

performances

THE  LD GLOBE

SEPTEMBER – OCTOBER 2021

The Gardens of Anuncia



SCAN TO ACCESS
DIGITAL PROGRAM



MIRG HAUSBERG

Welcome to The Old Globe and this production of The Gardens of Anuncia. We thank you for being a crucial part of what we do, and supporting us through our extended intermission. Now more than ever, as we return to live performances, 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.

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.

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

The Theodor and Audrey Geisel Fund provides leadership support for The Old Globe’s year-round activities.

BOARD OF DIRECTORS

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CHAIR

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Anthony S. Thornley[†]
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	Karen L. Sedgwick [†]			
	Jean Shekhter			

[†]Executive Committee member

[°]Past Chair

^{*}In memoriam

RESIDENT ARTISTS

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Jessica Hilt	Johanna McKeon		

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
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Victor Buono*	Joseph Hardy	Patrick Page	David Ogden Stiers*
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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 Winkler
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

As the Great Intermission winds down—permanently, we hope and pray—we reopen our indoor operations with *The Gardens of Anuncia*. The show tells a simple story of one life in art, and the complex forces that came together to shape it. We follow the artist Anuncia both in her old age, when she’s looking back at decades of accomplishment, and also in her childhood, when she’s looking forward to unknown adventure. The stories of young and old Anuncia wrap around each other, toggling back and forth between memory and the present, between loss and discovery, between wonder and grief. And as we watch young Anuncia grow into womanhood and old Anuncia recall her own past, we consider some very big questions: How does an artist find her voice? What shapes a life? Do we become ourselves and forge who we are *sui generis*, or are we the products of those who have loved us?

Anuncia’s life is shaped by the life of her country, by the tectonic shifts of history and politics, but mostly by the women who raise her. She sings of them, “Mamá, Granmama, Tía, and me,” and that’s what this musical is about: the generations of one family of extraordinary women, their struggles, their joys, and, most of all, their legacies. In every individual soul live on the souls of so many who have loved and fought and sacrificed on their behalf. At some point each of us will look back and see that we are the only one left and will remember and exalt our parents and grandparents, and their parents and grandparents, even as we move forward through our own lives.

In *Gardens*, older Anuncia prepares to go to New York to accept a lifetime achievement award. Life imitates art: hours before the first rehearsal of the show, we learned that Graziela Daniele will be awarded the 2020 Tony Award for Lifetime Achievement. *Gardens* is her story. On page 6 of this program, you can read about how Grazie, as she’s known, shared her memories of Argentina and the women in her family with Michael John LaChiusa, and how he shaped them into this piece. He had great material to work with. Grazie is a legend, one of the towering figures of the last 50 years in the American theatre. She wears her stature graciously, as befits her name. And she honors us, and enchants us, by coming to the Globe to stage this musical based on her own life.

Michael John is also a giant. Nominated for five Tony Awards himself, his is a defining voice of his generation of theatre makers. Renowned for the emotionality and sweep of his music and the incisive boldness of his lyrics, Michael John’s confidence in this theatre to reopen with his newest work is a gift to us. We thank him.

Other legends are making the show. One is the lighting designer Jules Fisher, whose breathtaking career in the American theatre goes back to the 1960s, racking up nine Tony Awards (and an additional 16 nominations!). He’s lit opera, dance, film, and concerts by nearly every major popular musical artist you can name. He lit the first Broadway production of *Hair*, for goodness’ sake! His longtime artistic partner Peggy Eisenhauer is another great figure of the American stage; so is costume designer Toni-Leslie James. Scenic designer Mark Wendland is renowned for his thrilling originality. Space prohibits me waxing rhapsodic about all of the eminent talents gathered behind the scenes, and I beg their forgiveness. In truth, every artist working on this show is a leading figure in American theatrical art. And the company of *Gardens* is a who’s who of the finest performers at work in musical theatre today. All in all, it’s a remarkable group. It’s hard to think of another regional theatre in this country that could put a team like this together.

And here’s the true thrill: almost all of these genius creators are Globe alumni, returning to San Diego once again to make their art. Grazie’s been here before. So has Michael John, and many others. That’s what we do at The Old Globe. We gather the most talented artists in the field to make beautiful and meaningful theatre for the audiences of San Diego. That we can do it after the challenging period we’ve just endured is a marvel of its own, and everyone in the Globe’s orbit should feel very proud.

I’m rather personally invested in this show, as you can tell. In the scariest moments of the pandemic, I promised Grazie that we would produce it, and I couldn’t imagine letting her down. I advocated passionately for the piece with philanthropists whose generous and beyond-the-normal support, for which I’m most thankful, makes it possible. As we conceived our path out of closure, I insisted that this musical be the North Star by which we navigate. And now it’s here, and I’m deeply, deeply moved. After 18 months of so much loss and so much darkness, *The Gardens of Anuncia* brings us light. It plants a flag in the ground to which we all can point with pride and say: *this* is what the Globe believes theatre is meant to be.

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 GARDENS OF ANUNCIA

A NEW MUSICAL BY
MICHAEL JOHN LACHIUSA
BASED ON THE STORIES OF GRACIELA DANIELE

Mark Wendland
SCENIC DESIGN

Toni-Leslie James
COSTUME DESIGN

Jules Fisher + Peggy Eisenhauer
LIGHTING DESIGN

Drew Levy
SOUND DESIGN

Michael Starobin
ORCHESTRATIONS

Deborah Abramson
MUSIC DIRECTOR

Tara Rubin, CSA and
Xavier Rubiano, CSA
CASTING

Anjee Nero
PRODUCTION STAGE
MANAGER

CO-CHOREOGRAPHY BY
ALEX SANCHEZ

DIRECTION AND CO-CHOREOGRAPHY BY
GRACIELA DANIELE

The Gardens of Anuncia was originally commissioned by The Old Globe.

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

September 10 – October 17, 2021

CAST
(in order of appearance)

OLDER ANUNCIA Carmen Roman
YOUNGER ANUNCIA..... Kalyn West
TÍA (LUCIA) Andréa Burns
GRANMAMA (MAGDALENA)..... Mary Testa
MAMÍ (CARMEN)..... Eden Espinosa
PRIEST, GRANDFATHER, THAT MAN,
MOUSTACHE BROTHER..... Enrique Acevedo
THE DEER, MOUSTACHE BROTHER..... Tally Sessions
REHEARSAL STAND-INS Summer Broyhill, Joz Vammer

Production Stage Manager Anjee Nero
Assistant Stage Manager Amanda Salmons
Assistant Stage Manager Kira Vine

SETTING

Present, in the U.S.A., and in the past, in Buenos Aires, Argentina.
1940s–1950s during the Perón regime.

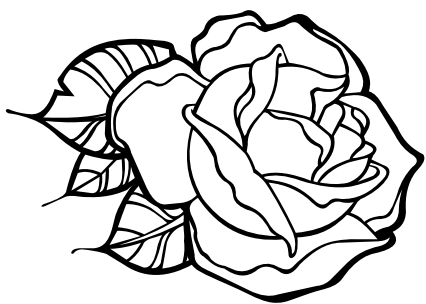
There will be no intermission.

PRODUCTION STAFF

Associate Costume Design Charlotte Devaux
Wig Design Alison Reyes
Associate Music Director Justin Gray
Assistant Scenic Design Eileen McCann
Associate Lighting Design Brandon Bagwell
Assistant Lighting Design Heather Reynolds
Associate Sound Design Maggie Burke
Script Assistant Jessica Keasberry-Vnuk
Subaru of El Cajon Stage Management Intern Samantha Espino
Subaru of El Cajon Stage Management Intern Ruby Hays
Dance Captain Kalyn West
Artistic Observer Lauren Haughton Gillis

The Actors and Stage Managers employed in this production are members of Actors' 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 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 LIFETIME OF STORIES



Director/co-choreographer Graciela Daniele and composer/book writer Michael John LaChiusa discuss the creation of their new musical *The Gardens of Anuncia*.

Interview by Danielle Mages Amato

Tell us a bit about the history of your friendship and your relationship as collaborators.

Graciela Daniele: When I became an associate director at Lincoln Center, Ira Weitzman said to bring him my ideas for new musicals. That was 1991 or 1992, after *Once on This Island*. When I lived in Paris, I had read Arthur Schnitzler's *La Ronde*, and I thought it would make a fantastic chamber musical. Ira said, "I've got just the person for you: Michael John LaChiusa." I had heard the name, but I hadn't really seen any of his work. So we talked on the phone, and I said, "Would you like to have a meeting?" I thought he was going to say in a week or two weeks, but no, he said, "How about tomorrow?" And then he came to my house with the *full first scene* written.

Michael John LaChiusa: I played it for her, and she screamed. I thought maybe she was crazy like I was. And she was! I knew in that moment, after playing the scene for her, her response, how excited we got—I knew I had found a soulmate and a friend. She became a mother to me, a friend to me, a guardian angel. It's been one of these remarkable, remarkable relationships that constantly inspires. We know how to entertain each other.

GD: And we laugh a lot.

MJLC: We do laugh a lot. And we get into trouble sometimes—which is so much fun—both artistically and personally. I find that she always challenges me. And it's just a thrill ride. You never know what's up ahead, but you know that you're in safe hands, because your partner is with you. And you can do absolutely anything you want.

GD: He said exactly what I feel. He challenges me. It's so inspiring not to do the same thing, the rut. I've done everything. I've done musicals on Broadway, marvelous stuff, but I always felt like there has to be something more, there has to be something that I'm scared of doing. And he gives me that.

How did this show come into being?

MJLC: Maybe three years ago, I invited her to come and speak to one of the writing classes I was teaching at Columbia University. I like to bring in people who have had successful careers for a long period of time, because it inspires young writers, and they start thinking about their careers long-term. So Grazie goes up there and she's talking to the students—I've known Grazie for so many years at this point, and she's got so many stories. Funny, funny stories about her mother and her grandmother and her aunt.

GD: Well, a lot of them are not so funny—I just have a very good sense of humor and even in the terrible stories I always find a quirky thing that will make you laugh.

MJLC: So she tells a story that I hadn't heard before, a real wild one, and after class we go out for a martini—

GD: We have the same drink.

MJLC: A dry martini. So we're sitting there and I said, "All those stories about you growing up in Argentina? I'm going to write a musical about this stuff."

GD: No, he said, "I'm going to write a musical about *you*." And I said, "No thank you. I do not want to live my life twice."

MJLC: But I said, "We have to do something with these stories. They're so much fun, and they're just so inspiring—those women, those remarkable women." I went home that night, after our martini, and I wrote the opening scene. And then I felt guilty about it. I meant it as a gift, to honor your women, and to honor you, of course, but I know you don't like to look back.

GD: I don't like looking back on myself, but I love to give people the opportunity to know these three women who created me. Because they were very, very extraordinary and special. That was the whole point. When he said he wanted to write a musical about me, I said no, but when it was about these women...

What about this show scares you?

GD: The only thing that scares me is that it is very emotional for me. I'm not sure I'm going to get through some of those moments without crying. But then I just take five minutes and go to the bathroom and we get back to work.

MJLC: It is very personal for Grazie. And it's a deeply personal gesture for me, writing this for her. But we want to make sure it has a universal feeling.

GD: And I think it does.

MJLC: It's really about what happens when you are the only one left—how do you remember the people you have lost? And it's about the people who have shaped us, and how they need to be honored and respected. *Anuncia* is a way of saying thank you to those who are gone for making us who we are. Especially the women.

When it came time to put together a design team, what were you looking for?

GD: First of all, my husband, Jules Fisher, is the lighting designer. I've known him for 47 years. He'd better do good work or else I'm not going to cook for him. [laughs]

Jules and Peggy Eisenhauer and I have done many, many shows together.

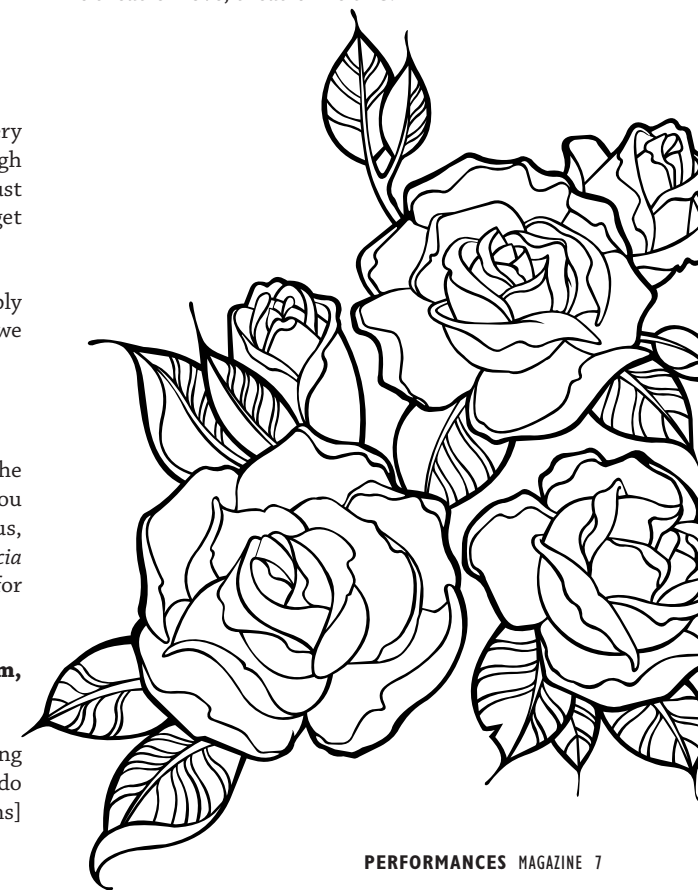
MJLC: And for me, Toni-Leslie James—her costumes sing my songs. On a practical level, the clothes that she builds allow the singers to sing. She's very conscious of how comfort and support work for a singer's body.

GD: The new one to me is scenic designer Mark Wendland, who did *Rain*. I love his ideas. They are not the expected ideas—he makes daring choices. And I think his ideas let us see how memories work. Some memories are extremely vivid in my mind. Some are almost like shadows or silhouettes—they're vague. You can't really describe them clearly. So here, the vivid memories happen in the downstage, with color. But in the gardens, upstage, it's almost like a black-and-white film. By creating this set, Mark allowed me to explore that.

What is it like to be receiving the 2020 Tony Award for Lifetime Achievement?

MJLC: Finally!

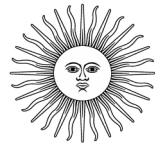
GD: I think that when I was younger, and I was working so hard, I would think: oh, I've gotten 10 Tony nominations, when will I finally get an award? But to me, the award is really the opportunity of making theatre. The theatre I love, theatre like this. ■



JUAN PERÓN'S ARGENTINA

A brief history of the nation at the heart of *The Gardens of Anuncia*.

By Danielle Mages Amato



The Gardens of Anuncia takes place in the present, but the memories that visit Older Anuncia as she works in her garden are memories of Buenos Aires, Argentina in the 1940s and 1950s, during the regime of Juan Perón. An army colonel who helped engineer a military coup before becoming president in 1946, Perón remains a polarizing figure in the history of Argentina. His support for workers' rights won him the support of the nation's laborers and underprivileged (the *descamisados*, or "shirtless ones"), but his authoritarian use of the military and governmental power to suppress his critics and to silence dissents eventually led to revolution and his violent overthrow in 1955.

An admirer of Benito Mussolini and Adolf Hitler, Perón built a cult of personality around himself—using propaganda, mass media, and the spectacle of government-organized rallies—in order to present a heroic, idealized image of Perón as the embodiment of Argentina's spirit and people. This cult of personality extended to Perón's beautiful and charismatic wife, the former actress Eva Duarte. Known by her pet name, Evita, she positioned herself as a champion of women and the poor, and she was seen as the spiritual leader of the country before her death from cancer in 1952. All criticism of Perón and his wife was cast as unpatriotic, and any opposition was treated as an attack on the nation itself. The regime relied on an alarmist, us-versus-them mentality to justify violence and the repression of Perón's adversaries.

Many of those adversaries were artists. Life under Perón was especially difficult for Argentina's writers, painters, musicians, and intelligentsia. Art became a tool of the regime, and artists who would not put their work toward the glorification of Perón faced steep penalties. Film actors and directors who did not express support for him were forbidden to work. Musicians who would not perform at rallies risked imprisonment. Perón shut down opposition newspapers, fired thousands of university professors and teachers, and persecuted writers like Argentina's own Jorge Luis Borges. Perón imprisoned Borges's mother and sister (artist Norah Borges) for speaking against the regime, and his government eventually forced Borges into exile.

How much more extraordinary, then, that the women of *The Gardens of Anuncia* flourish as artists during this time in Argentina's history when unrest surrounds them. To support their family, Anuncia's mother Carmen works as a secretary for the Governor of Buenos Aires, a post that makes her family afraid—for good reason. Anuncia's Tía Lucia, based on director Graciela Daniele's own aunt, an accomplished poet and artist, gives Anuncia the gift of a visual imagination that grows out of music and blossoms into stories. And all the women in Anuncia's life support her choice to pursue a life in the arts, even though it means leaving Argentina behind. However, as *The Gardens of Anuncia* so eloquently reminds us, nothing and no one we love is ever truly left behind: "There is never a goodbye." ■



ENRIQUE ACEVEDO

(Priest, Grandfather, That Man, Moustache Brother) Off Broadway: Peron in *Evita* at New York City Center, *Giant* at The Public Theater, Antonio in *The Countess of Storyville* opposite Deborah Cox, Emiliano Zapata in *Zapata!* (NYMF Outstanding

Individual Performance Award), *Zorba* at City Center Encores! European tours: Danny in *Grease*, Judas in *Jesus Christ Superstar*. Asian tour: Lun Tha in *The King and I*. National tours: Bernardo in *West Side Story*, Vikram understudy in *Bombay Dreams*. Regional: Kevin in *In the Heights*, Julio in *Paint Your Wagon*, John in *Miss Saigon*, Zoser in *Aida*, Pedro in *Man of La Mancha*, Camelot at Paper Mill Playhouse, Cortez in *Hatuey: Memory of Fire*, *Carmen La Cubana* at Théâtre du Châtelet in Paris. @EnriqueAcevedoActor on Instagram.



SUMMER BRODY HILL

(Rehearsal Stand-In) The Old Globe: Lady Montague in *Romeo and Juliet*, Amiens in *As You Like It*. Globe/USD Shiley Program: Feste in *Twelfth Night*, Calphurnia and Lepidus in *Julius Caesar*. Broadway: *Hairspray*. National tours: *Rodgers + Hammerstein's*

Cinderella, *Hairspray*. Off Broadway: *Killer Therapy* (Players Theatre), *The Independents* (Soho Playhouse), *The Day Before Spring* (York). Favorite regional: *The Last Five Years* (Virginia Stage, Weathervane), Jane in *Tarzan* (Tuacahn), Lilli/Katharine in *Kiss Me, Kate* opposite Davis Gaines (concert). Education: M.F.A. from Globe/USD Shiley Program, B.M. from FSU. She is also a playwright. summerbrodyhill.com, @summerbrodyhill on Instagram.



ANDRÉA BURNS

(Tia) Broadway: Daniela in *In the Heights* (Drama Desk Award), *On Your Feet!* (Outer Critics Circle nomination), *The Nance*, *The Rose Tattoo*, *The Ritz*, *The Full Monty*, *Beauty and the Beast*. Off Broadway: *Smart Blonde*, *Songs for a New World*, Stephen Sondheim's

Saturday Night. Digital streaming 2021: *Bad Dates* (George Street Playhouse). Solo album: *A Deeper Shade of Red*, available at psclassics.com. Film/television: *Akron*, "Blue Bloods," "Kevin Can Wait," "Jessica Jones," "Mad About You" reboot. Upcoming: the new role Fausta in Steven Spielberg's *West Side Story*, in movie theaters this December. andreaburns.com, @theandreaburns on Instagram.



EDEN ESPINOSA

(Mami) The Old Globe: *Rain*. Broadway: *Wicked*, *Rent*, *Brooklyn*. National tours: *Falsettos*. Regional: *Flora the Red Menace* (Reprise), *Evita* (TPAC), *Lizzie* (Fredericia Theatre in Denmark, Greenwich Theatre in London), *Merrily We Roll Along* (Huntington Theatre), *In*

the Heights (Kennedy Center), *West Side Story* (BBC Proms at Royal Albert Hall), *Lempicka* (Williamstown Theatre Festival). Television/film: "Law & Order," "Ugly Betty," "Elementary," *Storyteller*. Voice-over: "Rapunzel's Tangled

Adventure," "Robot Chicken," "Mad," "Elena of Avalor," "Titan Maximum." Albums: *Look Around* and *Revelation* on all streaming platforms. edenespinosa.com, @edenespinosa on Instagram and Twitter.



CARMEN ROMAN

(Older Anuncia) Recent: *Botanic Garden* (16th Street), *The Children* (Seattle Rep), *Angels in America* (Berkeley), *You Can't Take It With You* (Indiana Rep), *Native Son* (Yale Rep, American Blues, Court), *My Fair Lady* (Lyric Opera), *Moon Over Buffalo* (New Theatre). Tour:

Angels in America. Off Broadway: *Iphigenia Cycle* (TFANA, Court), *The Mysteries* (CSC), *Paradise* (Gary Allen), *Love, Sex, and Death in the Amazon* (Paradise Factory). Regional: 13 seasons with Peninsula Players; *Wit*, *Black Snow*, *Brutality of Fact* (Goodman), *Side Man* (Steppenwolf), *The Price* (Syracuse, Geva), *Sonia Flew* (Huntington), *Electra* (Hartford), *Shadowlands* (Alliance). Television/film: "Proven Innocent," "Chicago P.D.," "Betrayal," "Boss," "All My Children," "Early Edition," "Law & Order," "SVU," "Criminal Intent," *An Acceptable Loss*, *Savages*, *The Falcon*. Honors: Fox Fellow, Siddons Award, Jefferson Awards.



TALLY SESSIONS

(The Deer, Moustache Brother) The Old Globe: *Rain*, *Robin and the Seven Hoods*. Broadway: *Company*, *Anastasia*, *War Paint*, *Falsettos*, *Cirque du Soleil's Paramour*, *School of Rock*, *Big Fish*, *The House of Blue Leaves*. Off Broadway:

Giant (The Public), *Queen of the Mist* (Transport Group), *Anyone Can Whistle* (Encores!), *Yank!*, *Godspell*, *Hallelujah*, *Baby!* (York Theatre). Regional: Leading roles at Paper Mill Playhouse, Goodspeed Musicals, Signature Theatre, The Muny, Kansas City Repertory, Asolo Repertory, Westport Country Playhouse, Olney Theatre, Studio Theatre, The Kennedy Center. Film/television: *Burning Man*, "The Marvelous Mrs. Maisel," "Falling Water," "Elementary." thetallysessions.com, @tallysessions on Instagram and Twitter.



MARY TESTA

(Granmama) Awards: Legend of Off Broadway Award, three Tony nominations, two Lortel nominations, six Drama Desk nominations, two Drama League nominations, two OCC nominations, an Obie Award, a special Drama Desk Award celebrating

Queen of the Mist and "three decades of outstanding work." Broadway: *Oklahoma!*, *Wicked*, *Xanadu*, *Chicago*, *42nd Street*, *Forum*, others. Opera: *Anna Nicole* (BAM). Off Broadway: *Oklahoma!*, *Government Inspector*, *First Daughter Suite*, *Queen of the Mist*, *A New Brain*, *See What I Wanna See*, others. Television/film: "The Good Fight," *The Mother* (three Best Actress awards), "Divorce," "The Marvelous Mrs. Maisel," "Bull," *Big Stone Gap*, "2 Broke Girls," *Eat Pray Love*, "Whoopi," others.

**JOZ VAMMER**

(Rehearsal Stand-In) The Old Globe: *Thinking Shakespeare LOVE!*, *Another Shore*, *Age of Innocence*. Globe/USD Shiley Program: *A Midsummer Night's Dream*, *Oedipus Tyrannus*, *Measure for Measure*, *The Promise*, *The Visit*, *Twelfth Night*. Off Broadway: *Bernie and*

Mikey's Trip to the Moon (Strangemen), *The School for Wives* (Extant Arts), *The Snow Queen* (The Russian Arts Theater), *Rosencrantz and Guildenstern Are Dead* (The Onomatopoeia Theatre Company). Regional: *The Merchant of Venice*, *Fiddler on the Roof* (Arkansas Shakespeare Theatre), *Cyrano* (Saratoga Shakespeare Company), *Into the Woods* (Hope Summer Repertory Theatre). Podcast: "The Film Reroll." Education: M.F.A. from Globe/USD Shiley Program. jozvam.com, @jozvam on Instagram.

**KALYN WEST**

(Younger Anuncia) Broadway: *Shelby*, *Emma* and *Alyssa* understudy in *The Prom*. Off Broadway: *Marlie in Gigantic*. First national tour: ensemble in *Mean Girls*. New York: *Kat Johnson* in *Nikola Tesla Drops the Beat* (Adirondack), *Natalie* in *The Demise* (NYMF), *Katie*

in *PopStar* (Alchemy Theatre). Regional: *Stubb in Moby Dick* (ART), *Esmerelda* in *Hunchback of Notre Dame*, *Vanessa* in *In the Heights* (Fulton), ensemble in *Prince of Egypt* (TheatreWorks), *Mimi* in *Rent* (Casa Mañana), *Aggie* in *Back Home Again* (Leshar Center), *Zaneeta* in *The Music Man* (Flatrock Playbill), *Ana* in *Ass* by *Ellen Simon* (Pioneer Theatre). Television/film: "Blue Bloods," *Imitation Girl*. kalynwest.com, @misskurlykay.

MICHAEL JOHN LACHIUSA

(Book, Music, and Lyrics) The Old Globe: world premiere of *Rain*. Broadway: five Tony Award noms; *The Wild Party*, *Marie Christine*, *Chronicle of a Death Foretold*. Off Broadway: *First Daughter Suite*, *Giant*, *Queen of the Mist*, *Bernarda Alba*, *See What I Wanna See*, *Little Fish*, *Hello Again*, *First Lady Suite*. Regional: *Lovers and Friends* (Chautauqua Variations) (Lyric Opera of Chicago), *Send (who are you? I love you)* (Houston Grand Opera). Revues: *La La La Chiusa* (Joe's Pub), *Hotel C'ent l'Amour* (The Blank Theatre), *Heartbreak Country* (Jazz at Lincoln Center). Awards: Obie Award, Gilman & Gonzalez-Falla Award, Kleban Prize, two Daytime Emmy Awards.

GRACIELA DANIELE

(Direction and Co-Choreography) Directed on Broadway, at Lincoln Center, The Public Theater, regional theatres; 2021 Tony Award for Lifetime Achievement, 10 additional Tony nominations, six Drama Desk nominations. Broadway: *Chita Rivera: The Dancer's Life*, *Annie Get Your Gun*, *Marie Christine*, *Once on This Island*, *The Pirates of Penzance*, *Chronicle of a Death Foretold*, *Dangerous Game*, *Ragtime*, *The Goodbye Girl*, *Zorba*, *The Rink* with *Liza Minnelli* and *Chita Rivera*, *A New Brain* (Lincoln Center Theater), *The Mystery of Edwin Drood*. Other awards: 1998 Mr. Abbott Award for outstanding achievement by a director/choreographer. Recent: choreography for *The Visit* on Broadway.

ALEX SANCHEZ

(Co-Choreography) Pre-Broadway: *Roman Holiday*. Off Broadway: *The Public*, *Playwrights Horizon*, *Encores!*, *Amas Musical Theatre*. Regional: *Goodman*, *Paper Mill*, *Goodspeed*, *Williamstown*, *Guthrie*, *Stratford*, *Dallas Theater Center*, *Chicago Shakes*, *Marriott Theatre*, *Berkshire Theatre*, *Glimmerglass*, *Muny*, *Alabama Shakes*, *Kansas City Starlight*, *Pittsburgh CLO*, *Riverside Theatre*, *Woodminster*, *SDC Dancebreak*. Director/choreographer: *Sweet Charity*, *Newsies*, *Evita* (Marriott), *In the Mood* (tour), *The World Goes 'Round* (Riverside). Awards: SDC Callaway Award, two BroadwayWorld Awards, Lucille Lortel Award nom, Connecticut Critic Circle Award nom, seven Jefferson Award noms, *Dance Magazine* "25 Artists to Watch 2016." Performer: *Globe's Chita Rivera: The Dancer's Life*, 10 Broadway shows, soloist with *Ballet Chicago*. alexsanc.com.

MARK WENDLAND

(Scenic Design) The Old Globe: *Rain*. Broadway: *Rose Tattoo*, *Six Degrees of Separation*, *Significant Other*, *Heisenberg*, *If/Then*, *Merchant of Venice* (Tony nomination), *Next to Normal* (Tony nomination), *Talk Radio*, *An Almost Holy Picture*, *Death of a Salesman*. New York: *Murder Ballad* (MTC), *The Mother* (Atlantic), *Unknown Soldier* (Playwrights Horizons), *Moscow Moscow Moscow...*, *Yen*, *Punk Rock* (MCC), *A Midsummer Night's Dream*, *Richard III*, *Hamlet* (CSC), *The Layover*, (Second Stage), *The Intelligent Homosexual's Guide...*, *Satellites*, *F***ing A*, *Pericles*, *A Dybbuk*, *The Winter's Tale*, *Romeo and Juliet*, *Henry V*, *Cymbeline*, *Timon of Athens* (Public Theater), *Angels in America* (Signature). Los Angeles: *The Tempest* (LA Philharmonic). markwendland.com.

TONI-LESLIE JAMES

(Costume Design) Broadway: *Bernhardt/Hamlet*, *Come from Away*, *Jitney*, *Amazing Grace*, *Lucky Guy*, *The Scottsboro Boys*, *Finian's Rainbow*, *Chita Rivera: The Dancer's Life*, *Ma Rainey's Black Bottom*, *King Hedley II*, *One Mo' Time*, *The Wild Party*, *Marie Christine*, *Footloose*, *The Tempest*, *Twilight: Los Angeles, 1992*, *Angels in America*, *Chronicle of a Death Foretold*, *Jelly's Last Jam*. Other work: Off Broadway, regional, West End. Honors: 38 costume design nominations and awards, including three Tony nominations, five Drama Desk nominations, two Hewes Design Awards, an Irene Sharaff Young Master Award, an Obie Award for Sustained Excellence of Costume Design.

JULES FISHER + PEGGY EISENHAUER

(Lighting Design) The Old Globe: *Chita Rivera: The Dancer's Life* with *Graciela Daniele*. Broadway: *Marie Christine*, *The Dancer's Life*, *Dangerous Games*, *Chronicle of a Death Foretold*, *Ragtime*. Off Broadway: *Hello Again*, *Dessa Rose*, *A New Brain*. Film: *Chicago*, *Dreamgirls*, *School of Rock*, *Burlesque*, *Beauty and the Beast*. Music industry: *Whitney Houston*, *David Bowie*, *Rolling Stones*, *Neil Young*, *Tracy Chapman*, *Fishbone*, *Parliament-Funkadelic*. About: their studio, *Third Eye*, conceives and designs lighting for all forms of entertainment.

DREW LEVY

(Sound Design) The Old Globe: *Hurricane Diane*, *Pygmalion*. Broadway: *Oklahoma!* (Tony nom, Drama Desk nom), *Honeymoon in Vegas* (Drama Desk nom), *Chaplin* (Drama Desk Award), *The Winslow Boy*, *The Importance of Being*

Earnest, *Present Laughter*. Off Broadway: *Judgment Day* (Park Avenue Armory), *Oklahoma!* (St. Ann's), *Cleopatra*, *One Day*, *The Weir*, *Why Torture Is Wrong...*, *Emergence-See!* (Public), *Dutchman* (Cherry Lane). Regional: *Heartbreak Hotel*, ART, *Williamstown*, *5th Avenue Theatre*, *Two River Theater*, *Westport Country Playhouse*, *Huntington*, *Arena Stage*, *McCarter*, *George Street Playhouse*, *Long Wharf*. Other: *Reconfiguration: An Evening with Other Lives* (BAM), 2014 and 2015 Drama Desk Awards, Metropolitan Opera 125th Anniversary Gala.

MICHAEL STAROBIN

(Orchestrations) *Renascence*, *Once on This Island*, *Sunday in the Park with George*, *Falsettos*, *Mrs. Miller Does Her Thing*, *Freaky Friday*, *First Daughter Suite*, *Hunchback of Notre Dame*, *Kid Victory*, *If/Then*, *Little Miss Sunshine*, *Annie*, *Dogfight*, *Leap of Faith*, *Queen of the Mist*, *People in the Picture*, *Sondheim on Sondheim*, *Next to Normal* (Tony Award), *Glorious Ones*, *Grinch*, *Adrift in Macao*, *Bernarda Alba*, *Spelling Bee*, *Assassins* (Tony Award), *Tom Sawyer*, *A New Brain*, *A Christmas Carol*, *Hello Again*, *Guys and Dolls* (1992), *My Favorite Year*, *In Trousers*, *Closer Than Ever*, *Legs Diamond*, *Romance Romance*, *Carrie*, *Birds of Paradise*, *Rags*.

DEBORAH ABRAMSON

(Music Director) Music Director, Associate Music Director, or Children's Music Director: Broadway's *Matilda The Musical*, *Spring Awakening*, *James Joyce's The Dead*; Off Broadway's *Bernarda Alba*, *Dessa Rose*, *The Glorious Ones* (Lincoln Center Theater), *Broadbend*, *Arkansas* (Transport Group), *My Life With Albertine* (Playwrights Horizons); regional theatre's *Maybe Happy Ending* (Alliance Theatre). Composer: *Older Oldest* with *William Finn*, *Young Marco Polo* with *Peter Mills*, *The History of War* with *Amanda Yesnowitz* and *Chip Zien*, *While I Wait* with *Amanda Yesnowitz*. Education: B.Mus. from *Wheaton College*, M.F.A. in *Musical Theatre Writing* from *NYU* soundcloud.com/deborah-abramson/sets/songs-ive-written, @dkabramson on Instagram.

TARA RUBIN CASTING

(Casting) The Old Globe: *Scrooge*, *Despereaux*, *Gods of Comedy*, *Life After*, *Heart of Rock & Roll*, *Much Ado*, *Tempest*, *Guys and Dolls*, *Othello*, *Two Gentlemen of Verona*, *Dog and Pony*, *Room with a View*, others. Broadway: *Six*, *Ain't Too Proud*, *King Kong*, *Band's Visit*, *Summer*, *Prince of Broadway*, *Bandstand*, *Indecent*, *Sunset Boulevard*, *Miss Saigon*, *Dear Evan Hansen*, *Bronx Tale*, *Cats*, *Falsettos*, *Disaster!*, *School of Rock*, *Gigi*, *Bullets Over Broadway*, *Aladdin*, *Les Mis*, *The Heiress*, *How to Succeed...*, *Billy Elliot*, *Shrek*, *Young Frankenstein*, *Mary Poppins*, *Spamalot*, *Spelling Bee*, *The Producers*, *Mamma Mia!*, *Jersey Boys*, *Phantom*. Off Broadway: *Gloria: A Life*, *Smokey Joe's Cafe*, *Clueless*, *Here Lies Love*, *Love, Loss, and What I Wore*. Regional: *McCarter*, *Yale*, *La Jolla*, *Paper Mill*, *Berkeley*, others.

ANJEE NERO

(Production Stage Manager) The Old Globe: *Almost Famous*, *The Heart of Rock & Roll*, *Bright Star*, *Allegiance*, *Picasso at the Lapin Agile*, *Benny & Joon*, *October Sky*, *The Rocky Horror Show*, *Life After*, *The Wanderers*, *Ebenezer Scrooge's BIG San Diego Christmas Show*, *Dog and Pony*, *The Twenty-Seventh Man*, *A Room with a View*, *Kingdom*, *The Tempest*, *The Winter's Tale*, *Be a Good Little Widow*. Broadway: *Bright Star*. Regional: *Fly*,

Sideways, *Ruined*, *A Midsummer Night's Dream*, *Herringbone*, *The Seven* (La Jolla Playhouse), *Ruined* (Huntington Theatre Company, Berkeley Repertory Theatre), *Kiss Me*, *Kate* (Hartford Stage), *Venice* (Center Theatre Group, Kansas City Repertory Theatre), *Antigone* (SITI Company).

AMANDA SALMONS

(Assistant Stage Manager) The Old Globe: *Life After*, *The Blameless*, *American Mariachi*, *The Heart of Rock & Roll*, *October Sky*, *Rain*, *The Last Goodbye*, *The Metromaniacs*, *The White Snake*, *Inherit the Wind*, *Somewhere*, *Dr. Seuss's How the Grinch Stole Christmas!*, *Lost in Yonkers*, *As You Like It*, *Romeo and Juliet*. 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.

KIRA VINE

(Assistant Stage Manager) The Old Globe: *Noura*, *Native Gardens*, *Ebenezer Scrooge's BIG San Diego Christmas Show*. Regional: *The Luckiest*, 2021 POP Tour *Pick Me Last*, DNA New Work Series's *SUMO* (La Jolla Playhouse), *Actually*, *Aubergine* (San Diego Rep), *Hedwig and the Angry Inch*, *Homos*, *Or Everyone in America* (Diversions Theatre), *Agent 355* (Chautauqua Theatre Company), *Bliss (Or Emily Post Is Dead!)* (MOXIE Theatre), *Seven Spots on the Sun* (InnerMission Productions). Other production work: *The Wanderers*, *The Heart of Rock & Roll* (The Old Globe).

**BARRY EDELSTEIN**

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. He has directed nearly half of the Bard's plays. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-seventh Man*, the world premiere of *Rain*, *Picasso*

at the Lapin Agile, *Hamlet*, and the world premiere of *The Wanderers*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour. In January he oversaw the Globe's inaugural Classical Directing Fellowship program. He most recently directed *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall. 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*, which was rereleased in a second edition in June, is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.

**TIMOTHY J. SHIELDS**

(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-826, IATSE.



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



Support for open captioning is provided in part by TDF. This project is supported in part by an award from the National Endowment for the Arts.

CASTING

Tara Rubin Casting
Tara Rubin, CSA;
Merri Sugarman, CSA; Laura Schutzel, CSA;
Claire Burke, CSA; Peter Van Dam, CSA;
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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.

Mark Wendland (Scenic Design)
www.markwendland.com

Toni-Leslie James (Costume Design)

Jules Fisher + Peggy Eisenhauer (Lighting Design)

Drew Levy (Sound Design)

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PATRON INFORMATION

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

Theatre at the Convention Center:

Teaching Artists Valeria Vega, Sharrif Simmons, Lisel Gorell-Getz, and Gerardo Flores Tonella. Photo by Lisel Gorell-Getz.

An Investment in Arts and Humanity

By Sharrif Simmons

“The entire operation was a bold investment toward bettering the lives of children.”

In early March 2021, U.S. Department of Health and Human Services Secretary Xavier Becerra requested assistance with a crisis at the border. The federal government needed help temporarily housing thousands of unaccompanied minors seeking asylum in the United States. After receiving the request, City of San Diego Mayor Todd Gloria and San Diego County Board of Supervisors Chair Nathan Fletcher answered the call. “When HHS Secretary Xavier Becerra requested our help to house some of the unaccompanied minors at the border,” Mayor Gloria said, “we knew it was the right thing to do.”

Government and not-for-profit leaders devised a plan to use the San Diego Convention Center as a temporary shelter for approximately three months. The average stay for each child would be from 30 to 35 days. Essential workers provided the children with food, medical care, a place to sleep, showers, and a recreation area. Over 30,000 meals were served throughout their stay, and support staff made 24,000 phone calls on the children's behalf.

The entire operation was a bold investment toward bettering the lives of children while affirming a moral commitment to improving humanity in general. However, the emergency initiative was not limited to simply providing the children with basic needs. The crisis offered a unique opportunity to partner with San Diego's creative arts community, a vibrant array of actors, poets, musicians, and arts educators.

What resulted was a dynamic and genuinely magical convergence of events. I witnessed and experienced several transformative moments throughout the three-month assistance program. Although these children were coping with deeply traumatic events, their exposure to arts professionals of varied backgrounds offered new ways of processing their experiences. The Globe's Arts

Engagement Department provided several workshops and activities geared toward achieving a specific goal: making theatre matter.

Our workshops, instructed entirely in Spanish, consisted of engaging activities and imaginative games. A typical sample involved students moving around the vast open space as a teaching artist suddenly announced, “La directora viene!” (“The director's coming!”). The entire class of 50 students paused where they stood, standing frozen until hearing the command, “Take five,” then resumed covering the space while saying, “Gracias, directora.” Another exercise called “cuadro vivo” (“stage picture”) invited students to gather in groups of four, creating a tableau of an experienced event or a remembered image. During one session, a group of three adolescent girls lay face down on the floor and placed their hands behind their backs as the fourth participant pretended to take them into custody.

As heartbreaking as their reenacted scene was, it spoke to the importance of using the creative arts as a catalyst for emotional healing. In the end, the decision to include an arts education piece in the federal housing grant affirmed its vital importance as a critical infrastructure in human development. For many, these experiences at the Convention Center will remain with them for the rest of their lives. They buttress the fact that people need the arts, and that art and theatre provide a public good and are foundational in building a more nurturing and stable society. ■

Sharrif Simmons is a poet, musician, and teaching artist. He has performed all over the world and is the author of Fast Cities and Objects That Burn. He is currently working on his memoir, An American-African Story. This is part 2 in a series of articles regarding public good at the Convention Center.

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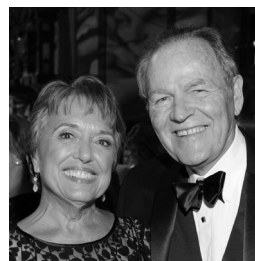
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Photo for Diane and John Berol: Robert Sean Leonard, *King Richard II*, 2017. Photo by Jim Cox.

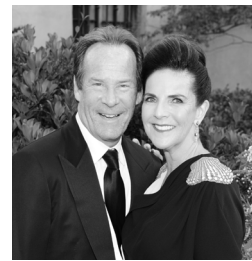
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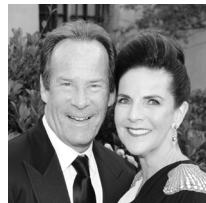
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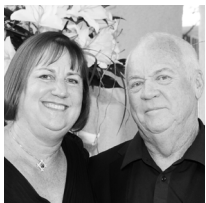
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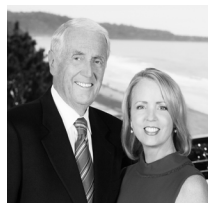
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*In memoriam

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View the Globe's government supporters on page 17 and corporate supporters on page 18.

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Photo for Diane and John Berol: Robert Sean Leonard, *King Richard II*, 2017. Photo by Jim Cox.

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Evelyn Walker, Shaun Watkins · Carpenters
Francisco Ramirez · Scene Shop Operations Assistant
W. Adam Bernard,
Torrey Hyman · Lead Scenic Artists
Jessica Amador, David Weeks · Scenic Artists

COSTUMES

Stacy Sutton · Costume Director
Charlotte Devaux Shields · Resident Design Associate
Lisa Sanger-Greshko · Assistant to the Director
Shelly Williams · Design Assistant/Shopper
Katie Knox · Design Assistant
Erin Cass · Draper
Ingrid Helton, Marsha Kuligowski · Drapers/Tailors
Anne Glidden Grace, Susan Sachs, Waverly
Strickland · Assistant Cutters
Nicole Sukolics Christianson ·
Assistant Cutter/Stitcher
Yang Chen Dolkar, Nunzia Pecoraro,
Heather Premo · Stitchers
Kristin Womble · Craft Supervisor/Dyer/Painter
Sharon Granieri · Lead Craft Artisan
Anna Campbell, Faith A. James · Craft Artisans
Alison Reyes · Wig and Makeup Supervisor
Megan Woodley ·
Assistant Wig and Makeup Supervisor
Stephanie Kwik, Jimmy Masterson · Wig Assistants
Beth Merriman · Wardrobe Supervisor
Kelly Marie Collett-Sarmiento ·
Wardrobe Crew Chief, Globe
Jimmy Masterson · Wig Running Crew, Globe
Vanessa Reyes · Wardrobe, Globe
Anna Campbell · Wardrobe Crew Chief, Festival
Natalie Barshow, Debbie Callahan,
Terrie Cassidy · Wardrobe, Festival
Jazmine Choi, Erica Reyes-Burt ·
Wig Running Crew, Festival
Raven Winter · Wardrobe Swing
Sunny Haines,
Megan Jones · Wigs Running Crew Swings

Timothy J. Shields, Audrey S. Geisel Managing Director

PROPERTIES

David Buess · Properties Director
Kristin Steva Campbell · Associate Properties Director
Savannah Moore · Properties Buyer
Rory Murphy · Head Properties Artisan
Jacob Sampson · Prop Shop Foreperson
Kyle Melton · Lead Properties Carpenter
Suzi McDonnell · Head Properties, Globe
Richard Rossi · Stage and Properties Head, White
Eszter Julian · Head Properties, Festival
Jeffery Rocky, Annelise Rowe · Properties Artisans
Trish Rutter · Properties Artisan/Painter
Kendell Northrup, Val Philyaw · Run Crew
Tonie Hogue · Run Crew Swing

LIGHTING

Stevie Agnew · Lighting Director
Stephanie Lasater · Assistant Lighting Director
Ryan Osborn · Master Electrician, Globe
Sean Murray · Master Electrician, Festival
Kevin Orlof, Robert Thoman ·
Follow Spot Operators, Globe
Michelle Aguilar, Sandra Navarro ·
Follow Spot Operators, Festival
Mike Lowe · Moving Light Programmer
Mike Adams, Michelle Aguilar, Jasmyne
Birdsong, Jessica Dean, Xavier Luevano, Delaney
McCown, Leah Nellman, Kevin Orlof, Samuel
Rodriguez, Joanne Stewart, Robert Thoman,
Laura Zingle · Electricians

SOUND

Paul Peterson · Sound Director
Maggie Burke · Associate Sound Designer
Evan Eason · Assistant to the Sound Director
Stephanie Celustka · Head Sound Technician, Globe
Brad Zuckerman · Head Sound Technician, Festival
Brooke Rains · Deck Audio, Globe
Rachel Eaves · Deck Audio, Festival
Clayton Nicodemus, Jeremy Siebert,
Robbie Welper · Sound Technicians
Jennifer Lopez · Audio Swing

HUMAN RESOURCES

Bruna Duarte · Human Resources Generalist

GENERAL MANAGEMENT

Alexandra Hisserich · Associate General Manager
Jeff Sims · Assistant General Manager
Carolyn Budd ·
Assistant to the Artistic and Managing Directors
Tim Cole · Receptionist

FACILITIES

Crescent Jakubs · Facilities Director
Johnny Kammerer · Custodial Supervisor
Beverly Boyd, James Coleman, Violanda Corona,
Roberto Gonzalez, Bernardo Holloway, Carolina
Lopez de Orellana, Jason McNabb, Victor Quiroz,
Vicente Ramos, Andrey Repetskiy · Building Staff

INFORMATION TECHNOLOGY

Dean Yager · Information Technology Director
Justin Brown · Systems Administrator
Brittany Summers · Information Technology Assistant

PATRON SERVICES

Brian Davis · Patron Services Director
Allison Dorantes, Laura Rodriguez,
Mary Taylor · House Managers
Anura Ranasinghe · Front of House Assistant
Barbara Behling, Allison Dorantes,
Stephanie Rakowski · Gift Shop Supervisors

LADY CAROLYN'S PUB

Patrice Aguayo · Pub Manager
Scott Fitzpatrick, Deborah Montes, Stephanie
Passera, Rashad Williams · Pub Shift Supervisors
Alexis Duran, Marc Eddy, Alejandro Gutierrez,
Ryan Ursiny · Pub Staff

PUBLIC SAFETY

Kade Gooderham · Public Safety Manager
David Hanson, Joseph Williams ·
Public Safety Supervisors
Willie Caldwell, Janelle Hinds, Janet Larson,
Eleuterio Ramos, Andrew Vargas, Katie Wilson ·
Public Safety Team

PROFESSIONAL TRAINING

Shana Wride · Program Coordinator
Danielle Mages Amato, Amanda Penalzoa Banks,
Ray Chambers, Gerhard Gessner, Jan Gist,
Charles O'Malley, Scott Ripley, Jersten Seraile,
Abraham Stoll, James Vásquez, Emmelyn Thayer,
Eileen Troberman · M.F.A. Faculty
Corey Johnston, Dana McNeal, Nate Parde, Nicole
Ries, Robin Sanford Roberts · M.F.A. Production Staff

ARTS ENGAGEMENT

Katherine Harroff ·
Associate Director of Arts Engagement
Vietka Do, Lisel Gorell-Getz, Erika Phillips,
Laura Zablit · Arts Engagement Programs Managers
Lisel Gorell-Getz · Education Coordinator
James Pillar · Program Associate
Juliana Gassol ·
Arts Engagement Operations Coordinator
Veronica Burgess, Leticia De Anda, Kendrick
Dial, Randall Eames, Gerardo Flores Tonella,
Samantha Ginn, Kimberly King, Erika Malone,
Bibi Mama, Niki Martinez, Jake Millgard, Tara
Ricasa, Catherine Hanna Schrock, Jersten
Seraile, Arielle Siler, Sharrif Simmons, Gill Sotu,
Miki Vale, Valeria Vega, Rio Villa, Eric Weiman ·
Teaching Artists

FINANCE

Cindy Hunt · Senior Accountant
Trish Guidi, Lidia Rodriguez ·
Accounts Payable/Accounting Assistant

PHILANTHROPY

Kristina Keeler · Deputy Director of Philanthropy
Bridget Cantu Wear ·
Associate Director of Philanthropy, Legacy Giving
Keely Tidrow · Associate Director of Philanthropy
Monee Gardner · Assistant Director of Philanthropy
Haley Meyer · Events Director
Matthew B. Lovegood ·
Philanthropy Communications Manager
Janet Myott · Philanthropy Administrator
Kaitlin Heller · Senior Grant Writer
Juliana Choi · Grant Writer
Krista Wilford · VIP Services Coordinator
Caren Dufour · Philanthropy Assistant

DONOR SERVICES

Corinne Bagnol, Jyothi Doughman, Michele
Kemp, Barbara Lekes, David Owen, Stephanie
Reed, Alexander Richards, Barry Rose,
Timothy Ton · Suite Concierges

MARKETING

Ed Hofmeister · Associate Director of Marketing
Mike Hausberg · Communications Manager
Lucia Serrano · Public Relations Associate
Chanel Cook · Digital and Print Publications Designer
Eve Alita Childs · Marketing Assistant

SUBSCRIPTION SALES

Scott Cooke · Subscription Sales Manager
Catherine Andrews, Arthur Faro, Janet Kavin,
Yolanda Moore, Ken Seper, Cassandra Shepard,
Jerome Tullmann, Grant Walpole ·
Subscription Sales Representatives

TICKET SERVICES

Bob Coddington · Ticket Services Director
Marsi Bennion · Associate Ticket Services Director
Cristal Salow · Group Sales Manager
Kathy Fineman, Caryn Morgan ·
Lead Ticket Services Representatives
Manuel Aguilar, Kari Archer, Caroline Hyatt,
Lauren Tezta, Taylor Olson, Elizabeth Snell,
Nathan Wetter ·
Ticket Services Representatives

Jack O'Brien · Artistic Director Emeritus

Craig Noel · Founding Director