

performances

MAGAZINE

THE  LD GLOBE

JUNE – SEPTEMBER 2024

HENRY





CLAUDE MULLOBY

Welcome to The Old Globe and this production of Henry 6. 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.

FROM BARRY

Henry 6 is a landmark for The Old Globe. We complete Shakespeare's canon with this production; it's the largest Shakespeare project we've ever assayed; it brings our community-based work and our professional art-making work together in unprecedented ways; it enjoys major support from a significant national philanthropist. Elsewhere in this program you can read more about all these distinctive and exciting things. But in this space, I'd like to share something more personal: how I feel as I watch The Old Globe accomplish something that looks very much like a culmination of my 12-year tenure as Artistic Director here.

I came to the Globe in 2012 in large part because it was—and remains—one of America's great Shakespeare theatres, and I am a Shakespearean. Of the 14 plays I've directed in my time here, eight have been by Shakespeare, and if these two *Henry 6* plays count as all three of Shakespeare's *Henry VI* plays, then they bring the number of his works I've directed to 19. That's one more than half. I've produced or dramaturged an additional dozen and taught the remaining ones, so, alongside The Old Globe, with *Henry 6*, I too complete the Shakespeare canon.

That's a lot of Shakespeare. I've been struggling to wrap my head around just how much of the stuff I've done, and in so many places, and in so many ways, and with so many extraordinary people. I love the writing—that part I understand. It makes me laugh, it makes me cry, it makes me grasp things about being human that no other art or literature does, it nurtures my spirit like nothing else in my life that isn't my family. I love that the plays are old and new at the same time, that they tell us how far we've progressed from the world of 450 years ago, and also how we haven't moved at all. I love the idea of Shakespeare as a kind of magnet, a hub, that gathers people from everywhere and forges groups of strangers into communities that share things together.

But all this put together doesn't quite explain why I've made it my life's work to immerse myself in these three dozen plays, and why I've invested so much emotion and intellect and imagination into them. What is the mysterious power that this William Shakespeare, gentleman of Stratford-upon-Avon, exercises over me?

He might call it a madness, or a drunkenness, or maybe a dream. He might write a scene of me talking to his ghost, or in the morning brushing my teeth or scrambling my eggs to the beat of iambic pentameter.

And he might tell me to stop asking and just be with it. After all, what do we learn from the Complete Works of Shakespeare if not the simple proposition that in human affairs, some things resist explanation? The rational world has its limits. Isn't that Shakespeare's big idea? There's another level at which things operate, and sometimes living as a human on this planet places us in proximity to experiences that defy understanding, that don't make a simple kind of sense, that trigger not clarity but mystery, that deal not in the material but the ephemeral. At these moments what we feel is astonishment, awe, amazement. In the end, as Shakespeare counsels us, surrendering to wonder is the more beautiful course.

My life in Shakespeare has been precisely that: a wonder, a marvel, inexplicable and unlikely, staggering and stunning. This project is all of the above too. That over a thousand San Diegans have volunteered their time and energy to be part of *Henry 6*: a wonder. That the brilliant staff of this great theatre company has embraced this crazy, audacious project: a marvel. That designers and craftspeople and actors have lent their talents so generously to a new idea of what theatre can mean in the 21st century: an astonishment. That Roy Cockrum has led the way with a visionary philanthropic gift: a stunner.

Shakespeare reminds us that some forces in this universe are simply so overwhelming that the only right thing to do is to look at them and let our jaws slacken and our eyes widen and just say, "O." That's what I do tonight, as *Henry 6* takes our stage and takes our theatre in a bold new direction. I'm so grateful to be part of it.

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

HENRY 6

ONE: FLOWERS AND
FRANCE

TWO: RIOT AND
RECKONING

BY

WILLIAM SHAKESPEARE

Lawrence E.
Moten III
SCENIC DESIGN

David Israel
Reynoso
COSTUME DESIGN

Mextly Couzin
LIGHTING DESIGN

Melanie
Chen Cole
SOUND DESIGN

Caite Hevner
PROJECTION DESIGN

Julián Mesri
ORIGINAL MUSIC

Jacob
Grigolia-Rosenbaum
FIGHT DIRECTOR

Chelsey Arce
CHOREOGRAPHY

Emmelyn Thayer and
Jesse Perez
VOICE AND TEXT
COACHES

Alaine Alldaffer, CSA
and Lisa Donadio
CASTING

Jess Slocum
PRODUCTION STAGE
MANAGER

ADAPTED AND DIRECTED BY

BARRY EDELSTEIN



Henry 6 is made possible by a generous grant from The Roy Cockrum Foundation.

June 30 – September 14, 2024 for *One: Flowers and France*
July 9 – September 15, 2024 for *Two: Riot and Reckoning*

Lowell Davies Festival Theatre

ONE: FLOWERS AND FRANCE

LANCASTRIANS

KING HENRY VI	Keshav Moodliar*
Duke of GLOUCESTER, Lord Protector, uncle of King Henry	Ian Lassiter*
ELEANOR, Duchess of Gloucester, his wife	Mahira Kakkar*
Duke of BUCKINGHAM	Vandous Stripling II [†]
The CARDINAL, Bishop of Winchester, uncle of King Henry	Mike Sears*
Duke of SOMERSET	Carter Piggee [†]
Earl of WESTMORLAND	Alex Guzman
Lord TALBOT	Tally Sessions*
JOHN TALBOT, his son	Michael Underhill [†]
Talbot's CAPTAIN	Akoni Steinmann [†]

YORKISTS

Richard Plantagenet (later Duke of YORK)	William DeMeritt*
RUTLAND, his youngest son	Ella Serrano
Earl of SALISBURY	Victor Morris*
Earl of WARWICK, his son	Sofia Jean Gomez*
Duke of SUFFOLK	Gregg Mozgala*
Edmund MORTIMER, uncle of Richard Plantagenet	Mahira Kakkar*

FRENCH

CHARLES, Dauphin of France	Jake Millgard*
REIGNIER, Duke of Anjou and Maine, and King of Naples	Danny Adams [†]
MARGARET, his daughter	Elizabeth A. Davis*
BASTARD of Orléans	Madeline Grace Jones [†]
JOAN la Pucelle	Cassia Thompson*
Duke of BURGUNDY	Emma Svitil [†]
COUNTESS of Auvergne	Luana Fontes [†]

PEOPLE OF ENGLAND AND FRANCE

A CHANTEUSE	Elizabeth A. Davis*
The Countess's MESSENGER	Kevin Alicea-Minor [†]
A LAWYER	Angelynne Pawaan [†]
King's VALET	Lisa VillaMil [†]
A JAILER	Chris Hathaway [†]
Rutland's TUTOR	Danny Adams [†]
HUME	Kevin Alicea-Minor [†]
Margery JOURDAIN	Angelynne Pawaan [†]
John SOUTHWELL	Chris Hathaway [†]
Roger BOLINGBROKE	Jake Millgard*
Two MURDERERS	Luana Fontes [†] , Lisa VillaMil [†]
A PRIEST	Jose Balistrieri [†]
A SHIP'S CAPTAIN	Madeline Grace Jones [†]

THE CORPS

Layth Haddad, Gerardo Navarro, Ella Serrano, Alejandra Villanueva

Other people of England and France are played by community volunteers who participated in our arts engagement programs.

PERCUSSIONIST	Nathan Hubbard
GUITARIST	Martin Martiarena

UNDERSTUDIESfor Cardinal, Somerset – Danny Adams[†];
for Talbot – Kevin Alicea-Minor[†]; for Suffolk – Jose Balistrieri[†]; for Joan – Luana Fontes[†]; for Salisbury, Reigner – Alex Guzman; for Captain, Messenger, Hume – Layth Haddad; for Countess, Murderer 1, Priest – Chris Hathaway[†]; for Warwick – Madeline Grace Jones[†]; for John Talbot – Gerardo Navarro; for Rutland, Bastard, Burgundy, Ship's Captain – Angelynne Pawaan[†]; for King Henry VI – Carter Piggee[†];
for Lawyer, Southwell – Ella Serrano; for Charles, Bolingbroke – Akoni Steinmann[†];
for York – Vandous Stripling II[†]; for Margaret, Chanteuse – Emma Svitil[†]; for Gloucester, Buckingham – Michael Underhill[†]; for Eleanor, Mortimer, Jourdain – Lisa VillaMil[†];
for Westmorland, Valet, Tutor, Murderer 2 – Alejandra Villanueva

Production Stage Manager	Jess Slocum*
Assistant Stage Manager	Vanessa Rebeil*
Assistant Stage Manager	Amanda Salmons*
Assistant Stage Manager	Kendra Stockton*

TWO: RIOT AND RECKONING

LANCASTRIANS

KING HENRY VI	Keshav Moodliar*
QUEEN MARGARET, his wife	Elizabeth A. Davis*
PRINCE EDWARD, their son	Cassia Thompson*
Duke of BUCKINGHAM	Vandous Stripling II [†]
Duke of SOMERSET	Carter Piggee [†]
OLD CLIFFORD, a lord	Mike Sears*
YOUNG CLIFFORD, his son	Jose Balistrieri [†]
Sir Michael SPENCE	Michael Underhill [†]
Lord SAYE	Danny Adams [†]

YORKISTS

Richard Plantagenet, Duke of YORK	William DeMeritt*
EDWARD, son of York (later King Edward IV)	Ian Lassiter*
George, son of York (later Duke of CLARENCE)	Akoni Steinmann [†]
RICHARD, son of York (later Duke of Gloucester)	Gregg Mozgala*
Earl of RUTLAND, son of York	Ella Serrano
Earl of SALISBURY	Victor Morris*
Earl of WARWICK, his son	Sofia Jean Gomez*

RIOTERS

Jack CADE	Tally Sessions*
DICK the butcher	Madeline Grace Jones [†]
BEVIS	Kevin Alicea-Minor [†]
John HOLLAND	Chris Hathaway [†]
SMITH the weaver	Luana Fontes [†]
MICHAEL	Lisa VillaMil [†]
A RIOTER	Alex Guzman

FRENCH

KING LOUIS XI	Jake Millgard*
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PEOPLE OF ENGLAND

Alexander IDEN	Mahira Kakkar*
A FATHER	Mike Sears*
A SON	Michael Underhill [†]
Rutland's TUTOR	Danny Adams [†]
An army CHAPLAIN	Emma Svitil [†]
York's MESSENGER	Emma Svitil [†]
A JAILER	Angelynne Pawaan [†]

THE CORPS

Layth Haddad, Gerardo Navarro, Ella Serrano, Alejandra Villanueva

Other people of England and France are played by community volunteers who participated in our arts engagement programs.

PERCUSSIONIST	Nathan Hubbard
GUITARIST	Martin Martiarena

UNDERSTUDIESfor Somerset, Old Clifford, Father – Danny Adams[†];
for Cade – Kevin Alicea-Minor[†]; for Richard – Jose Balistrieri[†]; for Prince Edward – Luana Fontes[†];
for Saye, Salisbury – Alex Guzman; for Clarence, Bevis – Layth Haddad; for Young Clifford, Smith, King Louis – Chris Hathaway[†]; for Warwick – Madeline Grace Jones[†]; for Spence, Son – Gerardo Navarro; for Rutland, Dick, Chaplain, Messenger – Angelynne Pawaan[†]; for King Henry VI – Carter Piggee[†];
for Holland – Ella Serrano; for York – Vandous Stripling II[†]; for Margaret – Emma Svitil[†]; for Edward, Buckingham – Michael Underhill[†]; for Iden, Jailer – Lisa VillaMil[†];
for Michael, Tutor – Alejandra Villanueva

Production Stage Manager	Jess Slocum*
Assistant Stage Manager	Vanessa Rebeil*
Assistant Stage Manager	Amanda Salmons*
Assistant Stage Manager	Kendra Stockton*

SETTING
England and France, mid-15th century.

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

PRODUCTION STAFF

Assistant DirectorJersten Seraile
 Assistant DirectorShana Wride
 Associate Scenic Design..... Danielle DeLaFuente
 Assistant Scenic Design.....Audrey Casteris
 Assistant Costume Design.....Natalie Barshow
 Assistant Costume Design.....Katie Paulsen
 Associate Lighting Design.....Joel Britt
 Assistant Lighting Design.....Hannah Beerfas
 Assistant Sound Design.....Caleb Foley
 Associate Projection Design.....Sydney Dye
 Projection Engineer.....Erin Teachman
 Production Assistant.....Karla Garcia
 Stage Management Swing.....Evelyn G. Myers*
 Stage Management Apprentice.....Van Hernandez
 Stage Management Apprentice.....Lulu Kachele
 Dance Captain.....Madeline Grace Jones†
 Fight Captain.....Jake Millgard*

*Member of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.
 †Student in The Old Globe and University of San Diego Shiley Graduate Theatre Program.
 Kevin Alicea-Minor, Akoni Steinmann, Vandous Stripling II, and Michael Underhill appear in this production courtesy of Actors' Equity Association.

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.



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



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



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



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



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

CASTING

Alaine Alldaffer, CSA
 Lisa Donadio

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.

Lawrence E. Moten III, Scenic Design
 www.motendesigns.com, @motendesigns

David Israel Reynoso, Costume Design
 www.davidreynoso.com, @designreynoso

Mextly Couzin, Lighting Design
 www.mextlycouzin.com

Melanie Chen Cole, Sound Design
 www.melaniesound.com,
 @melaniechencole

Caite Hevner, Projection Design
 www.caitedesign.com, @caitehevner

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.



DANNY ADAMS

(Reignier, Tutor; Saye, Tutor) Off Broadway: *The Office! A Musical Parody* (The Theater Center). Touring: *Million Dollar Quartet* (Apex Touring). Regional: *Sunday in the Park with George*, *Baskerville* (Ozark Actors Theatre), *The Tempest*

(Alabama Shakespeare Festival), *Company* (Arts Center of Coastal Carolina), *The Sound of Music* (Wagon Wheel), *Kinky Boots* (North Shore Music Theatre), *Mamma Mia!* (Little Theatre on the Square), *Murder on the Orient Express* (Cortland Repertory Theatre), *Julius Caesar* (Texas Shakespeare Festival), *Star of Freedom* (Ivoryton Playhouse). Education: B.F.A. with Honors in Music Theatre from Illinois Wesleyan University. @dannyeadamson Instagram.



KEVIN ALICEA-MINOR

(Messenger, Hume; Bevis) The Old Globe/USD Shiley M.F.A. Program: *The Two Gentlemen of Verona*. Theatre: *Is God Is* (A Red Orchid), *Sweat* (Asolo Repertory Theatre), *Tiny Beautiful Things* (Theatre SilCo), *Harvey* (Heritage Theatre Festival), *A Raisin in the Sun* (Virginia Repertory Theatre), *Welcome to Fear City*, *Myhailia*, *Mississippi* (Contemporary American Theater Festival), *Stick Fly* (Writers Theatre), *Hamlet* (St. Louis Shakespeare), *Seven Guitars*, *Tartuffe*, *Blood Wedding* (University of Virginia). Television: "The Chi" (Showtime), "61st Street" (AMC). Education: The Old Globe/USD Shiley M.F.A. Program first-year candidate. kevinalicea.com.



JOSE BALISTRERI

(Priest; Young Clifford) (he/him) Recent graduate of The Old Globe/USD Shiley M.F.A. Program. The Old Globe: *The Merry Wives of Windsor*, *Twelfth Night*, *Thinking Shakespeare Live!*, *Native Gardens*, workshop of *Henry 6*; understudy for *Under a Baseball Sky*, *El Borracho*, *Dial M for Murder*. M.F.A. credits: *The Last Days of Judas Iscariot*, *The Two Gentlemen of Verona*, *12 Ophelias*, *Mother Courage*, *Measure for Measure*. Other credits: *Blue Period* (OnStage Playhouse), *Bad Hombres/Good Wives* (San Diego Rep), *Cloud Tectonics* (New Village Arts). Education: B.A. University of California, Santa Cruz, graduate of MiraCosta College.



ELIZABETH A. DAVIS

(Margaret, Chanteuse; Queen Margaret) The Old Globe: *Rain*. Broadway: *1776*, *Once* (Tony Award nomination). Off Broadway: *Allegro* (Drama Desk Award nomination), *Caucasian*

Chalk Circle, *The Resistible Rise of Arturo Ui* (CSC), *Zorba!* (City Center), *The 39 Steps* (New World Stages), *Once* (NYTW), *My Name's Not Indian Joe* (Davenport), *Dust Can't Kill Me* (NYMF; Best Featured Actress winner). Regional: *Indecent* (Huntington, CTG), *1776*, *Once* (ART), *A Streetcar Named Desire* (Cleveland Play House), *The Misanthrope*, *The Devil's Disciple* (Shakespeare Theatre of New Jersey). Television: "Daredevil: Born Again," "Law & Order: SVU," "Blue Bloods," "The Jim Gaffigan Show," "Taxi Brooklyn," "Fringe." Education: B.F.A., M.F.A. in Classical Acting. @ElizabetADavis.



WILLIAM DEMERITT

(York) Broadway: *The Skin of Our Teeth* (Beaumont). Off Broadway: *Twelfth Night* (Classical Theatre of Harlem, Yale Rep), *The Death of the Last Black Man* (Signature). Regional: *Shane* (Guthrie, Cincinnati Playhouse), *Shakespeare in Love*, *Indecent* (OSF),

It's a Wonderful Life (ASF), *The Gradient* (Rep Theatre of St. Louis), *We*, *The Invisibles* (Humana Festival), more. Writer/co-creator: *Origin Story* (NYIT Award for Outstanding Solo Performance). International: *October in the Chair* (Amsterdam Fringe). Film/television: *The Normal Heart*, *The Noel Diary*, *Playing Sam*, *Our Son*, *The Floaters*, "The Flight Attendant," "NCIS: New Orleans," "The Outs," more. Education: B.F.A. in Theatre from Marymount Manhattan, M.F.A. from Yale School of Drama. williamdemeritt.com, @demeritt.



LUANA FONTES

(Countess, Murderer 1; Smith) The Old Globe: *The Merry Wives of Windsor*, *Twelfth Night*. The Old Globe/USD Shiley M.F.A. Program: second-year candidate; *Measure for Measure*, *Mother Courage and Her Children*, *12 Ophelias*, *The Last Days of Judas Iscariot*, *The Two Gentlemen of Verona*. International: *Für Elise* (DEART), *Quando a Vela Apaga* (Pinacoteca de Natal), *Carne do Mundo* (Clowns de Shakespeare). Education: Universidade Federal do Rio Grande do Norte, American Conservatory Theater.



SOFIA JEAN GOMEZ

(Warwick) (she/her/hers) The Old Globe: *Romeo and Juliet*, *The Winter's Tale*, Patricia McGregor's *Call and Response*. Off Broadway: *Angels in America*, *Parts I and II* directed by Michael Greif (Signature Theatre), *Call and Response* (The Public Theater), Heidi Schreck's *Creature* directed by Leigh Silverman (Page 73); productions with New World Stages, Manhattan Theatre Club, New Georges, Lake Lucille Chekhov Project. Regional: Oregon Shakespeare

Festival, Shakespeare Theatre Company, Yale Repertory, Berkeley Repertory, Goodman Theatre, CATE, Denver Center Theatre, Baltimore Center Stage, McCarter Theatre Center. Honors: named in "Actors Playwrights Love" by *American Theatre* magazine. Education: M.F.A. from Yale School of Drama. Other: ICOC Certified Intimacy Captain.



ALEX GUZMAN

(Westmorland; Rioter) The Old Globe: *Native Gardens*. Theatre: *Cry It Out*, *Sapience*, *Enron* (MOXIE Theatre), *I Hate Hamlet*, *Move Over Mrs. Markham* (Scripps Ranch Theatre), *Bachelorette* (Backyard Renaissance), *Homos*, or *Everyone in*

America (Diversionary Theatre), *Awake and Sing!*, *Around the World in 80 Days* (New Village Arts), *The Normal Heart*, *Lydia* (ion theatre company), *Seminar*, *The Taming of the Shrew* (InnerMission Productions), *The Lion in Winter* (Moonlight Stage Productions). Film: *Vain*, *Red Plague*, *Poet and a Piano*. @_alexguzman_ on Instagram.



LAYTH HADDAD

(The Corps) The Old Globe: debut. Regional: *The Ferryman*, *Into the Woods* (New Village Arts). Collegiate: *809 Almond*, *X*, *I Found a Zipper* (UCSD), *All My Sons* (KCACTF nomination), *The School for Scandal*, *Waiting for Lefty*, *Tiny Beautiful*

Things (KCACTF nomination), *The Pirates of Penzance*, *Antigone*, *A Midsummer Night's Dream*, *Edward II* (MCC). Education: B.A. in Theatre from University of California, San Diego, A.A. in Theatre from MiraCosta College.



CHRIS HATHAWAY

(Jailer, Southwell; Holland) Credits: *As You Like It*, *Julius Caesar* (New Swan Shakespeare Festival), *Late Bloomer* (Tucson Fringe). Education: B.A. with Honors in Acting from University of California, Irvine.



MADLINE GRACE JONES

(Bastard, Ship's Captain; Dick) The Old Globe: *The Merry Wives of Windsor*, *Twelfth Night*, *Fat Ham*. The Old Globe/USD Shiley M.F.A. Program: Julia in *The Two Gentlemen of Verona*, Saint Monica in *The Last Days of Judas Iscariot*, Lucio in

Measure for Measure. Recent: "Legends of the Hidden Temple" (CW). Education: B.F.A. in Acting from Drake University. Regional: Sofia in *The Color Purple*, The Wiz in *The Wiz*, *West Side Story*, *Godspell*, 2019 Assistant Artistic Director (Hope Rep Theatre), Associate Company, *Head Over Heels*, *Ain't Misbehavin'*, *Memphis*

(Playhouse on the Square). Other: founder, artistic director of Grace Productions, LLC. madelinejones.net, @aesthetic_thespian on Instagram.



MAHIRA KAKKAR

(Eleanor, Mortimer; Iden) The Old Globe: *The Age of Innocence*, *Rafta*, *Rafta....* Broadway: *Life of Pi*. Off Broadway: Public Theater, Playwrights Horizons, Classic Stage Company, Primary Stages, Waterwell, Rattlestick, Atlantic Theater

Company, TFANA, EST, NAATCO, The New Group. Regional: ART, McCarter, Berkeley Rep, Huntington, Denver Center, OSF, CPH, Hartford Stage. Television/film: "A Suitable Boy," "Manifest," "New Amsterdam," "Blue Bloods," "The Blacklist," "Louie," "Odd Mom Out," *Bite Me*, "Law & Order," "Orange Is the New Black," *Sweet Refuge*, Slamdance Audience Award winner *Hank and Asha* (Slamdance; Napa Valley Film Festival Best Actress Award). Training: Juilliard. mahirakakkar.com.



IAN LASSITER

(Gloucester; Edward) Broadway: *King Lear* (Cort Theatre), *Junk*, *War Horse* (Lincoln Center), *The Cherry Orchard* (Roundabout). Off Broadway/regional: *Hamlet*, *Richard II* (The Old Globe), *Othello* (UpstART), *Macbeth* (Telluride Theatre), *Antony and*

Cleopatra (RSC, Public Theater), *Pericles*, *An Octoroon* (TFANA), *Great Comet of 1812* (Kazino), *Mission Drift* (National Theatre, London), *Kiss* (Yale Rep), *Ring Twice for Miranda* (NY City Center), *Pushkin* (Sheen Center), *Henry V* (Two River), *Comedy of Errors* (Shakes & Co.). Television/film: "Out the Kitchen" (Disney), "Power Book II: Ghost" (Starz), *Queen of Glory*. Voice: "Marvel's Wasteland: Hawkeye" (Disney), "Live from Mount Olympus" (Onassis), *Hamlet: On the Radio* (The Old Globe/KPBS). Online: *Russian Troll Farm* (Hartford Stage). ianlassiter.com.



JAKE MILLGARD

(Charles, Bolingbroke; King Louis) The Old Globe: *A Midsummer Night's Dream*, *Trouble in Mind*, *The Underpants*, *Barefoot in the Park*, *Benny & Joon*, *Guys and Dolls*, *Macbeth*, *Love's Labor's Lost*, *The Comedy of*

Errors, *Measure for Measure*, *Arms and the Man*. Regional: *Fly* (La Jolla), *Dracula*, *A Christmas Carol* (Actors Theatre of Louisville), *Pride and Prejudice* (Cygnet), *A Christmas Story* (SDMT). Television/film: *Ant-Man and the Wasp: Quantumania*, "Danger Force," "Grimm," "Packed," *The Basics of Love*. Education: M.F.A. from The Old Globe/USD Shiley Graduate Theatre Program. JakeMillgard.com, @jakemillgard on Instagram, Twitter.



KESHAV MOODLIAR

(King Henry VI) New York-based actor, born in Pune, raised between Bombay and New Delhi. Off Broadway: *The Scarlet Letter* (Two River Theater), *Queen* (Long Wharf, NAATCO), *Arms and the Man* (Gingold Theatrical), *Romeo and*

Juliet (Shakespeare Theatre of New Jersey), *Measure for Measure* (The Acting Company). Television/film: "Extrapolations" (Apple), *Sink Sank Sunk*, *In Defense of Civil Society*, "Untitled Paul Simms Pilot" (FX). Education: M.F.A. from Juilliard.



VICTOR MORRIS

(Salisbury) The Old Globe: *The Comedy of Errors* (Globe for All), *A Midsummer Night's Dream*, *Trouble in Mind*, *Regular* (Powers New Voices Festival), *The Ruby in Us*. Regional: *1222 Oceanfront* (New Village Arts), *Trouble in Mind* (MOXIE), *His Girl*

Friday (La Jolla Playhouse), *Storyville* (SD Rep), *Othello* (Artists Rep), *Twelfth Night* (Oregon Shakes), *Evita* (5th Avenue), *Bat Boy* (Portland Center Stage), *Sunday in the Park with George* (Seattle Rep), *Peter Pan* (Pioneer Theatre). Film/television: *Gray Matter*, *Restless*, *Sleepless in Seattle*, *Surviving the Game*, "American Vandal," "Criminal Minds," "Grimm," "Leverage." Music: SD Opera Ensemble, Principal Tubist with Westminster Orchestra. Proficiency: dramatic tenor (Franco Corelli, Grace Bumbry, George Shirley), trumpet, tuba, soprano saxophone, Lakota flute.



GREGG MOZGALA

(Suffolk; Richard) The Old Globe: debut. Broadway: *Cost of Living*. Off Broadway: *Teenage Dick*, *Richard III* (The Public), *Light Shining in Buckinghamshire* (New York Theatre Workshop), *Cost of Living* (MTC; Lucille Lortel Award). Regional:

GameLegs, *Enter the Faun* (Kennedy Center), *Emily Driver's Great Race Through Time and Space* (as co-writer; La Jolla Playhouse), more. Other honors: Drama League, Drama Desk, Outer Critic Circle Award nominations, Kennedy Center "Next 50" honoree. Education: B.F.A. in Theatre from Boston University. @greggmozgala on Instagram.



GERARDO NAVARRO

(The Corps) (he/him) Credits: *Natasha*, *Pierre*, and *the Great Comet of 1812*, *Woyzeck* (Carnegie Mellon University), workshop of *Esperanza Rising: The Musical* (ASCAP Foundation), *The Revolution of Evelyn Serrano* (New Hazlett Theatre/

Edinburgh Festival Fringe), reading of *Waitin' for Gato* (Stages). Film: *Giving Voice* (Netflix). Education: B.F.A. in Acting from Carnegie Mellon School of Drama. @gerardojnavarro on Instagram.



ANGELYNNE PAWAAN

(Lawyer, Jourdain; Jailer) (she/her) The Old Globe: understudy for *The Age of Innocence* (performed), understudy for *The Merry Wives of Windsor* (performed). The Old Globe and University of San Diego Shiley Graduate Theatre Program: *The Two*

Gentlemen of Verona, *Cymbeline*, *The Last Days of Judas Iscariot*. Selected credits: *Sama Sama* (East West Players), understudy for *The Great Khan* (San Diego Rep). Honors: Craig Noel Award, Wagner Award. Education: B.S. in Cognitive Science, and B.A. in Theatre from UC San Diego. apawaan.com, @ajaypawaan, @aboundingajay on Instagram.



CARTER PIGGEE

(Somerset) (he/him) The Old Globe: *The Merry Wives of Windsor*, *Twelfth Night*, *A Midsummer Night's Dream*, *The Taming of the Shrew*. The Old Globe/USD Shiley M.F.A. Program: *12 Ophelias*, *Mother Courage*, *Measure for Measure*. Regional: *Abigail's*

Party, *Dry Powder* (Backyard Renaissance), *One in Two* (Diversionary Theatre), *Miss Bennet: Christmas at Pemberley* (New Village Arts), *Ironbound* (MOXIE). Education: B.A. in Theatre Performance from San Diego State University (spring 2017). @cjcentric on Instagram.



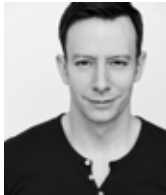
MIKE SEARS

(Cardinal; Old Clifford, Father) The Old Globe: *The Age of Innocence*, *Trouble in Mind*, *What You Are*, *Rain*, *Kiss Me*, *Kate*, *Othello*, *Globe for All's Henry V*, GFA's *Twelfth Night*. Off Broadway: *When Words Fail* (Houseman), *Leap* (Abingdon), *To*

Have and to Hold (Bosakowski Theatre). Regional: *Little Women* (Dallas Theater Center), *Sideways*, *His Girl Friday*, *Hands on a Hard Body*, *Bonnie & Clyde* (LJP), *Birds of North America* (MOXIE), *Parlour Song* (Backyard Renaissance; Critics Circle Award), *A Behanding in Spokane*, *Man from Nebraska* (Cygnet), *Mystery of Love and Sex*, *Birds of a Feather* (Diversionary), *Killer Joe* (Compass Theatre), *Tuesdays with Morrie* (North Coast Rep). Television: "Law and Order: SVU." Education: William Esper Studio NYC. mikesears.org, @mike.sears.5050.

**ELLA SERRANO**

(Rutland, The Corps) (she/her) *Amelie, The River Bride, Mother Road, American Mariachi, Cinderella* (Pacific Conservatory Theatre), *Dulce* TYA educational outreach tour (PCPA), *West Side Story, Cabaret, Metamorphoses, The Importance of Being Earnest* (Theatre at the Mount). Education: Certificate in Theatre from The Pacific Conservatory of the Performing Arts. @ella._serrano on Instagram.

**TALLY SESSIONS**

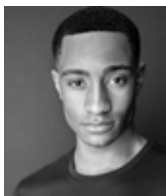
(Talbot; Cade) The Old Globe: *The Gardens of Anuncia, Rain, Robin and the 7 Hoods*. Broadway: *Company, Anastasia, War Paint, Falsettos, Paramour, School of Rock, Big Fish, The House of Blue Leaves*. Off Broadway: *The Gardens of Anuncia*

(Lincoln Center), *Giant* (Public Theater), *Queen of the Mist* (Transport Group), *Anyone Can Whistle* (Encores!), *Yank!, Godspell, Hallelujah, Baby!* (York), *Love + Science* (City Center). Tours: *Legally Blonde, South Pacific, Dirty Rotten Scoundrels*. Regional: Paper Mill, Goodspeed, Muny, Signature, KC Rep, Asolo, Westport, Olney, Studio, Kennedy Center, Milwaukee Rep, Barrington Stage. Television/film: "Marvelous Mrs. Maisel," "Falling Water," "Elementary," *Burning Man*. Awards: Henry, Carbonell. Nominations: Helen Hayes, Connecticut Critics Circle, IRNE. @tallysessions.

**AKONI STEINMANN**

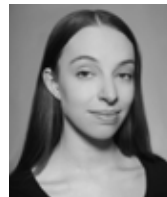
(Talbot's Captain; Clarence) (he/him) Theatre: *The Two Gentlemen of Verona* (Globe/USD Shiley M.F.A. Program), *Anytown, The Trial of Donna Caine, The Immigrant, New Kid* (George Street Playhouse), *Love's Labour's Lost, Richard III* (Hudson

Valley Shakespeare), *Island of the Blue Dolphins* (Laguna Playhouse), *All's Well That Ends Well, King Lear* (Hip to Hip Theatre), *Julius Caesar* (StormSeller). Short films: *Big Canvas, White Ferrari*. Education: The Old Globe/USD Shiley M.F.A. Program, B.F.A. from Marymount Manhattan College. @akoni.steinmann on Instagram.

**VANDOUS STRIPLING II**

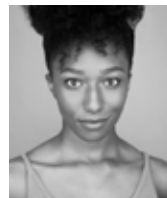
(Buckingham) Regional theatre: *Pass Over, What to Send Up When It Goes Down, Berta Berta, FLY, Court Martial at Fort Devens*. The Old Globe: *The Merry Wives of Windsor, Twelfth Night*. Readings/workshops: *Crime and Punishment, A Comedy, Liza* Jessie Peterson's *All Day, Pleasant*. Education: graduating

M.F.A. student of The Old Globe and University of San Diego Shiley Graduate Theatre Program.

**EMMA SVTIL**

(Burgundy; Chaplain, Messenger) The Old Globe: *The Merry Wives of Windsor, Twelfth Night*; understudy for *Ebenezer Scrooge's BIG San Diego Christmas Show, The Notebooks of Leonardo da Vinci, The Age of Innocence*. The Old Globe/USD Shiley

M.F.A. Program: *12 Ophelias, Mother Courage, Measure for Measure, The Two Gentlemen of Verona, The Last Days of Judas Iscariot*. Education: B.F.A. in Drama from NYU Tisch/New Studio on Broadway (2022).

**CASSIA THOMPSON**

(Joan; Prince Edward) The Old Globe: *The Taming of the Shrew*. Regional: *The Book Club Play* (Indiana Repertory Theatre), *The Wolves* (Syracuse Stage), *A Raisin in the Sun* (Bay Street Theater), *The Book of Will, The Man of Destiny, Our Country's*

Good, Exit the King (American Players Theatre), *The Tempest* (Shakespeare Theatre Company), *Safe House* (Repertory Theatre of St. Louis). Education: B.F.A. in Acting from the Conservatory at Webster University. @cassia.thompson on Instagram.

**MICHAEL UNDERHILL**

(John Talbot; Spence, Son) The Old Globe/USD Shiley M.F.A. Program: *Measure for Measure, The Two Gentlemen of Verona, Mother Courage, 12 Ophelias*. The Old Globe: *The Age of Innocence, The Merry Wives of Windsor*; understudy for

Twelfth Night, The Notebooks of Leonardo da Vinci, The XIXth, Ebenezer Scrooge's BIG San Diego Christmas Show. Regional: *Witch* (Elliot Norton nomination for Best Actor), *Man in the Ring, Rosencrantz and Guildenstern Are Dead* (Huntington), *Much Ado About Nothing, The Tempest, Cymbeline, Richard III, Othello* (Commonwealth Shakespeare), *Romeo and Juliet, Macbeth* (CSC2), *A Midsummer Night's Dream* (Gamm Theatre), *King John* (Praxis Stage). Education: Northeastern University. michaelunderhill.com.

**LISA VILLAMIL**

(Valet, Murderer 2; Michael) Regional: *A Christmas Carol* (Walnut Street Theatre), *Pericles* (Shakespeare in Clark Park), *Julius Caesar* (Media Theatre), *Wait Until Dark, Macbeth, A Christmas Carol* (Hedgerow Theatre Company). National tour: Peter in

Peter Rabbit Tales (Enchantment Theatre Company). Education: M.A. in Classical and Contemporary Text (Acting) from the Royal Conservatoire of Scotland, Shakespeare's Globe Higher Education Acting Residency in London, current Old Globe/USD Shiley Graduate Theatre Program acting candidate (Group 37). M.F.A. credits: *The Two Gentlemen of Verona, The Last Days of Judas Iscariot*.

**ALEJANDRA VILLANUEVA**

(The Corps) The Old Globe: understudy for *The Comedy of Errors* (Globe for All). USC projects: *Laurencia in Fuente Ovejuna: A Disloyal Adaptation, Melony in Cider House Rules, Parts One and Two,*

title role in *Queen Margaret*, Major in *Happy End*, Victoria in *Tunnels*. Additional projects: Victoria in *Sacrifice Zone: Los Angeles*, Estela in *Real Women Have Curves*. Education: B.A. in Theatre from University of Southern California.

**NATHAN HUBBARD**

(Percussionist) Percussionist, composer, bandleader. Honors: five-time San Diego Music Award winner (Best Jazz Album, Best Hip-Hop Album, Best Local Recording), "Top Five San Diego Drummers" from NBC San Diego.

castorandpolluxmusic.com, @firecliffs.

**MARTÍN MARTIARENA**

(Guitarist) National tours: *The Simon & Garfunkel Story, The British Invasion - Live on Stage*. Select regional: *Mamma Mia!, Jesus Christ Superstar* (Moonlight, Welk), *Kinky Boots* (Moonlight), *Rock of Ages, Dogfight* (Cygnets). Bands: The

Rollers, Tribute to The Beatles; Xceptional Tribute to ABBA. Education: B.A. in Jazz Performance from UCLA. @martinmartiarenamusic on Instagram.

**BARRY EDELSTEIN**

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

Agile, Hamlet, the world premiere of *The Wanderers*, the American premiere of *Life After, Romeo and Juliet, What We Talk About When We Talk About Anne Frank*, and, during the pandemic, *Hamlet: On the Radio*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour, and

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

LAWRENCE E. MOTEN III

(Scenic Design) (he/him/his) Broadway: *Chicken & Biscuits* (Circle in the Square). New York: *The White Chip* (MCC), *Covenant* (Roundabout), *Patience* (2ST Uptown), *Stargazers, STEW* (Page 73). Regional: *King James, Twelfth Night, Trouble in Mind* (The Old Globe), *Gem of the Ocean* (Two River), *Black Cypress Bayou* (Geffen), *Bulrushers* (McCarter, Berkeley Rep), *Così Fan Tutte, Faust* (Wolf Trap Opera), *Proof, The Brothers Size* (American Players), *Blues for an Alabama Sky* (McCarter, Guthrie), *Appropriate, The Little Foxes* (South Coast Rep), *Christmas in Connecticut* (Goodspeed Musicals), *it's not a trip, it's a journey, We Declare You A Terrorist...* (Round House). Member: USA 829. motendesigns.com, @motendesigns on Instagram.

DAVID ISRAEL REYNOSO

(Costume Design) The Old Globe: *Midsummer, El Borracho, Scrooge, Hair, As You Like It, The Tempest, The Wanderers, Red Velvet, The Blameless, tokyo fish story, Constellations, Twelfth Night, Arms and the Man, Water by the Spoonful, Time and the Conways, Double Indemnity, Be a Good Little Widow*. Theatre: *Water for Elephants* (Broadway; Tony nomination), *La Lucha, Optika Piñata, Portaleza, Las Quinceañeras, Waking La Llorona* (as creator/director, Optika Moderna/La Jolla Playhouse), *The Burnt City, Sleep No More* (Punchdrunk), ACT, ART, Arena, Finnish Ballet, Portland Center Stage, WP, Seattle Rep, Roundabout, others. Further work: *Teatro Piñata* (New Children's Museum), *Hostile Terrain 94, PostSecret, Living with Animals* (Museum of Us). Honors: Obie Award, Creative Catalyst Grant. davidreynoso.com, @designreynoso on Instagram.

MEXTLY COUZIN

(Lighting Design) The Old Globe: *The Merry Wives of Windsor*, *El Borracho*, *As You Like It* (assistant designer), *Romeo and Juliet* (assistant). Broadway: *Camelot* (associate), *Birthday Candles* (associate). Off Broadway: *Pericles*, *Job*, *A Good Day to Me Not to You*, *Here We Are* (assistant), *Straight Line Crazy*, *peerless*, *Tambo & Bones*. Regional: *Mexodus* (Baltimore Center Stage), *Das Rheingold* (Seattle Opera), *Incendiary* (Woolly Mammoth), *West Side Story* (Centro de Bellas Artes, Puerto Rico), *La Belle et la Bête* (Opera Parallèle). Honors: 1/52 Project grant, 2023. Education: M.F.A. from University of California, San Diego, 2020. mextlycouzin.com.

MELANIE CHEN COLE

(Sound Design) (she/her) The Old Globe: *Dr. Seuss's How the Grinch Stole Christmas!*, *The Merry Wives of Windsor*, *Twelfth Night*, *A Midsummer Night's Dream*, *Noura*, *Tiny Beautiful Things*, *The Imaginary Invalid*. Regional theatre: Alabama Shakespeare Festival, Alley Theatre, Alliance Theatre, Cincinnati Playhouse in the Park, Cleveland Playhouse, Dallas Theater Center, Denver Center, Geffen Playhouse, Goodman Theatre, Huntington Theatre, Indiana Rep, La Jolla Playhouse, Milwaukee Rep, Northern Stage, PlayMakers Rep, South Coast Rep, Studio Theatre, Utah Shakespeare Festival. Education: M.F.A. in Theatre and Dance from UC San Diego. melaniesound.com, @melaniechencole.

CAITE HEVNER

(Projection Design) The Old Globe: debut. San Diego: *Sweatshop Overlord* (La Jolla Playhouse). Broadway: *In Transit*, *Derren Brown: Secret*, *Harry Connick, Jr. – A Celebration of Cole Porter*. Select New York: *Sweatshop Overlord* (NYTW; Lortel nomination), *Between the Lines* (Tony Kiser Theater; Drama Desk nomination); productions at Ars Nova, Atlantic, Carnegie Hall, Heartbeat Opera, Manhattan Concert Productions, MCC, MTC, Primary Stages, Roundabout, York. Select regional: Alley, Arena, Alliance, Baltimore Center Stage, Dallas Theater Center, Guthrie, Kennedy Center's Broadway Center Stage, Long Wharf, McCarter, Muny, Pasadena Playhouse, 5th Avenue, Seattle Rep, TUTS, Woolly Mammoth. Video coordinator: BC/EFA's *Broadway Bares* since 2018. Other: USA 829 Eastern Region Board Member Representative, Co-Chair of Respectful Workplace Committee. caitedesign.com, @caitehevner on Instagram.

JULIÁN MESRI

(Original Music) New York-based Argentinean American playwright and composer. Recent work: *The Comedy of Errors* (Public Theater; Drama Desk Award nominee), *Songs about Trains*, upcoming *Canciones*, both with Radical Evolution. Other: recently named Judith Champion Musical Theater Launchpad Resident at Signature Theatre Company, EST/Sloan commissioned

artist, member of The Public Theater Emerging Writers Group, Dramatist Guild Fellow, Emerging Artist of Color Fellow and Usual Suspect at NYTW, Van Lier Fellow at Repertorio Español. julianmesri.com.

JACOB GRIGOLIA-ROSENBAUM

(Fight Director) (he/him) The Old Globe: *The Last Goodbye*, *Robin Hood!*, *As You Like It*, *Othello*, *Romeo and Juliet*, *Hamlet*. Other credits: *Here Lies Love* (Broadway, etc.), *Peter and the Starcatcher* (Broadway, etc.), *Bloody Bloody Andrew Jackson* (Broadway, etc.), *Cyrano* (Broadway), *Robber Bridegroom* (Roundabout), *Sailor Man* (co-creator; NY Fringe; Outstanding Play Award), *The Buccaneer* (playwright; The Tank). Choreography: Disney Cruise Line, The Public, Williamstown, Asolo, Ogunquit Playhouse, Les Freres Corbusier, Robin Hood Foundation, many others. Television/film: *Peter Pan Live!* (NBC/Universal), *Dark Was the Night* (also creature performer; Caliber/Image). Education: Yale College (Fencing NCAA Div1).

CHELSEY ARCE

(Choreography) Broadway: revival of *Sweeney Todd* (associate choreographer), *Harry Potter and the Cursed Child* (associate movement director). Opera: *Carmen* (assistant choreographer; Metropolitan Opera). First national tour: *Harry Potter and the Cursed Child* (associate movement director). Regional: *Gun and Powder* (associate choreographer; Paper Mill Playhouse). International: *Paramour*, *'Twas the Night Before* (assistant director/ choreographer; Cirque du Soleil). Television/film: "Germany's Next Top Model" finale (associate choreographer), *Love in Klinerry* (choreographer). Workshops: *Almost Famous* (choreographer; Eugene O'Neil Theater Center). Education: B.F.A. in Dance from Boston Conservatory. chelseyarce.com, @chelseyarce.

EMMELYN THAYER

(Voice and Text Coach) The Old Globe: *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 and Guildenstern Are Dead*, *Mrs. Bob Cratchit's Wild Christmas Binge*, *Arcadia*, more. Honors: Horrigan Award, Craig Noel M.F.A. Fellowship.

JESSE PEREZ

(Voice and Text Coach) Voice and text coach debut. Craig Noel Distinguished Professor and Program Director of The Old Globe and University of San Diego Shiley Graduate Theatre Program. The Old Globe: *The Merry Wives of Windsor*, *The Taming of the Shrew*, *El Borracho*, *Romeo and Juliet*. Select local credits: *Seize the King* (La

Jolla Playhouse), *JQA* (San Diego Rep). Other work: many Shakespeare productions across the country as an actor. Education: The Juilliard School.

ALAINE ALLDAFFER, CSA

(Casting) The Old Globe: *A Midsummer Night's Dream*, *The Taming of the Shrew*, *Romeo and Juliet*, *As You Like It*. Casting Director for Playwrights Horizons; with Lisa Donadio: *Stereophonic* (currently on Broadway), *A Strange Loop*, *Grey Gardens*, *Clybourne Park* (also Broadway), *Downstate* (Artios Award for Casting), *Circle Mirror Transformation* (Drama Desk, Obie Awards for Outstanding Ensemble, Artios Award for Casting), *The Flick* (also at Barrow Street Theatre).

JESS SLOCUM

(Production Stage Manager) The Old Globe: *Dr. Seuss's How the Grinch Stole Christmas!*, *The Age of Innocence*, *Twelfth Night*, *Under a Baseball Sky*, *Dial M for Murder*, *El Borracho*, *Hurricane Diane*, *Noura*, *They Promised Her the Moon*, *Familiar*, *The Imaginary Invalid*, *Picasso at the Lapin Agile*, *Love's Labor's Lost*, *tokyo fish story*, *In Your Arms*, *Bright Star*, *Othello*, *Water by the Spoonful*, *Pygmalion*, *A Room with a View*, *Robin and the 7 Hoods*, over 30 more. Regional: *The Untitled Unauthorized Hunter S. Thompson Musical*; *Kristina Wong*, *Sweatshop Overlord*; *Indecent*; *Side Show*; *Ruined*; *The Third Story*; *Memphis* (La Jolla Playhouse), *Noura* (Shakespeare Theatre Company). Education: Vanderbilt University.

VANESSA REBEIL

(Assistant Stage Manager) Broadway: *The Music Man*, *Harmony*, *Moulin Rouge!* Off Broadway: *Kissing the Floor* (Theatre Row). Regional: *Kiss My Aztec!* (Hartford Stage), *Rent* (Paper Mill Playhouse). New works: *Joy*, *A Beautiful Noise*, *The Untitled Unauthorized Hunter S. Thompson Musical*, *Small Town*, *Goree All Girl String Band*. Education: B.A. in Theatre and Speech from Wagner College, M.F.A. in Stage Management from Columbia University. vanessarebeil.com.

AMANDA SALMONS

(Assistant Stage Manager) The Old Globe: *Ride*, *Destiny of Desire*, *Come Fall in Love*, *Life After*, *The Blameless*, *October Sky*, *Rain*, *The Metromaniacs*, *The White Snake*, *Inherit the Wind*, over 40 more productions. Regional: *Blueprints to Freedom: An Ode to Bayard Rustin* (La Jolla Playhouse), *Kiss Me, Kate* (Hartford Stage), *The Foreigner*, *See How They Run*, *The Rivalry* (Lamb's Players Theatre). Education: UC San Diego.

KENDRA STOCKTON

(Assistant Stage Manager) The Old Globe: *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).

EVELYN G. MYERS

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

**TIMOTHY J. SHIELDS**

(Audrey S. Geisel Managing Director) joined The Old Globe as Managing Director in 2017. He currently serves as a board member of San Diego Regional Chamber of Commerce's LEAD program; an advisory board member of San Diego Downtown

Partnership; and Vice President of Balboa Park Cultural Partnership. He was Managing Director of 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, Denver Center Theatre Company, and McCarter Theatre Center. 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.



Barry Edelstein with projection designer Caite Hevner and a participant at the *Henry 6* crowd filming workshop. Photo by Rich Soublet II.

INTERVIEW BY SONIA DESAI

THE OLD GLOBE'S ERNA FINCI VITERBI ARTISTIC DIRECTOR BARRY EDELSTEIN, DIRECTOR AND ADAPTOR OF *HENRY 6*, DISCUSSES WHAT HE LOVES ABOUT SHAKESPEARE, HOW THIS PRODUCTION CAME TOGETHER, AND WHAT THESE PLAYS HAVE TO SAY TO MODERN AUDIENCES.

It is fascinating that this is a centuries-old work, but it is also the world premiere of this adaptation. What was the process of adapting the three *Henry VI* plays into these two parts?

I came across the plays for the first time when I was in graduate school at Oxford. And I really fell in love with them. They were the first plays I actually wrote about in any kind of depth when I first started my graduate program, so I've had a soft spot for them for a long time. And what I know about them is that they're full of extraordinary passages, but they're also just inconsistent because they're so early in Shakespeare's writing life. *Henry VI, Part I* is very likely his first play, so there's a sense of a young man on the make wanting to show everybody how brilliant and talented he is. As a result, the tone swings around a lot. So the first thing I knew

I had to do was pick the pieces that seemed the most effective or efficacious or exciting, and let them be the thrust of what we were trying to do.

The biggest problem was figuring out how to structure the story. Each of my plays has two acts, so I had four movements to work with. I treated it like a screenplay. One of the things about screenwriting that's very different from writing for the theatre is that it's all about events. It's about the action. Screenwriters do this thing where they write the action of each beat of the screenplay on an index card, and as you structure the screenplay, you take the index cards and swap them around. So I got screenwriter index card software, and I went through the three plays and wrote down what happens in each beat of action in every scene. Then I could start to structure the arc of the story by pulling things out and moving things around. I removed stuff, cut characters, combined characters until there was a clear line of action all the way through from beginning to end.

When you first looked up these plays in grad school, I'm sure there were things that excited you about them. Are there new things you find exciting that you wanted to focus on?

I remember very vividly. I had just graduated college. I showed up at Oxford. I had no idea what was going on. And I wrote a paper on *Henry VI, Part I*. I remember writing about the moment that Talbot dies, and Shakespeare calls him Old Talbot, which he doesn't do in the rest of the play. One reason is that he introduces his son, Young Talbot, so the speech headings have to make the distinction between the father and the son. I remember being fascinated by the fact that now he's old, and with the death of Talbot, the medieval world dies and the modern world is born because Talbot is the last person in the play who understands the greater values of England and what England means. The idea that England is worth defending as something greater than any individual.

And after Talbot is dead, all the struggles for power are about the glory of one individual. That feels to me consistent with an idea that Shakespeare develops in plays like *Macbeth*, which is that when politics are divorced from values, only violence results. And it feels to me like that's one of Shakespeare's bigger thoughts about history and politics, that devoid of values that are greater than ourselves, a society will collapse, and when a society collapses, it collapses into authoritarianism. And I knew that back in grad school. But I didn't have the necessary vocabulary to translate it into some kind of theatrical insight that I do now after 30 years of directing his plays.

I think these plays are a warning that when political leaders are in it only for their own power, radical violence will result. And no less an eminence than the great Shakespeare scholar Stephen Greenblatt has written about these plays and said they are about the phenomenon of authoritarianism that we're seeing in the world right now.

The other thing Shakespeare does throughout the plays is he brings us to regular people. The plays constantly check in on them. He's clearly interested in how the selfish decisions of the cynical politicians impact the day-to-day lives of regular people. And it's always bad. Shakespeare sees and understands that.

I'd love to talk about the character of Margaret. How did you approach her?

There is a series of great female roles in these plays. Early in his career, Shakespeare demonstrates that he's really, really good at writing incredibly powerful and strong women. You have Joan of Arc, and you have Eleanor, the Duchess of Gloucester, and you have Margaret, and they're just tremendous, tremendous characters.

The thing about Margaret that's so interesting is she's an outsider. She's French, and she's brought over to England to marry the king to try and bring the two kingdoms together. She never feels like she is welcomed. She is made to feel like an outsider, even by the good people in England. That sense of denying her any kind of actual home or belonging just sets her off. She's also incredibly impatient with her husband's apparent weakness. She can't understand what it is that's paralyzing him because she, like the men in the play, doesn't have a larger vision of England and what England means. She's only able to see the country through her own needs and her own wants. So she cheats on her husband, and she authorizes the murder of a powerful leader. Just a series of really, really, really bad things. The women in the play are not immune to the same political myopia that afflicts the men, but she has a vividness about her that Shakespeare doesn't grant to the men.

There is a huge community element to this production. How did that come to be, and what is it like?

First, I've got to give a shout-out to Roy Cockrum and The Roy Cockrum Foundation, whose generosity and whose vision of a way to support the American theatre is unparalleled. Without Roy's support, we wouldn't be able to do this. It's a big part of this story, and we can't really talk about the Globe's achievement here without tipping our hat to Roy Cockrum. (cont.)

The second thing is what we've been trying to do with The Old Globe for the past 12 years. We're trying to bring our work in the community into conversation with our professional art-making work in a real and important way. We're trying to draw arts engagement toward the core of the company, we're in the community doing all these different programs where we are engaging populations all over San Diego County through our nonprofit partners. But we hadn't yet found a way to actually engage them with the tremendous, authentic creation of a production. So we wondered how we could use this production to blur the barrier between professional art making and nonprofessional art making. That led to months and months, if not years, of discussions across the institution about how to bring together these two sides of the company. We brought the designers out to do workshops with community members so the community members could help conceptualize some of the stuff that you actually see on the stage.



We started talking about having people show up in the show, but we knew the commitment to be here physically six nights a week for two and a half months just seemed too much to ask. So somebody in the organization said, "Well, why don't we put them on video?" And that was a wonderful revelation. So we thought we could film people and then project their images on the stage—they're here, but they're not physically here. This led to the production having a whole rich video component, which we haven't done on the outdoor stage ever before.

We spent months of work setting up acting workshops with some of our community partners and figuring out how to invite people to come here and participate. We had an amazing two weeks when The Old Globe suddenly turned into a film studio. That's been kind of amazing. We've had over a thousand people participate directly in these shows between that filming and all the other workshops I've been talking about.

What would you like the audience to take away from this play?

First and foremost, I hope people just have a really wonderful time with what is, in the end, a terrific, epic yarn. That's what all theatre artists want: to provide a meaningful experience for the audience. Meaningful in all sorts of ways. And of course it's an election year, so Shakespeare's cautionary note about leadership and what a nation starts to look like when its politics forgets its core values is worth heeding.



Also, I want everybody to feel proud of The Old Globe. This is a big, crazy, bold thing to do. And it takes resources, and it takes skills, and it takes a set of overarching ideas that are our North Star. What this project is really talking about is what the nonprofit arts can be, and what a nonprofit arts institution can mean to its community. That's what I love about this project, and it's what I love about my job. I get to come in and work in the service of a set of big ideas about art and society, and I get to demonstrate through my work what the arts can do to enrich our city's quality of life. I hope that, in addition to having a good time at a couple of shows, our audience will boggle at the fact that they have this institution in the middle of their city that is audacious and that is committed to a set of very big principles about the meaning of art and the meaning of the nonprofit movement and what that all can deliver to people's lives. I hope San Diego is pleased at what we've achieved. ■

Barry Edelstein in rehearsal; with actors Keshav Moodliar and William DeMeritt. Photos by Rich Soublet II.

COMPLETING THE CANON WITH *HENRY 6*

BY MIKE HAUSBERG

Institutions always celebrate their "firsts." There's something exciting about a new milestone, proof that an organization is still on the cutting edge, still has something new to offer. It's a way to mark time, to rejoice, to look forward. It's the feeling of being part of something. Now in its 90th year, The Old Globe has had many firsts: first public performances (on our outdoor green in 1935), first show sent to Broadway (*Into the Woods* in 1987), first Globe for All community tour (10 stops across San Diego in 2014), and many more in between.

But it's rare that a theatre company celebrates a "last."

With our production of *Henry 6*, The Old Globe completes the Shakespeare canon. The playwright's historical epic is the last of his works to be put on the Globe's stages, distilled from three separate plays to this two-part adaptation from Barry Edelstein. We've now produced all 36 plays from the Bard's First Folio—and for the sticklers out there, yes, we're also counting *Pericles* and *The Two Noble Kinsmen* as numbers 37 and 38. Some of these we've presented many times, some just once, but the Globe, an institution that has held Shakespeare so close to its heart, has now done them all, an achievement only a few theatres in the country can boast.

But why does it matter that we've completed the canon? After all, the Bard is certainly getting on in years (age 460 as of April), and countless popular, talented writers have faded away with the passage of time and been replaced in our consciousness. But Shakespeare has endured because of the uncommon insight he brings to the stage, a view of humanity so incisive and fundamental that it still speaks to our lives all these centuries later. It's what makes his works timeless. His plays are a prism through which we again and again find the full spectrum of the human experience.

Plus, they're just plain entertaining. A climactic swordfight will always be thrilling, a clandestine love letter will always be enchanting, a pompous buffoon will always be funny. Shakespeare marries his profoundly explored themes with audience-pleasing stage antics, and by some miracle these two halves coalesce into an even greater whole.

That is why we still produce Shakespeare, and why completing the canon is worth celebrating: because to share all of Shakespeare's works is to share the full breadth of the glory of existing in this world, and there is simply no more important a service we can provide as a theatre company.

So as the Globe marks another milestone in its history, this "last" actually becomes another "first," the first page of a new chapter with this singular dramatist, our relationship renewed in a novel way. As The Old Globe lives on, so shall Shakespeare, as he always has. Completing the canon is just the beginning. ■

PREVIOUSLY ON...

Become a Shakespeare expert in five minutes! Get to know what happened in the Bard's history plays leading up to the events of *Henry 6*.

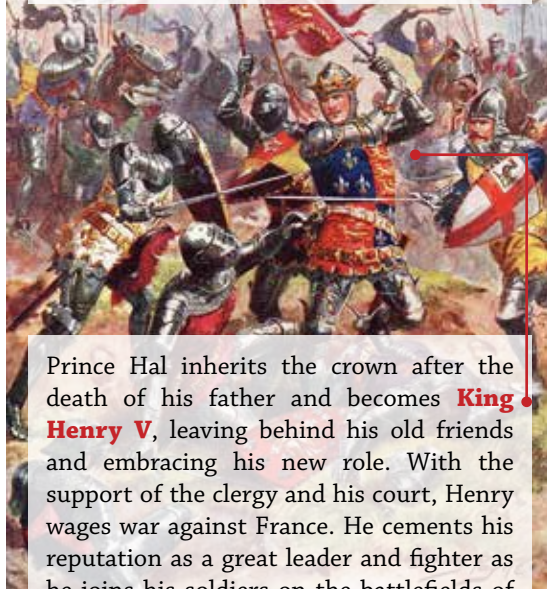
Shakespeare's *Henry VI* plays are part of a larger cycle of history plays: *Richard II*; *Henry IV, Parts I and II*; *Henry V*; *Henry VI, Parts I, II, and III*; and *Richard III*. While the plays do stand on their own, it can be helpful to know what occurred in the previous plays.



King Richard II is a weak and ineffectual ruler who is more interested in accumulating personal wealth than caring for his people. Richard makes a series of selfish decisions that enrage the nobility and people of England. After Richard exiles his cousin Bolingbroke and takes his land, Bolingbroke joins forces with the other unhappy nobles to wage war against the monarch. With his superior forces and the good will of the people on his side, Bolingbroke deposes the living reigning monarch of England. Richard II gives up his crown under duress and makes Bolingbroke the next ruler, **King Henry IV**.



Since King Henry IV takes the crown by force, he spends much of his reign defending his throne. His eldest son and heir, Prince Hal, refuses to live up to his title as the future of King of England. Instead, he spends all of his time at a tavern with Sir John Falstaff and his crew, pulling pranks and getting drunk. It isn't until his father's crown is in danger that Prince Hal finally abandons his partying ways. He joins his father on the battlefield and defeats a series of rebellions led by the heirs to Richard II, securing a victory for his side. Before his death, Henry IV advises his son to start a war overseas to protect his interests at home.



Prince Hal inherits the crown after the death of his father and becomes **King Henry V**, leaving behind his old friends and embracing his new role. With the support of the clergy and his court, Henry wages war against France. He cements his reputation as a great leader and fighter as he joins his soldiers on the battlefields of France. After a brutal campaign, Henry is victorious, and the French king surrenders. Henry is crowned King of France—leaving him the official ruler of both countries—and marries the French princess. The play finishes with a warning: when Henry V dies young, his court will fracture and his young son, **King Henry VI**, will be faced with conflict and strife.



A BRIEF SYNOPSIS OF *HENRY 6*

ONE: FLOWERS AND FRANCE

King Henry VI inherits the crown of England as a child. Absent the strong leadership of his father, King Henry V, who conquered France in a surprise victory, the English court is reduced to petty squabbles. The French take up arms to regain their lost territory and rally behind Joan of Arc, who claims she was sent from God to fight the English. Meanwhile, King Henry marries Queen Margaret, who inflames the political disputes that roil the throne, especially a factional rivalry between the York and Lancaster dynasties. Can the English stop arguing among themselves and unite to hold on to France? Or will their infighting cost them the hard-won French territory and lead to chaos at home?

TWO: RIOT AND RECKONING

England descends into a bloody civil war. The York family, whose symbol is the white rose, is intent on overthrowing King Henry VI and claiming the throne for themselves. King Henry's side, the House of Lancaster, symbolized by the red rose, refuses to give up the crown without a fight. Though the king himself prefers his books to the battlefield, Queen Margaret proves to be a fierce warrior. The people of England clamor for change as leaders on both sides jockey for position and battle for power. The Wars of the Roses pit family against family in a cruel campaign that turns England upside down. Who will come out on top?

The cast of *Henry 6*. Photo by Rich Soublet II.

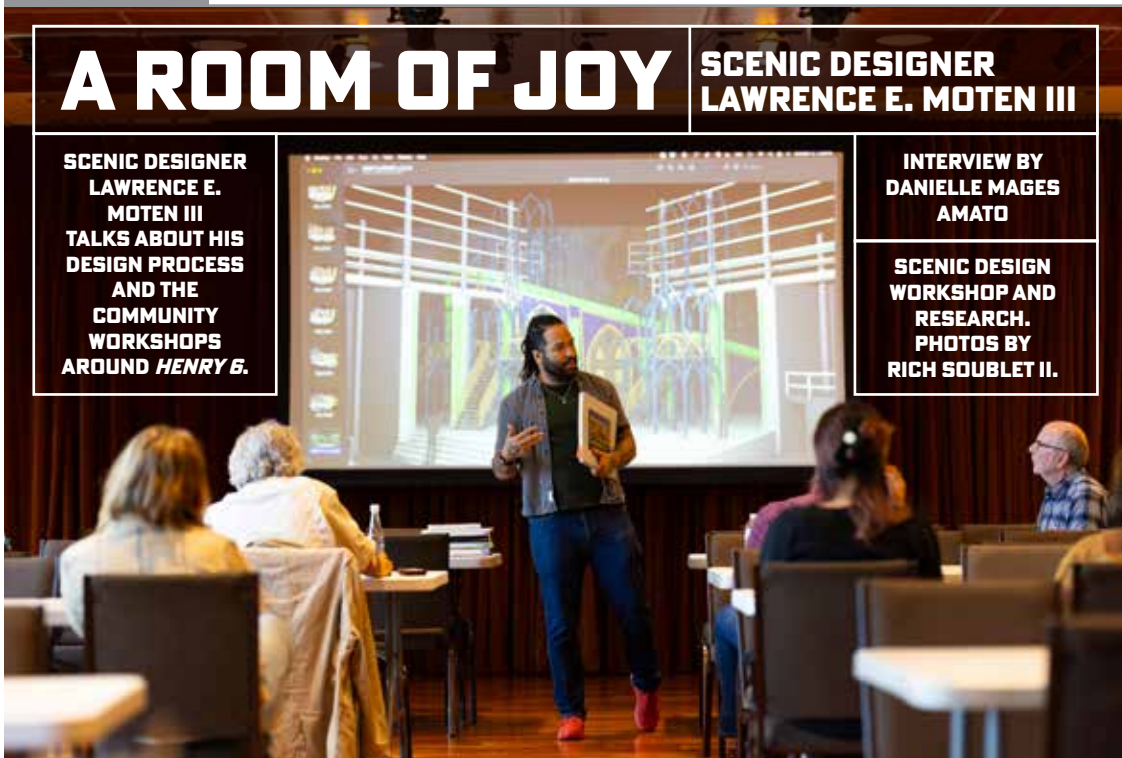
A ROOM OF JOY

SCENIC DESIGNER
LAWRENCE E. MOTEN III

SCENIC DESIGNER
LAWRENCE E.
MOTEN III
TALKS ABOUT HIS
DESIGN PROCESS
AND THE
COMMUNITY
WORKSHOPS
AROUND *HENRY 6*.

INTERVIEW BY
DANIELLE MAGES
AMATO

SCENIC DESIGN
WORKSHOP AND
RESEARCH.
PHOTOS BY
RICH SOUBLET II.



How did you start to think about the design for *Henry 6*?

We knew from the beginning that this production of *Henry 6* would span multiple eras. Barry wanted to start more in a historical period and move through eras to become a commentary on current topics. The challenge in a design like that is to find scenery that can exist throughout multiple time periods while still maintaining the heart and soul of the piece. That ultimately means abstraction in some way, shape, or form. We also drew inspiration from Ming Cho Lee’s scenic designs for Shakespeare in the Park at the Delacorte Theater in New York in the 1950s and 1970s. Not to copy his work, but to be inspired by and honor it, and to push it into a vocabulary that felt wholly my own.

What other kind of research did you do?

We started by looking at architectural pieces that let us know we were in a Shakespearean world, but a Shakespearean world that could live throughout time. And what I landed on was the architecture of Gothic churches, of flying buttresses, of that style of architecture. We wanted to take advantage of the opportunity for height in the outdoor space. The beauty of Gothic architecture is that it feels so light and so airy, and it draws your eye up.

So that shape of the Gothic arch, it’s actually a mathematical pattern, and there’s a way you calculate the dimensions. Our Gothic arches are mathematically correct the way they’ve been designed, which is a nerdy thing that makes me happy.

And then I took my own spin on that architecture inspired by hyper-modernism, Bauhaus, and brutalism. We took the shape of Gothic architecture but used entirely modern materials and textures to kind of smash-cut these two ideas together. The shapes and iconography solidly place us in the past, but then we use colors and textures and motifs to juxtapose that and bring us into the present.

What was the experience for you of leading the community workshops around the design of the show?

Wonderful. Terrifying. Kind of one of the greatest experiences of my life.

I think one of the great joys of the theatre industry is that we get to bring art to so many people. But I think one of the big negatives is that we don’t know the people who are engaging with our artwork. So it’s really joyous and gratifying to connect with community members who want to know more—and I’m so grateful to The Old Globe for the opportunity.

I did two sessions each with two different groups to take them through my process as a designer, and then to invite them into the process. It was just—it was a room of joy. It was a room full of different generations, from people who have been coming to the Globe for 20 years to young people who wanted to know if they could have a career in theatre. I have one of the most gratifying jobs in the world. It’s a job I work at every day. It’s not always easy, but I’m never sad or upset that I chose this life, and to open up that door for as many as I can is really exciting. ■



WONDERFUL.

TERRIFYING.

KIND OF ONE OF THE GREATEST EXPERIENCES OF MY LIFE.



A PRODUCTION FOR THE PEOPLE

One of the central questions in Shakespeare's epic *Henry VI* is how the actions of political elites affect the lives of ordinary people. This is the question that led adaptor and director Barry Edelstein in his vision to radically include community members in a never-before-attempted project that would revolutionize the discussion of Shakespeare as being for all people. The vision was to open the doors of the creation process to the community so that citizens of San Diego would be woven into the fabric of the piece through direct collaboration with nearly all elements of the design.

PROPS



Scenic designer Lawrence E. Moten III guided participants through a design process that started with inspirational images in sculptural reference books and ended with 3D sculptures of suns made from materials such as paper, glue, Popsicle sticks, yarn, and pipe cleaners. Lawrence used the sculptures that were created in the workshops as inspiration for the three suns you see in tonight's show.

SOUND



Our sound designer Melanie Chen Cole walked participants through hands-on live Foley workshops that led to participants creating atmospheric sounds like rain, thunder, and more using their bodies and other musical instruments. Each participant had the opportunity to record their sounds, which Melanie edited and incorporated into the soundscape that you are listening to today.

LIGHTING



Lighting designer Mextly Couzin shared her talents with the general public by hosting tech hours with aspiring designers in the community. She showed them how to hang and focus lights and how to program and run a light board.

REHEARSAL



We swung our rehearsal doors open so community members could sit and watch the making of the production and be in the space with the cast, crew, and creative team. It was a treat to have so many young artists, visiting artists, and local talent join us for a behind-the-scenes look at what was being created.

PROJECTIONS



Our projection designer and videographer Caite Hevner filmed about 200 individuals, directed by Barry Edelstein, to compose the crowd scenes you will see in tonight's show. In addition, the team filmed folks from community partners around San Diego to create the spirits you see invoked by Joan of Arc and Eleanor, Duchess of Gloucester.

MUSIC



A group of local vocalists from all experience levels gathered together to be led by composer Julián Mesri to create choral-inspired music for the show. Starting with warmup exercises and single sounds, then building to longer, more complex vocal sequences, the group created sounds and songs that echo an ancient and universal quality.

COSTUMES



Costume designer David Israel Reynoso engaged participants in a series of activities that would inform his design choices for the soldier costumes in the play. Participants had an opportunity to draw and craft their own designs based on how they would identify themselves as soldiers.

STAGE COMBAT



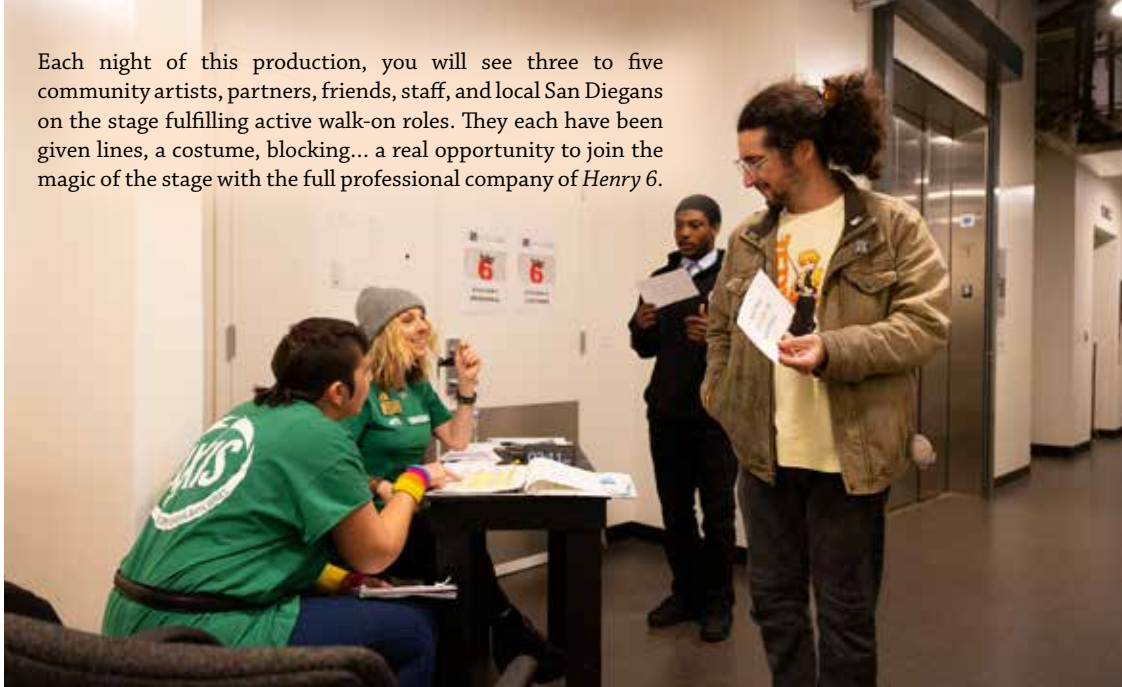
Community members learned one of the many fight sequences led by our fight director Jacob Grigolia-Rosenbaum. They watched our M.F.A. students perform a sequence, learned how to safely stage a real combat scene, and took a chance at performing the sequence themselves.

ACTING

We also held an Intro to Shakespeare Acting Workshop, led by Barry Edelstein himself, who ushered local community members through an accessible text analysis workshop where they learned tips and tricks for navigating the poetry and structure of Shakespeare's text.

WALK-ONS

Each night of this production, you will see three to five community artists, partners, friends, staff, and local San Diegans on the stage fulfilling active walk-on roles. They each have been given lines, a costume, blocking... a real opportunity to join the magic of the stage with the full professional company of *Henry 6*.



Last but not least, before you entered the theatre, you saw a full-scale installation and living community art project, inspired by the costume and scenic designs of *Henry 6*. Audience members are encouraged to participate in the creative process and build a red or white flower that they can then add to the larger-than-life crown that currently sits at the top of our Copley Plaza. It was important to us that audience members could leave their own artistic legacy and fully engage from the moment they step onto the plaza until the moment of the final bow.

We are thrilled to say that over 1,000 San Diegans were a part of making this experience. Whether they joined a workshop, acted as a walk-on, filmed a video, or participated in tech, community members made the difference—and when we say community, we mean veterans, college students, teachers, artists, parents, staff members, Board members, retirees, toddlers... the list goes on. The project was a humble attempt to make our stage look like its community, to be inclusive in identity and intersectionality, and to honor the cultural and social diversity of our region. From the workshops to the stage, the response from our community has been a sweet surprise that has warmed our hearts and affirmed our efforts. Members have had authentic and evocative responses to this process, not just because we are putting on a play, but because we have created something together. People have felt seen, valued, even validated. We have all grown closer together and drawn closer to the spirit of our mission—making theatre matter to more people—and we are doing that in a way that sincerely lives beyond the stage. It is our hope that our beloved community has been inspired by this process. We know we have been.

WITH LOVE,

Adena Varner and Soroya Rowley
Henry 6 Arts Engagement Producers

Photos by Roxana Lopez, Stephanie Ochoa, Rich Souble II, and Adena Varner.

A SPECIAL THANK YOU
TO OUR COMMUNITY!

Senior Programs Manager Erika Phillips with crowd filming workshop participants. Photo by Rich Souble II.

It gives us great joy to say thank you to all the community members who participated in workshops and were filmed in our crowd and spirit scenes. While this list only contains just over 200 people, we realize it is not inclusive of all the community members who partnered with us to make this show come to life. There were also attendees of our acting workshops, additional workshops in the late spring and early summer months, and hundreds of walk-ons in the production. We could not have done it without you, and we are so grateful for your support, your sacrifice, and your participation. This is your work too, and we honor you!

Each night the walk-on list will be posted on the *Henry 6* digital program, so feel free to check out who is onstage each night by scanning the QR code on the cover of this program.

Gabriela Abdon • Nolan Aleman • Phyllis Allinson • Alex Allpor • Nicolas Anderson • Albert Andradi • Cecilia Andradi • Luis Arguelles • Happy Aston • Bryan Austin • Lovanne Avina • Ramona Ayala • Maria Barrera • Daniele Barrios • John Barton • Jay Bass • Paul Basset • Robert Bednar • Michelle Begley • Maria Belinsky • Lara Benusis • Steve Berkowitz • Ben Bicknell • Jen Bicknell • Maddie Bicknell • Carol Blessing • Cynthia Bloodgood • Sean Boyd • Pamela Boyle • Stephen Boyle • Iris Brown • Richard Brown • Theo Brushfoot • Ed Budzyna • Greg Burns • Anne Buster • David Butera • Roxy Camargo • Mia Camberos • Bridget Cantu Wear • Angela Carapia • Eve Childs • Hyunjin Chun • Lori Clarke • Eric Cobbs • Beu Cole • Valerie Cook • Bill Crane • Adriana Cuba • Anne Davis • Lettie De Anda • Lorna De La Cruz • Amy Dell • Ajinkya Desai • Ruth Disraeli • Dianne Distefano • Nicole Duchene • Max Dunn • Sarah Dunn • Tili Edelstein • Iris Elmer • Duncan Engel • Gaby Espina • Sue Eubanks • Karly Fantz • Courtney Flanagan • Sasha Foo • Jeanne-Marie Forester • Angel Freeze • Joshua Freeze • Haley French • Emmanuel Gaiduno • Mary Gale • Megan Gale • Florence Galvani • Laura Ganz-Holtan • Abel Garcia • Eve'ette Garcia • Luz Garcia • Moy Garcia • Maria Gastelum • Maegan Gephart • Chistin Gibbs • Steven Gibbs • William Gibbs • Rosa Gibson • Haseena Gillan • Calvin Gines • Oscar Gonzalez • Sandra Gonzalez • Viviana Gonzalez • Rebecca Goodpasture • Alex Guillen • Yolanda Halloran • Tom Hept • Mark Hewko • Amelia Hislop • Marie Hislop • Dillon Hoban • Leslie Hodge • Meg Holder • Wayne Holtan • Chris Hopkins • Renee Hudak • Robin Inglis • Sonia Israel • Amanda Jacobson • Bruce Jacobson • Julie Jacobson • Elizabeth Jaeschke • Brooke Jamieson • Laurie Jensen • Steven Jensen • Felicita Johnson • Paige Jones • Simone Jones • Anthony Jongco • Christine Keaney • Terry Kennedy • Lee Ann Kim • Mary Koral • Kelsey Kresge • Marcia Lava • Luz Layna • Maria Leech • Tom Leech • Henry Levingston III • Thomas Lokensgard • Gingerlily Lowe • Chrysanne Lowe-Rafferty • Adrienne Maggay • Rubin Marquez • Jose (Tony) Martinez • Olivia Martinez • Danielle May • Skyler McFadden • Jiachae McGee • Nathan Meyers • Amy Miao • Kym Miller • Monica Morales • Victor Morales • Margarita Morena • Brett Morris • Barbara Mortkowitz • Eran Mukamel • Rachel Murany • Shane Murphy • Brian Nakagawa • Erin Nakasone • Eliot Napalan • Laura Neal • Darrell Netherton • Maria Joanna Ng • Cat Nickoli • Stephanie Ochoa • Cynthia Ogungbe • Mary Ellen OMalley • Beatrice Orozco • Amairani Palacios • Eileen Paley • Junghyun Park • Serenity Pascual • Earl Paus • Adam Peltier • Loretta Pfaff-Carano • Hieu Phan • Milena Phillips • Julie Potter • Veena Reddy • Ron Reff • Kayla René • Ana Reyes • Paola Reyes • Michael Rivera • Quinton Rivera • Omar Rodriguez • Zayn Rodriguez • Bert Rotzler • Juan Rubalcava • Karla Ruiz • Zakiiyah Saleem • Tyler Sanderlin • Ray Santos • Noyita Saravia • Rashmi Savgur • Dwayne Schamp • William Schneider • Roy Sekigahama • Sara Shah • James Shelledy • Jason Shu • Shelly Siber • Sheldon Silber • Michelle Siméus • Maria Smirnov • Steve Smith • Mark Somers • Elle Sompres • Winlove Soriano • Theresa Spears • Mary Ann Stenberg • Broc Stermer • Lucia (Lulu) Stezano • Jennifer Stoekley • Anne Stoup • Kimi Sugeno • Melanie Taing • Ciel Tando • Janine Tarkow • Char Terry • Darric Terry • Evelyn Thomas • Askari Thompson • Susan Tighe • Annette Torres • Scott Tran • Aminah Troupe • Miki Vale • Lorraine Van Cleave • Tara Vantenberg • Adena Varner • Christian Varner • Christopher Varner • Laila Varner • Maggi Veltre • Kasey Viani • Yaritza Villa • Mai Vo • Zach Von Behren • Sarah Watkins • Dan Wery • Amanda Wilform • Karen Wilform • Susan Williams • Bethany Wilson • Mia Winter • Daniel Woods • Tony Wright • Sarah Ye • Michelle Yeager • Joe Zilvinskis • Raine Zimmerer • Yunuen Zimmerer • and many, many more!



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

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



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

Beyond the stage is where our work begins.

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

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

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

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

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

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

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



theoldglobe.org/beyond

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Laura Marks
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Tony Meneses
Liza Jessie Peterson
Erika Phillips
Heather Raffo
Steve Rosen and
Gordon Greenberg

Tori Sampson
Delicia Turner Sonnenberg
Miki Vale
James Vásquez
Daniel J. Watts
Whitney White
Craig Wright
Karen Zacarias

ASSOCIATE ARTISTS

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

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Robert Wojewodski
G. Wood*

*In memoriam

EXTRAORDINARY LEADERSHIP

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

— **\$25 million and higher** —
The Theodor and
Audrey Geisel Fund
Donald* and Darlene Shiley

— **\$11 million and higher** —
Conrad Prebys*
City of San Diego Commission for
Arts and Culture

— **\$10 million and higher** —
Karen and Donald Cohn

— **\$9 million and higher** —
Sheryl and Harvey White

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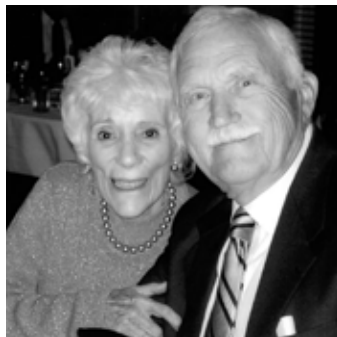
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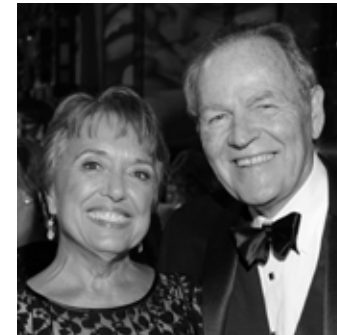


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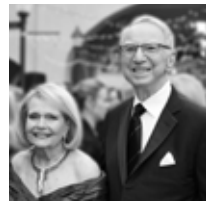
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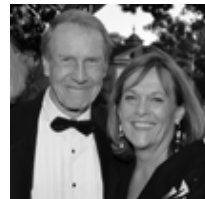
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Chloe Lias, **Aiko Whitmore** · Deck Audio, LDF
Camille Howe · Audio Swing
Aaron DeMuth, **Phillip Murphy**, **Tanner Osborne**, **David Westfall** · Sound Technicians

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 Seraile**, **Emmelyn Thayer**, **Eileen Teroberman**, **James Vásquez** · M.F.A. Faculty
Jacob Bruce, **Corey Johnston**, **Dana McNeal**, **Nate Parde**, **Nicole Ries**, **Robin Sanford Roberts** · M.F.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