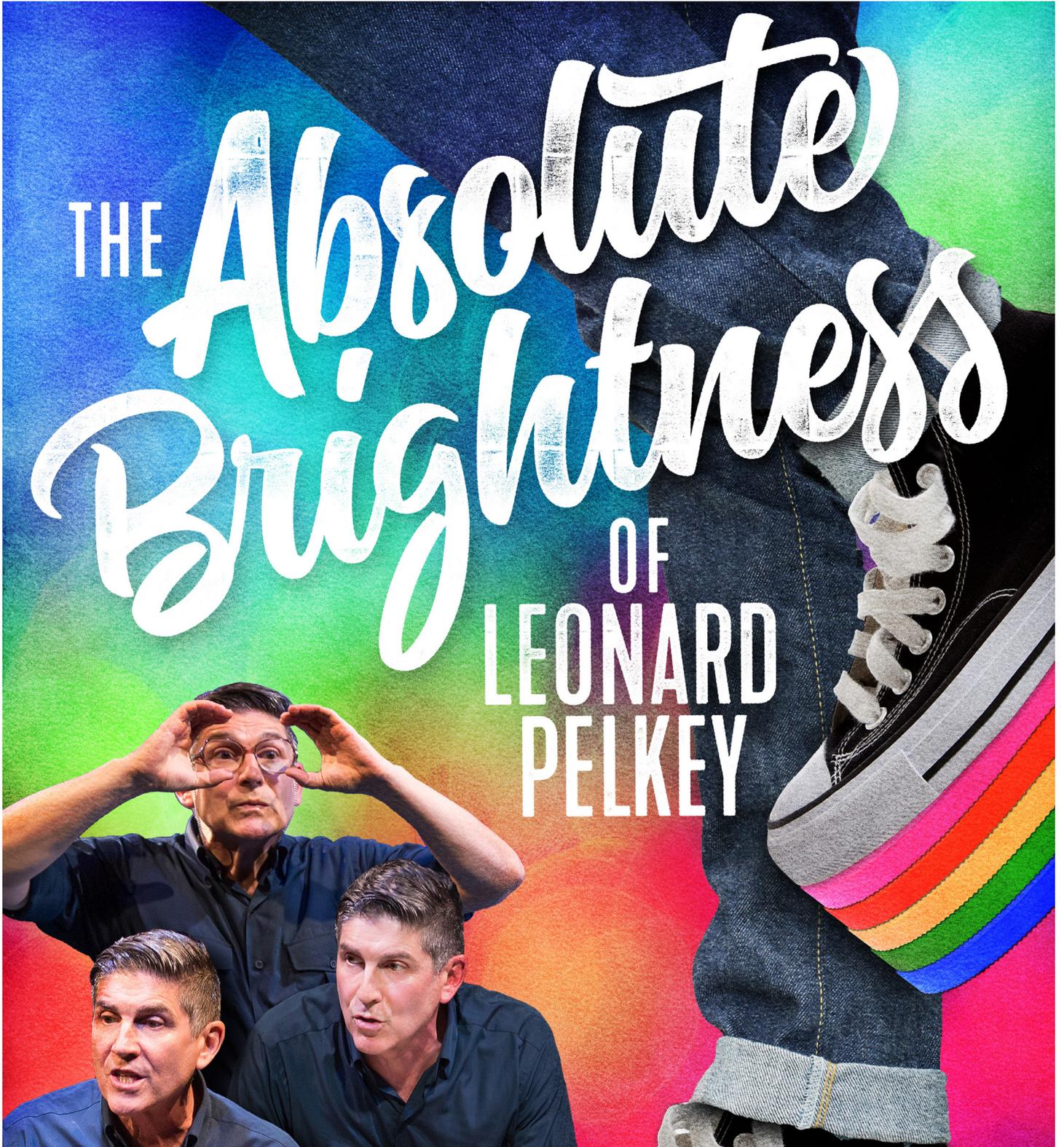


performances

THE  LD GLOBE

OCTOBER 2017



WELCOME



MIKE HAUSBERG

Welcome to The Old Globe and this production of The Absolute Brightness of Leonard Pelkey. 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



ELAINE AND DAVE DARWIN

Elaine and Dave Darwin, transplants from Palm Beach and Aspen, have enjoyed living in Rancho Santa Fe for 10 years, during which time they have immersed themselves in San Diego's cultural community. Dave has worked on the La Jolla Concours d'Elegance and joined the San Diego/Palm Springs chapter of the Classic Car Club of America. Elaine followed her interests in music and theatre by becoming a board member of La Jolla Music Society and The Old Globe. She has served the Globe in many capacities, most recently as Board Chair. Along the way, she chaired the Search Committee for a new artistic director and now chairs the Artistic Angels Committee. She thanks you, our audience, for your tremendous support of The Old Globe. The Darwins have sponsored *Inherit the Wind*, the sensory-friendly performance of *Dr. Seuss's How the Grinch Stole Christmas!*, *The Winter's Tale*, *Murder for Two*, *Camp David*, *Guys and Dolls*, and *Globe for All*. Elaine and Dave are pleased to invite you to enjoy tonight's performance of *The Absolute Brightness of Leonard Pelkey*.

THE PRADO AT BALBOA PARK

The Old Globe applauds The Prado at Balboa Park for their outstanding support and commitment over several years. Patrons frequently enjoy lunch and dinner prior to seeing shows at the Globe. Restaurant patrons from all over the region receive unparalleled service and ambiance complemented by world-class cuisine. Owners David and Lesley Cohn, who have attended Globe productions for more than a decade, are pleased to support the arts in San Diego and are especially delighted to partner with the Globe to ensure memorable nights out for Globe patrons. The Old Globe greatly appreciates The Prado at Balboa Park and its generous financial contributions and in-kind gifts, which support the theatre's artistic and arts engagement programs.



KAREN AND STUART TANZ

Karen Tanz is a proud member of the Board of Directors at The Old Globe and is active with many philanthropic organizations in San Diego. Originally from Toronto, Karen studied theatre management at The Banff School of Fine Arts, which inspired her work in live theatre and television in Canada. She made her Broadway debut as a producer of the musical *Allegiance*, which premiered at the Globe in 2012. Stuart Tanz is President and CEO of ROIC, a position he has held since 2009. He also serves as Chairman of the University of Toronto Tanz Centre for Research in Neurodegenerative Diseases. Karen and Stuart moved to Rancho Santa Fe in 1989 to raise two children and now have a gorgeous granddaughter. They previously sponsored *October Sky* and *Picasso at the Lapin Agile*.

U.S. BANK

For more than 22 years, U.S. Bank has been a stalwart supporter of The Old Globe's artistic and arts engagement programming for students in Title I schools and for adults. A Production Sponsor of many Globe plays, including *Robin and the 7 Hoods*, *Good People*, *Rich Girl*, *The Royale*, and last year's *Constellations*, U.S. Bank is proud to support this production of *The Absolute Brightness of Leonard Pelkey*. U.S. Bank's philosophy of work, home, and play is reflected in its funding of the priority areas of education, economic opportunity, and artistic and cultural enrichment, all of which enhance the quality of life in communities locally and across America. The Old Globe thanks U.S. Bank for its generous and steadfast support, as well as Senior Vice President Steven J. Stuckey for his loyal service as a member of the Globe's Board of Directors.



EXTRAORDINARY LEADERSHIP

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

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

— \$11 million and higher —
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— \$9 million and higher —
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— \$4 million and higher —
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Anonymous (1)

*In memoriam

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

Leave a *legacy* for generations to come.




THE CRAIG NOEL LEAGUE PLANNED GIVING SOCIETY

When you name The Old Globe as a beneficiary in your will, trust, or insurance policies, or provide the Globe with a gift of real estate, you help to ensure that children, families, and other theatre lovers will enjoy the Globe **long into the future.**

As a generous donor to the Craig Noel League, the Globe's planned giving society, you will receive **exclusive benefits** that bring you closer to the theatre that you love.

Contact Bridget Cantu Wear for information on legacy gifts and the special benefits of the Craig Noel League: (619) 684-4144 or bcantuwear@TheOldGlobe.org.



Above: Craig Noel League members enjoy lunch with Terence Archie and other actors from *Guys and Dolls*. Photo by Douglas Gates.
Right: Meredith Garretson in Ken Ludwig's *Robin Hood*. Photo by Jim Cox.

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.

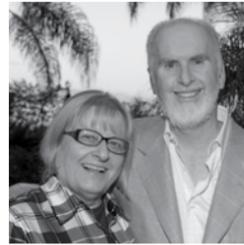
2017 Artistic Angels (\$200,000 and higher annually)



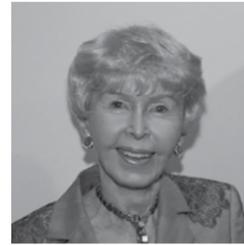
KAREN AND DONALD COHN*



ELAINE AND DAVE DARWIN



SILVIJA AND BRIAN DEVINE



AUDREY S. GEISEL



KATHRYN* AND JOHN HATTOX



PEGGY MATTHEWS



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In memory of Donald Shiley



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



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



TERRY ATKINSON



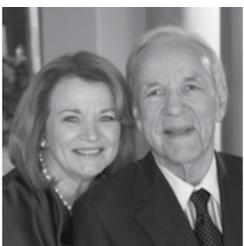
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SHERYL AND HARVEY WHITE



VICKI AND CARL ZEIGER

DOW
DIVAS



*In memoriam



†Charter Sponsor since 1995



Join the Friends of The Old Globe

It takes a lot of people to make theatre that matters for San Diego. From the rehearsal room to our scene and costume shops to the stage, The Old Globe creates world-class theatre by working with world-class artists, crew members, designers, and more. You can help make theatre that matters by joining the **Friends of The Old Globe** with a gift of \$50 or more. Your membership comes with exclusive benefits, behind-the-scenes access, and special invitations!

Your gift goes a long way!

\$50 covers the cost for one student to experience a free performance.

\$125 enables an entire classroom of San Diego students to learn how theatre matters from a Globe Teaching Artist.

\$250 lets three people experience a Globe for All workshop and performance in their own communities.

\$500 covers the cost of an actor's microphone so we can all hear those musical numbers and Shakespearean turns of phrase.



The Globe's Technical Center in Southeast San Diego buzzes with activity year-round as skilled craftspeople construct the incredible sets you see on our stages, such as in this summer's *King Richard II*.



Some of the country's most talented artisans design and make the Globe's stunning costumes that span every era and region of the world. Above right: Associate Artist Gregg Barnes's design for Robin Hood comes to life on actor Daniel Reece in Ken Ludwig's *Robin Hood*!

Thank you for helping make theatre that matters.

To join the Friends of The Old Globe or to learn more about the exclusive benefits of this program, contact Robin Hatfield at (619) 684-4142 or rhatfield@TheOldGlobe.org.



Welcome to The Old Globe!

It is a testament to the power of creativity, imagination, and story that an audience can experience genuine thrills and emotions in the hands of a single performer. Done well, the one-man show is as powerful as any large-cast drama—and in some ways, it is even more intimate and compelling. This is certainly

the case with *The Absolute Brightness of Leonard Pelkey*, as playwright and star James Lecesne takes us into the world of a missing boy named Leonard with a moving, tour-de-force performance. I know we will all leave here today with more insight, joy, and light to brighten our way.

Please join me in thanking the dedicated supporters of *The Absolute Brightness of Leonard Pelkey*, whose generosity has helped make this wonderful production possible. The show's Production Sponsors—Elaine and Dave Darwin, The Prado at Balboa Park, Karen and Stuart Tanz, and U.S. Bank—are all ardent supporters of the Globe, and their patronage of the arts in San Diego benefits us all.

In addition to our wonderful sponsors, we are grateful for our large family of supporters—Friends of The Old Globe and Circle Patrons—as well as our loyal subscribers; their commitment and generosity help us bring theatre to all of San Diego. Gifts of all sizes support the Globe's transformative arts engagement programs that take powerful theatrical experiences off the stage and bring them into our communities. Great theatre requires great patrons, and we in San Diego are fortunate to have both.

If you are looking for a way to contribute to the arts, I encourage you to subscribe to the Globe's season; join Friends of The Old Globe with a gift of \$50 or more; or call our Development Department at (619) 231-1941 to learn about all the benefits of becoming a Circle Patron. *Thank you* for helping us make theatre matter!

We are so glad you are with us tonight. Enjoy the show!

Vicki Zeiger
Vicki L. Zeiger
Chair, Board of Directors

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*In memoriam

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ASSOCIATE ARTISTS OF THE OLD GLOBE

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

William Anton	Tim Donoghue	Mark Harelik	John McLain	Steven Rubin	Conrad Susa*
Gregg Barnes	Richard Easton	Bob James	Jonathan McMurtry	Ken Ruta	Deborah Taylor
Jacqueline Brookes*	Tovah Feldshuh	Charles Janasz	Stephen Metcalfe	Douglas W. Schmidt	Irene Tedrow*
Lewis Brown*	Monique Fowler	Peggy Kellner*	Robert Morgan	Seret Scott	Sada Thompson*
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Patricia Conolly	A.R. Gurney*	Deborah May	Robin Pearson Rose	Don Sparks	
George Deloy	Joseph Hardy	Katherine McGrath	Marion Ross	David Ogden Stiers	*In memoriam

FROM BARRY

Over the course of the past five years programming seasons at the Globe, I've had the privilege to present three wonderful one-person shows: *The Lion*, *Buyer & Cellar*, and *Full Gallop*. These shows number among my favorites, not only for their fine writing and fascinating subject matter, but also because I find solo performance a particularly exhilarating form of theatre.

The solo performance brings us back to the ancient roots of theatre art, to the purest impulse of storytelling, to the iconic, eternal image of an intimate tale told around a campfire. Just words, just the human voice, its listeners transfixed. At the same time, the solo performer comes as close as anything in the theatre can to daredevilry. What could be braver? One talented actor, armed only with his or her voice, body, and imagination, ventures onto a stage and weaves a spell that captivates an audience for an evening. Part standup comic, part shaman, the solo performer conjures an entire world from the resources within.

James Lecesne, author and performer of tonight's remarkable show, *The Absolute Brightness of Leonard Pelkey*, is one of the most renowned solo stage performers in the country, and it's an honor to have him at the Globe. His extraordinary work demonstrates everything I love so much about this form. He brings us the population of a town all on his own and, with the pivot of a hip or a change in the set of his jaw, jumps like lightning from one personality to the next. Moving his voice from his chest to his head, slipping a pair of eyeglasses from his pocket to his nose, he slides across boundaries of gender, age, class, and background. And he renders each character in his gallery of New Jersey eccentrics with sympathy, compassion, and truth. I've watched James in rehearsal and in front of audiences, and I simply boggle at his gifts.

But chameleon-like performance is not his only talent. James is also a gifted writer, and in *Brightness* he's invented a fable that's part detective story, part sociological study, part satire, and, most powerful of all, part celebration. It's the last part that convinced me to produce this show at the Globe. In an interview with him in this program, you can read about James's work with The Trevor Project, based on his young adult novel and the Academy Award-winning film that emerged from it. The work The Trevor Project does is important and impactful, and it originates in the same impulse of compassion that tonight's play takes toward its title character. Leonard Pelkey is different, boldly and unabashedly. That difference, James Lecesne urges, is to be embraced, championed, celebrated, and never, ever feared. Writing and performing this show, he has forged from that instinct of tolerance a funny, gripping, moving evening of theatre. I'm proud to share it with you.

James's collaborators—including director Tony Speciale, who returns to San Diego after a successful visit last year to our neighbor Diversionary Theatre—have done beautiful work bringing this story to the stage. They have also encouraged us to build a series of special events around the show, and through our Humanities staff and Department of Arts Engagement, we've answered their call. As you leave the theatre tonight, you'll see a lovely exhibit created by teenagers from the Hillcrest Youth Center, a program of the San Diego Lesbian, Gay, Bisexual, and Transgender Community Center. These young people have explored the themes dramatized in Leonard Pelkey's story and turned them into art of their own. I think you'll find it a moving example of how theatre art can bring communities together in moving and surprising ways.

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!

DARREN BAGERT DARYL ROTH
 JANE DUBIN CURTIS FORSYTHE MICHAEL MAYER DIANE PROCTER
 SEAVIEW PRODUCTIONS MINERVA PRODUCTIONS/JOSHUA GOODMAN

PRESENT

THE *Absolute
 Brightness*
 OF
 LEONARD
 PELKEY

WRITTEN AND PERFORMED BY
JAMES LECESNE

Jo Winiarski
 SCENIC DESIGN

Matt Richards
 LIGHTING DESIGN

Christian Frederickson
 SOUND DESIGN

Duncan Sheik
 ORIGINAL MUSIC

Matthew Sandager
 ORIGINAL ANIMATION AND PHOTOGRAPHY

Paul Marlow
 CLOTHING

Calleri Casting
 TOUR CASTING

Hannah Woodward
 PRODUCTION STAGE MANAGER

Production Core
 TOUR PRODUCTION SUPERVISOR

DR Theatrical Management
 TOUR GENERAL MANAGEMENT

DR Advertising
 NATIONAL BRAND MANAGEMENT

DR Theatrical Licensing
 NORTH AMERICAN TOUR BOOKING

DIRECTED BY
TONY SPECIALE

Off Broadway production presented at the Westside Theatre in New York City.
 Originally developed and presented at Dixon Place in New York City. Original New York projection design by Aaron Rhyne.

Sheryl and Harvey White Theatre
 Conrad Prebys Theatre Center

September 30 – October 29, 2017

CAST

PERFORMER James Lecesne

There will be no intermission.

TOUR STAFF

GENERAL MANAGEMENT
 DR THEATRICAL MANAGEMENT
 Kyle Provost Adam Hess Grant A. Rice
 Emily Currie Nelly Calhoun
 Megan Dettmer Emma McElwee

NATIONAL BRAND MANAGEMENT
 DR ADVERTISING
 Scott Lupi Doug Murphy
 Kristin Sprague Kevin P. Johnson Brenna Kilpatrick

PRODUCTION SUPERVISOR
 PRODUCTION CORE
 James E. Cleveland
 Jared Goldstein Chasmin Hallyburton
 Grace Richardson

Production Stage Manager Hannah Woodward
 Executive Assistants to Daryl Roth Megan Smith, Christophe Desorbay
 Business Office Aaron Thompson, Ayla Ocasio
 Production Photography Matthew Murphy
 Original Artwork Design DR Advertising
 Legal Counsel Farber Law, LLC
 Accounting Fried & Kowgios Partners CPA's LLP
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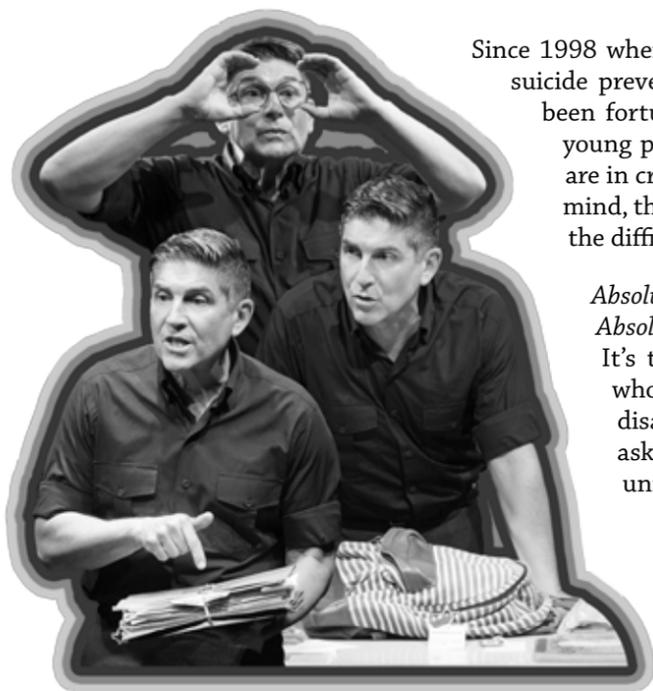
PRODUCTION STAFF

Associate Sound Design Marisa Barnes
 Assistant Scenic Design Eileen McCann
 Production Assistant Samantha Bauman-Martin

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

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.

A Note from the Playwright



Since 1998 when I co-founded The Trevor Project, the only nationwide 24/7 suicide prevention and crisis intervention lifeline for LGBTQ youth, I've been fortunate to be close to the front lines as several generations of young people have come of age. Often the individuals we speak with are in crisis, but regardless of their current circumstances or frames of mind, they all have a strong desire to live and a determination to master the difficult business of being themselves.

Absolute Brightness, my young adult novel on which the play *The Absolute Brightness of Leonard Pelkey* is based, was published in 2008. It's the story of a bright 14-year-old boy named Leonard Pelkey who is already a master at being himself. When he mysteriously disappears from his small New Jersey town, everyone is forced to ask questions—not only about where he's gone, but also about the unique ways he managed to transform the lives of the locals.

A lot has changed in the world since the book was published—especially for LGBTQ youth. There has been a growing movement of acceptance and understanding both here in this country and abroad. But many young people still face prejudice, discrimination, danger, and limited opportunities based on who they are. Suicide is still the second leading cause of death among youth ages 13–24, and

statistics show that LGBTQ youth are three to four times more likely to attempt suicide than their heterosexual peers. We must do better.

By adapting the novel into a solo show in 2015, I wanted to speak to a broader audience about these concerns. How do we encourage young people to be fully and fabulously themselves and at the same time keep them safe? How do we make it better, not just for queer youth, but for every single young person struggling to realize their full potential?

For me, the theatre has always been about entertainment, but I'm also a big fan of using the theatre as a means to inspire conversation and action. The Trevor Project was inspired 20 years ago by a character I created onstage in my solo show *Word of Mouth*, so I know firsthand just how powerful a story can be in the world. Performing *The Absolute Brightness of Leonard Pelkey* around the country over the past year has proved to me that just about everyone has a Leonard Pelkey in their lives, or a Trevor, someone who needs care and attention, someone whose brightness will not be diminished no matter what. My hope is that my show will inspire audiences to celebrate what is best and brightest in themselves and in one another. Especially in our youth. They are the future, after all. And yes, maybe they're not yet fully formed, a little rough around the edges, but lit, for sure and from within, by that holy forward-moving spark of life that promises tomorrow. See that spark. Encourage it. Make it grow brighter in them. They're happening, and they're here.

—James Lecesne

TREVOR: FILM TO PROJECT

In 1994, producers Peggy Rajske and Randy Stone saw writer/performer James Lecesne bring to life Trevor, a character he created as part of his award-winning one-man show *Word of Mouth*. Convinced Trevor's story would make a wonderful short film, Stone and Rajske invited Lecesne to adapt it into a screenplay, which Rajske then directed. *Trevor* went on to win many prestigious awards, including the Academy Award for Best Short Film, Live Action.

The film eventually launched a national movement. When Stone secured an airing on HBO with Ellen DeGeneres hosting, Rajske discovered there was no real place for young people like Trevor to turn when facing similar challenges. She quickly recruited mental health experts and figured out how to build the infrastructure necessary for a nationwide 24-hour crisis line, and writer James Lecesne secured the funds to start it. On the night their funny and moving coming-of-age story premiered on HBO in 1998, these visionary filmmakers launched the Trevor Lifeline, the first (and still only) national crisis intervention and suicide prevention lifeline for lesbian, gay, bisexual, transgender, and questioning (LGBTQ) youth.

Since then, hundreds of thousands of young people in crisis have reached out to The Trevor Project's multiple in-person and online life-saving, life-affirming resources. The Trevor Project offers a suite of crisis intervention and suicide prevention programs, including the Trevor Lifeline, TrevorText, and TrevorChat, as well as TrevorSpace, a peer-to-peer social network support for LGBTQ people under the age of 25. The organization also offers an education program with resources for youth-serving adults and organizations; a legislative advocacy department fighting for pro-LGBTQ legislation and against anti-LGBTQ rhetoric and policy positions; and a research group focused on discovering the most effective means to help young LGBTQ people in crisis and end suicide.

If you or someone you know is feeling hopeless or suicidal, Trevor Lifeline crisis counselors are available 24/7/365 at (866) 488-7386 or www.TheTrevorProject.org.

The Trevor Project's volunteers have answered more than **45,000** calls on Trevor Lifeline and nearly **8,500** messages on TrevorChat and TrevorText.

Last year, The Trevor Project's services impacted the lives of over

200,000

young people.

TrevorSpace, the social networking site for LGBTQ youth, also grew to include **145,000** young people from **138** countries.



JAMES LECESNE

(Playwright, Performer) wrote the short film *Trevor*, which won an Academy Award and inspired the founding of The Trevor Project, the only nationwide 24-hour suicide prevention and crisis intervention lifeline for LGBT and Questioning youth. He created *The Road Home: Stories of Children of War*, which was presented at the International Peace Initiative at The Hague. He adapted Armistead Maupin's *Further Tales of the City* for Showtime (Emmy nom), and was a writer on the series "Will & Grace." He has written three novels for young adults, and created The Letter Q, a collection of letters by Queer writers written to their younger selves. As an actor, he has appeared on TV ("Sex and the City"), on Broadway (*Gore Vidal's The Best Man*), and Off Broadway (*The Boys in the Band*, *Cloud 9*, *One Man Band*, *Word of Mouth*; Drama Desk, Outer Critics Circle Awards). James won awards from The Off Broadway Theater Alliance, The United Solo Festival, and The Outer Critics Circle for his performance in *The Absolute Brightness of Leonard Pelkey*. *The New York Times* ranked him "among the most talented solo performers of his (or any) generation." jameslecesne.com.

TONY SPECIALE

(Director) is the artistic director of Abingdon Theatre Company in New York City. He conceived, co-authored, and directed the world premiere of *Unnatural Acts* (Classic Stage Company, Drama Desk Award nominee, GLAAD Media Award nominee). NYC: *The Absolute Brightness of Leonard Pelkey* (Westside Theatre/Dixon Place), *A Midsummer Night's Dream* featuring Bebe Neuwirth, Christina Ricci, and Taylor Mac (Classic Stage Company), *Handbook for an American Revolutionary* (The Gym at Judson), and *Stet* (Abingdon). Regional: *The Absolute Brightness of Leonard Pelkey* (Kirk Douglas Theatre), Barry Manilow's *Harmony* (Alliance Theatre/Ahmanson Theatre), and *Romeo and Juliet* (Actors Theatre of Louisville). Speciale served four seasons as associate artistic director of Classic Stage Company, holds an M.F.A. in Directing from Columbia University, and is the proud recipient of a Princess Grace Theatre Honorarium and Suzi Bass Award. tonyspeciale.com.

JO WINIARSKI

(Scenic Design) is a set designer and art director. Her Off Broadway credits include: *The Absolute Brightness of Leonard Pelkey*; *Love, Loss, and What I Wore*; multiple shows with The Pearl Theatre Company; *The Jewish American Princess of Comedy*; and *I Love You Because*. Other New York theatre companies she has designed for are New Georges, The New Group, Keen Company, Clubbed Thumb, Relentless Theater Company, and The Roundtable Ensemble. Jo's regional design credits include 12 seasons at the Utah Shakespeare Festival (having designed over 30 shows), the Oregon Shakespeare Festival, The Dallas Theater Center, Geva Theatre, the Hangar Theatre, and the Virginia State Company. Jo is the art director on "Late Night with Seth Meyers." She received an Emmy nomination for *A Colbert Christmas: The Greatest Gift of All*.

MATT RICHARDS

(Lighting Design) Broadway: *Ann*. Off Broadway: Theatre for a New Audience, Lincoln Center, MCC, Play Company, Playwright Horizons, Rattlestick, Second Stage. Regional: Actors Theatre of Louisville, Arena Stage, Baltimore Center Stage, Cincinnati Playhouse, Cleveland Play House, Dallas Theater Center, Ford's Theatre, The Goodman, The Guthrie, Hartford Stage, The Huntington, La Jolla Playhouse, Long Wharf, The Old Globe, Shakespeare Theatre, Westport Playhouse, Williamstown, Yale Repertory Theatre. Graduate: University of Massachusetts, Yale School of Drama.

CHRISTIAN FREDERICKSON

(Sound Design) is a violist, composer, and sound designer based in New York City. He is a founding member of the indie-rock band Rachel's with six albums on Quarterstick Records. Recent credits:

Seven Guitars, Dot (Actors Theatre of Louisville), *Glory of the World*, *The Master Builder*, *Trojan Women* (BAM), *Custodians of Beauty* (NYLA), *Through the Yellow Hour* (Rattlestick), *A Midsummer Night's Dream*, *Unnatural Acts*, *Three Sisters* (Classic Stage Company).

DUNCAN SHEIK

(Original Music) Theatre credits include *Spring Awakening* (2006), Tony Awards for Best Orchestrations and Best Original Score, 2008 Grammy Award for Best Musical Show Album; *American Psycho* (2016); *Because of Winn Dixie* (Delaware Theatre Company 2015); *Whisper House*, (The Old Globe 2011); *Alice by Heart* (currently in development); *Nero* (Another Golden Rome) (currently in development); *The Nightingale* (currently in development); *Noir* (currently in development). Recorded works include *American Psycho* (Original London Cast Recording) (2016), *Legerdemain* (2015), *Covers 80s* (Sneaky Records 2011), *Whisper House* (Sony 2009), *Spring Awakening* (Original Broadway Cast Recording) (2006), *White Limousine* (Rounder 2006), *Daylight* (Atlantic Records 2002), *Phantom Moon* (Nonesuch 2001), *Humming* (Atlantic Records 1998), *Duncan Sheik* (Grammy nomination for Best Male Vocal, RIAA Certified Gold) (Atlantic Records 1996).

MATTHEW SANDAGER

(Original Animation and Photography) is a photographer, filmmaker, and animator based in New York. His work has appeared in publications and has been exhibited in gallery shows and film festivals, in New York and around the world. With a multidisciplinary approach, he has worked with a broad range of talented artists, including his longstanding collaboration with James Lecesne. James and Matthew's ongoing video series "Letter to the Editor" can be seen at matthewsandager.com.

PAUL MARLOW

(Clothing) is a clothing designer with a made-to-measure and custom clothing studio in New York City. He has also designed for stage and screen. He is a CFDA member. Credits/clients: 20th Century Fox (*Glee: The 3D Concert Movie*), Ryan Murphy Television ("Glee" TV pilot), Loden Dager, Marc Jacobs, Marc by Marc Jacobs, Tory Burch, Uniqlo, Shinola.

CALLERI CASTING

(Tour Casting) James Calleri, Paul Davis, Erica Jensen. Broadway: *Hedwig and the Angry Inch*, *The Visit*, *Living on Love*, *The Elephant Man* (also West End), *Of Mice and Men*, *Venus in Fur*, *33 Variations*, *A Raisin in the Sun*, *Chicago*, *The Dead*, *Fool for Love*. Select Off Broadway: *Lives of Saints*, *Buyer & Cellar*, *Murder for Two*, *All in the Timing*, *Passion*, *Fuerza Bruta*, *SILENCE! The Musical*. CSC, Rattlestick, Flea, Long Wharf, McCarter, Williamstown, Berkeley Rep, Keen, City, ATL, Playwrights Horizons. Member CSA. callercasting.com.

HANNAH WOODWARD

(Production Stage Manager) is very happy to be returning to the Brightness with this wonderful group of people. New York credits include: *The Absolute Brightness of Leonard Pelkey* (Westside Downstairs, Bay Street, Hartford Stage Company, Kirk Douglas Theatre, LA), *The Government Inspector* (Red Bull Theater), *The Moors* (Playwrights Realm), *Homos, or Everyone in America* (Labyrinth), *The Woodsman* (New World Stages), *Nice Girl* (Labyrinth), *Buyer & Cellar* (Rattlestick, Barrow Street, National Tour, Westport), *The Belle of Amherst* (Westside Upstairs), *Bad Jews* (Roundabout Underground), *My Children! My Africa!* (Signature). Regional: McCarter Theatre, Pennsylvania Shakespeare Festival, Shakespeare Theatre of New Jersey, Ogunquit Playhouse.

PRODUCTION CORE

(Tour Production Supervisor) provides support and guidance to theatre companies that produce high-quality theatrical performances and need direction/support on the collaboration,

planning, and execution of the production process. The Production Core team is James E. Cleveland, S.M Payson, David Upton, Chasmin Hallyburton, Leah Vogel, Felicia Hall, Grace Richardson, Emma Ramsay-Saxon, Jeremy Traber Owens, Sara Stevensand, Cheyenne Doczi. Current projects include *The Moors* at Playwrights Realm, *Soulpepper* at the Signature Theatre and *All the Fine Boys* at The New Group. productioncore.net.

DR THEATRICAL MANAGEMENT

(Tour General Management) Current/upcoming productions include Off Broadway: *In & Of Itself*; *The Violin*; *Hot Mess*; Vineyard Theatre's 2017-18 Season: *Harry Clarke*, *The Amateurs*, *The Beast in the Jungle*; National Tours: *The Absolute Brightness of Leonard Pelkey* and *Wiesenthal*; New Dramatists 68th Annual Spring Luncheon. Past productions: *Indecent* (Broadway); *Ernest Shackleton Loves Me*; *Buyer & Cellar*; *The Woodsman*; *Clever Little Lies*; *Nevermore...*; *My Name is Asher Lev*; *Tail! Spin!*; *Love, Loss, and What I Wore*; *Traces*; Vineyard Theatre's *Kid Victory*, *Gloria*, and *Dot*; The New Group's *The Spoils*, *Rasheeda Speaking*, and *Sticks and Bones*; among others. DRTheatrical.com.

DARREN BAGERT

(Producer) is an award-winning Broadway producer, having won multiple Tony Awards, Drama Desk, Outer Critics Circle, Drama League, Obie, and Lucille Lortel Awards. Currently producing the new musical *Dear Evan Hansen*, *An American in Paris* (US Tour and London), and *Travesties* (London). Other productions include: *The Color Purple*, *The Truth* (London), *Absolute Brightness* (US Tour and NY), *Buyer & Cellar* (US Tour, NY, and London), *Side Show*, *Of Mice and Men*, *The Glass Menagerie*, *Sweeney Todd* (US Tour and NY), *Company*, *The Gershwins' Porgy & Bess*, *My Name is Asher Lev* (US Tour and NY), *Gore Vidal's The Best Man*, *Long Day's Journey Into Night*, among others. With many projects now in development, Darren continues to bring exceptional theatre to larger audiences.

DARYL ROTH

(Producer) holds the singular distinction of producing seven Pulitzer Prize-winning plays: *Anna in the Tropics*; *August: Osage County* (2008 Tony); *Clybourne Park* (2012 Tony); *How I Learned to Drive*; *Proof* (2001 Tony); Edward Albee's *Three Tall Women*; and *Wit*. The proud recipient of 11 Tony Awards and London's Olivier Award, her over 110 award-winning productions include *Kinky Boots* (2013 Tony, 2016 Olivier); *Buyer & Cellar*; *Caroline, or Change*; *Curtains*; Edward Albee's *The Goat, or Who is Sylvia?* (2002 Tony); *Hello, Dolly!* (2017 Tony); *The Humans* (2016 Tony); *Indecent*; *It Shoulda Been You*; *Love, Loss, and What I Wore*; *The Normal Heart* (2011 Tony); *Shuffle Along*; *The Tale of the Allergist's Wife*; *A View from the Bridge* (2016 Tony); *War Horse* (2011 Tony); *Wiesenthal*; and *The Year of Magical Thinking*. Love to Steven, my wonderful family, Louie, Lucy, and Leo ever in my heart. DarylRothProductions.com.

BARRY EDELSTEIN

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. Recognized as one of the leading American authorities on the works of Shakespeare, he has directed nearly half of the Bard's plays. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-seventh Man*, the world premiere of *Rain*, *Picasso at the Lapin Agile*, and *Hamlet*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour. As Director of the Shakespeare Initiative at The Public Theater (2008-2012), Mr. Edelstein oversaw all of the company's Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. He was also Associate Producer of The Public's Broadway production

of *The Merchant of Venice* starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. Mr. Edelstein's other Shakespearean directorial credits include *The Winter's Tale* at Classic Stage Company; *As You Like It* starring Gwyneth Paltrow; and *Richard III* starring John Turturro. His additional credits include the Lucille Lortel Award-winning revival of Arthur Miller's *All My Sons*; the world premiere of Steve Martin's *The Underpants*, which he commissioned; and Molière's *The Misanthrope* starring Uma Thurman in her stage debut. Mr. Edelstein has taught Shakespearean acting at The Juilliard School, New York University's Graduate Acting Program, and the University of Southern California. His book *Thinking Shakespeare* is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.

JACK O'BRIEN

(Artistic Director Emeritus) served as Artistic Director of The Old Globe from 1981 through 2007. He will next direct the Broadway revival of *Carousel*. He most recently directed *Charlie and the Chocolate Factory* on Broadway, *Great Scott* at San Diego Opera, and the national tour of *The Sound of Music*. His Broadway credits also include *The Front Page*, *It's Only a Play*, *Macbeth* with Ethan Hawke, *The Nance*, *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss's How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride's Crossing*, *The Little Foxes*, *Happygood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), and *Porgy and Bess* (Tony nomination). Metropolitan Opera: *II Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination). National Theatre: *His Girl Friday*. Six movies for PBS's "American Playhouse." Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in 2013 by Farrar, Straus and Giroux.

CRAIG NOEL

(Founding Director) was born on August 25, 1915, and in 2015 The Old Globe celebrated the 100th birthday of this theatre legend who was instrumental in cultivating the San Diego arts community. Mr. Noel was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late '40s, the expansion to two theatres in the '50s, Globe Educational Tours in the '70s, and Teatro Meta and the Old Globe/University of San Diego Graduate Theatre Program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the director of the Ernie Pyle Theatre in Tokyo. Described by *Variety* as the éminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include the *San Diego Union-Tribune* list of 25 persons who shaped the city's history; the Governor's Award for the Arts; University of Arizona Alumni Association's Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University's Outstanding Alumnus; Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award;

and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego; Honorary Doctorate in Fine Arts, San Diego State University; and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts—the nation’s highest honor for artistic excellence—in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.



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.

PATRON INFORMATION

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Monday: Closed
 Tuesday – Sunday: 12:00 noon – last curtain
 Hours subject to change. Please call ahead.
 PHONE (619) 23-GLOBE (234-5623)
 FAX (619) 231-6752
 EMAIL Tickets@TheOldGlobe.org or Info@TheOldGlobe.org
 WEBSITE www.TheOldGlobe.org

ADMINISTRATION HOURS

Monday – Friday: 9:00 a.m. – 5:00 p.m.
 PHONE (619) 231-1941
 WEBSITE www.TheOldGlobe.org
 ADDRESS The Old Globe
 P.O. Box 122171
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UNABLE TO ATTEND?

If you find you are unable to use your tickets, please give them to a friend, or turn them in to the Ticket Services Office and receive a tax receipt for your donation. Tickets must be received by show time.

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.

NATURAL HERB COUGH DROPS—COURTESY OF RICOLA USA, INC.—ARE AVAILABLE UPON REQUEST. PLEASE ASK AN USHER.

SEATING OF LATECOMERS

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

YOUNG CHILDREN

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

ELECTRONIC DEVICES AND CAMERAS

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

ASSISTED LISTENING SYSTEM

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

PUBLIC TOURS

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

LOST AND FOUND

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



The Old Globe and University of San Diego Shiley Graduate Theatre Program

Romeo and Juliet

November 11 – November 19, 2017

Sheryl and Harvey White Theatre
 Conrad Prebys Theatre Center

By **William Shakespeare**
 Directed by **Delicia Turner Sonnenberg**

The Montague and Capulet families are at war. When Romeo Montague and Juliet Capulet meet by chance, the two lovers defy their entire world to be together. Acclaimed San Diego director Delicia Turner Sonnenberg’s audacious modern production goes beyond sentimental stereotypes to reveal the raw and powerful love story that ignites an inferno in a dangerously divided community.

A joint venture of the Globe and USD, the Shiley Graduate Theatre Program trains seven select students in an intensive two-year course of graduate study in classical theatre. Private funding for the Master of Fine Arts in Theatre program has been contributed through a generous endowment established by Donald and Darlene Shiley. Additional support for the program is provided by the Dorothy Brown Endowment Fund and the Louis Yager Cantwell Foundation.

Tickets now available online at www.TheOldGlobe.org.
\$19 ADULTS | \$16 SUBSCRIBERS | \$16 SENIORS, STUDENTS, ACTIVE MILITARY
\$8 USD STUDENTS

ABOUT US

2018 SEASON SHOWS



The Importance of Being Earnest (January 27 – March 4)

By Oscar Wilde
Directed by Maria Aitken

Oscar Wilde's wildly entertaining comedy sparkles with dazzling wordplay and hilariously unlikely situations. This "trivial comedy for serious people" features two carefree bachelors, Jack and Algernon, each with a carefully hidden double life. But when Algernon discovers that Jack has been posing as a man named Ernest to escape to the city, he promptly travels to Jack's country estate to pose as the fictional figure himself! Silliness ensues with whimsical ingénues, jealous fiancées, indomitable dowagers, and the most famous handbag in theatre history. The Globe's lavish production of this timeless classic offers the unmissable opportunity to see what the London *Telegraph* calls "the most perfect comedy in the English language."



Uncle Vanya (February 10 – March 11)

By Anton Chekhov
Translated by Richard Nelson, Richard Pevear, and Larissa Volokhonsky
Directed by Richard Nelson

An exhilarating revival that pairs one of the greatest plays ever written with the world's most celebrated translators of Russian literature. Vanya and his niece Sonya struggle to care for the estate owned by Vanya's brother-in-law, a wealthy and celebrated professor. When this local legend returns with a beautiful new wife and announces his plans to sell the estate, hidden passions explode and the lives of the entire family come undone. This Globe-commissioned world premiere translation provides an up-close encounter with a classic of world drama that every theatre-lover must see.



American Mariachi (March 23 – April 29)

By José Cruz González
Directed by James Vásquez
In association with Denver Center for the Performing Arts Theatre Company

Spending her days caring for her ailing mother, Lucha yearns to break her monotonous routine. Here's a wild idea: an all-girl mariachi band! But it's the 1970s, and girls can't be mariachis...or can they? As Lucha and her spunky cousin hunt for bandmates, dodge disapproving relatives, and bring Mom along for the ride, they wonder: will the band come together? *American Mariachi* is a heartwarming and hilarious world premiere comedy about family, progress, and the freedom to dream big that will send your heart soaring and put a bounce in your step with a wave of vibrant, infectious live music.



The Wanderers (April 5 – May 6)

By Anna Ziegler
Directed by Barry Edelstein

A Globe-commissioned world premiere from the celebrated writer of *The Last Match*. Esther and Yoni are shy young Orthodox Jews embarking on an arranged marriage, despite barely knowing each other. Abe and Julia are high-profile celebrities embarking on a dangerously flirtatious correspondence, despite being married to other people. On the surface, the lives of these two couples couldn't be more different. But Anna Ziegler's funny, insightful, and mysterious new drama explores the hidden connections between seemingly disparate people, drawing audiences into an intriguing puzzle and a deeply sympathetic look at modern love.



A Thousand Splendid Suns (May 12 – June 17)

By Ursula Rani Sarma
Adapted from the novel by Khaled Hosseini
Directed by Carey Perloff
In association with American Conservatory Theater

A sweeping and deeply moving theatrical adaptation of Khaled Hosseini's best-selling novel. The epic story of three generations of Afghan women and their remarkable resilience, *A Thousand Splendid Suns* is set in the war-torn neighborhoods of 1990s Kabul. When battle upends her family, beautiful Laila must seek shelter, first in the home and then in the arms of her older neighbor. Soon she forges an extraordinary and unlikely friendship with Mariam, her new husband's first wife. Summoning the strength to defy a tyrannical society, the two women seek hope and the promise of a better future. Adapted for the stage by acclaimed Irish-Indian playwright Ursula Rani Sarma, this breathtaking new production features music from renowned composer David Coulter.



Native Gardens (May 26 – June 24)

By Karen Zacarias
Directed by Edward Torres

Young power couple Pablo and Tania get their piece of the American dream when they purchase an upscale house in a historic neighborhood. But a disagreement with their next-door neighbors Virginia and Frank over the property line that separates their backyards soon spirals into an all-out war of taste, class, and gardening. The hedgerow becomes the site of a culture clash and friendly neighbors turn into flower-flinging enemies in the West Coast premiere of Karen Zacarias's uproarious *Native Gardens*.

ARTS ENGAGEMENT

A DIFFERENT KIND OF SPACE



By Freedom Bradley-Ballentine and Mike Hausberg

About a hundred miles east of San Diego, situated in the middle of a vast desert, is California State Prison, Centinela. "It's a billion hours from everywhere," quips Mr. James (as he's known to the inmates), one of The Old Globe's Teaching Artists. Yet within this desolate landscape, one of the Globe's most exciting programs has bloomed.

Reflecting Shakespeare invites participants to engage with Shakespeare as a way to explore themselves. "It's a different kind of space than the rest of the prison," says Teaching Artist Ms. Erika, who, with James, has helped foster the program since its inception in September 2016. "It's a special place where the men can take risks and be honest with themselves, because we ask some very tough questions." The inmates engage with Shakespeare's works through acting, writing, self-reflection, and collaboration, cultivating among the group compassion, empathy, and the ability to tell their own stories.

The program's first group began by creating a working agreement with 10 to 15 positive values, explains James. "We included things like honesty, open-mindedness, loyalty, love, joy, positivity, and integrity. The men were able to hold themselves accountable because of it."

One of the things James and Erika noticed when they first visited the yard of the maximum-security prison was its segregation. "It's completely broken down along racial and ethnic lines," says James. "At our first session, the men entered the room and automatically sat in those groups, and it really stayed that way for quite a while. Over time, though, that started to break down, and that was absolutely a byproduct of the men working together and becoming involved in theatre and the sense of community it offers."



Teaching Artists James and Erika.

"There was a release that went along with that," notes Erika. "They had to transgress those unspoken rules they have to abide by to survive in prison. Once they did, they could relate to each other, man to man, human to human, without a security or political issue. There's a huge amount of trust in the room."

It may be surprising to talk about trust in a room full of convicted felons, but it is a product of the participants' dedication. "These guys can outwardly be very intimidating, with full-body tattoos and gang affiliations. But they wanted to do whatever they could to learn about themselves so they could do right by their families when they get out. They signed up for a self-help class; they want to be better."

Although the program is relatively new, there have already been some notable achievements. Many of the participants have benefitted from the program, but James and Erika have seen certain members grow in particular. Josue, for example, has seen his Reflecting Shakespeare group as a second family and has focused on bringing out the positivity in the characters he has played. Sal, another standout, has used the program to mentor other inmates.

As part of the program, Josue, Sal, and the rest of the men developed a half hour of material, including Shakespeare and original work. "We had finished choreographing the scene and began a run-through in the gymnasium," James explains. "Five minutes in, the doors flew open and all these other guys were brought in and put into a cage in the corner. It's this huge echoing room, and there were radios on full blast, shouting, banging on the bars, it was really going off. The process is difficult enough for our participants, and suddenly having an audience seeing them perform Shakespeare and reveal personal stuff, they started to fall apart. But they as a group decided to pick up and keep going. We saw them focus hard and stay with the team, and when they got through it, the sense of accomplishment was clear. There were high fives and backslaps. That was a standout moment."

They went on to perform the piece at their culminating event. Josue performed sonnets and his own words with his family just two feet away. "Seeing that connection between him and his family, and how thrilled he was, and what a big deal it was for his family to see him do this positive thing with theatre. There it was in front of your face, and that's pretty great."

The Old Globe's Teaching Artists are supported by the Ann Davies Fund for Teaching Artists.

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

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 Danielle Mages Amato Literary Manager/Dramaturg
 Ngozi Anyanwu, Justin Levine, Mona Mansour, Laura Marks, Richard Nelson (with Richard Pevear and Larissa Volokhonsky), Mike Sears, Gill Sotu, Anna Ziegler Commissioned Artists

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 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

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 Wendy Berzansky Associate Technical Director
 Lucas Skoug Assistant Technical Director
 Eileen McCann Resident Design Assistant
 Megan Tuschhoff Technical Assistant/Buyer
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 Jack Hernandez Master Carpenter, Festival
 Daniel Capiro Charge Carpenter, White
 Francisco Ramirez Scene Shop Operations Assistant
 Chris Chauvet, Jason Chohon, Benjamin Gray, Sloan Holly, Kurtis Weichers Carpenters
 Carole Payette Charge Scenic Artist
 W. Adam Bernard Lead Scenic Artist
 Jennifer Imbler Painter
 Christian Thorsen Stage Carpenter/Flyman, Globe
 Kendall Northrup, Maria Orozco-Smith, James Ramirez Run Crew, Globe

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 Charlotte Devaux Resident Design Associate
 Lisha Sanger-Greshko Assistant to the Director
 Shelly Williams Design Assistant/Shopper
 Katie Knox Design Assistant
 Erin Cass Draper
 Wendy Miller Tailor
 Anne Glidden Grace, Nicole Sukolics-Christianson Assistant Cutters
 Mary Miller Tailoring/Construction
 Heather Premo Stitcher
 Kristin Womble Craft Supervisor/Dyer/Painter
 Vicky Martinez Wig and Makeup Supervisor
 Kim Parker Assistant Wig and Makeup Supervisor
 Beverly Boyd Wardrobe Supervisor
 Beth Merriman Wardrobe Crew Chief, Globe
 Ana Maldonado Wig Running Crew, Globe
 Terrie Cassidy Wardrobe Crew, Globe
 Anna Campbell Crew Chief, White
 Marie Jzbera Rental Agent

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 Kristin Steva Campbell Associate Properties Director
 Rory Murphy Lead Craftsman
 David Medina Properties Buyer
 Jacob Sampson Prop Shop Foreman
 Andrew Recker Property Master, Globe
 Richard Rossi Stage and Property Master, White
 Eszter Julian Property Master, Festival
 Kyle Melton Properties Carpenter
 Trish Rutter Properties Painter

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 Will Dean Assistant Lighting Director
 Ryan Osborn Master Electrician, Globe
 Areta MacKelvie Master Electrician, White
 Kevin Liddell Master Electrician, Festival
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 Kevin Orlof, Robert Thoman ... Follow Spot Operators, Globe
 Michelle Aguilar, Stephen Schmitz Follow Spot Operators, Festival
 Caroline Andrew, Aaron Blokker, Alex Cluff, Jerry Crum, Derek Lauer, Amber Montoya, Rachel Tibbetts, Jessica Van Ess Electricians

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 Jeremy Nelson Master Sound Technician, Globe
 Alex Heath Master Sound Technician, White
 RJ Givens Master Sound Technician, Festival
 Michael Cornforth Deck Audio, Globe
 Krystin Cline Deck Audio, Festival
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 Darlene Davies The Old Globe Historian

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 Adam Latham Payroll Coordinator/Accounting Assistant
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