

performances
MAGAZINE

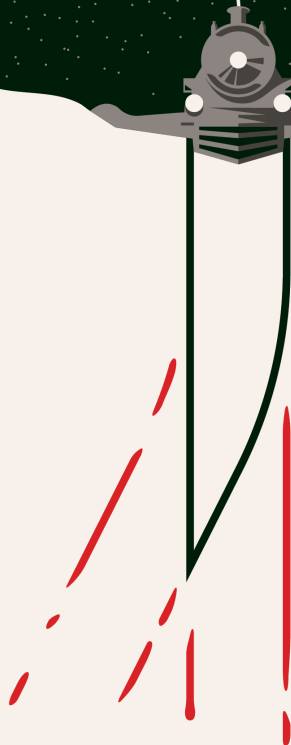
THE  LD GLOBE

SEPTEMBER – OCTOBER 2024

AGATHA CHRISTIE'S

MURDER
ON THE ORIENT
EXPRESS

ADAPTED FOR THE STAGE BY KEN LUDWIG





CLAIRE MCGAVY

Welcome to The Old Globe and this production of Agatha Christie's Murder on the Orient Express adapted for the stage by Ken Ludwig. Our goal is to serve all of San Diego and beyond through the art of theatre. Below are the mission and values that drive our work. We thank you for being a crucial part of what we do.

OUR MISSION

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

OUR VALUES

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

The values that shape this commitment are:

TRANSFORMATION

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

INCLUSION

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

EXCELLENCE

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

STABILITY

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

IMPACT

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

LAND ACKNOWLEDGMENT

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

SOCIAL JUSTICE ROADMAP

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

THEATRE THAT LIVES BEYOND THE STAGE

Beyond the stage is where our work begins. Learn more at www.TheOldGlobe.org/Beyond.

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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.

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^{*}In memoriam

FROM BARRY

Many exciting strands of programming at The Old Globe come together in tonight's production of *Murder on the Orient Express*.

First, with this play we continue to explore the rich tradition of adapting fiction for the stage. Great literature comes in many forms, and while there's an inexhaustible supply of superb dramas that will always be the mainstay of a writers' theatre like ours, we know we can deliver thrilling theatrical experiences by turning to nontheatrical sources. Agatha Christie's writing has proven to be a goldmine for playwrights (and of course screenwriters too), who continue to adapt her novels with enormous success. Her gifts for plotting are legendary, and her stories are laced with suspense and drama. And she has a penchant for outsized characters who feel very much at home on the stage. There's something about the rhythm of her writing that feels like the stuff of theatre: she constructs her novels with a keen sense of how to shape a scene that chimes beautifully with how a dramatist deploys tempo, pace, and tone. And of course, she was a playwright too (*The Mousetrap*, anyone?), so it's no surprise that her fiction carries in it traces of the theatre.

This is not to say that all of Christie's fiction is automatically stageworthy. Rather, it requires a writer of skill and talent to move her across to our medium. That writer, Ken Ludwig, is the second strand of Globe programming that we touch upon with this show. Ken, who is without question the great comic playwright of his generation, has found an artistic home at our theatre, and we are delighted to welcome him back. His work on this most famous of Christie's novels is nothing short of a marvel. Employing a keen dramaturgy of condensation and a healthy balance of reverence for the original on one hand, and on the other a willingness to elbow his own sensibility into the mix, Ken reinvents this story as much as he adapts it. I salute his achievement, even as I boggle at the amazing fact that this adaptation has, just a few years into its existence, had hundreds of productions in cities all over the world. Happy you're here, dear Ken!

Next, the Globe cherishes this production for the opportunity it's given us to showcase our celebrated production capacities. The designer Paul Tate dePoo III, himself a friend of the Globe who's returning to our fold, has made a design that is truly jaw-dropping. Depicting locomotion live onstage is notoriously difficult, and representing multiple locations with detailed, naturalistic settings is also challenging. dePoo gives us an Orient Ex-

press with multiple cars of different sizes, always on the move, even when the train itself is still. We're amazed at what he's put on our stage, and proud of our many gifted craftspeople and technicians who have executed this truly complex creation with aplomb.

Great directors are the coin of the realm at the Globe, and in this regard too, tonight's show continues a tradition here. Peter Amster is exceptional. An eminence of the American stage, Peter is working at the height of his powers, and we are honored to have him in our home. Along with Paul dePoo, Peter has brought to San Diego a top-notch team of theatremakers and a cast that's very much at the level of excellence Globe audiences have come to expect. We're grateful to Peter and look forward to his return in future seasons.

Finally, tonight we extend the Globe's interest in the mystery genre. Sherlock Holmes is a frequent guest here—he (or, in this case, she) visited the Sheryl and Harvey White Theatre earlier this summer. Like Holmes, Hercule Poirot is one of the towering detectives in English literature. Agatha Christie wrote 33 novels featuring his genius, of which this is the crown jewel. Poirot is a remarkable character, and not just because of his distinctive moustache. Egotistical and eccentric, he's a reluctant hero who'd prefer to live a quiet life, and he's an outsider, a foreigner in England who never quite fits in. Fortunately for us, his exceptional analytical mind can't stop working, and it draws him toward new and more complex mysteries. He solves cases with a flourish that can best be described with the very adjective that makes him a perfect fit for The Old Globe: theatrical. More than all the reasons above, that's why I'm so happy to have this show here. Watching the mind of a great detective at work is joyful and electrifying, and it encapsulates what's fun and thrilling about the live stage. Few things are more satisfying than the "aha moment" when Poirot figures it out. That's why the Globe is here: to deliver jolts like those. We do so tonight with pleasure.

Thanks for coming. Enjoy the show.



Barry Edelstein is the Erna Finci Viterbi Artistic Director of The Old Globe.
Any feedback on tonight's show or any of the Globe's work?
Email Barry at HiBarry@TheOldGlobe.org and he'll get back to you!

Barry Edelstein
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields
AUDREY S. GEISEL MANAGING DIRECTOR

PRESENTS
THE ASOLO REPERTORY THEATRE PRODUCTION OF

AGATHA CHRISTIE'S MURDER ON THE ORIENT EXPRESS ADAPTED BY KEN LUDWIG

Paul Tate
dePoo III
SCENIC DESIGN

Tracy Dorman
COSTUME DESIGN

JAX Messenger
LIGHTING DESIGN

Matthew Parker
SOUND DESIGN

Greg Emetaz
PROJECTION DESIGN

Gregg Coffin
COMPOSER

Emmelyn Thayer
DIALECT COACH

Tara Rubin
Casting/
Claire Burke, CSA
CASTING

Anjee Nero
PRODUCTION STAGE
MANAGER

DIRECTED BY
PETER AMSTER

Agatha Christie's Murder on the Orient Express adapted by Ken Ludwig was originally staged by McCarter Theatre Center, Princeton, NJ; Emily Mann, Artistic Director; Timothy J. Shields, Managing Director. The production subsequently transferred to Hartford Stage, Hartford, CT; Darko Tresnjak, Artistic Director; Michael Stotts, Managing Director.

September 7 – October 6, 2024

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

CAST
(in order of appearance)

HERCULE POIROT Andrew Sellon*
MARCEL Rajesh Bose*
COLONEL ARBUTHNOT Sam Ashdown*
MARY DEBENHAM Helen Joo Lee*
HELEN HUBBARD Mylinda Hull*
HECTOR MACQUEEN Marquis D. Gibson*
MONSIEUR BOUC David Breitbarth*
PRINCESS DRAGOMIROFF Karole Foreman*
GRETA OHLSSON Sophia Oberg
MICHEL Rajesh Bose*
SAMUEL RATCHETT Matthew Patrick Quinn*
COUNTESS ANDRENYI Ariella Kvashny*
DAISY ARMSTRONG Maya Gimbel -or- Addison Smyres

ENSEMBLE Giancarlo Lugo, Larissa Ryan,
Maya Sofia, Samuel Young

UNDERSTUDIES for Mary Debenham, Ensemble – Alyssa Anne Austin; for Princess
Dragomiroff, Helen Hubbard – Christine Hewitt;
for Hector MacQueen – Giancarlo Lugo; for Greta Ohlsson – Larissa Ryan;
for Countess Andrenyi – Maya Sofia; for Colonel Arbuthnot,
Samuel Ratchett, Ensemble – Ben Williams; for Hercule Poirot,
Monsieur Bouc – Eddie Yaroch; for Marcel, Michel – Samuel Young

Production Stage Manager Anjee Nero*
Assistant Stage Manager Kendra Stockton*
Assistant Stage Manager Stefania Giron Zuluaga*

SETTING
A train traveling from Istanbul to Paris, 1934.

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

PRODUCTION STAFF

Fight Coordinator Ka'imi Kuoha
Intimacy Coordinator Kate Stone
Assistant Director Joey Landwehr
Associate Scenic Design Kaitlyn Peterson
Resident Assistant Scenic Design Audrey Casteris
Assistant Costume Design Grace Kang
Assistant Lighting Design Hannah Beerfas
Video Engineer and Programmer Erin Teachman
Studio Teacher Abby Smith
Stage Management Apprentice Cate Celio
Stage Management Apprentice Alina Novotny
Stage Management Swing (August 13 – September 15) Evelyn G. Myers*
Stage Management Swing (September 16 – October 6) Marie Jahelka*

Agatha Christie's Murder on the Orient Express is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. www.concordtheatricals.com

*Member 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.

IN THE DETAILS

AN INTERVIEW WITH SCENIC DESIGNER PAUL TATE DEPOO III



WHAT WAS YOUR PROCESS LIKE IN CREATING THE DESIGN FOR *MURDER ON THE ORIENT EXPRESS*?

Murder on the Orient Express is filmic, it flows constantly from scene to scene and location to location very quickly, so there are a lot of puzzle pieces to fit seamlessly together. The process had to be much more methodical. We actually went to the Ringling Museum, where they have a Pullman car, and took proportional measurements. There is a completely separate production that the audience will never see happening behind the set as exteriors come on and off and elements are connected or disconnected throughout the show.

HOW WOULD YOU DESCRIBE THE STYLE OF THE TRAIN?

There are definitely Art Deco elements, but I didn't want to lean too far in that direction because the train is actually in existence prior to that artistic trend really taking root. The design is also a hybrid of Art Nouveau, and turn-of-the-century elements, and a real sense of craft as well. It almost has a nautical feeling to it, like a yacht on train tracks, which certainly speaks to the grandeur of the train we are trying to capture. There is a "more is more" sensibility to the period that we want to honor without overwhelming the eye with too much detail. It's like a piece of Louis Vuitton luggage: beautiful, elegant, and the more you zoom in, all these fantastic details emerge. There are burl wood inlays, which are built with huge numbers of small wooden pieces that need to fit together with a high varnish, and cut or etched glass throughout the train that communicate that luxurious, "no expense being spared" feeling.

WHAT ARE SOME CHALLENGES WITH CAPTURING THE SCOPE OF THOSE VEHICLES AS WELL AS THEIR MOTION?

We want to see a piece or a few pieces of the train, but the trick is to make it feel like it is endlessly linked to other cars. Those measurements we took actually did a lot to help unpack how the train itself was put together architecturally to create this grand sense of scale even though the compartments themselves were relatively small—it's deceiving in that way. In terms of motion, the scenic, lighting, and projection departments are really working together to create that sensation (which luckily doesn't last the entire show). In addition to the turns the set makes, there are special treatments in the windows that synchronize with lighting and video so you really can't tell where one stops and the other starts.

WHAT HAS BEEN THE MOST SURPRISING OR ENJOYABLE ELEMENT OF WORKING ON *MURDER ON THE ORIENT EXPRESS*?

Figuring out the mechanics of how we are actually doing this. I've talked about being influenced by magic and illusion—David Copperfield actually did an illusion called "The Mystery of the Orient Express" where he made a Wagons-Lits train car disappear. That isn't exactly what we are doing here, I wouldn't call it a magic trick or an illusion, but in the end we want to remind audience members that we are in a theatre, telling a story onstage, and we have been this whole time. ■

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BACK TRACK

A JOURNEY ABOARD THE ORIENT EXPRESS

Long-term train travel today can be cumbersome and lengthy in comparison to airplanes or cars. However, the mystique and magic of the Orient Express made its way throughout Europe as a popular and convenient means of travel since the inaugural ride in 1883. Those riding the Orient Express in its prime could experience the frivolity of dining, socializing, and sleeping while journeying across Europe.

SIMPLON-ORIENT EXPRESS

The Orient Express that our story travels on is specifically the Simplon-Orient Express, as it would pass through the Simplon Tunnel in the Swiss Alps. The Simplon-Orient Express traveled between Calais, France and Istanbul, Turkey. From the window on this journey, riders would see the ancient architecture of Istanbul, the rising Balkan Mountains and Swiss Alps, the Italian coastline, and the countryside of France.

CONDUCTORS AND PORTERS

Upon arrival at a train station, conductors and porters would greet riders. Porters would take any luggage or parcels, carry them onboard, and safely stow them away. The conductors and porters would act as a concierge of sorts: after ensuring rooms were ready and luggage was onboard, they guaranteed that all guests were comfortable for their ride. In addition,

the conductor was in charge of all train personnel, handled communication between departments onboard, and even helped the engineers operating the train if necessary.

OBSERVATION DECK

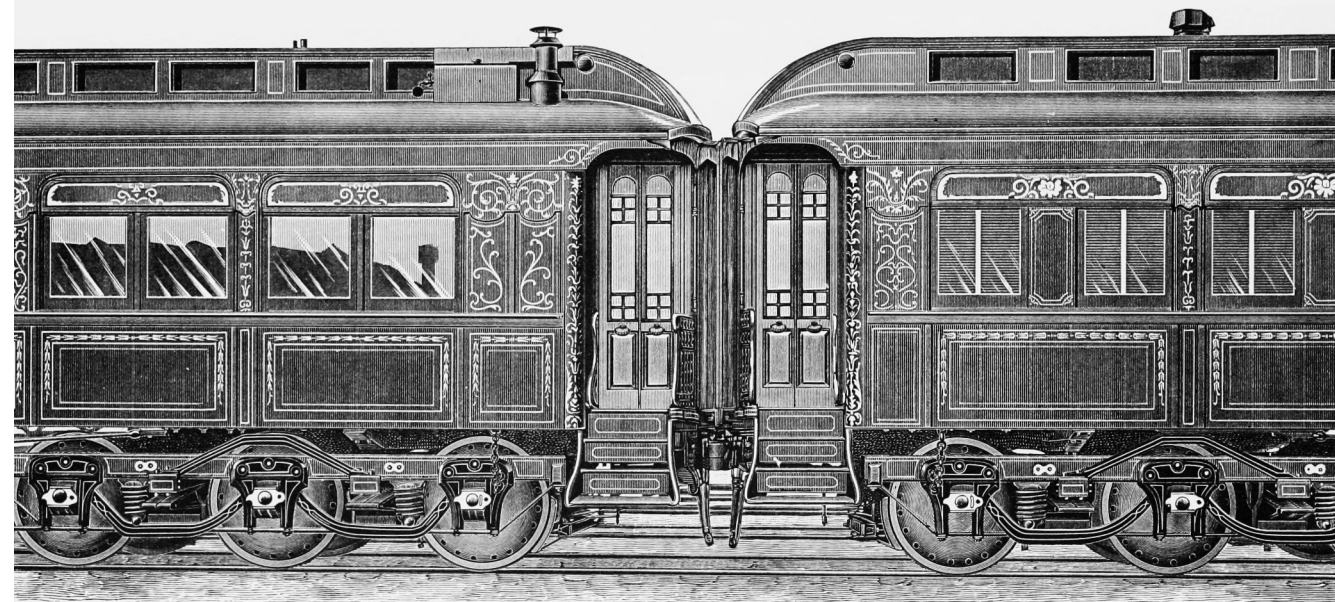
The Observation Deck was a space for guests to mingle. Tables, chairs, and even a bar were available for those who wished to take in the sights or visit with other passengers. Additionally, the separate dining car served as the space for all meals, unless a guest had requested their meal sent to their room instead.

SLEEPING AREAS

Depending on a rider's class onboard the Orient Express, the sleeping areas would differ. In First Class, guests had compartments with a bed and toilet; they were either private or shared with one other person. Those in Second Class shared accommodations with other passengers in a much more public arrangement.

WASHROOMS

Washrooms served as the main restrooms once onboard the Orient Express. Passengers would share the spaces with other guests. Depending on which class guests were in, some luxurious washrooms had full-sized bathtubs while others had very little area to clean oneself. ■



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**SAM ASHDOWN**

(Colonel Arbutnot) The Old Globe: debut. Regional: *Jane* (Lamb's Players Theatre), *Henry IV, Parts I and II*, *Henry V* (Utah Shakespeare Festival), *Hamlet* (Nashville Shakespeare Festival), *Tom Jones* (Northlight Theatre), *The Bungler* (Shakespeare

Theatre of New Jersey), *Sense and Sensibility* (People's Light), *The Merchant of Venice* (Gulfshore Playhouse), *The Liar* (Writers Theatre), *Twelfth Night* (American Players Theatre), *To Master the Art* (TimeLine Theatre), *Short Shakespeare! Romeo and Juliet* (Chicago Shakespeare Theater), *Julius Caesar* (Montana Shakespeare in the Parks). Film: *Ruin Me*. Education: M.F.A. from University of Illinois at Urbana-Champaign, B.F.A. from Southern Oregon University. samashdown.net.

**ALYSSA ANNE AUSTIN**

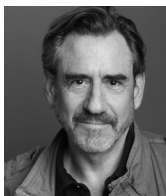
(Understudy) Regional: Becky Sharp in *Vanity Fair* (Scripps Ranch Theatre), *Murder on the Links* (North Coast Rep), 2023 POP Tour *Jin vs the Beach* (La Jolla Playhouse), *Cabaret* (Cygnet, ion), *42nd Street* (Moonlight), *Spamalot* (Welk), *Catch*

Me If You Can (SDMT), *Titania in A Midsummer Night's Dream*, *And the World Goes Round* (Coronado Playhouse). One-woman show: *Always a Banana*, *Never the Bride: An Ode to Broadway's "Lesser Ladies"* (2023 BroadwayWorld San Diego Award for Best Cabaret/Concert/Solo Performance). Education: Penn State University. AlyssaAnneAustin.com.

**RAJESH BOSE**

(Marcel, Michel) Broadway: *Life of Pi*. Off Broadway: *Pygmalion*, *The Crucible*, *Julius Caesar*, *Persuasion* (Bedlam), *Henry VI* (NAATCO), *Indian Ink* (Roundabout), *Against the Hillside* (Ensemble Studio Theatre). Regional:

This Much I Know (Aurora), *King Lear* (Northern Stage), *Oslo* (Rep Theatre of St. Louis), *Guards at the Taj* (Capital Stage), *Mary Stuart* (Folger), *Disgraced* (PlayMakers Rep, Huntington, Long Wharf; Connecticut Critics Circle Award), *Invisible Hand* (Westport, Hartford TheaterWorks), *The Who and the What* (Gulfshore Playhouse, Hartford TheaterWorks). Film/television: *Frozen River*, "Bull," "Law & Order: Organized Crime," "Blue Bloods," "Quantico," "Damages," "Elementary," "The Sopranos." Education: Emerson College.

**DAVID BREITBARTH**

(Monsieur Bouc) The Old Globe: debut. Asolo Repertory Theatre: 85 productions in 25 years; *Murder on the Orient Express* (also Maltz Jupiter), *Rhinoceros* directed by Frank Galati (also American Conservatory Theater), *Inherit the*

Wind, *The Little Foxes*, *Both Your Houses*, *The Grapes*

of Wrath, *Glengarry Glen Ross*, *Clybourne Park*, *God of Carnage*, *Once in a Lifetime*, *Twelve Angry Men*, *A Flea in Her Ear*, *Art*, *Hobson's Choice*, *Nicholas Nickleby*. Broadway first national tour: *Spring Awakening*. Television/film: "Frasier," *Taken*, "Law & Order," "Fame." Honors: 2013 Lunt-Fontanne Fellowship from the prestigious Ten Chimneys Foundation.

**KAROLE FOREMAN**

(Princess Dragomiroff) Theatre: *Jelly's Last Jam* (Pasadena Playhouse, Alliance, Taper; Suzi Bass Award). 1776 (Broadway national tour), *Lady Day* (Cygnet, freeFall, ICT, Ebony Repertory, PCPA; Ovation Award), *A Few Good Men* (La Mirada), *Blues in*

the Night (ICT, Ebony Rep, SCR), *A Little Night Music* (SD Theatre Critics Award nomination), *Stupid F**ing Bird* (Cygnet), *Porgy and Bess*, *Sweeney Todd*, *Intimate Apparel* (ETC), *Fences* (PCPA, ICT; NAACP Award nomination), *Wedding Band* (Antaeus; Stage Raw Award nomination), *The Comedy of Errors*, *Blood Wedding* (Oregon Shakespeare Festival), *Parade* (Taper), *Mamma Mia!* (Vegas). Television/film: "Days of Our Lives," "Monster," "The Conners," "Good Trouble," "NCIS," "Brooklyn Nine-Nine," "Rebel," *The Banality*, 42.

**MARQUIS D. GIBSON**

(Hector MacQueen) The Old Globe: debut. Broadway: *Fat Ham*. Off Broadway: *Fat Ham* (Public), reading of *Tré* (Playwrights Realm), reading of *Tank Stranger* (NBT/NYTW). Regional: *Fat Ham* (Helen Hayes Award nomination), *Wig Out* (Studio

Theatre), *Toni Stone* (ACT), *A Midsummer Night's Dream* (Marin Shakespeare), *Sex with Strangers*, *The Christians* (Hippodrome), 295N (Signature Theatre, DC), *The Piano Lesson* (Cape Fear Regional Theatre). Education: B.A. from Howard University.

**MAYA GIMBEL**

(Daisy Armstrong) Professional debut. Credits: Layele in *Hereville* (JFest), Liza, Mrs. Darling, Toodles in *Peter Pan*, Anna in *Frozen*, Abuela Alma in *Camp Encanto* (Kids on Stage Productions), Pearl in *Finding Nemo* (J*Company Youth Theatre),

Dreamcoat Choir in *Joseph and the Amazing Technicolor Dreamcoat* (The Roustabouts Theatre Co.), Young Anna in *Frozen*, Nessarose in *Camp Wicked* (CMC Theater). Third grader who enjoys reading, writing stories, helping others, and making music. @Maya.Gimbel on Instagram.

**CHRISTINE HEWITT**

(Understudy) The Old Globe: *Cabaret*. First national tour: *Sunset Boulevard* (The Really Useful Group). Notable regional: *Curious Incident of the Dog in the Night-time* (CCA), *Spamalot*

(Cygnet Theatre, Moonlight Stage), *Young Frankenstein*, *La Cage aux Folles* (SDMT), world premiere of 33 1/3 – *House of Dreams* (SD Rep), *Woman in Tomfoolery* (NCRT), *For Whom the Southern Bell Tolls* (as replacement; Roustabouts Theatre), *A Little Night Music* (Cygnet Theatre), *All Shook Up* (Moonlight Stage), *Eleanor – An American Love Story* (Ford's Theatre, Washington DC), *Nunsense* (Actors Theatre of Louisville), *Singin' in the Rain* (North Carolina Theatre). itschristinehewitt.com.

**MYLINDA HULL**

(Helen Hubbard) The Old Globe: debut. Broadway: *Mr. Saturday Night*, *The Nance*, *Dirty Rotten Scoundrels*, *Sweet Charity*, *Little Shop of Horrors*, *42nd Street*. Off Broadway: *The Connector* (MCC), *Road Show* (Public), *I Love You, You're Perfect...* (Westside).

Encores!: *High Button Shoes*, *The New Yorkers*, *Merrily We Roll Along*, *Girl Crazy*, *Face the Music*. National tour: *Damn Yankees* opposite Jerry Lewis. Regional: *Guys and Dolls* (North Shore; IRNE Award), *Dancing at Lughnasa* (Two River), *Are You Lonesome Tonight* (San Diego Rep), *80 Days* (La Jolla Playhouse); three seasons at Starlight Opera. Television: *Fosse/Verdon*, "The Big C," "Inside Amy Schumer." Education: San Diego Junior Theatre, O'Farrell SCPA. @mylindamae.

**ARIELLA KVASHNY**

(Countess Andrenyi) The Old Globe: La Gente, understudy for Victoria, Pilar in *Destiny of Desire*, Mama Who in *Dr. Seuss's How the Grinch Stole Christmas!* (three years). Recent credits: Daisy Arujo in *Mystic Pizza* (Ivoryton Playhouse),

Ensemble, understudy for Camila, Daniela, Abuela Claudia in *In the Heights* (Cleveland Play House), Eva Peron in *Evita* (Cygnet Theatre), Gloria Estefan in *On Your Feet!* (Moonlight Stage), Cindy Lou Huffington in *The Marvelous Wonderettes* (Welk), Menas in *Antony and Cleopatra* (Shakespeare Orange County), Ensemble, understudy for Faith in *Brooklyn the Musical* (MOXIE). Education: B.F.A. in Musical Theatre and Honors in Acting from UC Irvine. ariellakvashny.com, @ariellakvashny on Instagram, TikTok.

**HELEN JOO LEE**

(Mary Debenham) The Old Globe: debut. Regional: *Penelopiad* (Goodman), *Villette* (Lookingglass), *Sense and Sensibility* (Indiana Rep), *The Great Leap*, *Murder on the Orient Express* (Asolo). Television: "Emperor of Ocean Park" (MGM+), "Black

Lightning" (CW), "Chicago Med" (NBC), "Power Book IV: Force" (Starz), "Work in Progress" (Showtime), "The Chi" (Showtime), "Empire" (Fox). Representation: Stewart Talent Chicago and Atlanta. @helenjoollee on Instagram.

**GIANCARLO LUGO**

(Ensemble) The Old Globe: debut. Regional: *Abeba in the Tall Grass* (La Jolla Playhouse POP Tour), *Urinetown the Musical*, *Legally Blonde*, *Fiddler on the Roof* (San Diego Musical Theatre), *La Lucha* (La Jolla Playhouse WOW/MCASD), *The Pros and Cons of Feeding*

Stray Cats (Playwrights Project), *Pásale Pásale* (TuYo Theatre). Film: *Why the Nativity*. Education: San Diego School of Creative and Performing Arts. @giancarlo.lugo.

**SOPHIA OBERG**

(Greta Ohlsson) (she/her) The Old Globe: *The Age of Innocence*. Other credits: *Hereville* (San Diego JFest), *Six Characters Looking for an Author* (British American Drama Academy), *The War of the Worlds* (UC San Diego). Education: B.A. in Theatre from UC

San Diego. @sophiaiceberg on Instagram.

**MATTHEW PATRICK QUINN**

(Samuel Ratchett) National tours: *Hadestown*, *Finding Neverland*, *The Complete Works of William Shakespeare (Abridged)*, *Scooby Doo Live!* Regional: *La Cage aux Folles* (Riverside), *Matilda* (Northern Stage), *Crazy for You* (Pennsylvania Shakespeare), *A Gentleman's Guide to Love and Murder* (Engeman), *The Addams Family* (Ogunquit), *Loch Ness* (The REV), *Peter and the Starcatcher* (Playhouse on Park). Other: originated several villainous roles for

Disney Cruise Line such as Scar, Jafar, and Captain Hook. @matthewpatrickquinn on Instagram.

**LARISSA RYAN**

(Ensemble) (she/her) Regional credits: *Crimes of the Heart*, *The Effect of Gamma Rays on Man-in-the-Moon Marigolds* (Patchwork Theatre). U.K. credits: *The Unravelling* (Rekindled Ensemble, Blue Orange Theatre), solo show *Thank You for Calling* (The

Crescent Theatre). Education: M.F.A. in Acting from Royal Birmingham Conservatoire, B.A. in Theatre (Performance Emphasis), minor in French from San Diego State University. @larissagsryan on Instagram.

**ANDREW SELLON**

(Hercule Poirot) (he/him/his) The Old Globe: debut. Poirot previously: Maltz Jupiter Theatre. NY/regional: Polonium in *Hamlet*, Friar Laurence in *Romeo and Juliet* (The Curtain Theatre), Fool in *King Lear* (NY Classical), Vanya in *Vanya and*

Sonia..., Jim Casy in *The Grapes of Wrath* (Asolo), Senex in *Forum*, Charlie in *The Foreigner* (Carbonell nominations), Bazzard in *Drood* (Maltz), Dr. Einstein in *Arsenic and Old*

Lace (Barnstormers; BWW nomination), Clown in *The 39 Steps* (Gulfshore), *I Am My Own Wife* (Vermont Stage). Television/film: Mr. Penn/The Ventriloquist/Scarface on “Gotham,” “Blacklist,” “Divorce,” “The Good Fight,” *Halston*, *Begin Again*, *The Smurfs*. Education: M.F.A. in Acting from UNC-Chapel Hill, B.A. cum laude in English from Harvard. andrewsellon.com, @AndrewSellon on Instagram, Twitter.



ADDISON SMYRES

(Daisy Armstrong) San Diego Opera: *Madama Butterfly*. Kids on Stage Productions: *Peter Pan*. Junior Actors Company: *Aladdin, Jr.* San Diego Civic Youth Ballet: *The Nutcracker*. @addisonsmyres on Instagram.



MAYA SOFIA

(Ensemble) The Old Globe: debut. Theatre: Felicia in *Star of Ocotillo* (OnStage Playhouse), Mimi in *Rent* (San Diego Musical Theatre), Anita in *West Side Story* (Teatro San Diego), Jazzlyn in *Pásale Pásale* (TuYo Theatre), Greta in *Antigone: Presented*

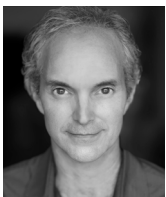
by the *Girls of St. Catherine's*, Olympe in *The Revolutionists* (CSUSM Theatre Department). linktr.ee/mayasofia.



BEN WILLIAMS

(Understudy) Native San Diego actor, singer, and director. Notable roles: Professor Bhaer in *Little Women*, Motel in *Fiddler on the Roof*, Freddy in *My Fair Lady*, Fred in *Miracle on 34th Street*. Co-founder:

Lighthouse Players, a performing arts organization based in Vista. Other: directing projects; co-produced and written original immersive productions including the premiere of *Valentine Mystery at the Speakeasy*. Education: B.A. in Theatre Arts from Cal State Long Beach.



EDDIE YAROCH

(Understudy) (he/him/his) Theatre credits: *Outside Mullingar*, *Jane: A Ghost Story* (Lamb's Players), *Cabaret*, *Our Town* (Cygnet), *Dance Nation*, *Diary of Anne Frank*, *Curious Case of the Watson Intelligence*, *Enron* (Craig Noel Award) (MOXIE), *Buddy*

Holly Story (New Village Arts/Intrepid), *The Car Plays* (La Jolla Playhouse), *Miss Firecracker Contest*, *Circle Mirror Transformation*, *One Flew Over the Cuckoo's Nest*, *Wait Until Dark*, *Much Ado*, *Seven Year Itch*, *Picasso at the Lapin Agile*, *Golden Boy* (New Village Arts), *Midsummer*, *Hamlet*, *Richard II*, *King John*, *Macbeth* (Intrepid), *In the Heat of the Night* (ion), *Now or Later*, *Side Man* (Diversionary).



SAMUEL YOUNG

(Ensemble) The Old Globe: understudy for *Exotic Deadly*, *Or the MSG Play*. Theatre: *Kagitingan* (Blindspot Collective), *Return Engagements* (Scripps Ranch Theatre), *Tuck Everlasting*, *Murder on the Orient Express*, *King Charles III*,

Macbeth, *Hamlet*, *Much Ado About Nothing* (Coronado Playhouse), *To Kill a Mockingbird* (Pickwick Players), *Maple and Vine* (Trinity Theatre), *The Sound of Music*, *Inherit the Wind*, *Lord of the Flies*, *Witch of Blackbird Pond* (Wheelock Family Theatre), *Take Me Out* (SpeakEasy Stage), *Letters to a Student Revolutionary*, *The Creation of the World and Other Business*, *Romulus*, *Signs*, *Measure for Measure* (Theater Cooperative), *Macbeth*, *The Tempest*, *A Midsummer Night's Dream*, *The Winter's Tale* (Industrial Theatre).

KEN LUDWIG

(Playwright) may well be the most performed playwright of his generation. He has had six productions on Broadway and eight in London's West End. His 34 plays and musicals are staged around the world and throughout the United States every night of the year. They have been produced in over 20 languages in more than 30 countries, and many have become standards of the American repertoire. His first play, *Lend Me a Tenor*, won two Tony Awards and was called “one of the classic comedies of the 20th century” by *The Washington Post*. *Crazy for You* was on Broadway for five years, on the West End for three, and won the Tony and Olivier Awards for Best Musical. It has been revived in London twice. His play *Murder on the Orient Express* is currently on a yearlong tour of the United Kingdom, Ireland, and China. In addition, he has won the Edwin Forrest Award for Contributions to the American Theatre, two Laurence Olivier Awards, two Helen Hayes Awards, the Charles MacArthur Award, and the Edgar Award for Best Mystery of the Year. He also won the Samuel French Award as Playwright of the Year, and he was nominated for an Emmy Award for writing the Kennedy Center Honors. He has had three world premieres at The Old Globe: *Baskerville*; *Sherwood*, *the Adventures of Robin Hood*; and *The Gods of Comedy*. His other plays include *Shakespeare in Hollywood*, *Dear Jack*, *Dear Louise*, *Moon Over Buffalo*, *Leading Ladies*, *Twentieth Century*, *A Fox on the Fairway*, *A Comedy of Tenors*, *The Game's Afoot*, and *Moriarty*. His plays have starred, among others, Alec Baldwin, Carol Burnett, Tony Shalhoub, Joan Collins, and Kristin Bell. His book *How to Teach Your Children Shakespeare*, published by Penguin Random House, won the Falstaff Award for Best Shakespeare Book of the Year, and has just been released in a new, expanded edition. His essays on theatre are published in *The Yale Review*, and he gives the Annual Ken Ludwig Playwriting Scholarship at The Kennedy Center American College Theatre Festival. His first opera, *Tenor Overboard*, opened at the Glimmerglass Festival in 2022. His most recent world premieres were *Lend Me a Soprano* and *Moriarty*, and his newest plays and musicals include *Pride and Prejudice Part 2: Napoleon*

at *Pemberley*, *Beginner's Luck*, and *Easter Parade*. His latest plays include *Death on the Nile*, which opens in December at Arena Stage in Washington, DC, and *Lady Molly of Scotland Yard*, which premieres in January at Asolo Repertory Theatre in Sarasota, Florida. For more information visit KenLudwig.com.

PETER AMSTER

(Director) Directing and choreographing theatre and opera for over 50 years. Asolo Repertory Theatre: Artistic Associate, regular guest director. Chicago credits: Goodman Theatre, Court, Northlight, Apple Tree, Route 66, Live Bait, Lyric Opera, Chicago Opera Theater, Chicago Symphony Orchestra, Steppenwolf. Regional credits: Gulfshore Playhouse, Oregon Shakespeare Festival, Utah Shakespeare Festival, American Players Theatre, Peninsula Players, Weston Playhouse, Indiana Repertory Theatre, Maltz Jupiter Theatre, Cleveland Play House, Syracuse Stage, Laguna Playhouse. Other: taught theatre, opera, performance studies at Northwestern University, Louisiana State University, California Institute of the Arts, Roosevelt University, Columbia College.

PAUL TATE DEPOO III

(Scenic Design) Award-winning Cuban American scenic, projection, and production designer based in NYC. Broadway: *The Great Gatsby* (Drama Desk Award, Outer Critics Circle Award), *Spamalot*, *The Cottage* (OCC nomination). The Old Globe: *What We Talk About...* Kennedy Center: resident designer; *Nine*, *tick, tick... BOOM!*, *Spamalot*, *Sunset Boulevard*, *Guys and Dolls*, *Tommy*, *The Music Man*, *Footloose*, *Next to Normal*, *50 Years of Broadway*. Additional highlights: *Titanic*, *Dear World* (City Center Encores!), *Usher: My Way – The Vegas Residency* (Park MGM, Caesars Colosseum), *Cynthia Erivo & Friends* (Kennedy Center, PBS), *Dancing with the Stars: Live!* (2023, 2024), *Così Fan Tutte* (Santa Fe Opera), *Turandot* (Oper Im Steinbruch, Austria), *Titanic*, *Sweeney Todd* (OD Company, Seoul), *Grand Hotel* (Helen Hayes Award), *Titanic*, *A Little Night Music* (Signature Theatre). pauldepo.com.

TRACY DORMAN

(Costume Design) Theatre/opera: Asolo Rep, Syracuse Stage, Cincinnati Playhouse in the Park, Cleveland Play House, Geva, Milwaukee Rep, Actors Theatre of Louisville, Indiana Repertory Theatre, Drury Lane Chicago, Kansas City Rep, Gulfshore Playhouse, Maltz Jupiter, Pittsburgh Public, Manhattan School of Music, Virginia Opera, Kentucky Opera, Opera Omaha, Chicago Opera Theater, Glimmerglass, New York City Opera, more. Other: associate costume designer on the CBS daytime drama “As the World Turns” (Emmy Award for Costume Design). tracydorman.com.

JAX MESSENGER

(Lighting Design) Lighting designer for opera, theatre, dance, and themed environments. Second production with Peter Amster. Selected credits: Santa Fe Opera, Danish National Opera, Canadian Opera Company,

San Francisco Opera, LA Opera, National Center for Performing Arts Beijing, Minnesota Opera, Opera Philadelphia, Austin Lyric Opera, Bard SummerScape, Boston Lyric Opera, Washington Ballet, Les Ballets Trockadero de Monte Carlo, Black Grace Dance, Wanda Cultural Group. Other: frequent collaborator with stage directors Thaddeus Strassberger, Joel Ivany, RB Schlather, Christopher Alden. As associate designer: hundreds of productions in London's West End, Broadway, San Francisco Opera, Kennedy Center, and other major theatres around the world.

MATTHEW PARKER

(Sound Design) Head of the sound department and designer at Asolo Repertory Theatre since 1993. Musical scores (writer and performer): *The Count of Monte Cristo*, *Nicholas Nickleby*. Sound design: *The Crucible*, *Eureka Day*, *The Three Musketeers*, *Inherit the Wind* (Asolo). Video design: *Sweat*, *Syncopation*, *The Gift* (Asolo). Show control design: Livingstons Amusements's award-winning Bazoooka Ball arena. Web: art expositions (NWS). Education: B.F.A. in Theatre Production Design and Technology from Ohio University.

GREG EMETAZ

(Projection Design) Theatre: *Joseph*, *All Shook Up*, *Footloose*, *Singin' in the Rain* (The Muny), *Mamma Mia!*, *Newsies* (TUTS), *Man of La Mancha*, *The Three Musketeers* (Asolo Rep), *The Vagrant Trilogy* (The Public Theater). Opera: *Champion*, *Fire Shut Up in My Bones* (The Metropolitan Opera), *La Fanciulla del West* (NCPA Beijing), *M. Butterfly*, *Tristan*, *The Righteous* (Santa Fe Opera). Concert: Liz Phair's *Exile in Guyville Tour*. Film: feature film *Camp Wedding*; short films *Bowes Academy*, *Spell Claire*, *Get the F K Outta Paris*, *Death by Omelette*. Behind-the-scenes documentaries: Julie Taymor's *The Tempest*, *Spider-Man: Turn Off the Dark*. MINORapocalypse.com.

GREGG COFFIN

(Composer) Off Broadway: *Five Course Love* (book/music/lyrics; Minetta Lane Theatre). Regional: Alley Theatre, American Players Theatre, Arizona Theatre Company, Arena Stage, Asolo Rep, Berkeley Rep, Dallas Theater Center, Denver Center Theatre Company, Geva Theatre Center, Guthrie Theater, Human Race Theatre, Indiana Rep, Oregon Cabaret Theatre, PCPA Theatrefest, Pioneer Theatre Company, South Coast Rep, Unicorn Theatre; the Alabama, Georgia, Great River, Oregon, Santa Cruz, Santa Fe, St. Louis, Utah Shakespeare Festivals. International: Stratford Festival, Tarragon Theatre, National Arts Centre, Manitoba Theatre Center, CanStage (Canada), ChungMu Art Hall (Seoul). Other: member of Dramatists Guild, Society of Composers & Lyricists, American Federation of Musicians.

EMMELYN THAYER

(Dialect Coach) The Old Globe: *Henry 6*, *Ms. Holmes & Ms. Watson – Apt. 2B*, *Ride*, *Cabaret*, *A Midsummer Night's Dream*, *Dial M for Murder*. Regional: *Noises Off*, *Sweeney Todd*, *Man from Nebraska*, *Private Lives* (Cygnet

Theatre), *Dr. Jekyll and Mr. Hyde* (North Coast Rep), *The Glass Menagerie* (Diversionary). The Old Globe and University of San Diego Shiley Graduate Theatre Program: Voice and Speech faculty; *The Two Gentlemen of Verona*, *Cloud 9*, *Measure for Measure*, *Mother Courage and Her Children*, more. USD Department of Theatre: *Rosencrantz & Guildenstern Are Dead*, *Arcadia*, more. Honors: Horrigan Award, Craig Noel M.F.A. Fellowship. emmelynthayer.com.

TARA RUBIN CASTING

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

ANJEE NERO

(Production Stage Manager) The Old Globe: *Ride*, *Cabaret*, *Come Fall in Love*, *Almost Famous*, *The Gardens of Anuncia*, *The Heart of Rock & Roll*, *Bright Star*, *Allegiance*, *Picasso at the Lapin Agile*, *Benny & Joon*, *October Sky*, *Rocky Horror Show*, *Life After*, *The Wanderers*, *Ebenezer Scrooge's BIG San Diego Christmas Show*, *A Room with a View*, *Kingdom*, *The Tempest*, *The Winter's Tale*, *Be a Good Little Widow*, more. Broadway: *Bright Star*. Regional highlights: *Bright Star* (Kennedy Center), *Fly*, *Sideways*, *Ruined*, *A Midsummer Night's Dream*, *Herringbone*, *The Seven* (La Jolla Playhouse), *Ruined* (Huntington Theatre, Berkeley Repertory Theatre), *Kiss Me*, *Kate* (Hartford Stage), *Venice* (Center Theatre Group), *Antigone* (SITI Company).

KENDRA STOCKTON

(Assistant Stage Manager) The Old Globe: *Henry 6*, *The Age of Innocence*, *The XIXth*, *Come Fall in Love*, *The Taming of the Shrew*, *Trouble in Mind*, *Hair*, *Almost Famous*, *As You Like It*, *The Gods of Comedy*, *Familiar*, *Looking for Christmas*, *Much Ado About Nothing*, *Benny & Joon*, *October Sky*, *Bright Star*, *Dog and Pony*, *Dr. Seuss's How the Grinch Stole Christmas!* Regional: *House of Joy* (San Diego Rep), *Home of the Brave*, *#SuperShinySara*, *Guards at the Taj*, *The Orphan of Zhao*, *The Who & The What* (La Jolla Playhouse), *The Loneliest Girl in the World* (Diversionary Theatre), *miXtape* (Lamb's Players), *White Christmas* (San Diego Musical Theatre).

STEFANIA GIRON ZULUAGA

(Assistant Stage Manager) (she/her) The Old Globe: *Destiny of Desire*. Regional: *Something's Afoot*, *Songs of the Moon*, *Into the Woods* (The 5th Avenue), *Quixote Nuevo*, *Fat Ham*, *The Tempest*, *I Am Not Your Perfect Mexican Daughter* (Seattle Rep), *Quixote Nuevo*, *Seussical*

(South Coast Rep), *A Christmas Carol* (ACT), *Little Shop of Horrors*, *Mamma Mia!*, *The Book Club Play* (Village Theatre). Education: Seattle University.

MARIE JAHELKA

(Stage Management Swing) The Old Globe: *Ms. Holmes & Ms. Watson – Apt. 2B*, *Crime and Punishment*, *A Comedy*, *The XIXth*, *The Taming of the Shrew*, *Shutter Sisters*, *The Underpants*, *Native Gardens*, *The Wanderers*, *Red Velvet*. Regional: *The Ballad of Johnny and June*, *SUMO*, *Put Your House in Order*, *Hollywood*, *Ether Dome* (La Jolla Playhouse), *The Inheritance* (Geffen Playhouse), *Once on This Island* (Oregon Shakespeare Festival), *A Chorus Line* (Moonlight Stage Productions), *The Humans*, *Aubergine*, *Evita*, *Violet* (San Diego Repertory Theatre), *The Last Five Years*, *HIR*, *Shakespeare's R&J*, *Mistakes Were Made* (Cygnet Theatre Company). Education: B.A. in Theatre Arts from University of San Diego.

EVELYN G. MYERS

(Stage Management Swing) (she/her) The Old Globe: *Fat Ham*, Globe for All's *The Comedy of Errors*, *Henry V*. La Jolla Playhouse: *The Garden*, POP Tour (*Hoopla!*), POP Tour (*Pick Me Last*), POP Tour x National Disability Theatre (*Emily Driver's Great Race Through Time and Space*). North Coast Repertory: *Sense of Decency*, *Pippin*. Grand Central Art Center: *Savage in Limbo*. Hollywood Fringe Festival: *The First and the Last* (Encore Award). Young Theatre: *Bell, Book, and Candle* (Kennedy Center Excellence in Stage Management Award).

ASOLO REPERTORY THEATRE

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



BARRY EDELSTEIN

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-Seventh Man*, the world premiere of *Rain*, *Picasso at the Lapin Agile*, *Hamlet*, the world

premiere of *The Wanderers*, the American premiere of *Life After*, *Romeo and Juliet*, the world premiere of *What We Talk About When We Talk About Anne Frank*, the two-part epic *Henry 6*, and, during the pandemic, *Hamlet: On the Radio*. He also directed *All's Well That*

Ends Well as the inaugural production of the Globe for All community tour, and he oversees the Globe's Classical Directing Fellowship program. In addition to his recent Globe credits, he directed *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall in 2018 and *The Wanderers* Off Broadway with Roundabout Theatre Company in 2023. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Edelstein oversaw all of the company's Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-Seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. His book *Thinking Shakespeare* is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. His podcast "Where There's a Will: Finding Shakespeare" was produced by the Globe and Pushkin Industries. 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 a board and executive committee member 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.

CASTING

Tara Rubin Casting
Tara Rubin CSA; Merri Sugarman, CSA;
Claire Burke, CSA; Peter Van Dam, CSA;
Xavier Rubiano, CSA; Kevin Metzger-Timson, CSA;
Louis DiPaolo; Spencer Gualdoni, CSA;
Olivia Paige West; Frankie Ramirez, CSA



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



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



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



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

TAKING PHOTOS IN THE THEATRE

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

Paul Tate dePoo III, Scenic Design
www.pauldepoo.com

Tracy Dorman, Costume Design
www.tracydorman.com

JAX Messenger, Lighting Design

Matthew Parker, Sound Design

Greg Emetaz, Projection Design
www.MINORapocalypse.com

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

ASOLO REPERTORY THEATRE

Peter Rothstein, Producing Artistic Director
Ross Egan, Managing Director
Corinne Deckard, General Manager
Vic Meyrich, Director of Production & Facilities
Eric Pugh, Marketing Director
Ron McDonough, Finance/HR Director
Mike Rodgers, Production Manager



Director of Arts Engagement Adena Varner discusses the Globe's Behind the Curtain program and how it has impacted participants from across San Diego.

Interview by Stephanie Ochoa

VALENTIA VEGA

Can you tell us a little bit about what Behind the Curtain is?

Behind the Curtain is our six-session program that invites participants to learn about the technical aspects of a production in our season. Community members meet and learn from designers and creatives who have either worked on the production or are local experts in the selected field. This program helps community members have a greater understanding of the effort that goes into creating a show and how all those theatrical elements work together to create the spectacle that audiences see onstage. The program culminates in participants gathering for lunch, a tour the backstage area of The Old Globe, and a matinee of the show they learned about.

There is a lot of creative and technical work involved in each Globe production. What are some key elements that participants get to learn?

Every show is a little different, but there are five basic elements that every show will have: lights, sound, scenery, props, and costumes. Every show has stage management and a run crew. Some shows have other elements incorporated, like automation, projections, special effects, or flying systems. Some shows have a strong literary presence and dramaturgs at work fine-tuning the script.

So in their time with the artists, participants learn basic vocabulary about that specific technical element, how that designer does their work, and how their work contributes to the overall process. Participants engage with hands-on activities and exercises that help them understand the specialized area they are exploring that day, and then ask questions of the artist for better understanding of their processes and the tools they use.

Do participants need to have any theatre knowledge to get involved? Who can participate?

The great thing about this program is that it is open to all and extremely accessible. Some participants bring their young children or their senior family members. It is designed to be an introduction to the world of technical theatre, so all people regardless of experience or knowledge are welcome.

Can you share any stories of how Behind the Curtain has impacted participants?

It's interesting: for some folks, the workshops are just a really cool thing to do, but for others this program has been really inspirational. I met a mother of a participant at a culmination event. She shared that her experience coming to Behind the Curtain had opened her eyes and fueled a new interest for her. She had already started researching the different theatres in the region and was planning to be more involved as an audience member and volunteer. At another workshop, I learned that some of the participants were recovering from major crisis in their lives and that their time with us led them into new career paths that have helped stabilize their families. It's always very humbling to hear those stories about how the work brings joy to folks as well as opportunities for growth and change.

Anything else you want people to know about Behind the Curtain?

People can connect with us! I want people to know that if they are ever interested in this type of programming or anything that our Arts Engagement Department facilitates, they can always reach out. We want to hear from our community and we want to serve, so don't be afraid to ask us to come to a community gathering space in your neighborhood. These workshops are exciting, fun, and educational, and we love bringing them to new partners who are just as excited about the program as we are. ■

The Old Globe is deeply grateful to our Artistic Angels and Benefactors, whose vital support of the Annual Fund helps us make theatre matter to more people. For additional information on how to support the Globe at these extraordinary levels, please contact Bridget Cantu Wear at (619) 684-4144 or bcantuwear@TheOldGlobe.org.

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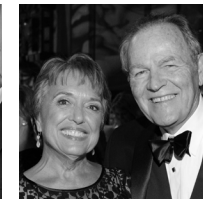
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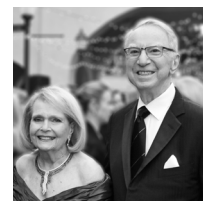
PAMELA FARR AND BUFORD ALEXANDER



HAL AND PAM FUSON



GEORGE C. GUERRA



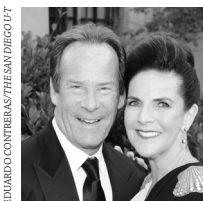
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Mike Orona · Public Safety Manager
Shea Husted · Public Safety Lead
Perla Aguilera, Michelle Ambriz, Joe Lams, Janet Larson, Megan Mair, Chris Moore, Omar Ortega, Aisha Parker, Dan Steinshouer, Andrew Vargas, Jose Vizcaino · Public Safety Team

HUMAN RESOURCES

Sandy Parde · Director of Human Resources
Lorraine Gutierrez · Human Resources Assistant

MARKETING

Dave Henson · Director of Marketing and Communications
Patty Onagan Consulting · Public Relations Director
Mike Hausberg · Associate Director of Communications
Nina Garin · Associate Director of Marketing
Joyelle Cabato · Marketing Manager
Chanel Cook · Digital and Print Publications Designer
Rita Corona · Communications Associate
Hotaru Morita · Marketing Database Analyst
Stephanie Ochoa · Public Relations Associate
Katie Rodriguez · Marketing Assistant

SUBSCRIPTION SALES

Scott Cooke · Subscription Sales Manager
Arthur Faro, Janet Kavin, Ken Seper, Grant Walpole · Subscription Sales Representatives

TICKET SERVICES

Brianne Siegel · Director of Ticket Services
Cynthia Navarro · Assistant Director of Ticket Services
Mio Rose Aldana, Junior Denton, Kathy Fineman · Lead Ticket Services Representatives
Matt Pequeno · Group Sales Manager/Lead Ticket Services Representative
Manuel Aguilar, Carmen Amon, Kari Archer, Monjolaoluwa Awokoya, Tyler Blevins, Angel Cruz, Kelsey Gonzalez, Caroline Hyatt, Melyssa Mason, Jessica Pressman, Bao Tran · Ticket Services Representatives

NEW PLAYS AND DRAMATURGY

Danielle Mages Amato · Director of New Plays and Dramaturgy
Sonia Desai · Literary Associate
Beth Brenner · Interim Director of Philanthropy
Bridget Cantu Wear · Deputy Director of Philanthropy
Anne Myers · Associate Director of Philanthropy, Major Gifts
Doug Oliphant · Associate Director of Philanthropy, Annual Giving and Operations
Jes Wade · Associate Director of Philanthropy
Janet Myott · Philanthropy Administrator
Dillon Hoban · Annual Giving Coordinator
Caren Dufour · Philanthropy Assistant
Kassi Tompkins Gray · Events Director
Sara Stavros · Events and Engagement Associate
Jerilyn Hammerstrom · Donor Stewardship and Special Events
Kaya Ortega · Institutional Giving Associate

PHILANTHROPY

Beth Brenner · Interim Director of Philanthropy
Bridget Cantu Wear · Deputy Director of Philanthropy
Anne Myers · Associate Director of Philanthropy, Major Gifts
Doug Oliphant · Associate Director of Philanthropy, Annual Giving and Operations
Jes Wade · Associate Director of Philanthropy
Janet Myott · Philanthropy Administrator
Dillon Hoban · Annual Giving Coordinator
Caren Dufour · Philanthropy Assistant
Kassi Tompkins Gray · Events Director
Sara Stavros · Events and Engagement Associate
Jerilyn Hammerstrom · Donor Stewardship and Special Events
Kaya Ortega · Institutional Giving Associate

DONOR SERVICES

Corinne Bagnol, Adriane Carneiro, Felicitia Johnson, Robert Lang, Barbara Lekes, Bridget Murphy, David Owen, Isabella Pimentel, Stephanie Reed, Barry Rose, Frank Kensaku Saragosa, Izzy Trichet, Vanessa Vargas · Suite Concierges

PRODUCTION

Robert Drake · Senior Producer
Benjamin Thoron · Production Manager
Leila Knox · Associate Production Manager and Production Stage Manager
Debra Pratt Ballard · Producing Associate
Ron Cooling · Company Manager
David McMaines · Assistant Company Manager
Luna Camitan · Company Management Assistant
Kevin Sakrekoff · Production Office Coordinator

TECHNICAL

Joe Powell · Technical Director
Lucas Skoug · Assistant Technical Director
Eileen McCann · Charge Scenic Artist
Audrey Casteris · Resident Design Assistant
Diana Rendon · Scenery Office Coordinator
Gillian Kelleher · Head Shop Carpenter
Matt Giebe · Head Shop Carpenter, LDF
Brandon Resenbeck · Stage Carpenter/Head Rigger, OGT
Jason Chohon · Charge Carpenter, SHW
James Reisdorfer · Automation Operator
Chris Bridges, Keri Ciesielski, Evan Gove, Eddie Hernandez, Sloan Holly, Chad Labourdette, Logan Little, Michael Lovett, Michael Przybylke, Albert Rubidoux, James Seiveno, William Slaybaugh, Jazen Sveum, Matthew Worden · Carpenters
W. Adam Bernard · Lead Scenic Artist
Jessica Amador, Sami Leon, Hannah Murdoch, Archi Rozas, Brenda Salamone · Scenic Artists

Timothy J. Shields
Audrey S. Geisel Managing Director

COSTUMES

Barb Hicks · Costume Director
Anne Stoup · Assistant to the Costume Director
Katie Knox · Design Assistant/Shopper
Natalie Barshow, Grace Kang · Design Assistants
Erin Cass, Kathie Taylor · Drapers
Allison McCann, Abigail Zielke · Assistant Cutters
Nunzia Pecoraro, Heather Premo · Stitchers
Kristin Womble · Craft Supervisor/Dyer/Painter
Christian Woods · Lead Craft Artisan
Megan Woodley · Wig and Makeup Supervisor
Carissa Ohm · Assistant Wig and Makeup Supervisor
Colin Grice · Wig Assistant
Beth Merriman · Wardrobe Supervisor
Kelly Marie Collett-Sarmiento · Wardrobe Crew Lead, OGT
Jazmine Choi · Lead Wig Crew, OGT
Sunny Haines · Wig/Wardrobe Crew, OGT
Maggie Allen · Wardrobe Crew, OGT
Chanel Mahoney · Wardrobe Crew, OGT
Ruby Hays · Wardrobe Crew Lead, SHW
Grace Wong · Wardrobe Crew, SHW
Rue Jarrett · Wig Crew, SHW
Maggie Allen · Wardrobe Swing, SHW
Debbie Callahan · Wardrobe Crew Lead, LDF
Stephanie Castro, Teresa Jove · Wig Crew, LDF
Max Callahan, Terrie Cassidy, Chuck Cooper, Natalia Darwish, Lisa Fang, Samuel Joon Fernandez, Keola Nii, Caprice Shirley · Wardrobe Crew, LDF
Anna Campbell · Wardrobe Swing, LDF

PROPERTIES

David Buess · Properties Director
Kayleb Kirby, Carolina Lopez · Assistant Properties Directors
Jeff Rocky · Supervising Lead Properties Artisan
Kevin Hoffman · Lead Properties Artisan
Ryan Grant, Stephanie Kwik, Trish Rutter · Properties Artisans
James Ramirez · Properties Head, OGT
Richard Rossi · Stage and Properties Head, SHW
Val Philyay · Properties Head, LDF
Kevin Orlof · Automation Operator
Cain Hause, Isabella Horye, Ryan Main-Luu, Marie Mateo · Properties Run Crew
Kendell Northrop · Properties Run Crew Swing

LIGHTING

Stevie Agnew · Lighting Director
Stephanie Lasater · Assistant Lighting Director
Deanna Trethewey · Lighting Assistant
Ryan Osborn · Head Electrician, OGT
Jessica Dean · Head Electrician, SHW
Ashley McFall · Head Electrician, LDF
Willow Chan, Brycen Deters, Sandra Navarro, Aaron Pavlica, Maxton Wallet · Electricians

SOUND

Erin Paige-Bhamrah · Sound Director
Evan Eason · Assistant Sound Director
Jennifer Lopez · Head Sound Technician, OGT
Matt Lescault-Wood · Head Sound Technician, SHW
Brandon Ali Boomizdo · Head Sound Technician, LDF
Marilynn Do · Deck Audio, OGT
Chloe Lias, Aiko Whitmore · Deck Audio, LDF
Sunny Haines Neitzel · Audio Swing
Aaron DeMuth, Phillip Murphy, Tanner Osborne, David Westfall · Sound Technicians

PROFESSIONAL TRAINING

Jesse Perez · Director of Professional Training
Nicole Ries · Program Coordinator
Danielle Mages Amato, Ray Chambers, Gerhard Gessner, Ka'imi Kuoha, Scott Ripley, Jersten Seaille, Emmelyn Thayer, Eileen Troberman, James Vásquez · M.E.A. Faculty
Jacob Bruce, Corey Johnston, Dana McNeal, Nate Parde, Nicole Ries, Robin Sanford Roberts · M.E.A. Production Staff
Jack O'Brien · Artistic Director Emeritus
Craig Noel · Founding Director

OGT = Old Globe Theatre;
SHW = Sheryl and Harvey White Theatre;
LDF = Lowell Davies Festival Theatre