

# performances

THE  LD GLOBE

NOVEMBER 2018



THE NEW CLINT BLACK MUSICAL  
**LOOKING FOR  
CHRISTMAS**



# WELCOME



MIKE HAUSBERG

*Welcome to The Old Globe and this production of Clint Black's Looking for Christmas. Our goal is to serve all of San Diego and beyond through the art of theatre. Below are the mission and values that drive our work. We thank you for being a crucial part of what we do.*

## MISSION STATEMENT

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

## STATEMENT OF VALUES

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

The values that shape this commitment are:

### TRANSFORMATION

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

### INCLUSION

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

### EXCELLENCE

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

### STABILITY

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

### IMPACT

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

# OUR THANKS

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## PRODUCTION SPONSORS

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### GLOBE GUILDERS

Founded by Craig Noel and Irma Macpherson in 1955 as a volunteer auxiliary, the Globe Guilders have been an essential part of the Globe family for over 60 years. The organization has more than 200 members, and together they volunteer thousands of hours each year in areas throughout the theatre. Their contributions range from serving as Globe ambassadors in the community, to welcoming cast, crew, and staff with brunch at the first rehearsal for each production, to “adopting” each of the students in The Old Globe and University of San Diego Shiley Graduate Theatre Program. The Guilders coordinate and run activities on our Copley Plaza during December Nights, and many of them can also be found volunteering in the Globe’s administrative offices, costume shop, and Technical Center. Each year, their largest annual fundraiser is a beautiful fashion show, presented with Neiman Marcus, that raises over \$100,000 to support the Globe’s artistic and arts engagement programs. The Guilders are always happy to welcome new members; you can find more information at [www.GlobeGuilders.org](http://www.GlobeGuilders.org).



### THE PRADO AT BALBOA PARK

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



### EVELYN MACK TRUITT

Evelyn Mack Truitt has been supporting The Old Globe for more than 33 years and was a longtime friend of Globe Founding Director Craig Noel. As Vice President of the Signal Companies, Evelyn moved to San Diego in 1980 and immediately became involved with The Old Globe and very soon joined its Board of Directors. Evelyn retired from the Signal Companies in 1985, and she has remained on the Globe’s Board to this day. Evelyn supports numerous charities and has served on the board of Theatre Forward in New York City for almost 28 years. At the Globe, she has sponsored two shows starring Robert Foxworth—*Quartet* and *Private Lives*, the latter directed by former Artistic Director Jack O’Brien—as well as *Shirley Valentine* with Associate Artist Katherine McGrath, among others. Recently, Evelyn sponsored Ken Ludwig’s *Robin Hood!* In addition to her theatre interests, Evelyn is a published film historian.



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## PRODUCTION SPONSORS

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### VIASAT

Viasat, a leading global broadband services and technology company headquartered in Carlsbad, is proud to give back to its local community. As one of the largest technology employers in North County San Diego, Viasat takes pride in supporting STEAM (science, technology, engineering, arts, and math) initiatives and uses its core competency as a technology company to inspire and instill a sense of excitement about the opportunities that exist in STEAM career paths. Recognizing the importance of the arts within STEAM education, Viasat participates in multiple programs that promote blended skillsets to help drive today's youth toward STEAM opportunities. Viasat first became a Production Sponsor in 2015 and has continued to increase its support, becoming one of the Globe's top corporate supporters. Previously, Viasat has sponsored *Dr. Seuss's How the Grinch Stole Christmas!*, *October Sky*, *The Old Man and The Old Moon*, and *The Heart of Rock & Roll*. The Old Globe applauds Viasat and commends it for its ongoing support of the performing arts.



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## ARTIST SPONSORS

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### Artist Sponsors for Aaron C. Finley (Mike Randolph)

#### LYNNE AND STEVE WHEELER

Lynne and Steve Wheeler have loved and supported theatre all their lives. Their daughters Jennifer Wheeler Kahn and Jessica Wheeler Bailey both graduated from the University of Southern California with theatre degrees, and both have theatre-related careers. Lynne and Steve have previously sponsored *Kiss Me, Kate* and Kyle Selig in 2016's *October Sky*.

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## HOLIDAY SALUTE TO THE MILITARY

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Special thanks to our Holiday Salute to the Military sponsors for making this production available to military families throughout San Diego.

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

# OUR THANKS

The Old Globe is deeply grateful to our Artistic Angels and Benefactors, whose vital support of the Annual Fund helps us make theatre matter to more people. For additional information on how to support the Globe at these extraordinary levels, please contact Llewellyn Crain at (619) 684-4141 or lcrain@TheOldGlobe.org.

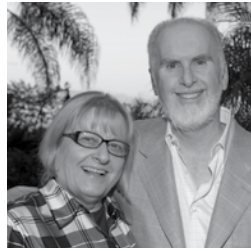
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# EXTRAORDINARY LEADERSHIP

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

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

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

## PUBLIC SUPPORT

Financial support is provided by **The City of San Diego**.

The Old Globe is funded by the **County of San Diego**.

Special thanks to the **County of San Diego Board of Supervisors**.

**Cultural Arts Chula Vista**.



We thank all our generous patrons and supporters—including government funders—who help make theatre matter to more people. All public funding represents less than three percent of our annual budget, but that support, especially from The City of San Diego, is crucial.

**Please tell your local and state representatives that theatre matters to you.**

**If you support public funding for the arts, as the majority of Americans does\*, contact them today.**

\*Source: Americans for the Arts 2015 public opinion poll.

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**For County of San Diego:**  
[www.sandiegocounty.gov/content/sdc/general/bos.html](http://www.sandiegocounty.gov/content/sdc/general/bos.html)



# OUR THANKS



Welcome to The Old Globe!

This theatre has long been a place to celebrate holiday traditions—right now, *Dr. Seuss's How the Grinch Stole Christmas!* is celebrating its 21st fabulous year just across Copley Plaza. We're so happy to bring even more holiday happiness with *Clint Black's Looking for Christmas*. Over and over again, I'm astonished as San

Diego's largest resident theatre brings some of America's best-loved talent to our corner of California. Mr. Black has produced an indelible catalog of Christmas music over the years, and those songs are here coupled with his heartwarming story of family, loyalty, and a little Christmas magic. I hope you enjoy this very special show.

It is a true honor to band together with my fellow theatre lovers and San Diegans to support this treasured theatre, which not only brings us entertaining and heartwarming musicals, but also commissions and produces new works, retells unforgettable classics, presents one of the nation's leading Shakespeare festivals each summer, and more. Many regional theatres would be thrilled to excel in just one of these

areas, but the Globe achieves them all—and it doesn't stop there.

Through groundbreaking programs like the countywide Globe for All Tour, sensory-friendly performances, Community Voices workshops, and so many more, the Globe is impacting lives and bringing theatre to the furthest reaches of San Diego County, from schools and senior centers to military bases and correctional facilities.

Your support is what makes all of this possible. Without the underpinnings of our devoted, dynamic donors, the Globe would not be the leading American theatre it is today. I hope, if you are not already a donor, that you will consider joining the Friends of The Old Globe with an annual gift of \$50 or more. Special experiences and excellent benefits await you, but most of all, you will help sustain and grow this cherished theatre.

Thank you for joining us—enjoy the show!

*Nicole A. Clay*  
Nicole A. Clay  
Chair, Board of Directors

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<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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# THE PLAY

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## FROM BARRY

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The Sheryl and Harvey White Theatre is nine years old, and for most of its life it has taken a hiatus around Christmastime, leaving only *Dr. Seuss's How the Grinch Stole Christmas!* next door to keep the lights on at The Old Globe. This annual two months of breathing room in our normally breakneck schedule affords our technical crews time to attend to maintenance, training, advance prep for the winter crunch, and even some much-deserved time off. But it also leaves 250 theatre seats empty for that period of time, and empty seats are Kryptonite to theatre people: toxic vortices to be avoided at all costs. We want our seats to have people in them! We want our stages to be alive with stories that delight and move our audiences! So a few years ago we began a search for holiday-themed projects that would activate these fallow weeks in this space.

We could not be happier with the project we found. *Clint Black's Looking for Christmas* brings to the Globe a major voice in American popular song. Black is a giant of country music, celebrated not only for his own virtuosic musicianship and clarion singing voice, but also for the range of his songwriting talent and the appeal of the characters and situations depicted in his vivid lyrics. In the 1980s he emerged as a central figure among a group of young artists who transformed country music with a fresh, modern sound. Today's enormous and booming country scene still bears his imprint. Among his early albums is *Looking for Christmas*, a collection of holiday songs that remains popular and beloved. The songs on that album are at the heart of this show's score.

I should note that having grown up Jewish in the suburbs of New York City, I'm not exactly an expert in country music Christmas songs! But in the voice of Clint Black I can hear the sound of the great tradition of American holiday music. There's a warmth to these songs that's sentimental in the best way, a gentleness and a sense of sweetness that emphasize the bonds of family, friendship, and community I recognize as the essence of the Christmas spirit.

Along with his artistic collaborators, Clint has cleverly woven these songs around a story that is suffused with holiday themes and that is particularly resonant here in San Diego. Staff Sergeant Mike Randolph and his family might be members of our own community. A veteran returning home from a difficult deployment,

Mike struggles with how to adjust to civilian life even as his family and friends struggle to find the right way to help him. A story that's universal in our region connects in this show to an even greater universality, that which Mike's young daughter Ellie seeks as she works to understand the true meaning of Christmas.

There's appealing emotional directness to the way this material links the personal and the spiritual. The story asserts that a child's sense of innocence and sincerity can bring a special insight that adults would do well to heed, and that a childlike purity of vision can sometimes be the only thing that truly brings transcendence. A parent of young children myself, I find this deeply moving. The first time I read the script I teared up at the end, just as I do each year when the TV shows George Bailey's friends rescuing him from the evil clutches of Mr. Potter as Christmas Eve comes to Bedford Falls. You don't have to celebrate Christmas to be moved by stories such as these. They allow us a glimpse of a community bound together in neighborliness and grace. That's a lovely and necessary vision, a manifestation in theatrical form of what Christmas really is all about.

We're grateful to welcome Clint Black to the Globe family, and I'm glad of this opportunity to thank him publicly for his uncommon graciousness and generosity. His colleagues James Sasser and Kent Thompson are also artists of real imagination and depth, and I welcome them as well. Together they have assembled a cast and creative team of huge talent, many of whom are San Diego-based artists. This remarkable group of theatre makers has reactivated this space with skill, showmanship, and abundant cheer. I know you'll love what they've created.

Thanks for coming. Enjoy the show.



Any feedback on tonight's show or any of the Globe's work?  
Email Barry at [HiBarry@TheOldGlobe.org](mailto:HiBarry@TheOldGlobe.org) and he'll get back to you!



**Barry Edelstein**  
ERNA FINCI VITERBI ARTISTIC DIRECTOR

**Timothy J. Shields**  
MANAGING DIRECTOR

PRESENTS

CLINT BLACK'S  
LOOKING FOR  
CHRISTMAS

MUSIC AND LYRICS BY

CLINT BLACK

BOOK BY

JAMES D. SASSER WITH CLINT BLACK

**Sean Fanning**  
SCENIC DESIGN

**Charlotte Devaux**  
COSTUME DESIGN

**Rui Rita**  
LIGHTING DESIGN

**Leon Rothenberg**  
SOUND DESIGN

**Matt Hinkley**  
MUSIC SUPERVISOR  
AND MUSIC DIRECTOR

**Cody Owen Stine**  
ASSOCIATE MUSIC DIRECTOR

**Jason Styres, CSA**  
CASTING

**Anjee Nero**  
PRODUCTION STAGE MANAGER

CHOREOGRAPHY BY

WENDY SEYB

DIRECTED BY

KENT NICHOLSON

Sheryl and Harvey White Theatre  
Conrad Prebys Theatre Center

November 11 – December 31, 2018

CAST  
(in alphabetical order)

BILLY WATSON .....	Bobby Chiu
JOANIE WATSON .....	Veda Cienfuegos
JIMMY MCELROY .....	Giovanni Cozic
DOUGLAS MILLER .....	DeLeon Dallas*
MIKE RANDOLF .....	Aaron C. Finley*
JACK PETERS .....	Scott Richard Foster*
ELLIE RANDOLF .....	Kaylin Hedges*
JESSIE RANDOLF .....	Liana Hunt*
SANTA .....	Bryant Martin*
MELISSA PETERS .....	Reese McCulloch
ALISSA MILLER .....	Syndee Winters*
ENSEMBLE .....	Reanne Acasio, Bobby Chiu, Veda Cienfuegos, Giovanni Cozic, Scott Richard Foster*, Bryant Martin*, Reese McCulloch, Katie Sapper*
SWINGS .....	Lauren Livia Muehl, Jonathan Sangster, Lauren Ellen Thompson
UNDERSTUDIES .....	for Alissa Miller – Reanne Acasio; for Douglas Miller – Scott Richard Foster*; for Mike Randolph – Bryant Martin*; for Ellie Randolph – Reese McCulloch; for Jessie Randolph – Katie Sapper*
Production Stage Manager .....	Anjee Nero*
Assistant Stage Manager .....	Kendra Stockton*

SETTING

United States and Afghanistan. Present day.

*There will be no intermission.*

PRODUCTION STAFF

Associate Director and Choreographer .....	Steven Cardona
Assistant Scenic Design .....	Eileen McCann
Assistant Costume Design .....	Katie Knox
Assistant Lighting Design .....	Heather Reynolds
Assistant Sound Design .....	Daniel Gower
Studio Teacher .....	Raymond Alexander Washington
Music Coordinator .....	Greg Pliska
Script Assistant .....	Anna Klevit
Dance Captain .....	Lauren Ellen Thompson

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

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa.  
If you would like a synopsis of this production in English or Spanish, please request it from an usher.

## Putting Country CENTER/STAGE

Book writer James D. Sasser and director Kent Nicholson discuss the genesis of *Clint Black's Looking for Christmas* and the surprising connections they found between country music, the military, and Christmas stories.

Interview by Danielle Mages Amato

**How did you both get involved with *Clint Black's Looking for Christmas*? What made it something you wanted to work on?**

**JAMES D. SASSER:** About three years ago, I met Clint Black at a performance. Afterwards we were talking and getting to know each other, and he was asking me about my career as a Broadway performer and a writer. I just casually asked him if he had ever considered doing a Broadway musical. He laughed and said that he had, but eight shows a week was probably too many these days. I laughed and said, "I actually wasn't thinking of you, I was thinking of your songs: a book musical based on your catalog." He gave me his number and said if either of us remembered that conversation in a few months, we should talk again.



(from left) Director Kent Nicholson, book writer James D. Sasser, and musician Clint Black in rehearsals for *Clint Black's Looking for Christmas*. Photo by Chanel Cook.

After that I sort of went down a Clint Black rabbit hole. Even though I grew up listening to some country music, I can't really say that I was a huge country fan. But the more I delved into his catalog, the more I realized what an incredible songwriter he is. The style of songwriting that Clint comes from is very much the old balladeer, singer-songwriter tradition, where each song has a very clear story. We circled around a couple of different ideas for a musical, and one of them centered on the experience of a contemporary military family. Clint has done a lot of work with the USO, and I come from a military family background as well—my dad was an Air Force veteran. After talking about the possibility of telling that kind of story, Clint gave me his Christmas album. Before I was even three songs into that album, I knew right away it was a perfect fit. And that's where you came in, isn't it, Kent?

**KENT NICHOLSON:** Yes. James and I have worked on shows together for a long time, and we also have a producing company together, so he brought this to the table for us to consider. And it's a really great story, one that I feel like is not often told in theatre. There are a lot of important home-front stories that are not really being told right now. We just picked up the reins and ran with it. And it's been one of the fastest-moving musicals that I've ever worked on. I think partially because we're all very committed to it, and partially because Clint's music is so ready-made for storytelling. His catalog is so theatrical—it's really an embarrassment of riches.



### **Could you talk a little bit about the story for the musical and how it developed?**

**JDS:** Very early on, we knew we wanted to tell the story not just from the point of view of the soldier's experience, but how it affects the family, and very specifically his wife and young daughter. In talking with friends of mine who are still active duty and have served multiple tours in Afghanistan, some of the things that kept coming up were the idea of missing certain chapters of your family life, like watching your kids grow up, and also the idea that when you get home, you have to learn normalcy again and reintegrate back into your day-to-day life. And when you couple that with the holidays, which can be loaded for even non-military families, you get a very trying time. We wanted to look at that from the point of view of the daughter's experience: she knows that her father is struggling, and she wants to try to make it better, but she's also trying to maintain a sense of normalcy and wholeness.

### **There aren't very many country musicals. Why do you think that is? What makes country a good fit for musical theatre?**

**KN:** Country music really predates itself on character and story in a way that a lot of rock and pop music doesn't. Lyrics become incredibly important in that regard. So it seems like a natural fit. There hasn't been a huge crossover with musical theatre, and that's been a little mysterious to people. I think part of the reason for that is because Broadway audiences are not necessarily country music fans. We're hoping to expand the audience a little bit and use Clint's status as a country music legend to entice people who may not necessarily go to the theatre on a regular basis. We also want to go to the audiences rather than having the audiences come to New York. That's one of the reasons we came to San Diego. There's a huge military community here. It's got a large country-music market. We're not necessarily aiming to get this show to New York. We'd much rather it tour the country and find the places where it wants to play and have a life—to find the country music fans, as opposed to trying to turn Broadway audiences into country music fans.

**JDS:** It's almost a cliché that country songs are based in struggle, especially personal struggle—the idea of the she-done-left-me kind of song. But there's a multigenerational history in the music, going back hundreds of years, and that idea of struggling and overcoming it is a perfect motivation for why a character would sing in a musical. So many great songs in musical theatre are about overcoming an obstacle or a personal challenge of some kind. So in that sense, the format, the structure, and the material of country music fit perfectly.

### **Working on a holiday musical, does it feel like every day for the last several years has been Christmas? Is that a good thing or a bad thing?**

**JDS:** This past year when I was doing research for it, I watched pretty much every Christmas movie available, every Santa Claus movie, every version of *Miracle on 34th Street*, all of them. Kent caught me at the end of that marathon, months of Christmas movies, and my eyes were kind of green and red. But I found that there are a number of themes that run through all of those Christmas stories. Number one is home: coming home or making a home. And family: remembering family, resolving family issues, creating a new family. Then there's nostalgia, a feeling that what used to be might now be lost, and revisiting old memories. And finally community. You see all those themes in classics like *It's a Wonderful Life* and *A Christmas Carol*. I think one of the reasons that the Christmas story is so ripe for good musical-theatre storytelling is something that Kent said very early on when I started working with him: all great musicals are about community, in some form or fashion.

### **Those seem like themes in a lot of country music as well. So a perfect fit.**

**JDS:** Absolutely.

### **What do you want the audience to take away from this show?**

**KN:** I think that we would like them to walk away feeling a renewed sense of purpose about the message of Christmas. Whether they're secular people or religious people, whatever their faith, there's a fundamental sense of caring and paying attention to other people's needs that underlies the Christmas message. Whether that be with your family, or with your community, or with your country, that's a value we hope everyone can buy into and celebrate on some level. ■

## A NEW STORY, A FAMILIAR SOUND

Grammy Award–winning country artist Clint Black talks about bringing his music to the theatrical stage for the first time.

Interview by Danielle Mages Amato

### **How did you make the decision to try your hand at musical theatre?**

I had thought about it for years. It wasn't until I met [co-book writer] James Sasser that the opportunity presented itself. I began to think about it seriously, and we started talking about what kind of show it would be.

### **What was your experience like while developing the show?**

James wrote the first draft, and we developed it from there with input from our producing partners and later from The Old Globe's dramaturgy department. The collaboration with him after that was nothing short of a crash course in playwriting. He's an expert, and he gave me the forum and the safety net to try my hand at it.

### **What was your involvement with the musical arrangements and the singing? What were your goals?**

For the arrangements, I approached that from a standpoint of what size band we would have for the production. I took session players from Nashville into my studio with the configuration we would be using at the Globe, and I basically made a record of the arrangements. I needed to experiment with how I would adapt the arrangements to a smaller group, and working in the studio environment was the most efficient way to get that done. The styles have a wide range from straight country and Appalachian bluegrass to jazz and orchestral.

Getting the right voices in the cast was most critical. The acting had to be there, of course, but it was extremely important that they be able to adapt their singing style to my genre or my own particular style. The theatre is very intimate, and one of the tests for me during casting was not only style, but their ability to pull back from belting high notes for the big stage, to singing them quietly with the same edge our head voice gives us.

It was exciting for me to see how they responded to my direction. We have some great singers and I couldn't wait to hear them singing these songs together with the band.



Clint Black. Photo by Kevin Mazur.

### **What has it been like working in a brand new medium?**

I've had a learning curve to overcome, but working with the pros has made it fun. The hard part has been doing all this while on an 80-city tour. Fortunately, I know how to tour already!

### **Do you have any special holiday traditions that you celebrate every year?**

We have the typical traditions: decorating and gift giving. We also look for ways to give in the community. The local mission, churches, etc. And then there's lots of cooking and family gathering. There's always some room left "at the inn."

### **How do you hope the audience will react to *Looking for Christmas*?**

I hope they come away feeling joy, hope, and a renewed sense of responsibility for those around them. Also, an added sense of appreciation for what our military families go through. And, of course, I hope there will be a few songs stuck in their heads. ■

# CLINT BLACK

## A LIFE IN COUNTRY MUSIC



Photo courtesy of Collective Artist Management.

To date, Clint Black has sold more than 20 million albums worldwide and racked up 57 charted singles, 31 top-ten hits, and 22 number-one smashes. Recordings such as “A Better Man,” “Killin’ Time,” “Like the Rain,” “When I Said I Do,” and “Nothin’ but the Taillights” have led to honors from the Grammy Awards, Country Music Association, Academy of Country Music, and American Music Awards, as well as membership in the Grand Ole Opry.

Raised in the suburbs of Houston, Texas, Clint Black is the youngest of four brothers. He began performing with his brother Kevin at the family’s backyard barbecues. After high school, he worked construction for a year and spent 10 years on the local nightclub circuit. He auditioned for a Nashville recording contract in 1988, and the following year he led a movement of young talent that transformed country music into a multimillion-dollar industry in the 1990s.

He married actor and fellow Houstonian Lisa Hartman in 1991. Their daughter Lily Pearl was born in 2001, and the family subsequently relocated from Los Angeles to Nashville.

In addition to producing records, touring, and writing songs, Black took on new challenges by becoming an actor and a video director. He has also founded several song-publishing companies. As a musician, he has recorded and played live with Kenny Loggins, Toto, Billy Joel, Jimmy Buffett, and others. His vocal collaborators have included Martina McBride, Wynonna Judd, Roy Rogers, The Pointer Sisters, Waylon Jennings, Bruce Hornsby, Eric Idle, and Steve Wariner. Among his songwriting partners have been Wariner, Buffett, Merle Haggard, Michael McDonald, Marty Stuart, and Bill Anderson.

He went on to release albums in 2004, 2005, and 2007 with the record label he founded, Equity Music Group, but his interest in putting out new music waned when the label closed its doors in 2008. “We had great success at Equity breaking Little Big Town as a Platinum act,” he said, “but after the group decided to leave us for a bigger company, Equity closed its doors. Since then, I had interest from major companies to sign deals, but declined.”

Black’s most recent album, *On Purpose*, is dedicated to his father, who died in late 2012. “My dad was a huge country fan and is the first reason I listen to country music. He is probably the reason I’m a songwriter today. He was my introduction to who’s behind the music. I grew up wanting to be the writer behind the song.”

The musical *Clint Black’s Looking for Christmas* is Black’s first foray into theatre, but to his many fans, it is another chance to hear some of the songs that have touched and delighted millions for the past three decades. ■



**REANNE ACASIO**

(Ensemble) is making her Old Globe debut. Her regional theatre credits include Jo March in *Little Women* (The Barn Stage Company), Grace Farrell in *Annie* (Encore Theatre San Diego), Heather Duke in *Heathers* (OnStage Playhouse), Rona Lisa Peretti in *The 25th Annual Putnam County Spelling Bee* (ASL Musical), and Maria in *West Side Story*, the title role in *Rodgers + Hammerstein's Cinderella*, and Crystal in *Little Shop of Horrors* (GATE Theater). Ms. Acasio received her bachelor's degree from UC San Diego. She also currently serves as The Old Globe's Arts Engagement Operations Coordinator. @reanneacasio on Instagram.

**BOBBY CHIU**

(Billy Watson, Ensemble) is thrilled to return to The Old Globe. He previously performed at The Old Globe as a Little Who in *Dr. Seuss's How the Grinch Stole Christmas!* His other credits include John in *Fun Home* (San Diego Repertory Theatre), Jerome in *South Pacific* (San Diego Musical Theatre), Eddie in the West Coast premiere of *The Last Wife* (Cygnet Theatre Company), Winthrop in *The Music Man* (Welk Resort Theatre), and Chip in *Beauty and the Beast* (J\*Company Youth Theatre). When not performing, Mr. Chiu loves to play piano, dance ballet and tap, and rollerblade. He is 10 years old and in the fifth grade. Happy holidays!

**VEDA CIENFUEGOS**

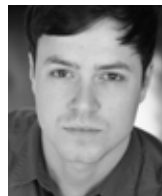
(Joanie Watson, Ensemble) is very proud to make her theatrical debut. She is a nine-year-old third grader with a passion for the performing arts. When not in school or rehearsal, she studies ballet as part of a pre-professional program, and also attends jazz, tumbling, acting, and voice lessons. In her spare time she loves to cook, draw, and swim. This experience would not be possible without all the support and encouragement she receives from her family, friends, and teachers, especially her vocal and acting coach, Moriah Angeline. Ms. Cienfuegos's performance is dedicated to her late great-grandfather, Phil Lowey, an Old Globe alumnus who once performed on the very same stage.

**GIOVANNI COZIC**

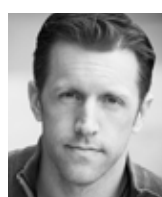
(Jimmy McElroy, Ensemble) is thrilled to be returning to The Old Globe for the holiday season. His selected theatre credits include the world premiere musical *Up Here* (La Jolla Playhouse), the 2015 and 2017 productions of *Dr. Seuss's How the Grinch Stole Christmas!* (The Old Globe), and *The Last Wife* and *Gypsy* (Cygnet Theatre Company). Mr. Cozic is 12 years old and enjoys playing golf, cooking, and learning about U.S. history. Much love to his parents and his brother, Pierre.

**DELEON DALLAS**

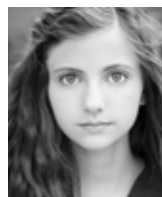
(Douglas Miller) is a recent graduate from UC San Diego, where he received his M.F.A. in Acting. He is excited to be making his debut at The Old Globe. His credits include *Wild Goose Dreams* (La Jolla Playhouse) and *Honky* and *Actually* (San Diego Repertory Theatre). He also appeared in the PBS broadcast of *Honky*.

**AARON C. FINLEY**

(Mike Randolph) appeared on Broadway as Charlie Price in *Kinky Boots*, Brian Howard in *It Shoulda Been You*, and Drew in *Rock of Ages*. His New York credits also include *Allegiance* (workshop). His regional credits include *Diner: The Musical*, *Rent*, *Jesus Christ Superstar*, *Evita*, *A Christmas Story*, *Fiddler on the Roof*, and more. He was born and raised in Bozeman, Montana and is a proud graduate of Pacific Lutheran University. He also travels across North America performing Pops concerts with some of the very best symphony orchestras. @aaroncfinley.

**SCOTT RICHARD FOSTER**

(Jack Peters, Ensemble), a native of Texas, naturally grew up as a Clint Black fan and is thrilled to be a part of this world premiere. He was most recently seen in the original Broadway cast of *Gettin' the Band Back Together*. He was also in *Brooklyn* on Broadway, and he originated roles in such Off Broadway shows as *Forbidden Broadway: Alive and Kicking*, *Forbidden Broadway Comes Out Swinging!*, *Power Balladz*, and *Sessions*, as well as having a three-year tenure in *NEWSical the Musical*. For seven years, he was a member of the New York City company of the National Comedy Theatre improv troupe, whose home base in none other than San Diego. On television he has been seen in "Shades of Blue," "Blue Bloods," and "TURN: Washington's Spies," as well as several national commercials including Breyers Gelato and Dollar Shave Club. He is very excited to make his Old Globe debut.

**KAYLIN HEDGES**

(Ellie Randolph) is thrilled to be making her Old Globe debut. She was most recently seen in The Hollywood Bowl's production of *Annie* where she starred as Annie under the direction of Tony Award-nominated director Michael Arden. Her other theatre credits include the title role in the new musical *Tara Tremendous*; Elf Child in *Kris Kringle The Musical*; and the title role in Westchester Broadway Theatre's production of *Annie*. Her television and film credits include Ava in a new Comedy Central show "The Other Two," premiering in 2019, and Young Jess in the upcoming feature film *Soulmate(s)*. Ms. Hedges enjoys all aspects of performing and is grateful every day to have the opportunity to pursue her dreams. Dream big and be yourself! kaylinhedges.com, @kaylinhedges on Instagram.

**LIANA HUNT**

(Jessie Randolph) has appeared on Broadway as Katherine in *Newsies* and Sophie in *Mamma Mia!* Her national tour credits include Margo in Steve Martin and Edie Brickell's *Bright Star*, Nessarose in *Wicked*, and Sophie in *Mamma Mia!* She has performed regionally as Rose Smith in *Meet Me in St. Louis* (The Muny), Sibyl in *Private Lives* (Riverside Theatre), Sandy in *Grease* and Emma in *Jekyll & Hyde* (John W. Engeman Theater), and Eponine in *Les Misérables* (Merry-Go-Round Playhouse). She received her B.F.A. from New York University. @lianamariehunt on Instagram and Twitter.

**BRYANT MARTIN**

(Santa, Ensemble) recently appeared Off Broadway as Sheriff Martin Green in *Desperate Measures*, winner of the 2018 Outer Critics Circle Award for Outstanding New Off-Broadway Play. His regional credits include Father in *Ragtime* (Pennsylvania Shakespeare Festival), Gideon Fletcher in *Sting's The Last Ship* (Pioneer Theatre Company), Robert in *The Bridges of Madison County* (Arizona Broadway Theatre), Curly

in *Oklahoma!* (multiple productions), Gaston in *Beauty and the Beast* (Alabama Shakespeare Festival), Rich in *Gentlemen Volunteers* (Pig Iron Theatre Company), Philippe de Chandon in *Phantom* (Pittsburgh Civic Light Opera), Thomas Jefferson in *1776* (Lyric Stage), and Young Scrooge in *A Christmas Carol* (Westport Country Playhouse). His television credits include “Quantico,” “Forever,” and “The Jack and Triumph Show.” [bryant-martin.com](http://bryant-martin.com).



**REESE MCCULLOCH**

(Melissa Peters, Ensemble) is happy to return to The Old Globe for another Christmas season. She is 11 years old and is in seventh grade at La Mesa Arts Academy. She performed in The Old Globe’s 2017 production of *Dr. Seuss’s How the Grinch Stole Christmas!* as Cindy-Lou Who. She has also enjoyed roles in community theatre as Young Nala

in *The Lion King Jr.*, Lost Boy in *Peter Pan*, and an orphan and Annie understudy in *Annie*. In her spare time, she enjoys singing, drawing, chocolate, her cats, and watching cat videos.



**LAUREN LIVIA MUEHL**

(Swing), age 10, is thrilled this holiday season to be returning to The Old Globe, where she was last seen as a Little Who in *Dr. Seuss’s How the Grinch Stole Christmas!* She has appeared in several local productions including *Mary Poppins* (Christian Youth Theater San Diego), *Ruthless!* (MOXIE Theatre), and *Billy Elliot: The Musical* and *Cats: A New Day* (California Youth Conservatory). She has performed in San Diego Shakespeare Society’s *Celebrity Sonnets* many times and danced in San Diego Ballet’s production of *The Nutcracker* for the past four years. She was also honored to sing the national anthem at Petco Park with her California Youth Conservatory cast during two Padres games. When not singing or dancing, she enjoys gymnastics and can be found playing keyboard, flute, or bass guitar and chasing her twin brother. Ms. Muehl is extremely grateful to the *Looking for Christmas* creative and casting team for giving her this wonderful opportunity.



**JONATHAN SANGSTER**

(Swing) is thrilled to be making his Old Globe debut. His recent credits include Boss Elf in *Rudolph the Red-Nosed Reindeer: The Musical* (national tour), Igor in *Young Frankenstein*, Malcolm MacGregor in *The Full Monty*, *Billy Elliot: The Musical*, Rocky in *Damn Yankees*, Man 2 in *First Date*, and *Ragtime* (San Diego Musical Theatre), Patsy in

*Spamalot* (Cygnet Theatre Company), Ali Hakim in *Oklahoma!* (New Village Arts, Craig Noel Award nomination), *Spring Awakening* and *Urinetown* (The Barn Stage Company), *Seussical* starring Cathy Rigby (3-D Theatricals), and *Grease* (Welk Resort Theatre). Much love and endless thanks to family and friends both near and far, Nicole and FSE, and of course, you, the audience, for continuing to support live theatre. Happy holidays!



**KATIE SAPPER**

(Ensemble) is delighted to make her Old Globe debut with such a fantastic cast and creative team. A San Diego native who fell in love with theatre in middle school when performing with the Globe’s Summer Shakespeare Intensive, she is beyond grateful for this full-circle moment. Her regional credits include Crystal in the world premiere of

*Kingdom City* (La Jolla Playhouse), Sophie in *Mamma Mia!*, Betty in *Sunset Boulevard*, and Kate McGowan in *Titanic* (Moonlight Stage Productions), Anne in *A Little Night Music* and Melody in *Bad Jews* (Cygnet Theatre Company), Gloria in *Damn Yankees* (San Diego Musical Theatre; Craig Noel Award nomination), June in *Smoke on the Mountain* and Glinda in the world premiere of *Oz* (Lamb’s Players

Theatre), and Ivy in *bare: A Pop Opera* and Nancy in *A New Brain* (Diversionsary Theatre). She received her B.A. in Musical Theatre from Saint Mary’s University of Minnesota. Thank you to Clint, James, Kent, Charles, and everyone involved. Love to family, her fiancé, Ashley and Mark at KMR, and her dog Ringo. For Boots and Gene. [katie.sapper.com](http://katie.sapper.com).



**LAUREN ELLEN THOMPSON**

(Swing) is thrilled to be making her Old Globe debut and returning to her beautiful hometown of San Diego. She received her B.A. in Theatre and Film from Azusa Pacific University. Her theatre credits include *Violet*, *The 39 Steps*, *Dancing at Lughnasa*, *The Mystery of Edwin Drood*, *Cat’s-Paw*, *The Hound of the Baskervilles*, and *The Matchmaker* (Actors Co-op Theatre Company), *Empty Glasses* (Occidental College New Play Festival), *Almost, Maine* (Split Check Entertainment), and *The Pajama Game* (Starlight Musical Theatre). Her television and film credits include *Roman J. Israel, Esq.* opposite Denzel Washington, “The Fix,” *Nightmare Mansion*, *Survival Skills*, *She Can Dance?*, *The Accountants*, “Soccer Moms,” “The Matt and Kory Show,” and *Reckoning*. In addition, Ms. Thompson travels the U.S. and overseas performing as a lead vocalist with several event bands. [laurenellentompson.com](http://laurenellentompson.com), [@lauren\\_ellen\\_thompson](https://www.instagram.com/lauren_ellen_thompson).



**SYNDEE WINTERS**

(Alissa Miller) is a graduate of Five Towns College and a recipient of its Distinguished Alumnus Award. Her Broadway credits include Nala in *The Lion King*, Mary Wells and Diana Ross in *Motown The Musical*, Leading Player understudy in *Pippin*, and Angelica, Eliza, and Peggy Schuyler in *Hamilton*. She was most recently seen as an Apostle in the

Emmy Award-winning broadcast of NBC’s *Jesus Christ Superstar Live in Concert* starring John Legend. [@SyndeeWinters](https://www.instagram.com/SyndeeWinters).

**CLINT BLACK**

(Music and Lyrics, Book) has one of the most storied careers in modern music. He surged to superstardom as part of the fabled “Class of ’89,” reaching No. 1 with five consecutive singles from his triple-Platinum debut, *Killin’ Time*. He followed that with the triple-Platinum *Put Yourself in My Shoes*, and then a string of Platinum albums throughout the ’90s. Perhaps most impressively, Mr. Black writes all of his own songs and produces his own records. He has created a catalog that has produced 22 No. 1 singles and made him one of the most successful singer/songwriters of the modern era. Along the way, Mr. Black has sold over 20 million records; earned more than a dozen Gold and Platinum awards in the U.S. and Canada; landed nearly two dozen major awards and nominations, including more than a dozen Grammy Award nominations; and earned a star on the Hollywood Walk of Fame.

**JAMES D. SASSER**

(Book) has had a performance career spanning from Broadway and Off Broadway to opera and concert stages around the world, and he has been involved for two decades in the development of dozens of new musical works on both sides of the table as an actor, writer, and producer. He has worked with organizations ranging from *Riverdance* to Sundance, *Jesus Christ Superstar* to *Forbidden Broadway*, and theatre outfits including Ars Nova, Manhattan Theatre Club, TheatreWorks Silicon Valley, New Dramatists, Vineyard Theatre, Eugene O’Neill Theater Center, Playwrights Horizons, and many more. With writing partner Charles Vincent Burwell, their musicals include *CUBAMOR*, *Bottle Shock* (based on the hit cult wine film), and the forthcoming *Black Count*. *CUBAMOR* had its developmental premiere at Village Theatre’s Beta Series and was an official selection of the National Alliance for Musical Theatre Festival and TheatreWorks Silicon Valley’s New Works Festival. *Bottle Shock* has been presented at the



Napa Valley Film Festival, Ars Nova, and Z Space, and it is gearing up for its premiere in the Bay Area. Mr. Sasser and Mr. Burwell's songs have been heard at Lincoln Center, 54 Below, Joe's Pub at The Public Theater, Ars Nova, A Little New Music in L.A., Feinstein's at the Nikko in San Francisco, and other venues on both coasts. His first musical was *First Flight: The Story of the Wright Brothers*, written with his father, Lieutenant Colonel James Dilda (USAF, Ret.). Along with Kent Nicholson and Mr. Burwell, and financial partners Henry Ivey and Juliet Settlemier, Mr. Sasser founded the 959 Group, a new-works theatrical development and investment strategy LLC. Their first endeavor was *Natasha, Pierre & The Great Comet of 1812*, which marked vocal sensation Josh Groban's Broadway debut, and was nominated for twelve Tony Awards, winning two. Their portfolio includes *CUBAMOR*, *Bottle Shock*, and *Looking for Christmas*. Special thanks and love to Mom and Pops for everything, and to Sarah for being so amazing.

#### KENT NICHOLSON

(Director) has had a hand in nearly three decades of new-work development on both coasts with pioneering organizations such as Playwrights Horizons and TheatreWorks Silicon Valley. His New York directing credits include *9 Circles* (Sheen Center), *Long Story Short* (Prospect Theater Company), *Five Flights* (Rattlestick Playwrights Theater), *Wet* (Summer Play Festival), and *Marry Harry* (New York Musical Theatre Festival, American Theater Group). Mr. Nicholson's regional credits include *Once*, *Amadeus*, and *The Light in the Piazza* (South Coast Repertory), *How to Write a New Book for the Bible* (South Coast Repertory, Berkeley Repertory Theatre, Seattle Repertory Theatre), *CUBAMOR* (Village Theatre), *Lizzie* (Theatre Under The Stars, Village Theatre), *Grey Gardens*, *Vincent in Brixton*, *Ambition Facing West*, and *All My Sons* (TheatreWorks Silicon Valley), *Saint Ex* (Weston Playhouse), *9 Circles*, *The Good German*, and *Jacques Brel Is Alive and Well and Living in Paris* (Marin Theatre Company), and *Small Tragedy and Satellites* (Aurora Theatre Company). He created the New Works Initiative at TheatreWorks Silicon Valley and the Uncharted writers group at Ars Nova. Mr. Nicholson currently serves on the boards of Old Sound Room and Musical Theatre Factory, and he serves as Associate Producer of Musical Theatre at Playwrights Horizons in New York.

#### WENDY SEYB

(Choreographer) is an award-winning director, writer, choreographer, and filmmaker. Her career highlights include choreographing *The Pee-wee Herman Show* (Broadway, HBO); choreographing Sting and Oscar Isaac at Carnegie Hall; working with Christopher Lloyd in his return to theatre; and premiering her original award-winning short film starring Emmy Award winner Peter Scolari at top film festivals. Her Off Broadway highlights include choreographing *Click, Clack, Moo* (Lucille Lortel Award nomination), *The Toxic Avenger* (Lucille Lortel, Joe A. Callaway, and Dora Award nominations), and *Murder for Two* (and two national tours). Her talents have been sought out by top names in the industry including Amazon Studios, NBCUniversal Television, The Cartoon Network, Nickelodeon, Disney Theatrical Productions, The Sacramento Ballet, Geffen Playhouse, Philadelphia Theatre Company, Paper Mill Playhouse, Geva Theatre Center, and Children's Theatre Company.

#### MATT HINKLEY

(Music Supervisor and Music Director), originally from Texas, is a New York City/New Jersey-based multi-instrumentalist, conductor, music director, and arranger/orchestrator. His Broadway credits include *SpongeBob SquarePants*, *Bandstand*, *Finding Neverland*, *Violet*, *First Date*, and *Godspell*. His regional credits include *Mrs. Miller Does Her Thing* (Signature Theatre Company, Helen Hayes Award nomination for Outstanding Musical Direction), *The Circus in Winter* (Goodspeed Musicals), *Chess* (The Kennedy Center), and *Love Kills* (Steppenwolf Theatre Company). His other New York credits include *Rooms*; Joe Iconis's *Bloodsong of Love* and *Things to Ruin*; the City

Center Encores! production of *Assassins*; *The Burnt Part Boys*; *35mm*; *The Bad Years*; *F#%king Up Everything/Brooklyn Crush*; and *Kobert*. He also worked on the film of Jason Robert Brown's *The Last Five Years*. Mr. Hinkley's studio and concert work includes supervising/arranging for Caissie Levy, Jonathan Reid Gealt, and Natalie Weiss; music direction for *Bubble Boy*; and collaborations with Kerrigan and Lowdermilk, Joe Iconis, and more. His works in development include music direction for Adam Rapp and Jamestown Revival's *The Outsiders*, and music supervision for Mr. Gealt's *Dust & Shadow*, Ben Clark's *Skin & Bones*, and *Tennessee Whiskey*, about the life and songs of Dean Dillon.

#### SEAN FANNING

(Scenic Design) is a Southern California-based scenic designer with numerous productions across local stages. His previous Globe credits include the Globe for All Tours of *Measure for Measure* and *All's Well That Ends Well*, *Full Gallop* (Craig Noel Award nomination), *A Doll's House, Kingdom*, and *Plaid Tidings*. With The Old Globe and University of San Diego Shiley Graduate Theatre Program, his credits include *Pericles*, *Much Ado About Nothing*, *Measure for Measure*, *Twelfth Night*, *The Winter's Tale*, *The Two Gentlemen of Verona*, and *A Midsummer Night's Dream*. His other recent designs include *Oslo*, *Thomas and Sally*, and *My Mañana Comes* (Marin Theatre Company), *Fun Home*, *Beachtown*, *Evita*, and *Manifest Destinitis* (San Diego Repertory), *On the Twentieth Century* (Craig Noel Award), *A Little Night Music*, *The Wind and the Breeze*, *The Last Wife*, *Hir*, *Seven Guitars*, and *King Hedley II* (Cygnet Theatre Company), and *Once*, *Silent Sky*, and *Equivocation* (Lamb's Players Theatre). He received the first Craig Noel Award for Designer of the Year for his body of work in 2016. Mr. Fanning holds an M.F.A. in Scene Design from San Diego State University. seanfanningdesigns.com.

#### CHARLOTTE DEVAUX

(Costume Design) has designed 25 productions at The Old Globe. Her work has also been featured at La Jolla Playhouse, San Diego Repertory Theatre, TheatreWorks Silicon Valley, Mo`olelo Performing Arts Company, and San Diego Dance Theater. She designed *Miami Libre*, a Cuban dance musical, for the Adrienne Arsht Center for the Performing Arts of Miami-Dade County. Internationally, she has designed extensively for both theatre and television in New Zealand. In addition to her New Zealand theatre credits, she was the costume designer and stylist for Television New Zealand. She holds additional design credits in London and Sydney. Ms. Devaux holds the position of Resident Associate Costume Designer at The Old Globe, where she has collaborated with world-class designers, directors, and actors on over 75 productions of contemporary works, Shakespearean productions, and Broadway-bound musicals, including the recent *The Heart of Rock & Roll*. She is a recipient of a prestigious Theatre Communications Group grant undertaking costume research in London and Bath.

#### RUI RITA

(Lighting Design) designed the Globe's productions of *Death of a Salesman*, *Dividing the Estate*, and *Richard O'Brien's The Rocky Horror Picture Show*. His Broadway credits include *The Velocity of Autumn*, *The Trip to Bountiful*, *Present Laughter*, *Dividing the Estate*, *Old Acquaintance*, and *Enchanted April*, among others. He designed the Off Broadway premieres of *Paradise Blue*, *The Old Friends*, and *The Orphans' Home Cycle* (Signature Theatre Company; Henry Hewes Design Award), *Skeleton Crew* (Atlantic Theater Company), *The Happiest Song Plays Last* (Second Stage Theatre), *Just Jim Dale* (Roundabout Theatre Company), *Nightingale* and *Moonlight and Magnolias* (Manhattan Theatre Club), *The Carpetbagger's Children* and *Far East* (Lincoln Center Theater), and *Dinner with Friends* (Variety Arts Center). He also designed the Off Broadway revivals of *The Piano Lesson* (Signature), *Talley's Folly* and *The Milk Train Doesn't Stop Here Anymore* (Roundabout), and *Engaged* (Theatre for a New Audience; Obie Award). His recent regional credits include Alley Theatre, Arena



Stage, Baltimore Center Stage, Center Theatre Group, Ford's Theatre, Guthrie Theater, Huntington Theatre Company, Oregon Shakespeare Festival, and Williamstown Theatre Festival.

### LEON ROTHENBERG

(Sound Design) designed The Old Globe's productions of *The Lion, Bethany*, and *Some Lovers*. His recent Broadway credits include *The Waverly Gallery*, *The Boys in the Band*, *A Doll's House Part 2*, *Violet*, *The Realistic Jones*, and *The Nance* (Tony Award). He has designed regionally for Arena Stage, American Conservatory Theater, Geffen Playhouse, Pasadena Playhouse, Huntington Theatre Company, Portland Center Stage, Seattle Repertory Theatre, La Jolla Playhouse, Long Wharf Theatre, McCarter Theatre Center, Williamstown Theatre Festival, New York Stage and Film, and more. His selected New York and Off Broadway credits include Second Stage Theatre, New York City Center, Manhattan Theatre Club, The Public Theater, Culture Project, and Tectonic Theater Project. He has also designed for Cirque du Soleil. Mr. Rothenberg is a faculty member of California Institute of the Arts. [klaxson.net](http://klaxson.net).

### CODY OWEN STINE

(Associate Music Director, Music Director – November 11 to December 31) is a New York City-based composer, lyricist, music director, and performer. As music director, he conducted the original productions of *Miss You Like Hell* (and original cast album), *The Robber Bridegroom* (and original cast album), *Murder Ballad*, *For the Last Time*, and *Eager to Lose*. He has played in the Broadway orchestras for *SpongeBob SquarePants*, *Bandstand*, *Finding Neverland*, and *American Psycho*. He is the resident cabaret director of Williamstown Theatre Festival. As composer/lyricist his work has been seen at Ars Nova, Edinburgh Festival Fringe, The Second City Los Angeles, Prospect Theater Company, and Williamstown Theatre Festival. His shows as composer/lyricist include *The Prisoner of Vegas*, *Penthesilea*, and a 2019 commission from Williamstown Theatre Festival.

### JASON STYRES, CSA

(Casting) cast the Broadway productions of *A Gentleman's Guide to Love and Murder*, *Dames at Sea*, *The Lion King*, and *Nice Work If You Can Get It*. His Off Broadway credits include *Puffs*, *Midnight at the Never Get, Pedro Pan*, *Neurosis*, *R.R.R.E.D.*, *War Boys*, *Money Talks*, *Trip of Love*, *iLLA*, *Missed Connections*, and 15 City Center Encores! productions, including *Gentlemen Prefer Blondes*, *Merrily We Roll Along*, *On Your Toes*, *Little Me*, *The Most Happy Fella*, *Lady Be Good!*, *Paint Your Wagon*, and *Cabin in the Sky*. His national tour credits include *A Gentleman's Guide to Love and Murder*, *The King and I*, *Fiddler on the Roof*, *Rodgers + Hammerstein's Cinderella*, *The Lion King*, and *Irving Berlin's White Christmas*. Mr. Styres's film and television credits include *How You Look at It*, *Carousel* (PBS), *Six by Sondheim* (HBO), and "So You Think You Can Dance." He also cast the London and Las Vegas productions of *Magic Mike Live* directed by Channing Tatum. His other credits include Josh Prince's Broadway Dance Lab, Camille A. Brown's developmental project, Hartford Stage, New York Philharmonic, San Francisco Symphony, Florida Studio Theatre, Shakespeare Theatre Company, and others. Mr. Styres is a seven-time Artios Award nominee and a New York board member of the Casting Society of America.

### ANJEE NERO

(Production Stage Manager) has previously worked on The Old Globe's world premiere musical productions of *The Heart of Rock & Roll*, *Benny & Joon*, *October Sky*, *Bright Star*, *Dog and Pony*, *Allegiance*, *A Room with a View*, and *Kingdom*. Some of her additional credits include *The Tempest*; *The Wanderers*; *The Importance of Being Earnest*; *King Richard II*; *Picasso at the Lapin Agile*; *Kiss Me, Kate*; *The Twenty-seventh Man*; *The Winter's Tale*; *Be a Good Little Widow*; and *Richard O'Brien's The Rocky Horror Show*. Ms. Nero worked on the Broadway production of *Bright Star* and launched the first national tour last fall. Her selected La Jolla Playhouse credits include *Sideways* directed by

Des McAnuff, *Ruined* directed by Liesl Tommy, *A Midsummer Night's Dream* directed by Christopher Ashley, and *Herringbone* directed by Roger Rees and starring BD Wong. Ms. Nero has worked with several prominent regional theatres including The Kennedy Center, Center Theatre Group (Ahmanson and Kirk Douglas Theatres), Hartford Stage, SITI Company, Huntington Theatre Company, and Berkeley Repertory Theatre, to name a few, including having toured both nationally and internationally with several dance and music companies.

### KENDRA STOCKTON

(Assistant Stage Manager) previously worked at The Old Globe as Assistant Stage Manager on *Much Ado About Nothing*, *Benny & Joon*, *October Sky*, *Bright Star*, and *Dog and Pony*, as well as a production assistant on *Dr. Seuss's How the Grinch Stole Christmas!*, *The Few*, and the 2013 Shakespeare Festival. She stage managed La Jolla Playhouse's *Home of the Brave* and *#SuperShinySara* and has assistant stage managed their productions of *Guards at the Taj*, *The Orphan of Zhao*, and *The Who & The What*. Her other stage management credits include *The Loneliest Girl in the World* (Diversionsary Theatre), *miXtape* (Lamb's Players Theatre), and *Irving Berlin's White Christmas* (San Diego Musical Theatre).



### BARRY EDELSTEIN

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. He has directed nearly half of the Bard's plays. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-seventh Man*, the world premiere of *Rain*, *Picasso at the Lapin Agile*, *Hamlet*, and the world premiere of *The Wanderers*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour. He will next direct *The Tempest* at the Los Angeles Philharmonic in November. 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. His book *Thinking Shakespeare*, which was rereleased in a second edition in June, is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.



### TIMOTHY J. SHIELDS

(Managing Director) is very pleased to have joined the ranks of the Globe's staff in October of 2017. He brings to San Diego many decades of theatrical experience. Most recently, he was Managing Director at Princeton, New Jersey's McCarter Theatre Center from 2009 to 2017. His professional experience includes serving as Managing Director at Milwaukee Repertory Theater for 10 years, and as Managing Director at Geva Theatre Center in Rochester, New York, for six. He has held administrative positions at Children's Theatre Company in Minneapolis, Denver Center Theatre Company, and McCarter Theatre Center in an earlier period of his career. In service to the field, he was the President of the League of Resident Theatres (LORT) for six years and was the Chair of the ArtPride NJ board. He has also served on the boards of Theatre Communications Group (Vice President), Milwaukee's Latino Arts Board, the Cultural Alliance of Greater Milwaukee, and Theatre Wisconsin (Founder/President). Over the years he has been a panelist, panel chair, and on-site reporter for the theatre program at the National Endowment

for the Arts. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.

## JACK O'BRIEN

(Artistic Director Emeritus) served as Artistic Director of The Old Globe from 1981 to 2007. His Broadway credits include the recent productions of *Carousel*, *Charlie and the Chocolate Factory*, *The Front Page*, *It's Only a Play*, *Macbeth*, *The Nance*, *Catch Me If You Can*, *The Coast of Utopia* (Tony Award), *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination), *The Full Monty* (Tony nomination), *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony nomination), and many more. He has also directed for national tours, the West End, New York's Metropolitan Opera, and San Diego Opera, as well as six movies for PBS's "American Playhouse." He was inducted into the Theatre Hall of Fame in 2008. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in 2013.

## CRAIG NOEL

(Founding Director, 1915–2010) was a theatre legend who was instrumental in cultivating the San Diego arts community. Beginning in 1939, he directed more than 200 Globe productions of all styles and periods and produced an additional 270 shows. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and San Diego Junior Theatre in the '40s, the expansion to two theatres in the '50s, and the founding of The Old Globe/University of San Diego Graduate Theatre Program in the '80s. Described by *Variety* as the éminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans both to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was also a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. Mr. Noel received many awards and honors during his lifetime, including the 2007 National Medal of Arts, the nation's highest honor for artistic excellence.


### 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, please credit the production's designers by including the names below.

Sean Fanning, Scenic Design  
[www.seanfanningdesigns.com](http://www.seanfanningdesigns.com)

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Rui Rita, Lighting Design

Leon Rothenberg, Sound Design  
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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.



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



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



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



The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-826, IATSE.



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

### CASTING

Jason Styres, CSA  
 Associate: Andrea Zee, CSA



### SPECIAL THANKS

The 12-string acoustic guitar used in *Clint Black's Looking for Christmas* is provided by Taylor Guitars.

### SPECIAL THANKS

San Diego Military Family Collaborative

### PATRON INFORMATION

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### LET'S ALL DO OUR PART!

We are proud that this program, as with all our programs year-round, is made with paper from wood in regrowth areas that are specially planted for use in the industry, making the process sustainable, renewable, and safe for our environment.

As you exit the theatre, feel free to leave your gently used program on the program stand for future audiences to use. Or you can put it in any of the recycle bins in the lobby or on our plaza.

# THE HOME OF THE BRAVE

By Damon J. Shearer

San Diego County has the proud distinction of being home to California's largest concentration of active-duty military service members and their families. Transition is a large part of military life, and many families struggle with feeling connected to their new and often temporary homes. Through The Old Globe's partnerships with Naval Base San Diego, the U.S. Coast Guard, Camp Pendleton, and the San Diego Military Families Collaborative, we are able to make theatre matter to these brave men and women and also integrate them fully into our world.

"In the military community, especially if you recently moved into an area, you don't always feel like you have a space of your own," says Danny Romero, Senior Programs Director at SAY San Diego, the not-for-profit organization that coordinates the San Diego Military Families Collaborative. "Opportunities like having the Globe for All Tour come to Serra High School last year provide a space for people to engage with theatre in a very personal way."

It is this unique, personalized invitation to engage with the Globe's theatre community that Karen Schulman, Community Recreation Programs Coordinator for Naval Base San Diego, says means the most.

For example, according to Schulman, the Behind the Curtain theatre workshops held at Anchors Conference Center this summer gave the individuals stationed at the nation's second-largest naval base an opportunity to experience something meaningful that they would not have had access to otherwise.

"San Diego is expensive," she says, "and the military could never subsidize something like this for everyone. This program wasn't just 'here's a ticket, come see a show.' It was 'here's a ticket, and we want to educate you about what we do, and then, let's just top it off with a tour of the theatre and a meal for you!' It's the whole package." As we saw with the Military Appreciation Day we held this summer during *Dr. Seuss's The Lorax*, providing such exciting and comprehensive programs for these families, as well as opportunities for them to venture out of the government housing facilities they live in, builds the groundwork for a lasting connection.

This connection not only benefits these individuals, but it also benefits The Old Globe. Through these partnerships, the Globe gains visibility in military communities throughout San Diego County, giving us the opportunity to welcome these new neighbors and become their cultural home while stationed here. The quality memories they create with us—whether it's taking a workshop, attending a sensory-friendly performance, or enjoying Shakespeare and a meal at a Globe for All Tour—are sure to last a lifetime. And when the order for deployment or permanent change-of-station comes, these families can think back on their time in San Diego and remember their experiences at The Old Globe and the community they helped build here. ■

IN THE MILITARY COMMUNITY, ESPECIALLY IF YOU RECENTLY MOVED INTO AN AREA, YOU DON'T ALWAYS FEEL LIKE YOU HAVE A SPACE OF YOUR OWN.



A Behind the Curtain group gets a backstage tour with Festival Property Master Eszter Julian. Photo by Rich Souble II.



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The Old Globe's ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the financial support of more than 2,000 individuals, businesses, foundations, and government agencies. Please join us in giving warm thanks and recognition to these leaders who have made tonight and our other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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\* In memoriam

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This list is current as of September 25, 2018.

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Amy E. Allison ..... Director of Administration  
 Llewellyn Crain ..... Director of Development  
 Dave Henson ..... Director of Marketing and Communications  
 Michelle Yeager ..... Director of Finance  
 Robert Drake ..... Director of Production  
 Freedom Bradley-Ballentine .. Director of Arts Engagement  
 Sandy Parde ..... Director of Human Resources  
 Ray Chambers ..... Interim Director of Professional Training

**ARTISTIC**

Justin Waldman ..... Associate Artistic Director  
 Jessica Bird ..... Interim Associate Artistic Director  
 Danielle Mages Amato ..... Literary Manager/Dramaturg  
 Lamar Perry ..... Artistic Associate  
 Ngozi Anyanwu, Jessica Hilt, Jiréh Breon Holder,  
 JC Lee, Justin Levine, Mona Mansour, Laura Marks,  
 Jonathon Mello, Mike Sears, Gill Sotu,  
 Karen Zacarias ..... Commissioned Artists  
 Andrea Van Den Boogard ..... Artistic Intern

**PRODUCTION**

Benjamin Thoron ..... Production Manager  
 Leila Knox ..... Associate Production Manager  
 and Production Stage Manager  
 Debra Pratt Ballard ..... Producing Associate  
 Ron Cooling ..... Company Manager  
 Carol Donahue ..... Production Coordinator  
 Jennifer Watts ..... Assistant Company Manager

**TECHNICAL**

Joe Powell ..... Technical Director  
 Wendy Berzansky ..... Associate Technical Director  
 Adina Weinig ..... Assistant Technical Director  
 Eileen McCann ..... Resident Design Assistant  
 Diana Rendon ..... Scenery Office Assistant/Buyer  
 Gillian Kelleher ..... Master Carpenter  
 Jack Hernandez ..... Master Carpenter, Festival  
 Quinn Becker, Chris Chauvet, Jason Chohon, William  
 Ebeler, Sloan Holly, Jacob Martin, Christopher Ramirez,  
 Mark Soares ..... Carpenters  
 Francisco Ramirez ..... Scene Shop Operations Assistant  
 Carole Payette ..... Charge Scenic Artist  
 W. Adam Bernard ..... Lead Scenic Artist  
 Torrey Hyman, Nichol Richardson ..... Painters  
 Christian Thorsen ..... Stage Carpenter/Flyman, Globe  
 Eszter Julian, Kendall Northrop,  
 Val Philyaw ..... Run Crew, Globe  
 Alexander Newberry ..... Run Crew, White

**COSTUMES**

Stacy Sutton ..... Costume Director  
 Charlotte Devaux Shields ..... Resident Design Associate  
 Lisa Sanger-Greshko ..... Assistant to the Director  
 Shelly Williams ..... Design Assistant/Shopper  
 Katie Knox ..... Design Assistant  
 Erin Cass ..... Draper  
 Wendy Miller ..... Tailor/Draper  
 Anne Glidden Grace,  
 Nicole Sukolics-Christianson ..... Assistant Cutters  
 Mary Miller ..... Tailoring/Construction  
 Heather Premo ..... Stitcher  
 Kristin Womble ..... Craft Supervisor/Dyer/Painter  
 Stephanie Parker ..... Craft Artisan  
 Vicky Martinez ..... Wig and Makeup Supervisor  
 Kim Parker ..... Assistant Wig and Makeup Supervisor  
 Erica Reyes-Burt ..... Wig Assistant  
 Beverly Boyd ..... Wardrobe Supervisor  
 Beth Merriman ..... Wardrobe Crew Chief, Globe  
 Kimberly Eddo,  
 Jimmy Masterson ..... Wig Running Crew, Globe  
 Debbie Allen, Anna Campbell, Terrie Cassidy,  
 Jazmine Choi, Carissa Ohm ..... Wardrobe Crew, Globe  
 Stephanie Kwik ..... Wardrobe Crew Chief, White  
 Cat Frazier ..... Wardrobe Crew, White  
 Marie Jezbera ..... Rental Agent

**PROPERTIES**

David Buess ..... Properties Director  
 Kristin Steva Campbell ..... Associate Properties Director  
 Rory Murphy ..... Lead Artisan  
 Jacob Sampson ..... Prop Shop Foreman  
 Andrew Recker ..... Property Master, Globe  
 Richard Rossi ..... Stage and Property Master, White  
 Eszter Julian ..... Property Master, Festival  
 Kyle Melton ..... Properties Carpenter  
 Lauren Chen, Megan Tuschhoff ..... Properties Artisans

**LIGHTING**

Shawna Cadence ..... Lighting Director  
 Heather Reynolds ..... Assistant Lighting Director  
 Ryan Osborn ..... Master Electrician, Globe  
 Areta MacKelvie ..... Master Electrician, White  
 Kevin Liddell ..... Master Electrician, Festival  
 Stephen Schmitz ..... Lighting Assistant  
 Ginnie Rinehart,  
 Jennifer Thurman ..... Follow Spot Operators, Globe  
 Michelle Aguilar,  
 Sandra Navarro ..... Follow Spot Operators, Festival  
 Michael Lowe ..... Programmer, Globe  
 Joel Britt, Amber Montoya, Sean Murray, Kevin Orloff,  
 Michael Rathbun, Ginnie Rinehart, Robert Thoman,  
 Jennifer Thurman, Rachel Tibbetts ..... Electricians

**SOUND**

Paul Peterson ..... Sound Director  
 Jeremy Nelson ..... Master Sound Technician, Globe  
 Alex Heath ..... Master Sound Technician, White  
 RJ Givens ..... Master Sound Technician, Festival  
 Brooke Rains ..... Deck Audio, Globe  
 Jessica Jakes ..... Deck Audio, White  
 Kevin Anthonell, Daniel Bentz, Jason Chaney, Krystin  
 Cline, Jon Fredette, Heidi Gaare, Jeremy Siebert,  
 Argyle Stone ..... Sound Technicians

**ADMINISTRATION**

Alexandra Hisserich ..... Management Associate  
 Carolyn Budd ..... Assistant to the Artistic and  
 Managing Directors

**INFORMATION TECHNOLOGY**

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

**HUMAN RESOURCES**

Manny Bejarano ..... Human Resources Coordinator

**MAINTENANCE**

Crescent Jakubs ..... Facilities Director  
 Johnny Kammerer ..... Custodial Supervisor  
 Violanda Corona, Violeta Fathy, Kenia Garfias, Roberto  
 Gonzalez, Bernardo Holloway, Carolina Lopez de  
 Orellana, Jason McNabb, Victor Quiroz, Vicente Ramos,  
 Andrey Repetskiy ..... Building Staff

**PROFESSIONAL TRAINING**

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

**ARTS ENGAGEMENT**

Karen Ann Daniels ..... Associate Director of Arts Engagement  
 Lisel Gorell-Getz ..... Master Teaching Artist  
 Reanne Acasio ..... Arts Engagement Operations Coordinator  
 Katherine Harroff, Erika Phillips, James Pillar,  
 Damon J. Shearer ..... Arts Engagement Programs Associates  
 Vietca Do ..... Interim Arts Engagement Coordinator  
 Kendrick Dial, Randall Eames, Gerardo Flores, Monique  
 Gaffney, Jason Heil, Kimberly King, Erika Malone,  
 Crystal Mercado, Jake Millgard, Tara Ricasa,  
 Catherine Hanna Schrock, Gill Sotu, Skyler Sullivan,  
 Valeria Vega, Taylor Wycoff ..... Teaching Artists  
 Sarah Lujan ..... AXIS Production Assistant  
 Rio Villa ..... Arts Engagement Community Engagement Intern

**FINANCE**

Cindy Hunt ..... Senior Accountant  
 Mai Nguyen ..... Payroll Coordinator/Accounting Assistant  
 Trish Guidi ..... Accounts Payable/Accounting Assistant  
 Asia Amic ..... Accounts Payable Assistant  
 Tim Cole ..... Receptionist

**DEVELOPMENT**

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

**DONOR SERVICES**

Jyothi Doughman, Anthony Hackett,  
 Jerilyn Hammerstrom, Helene Held,  
 Barbara Lekes, David Owen,  
 Stephanie Reed, Laura Regal ..... Suite Concierges

**MARKETING**

Susan Chicoine ..... Public Relations Director  
 Ed Hofmeister ..... Associate Director of Marketing  
 Mike Hausberg ..... Communications Manager  
 Alejandra Enciso-Dardashti ..... Public Relations Associate  
 Chanel Cook ..... Digital and Print Publications Designer  
 Eve Childs ..... Marketing Assistant  
 Chandler Berke ..... Interim Public Relations Assistant  
 Carolann Malley ..... Distribution Staff

**SUBSCRIPTION SALES**

Scott Cooke ..... Subscription Sales Manager  
 Arthur Faro, Janet Kavin,  
 Pamela Malone, Yolanda Moore, 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, Vanya Esteban, Bea Gonzalez,  
 Alejandro Gutierrez, Amanda King, Lauren Mezta,  
 Savannah Moore, Oceana Morisoli, April Smitley,  
 John Sweeney, Michelle Wiegand,  
 Krista Wilford ..... Ticket Services Representatives

**PATRON SERVICES**

Mike Callaway ..... Patron Services Director  
 Cynthia Ochoa, Laura Rodriguez,  
 Mary Taylor ..... House Managers  
 Angela Montague Kanish ..... Front of House Assistant  
 Nic Hagan ..... Food and Beverage Manager  
 Patrice Aguayo, Scott Fitzpatrick, Deborah Montes,  
 Stephanie Passera ..... Pub Shift Supervisors  
 Ethan Aguayo, Christian Castro, Alexis Duran,  
 Isai Velazco ..... Pub Staff  
 Linda Bahash, Barbara Behling,  
 Stephanie Rakowski ..... Gift Shop Supervisors

**SECURITY/PARKING SERVICES**

Edward Camarena ..... Security Manager  
 Sherisa Eselin ..... Security Officer  
 Karen Cole, Jeff Howell, Joseph Lapira, Janet Larson,  
 Bryan Lodahl, Eleuterio Ramos, Alexis Velazquez,  
 Yaphet Yokley ..... Security Guards  
 Daniel Christie, Joseph Lapira ..... VIP Parking Valets

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