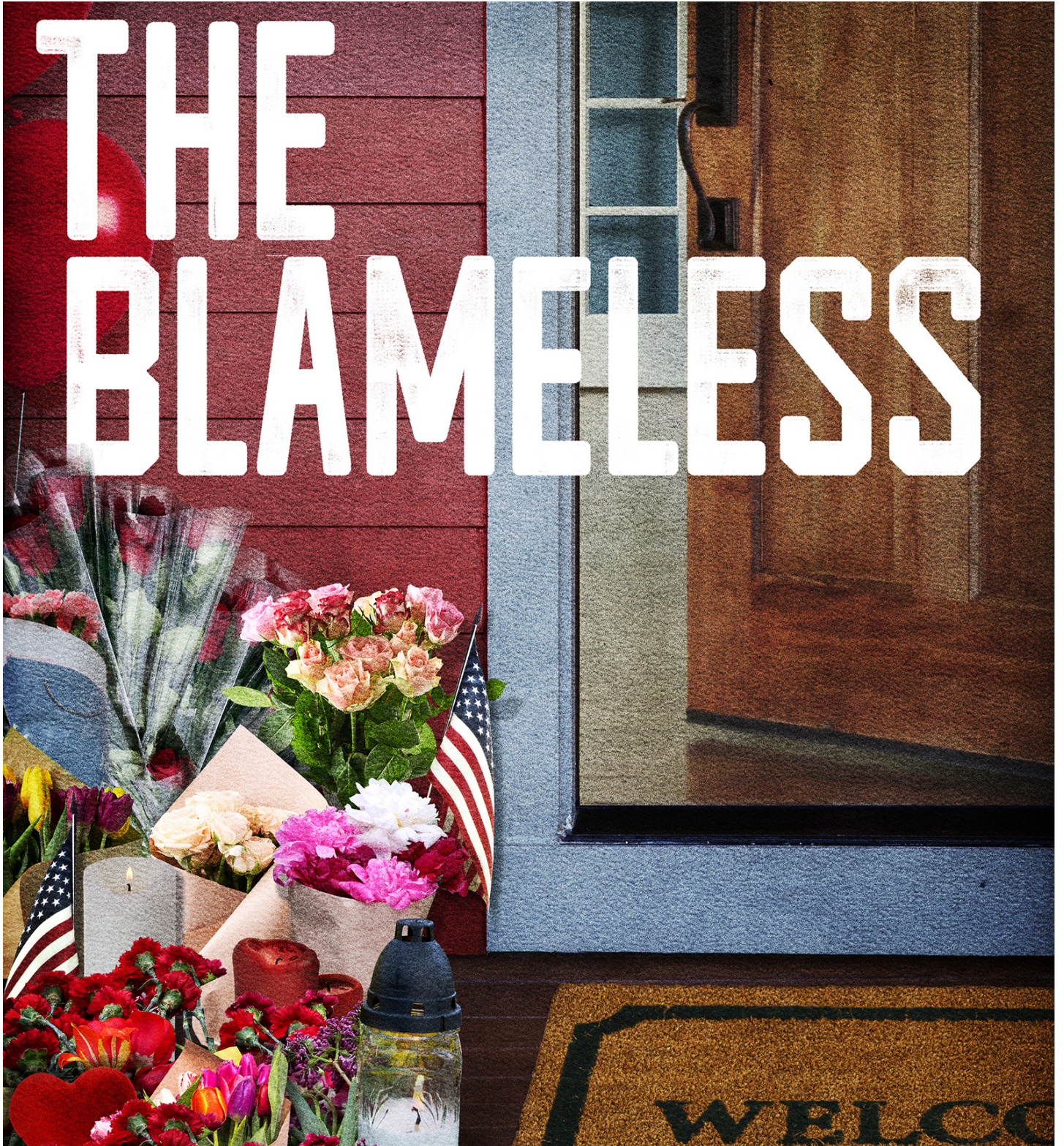


# performances

THE  LD GLOBE

MARCH 2017





# WELCOME



JIM COX

**W**elcome to *The Blameless!* The Old Globe is proud to present the world premiere of Nick Gandiello’s moving and timely family drama.

The Globe has been producing world premieres since 1939, when then-Artistic Director Craig Noel invited playwright Lynn Riggs to San Diego to work on his play *A World Elsewhere*. (This was four years before the musical based on Riggs’s *Green Grow the Lilacs*—Rodgers and Hammerstein’s *Oklahoma!*—became a hit on Broadway.) Since that time, the Globe has produced over 80 world premieres, bringing generations of important, challenging, and inspiring new works to the stage for the first time.

In the years ahead, the Globe will be redoubling its commitment to the development of new work. If you flip to page 24 in this program, you’ll see our staff page, with a list of commissioned artists under the “Artistic” section. These are writers and companies with whom we are actively working to create new work specifically for the Globe. Keep your eye on that list in future, and you’ll know whom to watch for in our annual Powers New Voices Festival—and even on our stages.

We cannot imagine anyone better to bring this particular world premiere to life on this particular stage than director Gaye Taylor Upchurch. This marks GT’s third production here at the Globe—two of which were world premieres. She’s assembled a top-notch team for *The Blameless*, including several returning designers (costume designer David Israel Reynoso, lighting designer Bradley King, and sound designer Ryan Rumery) and one who’s making his Globe debut (scenic designer Andrew Boyce). Together they’ve captured the physical world of *The Blameless*, a world we now invite you to enter. Enjoy the show!

## MISSION STATEMENT

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

# PRODUCTION SPONSORS

## PRODUCTION SPONSORS

### HYATT REGENCY LA JOLLA AT AVENTINE

The Old Globe is pleased to recognize the landmark and very popular Hyatt Regency La Jolla at Aventine, a AAA Four Diamond Award hotel, for their extraordinary in-kind donations that will support many events held at the Globe throughout the year. The Hyatt's commitment to performing arts and its friendship to The Old Globe are greatly appreciated and highly valued. Circle Patrons enjoy the Hyatt's fine cuisine and outstanding service provided at the Globe's many opening night celebrations. The Old Globe is proud to partner with the Hyatt to bring the finest experiences to our family of patrons, and we salute the Hyatt for their contributions to the community.



### ELAINE LIPINSKY FAMILY FOUNDATION

Daughter of the late Dorris and Bernard Lipinsky, Elaine Lipinsky was a stalwart supporter of The Old Globe, regularly attending performances and sponsoring plays and musicals. The Lipinsky family's tradition of generous support to the Globe began in the 1950s, and it was extremely important to Elaine that this tradition continue. She shared her parents' love of the Globe and its service to the community, and she carried on their legacy of support through her own foundation and advocacy. Her personal commitment endures through her daughters Kamaya Jane and Diane Zeps—a third generation of the Lipinsky family helping make theatre accessible and meaningful for all of San Diego. Photo: Kamaya Jane and Diane Zeps with Hal Linden at the opening night of *The Twenty-seventh Man*, 2015. Photo by Douglas Gates.

## 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. Many individuals have paved the way and enabled the theatre's extraordinary success, and the Globe would like to recognize and honor its most generous and committed philanthropists who have helped make that success possible.

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 the productions on the three stages, programs in the community, and our influence beyond this region.

— \$25 million and higher —  
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\*In Memoriam

## IN HONOR/IN MEMORIAM

The Old Globe thanks those generous donors who give in honor or memory of a special person or to mark a special occasion. Thank you for paying tribute by giving to the Globe.

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Marjorie Coburn, in honor of Christopher Fluharty  
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Jordine Von Wantoch, in memory of Ben Pollard  
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The gifts listed above were received June 1 – December 31, 2016.

If you would like to make a tribute or memorial gift, please contact the Development office at (619) 684-4145.



# SAVE THE DATES!

## THE GLOBE GALA

SATURDAY, SEPTEMBER 23, 2017

To reserve tickets, contact Eileen Prisby at (619) 231-1941 or [eprisby@TheOldGlobe.org](mailto:eprisby@TheOldGlobe.org).

## CELEBRATING COUTURE 2017 GLOBE GUILDERS FASHION SHOW

AUGUST 30, 2017  
OMNI LA COSTA RESORT & SPA



For more information, contact Robin Hatfield at (619) 684-4142 or [rhatfield@TheOldGlobe.org](mailto:rhatfield@TheOldGlobe.org).



# OUR THANKS

The extraordinary support of the Globe's Artistic Angels and Benefactors helps to sustain and expand the Globe's artistic excellence. In 1995, The Old Globe introduced its sponsorship program, and ever since, philanthropic-minded individuals and organizations have provided critical support to the theatre's annual fund while enjoying opportunities to interact with a production of their choice on an intimate level. The quality and artistry our audiences have come to expect are deeply impacted by these generous donors, whose commitment and vision are unmatched in San Diego.

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



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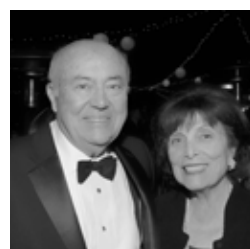
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## 2017 Benefactors (\$100,000 to \$199,999)



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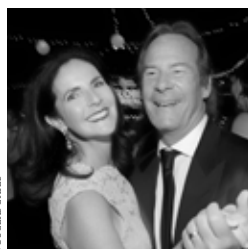
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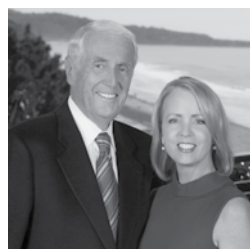
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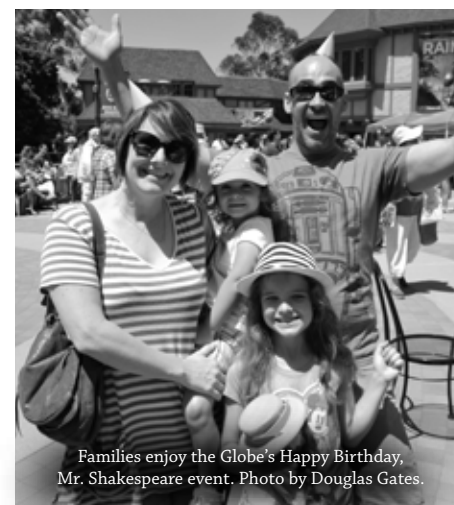


# MAKE THEATRE MATTER TO MORE PEOPLE



The cast of *October Sky*. Photo by Jim Cox.

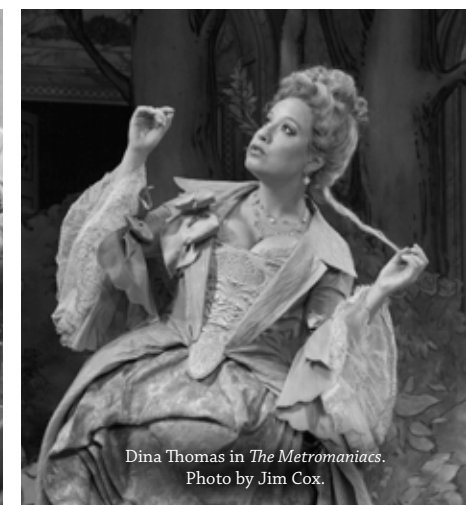
## YOUR DONATION IS WORTH TWICE AS MUCH!



Families enjoy the Globe's Happy Birthday, Mr. Shakespeare event. Photo by Douglas Gates.



Daniel Petzold and Makha Mthembu in Globe for *All's Measure for Measure*. Photo by Jim Cox.



Dina Thomas in *The Metromaniacs*. Photo by Jim Cox.

### NOW THROUGH MAY 10, 2017, DOUBLE YOUR IMPACT

A generous Globe supporter has offered to match all new and increased gifts one-to-one.

Give now to support great theatre for all in San Diego. Thank you!

[THEOLDGLOBE.ORG/DONATE](http://THEOLDGLOBE.ORG/DONATE)

Contact Robin Hatfield at (619) 684-4142 or [rhatfield@TheOldGlobe.org](mailto:rhatfield@TheOldGlobe.org).





Welcome to another Globe premiere!

There have been countless new works given their world premieres by the Globe in its 80-plus year history, many of which I have been honored to see in recent years. Tonight, you will be among the first to share Nick Gandiello's thoughtful new play about the power of love and family in the face of loss. Audiences fortunate enough to see the 2016 Powers New Voices Festival reading of *The Blameless* were moved by this evening

spent at home with the Garcias as they process the aftermath of personal tragedy one moment at a time. Director Gaye Taylor Upchurch returns to the Globe for her third production, working as ever with an amazingly talented cast and creative team.

Other Powers New Voices Festival plays that have gone on to full productions include Dominique Morisseau's *Skeleton Crew*, to be seen here later this season, and *The Last Match*, which follows its 2016 Globe world premiere with a production next year at New York City's Roundabout Theatre Company, again directed by GT Upchurch. Also playing in 2016 on the Sheryl and Harvey White Theatre stage was *tokyo fish story* by Kimber Lee, a playwright featured in a previous Powers Festival with her play *brownsville song (b-side for tray)*, which, along with Jiehae Park's *peerless*, recently made their San Diego premieres at MOXIE Theatre.

The support of generous benefactors and Board members, all of whom believe strongly in The Old Globe as an important home for new American drama, has been recognized with new titles attached to a number of our programs. Those who have recently provided significant sustaining gifts

include Paula and Brian Powers, Ann Davies, and Pam Farr and Buford Alexander. In their names the Globe now offers the Powers New Voices Festival, the Ann Davies Fund for Teaching Artists, and the Pam Farr Summer Shakespeare Studio.

In order to continue the exciting and challenging work for which it is known, the Globe has launched a matching gift campaign that will support our artistic initiatives and our expanding and evolving arts engagement programs in the community. Thanks to a generous donor, all new and increased gifts will be matched one-to-one, doubling their impact. Gifts large and small will be put to use enthusiastically. We ask you to be a part of it all and help us make theatre matter to more people.

We are particularly grateful to *The Blameless* Production Sponsors Hyatt Regency La Jolla at Aventine and Elaine Lipinsky Family Foundation.

Individual philanthropy is essential for us to create great theatre. So we ask you to invest in the Globe, one of San Diego's largest not-for-profit performing arts organizations, and support the extraordinary theatre that you enjoy. We are grateful to you, our audiences and supporters, for everything you do, including purchasing tickets, attending performances, donating, and spreading the word about our productions and programs to your friends. And we are thankful for your adventurous and open-minded spirit, which encourages us to produce the best in entertaining and rewarding theatre.

Thank you for being here and for being part of the Old Globe family.

Vicki L. Zeiger, Chair, Board of Directors

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<sup>†</sup>Executive Committee member  
<sup>\*</sup>In Memoriam

## ASSOCIATE ARTISTS OF THE OLD GLOBE

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

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Gregg Barnes	Richard Easton	Bob James	Jonathan McMurtry	Ken Ruta	Irene Tedrow*
Jacqueline Brookes*	Tovah Feldshuh	Charles Janasz	Stephen Metcalfe	Douglas W. Schmidt	Sada Thompson*
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Eric Christmas*	Harry Groener	Dakin Matthews	William Roesch	Don Sparks	
Patricia Conolly	A.R. Gurney	Deborah May	Robin Pearson Rose	David Ogden Stiers	<sup>*</sup> In Memoriam
George Deloy	Joseph Hardy	Katherine McGrath	Marion Ross	Conrad Susa*	

## FROM BARRY

Shakespeare famously tells us that the purpose of theatre, "both at the first and now, was and is, to hold, as 'twere, the mirror up to nature." Drama's job is to reflect the world, for better or worse, as it actually is. Centuries of Shakespeare's successors have drawn inspiration from this dictum, but Shakespeare's forebears knew it too, and indeed his instinct was to emulate them.

The ancient Greeks, who invented the drama, saw the theatre's reflection of real life as indispensable to the good functioning of a democratic society. The theatre of Aeschylus, Sophocles, and Aristophanes was a place where artists grappled with the great public issues of their day—war and peace, the nature of government, justice and its workings, and more. The citizenry gathered to watch playwrights and thespians distill these vast and complex philosophical questions into personal stories at a more accessible scale. Some treatments are tragic: in *Antigone*, the awesome power of empire is refracted through an intimate story of one loving sister who defies imperial decree in order to properly mourn her brother. Others are comic: in *Lysistrata*, a group of ordinary women band together and hold a sex strike in order to curb their government's reckless militarism. Regardless of genre, the dramatic technique is the same: take a national theme, drop it into the life of one individual or one family, and watch how it plays out. Simultaneously political and personal, at once small-scale and epic, these plays demonstrate just how potent and necessary a place the theatre can be for the consideration of great public questions.

*The Blameless* works in just this way. Playwright Nick Gandiello zeroes in on one of the most vexing problems in American society: the epidemic of gun violence. He examines this enormous issue by training a close-up lens on two families dealing with its consequences. His approach is deeply humane. Nick is interested not in polemics but in the heart, not in speechifying but in healing. He asks us to listen acutely to the silence that follows the shattering report of gunfire, and in dramatizing that painful quiet he transcends the partisan

fury surrounding guns in America. He shows us good, uncomplicated people—familiar people—and he invites us into their private, subjective experience, until we empathize with what they feel. He brings us close to a kind of emotional upheaval that, God willing, none of us will ever know firsthand, and he shows us a path through it. That's the purpose of drama as the Greeks understood it: a public question put in a private context, politics translated into human terms, and empathy functioning as an agent of social change. Nick's work—sensitive, imaginative, and strong—reminds us that in our own democracy the theatre's role as a public forum remains vital, passionate, and alive.

This play moved me deeply when I first read it, and it impressed me even more powerfully when the Globe gave it a public presentation in last year's New Voices Readings Festival (this year rechristened the Powers New Voices Festival in grateful recognition of the support of Paula and Brian Powers, philanthropists who believe strongly in The Old Globe as an important home for new American drama). I'm thrilled to see the play move through our institution from the desk of our Literary Manager all the way to our mainstage season. And I'm thrilled to welcome its brilliant director, Gaye Taylor Upchurch, back to the Sheryl and Harvey White Theatre for the third time. GT, as she's known, has mastered this space, and she's once again gathered a team of design collaborators and a company of actors who bring to San Diego the extraordinarily high level of talent Globe audiences have come to expect. I'm grateful to all of them, and to Nick, for the opportunity to give this wonderful and important new American play its world premiere.

Thanks for coming. Enjoy the show.

PRESENTS

# THE BLAMELESS

BY  
NICK GANDIELLO

Andrew Boyce  
SCENIC DESIGN

David Israel Reynoso  
COSTUME DESIGN

Bradley King  
LIGHTING DESIGN

Ryan Rumery  
ORIGINAL MUSIC AND  
SOUND DESIGN

David Huber  
VOCAL COACH

Caparelliotis Casting  
CASTING

Amanda Salmons  
PRODUCTION STAGE MANAGER

DIRECTED BY  
GAYE TAYLOR UPCHURCH

*The Blameless* was developed by Page 73 Productions with the support of a New York State Council of the Arts (NYSCA) Individual Artist Commission

*The Blameless* was developed at the Ojai Playwrights Conference, Robert Egan, Artistic Director/Producer

Developed in The Lark Playwright's Week, New York City

Sheryl and Harvey White Theatre  
Conrad Prebys Theatre Center

February 23 – March 26, 2017

## CAST (in order of appearance)

THERESA GARCIA.....Nataysha Rey\*  
DIANA GARCIA.....Antoinette LaVecchia\*  
ALEX GARCIA..... Frank Pando\*  
AMANDA GARCIA..... Liza Colón-Zayas\*  
DREW DAVIS ..... Stephen Barker Turner\*  
HOWARD HARPER ..... Amara James Aja<sup>1</sup>

UNDERSTUDIES..... for Drew Davis – Samuel Max Avishay<sup>1</sup>;  
for Amanda Garcia – Nora Carroll<sup>1</sup>; for Alex Garcia – Daniel Ian Joeck<sup>1</sup>; for Howard Harper – Jose Martinez<sup>1</sup>; for Diana Garcia – Larica Schnell<sup>1</sup>; for Theresa Garcia – Samantha Sutliff<sup>1</sup>

Production Stage Manager ..... Amanda Salmons\*

## SETTING

Place: A home in northeastern America. Time: The present.

*There will be no intermission.*

## PRODUCTION STAFF

Assistant Director ..... Jose Galvan  
Assistant Scenic Design ..... Eileen McCann  
Assistant Costume Design ..... Shelly Williams  
Production Assistant..... Hannah May

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

<sup>1</sup>Student in The Old Globe and University of San Diego Shiley Graduate Theatre Program.

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.

# CHAOS AND CONTEMPLATION

Playwright Nick Gandiello and director Gaye Taylor Upchurch discuss the collaborative partnership behind The Old Globe's production of *The Blameless*.

Interview by Danielle Mages Amato

**Nick, what was the impetus behind this piece? Where did it come from?**

NICK GANDIELLO: The most immediate inspiration for the play was a picture I saw in the news of two people embracing. The context of the embrace was profound: these people were on opposite sides of a terrible act of violence. One might think they couldn't possibly bridge that divide. But there they were, holding each other. I thought, "How do I get that moment onstage?"

But my personal arc toward receiving that image was long. I had been deeply disturbed by a trend in our culture, and over a few years I had several failed attempts at writing about it. These plays were all either so maudlin as to be unwatchable, or ultimately portrayed the thing that disturbed me as magnetic or cool. I don't remember the exact moment or decision, but when I knew the play would be about getting to that image, I also knew that it had to be bright and funny and hopeful.

From there, I built outward, drawing on my own experiences with grief, family, and love. I wanted the play to be a tribute to the people in my life who brave their deepest pain for each other's sake.

**GT, what drew you to this piece as a director and made it something you wanted to work on?**

GAYE TAYLOR UPCHURCH: I am drawn to plays that have at their core a very personal story but that are also able



Nick Gandiello and Gaye Taylor Upchurch. Photo by Jim Cox.

to reach for something beyond the people onstage. Nick is very deft at bringing bigger philosophies and ideas into the lives of ordinary people who are all trying to do their best. *The Blameless* is a piece I've been passionate about since the first time I read it, and I'm thrilled Nick and I were able to work on its world premiere at The Old Globe.

**GT, a big part of your career has been spent developing and directing new work. What draws you to work on new plays?**

GTU: One of the main reasons I love working on new plays is the opportunity to collaborate with the writer. Having the writer in the room while the actors and I are diving into the text is such a privilege—it means the source of the intention behind the piece is working alongside us, and it's invaluable.

I'm also drawn to new plays that explore current affairs, plays that allow an audience to be in a room together while we contemplate issues that remind us of what it means to be alive at this point in time, plays that allow us to think about our lives from different perspectives.

**Nick, do you often draw inspiration from current events or the cultural issues of the moment? Why grapple with those things in the theatre in particular?**

NG: My plays typically come from feelings I have about our culture that disturb me or confuse me. I wait to find an event or story from out in the world that seems to capture some of those feelings. I build on that, infusing the story with experiences more familiar to me. I think the theatre, with its inherent liveness, is the place to grapple with humanity confronting itself. By nature, the theatre is a space where people's presence impacts each other. The characters in the play are affecting each other through drama, but beyond that, all of us—audience, actors, and crew—are affecting each other with laughs, silence, attention, empathy, and more. That reciprocal engagement seems to be a great workout of our capacity to confront, perceive, question, and care about each other in the rest of our lives.

**The two of you have been working on this play together for a while now. What have you learned about it during that process?**

NG: I think something that GT has done is remind the team that the play is essentially a comedy. The subject is heavy, but the movement and structure of it are comedic. We have to find the truth that, though this particular day is momentous, many of the characters' actions are about getting through the day as a family.

GTU: Yes, in talking about balancing the heavy material with the family getting through the day, Nick is hitting on what makes this play such a joy and a challenge. Working



Nick Gandiello and Gaye Taylor Upchurch. Photo by Jim Cox.

towards getting the rhythm of the play right is one of the things Nick and I have been working on for the past year. It's been great to get to work on that in tandem. We've learned much about the rising and falling moments in the play—where an argument really erupts and where we can live in a calmer state.

**What are the challenges of bringing *The Blameless* to the stage? Are there particular things you have to "land" or pitfalls you have to avoid?**

NG: As a writer, I am trying to navigate a rhythm between fast-paced sprints and quiet, slower spells. The nature of the evening for the Garcias throws them into both chaos and contemplation, and the structure of the play needs to reflect that in a way that is engaging.

GTU: I want to make sure we explore the grief in the play with honesty, respect, rigor, and—as I find most of us do when we are experiencing it ourselves—with humor.

**How would you describe the experience you hope the audience has when they come and watch the piece?**

NG: As a playwright, I try to stop my hopes for the audience at keeping them interested and providing moments for laughs and for tears. Beyond that, it's so subjective that it would feel greedy to expect anything else. If this particular play makes anyone lean in a little closer to someone they love, I will consider it a success.

GTU: Every time I read this play I feel less alone. I find this play to be intelligent, probing, honest, full of wit, and ultimately cathartic and life-affirming. I hope that this production will allow someone else to experience those aspects of Nick's play the way that I do. ■



## NEW VOICES AT THE OLD GLOBE

By Danielle Mages Amato

In January 2016, an early version of Nick Gandiello's *The Blameless* made its first bow in San Diego, right here in the Sheryl and Harvey White Theatre, at the Globe's annual Powers New Voices Festival. Every winter for the last four years, The Old Globe has gathered playwrights from across the country to present new work to an eager local audience.

For Gandiello, participating in the Festival was a welcome opportunity. "The New Voices Festival provides a wonderful opportunity for The Old Globe's artists, staff, and audiences to mix," he said. "My favorite experience was getting to see another writer's reading, and chatting with audience members about the work we had all seen, and then mingling with the Globe staff in the courtyard. It felt like everyone there was shaping the Festival as it progressed. That had an impact on the growth of my play, and I couldn't wait to get back to work on it at the Globe." That early reading of *The Blameless*, directed by the Globe's own Barry Edelstein, cemented the theatre's decision to program the play for a full production in our 2016–2017 Season.

### WHY DO READINGS OF NEW PLAYS?

All the plays in the Powers New Voices Festival are presented by actors who read the scripts aloud at music stands—no props, no costumes, no staging. Without those elements, audience members are invited to focus primarily on the playwrights' words, and every year, new Festival audiences express their delight and surprise at the richness and power of that experience.

For the playwrights, readings offer a chance to hear their work aloud, often for the first time. A playwright can gauge an audience's response to their work and hear how it lives and breathes in front of a crowd. Many of the Powers New Voices Festival readings get a short, five-hour rehearsal process, but when possible, the Globe brings the playwright, director, and actors to the theatre for an in-depth, four-day workshop. In either case, the playwright receives the valuable opportunity to engage collaboratively with other theatre artists and get their input on the work-in-progress.

For The Old Globe, the Festival offers the chance to forge new relationships with some of the most exciting playwrights working in the field today. Hospitality is a vital component of that mission. Many of the writers who participate have never before been to the Globe—or even to San Diego—and the Festival is an invitation for them to see the Globe as a new artistic home.

### ONGOING LIFE FOR NEW PLAYS

Relationships forged at the Powers New Voices Festival have gone on to bear significant fruit for The Old Globe and the entire San Diego theatre community. At least six full productions have grown directly out of Festival readings. In its 2015–2016 Season, The Old Globe produced the world premiere of Anna Ziegler's *The Last Match*, which was featured in the second annual Festival. Our 2016–2017 Season includes two more Festival plays: *The Blameless* and Dominique Morisseau's *Skeleton Crew*, which opens in April 2017. After Kimber Lee's *brownsville song* (*b-side for tray*) was included

in the second annual Festival, two San Diego productions of Lee's work were quickly scheduled: *tokyo fish story* here at the Globe, and *brownsville song* at MOXIE Theatre. In the 2016 Festival, the Globe introduced San Diego audiences to Jiehae Park's fierce and funny drama *peerless*, which also went on to be produced at MOXIE.

To date, the Globe has commissioned two Festival playwrights to write new work specifically for the Sheryl and Harvey White Theatre. The 2017 Powers New Voices Festival featured readings of both those commissions: Anna Ziegler's *Arranged* and JC Lee's *What You Are*.

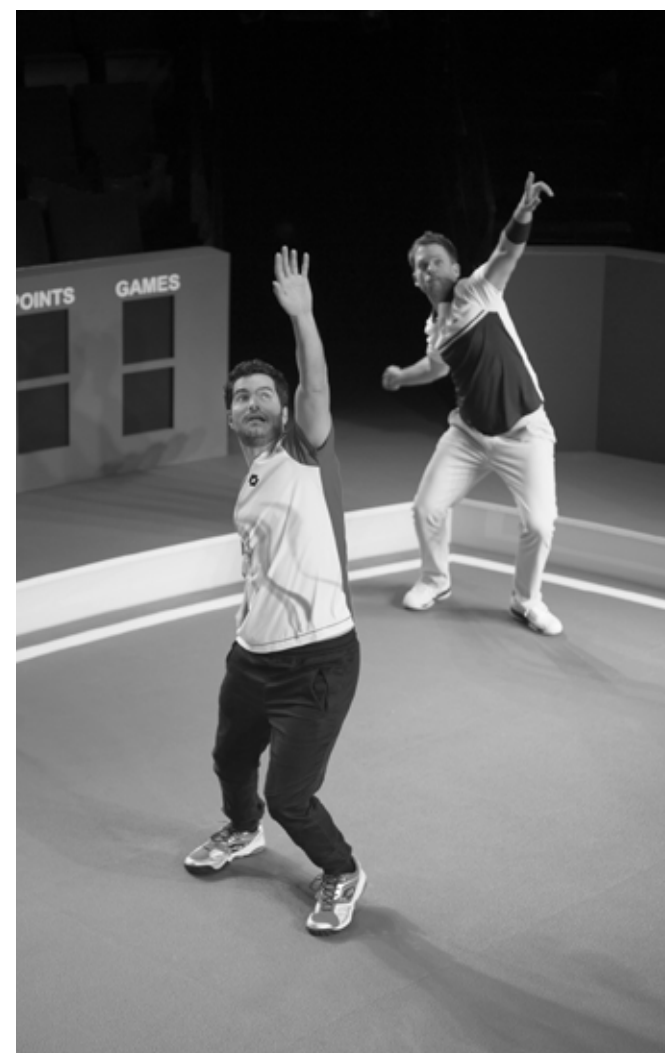
### THE FUTURE OF THE FESTIVAL

In 2016, The Old Globe received a \$40,000 ArtWorks grant from the National Endowment for the Arts to support and expand the work we've been doing with the Powers New Voices Festival. The future of the Festival will include more playwright commissions, as well as more new play readings throughout the year and out into the community. Developing and nurturing new plays is essential to the future of the American theatre, and The Old Globe is proud to continue its ongoing work in this area. ■

(right) Alex Mickiewicz and Patrick J. Adams in the world premiere of Anna Ziegler's *The Last Match*. Photo by Jim Cox.

(bottom left) Tim Chiou, Tina Chilip, and James Saito in Kimber Lee's *tokyo fish story*. Photo by Jim Cox.

(bottom right) Edred Utomi, Jacque Wilke, Joy Osmanski, Kevin Hafso-Koppman, and Samantha Quan in Jiehae Park's *peerless* in the 2016 Powers New Voices Festival. Photo by Douglas Gates.





**AMARA JAMES AJA**

(Howard Harper) was recently seen at the Globe in *Love's Labor's Lost* and *Macbeth*. He is in his second year of The Old Globe and University of San Diego Shiley Graduate Theatre Program. Mr. Aja's previous credits include Valentine in *The Two Gentlemen of Verona*, Oliver in *As You Like It*, and Arthur in *Acquainted with the Night* in the M.F.A. program, as well as *Much Ado About Nothing* and *The Tempest* with Ithaca Shakespeare Company. He received his bachelor's degree in Government from Cornell University.

**LIZA COLÓN-ZAYAS**

(Amanda Garcia) was an original member of Labyrinth Theater Company (formerly the Latino Actors Base) and the Sundance Theatre Lab Ensemble 2012. She originated roles in the critically acclaimed productions of *In Arabia We'd All Be Kings*, *Our Lady of 121st Street*, *The Last Days of Judas Iscariot*, and *The Little Flower of East Orange*, all directed by Philip Seymour Hoffman and written by Stephen Adly Guirgis. She originated the role of Odessa in *Water by the Spoonful* (winner of the Pulitzer Prize), earning a Connecticut Critics Circle Award nomination for Outstanding Ensemble, and then reprised the role at Second Stage Theatre in New York. Ms. Colón-Zayas toured Europe with director Peter Sellars in *Othello* and *A Story of a Soldier*. She played Adela in Athol Fugard's latest play *Have You Seen Us?* opposite Sam Waterston, receiving a Connecticut Critics Circle nomination. She received a Lucille Lortel Award nomination for *Living Out* and later won the Lortel for Stephen Adly Guirgis's Pulitzer Prize winner *Between Riverside and Crazy*. Her screen appearances include *Collateral Beauty*, *The Purge: Election Year*, all versions of "Law & Order," "Blue Bloods," "Louie," "Unforgettable," "Nurse Jackie," and more. Follow her on @nycbatwife on Twitter, @lizacolonzayas\_lcz on Instagram.

**ANTOINETTE LAVECCHIA**

(Diana Garcia) most recently appeared in the world premiere of Ken Ludwig's *A Comedy of Tenors* at McCarter Theatre Center and Cleveland Play House. Her select New York credits include *A View from the Bridge* (Broadway), *String of Pearls* (Primary Stages), *A World Apart* (The Flea Theater), *The Bottle House* (The Public Theater), *Kimberly Akimbo* (Manhattan Theatre Club), *How to Be a Good Italian Daughter (in spite of myself)* (Cherry Lane Theatre), *The Sweepers* (Urban Stages), *Magic Hands Freddy* (Soho Playhouse), and *The Tempest* (Lincoln Center). Her regional credits include George Street Playhouse, Two River Theater, TheaterWorks, Pittsburgh Public Theater, Williamstown Theatre Festival, The Wilma Theater, and Portland Center Stage. In 2014, Ms. LaVecchia premiered her award-winning role in *I Loved, I Lost, I Made Spaghetti* at Cincinnati Playhouse in the Park, Asolo Repertory Theatre, and George Street Playhouse. Her select television and film credits include "Blindspot," *Deliver Us from Evil*, "Law & Order: Special Victims Unit," "Blue Bloods," "The Sopranos," *Killing Kennedy*, *Lost Cat Corona*, and "Donny!" Ms. LaVecchia received her M.F.A. from New York University's Tisch School of the Arts, and she studied at Moscow Art Theatre and Théâtre de Complicité. She has been awarded a Connecticut Critics Circle Award, Fox International Fellowship, Drama League Directing Fellowship, and Anna Sosenko Assist Trust Grant. She is currently workshoping her own work, *Village Stories*, with Parity Productions. She is a member of the Dramatist Guild, League of Professional Theatre Women, and The Actors Center. antoinettelavecchia.com.

**FRANK PANDO**

(Alex Garcia) recently appeared as Pablo in the Broadway production of *A Streetcar Named Desire* (Roundabout Theatre Company). He has guest starred in numerous television shows, including "Blindspot," "The Blacklist," "Blue Bloods," "Limitless," "Unbreakable Kimmy Schmidt," "Damages," and "Nurse Jackie." He was an original recurring cast member on "The Sopranos," for which he played Agent Frank Grasso for six seasons. Mr. Pando's film credits include *Money Monster*, *Man on a Ledge*, *Staten Island*, *The Visitor*, *Girl Most Likely*, and the upcoming *You Were Never Really Here* opposite Joaquin Phoenix. He received his B.F.A. in Theatre from West Virginia University. He currently resides in New York City.

**NATAYSHA REY**

(Theresa Garcia) was born and raised in Honolulu, Hawaii, and is thrilled to be making her West Coast and regional theatre debut at The Old Globe. She trained with Atlantic Theater Company through Tisch School of the Arts at New York University. Her favorite roles include Catherine Givings in *In the Next Room, or the vibrator play* and Prospera in *The Tempest* (Atlantic Theater Company) and Titania in *A Midsummer Night's Dream* (Classical Theatre Collective).

**STEPHEN BARKER TURNER**

(Drew Davis) most recently appeared in the premiere of the stage version of *Dead Poets Society* by Tom Schulman with Jason Sudeikis and directed by John Doyle (Classic Stage Company). His other recent premieres include Kate Robin's play *I See You* at (The Flea Theater); Rajiv Joseph's *The North Pool* (Vineyard Theatre); David Adjmi's *The Evildoers*; Theresa Rebeck's *Dead Accounts* and *The Scene; After Ashley*; and Rinne Groff's *Compulsion* with Mandy Patinkin and directed by Oskar Eustis. Mr. Turner's other New York theatre credits include *Benefactors* (Keen Company), *Richard III*, *Measure for Measure*, and *All's Well That Ends Well* (New York Shakespeare Festival), *Race* (Classic Stage Company), and *All My Sons* (Roundabout Theatre Company), among others. He has been seen regionally at Arena Stage, Yale Repertory Theatre, Seattle Repertory Theatre, Denver Center Theatre Company, Williamstown Theatre Festival, American Conservatory Theater, Humana Festival, The California Shakespeare Company, and New York Stage and Film, among others. Mr. Turner's television credits include "Madame Secretary," "Unforgettable," "Forever," "Body of Proof," "Blue Bloods," all three "Law & Order" franchises, "Hack," "Sex and the City," and "Swift Justice," among others. His films include *Book of Shadows: Blair Witch 2*, *Cosmopolitan*, *Human Resources* directed by Matt Ross, *The Warrior Class*, *We Pedal Uphill*, and *Seducing Charlie Barker* (based on Theresa Rebeck's *The Scene*; 2011 Tribeca Film Festival), among others. Mr. Turner is a graduate of The Juilliard School.

**NICK GANDIELLO**

(Playwright) is a playwright, screenwriter, and teaching artist based in New York. His plays include *Oceanside* (Merrimack Repertory Theatre), *The Wedge Horse* (Fault Line Theatre), *Sunrise Highway* (Ojai Playwrights Conference), *Black Fly Spring* (Xavier University), *Swept* (Williamstown Theatre Festival), *At the Finish* (Smith and Kraus's *The Best Ten-Minute Plays 2014*), and *Teeming Shore* (*The Best Ten-Minute Plays 2015*). Mr. Gandiello was the 2015 Page 73 Productions Playwriting Fellow and was the winner of the 2016 Marin Theatre Company David Calicchio Emerging American Playwright Prize. He is

an alumnus of the Ars Nova Play Group. His work has been developed or presented by Manhattan Theatre Club, Lark Play Development Center, The Flea, Samuel French's Off Off Broadway Festival, Capital Stage, Premiere Stages, and Wide Eyed Productions, among others. Mr. Gandiello was the Literary Manager of Young Playwrights Inc. from 2012 to 2015 and is the Associate Artistic Director of Writopia Lab's Worldwide Plays Festival. He received his M.F.A. from The New School for Drama.

**GAYE TAYLOR UPCHURCH**

(Director) made her Globe debut in 2014 directing Laura Marks's *Bethany*, and in 2016 she directed Anna Ziegler's *The Last Match*. Ms. Upchurch has directed the Off Broadway productions of Nancy Harris's *Our New Girl*, and Simon Stephens's *Harper Regan* and *Bluebird* with Simon Russell Beale (Atlantic Theater Company), *Bethany* (Women's Project Theater, Lucille Lortel Award nomination for Outstanding Play), and Lucy Thurber's *Stay* (Rattlestick Playwrights Theater). Regionally Ms. Upchurch directed the world premieres of Clare Lizzimore's *Animal* (The Studio Theatre, Helen Hayes Award nomination for Outstanding Director of a Play) and Melissa Ross's *Of Good Stock* (South Coast Repertory). Her other regional work includes *An Iliad* (Hudson Valley Shakespeare Festival and West Point), *As You Like It* (Hudson Valley and Folger Theater in Washington, DC), and *The Year of Magical Thinking* with Kathleen Turner (Arena Stage). Ms. Upchurch has developed new work at New Dramatists, New York Stage and Film, The Kennedy Center, Ensemble Studio Theatre, Playwrights' Center, and SPACE on Ryder Farm. She is an alumna of the Women's Project Theater Directors Lab, The Drama League, and the University of North Carolina School of the Arts.

**ANDREW BOYCE**

(Scenic Design) is a Chicago- and New York City-based designer working in the theatre, opera, film, and television. His New York credits include Lincoln Center Theater, Roundabout Theatre Company, Atlantic Theater Company, Rattlestick Playwrights Theater, The Play Company, The Playwrights Realm, Cherry Lane Theatre, and more. He has worked regionally with Actors Theatre of Louisville, Alliance Theatre, American Conservatory Theater, American Players Theatre, Asolo Repertory Theatre, California Shakespeare Theater, Curtis Opera Theatre, Dallas Theater Center, Geffen Playhouse, George Street Playhouse, Goodman Theatre, Kirk Douglas Theatre, Magic Theatre, Mark Taper Forum, Milwaukee Repertory Theater, Oregon Shakespeare Festival, Portland Center Stage, Studio Theatre, Syracuse Stage, Writers Theatre, and Yale Repertory Theatre, among others. Mr. Boyce is a member of the design collective Wingspace Theatrical Design, a graduate of Yale School of Drama, and a current assistant professor in the Northwestern University Department of Theatre. andrewboycedesign.com.

**DAVID ISRAEL REYNOSO**

(Costume Design) is a scenic and costume designer who recently designed the Globe's productions of *tokyo fish story*, *Constellations*, *Twelfth Night*, *Arms and the Man*, *Water by the Spoonful*, *Time and the Conways*, *Double Indemnity*, and *Be a Good Little Widow*. He also designed *As You Like It* for The Old Globe and University of San Diego Shiley Graduate Theatre Program. Mr. Reynoso is the Obie Award-winning costume designer of the Off Broadway hit *Sleep No More* (New York and Shanghai) and is also a Helen Hayes Award nominee for *Healing Wars* (Arena Stage). He is recognized locally for his designs of *Tiger Style!*, *Healing Wars*, *The Darrell Hammond Project*, *Kingdom City*, and the DNA New Work Series presentation of *Chasing the Song* (La Jolla Playhouse). His other work includes *Futurity*, *Cabaret*, *The Snow Queen*, *Alice vs. Wonderland*, *Trojan Barbie*,

*Copenhagen*, *No Man's Land*, *Hamletmachine*, *Ajax in Iraq*, and *Abigail's Party* (American Repertory Theater), *The Comedy of Errors* and *Othello* (Commonwealth Shakespeare Company), *The Woman in Black* (Gloucester Stage Company), and *Dead Man's Cell Phone* (The Lyric Stage Company). Mr. Reynoso is also the recipient of the San Diego Foundation's Creative Catalyst Grant, an Elliot Norton Award, a Craig Noel Award nomination, and multiple IRNE and BroadwayWorld Award nominations. davidreynoso.com.

**BRADLEY KING**

(Lighting Design) is a lighting designer based in New York City. His recent work includes *The Last Match* and *Constellations* (The Old Globe), *Natasha*, *Pierre and the Great Comet of 1812* (Broadway), *Hadestown* (New York Theatre Workshop), *Preludes* (LCT3), *The Black Crook* (Abrons Arts Center), *Every Angel Is Brutal* (Clubbed Thumb), *The Way West*, *Empanada Loca*, *Sucker Emcee*, and *Ninth and Joanie* (Labyrinth Theater Company), *Elijah Green* (The Kitchen), *The Winter's Tale* (The Pearl Theatre Company), *Jacuzzi* (Ars Nova), *And I and Silence* (Signature Theatre Company), and *Women or Nothing* (Atlantic Theater Company). His other work has been seen regionally at American Repertory Theater, Alley Theatre, Berkeley Repertory Theatre, Guthrie Theater, La Jolla Playhouse, McCarter Theatre Center, Penobscot Theatre Company, South Coast Repertory, Virginia Stage Company, Yale Repertory Theatre, and Williamstown Theatre Festival. His opera work includes Bard SummerScape, Boston Early Music Festival, Kentucky Opera, New York City Opera, Opera Omaha, Vancouver Opera, and Virginia Opera. He is an IRNE and Elliot Norton Award winner and has been nominated for the Drama Desk, Lucille Lortel, and Henry Hewes Design Awards. He received his M.F.A. at New York University. bradleykingld.com.

**RYAN RUMERY**

(Original Music and Sound Design) is a musician, composer, and producer. His music is featured in the films *How to Let Go of the World and Love All the Things Climate Can't Change* (2016 Sundance Film Festival, HBO, iTunes, Amazon Video), *City of Gold* (2015 Sundance, SXSW Film Festival, IFC Films/Sundance Selects, iTunes, Amazon Video, Hulu), *Those People*, *Gateway*, *SynchroNYCity*, and *And, Apart* (2016 Golden Door International Film Festival). His composition "End of Day" was used in CNN's "Death Row Stories" episode "Murder in Paris." His recent theatrical scores include the Pulitzer Prize-winning *Between Riverside and Crazy* (Atlantic Theater Company, Second Stage Theatre) and *Fool for Love* (Broadway). Mr. Rumery was sound consultant for Sufjan Stevens's *Round-Up* at the Barbican and Edinburgh International Festival. He also consulted on the Nonesuch at 50 Festival at Brooklyn Academy of Music. As an album producer and musician, he has recorded with Jacob Valenzuela (Calexico), Bo Koster (My Morning Jacket), Tom Hagerman (DeVotchKa), and Jon Rauhouse (Neko Case). Mr. Rumery co-produces and records with Nick Luca at Elliott Smith's former studio, New Monkey, in Van Nuys, California. He often works with Craig Schumacher at WaveLab in Tucson, Arizona. He recently produced Arlo Hannigan's forthcoming album, and two albums for Jeremy Bass: *Winter Bare* and *New York in Spring*; the title track from the latter album won the John Lennon Songwriting Award.

**DAVID HUBER**

(Vocal Coach) has worked on the Globe productions of *Picasso at the Lapin Agile*, Globe for All's *Measure for Measure*, *October Sky*, *Meteor Shower*, *Sense and Sensibility*, *Macbeth*, *tokyo fish story*, *Camp David*, *Constellations*, *Rain*, *The Last Match*, *The Metromaniacs*, Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, *Arms and the Man*, *Buyer & Cellar*, *The Royale*, *Bright Star*, and *The Two Gentlemen of Verona*. His previous Globe acting credits include *The Winter's Tale* directed by



Jack O'Brien, *The Tempest*, *The Two Gentlemen of Verona*, and *The Merchant of Venice*, among several others. He has studied voice with Master Linklater Voice teacher David Smukler, Eric Armstrong, and Kate Burke. He is a graduate of the Graduate Voice Teacher Diploma Program at York University in Toronto. His regional theatre credits include Actors Theatre of Louisville, Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Pittsburgh Playhouse, PCPA Theaterfest, Texas Shakespeare Festival, Center REP Theatre, and Centennial Theater Festival, among many others. Mr. Huber coaches voice, speech, and acting locally, works on speech issues with special needs students, and recently taught speech in the graduate theatre program at UC San Diego. He is a graduate of The Old Globe and University of San Diego Shiley Graduate Theatre Program.

#### CAPARELLIOTIS CASTING

(Casting) has cast the Globe productions of *Picasso at the Lapin Agile*, *Meteor Shower*, *tokyo fish story*, *Constellations*, *The Last Match*, *Dr. Seuss' How the Grinch Stole Christmas!*, Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, *Rich Girl*, *Arms and the Man*, *Buyer & Cellar*, *The White Snake*, *The Twenty-seventh Man*, *The Royale*, *Vanya and Sonia and Masha and Spike*, *Water by the Spoonful*, *Time and the Conways*, *Bethany*, *The Winter's Tale*, *The Few*, *Double Indemnity*, *The Rainmaker*, *Other Desert Cities*, *Be a Good Little Widow*, *A Doll's House*, *The Brothers Size*, *Pygmalion*, and *Good People*. Their Broadway casting credits include *The Front Page*, *Les Liaisons Dangereuses*, *The Glass Menagerie* (upcoming), *Jitney* (upcoming), *The Little Foxes* (upcoming), *The Father*, *Blackbird*, *An Act of God*, *Airline Highway*, *Fish in the Dark*, *It's Only a Play*, *Disgraced*, *The Country House*, *Holler If Ya Hear Me*, *Casa Valentina*, *The Snow Geese*, Lyle Kessler's *Orphans*, *The Trip to Bountiful*, *Grace*, *Dead Accounts*, *The Other Place*, *Seminar*, *The Columnist*, *Stick Fly*, *Good People*, *Bengal Tiger at the Baghdad Zoo*, *The House of Blue Leaves*, *Fences*, *Lend Me a Tenor*, and *The Royal Family*. They also cast for Manhattan Theatre Club, Atlantic Theater Company, LCT3, Ars Nova, Goodman Theatre, Steppenwolf Theatre Company, McCarter Theatre Center, Arena Stage, Second Stage Theatre (seven seasons), and Williamstown Theatre Festival (three seasons). Their recent film and television credits include *HairBrained* with Brendan Fraser, "American Odyssey" (NBC), "How to Get Away with Murder" (ABC pilot), "Ironside" (NBC), and *Steel Magnolias* (Sony for Lifetime).

#### AMANDA SALMONS

(Production Stage Manager) has previously worked at The Old Globe on *Dr. Seuss' How the Grinch Stole Christmas!*, *October Sky*, *Macbeth*, *Rain*, *The Metromaniacs*, *Kiss Me, Kate*, *The White Snake*, *The Two Gentlemen of Verona*, *Vanya and Sonia and Masha and Spike*, *The Last Goodbye*, Globe for All (2014-2015), the Summer Shakespeare Festival (2011-2013), *Somewhere*, *Lost in Yonkers*, *I Do! I Do!*, and *The Price*. Her other credits include *Blueprints to Freedom: An Ode to Bayard Rustin* (La Jolla Playhouse), *Kiss Me, Kate* (Hartford Stage), *The Foreigner*, *miXtape*, *See How They Run*, *The Music Man*, and *The Rivalry* (Lamb's Players Theatre), *The Gondoliers*, *The Pirates of Penzance*, *Candide*, and *Trial by Jury* (Lyric Opera San Diego), and SummerFest (La Jolla Music Society). She received her B.A. in Theatre from UC San Diego.

#### BARRY EDELSTEIN

(Director, Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. Recognized as one of the leading American authorities on the works of Shakespeare, he has directed nearly half of the Bard's plays. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-seventh Man*, the world premiere of *Rain*, and *Picasso at the Lapin Agile*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour. As Director of the Shakespeare Initiative at The Public

Theater (2008–2012), Mr. Edelstein oversaw all of the company's Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. Mr. Edelstein's other Shakespearean directorial credits include *The Winter's Tale* at Classic Stage Company; *As You Like It* starring Gwyneth Paltrow; and *Richard III* starring John Turturro. His additional credits include the Lucille Lortel Award-winning revival of Arthur Miller's *All My Sons*; the world premiere of Steve Martin's *The Underpants*, which he commissioned; and Molière's *The Misanthrope* starring Uma Thurman in her stage debut. Mr. Edelstein has taught Shakespearean acting at The Juilliard School, New York University's Graduate Acting Program, and the University of Southern California. His book *Thinking Shakespeare* is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.

#### JACK O'BRIEN

(Artistic Director Emeritus) served as Artistic Director of The Old Globe from 1981 through 2007. He most recently directed the Broadway revival of *The Front Page* (starring Nathan Lane, John Slattery, and John Goodman), *Great Scott* at San Diego Opera, and the national tour of *The Sound of Music*. His Broadway credits also include the 2014 revival of *It's Only a Play*, *Macbeth* with Ethan Hawke, *The Nance*, *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss' How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride's Crossing*, *The Little Foxes*, *Happgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *Il Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination). National Theatre: *His Girl Friday*. Six movies for PBS's "American Playhouse." Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in 2013 by Farrar, Straus and Giroux.

#### CRAIG NOEL

(Founding Director) was born on August 25, 1915, and in 2015 The Old Globe celebrated the 100th birthday of this theatre legend who was instrumental in cultivating the San Diego arts community. Noel was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late '40s, the expansion to two theatres in the '50s, Globe Educational Tours in the '70s, and Teatro Meta and the Old Globe/University of San Diego Graduate Theatre Program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the director of the Ernie Pyle Theatre in Tokyo. Described by *Variety* as the éminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans to have had an entire year (1987) proclaimed in

his honor, and to be named one of San Diego's "Living Treasures." He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include the *San Diego Union-Tribune* list of 25 persons who shaped the city's history; the Governor's Award for the Arts; University of Arizona Alumni Association's Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University's Outstanding Alumnus; Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego; Honorary Doctorate in Fine Arts, San Diego State University; and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts—the nation's highest honor for artistic excellence—in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.

## PATRON INFORMATION

#### TICKET SERVICES HOURS

Monday: Closed

Tuesday – Sunday: 12:00 noon – last curtain

Hours subject to change. Please call ahead.

PHONE (619) 23-GLOBE (234-5623)

FAX (619) 231-6752

EMAIL Tickets@TheOldGlobe.org or Info@TheOldGlobe.org

WEBSITE www.TheOldGlobe.org

#### ADMINISTRATION HOURS

Monday – Friday: 9:00 a.m. – 5:00 p.m.

PHONE (619) 231-1941

WEBSITE www.TheOldGlobe.org

ADDRESS The Old Globe

P.O. Box 122171

San Diego, CA 92112-2171

#### ORDERING TICKETS/CHANGE OF ADDRESS

The Old Globe accepts Visa, Discover, MasterCard, and American Express. Phone orders for non-subscribers are subject to a \$3.50-per-ticket service charge. Ticket exchanges are subject to a service charge for non-subscribers. If you have moved, please notify the Ticket Services Office to update our records. Call (619) 234-5623 during Ticket Services hours, mail your change of address to the Ticket Services Office, or email Tickets@TheOldGlobe.org.

#### UNABLE TO ATTEND?

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

#### RESTROOMS

Restrooms are located in the lower lobby of the Old Globe Theatre, the lobby of the Sheryl and Harvey White Theatre, and adjacent to the Lowell Davies Festival Theatre.

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

**CASTING**  
CAPARELLIOTIS CASTING  
David Caparelliottis, CSA  
Lauren Port, CSA  
Joseph Gery



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.

#### SEATING OF LATECOMERS

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

#### YOUNG CHILDREN

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

#### ELECTRONIC DEVICES AND CAMERAS

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

#### ASSISTED LISTENING SYSTEM

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

#### PUBLIC TOURS

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

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



## WHY SHAKESPEARE?



Students perform with the Summer Shakespeare Studio, 2016. Photo by Douglas Gates.

Last year The Old Globe reimaged its summer training program for high school students. Arts Engagement staffers undertook an investigation to discover ways of making the program more relevant to young artists and more reflective of trends occurring on college and university campuses across the country.

We asked some key questions: How do we engage with young artists? How can they connect to our resident playwright, William Shakespeare, in a powerful way that deepens their understanding of his words and the issues he wrote about? How can young people forge personal connections to Shakespeare and take agency over this process? The answers to these questions led to the development of the Pam Farr Summer Shakespeare Studio.

The Globe's Pam Farr Summer Shakespeare Studio has shifted from being product-driven to now being fully process-driven. The program strives to put each participant at the center of the work's creation, thus providing a means for the artist to have a truly intimate experience with Shakespeare. The Studio endeavors to develop foundational skills for reading, interpreting, and performing Shakespeare's plays while cultivating artistic voice through storytelling and the creation of original material.

"We are interested in how the participants are able to exert control over the narrative and how it speaks to their interests," explains Director of Arts Engagement Freedom Bradley-Ballentine.

Through a month-long process, students follow an intensive curriculum of acting, movement, music, and writing classes as well as training in voice and speech, stage combat, and text. Master classes are offered with Globe artists and staff, many of whom are

among the leaders in their fields. These instructors seek to deepen students' understanding and appreciation of Shakespeare's writing and to use his work as a model for engaging the students with their own experiences. The Studio also incorporates non-Shakespearean material, such as modern music, original texts, and the participants' own "freewrites," in which the group brainstorms topics essential to the story, then breaks out to discover different ways to express them. The play's poignant themes naturally find their way into the work, which culminates in a final presentation held at The Old Globe.

This unique performance combines Shakespeare's words, today's popular songs, and original material generated by the Studio's company. Through language, music, movement, and puppetry, the ensemble members create an exploration for the audience.

Last year, this process resulted in *Ophelia's Hamlet*, a deeply personal and collaborative work with a remarkably high level of sophistication and artistic achievement, a work that was challenging, demanding, and made in a spirit of openness and bravery. Summer Shakespeare Studio collaborator Ray Chambers, Head of Acting at the Shiley Graduate Theatre Program at University of San Diego, said of this exploration, "We expected putting theatre professionals together with a diverse group of young artists would be a fantastic project. The actual coming together and the journey, however, were shockingly exciting." ■

Applications are available now.

Please visit [www.TheOldGlobe.org/studio-application](http://www.TheOldGlobe.org/studio-application) or email [Studio@TheOldGlobe.org](mailto:Studio@TheOldGlobe.org) for more information.

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Eve Pritchard  
Bill Pultz & Maureen Moss  
Dr. Jean Francois  
Pulvenis de Seligny  
Cynthia & Gilbert Raff  
C. Jay & Kathleen Rains  
Linda Rankin & Rodney Whitlow  
Cecile Richards  
Susan & Adrian Roberts  
Dr. & Mrs. Stephen Rockwood  
Mason & Lynne Rosenthal  
Dr. Norman & Barbara Rozansky  
Jewish Community Foundation  
George & Karen Sachs  
Samiljan Family Fund of the Jewish  
Community Foundation  
Jerry Scally, MD/PhD  
Paul B. Schaeffer  
Lillian Schafer  
Ms. Pat Howell Schmidt  
Mr. & Mrs. Martin Schroeder  
Allen & Judy Shumate  
Joseph Slobodny  
Lance Smith

Susanne Stanford Fund of the  
Jewish Community Foundation  
Ann & Robert Steiner  
Jill & Evan Stone  
Dave & Jan Stormoen  
Eric & Marian Suggs  
Mrs. J.B. (Cruz) Swedelius  
Linda Tallian  
Anne Taylor  
Janet & Brian Taylor  
Marshall & Leila Taylor  
Reed & Solange Thompson  
Doug & Lynn Todd  
Teresa Trucchi  
Ginny Unanue  
Edward & Barbara Underwood  
Peggy Ann Wallace  
Anne Walter  
Ken & Susan Watson  
Char Webster  
Joyce Wharton  
Colleen & Dennis Williams  
Omar & Carol Winter  
John & Lenora Witt  
Caryl Lees Witte  
Chuck & Cathy Wolfe  
William F. & Norah D. Wolff  
Dr. Dolores Wozniak  
Mary Ann Yaghdjian  
RADM. & Mrs. Guy Zeller  
Anonymous (10)

\*In Memoriam

This list is current as of  
January 20, 2017

Amy E. Allison ..... General Manager  
 Llewellyn Crain ..... Director of Development  
 Dave Henson ..... Director of Marketing and Communications  
 Mark Somers ..... Director of Finance  
 Richard Seer ..... Director of Professional Training  
 Robert Drake ..... Director of Production  
 Freedom Bradley-Ballentine ... Director of Arts Engagement

**ARTISTIC**

Eric Keen-Louie, Justin Waldman ..... Associate Producers  
 Danielle Mages Amato ..... Literary Manager/Dramaturg  
 Bernadette Hanson ..... Artistic Associate  
 Fiasco Theater, JC Lee, Ken Ludwig,  
 Mona Mansour, Laura Marks, Richard Nelson  
 (with Richard Pevar and Larissa Volokhonsky),  
 Anna Ziegler ..... Commissioned Artists

**PRODUCTION**

Debra Pratt Ballard ..... Associate Director of Production  
 Ron Cooling ..... Company Manager  
 Carol Donahue ..... Production Coordinator  
 Jennifer Watts ..... Assistant Company Manager

**STAGE MANAGEMENT**

Leila Knox ..... Production Stage Manager

**TECHNICAL**

Benjamin Thoron ..... Technical Director  
 Wendy Berzansky ..... Associate Technical Director  
 Lucas Skoug ..... Assistant Technical Director  
 Eileen McCann ..... Resident Design Assistant  
 Megan Tuschhoff ..... Technical Assistant/Buyer  
 Gillian Kelleher ..... Master Carpenter  
 Jack Hernandez ..... Master Carpenter, Festival  
 Daniel Capiro ..... Charge Carpenter, White  
 Chris Chauvet, Jason Chohon,  
 Benjamin Gray, Sloan Holly, Mariah Ray,  
 Katie Torretti, Kurtis Weichers ..... Carpenters  
 Carole Payette ..... Charge Scenic Artist  
 W. Adam Bernard ..... Lead Scenic Artist  
 Jessica Amador, David Garcia ..... Painters  
 Christian Thorsen ..... Stage Carpenter/Flyman, Globe  
 Eszter Julian ..... Deck Crew

**COSTUMES**

Stacy Sutton ..... Costume Director  
 Charlotte Devaux ..... Resident Design Associate  
 Maureen Mac Niallais ..... Assistant to the Director  
 Shelly Williams ..... Design Assistant/Shopper  
 Danita Lee ..... Design Assistant  
 Katie Knox ..... Costume Assistant  
 Erin Cass ..... Draper  
 Marsha Kulgowski ..... Tailor/Draper  
 Wendy Miller ..... Tailor  
 Mark Baiza, Anne Glidden Grace,  
 Nicole Sukolics-Christianson ..... Assistant Cutters  
 Mary Miller ..... Tailoring/Construction  
 Bonnie Clinnin, Cat Frazier,  
 Heather Premo ..... Stitches  
 Kristin Womble ..... Craft Supervisor/Dyer/Painter  
 Vicky Martinez ..... Wig and Makeup Supervisor  
 Kim Parker ..... Assistant Wig and Makeup Supervisor  
 Beverly Boyd ..... Wardrobe Supervisor  
 Beth Merriman ..... Wardrobe Crew Chief, Globe  
 Anna Campbell ..... Wardrobe Crew Chief, White  
 Ana Maldonado ..... Wig Running Crew, Globe  
 Becca Hawkins ..... Wardrobe Running Crew, Globe  
 Marie Jezbera ..... Rental Agent

**PROPERTIES**

David Buess ..... Properties Director  
 Kristin Steva Campbell ..... Assistant to the Director  
 Rory Murphy ..... Lead Craftsman  
 David Medina ..... Properties Buyer  
 Jacob Sampson ..... Properties Carpenter  
 Richard Rossi ..... Stage and Property Master, White  
 Andrew Recker ..... Interim Property Master, Globe

**LIGHTING**

Shawna Cadence ..... Lighting Director  
 Will Dean ..... Assistant Lighting Director  
 Ryan Osborn ..... Master Electrician, Globe  
 Areta MacKelvie ..... Master Electrician, White  
 Kevin Liddell ..... Master Electrician, Festival  
 Steve Schmitz ..... Lighting Assistant  
 Sarah Alexander, Cynthia Bloodgood,  
 Christian Erikson, Andrew Lynch, Sean Murray,  
 Kevin Orlof, Brandon Rosen, Robert Thoman,  
 Jessica Van Ness, Kimberlee Winters,  
 Laura Zingle ..... Electricians

**SOUND**

Paul Peterson ..... Sound Director  
 Jeremy Nelson ..... Master Sound Technician, Globe  
 Clayton Nicodemus ..... Master Sound Technician, White  
 RJ Givens ..... Master Sound Technician, Festival  
 Krystin Cline, Michael Cornforth,  
 Alex Heath, Jaclyn Skingel ..... Sound Technicians

**ADMINISTRATION**

Alexandra Hisserich ..... General Management Associate  
 Carolyn Budd ..... Assistant to the Artistic  
 and Managing Directors  
 Janet Gourley ..... Interim Assistant to the Artistic  
 and Managing Directors  
 Darlene Davies ..... The Old Globe Historian

**INFORMATION TECHNOLOGY**

Dean Yager ..... Information Technology Director  
 John Ralston ..... Information Technology Assistant Manager  
 Brittany Summers ..... Information Technology Assistant

**HUMAN RESOURCES**

Sandy Parde ..... Human Resources Director  
 Manny Bejarano ..... Human Resources Coordinator

**MAINTENANCE**

Ramon Juarez ..... Facilities Director  
 Mack Benjamin, Violanda Corona, Ismael Delgado,  
 Roberto Gonzalez, Bernardo Holloway,  
 Reyna Huerta, Johnny Kammerer, Jason McNabb,  
 Jose Morales, Victor Quiroz,  
 Vielka Smith ..... Building Staff

**PROFESSIONAL TRAINING**

Shana Wride ..... Program Coordinator  
 Brian Byrnes, Maria Carrera, Cynthia Caywood,  
 Ray Chambers, Gerhard Gessner, Maura Giles-Watson,  
 Jan Gist, Fred Robinson, Abraham Stoll ..... M.F.A. Faculty  
 Scott Amiotte, Corey Johnston, Nate Parde,  
 Nicole Ries, Robin Roberts ..... M.F.A. Production Staff

**ARTS ENGAGEMENT**

Karen Ann Daniels ..... Arts Engagement Programs Manager  
 Annette Nixon ..... Arts Engagement Operations Coordinator  
 Melinda Cooper ..... Arts Engagement Programs Coordinator  
 Lisel Gorell-Getz ..... Master Teaching Artist  
 Carolyn Agan, Gerardo Flores, Monique Gaffney,  
 Katherine Harroff, Jason Heil, Kimberly King,  
 Erika Malone, Blake McCarty, Crystal Mercado,  
 Heather Pauley, Erika Beth Phillips, James Pillar,  
 Tara Ricasa, Christopher Salazar, Catherine Hanna  
 Schrock, Sharif Simmons ..... Teaching Artists

**FINANCE**

Cindy Hunt ..... Senior Accountant  
 Trish Guidi ..... Accounts Payable/Accounting Assistant  
 Adam Latham ..... Payroll Coordinator/Accounting Assistant  
 Tim Cole ..... Receptionist

**DEVELOPMENT**

Annamarie Maricle ..... Associate Director,  
 Institutional Grants  
 Bridget Cantu Wear ..... Associate Director,  
 Strategic Partnerships  
 Eileen Prisby ..... Events Director  
 Keely Tidrow ..... Associate Director, Major Gifts  
 Matthew Richter ..... Major Gifts Officer  
 Robin Hatfield ..... Individual Giving Manager  
 Matthew B. Williams ..... Development  
 Communications Manager  
 Diane Addis ..... Donor Services Administrator  
 Rico Zamora ..... VIP Services and Ticketing Coordinator  
 Derek Floyd ..... Grants Assistant  
 Caren Dufour ..... Development Assistant

**DONOR SERVICES**

Jyothi Doughman, Anthony Hackett,  
 Helene Held, Barbara Lekes, Elisa Lopez,  
 Richard Navarro, Stephanie Reed,  
 Laura Regal ..... Suite Concierges

**MARKETING**

Susan Chicoine ..... Public Relations Director  
 Ed Hofmeister ..... Associate Director of Marketing  
 Mike Hausberg ..... Public Relations Associate  
 Chanel Cook ..... Digital and Print Publications Coordinator  
 Kelsey Dahlke ..... Marketing Assistant  
 Carolann Malley ..... Distribution Staff

**SUBSCRIPTION SALES**

Scott Cooke ..... Subscription Sales Manager  
 Nisha Catron, Arthur Faro, Janet Kavin,  
 Keith Langhorn, Pamela Malone, Yolanda Moore,  
 Philip Patterson, Ken Seper, Cassandra Shepard,  
 Jerome Tullmann,  
 Grant Walpole ..... Subscription Sales Representatives

**TICKET SERVICES**

Bob Coddington ..... Ticket Services Director  
 Marsi Bennion ..... Ticket Operations Manager  
 Cristal Salow ..... Group Sales Manager  
 Kathy Fineman,  
 Caryn Morgan ..... Lead Ticket Services Representatives  
 Kari Archer, Bea Gonzalez, Lauryn Greschke,  
 Alejandro Gutierrez, Amanda King,  
 Korrin Main, Lauren Mezta, Savannah Moore,  
 Evan Nyarady, Wesley Ohmstede, John Sweeney,  
 Krista Wilford ..... Ticket Services Representatives

**PATRON SERVICES**

Mike Callaway ..... Patron Services Director  
 Juliana Johnson, Laura Rodriguez,  
 Mary Taylor ..... House Managers  
 Angela Montague Kanish ..... Front of House Assistant  
 Nic Hagan ..... Food and Beverage Manager  
 Jessica Molina, Deborah Montes, Stephanie Passera,  
 Michelle Thorsen ..... Pub Shift Supervisors  
 Tanika Baptiste, Matt Fletcher, Abigail Lara,  
 Mina Morales, Jennifer Van Atta,  
 Katrina Zebrowski ..... Pub Staff  
 Linda Bahash, Barbara Behling,  
 Stephanie Rakowski ..... Gift Shop Supervisors

**SECURITY/PARKING SERVICES**

Edward Camarena ..... Security Manager  
 Sherisa Eselin ..... Security Officer  
 Francisco Dukes, Jeff Howell, Joseph Lapira,  
 Janet Larson, Eleuterio Ramos, Charlotte A. Sims,  
 Carlos Valderrama ..... Security Guards

Jack O'Brien ..... Artistic Director Emeritus  
 Craig Noel ..... Founding Director