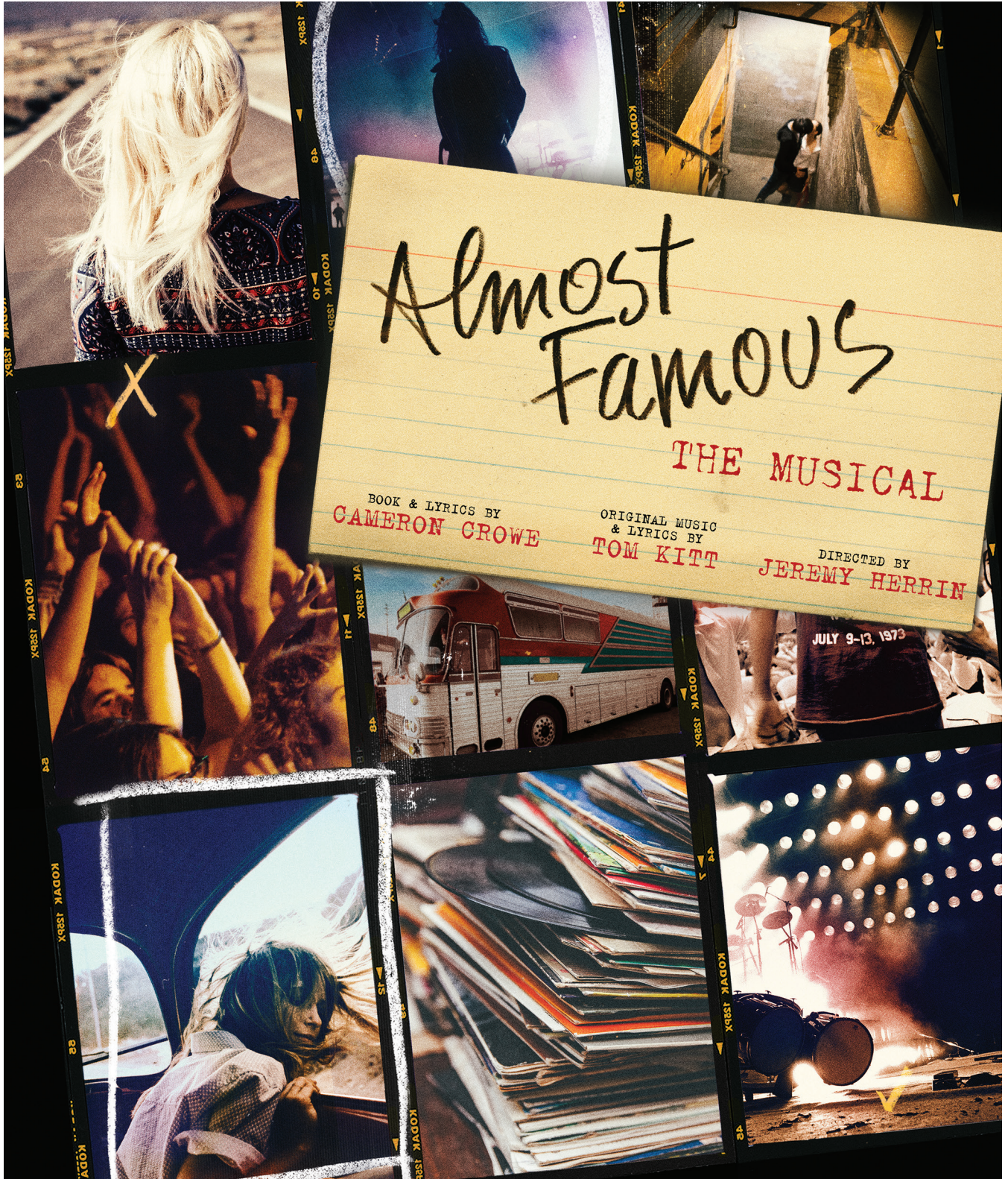


# performances

THE  LD GLOBE

SEPTEMBER 2019







*Welcome to The Old Globe and this production of Almost Famous. 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.

## PRODUCTION SPONSORS



### TERRY ATKINSON AND KATHY TAYLOR

Terry Atkinson serves as a member of The Old Globe's Board of Directors and its Executive Committee. Terry's career spans more than 40 years of leading world-class financial institutions, and he is currently the CEO of Atkinson Management Consulting. After receiving his undergraduate degree in Political Science from San Diego State University and his Juris Doctorate from University of San Diego, Terry moved to New York, where he led Paine Webber/UBS's Municipal Securities Division. He spent the last few years of his career at Morgan Stanley on the West Coast. Terry is actively involved in the community and, in addition to The Old Globe, serves on the boards of San Diego Symphony, Rancho Santa Fe Foundation, and Sonoma State University Foundation. He recently finished over nine years of service on the board of The Campanile Foundation of San Diego State University.



### PETER COOPER AND ERIK MATWIJKOW

Peter Cooper is a longtime supporter of The Old Globe and is well known for major philanthropic activities and community activism. A semiretired businessman, Peter is a member of the Globe's Board of Directors and sits on the Executive Committee. He serves on the Founders Council at the Williams Institute at UCLA School of Law. Peter has sponsored many productions at the Globe, including *Kiss Me, Kate*; *Camp David*; *Picasso at the Lapin Agile*; *Dr. Seuss's The Lorax*; *Barefoot in the Park*; *The Tale of Despereaux*; and *The Underpants*. Erik Matwijkow is a native of Buffalo, New York and has lived in San Diego since 1992. A decorated veteran, he served in the U.S. Navy on the USS Midway in the Persian Gulf War. He worked as an HIV-prevention educator at The San Diego LGBT Community Center for over five years, and he has been working at UC San Diego as a graphic designer since 2001. Erik enjoys photography, traveling, growing rare plants, and the arts.



### ELAINE AND DAVE DARWIN

Elaine and Dave Darwin, transplants from Palm Beach and Aspen, have enjoyed living in Rancho Santa Fe for 12 years, during which time they have immersed themselves in San Diego's cultural community. Dave worked on the La Jolla Concours d'Elegance and joined the San Diego/Palm Springs Chapter of the Classic Car Club of America. Elaine followed her interest in music and theatre by becoming a board member of La Jolla Music Society and The Old Globe. She has served the Globe in many capacities, including as Board Chair. She chaired the Search Committee for a new Artistic Director; has chaired the Investment Committee and the Artistic Angels Subcommittee; and now chairs the Individual Giving Subcommittee. She thanks you, our audience, for your tremendous support of The Old Globe. Elaine and Dave previously sponsored the sensory-friendly performance of *Dr. Seuss's How the Grinch Stole Christmas!*, as well as Ken Ludwig's *The Gods of Comedy*, *The Heart of Rock & Roll*, *Dr. Seuss's The Lorax*, *Murder for Two*, *Camp David*, *Guys and Dolls*, and *Globe for All*. They are pleased to invite you to enjoy *Almost Famous*.



### UNA DAVIS AND JACK MCGRORY

Una Davis was born in Boston and received a B.A. in History from the University of Florida. She has played competitive tennis her whole life, played World Team Tennis for Boston, and was a Senior National Doubles Champion. Jack McGrory is currently CEO of La Jolla MJ Management, LLC, and he has enjoyed a long career in the region, serving as San Diego City Manager, Chief Operating Officer of the San Diego Padres, and President and CEO of Price Enterprises, Inc. He was a Marine Corps Lieutenant and served as Rifle Platoon Commander. Una serves on the board of San Diego Symphony and has served on committees for the Davis Cup of San Diego and the Girls' National Junior Tennis Championships. Jack is a member of the California State University Board of Trustees (appointed by Governor Jerry Brown) and serves on numerous boards and committees in the region. Together, Una and Jack are co-chairing the San Diego Symphony steering committee for the newly proposed Bayside Performance Park. They enjoy spending time with their children and grandchildren.

## PRODUCTION SPONSORS



### HM ELECTRONICS, INC.

In 2003, HMElectronics, Inc. (HME) began supporting The Old Globe by sharing innovative communication technology for each of the Globe's three theatres. The Globe is grateful to HME for providing state-of-the-art wireless intercom systems, the industry standard among broadcast and entertainment professionals. In 2010, HME acquired Clear-Com, the global leader in analog and digital cabled intercoms. Today, companies around the world depend on HME for clear, reliable, and scalable communication solutions for live performance venues. HME/Clear-Com's generosity in providing communications equipment has enabled the Globe to maintain high standards of excellence both in front of and behind the curtain. We applaud HME for their support of the arts in San Diego.



### DARLENE MARCOS SHILEY

Darlene Marcos Shiley has long been a dedicated supporter of The Old Globe, along with her late husband Donald, with 30 years of underwriting a diverse group of plays here and helping others make their way to Broadway. Darlene's love of theatre and the arts stems from her early years acting in Northern California, where she met the love of her life, Donald P. Shiley. The Shileys' lead gift of \$20 million to the Globe's Capital and Endowment Campaign marks the largest individual contribution in the Globe's history. The Shileys' generosity has helped fund many Globe projects, including the Shiley Artist-in-Residence program; the Shiley Terrace Apartments, which provide much-needed local housing for Globe artists; and an endowment that underwrites two full scholarships in The Old Globe and University of San Diego Shiley Graduate Theatre Program. Darlene continues to serve as one of the leading underwriters of the annual Globe Gala. In honor of their enduring support, the stage of the Old Globe Theatre was named the Donald and Darlene Shiley Stage.



### 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 skill sets to help drive today's youth toward STEAM opportunities. Viasat has been one of the Globe's leading corporate donors since becoming a Production Sponsor in 2015, supporting *October Sky*, *The Old Man and The Old Moon*, *The Heart of Rock & Roll*, *Clint Black's Looking for Christmas*, and *They Promised Her the Moon*.



### SHERYL AND HARVEY WHITE

Over their long association with The Old Globe, Sheryl and Harvey White have played many leadership roles at the theatre, each serving terms as Chair of the Board of Directors, with Harvey serving as Co-Chair of the Globe's \$75 million Capital and Endowment Campaign. Sheryl holds the distinction of co-chairing 12 successful Globe Galas. The Whites have been Production Sponsors for many years and, in addition to last year's successful *The Heart of Rock & Roll*, they have sponsored such productions as *Picasso at the Lapin Agile*, *October Sky*, *Bright Star*, *The Last Goodbye*, *Arms and the Man*, and *The First Wives Club*. Additionally, they sponsored *Lost in Yonkers*, the inaugural production in the arena theatre that bears their name in recognition of their significant \$7 million Capital Campaign and cumulative giving to the Globe. Sheryl serves on the Executive Committee of the Globe's Board, and Harvey is an Emeritus Director.



## ARTIST SPONSORS

### Artist Sponsors for Colin Donnell (as Russell Hammond)

#### ELLISE AND MICHAEL COIT

Ellise and Michael Coit believe theatre inspires, provokes new thinking, and builds cultural bonds across our communities. In San Diego, they have most recently been involved in the productions of *Come from Away* and *Diana*. Ellise—who serves on the Board of The Old Globe and is Co-Chair of the 2019 Globe Gala—was raised in San Diego, where her parents shared their love of the Globe and San Diego Opera. Similarly, Michael treasures his childhood memories of family trips to New York to attend Broadway theatre. Together, they hope their support of The Old Globe will help bring families and communities closer through the presentation of compelling stories and the creation of new perspectives.

### Artist Sponsors for Solea Pfeiffer (as Penny Lane)

#### ARLENE AND RICHARD ESGATE

Arlene and Richard Esgate are residents of downtown San Diego and have a family that includes six children and 16 grandchildren spread across the U.S. For 35 years, Richard founded and ran an engineering firm that he recently sold. Arlene is a retired high school English teacher. With their newfound leisure time, the Esgates are focusing on giving back to San Diego with a primary focus on Balboa Park and its many arts and cultural institutions. Arlene will be the President of Patrons of the Prado in 2020, while Richard currently serves on several not-for-profit boards, including The Old Globe. The Esgates thank Barry, Tim, and the Globe staff for the fantastic productions here at the Globe, and they offer sincere, heartfelt thanks to the Globe's audience and patrons attending this production.

### Artist Sponsor for Tom Kitt (Music and Lyrics, Orchestrations and Arrangements)

#### MANDELL WEISS CHARITABLE TRUST

Mandell Weiss (1891–1993), a Romanian immigrant who became one of San Diego's most prominent business leaders, contributed millions of dollars to enrich San Diego during his lifetime. He fell in love with theatre in his teens, but his plans to pursue an acting career were interrupted by World War I. His legacy continues today through Mandell Weiss Charitable Trust's support of organizations throughout San Diego County.

## 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 —  
Donald\* and Darlene Shiley

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

— \$9 million and higher —  
Karen and Donald Cohn

— \$8 million and higher —  
Sheryl and Harvey White

— \$7 million and higher —  
Kathryn Hattox\*  
Viterbi Family and  
The Erna Finci Viterbi Artistic Director  
Fund

— \$4 million and higher —  
Audrey S. Geisel\*  
The James Irvine Foundation

— \$3 million and higher —  
David C. Copley Foundation  
County of San Diego  
The Shubert Foundation

— \$1 million and higher —  
Mary Beth Adderley  
Bank of America  
Diane and John Berol  
Stephen & Mary Birch Foundation, Inc.  
California Cultural & Historical Endowment  
J. Dallas and Mary Clark\*  
Peter Cooper and Erik Matwijkow  
Valerie and Harry Cooper  
Elaine and Dave Darwin  
Ann Davies  
Helen Edison\*

Pam Farr and Buford Alexander  
Globe Guilders  
Joan and Irwin Jacobs  
The Kresge Foundation  
The Lipinsky Family  
Estate of Beatrice Lynds\*  
National Endowment  
for the Arts  
Victor H.\* and Jane Ottenstein  
Qualcomm  
Paula & Brian Powers  
Estate of Dorothy S. Prough\*  
Jeannie and Arthur Rivkin  
Jean and Gary Shekhter  
Theatre Forward  
Gillian and Tony Thornley  
Wells Fargo  
Carolyn Yorston-Wellcome  
Anonymous (1)

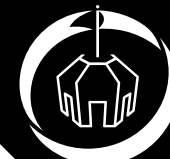
\*In memoriam

**Theatre engages,  
enlightens, and  
empowers us.**

With the support  
of ticket buyers,  
subscribers, and  
generous donors,  
The Old Globe  
reaches 40,000  
people each year  
with powerful—and  
free—arts engagement  
programs that make  
our community a better  
place to live.

**Support theatre  
that matters.**

Help us spread the  
joy of theatre to  
communities that  
might not otherwise  
experience it. With  
your help, we will bring  
groundbreaking theatre  
programs to more  
people, from students  
to seniors, from military  
families to incarcerated  
populations, and  
from people residing  
in shelters to  
people visiting their  
neighborhood library.



**Make a gift at  
[www.TheOldGlobe.org/Donate](http://www.TheOldGlobe.org/Donate),  
or contact Keely Tidrow  
to learn more at  
[ktidrow@TheOldGlobe.org](mailto:ktidrow@TheOldGlobe.org)  
or (619) 684-4109.**



Photos: The 2018 Globe for All Tour production of  
*A Midsummer Night's Dream*. Photos by Rich Soublett II.



**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.

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



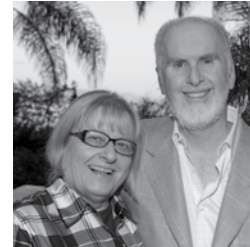
KAREN AND DONALD COHN\*



ELAINE AND DAVE DARWIN



UNA DAVIS AND JACK MCGRORY



SILVIJA AND BRIAN DEVINE



AUDREY S. GEISEL\*



PAULA AND BRIAN POWERS



JEAN AND GARY SHEKHTER



DARLENE MARCOS SHILEY†  
In memory of Donald Shiley



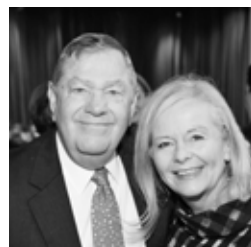
THE ERNA FINCI VITERBI  
ARTISTIC DIRECTOR FUND  
In memory of Erna Finci Viterbi



SHERYL AND HARVEY WHITE



**Benefactors** (\$100,000 to \$199,999)



TERRY ATKINSON  
AND KATHY TAYLOR



PETER COOPER AND  
ERIK MATWIJKOW



ANN DAVIES

**Benefactors (continued)** (\$100,000 to \$199,999)



PAM FARR AND  
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VICKI AND CARL ZEIGER



†Charter Sponsor since 1995  
\*In memoriam

**Ovation Circle** (\$60,000 to \$99,999)



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JOAN AND IRWIN JACOBS FUND  
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PAMELA J. WAGNER AND  
HANS TEGEBO



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.

Photo for Diane and John Berol: Robert Sean Leonard in *King Richard II*, 2017.  
Photo for Elaine Lipinsky Family Foundation: Kamaya Jane with George Takei. Diane Zeps with Hal Linden; photo by Douglas Gates.





Welcome to The Old Globe!

If it's fall in San Diego, it must be time for another heart-pounding musical! Like last year's *The Heart of Rock & Roll, Almost Famous* is a world premiere with quite the pedigree. Let's step back in time a few decades, revel in the rock and roll, and enjoy this poignant, powerful musical from San Diego's own Cameron Crowe!

populations, we are daily witnesses to the transformative power of theatre art to improve the quality of life, inspire people to achieve, and develop new and lasting connections between individuals and communities.

We need your help—not just to create the beautiful plays, musicals, and classics you see onstage here, but also to continue making a difference in the lives of people who might not otherwise experience the wonder of theatre. I am honored to support the Globe, and I invite you to join us as a donor. Fantastic benefits and special experiences await, but most of all, you will help make theatre matter to more people.

I hope you will connect with me and let me know what you think about this play and any others you see at the Globe. Please email me directly at [nclay@TheOldGlobe.org](mailto:nclay@TheOldGlobe.org).

Thank you for coming to The Old Globe—enjoy the show!

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

As you may know, the impact of The Old Globe extends far beyond the stages and seats in our three theatres. Five years ago we launched a Department of Arts Engagement, which has since become a core part of the Globe: we are committed to making theatre matter to more people. Our talented and dedicated arts engagement staff has introduced life-changing programs that bring theatre to communities across San Diego County.

Whether we are working with children and students through our Teaching Artists or bringing Shakespeare to incarcerated

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  - Conrad Prebys\*
  - Darlene Marcos Shiley
  - Patsy Shumway
  - Carolyn Yorston-Wellcome
  - Harvey P. White<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.

- William Anton
- Gregg Barnes
- Jacqueline Brookes\*
- Lewis Brown\*
- Victor Buono\*
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- G. Wood\*

\*In memoriam

FROM BARRY

The Old Globe's work on the development of new plays and musicals continues to grow in power, depth, and nuance, and the American theatre is paying attention. Institutional theatres look to Balboa Park for exciting material for their own stages, and we're seeing Globe premieres in season schedules in New York and around the country. The commercial theatre sector too, a partner in Globe programming going back to Stephen Sondheim's *Into the Woods* in 1986, regards the Globe as one of the country's ideal environments for nourishing and nurturing new musicals. This bounty of new material is a boon to our audiences, and you are responding with an enthusiasm that sustains us. Indeed, as I approach the seventh anniversary of my arrival in San Diego, I look back with pride on having produced 10 world premiere plays and 10 world premiere musicals here. The Globe's eager and gracious audiences have welcomed and celebrated each one.

Tonight's world premiere, *Almost Famous*, takes our work on new musical theatre to a higher level. As large in scale as it is grand in artistic ambition, this extraordinary production demonstrates the sophistication that the Globe brings to this work. That it's a local San Diego story is even more thrilling, and everyone involved in the project feels a special frisson of energy from this symbiosis of show and stage, of story and reality. Cameron Crowe, the visionary writer and director who created this show from his brilliant autobiographical film, grew up in San Diego and as a child saw Shakespeare at this theatre (perhaps sometimes unwillingly as his mother's guest!). He lived in Bankers Hill, just blocks from here. He met the great rock critic Lester Bangs downtown, and he began the adventure that would become the plot of *Almost Famous* at Sports Arena in Point Loma. That his story is now on this stage is a homecoming for him and, frankly, a blast for us. After all, the first shot of the film is from a car driving down El Prado past the entrance to the Globe's plaza!

*Almost Famous* is a coming-of-age tale. Cameron's alter ego, young William Miller, matures from boy to man as he follows the band Stillwater around the country. He experiences a series of awakenings—psychological, emotional, and even sexual—all fueled by the intoxicating, transporting power of rock and roll. The gallery of characters William encounters along the way is as eccentric and beguiling as the '70s music that's peppered through the show, but even the most outlandish of these personalities shares a certain and very specific innocence with William: the deep love of rock. For me, that's what this show is really about—the purity of fandom, the magic spell that music spins around us, and the joy that it brings to our lives. When Cameron and I first met to talk about the show, he told me that in the years since the movie's release, rock musicians

have praised it for the authenticity with which it depicts the music scene of the period. That authenticity is present in the musical version too, and it all originates in Cameron himself, whose knowledge of rock music is encyclopedic, whose journalism about that music and the people who make it remains iconic, and whose sincere passion for what music is and what it can do in our lives is the same now as it was when he was a 15-year-old San Diegan listening to Led Zeppelin on the family phonograph. I find Cameron's spirit inspiring, and I thank him for sending me to Spotify to listen afresh to Bowie and Pink Floyd and The Allman Brothers Band and more. And I'm grateful to him for entrusting his story to us.

The great Tom Kitt, one of my favorite contemporary theatre composers, is, like Cameron, a lover of music and its power to enchant. His score for *Almost Famous* is to me a kind of miracle. Tom has composed a range of original songs that capture the particular sound of '70s rock even as they function in the way music-theatre songs are supposed to, advancing the story and expressing the inner lives of its characters. Penny Lane's anthem "Morocco" is an instant classic, and I boggle at Tom's achievement.

The renowned London-based director Jeremy Herrin makes an especially accomplished Globe debut with this show, and he has assembled a design team that reflects the state-of-the-art of what the Broadway stage can do. 2019 has been a very strong year for stage design at the Globe, and *Almost Famous* is its apotheosis. Along with a crackerjack cast of brilliant musical theatre talent, Jeremy and company have set a new standard of excellence for our theatre.

*Almost Famous* is at the Globe because of our long friendship with the Broadway impresario Joey Parnes, one of the real good guys of the New York theatre. This is our fourth collaboration together, but not our last. Joey's colleagues Sue Wagner and John Johnson—and their partner Lia Vollack, who has skillfully shepherded *Almost Famous* from screen to stage with remarkable insight—have made this collaboration a pleasure. I thank them.

This is a special one for all of us, and I know you'll find it so as well. Thanks for coming, and enjoy the show.

*Barry*

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

# ALMOST FAMOUS

BOOK AND LYRICS BY  
**CAMERON CROWE**

MUSIC AND LYRICS BY  
**TOM KITT**

Based on the Paramount Pictures and Columbia Pictures  
motion picture written by Cameron Crowe

Derek McLane  
SCENIC DESIGN

David Zinn  
COSTUME DESIGN

Natasha Katz  
LIGHTING DESIGN

Peter Hylenski  
SOUND DESIGN

Tom Kitt  
ORCHESTRATIONS AND  
ARRANGEMENTS

Bryan Perri  
MUSIC DIRECTOR

AnnMarie Milazzo  
VOCAL DESIGN

Daniel Green  
ASSOCIATE MUSIC DIRECTOR

Campbell Young  
Associates  
HAIR, WIG, AND  
MAKEUP DESIGN

Jim Carnahan, CSA  
Jillian Cimini, CSA  
CASTING

Anjee Nero  
PRODUCTION  
STAGE MANAGER

CHOREOGRAPHY BY  
**LORIN LATARRO**

DIRECTED BY  
**JEREMY HERRIN**

By special arrangement with Lia Vollack, Joey Parnes, Sue Wagner, and John Johnson.

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

September 13 – October 27, 2019

CAST  
(in alphabetical order)

LARRY FELLOWS..... Matt Bittner  
VIC NUNEZ..... Chad Burris  
DICK ROSWELL..... Gerard Canonico  
ESTRELLA..... Julia Cassandra  
LESTER BANGS..... Rob Colletti  
SILENT ED VALLENCOURT..... Brandon Contreras  
RUSSELL HAMMOND..... Colin Donnell  
JEFF BEBE..... Drew Gehling  
DENNIS HOPE..... Sam Gravitte  
DAVID FELTON..... Van Hughes  
SAPPHIRE..... Katie Ladner  
ELAINE MILLER..... Anika Larsen  
POLEXIA..... Storm Lever  
WILLIAM MILLER..... Casey Likes  
PENNY LANE..... Solea Pfeiffer  
ANITA MILLER..... Emily Schultheis  
DARRYL..... Daniel Sovich  
LESLIE..... Libby Winters  
BEN FONG-TORRES..... Matthew C. Yee

SWINGS..... Danny Lindgren, Alisa Melendez

UNDERSTUDIES.....for William Miller – Daniel Sovich; for Penny Lane – Emily Schultheis; for Elaine Miller – Libby Winters; for Russell Hammond, Jeff Bebe – Van Hughes

Production Stage Manager..... Anjee Nero  
Assistant Stage Manager..... Danny Maly  
Assistant Stage Manager..... Kendra Stockton  
Assistant Stage Manager (October 22–27)..... Tyler Larson

*There will be one 15-minute intermission.*

PRODUCTION STAFF

Physical Movement Coordinator..... Lorenzo Pisoni  
Associate Director..... Portia Krieger  
Associate Choreography..... Michaeljon Slinger  
Associate Scenic Design..... Erica Hemminger  
Assistant Scenic Design..... Josh Smith  
Assistant Scenic Design..... Eileen McCann  
Associate Costume Design..... Abby Hahn  
Resident Associate Costume Design..... Charlotte Devaux  
Assistant Costume Design..... Rebecca Freund  
Associate Lighting Design..... Craig Stelzenmuller  
Assistant Lighting Design..... Brandon Rosen  
Associate Sound Design..... Justin Stasiw  
Assistant Sound Design..... Ryan Gravett  
Associate Wig Design..... Craig Miller  
Script Assistant..... Casey Griffin  
Music Assistant..... Nicholas Connors  
Stage Management Interns (New York)..... Jaclyn Kanter, Jordan Moore  
Stage Management Interns (San Diego)..... Jared Halsell, Chloe Miller  
Dance Captain..... Danny Lindgren

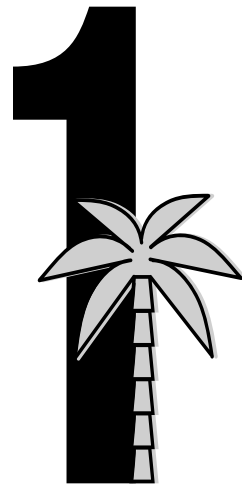
The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedirselo 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.



# Cameron Crowe's San Diego

TEN FACTS ABOUT ALMOST FAMOUS AND CAMERON CROWE'S SAN DIEGO ROOTS

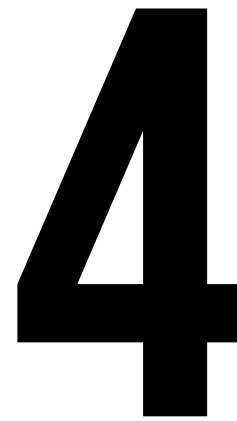


Crowe was born in Palm Springs, California, the younger of two children. The family moved to San Diego when Crowe was 10. He skipped three grades in school and, like William Miller in *Almost Famous*, was younger than all his classmates. He graduated from University of San Diego High School at 15.

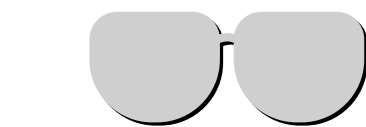
While he was still in high school, Crowe wrote music reviews and stories for a local underground paper, *The San Diego Door*, along with *Circus*, *Creem*, and *Los Angeles Times*. It was through *The Door* that he met a former San Diegan who still contributed to the paper. It was the great rock critic Lester Bangs, who was home for the holidays and living with his mother in El Cajon.

Crowe met *Rolling Stone* editor Ben Fong-Torres at 15 and became the magazine's youngest-ever contributor. He wrote his first cover story for them at 16—a feature on The Allman Brothers Band that Crowe researched by going on the road with the band for several weeks.

He went on to profile and spend months gathering interviews with figures like Bob Dylan, David Bowie, Neil Young, Eric Clapton, and Led Zeppelin. "They appreciated that I knew their music," said Crowe, "and had bought their albums with money from my paper route. I was soon fired from the paper route, though. I didn't drive yet."



In his early 20s, Crowe turned his attention to other forms of writing. His first book, *Fast Times at Ridgemont High*, began as an article for *Rolling Stone*. It was later optioned for film by Universal Pictures, which envisioned it as a low-budget romp in the spirit of their hit movie *Animal House*. The resulting movie was instead an honest, genre-breaking view of high school life—not what they wanted. The studio reluctantly released it in only a few markets. Crowe wrote the screenplay and Amy Heckerling directed, and the 1982 film became a cult classic.



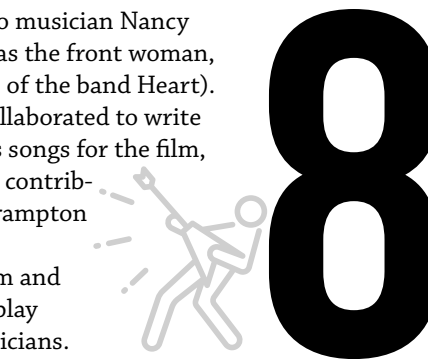
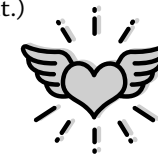
In the late 1980s and '90s, Crowe made his name as a writer/director, helming such films as *Say Anything...*, *Singles*, and the Academy Award-nominated *Jerry Maguire*, the hit that gave him the Hollywood capital to turn his energy to the very personal *Almost Famous*.



When Crowe wrote the screenplay for *Almost Famous*, the semiautobiographical story of his early days in rock journalism, he drew from his experiences with legendary figures like Gregg Allman, Robert Plant, Lynyrd Skynyrd, Neil Young, and Eagles's guitarist Glenn Frey to create Russell Hammond and the fictional band Stillwater.



The character of Penny Lane was inspired in part by the real Pennie Trumbull, who formed a group in the 1970s called The Flying Garter Girls to promote rock bands and musicians. She still lives in the Northwest, and Crowe and Trumbull have remained friends. (She might be at the play tonight.)

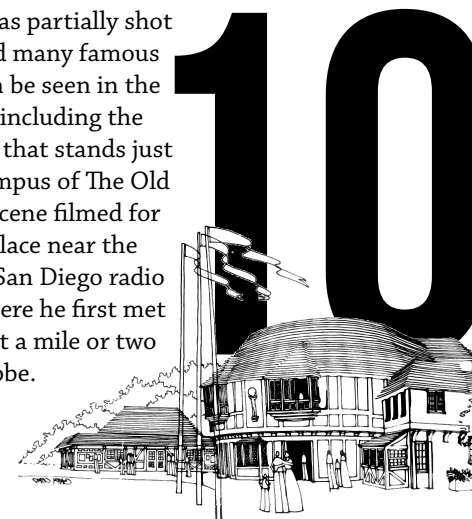


Crowe was married to musician Nancy Wilson (best known as the front woman, along with her sister, of the band Heart). Crowe and Wilson collaborated to write several of Stillwater's songs for the film, with Peter Frampton contributing other music. Frampton also served as music consultant on the film and taught the actors to play guitar like "real" musicians.



Crowe's mother, Alice Marie Crowe, makes cameo appearances in most of his films. (In *Almost Famous*, she hands out diplomas at the high school graduation ceremony that William misses.) The character of Elaine Miller is loosely inspired by Alice, but unlike the movie, Crowe's father did not pass away until later in life, an experience Crowe would later chronicle in his film *Elizabethtown*.

*Almost Famous* was partially shot in San Diego, and many famous city locations can be seen in the film's first half—including the California Tower that stands just feet front the campus of The Old Globe. The first scene filmed for the movie took place near the former home of San Diego radio station KPRI, where he first met Lester Bangs, just a mile or two from The Old Globe.



## AROUND SAN DIEGO WITH ALMOST FAMOUS

Cameron Crowe grew up in San Diego, and much of the film was set—and shot—in our very own neighborhoods, including spots you might pass by every day: the Ocean Beach Pier, San Diego Sports Arena (now the Pechanga Arena), and The Old Globe itself. The musical version of *Almost Famous* you are about to see today likewise takes place right here in our hometown.

BALBOA PARK AND THE OLD GLOBE



SAN DIEGO SPORTS ARENA (PECHANGA ARENA)



OCEAN BEACH PIER





# THE STORY IN THE SONGS

COMPOSER AND CO-LYRICIST TOM KITT AND DIRECTOR JEREMY HERRIN DISCUSS BRINGING CAMERON CROWE'S BELOVED FILM *ALMOST FAMOUS* TO THE MUSICAL STAGE.

INTERVIEW BY DANIELLE MAGES AMATO

**How did each of you get involved with *Almost Famous*? What made it a piece you were interested in working on?**

**JEREMY HERRIN:** I love the film, and I pitched it to producer Lia Vollack. She was already talking to Cameron Crowe about it, so my interest chimed, and the timing was fortuitous. Cameron and I met, and it immediately felt good. I knew that *Almost Famous* had all the ingredients to make a satisfying musical.

**TOM KITT:** Cameron Crowe has been a huge source of inspiration—the soundtrack to my life in very important moments. When I heard *Almost Famous* was being adapted, I thought, “I won’t be so lucky as to get pulled into that.” So when I heard that they wanted to talk to me, I jumped at the chance. It’s been one of the great experiences of my life, and Cameron and I have become great friends through the process.

**In your opinion, what about the film has made it so resonant with so many people?**

**JH:** The early ’70s was a golden age for music, and Cameron delivers that world authentically and, as an insider, avoids the clichés. I think it resonates so deeply because, as well as the world it presents, it’s a universal story, and it deals with fundamental questions: what is it to grow up? What is family? What is real friendship? How do we define emotional and artistic integrity? And it does so modestly, with a generous sense of humor and without selling out any of the characters.

**TK:** Cameron’s writing has poetry in it, and it’s deeply personal. He finds a way to make every moment that feels formative in life have poetry in it. It’s the poetry that makes his work timeless and like something you want to keep quoting. You want to look at your life in the way he sees it.

**What makes *Almost Famous* a good candidate for a musical adaptation?**

**TK:** The combination of *Almost Famous* being about music and being autobiographical made it the perfect piece to turn into a musical. It’s about Cameron’s great love of music, and a celebration of how music affects us all. There is an inherent theatricality in the way that music functions in the story.

**What were the challenges in adapting it? How did you decide which moments in the script needed to be songs?**

**JH:** I suppose the very fact that it’s about music is a challenge. How do we represent the rock music of the day while also using music to propel the narrative and reveal the characters? How do we incorporate iconic songs from the soundtrack alongside new compositions that take us into the interior of the story? Tom has converted these challenges into opportunities. I think he’s uniquely sensitive as a writer and arranger, and he’s come up with a beautiful mix of music that is authentic and atmospheric, dramatic and detailed.

**TK:** You want to deliver on the expectations that people have coming into the theatre, but you also want to find new colors and layers, to take Cameron’s language and have it speak through the music in a new way. I think from the very beginning, we hit on song ideas that felt important and were telling the story, and that were also at one with Cameron and his sensibility. The rule in a musical is that you find moments where the emotion is so great that you have to sing. One moment that seemed obvious was “Morocco,” when the character Penny Lane is talking about Morocco and sharing this very personal dream with William; it seemed like the perfect place for a song. And at some points in the process, Cameron gave me monologues in which he would



muse on his life or on a particular character. So it was a great pleasure to take that writing and turn it into songs.

**In your experience, what makes musicals different from plays—or films?**

**JH:** With a musical you have the chance to gain extra access to the characters’ inner lives through song; you can use the emotional power of music to good effect. And the scale of most musicals means that you can be ambitious with the production to try and give the audience a truly expressive experience. My background is directing plays and specifically new plays, and this is the first big musical I’ve directed, so I am learning a lot about this incredibly demanding and rewarding art form as I go.

**TK:** Brian Yorkey has often said, “Films have the close-up, and musicals have the song.” Movies also by their nature have a certain three-act structure. But at just the point in a movie where plot is starting to heat up and things are starting to move faster, musicals sometimes need to pause for more introspective moments, and you need to stop and sit in a song. So it’s really about how the natural tendencies of both forms fit together so that you’re doing both what a film would be doing and also what a musical would be doing. And I think when you find the right synergy, you discover theatricality. You discover something that feels like you’ve really taken the source material and you’ve let it live in a new way.

**When you were approaching the physical production with designers, what were some of the things you felt the designs needed to accomplish to help tell the story theatrically?**

**JH:** Authenticity: of the period, of the music, and of Cameron’s lived experience. Speed and clarity, so we understand the geography of William’s journey. Some visual excitement to reflect the thrill of William’s experience. And the right tone to support the emotional ride we want to take the audience on.

**Overall, is there an experience you’re hoping the audience will have watching the show?**

**TK:** I think it’s going to be a beautiful mix of nostalgia, but also feeling very of the moment. The celebration of how music can really lift you and change your life. If that holds, and we do our job, I think the audience is going to have a huge emotional experience.

**JH:** I hope they are fully engaged: that time flies, that they laugh and think and feel. I hope they get in touch with how funny and contradictory we human beings are. I hope that it feels good for them to share this San Diego story. And I hope that our show reminds them that the world is full of possibilities and that music can connect us to the best versions of ourselves. ■



**MATT BITTNER**

(Larry Fellows) is making his debut with *The Old Globe*. His select credits include *Present Laughter* (Broadway), *School of Rock* (Broadway and national tour), *Up Here* (La Jolla Playhouse), *Much Ado About Nothing* (The Public Theater), *All Is Calm* (Hudson Valley Shakespeare Festival), *As You Like It* (Two River Theater), *Be a Good Little Widow* (wild project), and *The Pillowman* (Thingamajig Theatre Company). On television, he has made guest appearances on "The Good Fight" and "Madam Secretary." Bittner is also a sound designer and composer. mattbittner.com.

**CHAD BURRIS**

(Vic Nunez) is excited to be making his Old Globe debut. He appeared in the first and second national tours of *The Book of Mormon*. His regional credits include The Muni, Cleveland Play House, Cape Playhouse, and Arkansas Repertory Theatre. He is also an accomplished writer and producer, having created the critically acclaimed web series "City Boyz." He is represented by HCKR Agency and Authentic Management.

**GERARD CANONICO**

(Dick Roswell) has appeared on Broadway as Rich in *Be More Chill*, as Fred in *Groundhog Day*, as Ensemble and later Moritz in *Spring Awakening*, and in *American Idiot*, all as part of the shows' original Broadway casts. His Off Broadway credits include *Bare* (New World Stages), *Dear Evan Hansen* (Second Stage Theater), *Brooklynite* (Vineyard Theatre), and *The Talls* (Second Stage Uptown). He also appeared in *Be More Chill* regionally (Two River Theater). His film credits include *Stuck*, *Not Fade Away* directed by David Chase, and *Boy Wonder*. Canonico also freelances as a musician on a variety of instruments and projects. Most notably he fronts and plays guitar in the touring blink-182 tribute band known as The Dude Ranch. @GerardCanonicoOfficial on Instagram.

**JULIA CASSANDRA**

(Estrella) is excited to be making her Old Globe debut and to be performing in her home state of California. Her recent credits include the national tour of *Mamma Mia!*, Anna in *Frozen* on the Disney Wonder Cruise Ship, and the world premiere of *Loch Ness, A New Musical*. @julia\_cassandra.

**ROB COLLETTI**

(Lester Bangs) recently originated the leading role of Dewey Finn in the first national Broadway tour of *School of Rock* to critical acclaim (Scenie Award for Outstanding Lead Performance in a Touring Production). He also appeared in *The Book of Mormon* on Broadway and on tour. His regional credits include *The 25th Annual Putnam County Spelling Bee* (New Theatre), *The Original Grease* (American Theater Company; 2011 Joseph Jefferson Award for Production - Musical), *Blithe Spirit* and *Talk Radio* (Allen Theater), *Of Mice and Men* (New Studio Theater), and various revues (The Second City). His workshop credits include *Almost Famous* as well as *The Great Carbuncle* (BMI New York). Colletti's film and television credits include the upcoming "The Sopranos" prequel film *The Many Saints of Newark* (New Line Cinema/Warner Bros.), "Just Roll with It" (Disney/ABC), and *WTF: World Thumbwrestling Federation*. He received his B.A. in Acting from Columbia College Chicago and trained with The Second City. He was also a nominee for The Kennedy Center National Irene Ryan

Award for Best Actor. @rob.colletti on Instagram.

**BRANDON CONTRERAS**

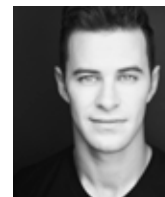
(Silent Ed Vallencourt) is thrilled to continue his journey with *Almost Famous* at The Old Globe this season. His television credits include "Mr. Robot" and "2018 NBCUniversal Upfront." His New York theatre credits include *Road Show* (City Center Encores!), *Almost Famous* (developmental lab), *Jerry Springer: The Opera* (The New Group), *The Connector* (New York Theatre Workshop), *Our Lady of 121st Street* (Off Broadway), *The Secret Garden* (developmental lab), *Our Town* (The Actors Fund), and *The Hamilton Mixtape* (The Public Theater). He was also seen in the first national tour of *In the Heights*. Contreras has worked regionally at Drury Lane Theatre, Berkshire Theatre Group, Portland Center Stage, Pioneer Theatre Company, Fulton Theatre, and Artists Repertory Theatre. He received his B.F.A. from Pace University. BrandonAContreras.com, @OhHey\_Brandon.

**COLIN DONNELL**

(Russell Hammond) is a performer for both stage and screen. He is well known for his starring television roles of Connor Rhodes on "Chicago Med" and its sister series "Chicago P.D." and "Chicago Fire"; Tommy Merlyn on "Arrow"; and Scotty Lockhart on "The Affair." His other television credits include "The Mysteries of Laura," "Person of Interest," "Unforgettable," and "Pan Am," and he appeared in the films *Sell By* and *Every Secret Thing*. Donnell starred on Broadway in *Violet, Anything Goes* (Drama Desk Award nomination), and *Jersey Boys*, as well as in the national tour of *Wicked*. He was seen Off Broadway in *Love's Labour's Lost* (The Public Theater), *Meet Me in St. Louis* (Irish Repertory Theatre), and *Almost Heaven: The Songs of John Denver* (Promenade Theatre), plus regional productions across the country.

**DREW GEHLING**

(Jeff Bebe) has appeared on Broadway in *Waitress* (also Grammy Award-nominated cast album), *On a Clear Day You Can See Forever*, and *Jersey Boys*. His regional credits include *Dave* (Helen Hayes Award nomination), *Roman Holiday* (SHN Golden Gate Theatre), *A Minister's Wife, I Believe*, and *The Scarlet Pimpernel* (American Repertory Theater), *Billy & Ray* (Vineyard Theatre), and *Anne of Green Gables* (Off Broadway). His developmental project work includes *The Secret Garden* (upcoming), *American Psycho*, *The Searchers*, *Big Fish*, and *Sunset Boulevard*. Gehling's television and film credits include "Instinct," "The Code," "Dietland," "The Good Fight," "Succession," "Unbreakable Kimmy Schmidt," "Elementary," "30 Rock," "Smash," HBO's *Muhammad Ali's Greatest Fight*, "The Indoor Boys," *Stomach People*, *Desert Guests*, "The Daily Show," and "Live from Lincoln Center." Academically, Gehling co-authored a paper about professional singers along with several faculty members at New York University's Langone Voice Center. He is an alumnus of both Carnegie Mellon and Columbia Universities and is thrilled to be working with this incredible team.

**SAM GRAVITTE**

(Dennis Hope) is thrilled to be making his Old Globe debut. He appeared on Broadway in *Wicked*, and he was seen on tour and regionally in *Wicked*, *Joseph and the Amazing Technicolor Dreamcoat* (Connecticut), and various concerts. He received his B.A. from Princeton University. @samgravitte.

**VAN HUGHES**

(David Felton) appeared on Broadway in Deaf West's *Spring Awakening*, Green Day's *American Idiot*, *9 to 5*, and *Hairspray*. Off Broadway he starred in *Son of a Gun* (The Beckett Theatre) and *Saved* (Playwrights Horizons). Regionally Hughes starred in *When We're Gone* (Lyric Theatre of Oklahoma), *A Little More Alive* (Kansas City Repertory Theatre, Barrington Stage Company), and *The Rocky Horror Show* (Bucks County Playhouse). His film credits include *Sex and the City*, *Sex and the City 2*, *Tenure*, and *Rachel Getting Married*. On television he guest starred on "Royal Pains," "Chibila" on Nick Jr., "Law & Order: Special Victims Unit," "Law & Order: Criminal Intent," "Six Degrees," "As the World Turns," and "One Life to Live." As a composer, Hughes has scored the films *Sequence Break* and *Space Clown*, and he co-authored the musical *Burn All Night* with Andy Mientus and the Brooklyn band Teen Commandments (American Repertory Theater). He has a B.A. in Theatre from Fordham University in New York City.

**KATIE LADNER**

(Sapphire) is thrilled to make her Old Globe debut with this wonderful show. She was recently seen on Broadway in *Wicked*, and she made her Broadway debut in the revival of *Sunset Boulevard*. Her Off Broadway credits include the original cast of *Heathers: The Musical* (also original cast recording) and *Gigantic*. Her regional credits include the original casts of Disney's *Freaky Friday* (original cast recording) and *Be More Chill* (original cast recording). She is a proud Belmont University alumna. KatieLadner.com, @ktladner on Instagram and Twitter.

**ANIKA LARSEN**

(Elaine Miller) has performed on Broadway in *Beautiful: The Carole King Musical*, *Avenue Q*, *Xanadu*, *All Shook Up*, and *Rent*. Off Broadway, she was in *Zanna, Don't!*, *Myths and Hymns*, *Closer Than Ever*, *Miracle Brothers*, *How to Save the World and Find True Love in 90 Minutes*, *Disaster!*, and *Unbroken Circle*. Larsen wrote and performed in a musical called *Shafrika, The White Girl* about her childhood growing up in Cambridge, Massachusetts with nine brothers and sisters from different races and countries. She also released an album of lullabies for all ages called *Sing You to Sleep*. Larsen majored in Theater at Yale University and is a proud member of Actors' Equity Association. anikalarsen.biz. For Alice.

**STORM LEVER**

(Polexia) recently played Duckling Donna and Mimi in the Broadway production of *Summer: The Donna Summer Musical*. Off Broadway, she appeared as Dorothy in *The Wringer*. Lever appeared in several productions of *Freaky Friday*: as Savannah at Signature Theatre, and Ensemble at La Jolla Playhouse, Alley Theatre, and Cleveland Play House. She also appeared with the company of *Emotional Creature* at Berkeley Repertory Theatre. She received her B.F.A. from University of Michigan's Department of Musical Theatre. @stormieweather.

**CASEY LIKES**

(William Miller) is honored to be a part of this amazing show and cast. He has been performing on stage, television, and film since he was three years old. He is the 2019 ASU Gammage High School Musical Theatre Award winner and a 2019 National High School Musical Theatre Award (Jimmy Award) finalist. He has been seen regionally in *A Christmas Carol*, on film in *Everything Must*

Go, and on television in "American Blackout." @justcaseylikes.

**DANNY LINDGREN**

(Swing) was most recently seen as Charlie Cowell in *The Music Man* at Goodspeed Musicals. He has appeared in workshops and readings including Stephen Schwartz and Charles Strouse's musical *Rags*, and Tim Rice and Stuart Brayson's musical *From Here to Eternity*. His regional credits include *Chasing Rainbows*, *Damn Yankees*, *Rags*, and *The Most Happy Fella* (Goodspeed Musicals), *Candide* (The Kennedy Center), *A Christmas Carol* (McCarter Theatre Center), *Oklahoma!* and *Guys and Dolls* (Finger Lakes Musical Theatre Festival), *The Addams Family* (Ogunquit Playhouse), *Candide* (LA Opera), *South Pacific* (Gateway Playhouse), *Camelot* (The Glimmerglass Festival), and *The Flying Dutchman* (Hawaii Opera Theatre). He received his B.F.A. in Musical Theatre at Ithaca College. DannyLindgren.com, @Danny\_Lindgren on Instagram.

**ALISA MELENDEZ**

(Swing) is a San Diego native and is so grateful to be returning to her home for her Old Globe debut. She is a current senior at Pace University, where she will be receiving a B.F.A. in Musical Theater (class of 2020).

**SOLEA PFEIFFER**

(Penny Lane) most recently starred in the critically acclaimed run of Encores! Off-Center's production of Jason Robert Brown's *Songs for a New World*. Prior to that, she starred as Eliza in the West Coast premiere of *Hamilton*. Pfeiffer's first job out of college was Maria in the Los Angeles Philharmonic/Gustavo Dudamel/Hollywood Bowl production of *West Side Story*. She later reprised the role in Steven Reineke's National Symphony Orchestra production at The Kennedy Center. On television, Pfeiffer appears on "The Good Fight," and she appeared in one of the final episodes of "Scandal."

**EMILY SCHULTHEIS**

(Anita Miller) is thrilled to be making her debut at The Old Globe with this dream show and cast. Her other favorite credits include Elphaba Standby in the national tour of *Wicked*, and Raven in the original cast of *Bat Out of Hell* on tour. Her regional credits include the world premieres of *Island Song* and Steven Sater and Burt Bacharach's *Some Lovers*. She has also been seen on television in "God Friended Me" (CBS). @em\_schultheis.

**DANIEL SOVICH**

(Darryl), born and raised in Cleveland, Ohio, is a New York University graduate (class of 2018) making his regional theatre debut here at The Old Globe. His previous professional credits include Jay 114 in the Off Broadway production of *Downtown Race Riot*, and feature roles on CBS's "The Code" and "Blue Bloods."

**LIBBY WINTERS**

(Leslie) is thrilled to return to The Old Globe. On Broadway, she starred as The Extraordinary Girl in Green Day's *American Idiot* and was part of the original Broadway cast. She starred as Sophie in the Las Vegas company of *Mamma Mia!* Off Broadway, she played Olympia in *Big Love* (Signature Theatre) and originated the



role of Eva in *White Noise* (New York Musical Festival). Regionally she starred in Jen Silverman's *All the Roads Home* (Cincinnati Playhouse in the Park), Steve Martin and Edie Brickell's *Bright Star* (The Old Globe), and *American Idiot* (Berkeley Repertory Theatre). Winters's television credits include *Escape at Dannemora* and "Billions" (Showtime), *Olive Kitteridge* (HBO), "Smash" (NBC), and *Champs* (ABC/Dreamworks). Her films include *Light Years*, *My Man is a Loser*, *Casual Encounters*, and *Dreaming American*. Her band LAKES has played numerous venues around New York City and Los Angeles. Their debut EP, *Just to Feel the Feeling*, is available on all streaming platforms.



#### MATTHEW C. YEE

(Ben Fong-Torres) has appeared in *Cambodian Rock Band* (Victory Gardens Theater), *Vietgone* and *Twelfth Night* (Writers Theatre), *Once* (Paramount Center), *Treasure Island* (Berkeley Repertory Theatre), and *The Wheel* (Steppenwolf Theatre Company). His television credits include "Empire," "Chicago Fire," and "Chicago Justice."

#### CAMERON CROWE

(Book and Lyrics) covered music and culture as a journalist for such publications as *Rolling Stone*, *Playboy*, *The New York Times*, *Newsweek*, and *Los Angeles Times*. His first book, the nonfiction study of a year in the life of a California high school, *Fast Times at Ridgemont High*, became a best seller, and his subsequent screenplay was nominated for Best Comedy Adapted from Another Medium by the Writers Guild of America. His other film credits include *Jerry Maguire*, nominated for five Academy Awards including Best Original Screenplay and Best Picture. That year, Crowe also received a nomination from the Directors Guild of America for Outstanding Directorial Achievement in Feature Film, and received the PEN Literary Award for Screenplay. He next penned *Conversations with Wilder*, a heralded collection of interviews with the legendary director Billy Wilder. The book was published by Knopf in November 1999. (Wilder, with tongue firmly in cheek, declared it "the best book I've ever read.") *Almost Famous*, released in September 2000, was the culmination of a 10-year process to put Crowe's experiences working for *Rolling Stone* on film. The movie received four Golden Globe nominations and four Academy Award nominations, and won two Golden Globes (Best Motion Picture – Comedy or Musical, and Best Actress in a Supporting Role for Kate Hudson). Crowe was also awarded the Oscar for Best Original Screenplay and a Grammy Award for Best Compilation Soundtrack Album for a Motion Picture, Television or Other Visual Media. His other film credits include his directorial debut, *Say Anything...*; *Vanilla Sky*; *Elizabethtown*; and *We Bought a Zoo*. His documentary work includes Elton John's *The Union* and *Pearl Jam Twenty*. Most recently, Crowe produced the acclaimed documentary *David Crosby: Remember My Name*, which debuted at the 2019 Sundance Film Festival. He is still a Contributing Editor for *Rolling Stone*, where his most recent cover story was an in-depth portrait of Harry Styles.

#### TOM KITT

(Music and Lyrics, Orchestrations and Arrangements) received the 2010 Pulitzer Prize for Drama as well as two Tony Awards for Best Original Score and Best Orchestrations for *Next to Normal*. He is also the composer of *If/Then*, *High Fidelity*, *Bring It On: The Musical* (co-composer with Lin-Manuel Miranda), *Superhero* (Second Stage Theater), Disney's *Freaky Friday* (stage production and Disney Channel Original Movie), *Dave* (Arena Stage), and *The Winter's Tale*, *All's Well That Ends Well*, and *Cymbeline* (The Public Theater's New York Shakespeare Festival). As a music supervisor, arranger, and orchestrator, his credits include *The SpongeBob Musical*, *Head Over Heels*, *Jagged Little Pill*, *Grease Live!*, "Rise" (NBC), and *American Idiot*. He received an Emmy Award as co-writer (with Miranda) for the 2013 Tony Award opening

number, "Bigger!" As a musical director, conductor, arranger, and orchestrator, his credits include the *Pitch Perfect* films, *2CELLOS featuring Lang Lang* ("Live and Let Die"), "The Kennedy Center Honors," *13, Everyday Rapture*, *Laugh Whore*, Deaf West Theatre's *Pippin*, and *These Paper Bullets*.

#### JEREMY HERRIN

(Director) is Artistic Director of Headlong, where his credits include *All My Sons* (The Old Vic), *This House* (National Theatre, West End, U.K. tour), *Labour of Love* (West End), *People, Places & Things* (National Theatre, West End, U.K. tour, New York), *The House They Grew Up In* (Chichester Festival Theatre), *Common* (National Theatre), *Junkyard* (Bristol Old Vic, Theatr Clwyd, Rose Theatre Kingston), *Observe the Sons of Ulster Marching Towards the Somme* (international tour), *The Absence of War* (U.K. tour), and *The Nether* (Royal Court Theatre, West End). His other theatre work includes *Wolf Hall* and *Bring Up the Bodies* (Royal Shakespeare Company, West End, Broadway), *That Face* (Royal Court Theatre, West End), *Tusk Tusk*, *No Quarter*, *Hero and Kin*, *The Heretic*, *The Priory*, and *The Vertical Hour* (Royal Court Theatre), *The Plough and the Stars* (National Theatre), *The Moderate Soprano* (Hampstead Theatre), *The Tempest*, *Much Ado About Nothing* (Shakespeare's Globe), and *Uncle Vanya* (Chichester Festival Theatre).

#### LORIN LATARRO

(Choreography) choreographed *The Heart of Rock & Roll* last season at The Old Globe. She recently choreographed Broadway's *Waitress* (also West End), *Les Liaisons Dangereuse* with Janet McTeer and Liev Schreiber, and *Waiting for Godot* with Ian McKellen and Patrick Stewart, and she is the associate choreographer of *The Curious Incident of the Dog in the Night-Time* and *American Idiot*. Her additional choreography includes *La Traviata* (The Metropolitan Opera), *Merrily We Roll Along* (Roundabout Theatre Company), *Superhero* (Second Stage Theater), *Chess* (The Kennedy Center), Lin-Manuel Miranda's *21 Chump Street* for "This American Life" (Brooklyn Academy of Music), The Public Theater's *Twelfth Night* and *The Odyssey* (Delacorte Theater), *Queen of the Night* (Diamond Horseshoe), *Assassins*, *Fanny*, and *God Bless You, Mr. Rosewater* (City Center Encores!), *Between the Lines* (Kansas City Repertory Theatre), *Beaches* (Drury Lane Theatre), and *A Christmas Carol* (McCarter Theatre Center). Latarro is a Bucks County Playhouse Artistic Associate, Juilliard School graduate, and a Drama Desk, Lucille Lortel, and Chita Rivera Award nominee. Her upcoming works include *Mrs. Doubtfire*, *The Visitor*, and *The Outsiders*. lorinlatarro.com.

#### DEREK MCLANE

(Scenic Design) has designed over 350 productions on Broadway, Off Broadway, internationally, regionally, and on television. He was last at The Old Globe with *The Heart of Rock & Roll* and *In Your Arms*. His Broadway credits include *Moulin Rouge! The Musical*, *American Son*, *Burn This*, *The Price*, *Beautiful: The Carole King Musical*, *Fully Committed*, *Noises Off*, *Gigi*, *Anything Goes*, *Ragtime*, *33 Variations*, *How to Succeed in Business Without Really Trying*, *The Heiress*, *Nice Work If You Can Get It*, *Follies*, *Bengal Tiger at the Baghdad Zoo*, *Million Dollar Quartet*, *The Pajama Game*, and *I Am My Own Wife*. His Off Broadway credits include *If I Forget*, *Love Love Love*, *The Night of the Iguana*, *Sweet Charity*, *Buried Child*, *The Two Gentlemen of Verona*, *The Spoils*, *Into the Woods*, *Ruined*, *Macbeth*, and *Hurlyburly*. McLane's television credits include the Academy Awards (2013–2018) and the live NBC musicals *The Sound of Music*, *Peter Pan*, *The Wiz*, and *Hairspray*. He has received Tony, Emmy, Obie, Drama Desk, Lucille Lortel, and Art Directors Guild Awards. He is on the board of directors at The New Group and Fiasco Theater and has been a mentor for Theatre Development Fund's Open Doors program for the past 17 years.

#### DAVID ZINN

(Costume Design) recently designed the scenery and costumes for the Broadway productions of *Choir Boy*, *The Boys in the Band*,

*The SpongeBob Musical* (Tony and Drama Desk Awards), *Fun Home* (Tony nomination), *Amelie*, and *The Last Ship*. He designed scenery for *The Waverly Gallery*, *Torch Song*, *Present Laughter*, and *The Humans* (Tony Award), and costumes for *A Doll's House, Part 2* (Tony nomination) and *Airline Highway* (Tony nomination). Off Broadway he has designed sets and costumes for *Hamlet* and *Fun Home* (The Public Theater); *Othello* (New York Theatre Workshop); and *The Flick*, *Kin*, and *Circle Mirror Transformation*, all with director Sam Gold (Playwrights Horizons). Regionally he recently designed scenery for *Ms. Blakk for President* (Steppenwolf Theatre Company), *Diana* (La Jolla Playhouse), and *Seascape* (American Conservatory Theater).

#### NATASHA KATZ

(Lighting Design) has designed extensively for theatre, opera, dance, concerts, and permanent lighting installations around the world. She is a six-time Tony Award winner whose recent Broadway credits include *Springsteen on Broadway*; *Frankie and Johnny in the Clair de Lune*; *All My Sons*; *Burn This*; *The Prom*; *Frozen*; *Hello, Dolly!*; *Long Day's Journey into Night*; the revival of *Cats*; *School of Rock*; *An American in Paris*; *Aladdin*; *Skylight*; *The Glass Menagerie*; and *Once*. Her recent dance credits include *Alice's Adventures in Wonderland*, *The Winter's Tale*, and *Tryst* (The Royal Ballet), *Cinderella* (Dutch National Ballet, English National Ballet), and *The Nutcracker* (Joffrey Ballet). She is a Theatre Development Fund Wendy Wasserstein Project Mentor.

#### PETER HYLENSKI

(Sound Design) is a Grammy, Olivier, seven-time Tony Award nominee. His select designs include *Frozen*, *Moulin Rouge! The Musical*, *Anastasia*, *Once on This Island*, *Beetlejuice*, *Something Rotten!*, *King Kong*, *Rock of Ages*, *After Midnight*, *Motown The Musical*, *The Scottsboro Boys*, *Side Show*, *Rocky*, *Bullets Over Broadway*, *Shrek The Musical*, *On a Clear Day You Can See Forever*, *Lend Me a Tenor*, *Elf*, *Wonderland*, *Cry-Baby*, *The Times They Are A-Changin'*, *The Wedding Singer*, *Sweet Charity*, and *Martin Short: Fame Becomes Me*. He has designed for Carnegie Hall, Radio City Music Hall, Madison Square Garden, and The Kennedy Center.

#### BRYAN PERRI

(Music Director) served as music director on Broadway for *Wicked*, *Chaplin*, and *Jagged Little Pill* (opening this winter). His Off Broadway credits include *Superhero*, *Dogfight*, and *Vanities* (Second Stage Theater) and *Freaky Friday* (music supervisor, Signature Theatre). He was music director for *Jagged Little Pill* at American Repertory Theater; music director for the national tours of *Next to Normal* and *Altar Boyz*; and arranger, orchestrator, and music director for *Born to Dance*, which premiered on Princess Cruises in association with Stephen Schwartz. He is music director and arranger for Lindsay Mendez and Aaron Tveit, most recently performing with the American Songbook series at Lincoln Center and Webster Hall. He is resident musical supervisor and founding member at A Contemporary Theatre of Connecticut, a new Equity theatre in Ridgefield, Connecticut.

#### ANNMARIE MILAZZO

(Vocal Design) served as vocal designer for Broadway's *Spring Awakening*, *Next to Normal*, *If/Then*, and *Finding Neverland*. Her Off Broadway credits include *Carrie*, *Bright Lights Big City*, and *Superhero*. Her regional credits include *Dangerous Beauty*, *Prometheus Bound*, *Some Lovers*, *Dave*, and *A Walk on the Moon*. Milazzo served as the Broadway orchestrator, with Michael Starobin, for *Once on This Island*, for which she was nominated for Tony, Drama Desk, and Outer Critics Circle Awards. She is the composer and lyricist of *Pretty Dead Girl*, winner of the Special Jury Award at the Sundance Film Festival, and the lyricist of *Le Rêve* and *Le Perle*. Milazzo is the Grammy-nominated female vocalist for East Village Opera Company on Decca/Universal Records.

#### DANIEL GREEN

(Associate Music Director) is a pianist, music director, and composer. His Broadway playing/conducting credits include *In Transit* (associate music director), *Rocky* (associate conductor), *An American in Paris*, *Big Fish*, *Matilda the Musical*, *Peter and the Starcatcher*, *The Addams Family*, and *Wicked*. His other credits include *Ever After* (Alliance Theatre), *The Wild Party* (City Center Encores!), *The Theory of Relativity* (Goodspeed Musicals), and *Between the Lines* (Kansas City Repertory Theatre). His composing credits include "Full Frontal with Samantha Bee"; *The Museum of Broken Relationships*, winner of the Holof Lyricist Award at Eugene O'Neill Theater Center's National Music Theater Conference; *The Remarkable Journey of Prince Jen*, presented at The ASCAP Foundation Musical Theatre Workshop for Stephen Schwartz; and *Window Treatment*, produced Off Broadway at TBG Theatre. danielgreenmusic.com.

#### CAMPBELL YOUNG ASSOCIATES

(Hair, Wig, and Makeup Design) designed the Broadway productions of *King Lear*; *Gary: A Sequel to Titus Andronicus*; *To Kill a Mockingbird*; *The Waverly Gallery*; *Head Over Heels*; *Carousel*; *Three Tall Women*; *Meteor Shower*; *Hello, Dolly!*; 1984; *Front Page*; *The Crucible*; *Misery*; *Sylvia*; *Betrayal*; *It's Only a Play*; *Les Misérables*; *One Man, Two Guvnors*; and *Spider-Man: Turn Off the Dark*. For New York and the West End, they designed *Ink*, *The Ferryman*, *Girl from the North Country*, *Farinelli and the King*, *Groundhog Day*, *Charlie and the Chocolate Factory*, *Les Liaisons Dangereuses*, *American Psycho*, *The Cripple of Inishmaan*, *Matilda the Musical*, *Ghost*, *Billy Elliot: The Musical*, *La Bête*, *Private Lives*, and *Rock 'n' Roll*. Their further West End credits include *Rosmersholm*, *All About Eve*, *Company*, *TINA – The Tina Turner Musical*, *Funny Girl*, *City of Angels*, *High Society*, *Gypsy*, *Guys and Dolls*, *The Bodyguard*, *Present Laughter*, *A Christmas Carol*, and *Dr. Seuss's The Lorax*. They designed the operas *Don Carlos* and *L'Enfant et les Sortilèges* (Bolshoi Opera) and *Anna Nicole* (Brooklyn Academy of Music). Their television credits include "Downton Abbey," "The Americans," and "Orange Is the New Black."

#### JIM CARNAHAN, CSA

(Casting) is Roundabout Theatre Company's Artistic Producer, and he has cast over 100 Roundabout productions and over 50 non-Roundabout Broadway productions. His recent and upcoming Broadway credits include *A Christmas Carol*, *Betrayal*, *Moulin Rouge! The Musical*, *Burn This*, *Tootsie*, *All My Sons*, *True West*, *The Ferryman*, *Head Over Heels*, *Travesties*, *Harry Potter and the Cursed Child*, *Angels in America*, *Farinelli and the King*, 1984, *Groundhog Day*, *Amelie*, *The Price*, *Fun Home*, *The River*, *You Can't Take It with You*, *Matilda the Musical*, *Once*, *Peter and the Starcatcher*, *The Mountaintop*, *Jerusalem*, *The Scottsboro Boys*, *American Idiot*, *A Behanding in Spokane*, *The Seagull*, *Boeing-Boeing*, *Spring Awakening*, *Curtains*, *Gypsy*, and *Thoroughly Modern Millie*. His Off Broadway credits include *Little Shop of Horrors*, *Apologia*, *If I Forget*, and *The Beast in the Jungle*. Carnahan also cast the London productions of *Glengarry Glen Ross*, *Cat on a Hot Tin Roof*, *The Glass Menagerie*, and *Nice Fish*. His film and television credits include *The Seagull*, *A Home at the End of the World*, *Flicka*, and "Glee" (Emmy Award nomination). Carnahan has cast six Shakespeare productions for The Old Globe.

#### JILLIAN CIMINI, CSA

(Casting) has credits including *Scotland, PA*; *Bat Out of Hell*; *The Ferryman*; *Usual Girls*; *Apologia*; *American Girl Live*; *Travesties*; *Bobbie Clearly*; *Time and the Conways*; 1984; *Groundhog Day*; *Fun Home*; *Matilda the Musical*; *Cabaret*; *Kingdom Come*; *Brooklynite*; *What's It All About?*; *Peter and the Starcatcher*; *Here's Hoover*; *The Book of Mormon*; *American Idiot*; *Spring Awakening*; and *Jerusalem*.

#### ANJEE NERO

(Production Stage Manager) has previously worked on The Old Globe's world premiere musicals *Clint Black's Looking for*



*Christmas; 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 *Life After; The Tempest; The Wanderers; 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. Her select 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, Hartford Stage, SITI Company, Huntington Theatre Company, and Berkeley Repertory Theatre, to name a few.

#### DANNY MALY

(Assistant Stage Manager) has worked on the Broadway productions of *Hello, Dolly!; The Country House;* and *Casa Valentina.* His Off Broadway credits include *Stuffed, Shear Madness NYC, Posterity, The Commons of Pensacola, Lady Day, The Explorers Club,* and *Falling.* His other New York credits include *Christmas Spectacular Starring the Radio City Rockettes.* He studied at Saint Louis University.

#### KENDRA STOCKTON

(Assistant Stage Manager) previously worked at The Old Globe as Assistant Stage Manager on *As You Like It, Ken Ludwig's The Gods of Comedy, Familiar, Clint Black's Looking for Christmas, 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* (Diversions Theatre), *miXtape* (Lamb's Players Theatre), and *Irving Berlin's White Christmas* (San Diego Musical Theatre).

#### TYLER LARSON

(Assistant Stage Manager, October 22–27) received a B.F.A. with emphasis in Stage Management from Texas State University, and an M.F.A. in Stage Management from UC San Diego. His San Diego credits as stage manager, assistant stage manager, or stage management intern include the world premiere of *The Coast Starlight,* the world premiere of *Diana, The Squirrels* (substitute assistant stage manager), and the DNA New Work Series reading of *SLAM* (La Jolla Playhouse), *Guys and Dolls* (The Old Globe), Hulu's "Castle Rock" Activation (Comic-Con). His other credits include *Le Switch* (Rattlestick Playwrights Theater's Pride Plays 2019) and the Greater Austin High School Musical Theatre Awards (2014–2019).



#### 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,* the world premiere of *The Wanderers,* the American premiere of *Life After,* and *Romeo and Juliet.* He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour. In January he oversaw the Globe's inaugural Classical Directing Fellowship program, and last November he directed *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall. As Director of the Shakespeare Initiative at The Public Theater (2008–

2012), Edelstein oversaw all of the company's Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-Seventh Man, Julius Caesar, The Merchant of Venice, Timon of Athens,* and Steve Martin's *WASP and Other Plays.* He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. His book *Thinking Shakespeare,* which was rereleased in a second edition in June, is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions.* He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.



#### TIMOTHY J. SHIELDS

(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 *All My Sons, 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, 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. Noel received many awards and honors during his lifetime, including the 2007 National Medal of Arts, the nation's highest honor for artistic excellence.



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.



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



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

#### TAKING PHOTOS IN THE THEATRE

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

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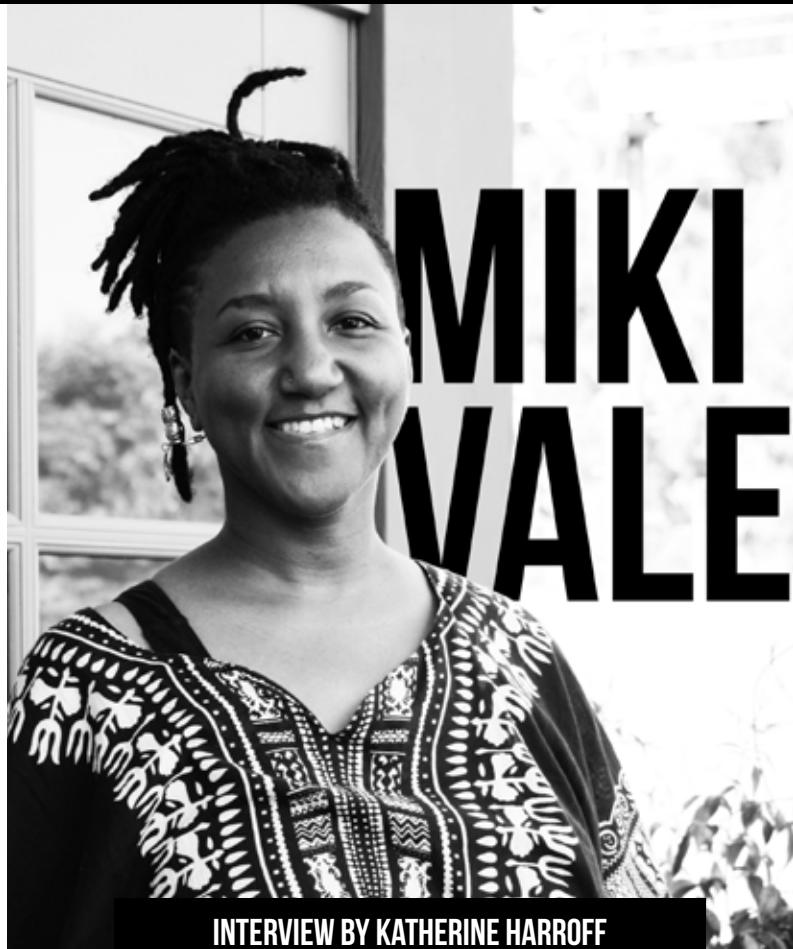
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MEET THE ARTS ENGAGEMENT DEPARTMENT'S NEWEST TEACHING ARTIST



INTERVIEW BY KATHERINE HARROFF

Over the past month, the ever-evolving Arts Engagement Department has sought Teaching Artists to add to the fabulous roster of local arts educators on our team. The Teaching Artists with The Old Globe are of the highest caliber in the world of education and provide incredible insight into the magic of art making in our classrooms across San Diego. They also come from a variety of backgrounds, and sometimes when we are really lucky, we are able to pull past participants of our community programs into our teaching network. One of these participants is the incredible Miki Vale.

Miki joined our team in June 2019, and we have thrown her headfirst into our community programs. We could not be happier to have this incredible person on our team.

I decided to sit down with Miki and interview her so you could see just how lucky we are to have her.

**Miki, you're one of the newest Teaching Artists with the Arts Engagement Department and The Old Globe. What was your relationship with the Globe before joining our team?**

My first involvement with the Globe was as a participant in the Community Voices playwriting program back in 2013. I had never written a play before or been involved in theatre in any way. I took the workshop just to do something different. I loved it. While in the program, I started receiving emails for various casting calls at the Globe. I went to one and was cast for my first voice-over, a short part in a play called *The Few* by Samuel D. Hunter. A few years later, in 2016, I was DJing at an event in Balboa Park and met the Globe's then Arts Engagement Programs Manager, Karen Ann Daniels. She invited me to DJ Shakespeare's birthday party at the Globe. Later that same year I was invited back to DJ the Globe for All Tour of *Measure for Measure*, and I was invited back in 2018 to DJ the Globe for All's Tour of *A Midsummer Night's Dream*.

**What made you decide you wanted to become a Teaching Artist?**

As a hip-hop artist, I have facilitated hip-hop workshops for several years. Over the past couple of years I've felt called to work with people who are incarcerated. I knew the Globe has programs in prisons, primarily the Reflecting Shakespeare and Community Voices programs—which I'd also had the pleasure of being a participant of. I've enjoyed being involved with the Globe's programs and believe in the work the Arts Engagement Department does. So I felt being a Teaching Artist with the Globe would be a perfect way to fulfill the call to work with incarcerated populations in a way that I truly find valuable.

**What are you most excited about in joining the Globe's team?**

I'm excited about everything, but I'd say I'm most excited about being part of a team that does such beautiful work in the community in a wide variety of ways. As a participant, the Globe's programs have introduced me to a whole new world and have positively impacted my life in a myriad of ways, and I'm excited to be able to help share the same type of transformative experience with others.

**How has your experience in the classroom been thus far?**

My experience in the classroom has been enlightening and inspiring and just beautiful overall. I'm always excited to go to class, and I leave feeling grateful to be able to do this work. I call it "lovework." It's the highlight of my week. ■

Thanks and a round of applause for the generous individuals and organizations whose support makes the Globe's arts engagement programs possible!

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

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\*In memoriam

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 W. Adam Bernard · Lead Scenic Artist  
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 Shelly Williams · Design Assistant/Shopper  
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 Richard Rossi · Stage and Property Master, White  
 Eszter Julian · Property Master, Festival  
 Kyle Melton · Properties Carpenter  
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