theatre), *miXtape* (Lamb's Players Theatre), *White Christmas* (San Diego Musical Theatre).

ASOLO REPERTORY THEATRE

(Co-Presenter) In its 65th season, Asolo Repertory Theatre is recognized as one of the premier professional theatres in America and located in Sarasota, Florida. Operating in true rotating repertory, its skilled actors and craftsmanship breathe life into this distinctive method, allowing audiences to enjoy multiple productions within days. Presenting up to six annual shows, from classics to contemporaries and bold musicals, Asolo Rep thrives as a self-contained theatre district. Collaborating with top industry artists and nurturing emerging talents through FSU/Asolo Conservatory for Actor Training, the theatre, led by Producing Artistic Director Peter Rothstein and Managing Director Ross Egan, crafts innovative performances and inclusive community programs, securing its legacy. Explore more at asolorep.org.



BARRY EDELSTEIN

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. 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*, the world premiere of *The Wanderers*, the American premiere of *Life After, Romeo and Juliet, What We Talk About When We Talk About Anne Frank*, and, during the pandemic, *Hamlet: On the Radio*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour, and he oversees the Globe's Classical Directing Fellowship program. In addition to his recent Globe credits, he directed *The Wanderers* Off Broadway with Roundabout Theatre Company this year and *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall in 2018. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), 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* 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

(Audrey S. Geisel Managing Director) joined The Old Globe as Managing Director in 2017. In his time in San Diego, he has enjoyed becoming involved in the community. He currently serves

as a board member of the San Diego Regional Chamber of Commerce's LEAD program; an advisory board member of the San Diego Downtown Partnership; and Vice President of the Balboa Park Cultural Partnership. He brings to San Diego many decades of not-for-profit theatre experience. He was Managing Director of Princeton, New Jersey's McCarter Theatre Center (2009-2017); Milwaukee Repertory Theater (1998–2009); and Geva Theatre

Center in Rochester, New York (1992–1998). He has also 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. He served as President of the League of Resident Theatres and as Vice President of the board at Theatre Communications Group. He has been the Chair of the ArtPride NJ board; a member of Milwaukee's Latino Arts Board; and a board member of the Cultural Alliance of Greater Milwaukee. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.



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.



The musicians are represented by the American Federation of Musicians, Local 325 San Diego.

ASOLO REPERTORY THEATRE

Peter Rothstein, Producing Artistic Director
Ross Egan, Managing Director
Corinne Deckard, General Manager
Vic Meyrich, Director of Production & Facilities
Sarah Johnson, Development Director
Eric Pugh, Marketing Director
Sara Brunow, Education & Engagement Director
Ron McDonough, Finance/HR Director
Celine Rosenthal, Associate Artistic Director
Mike Rodgers, Production Manager

SPECIAL THANKS

David Covach and Jordan Jeffers
at Asolo Repertory Theatre

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.

Tijana Bjelajac, Scenic Design
www.teeyana.com, @tijanabjelajac

Alejo Vietti, Costume Design
@alejo_vietti_costume_design

Cory Pattak and Paul Vaillancourt,
Lighting Design
www.corypattak.com, @corypattak
www.pvaillancourtdesigns.com

Haley Parcher, Sound Design

Michelle Hart, Hair, Wig, and Makeup 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.

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Tara Rubin Casting
Tara Rubin CSA;
Merri Sugarman, CSA; Claire Burke, CSA;
Peter Van Dam, CSA; Felicia Rudolph, CSA;
Xavier Rubiano, CSA; Kevin Metzger-Timson, CSA;
Louis DiPaolo; Spencer Gualdoni, CSA;
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PATRON INFORMATION

For more information about ticket policies and patron services, please visit www.TheOldGlobe.org.

LET'S ALL DO OUR PART!

We are proud that this program, as with all our programs year-round, is made with paper from wood in regrowth areas that are specially planted for use in the printing industry, making the process sustainable, renewable, and safe for our environment.

As you exit the theatre, feel free to leave your gently used program on the program stand for future audiences to use. Or you can put it in any of the recycle bins in the lobby or on our plaza.

VETERAN'S VISIONS

BY GILL SOTU, ARTS ENGAGEMENT PROGRAMS MANAGER



Since I was a child, I've always thought of San Diego as a military town. My father was stationed here in the Navy, so my family drove from Chicago to San Diego when I was six months old. Eighteen years later, I was reporting for duty as a seaman myself at the naval station at 32nd Street. And 20 years after enlisting, now I'm a Teaching Artist at The Old Globe.

So I am honored to be a part of the team that is highlighting, teaching, encouraging, and giving voice to those who previously served our country at Veterans Village of San Diego (VVSD). Each year VVSD helps thousands of our most vulnerable veterans reclaim their lives through programs that offer transitional and permanent housing, mental health counseling, substance use treatment, and employment and training services.

Since 2012 The Old Globe's Arts Engagement Department has run a myriad of theatre programs at VVSD. Behind the Curtain is an interactive workshop that showcases all that goes on behind the scenes at both our large and smaller productions. Globe for All brings one of Shakespeare's plays to life each year with our M.F.A. graduates and presents it directly to the VVSD facility—it's about as intimate as you can get with the Bard's work. coLAB is a program where theatre makers conduct a series of workshops in an attempt to understand the stories from this community, and create works together with participants to represent them. Our Veterans Apprentices Program brings folks from VVSD into

the Globe to work behind the scenes to learn the craft of theatre. (In fact, a lot of people have moved on to carve out careers in theatre with us and other companies because of this program.)

And one program in particular stands out. Community Voices is a 10-week playwriting program that equips veterans with the building blocks of storytelling through the short play format. At the end of the program, we bring in professional actors to perform a reading of all the works created in class for the participants and their guests. As a fellow creator, I can tell you there is something magical about having something you write come alive in front of you. It is a jolt of your own essence brought to life. Since I have taught at VVSD, I have heard participants tell me how much they enjoy creating their own stories, engaging in the different theatre exercises, and really getting a chance to be themselves and play.

What I have seen in real time not only allows our veterans to tell their stories, from the silly to the gravely serious, but it also enables San Diego's thriving artistic community to interact with veterans in an authentic way.

I am a proud resident of both worlds: the veteran and the artistic. Being a part both sides, seeing them support, champion, and learn from each other, is something I never saw coming, but wouldn't trade for anything. ■

ARTS ENGAGEMENT EVENTS

Join The Old Globe's Arts Engagement Department for a lineup chock-full of exciting events and learning opportunities. Visit www.TheOldGlobe.org/Arts-Engagement to learn more.

SEPTEMBER

Saturday, September 9: Globe Learning: *Monologue Coaching with Lamar Perry*

Time to get audition-ready! Motivate your monologue, connect with your character, and polish your audition performance in this personalized monologue coaching led by special guest Lamar Perry. Ages 18 and above.

Saturday, September 16: AXIS: *Mexican Independence Day Celebration*

Mexican Independence Day festivities will come to life at The Old Globe! Bring the whole family for food, cultural presentations, kids' crafts, and more, all for free on the Globe's plaza.

OCTOBER

Sunday, October 29: AXIS: *Día de Muertos/Day of the Dead Celebration*

Join us for the *Día de Muertos/Day of the Dead* AXIS event as we celebrate with an exciting lineup of cultural offerings inspired by the holiday, including live music, dance performances, workshops and more!



(from top) Globe Learning *Play! Workshop* with Jesse Perez, 2020; photo by Nick Abadilla. AXIS *Mexican Independence Day Celebration*, 2022; photo by Brandon Salas. AXIS *Día de Muertos/Day of the Dead Celebration*, 2021; photo by Rich Soublet II.

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The Old Globe is deeply grateful to the many patrons who have made plans to leave a legacy to the theatre they cherish. These gifts ensure that The Old Globe will continue to flourish in the years ahead. Thank you.

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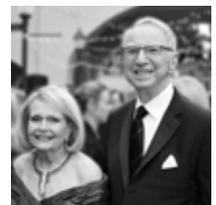
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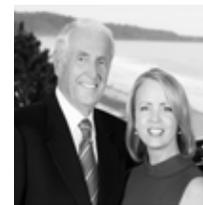
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Please contact Janet Myott at jmyott@TheOldGlobe.org to make a correction to this list.

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Erna Finci Viterbi Artistic Director

ARTISTIC

Kim Heil · Artistic Producer and Head of Casting
Rebecca Myers · Interim Associate Producer

ARTS ENGAGEMENT

Adena Varner · Director of Arts Engagement
Katherine Harroff · Associate Director of Arts Engagement and Producer of Community Innovation
Viecta Do, Erika Phillips,
Laura Zablitz · Arts Engagement Programs Managers
Randall Eames, James Pillar, Gill Sotu,
Valeria Vega · Arts Engagement Programs Associates
Juliana Gassol · Arts Engagement Operations Coordinator
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Alexandra Hisserich · Associate General Manager
Jeff Sims · Assistant General Manager
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Tim Cole · Receptionist

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Leila Knox · Associate Production Manager and Production Stage Manager
Debra Pratt Ballard · Producing Associate
Ron Cooling · Company Manager
Jennifer Watts · Associate Company Manager
Jerilyn Hammerstrom · Production Office Coordinator
Grace Herzog · Company Management Assistant

TECHNICAL

Joe Powell · Technical Director
Todd Piedad, Lucas Skoug · Assistant Technical Directors
Eileen McCann · Charge Scenic Artist
Audrey Casteris · Resident Design Assistant
Diana Rendon · Scenery Office Coordinator
Gillian Kelleher · Head Shop Carpenter
Matt Giebe · Head Shop Carpenter, Festival
Brandon Resenbeck · Stage Carpenter/Head Rigger, Globe
Jason Chohon · Charge Carpenter, White
Chris Bridges, Keri Ciesielski, Danny Clark, Evan Gove, Gilbert Guzman, Sloan Holly, David Johnson, Stephen Longfellow, Michael Lovett, Hugo Mazariegos, Warren Pelham, Michael Przybylek, Heather Rawolle, Albert Rubidoux, William Slaybaugh, Jazen Sveum · Carpenters
W. Adam Bernard · Lead Scenic Artist
Jamie Boyd, Alyssa Kane, Sami Leon, Hannah Murdoch, Archi Rozas, Kaitlyn Thompson · Scenic Artists

Timothy J. Shields
Audrey S. Geisel Managing Director

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Charlotte Devaux Shields · Resident Design Associate
Anne Stoup · Assistant to the Costume Director
Katie Knox · Design Assistant/Shopper
Natalie Barshow, Regan McKay · Design Assistants
Erin Cass, Elena Ham, Ingrid Helton, Kathie Taylor · Drapers
Lupita De La Mora, Allison McCann, Susan Sachs, Abigail Zielke · Assistant Cutters
Yangchen Dolkar · Assistant Cutter/Stitcher
Ashley Bowen-Piscopo, Nunzia Pecoraro, Heather Premo, Veronica von Borstel · Stitchers
Kristin Womble · Craft Supervisor/Dyer/Painter
Sharon Granieri, Christian Woods · Lead Craft Artisans
Megan Woodley · Wig and Makeup Supervisor
Carissa Ohm · Assistant Wig and Makeup Supervisor
Jazmine Choi, Colin Grice · Wig Assistants
Beth Merriman · Wardrobe Supervisor
Kelly Marie Collett-Sarmiento · Wardrobe Crew Chief, Globe
Jazmine Choi · Lead Wig/Hair Runner, Globe
Terrie Cassidy, Sunny Haines · Wardrobe Crew, Globe
Maggie Allen · Wardrobe Swing, Globe
Debbie Callahan · Wardrobe Crew Chief, Festival
Teresa Jove, Chanel Mahoney · Wig Run Crew, Festival
Maximilian Suta Callahan, Stephanie Castro, Keola Nii, Grace Wong · Wardrobe Crew, Festival
Raven Winter · Wardrobe Swing, Festival

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Kayle Kirby · Assistant Properties Director
Jeff Rockey · Lead Properties Artisan
Adrian Del Riego, Ryan Grant, Kevin Hoffman, Stephanie Kwik, Heather Larsen, Trish Rutter · Properties Artisans
Jorge Nunez Bahena · Properties Warehouse Supervisor
James Ramirez · Properties Head, Globe
Richard Rossi · Stage and Properties Head, White
Val Philyaw · Properties Head, Festival
Kevin Orlof · Automation Operator
Cain Hause, Marie Mateo, Kendall Northrop · Properties Run Crew

LIGHTING

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Stephanie Lasater · Assistant Lighting Director
Deanna Trethewey · Lighting Assistant
Ryan Osborn · Head Electrician, Globe
Jess Dean · Head Electrician, White
Ashley McFall · Head Electrician, Festival
Amber Montoya, Robert Thoman · Followspot Operators
Joseph Back, Kimberly Decastro, Erwin Frutos, Xavier Luevano, Amber Montoya, Sandra Navarro, Aaron Pavlica, Jenner Price, Kathryn Reams, Robert Thoman, Aiko Whitmore · Electricians

SOUND

Erin Paige-Bhamrah · Sound Director
Evan Eason · Assistant Sound Director
Colin Whitely · Head Sound Technician, Globe
Matt Lescault-Wood · Head Sound Technician, White
Marilynn Do · Deck Audio, Globe
Jennifer Lopez · Head Sound Technician, Festival
Camille Houze · Deck Audio, Festival
Aaron Demuth · Audio Swing
Rachel Eaves, Anthony Hernandez, Tanner Osborne, David Westfall · Sound Technicians

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