

performances  
MAGAZINE

THE  OLD GLOBE

JULY 2023

**CRIME AND  
PUNISHMENT,  
A COMEDY**



SCAN TO ACCESS  
DIGITAL PROGRAM





CLAIRE MCGOARTY

*Welcome to The Old Globe and this production of Crime and Punishment, A Comedy. Our goal is to serve all of San Diego and beyond through the art of theatre. Below are the mission and values that drive our work. We thank you for being a crucial part of what we do.*

## OUR MISSION

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

## OUR VALUES

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

The values that shape this commitment are:

### TRANSFORMATION

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

### INCLUSION

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

### EXCELLENCE

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

### STABILITY

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

### IMPACT

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

## LAND ACKNOWLEDGMENT

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

## SOCIAL JUSTICE ROADMAP

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



## FROM BARRY

Multiple strands of the Globe's work come together in tonight's production.

First, as a Globe commission, *Crime and Punishment, A Comedy* is a testament to the robustness and range of our new-play development program. Here's how it unfolded. We asked Gordon Greenberg and Steve Rosen to think about classics they might like to adapt for our stage. They came back with a short list. We talked and talked and then settled on this one. They wrote and rewrote. Then we workshoped a draft script, gathering talented actors together for a week so the authors could hear their material aloud. Some time later we did another workshop. Then we read the play in our Powers New Voices Festival, its first public airing. Then we committed to producing the play, which is now making its world premiere. At every stage of the process, Globe literary and artistic staff collaborated with Gordon and Steve, supporting their artistry to the best of our abilities and devoting to it the resources of our institution. This is how a major theatre company generates new work for the American stage, and our process, as sophisticated as any in the country, has met with these talented theatre artists to create something genuinely fresh and exciting.

Second, *Crime and Punishment, A Comedy* extends our relationships with Gordon and Steve into its sixth year (and in Gordon's case, who'd been here way back in 2009, even longer). This, too, is a testament. It demonstrates the way a theatre company builds its family of artists. Every season we welcome new writers, directors, designers, and actors into our orbit, and some of these new talents come over time to regard the Globe as a home. American theatre artists are an itinerant bunch, and as such they are vulnerable to the vicissitudes of a field that is subjective and volatile by nature. The artistic home is a bulwark against that uncertainty, and it's precious. We are proud of the many brilliant theatre makers we can host again and again, and whose careers we can support with the stability of a place to belong.

That Gordon and Steve have brought to their artistic home such a special work is of course the main point. Globe audiences have come to know them through their triumphant holiday show, *Ebenezer Scrooge's BIG San Diego Christmas Show*. The theatrical vibrancy of that play is evident in abundance here. Parody, comedy, satire, and wit are the orders of the day, and the same bonkers sensibility that places a surfboard in the hands of Mr. Scrooge works its wonders in this play.

But to me what really distinguishes *Crime and Punishment, A Comedy*—and this represents a major step in the development of Gordon and Steve's dramaturgical aesthetic—is that even as they wring laughs from their source material, they manage also to retain and even amplify its forceful moral substructure. Dostoevsky's novel is renowned for many reasons, but its searing moral vision and its unsparing exploration of the toxicity of guilt are for me the source of its enduring power. This new take on the material keeps that aspect of the original always in its sights. That we are amused and unsettled by it in equal measure is a real triumph. Watching Gordon and Steve refine this doubleness as they've worked on the play has been remarkable: a source of pleasure, to be sure, but also a reason to celebrate two writers doing something unique and noteworthy. I'm proud of them, and of the Globe's ability to nurture and care for their creativity.

One final thought: the Globe commissioned Gordon and Steve in 2020, two years before the Russian invasion of Ukraine. That brutal military action has complicated the free world's perspective on Russia, and has changed our thinking about its culture and arts. Our own San Diego Symphony, for example, was one of many orchestras worldwide to cancel a scheduled performance of Tchaikovsky's "1812 Overture," lest it be misconstrued as a celebration of Russian militarism. The Globe has thought hard about whether, and how, we should alter our perspective on the swath of Russian literature that Gordon and Steve range across in this play: There's Dostoevsky, of course, plus Chekhov, Tolstoy, and others. We concluded that these authors are not complicit in the destruction of Ukraine, nor are they collaborators with the current Russian regime. We can tell a century-old story set in Russia, laugh at Russian jokes, and empathize with the characters in a Russian classic, even as we despise the wretchedness that's been so wantonly visited on the people of Ukraine. Indeed, it is to those people that we dedicate our work on this production.

Thanks for coming. Enjoy the show.



Barry Edelstein is the Erna Finci Viterbi Artistic Director of The Old Globe.

Any feedback on tonight's show or any of the Globe's work?

Email Barry at [HiBarry@TheOldGlobe.org](mailto:HiBarry@TheOldGlobe.org) and he'll get back to you!



Barry Edelstein  
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields  
AUDREY S. GEISEL MANAGING DIRECTOR

PRESENTS

# CRIME AND PUNISHMENT, A COMEDY

BY  
GORDON GREENBERG  
AND STEVE ROSEN

Wilson Chin  
SCENIC DESIGN

Alejo Vietti  
COSTUME DESIGN

Amanda Zieve  
LIGHTING DESIGN

Lindsay Jones  
SOUND DESIGN

Calleri Jensen Davis  
CASTING

Marie Jahelka  
PRODUCTION STAGE  
MANAGER

DIRECTED BY  
GORDON GREENBERG

*Crime and Punishment, A Comedy* was originally commissioned by The Old Globe.

July 15 – August 13, 2023

Sheryl and Harvey White Theatre  
Conrad Prebys Theatre Center





AN INTERVIEW WITH (AND BY)

GORDON GREENBERG  
AND STEVE ROSEN

The Old Globe wanted to find out more about the creative process that the authors of *Ebenezer Scrooge's BIG San Diego Christmas Show*, Gordon Greenberg and Steve Rosen, used to create their new play, *Crime and Punishment, A Comedy*. We thought it might be fun to ask them to interview each other about it.

This is what happened.

**Steve Rosen:** Good morning!

**Gordon Greenberg:** Hiya.

**SR:** You must be Gordon Greenberg.

**GG:** Uh, yes.

**SR:** I see on your website you claim to be a director and a writer. What kind of experience do you have?

**GG:** Steve, we've been writing shows together that I've directed for like 10 years, what is this?

**SR:** The Old Globe asked us to interview each other, and I've never conducted one before, so I found some sample questions online. Next question: Are you looking for full-time or part-time employment, and can you start immediately?

**GG:** First, I think these are questions for a job interview. Second, I think the Globe wanted us to talk to each other about writing *Crime and Punishment, A Comedy*. They want to know about our process. Like, how did we write this play?

**SR:** On a computer. Easy. Next question.

**GG:** I thought you were conducting the interview.

**SR:** I was, but you didn't like my questions.

**GG:** They were for a... never mind. Why don't I take the lead here for a second? People might appreciate some context.

**SR:** Well, you do claim to be a "director."

**GG:** We've both always loved telling big, adventurous stories that run on imagination, theatricality, and small groups of supremely talented actors creating magic right before our eyes!

**SR:** Stop yelling. For the past several years, our play *Ebenezer Scrooge's BIG San Diego Christmas Show* has played to sold-out houses here during the holiday season. It's a five-actor adaptation of Dickens's *A Christmas Carol* told through a humorous lens. And our take on Bram Stoker—*Dracula, A Comedy of Terrors*, which has played all over North America—opens this fall Off Broadway in New York City.

**GG:** Nice plug. And now we're doing it to Dostoevsky. Do you remember how we got started on this?

**SR:** Yes. So right before the pandemic, Barry Edelstein called with a thought about creating a new play expressly for the Globe. When he calls, we listen! Plus, who wouldn't want to spend as much time as possible in San Diego working with the best collaborators imaginable? Not us.

**GG:** I think that's a double negative.

**SR:** I don't not.



**GG:** Shhhh. The assignment was to create a brand-new play riffing on a classic novel. And because we wanted to write a comedy, we naturally looked for the most serious source material we could find. We read *a lot* of books.

**SR:** It was hard! Those books were long and had barely any pictures!

**GG:** Not only do we aim to make these pieces amusing, but we want people to truly be moved by the messages and themes inherent in the original work. That's why they're classics in the first place. So we use the underlying ideas and themes and adapt them loosely for a contemporary audience.

**SR:** What does "loosely adapt" mean?

**GG:** It means we change the story and the characters to serve our purposes.

**SR:** So in other words, if you were supposed to read *Crime and Punishment* but saw this play instead, you'd fail the test.

**GG:** Miserably.

**SR:** So what's different?

**GG:** We've combined existing characters, created new ones, changed the specifics and motives, etc. But Rodya Raskolnikov's journey from an honest, optimistic, and philosophical young man to a morally bankrupt criminal capable of murder is intact and extremely timely. We see stories like it on the news every day: people who believe they are doing the right thing when they make moral compromises and subvert the law by taking matters into their own hands. Their intentions may be good and they might feel justified at the time, but in committing the act they end up destroying not only their lives but those of many innocent people, including those for whom they are bending the law to try and protect.

**SR:** Can I be honest? It doesn't sound very funny.

**GG:** The story of *Crime and Punishment* isn't, but we hope the way we tell it is. We want audiences to be genuinely engaged by Dostoevsky's themes of moral relativity, guilt, and social inequity—but also have a great time.

**SR:** What if they don't? Can we change stuff around?

**GG:** Of course, and we will! This is the first time the play has ever been performed, so we will be writing and rewriting throughout the entire rehearsal and preview process.

**SR:** World premiere, baby! At the end of the show can we make them all live happily ever after?

**GG:** We can do anything we want!

**SR:** Woohoo! You've got the job! When can you start?

**GG:** You're an idiot. ■





# COMING IN FROM THE COLD:

## American Adaptations of Russian Literature

By Kristen Tregar

We often think of borders as physical places—rivers, mountain chains, or fence lines—that separate specific places from each other. Borders separate neighborhoods, counties, states, or countries. But borders don't have to be physical at all. One way groups of people distinguish themselves from others is by sharing a common language. By speaking, reading, and writing in a particular language, members of a group identify themselves as being part of the community.

It is probably unsurprising, then, to note that classics of Russian literature were originally written in the Russian language. They were written by Russian people for a Russian audience using an alphabet and selection of words that would be mutually understood. At the same time, these stories also contained universal themes that meant audiences outside of Russia would also like to read them. For that to be possible, they had to be translated.

When someone translates a text, it requires extending a hand across a linguistic barrier, looking for ways to connect with speakers of a different language. And yet, translation always requires some degree of adaptation. All languages have words or phrases that are difficult, if not impossible, to translate. (For example, the word "pochemuchka" does not directly translate into English but can be somewhat understood as "someone who asks too many questions, particularly a child.") In these cases, the distance between languages presents more of an obstacle, and yet, translators do their best to bridge those gaps.

In terms of Russian literature, efforts to make those cross-cultural connections began a long time ago. When Catherine the Great arrived in Russia in the 18th century, she brought with her an appreciation of the arts, philosophy, and literature. Her reign began a sharing of knowledge that continued well into the 19th century, with the rise of a Russian literary tradition that became known all over the world. Writers like Fyodor Dostoyevsky, Ivan Turgenev, and Leo Tolstoy crafted texts that enjoyed the same level of prominence as continental authors such as Charles Dickens, Jane Austen, Gustave Flaubert, Victor Hugo, and the Brontës. Dramatic literature similarly blossomed in Russia and beyond, with plays by Anton Chekov being staged down the road from those penned by Henrik Ibsen.

As Russian authors became known more widely, their translated works offered opportunities for connection between the citizens of Russia (and later, the USSR) and other nations, including the United States. The Russian texts were subsequently treated to a wide range of adaptations for both the stage and the screen.



## A few examples:

Fyodor Dostoyevsky's classic novel *Crime and Punishment* (1866) has served as the basis for a number of films and adaptations. Most notably, the novel was made into a film in 1935 starring Peter Lorre, Edward Arnold, and Marian Marsh. In 2002, an American film was made of *Crime and Punishment* starring Crispin Glover, Vanessa Redgrave, and Margot Kidder.



Leo Tolstoy's novel *War and Peace* (1869) has been adapted many times for both the theatre and the cinema. One noteworthy film version was produced in 1956 and was directed by King Vidor. That film starred Audrey Hepburn, Henry Fonda, and Mel Ferrer. More recently, an electropop stage musical adaptation called *Natasha, Pierre & The Great Comet of 1812* was written by Dave Malloy. The musical opened on Broadway in 2016 starring Josh Groban as Pierre and Denée Benton as Natasha, and the production garnered 12 Tony Award nominations.



Leo Tolstoy's novel *Anna Karenina* (1878) has proven to be a very popular source text for a range of adaptations. An American film adaptation called *Love* was made in 1927 and starred Greta Garbo. Garbo reprised the role in a critically acclaimed 1935 film directed by Clarence Brown. A stage musical version with book and lyrics by Peter Kellogg and music by Daniel Levine opened at Circle in the Square Theatre in New York City in 1992, receiving four Tony nominations. In 2012, another film adaptation was made, directed by Joe Wright and starring Keira Knightley.

Perhaps one of the best-known Russian texts to cross the Atlantic is *Doctor Zhivago*, written by Boris Pasternak in 1957. This text formed the basis of a 1965 film directed by David Lean that starred Omar Sharif, Julie Christie, Geraldine Chaplin, and Alec Guinness. The film won five Oscars and is particularly remembered for "Lara's Theme," part of the score written by Maurice Jarre. In 2006, a stage musical version of *Doctor Zhivago*, composed by Lucy Simon, with lyrics by Michael Korie and Amy Powers and book by Michael Weller, premiered at La Jolla Playhouse. It transferred to Broadway in 2015.



Through film and stage exposures to these classic texts, Americans have developed both understandings and expectations surrounding Russian literature. Perhaps chief among these expectations are that classic Russian texts are expected to be very long (possibly due to examples such as the 1956 film of *War and Peace*, which was 208 minutes long, or the Oscar-winning 1956 film of *Doctor Zhivago*, which had a running time of 198 minutes); set in cold locations; and containing somewhat sad or morose plotlines. These characterizations of Russian literature have become so well known that George and Ira Gershwin even used them as a metaphor in their song "But Not for Me," where the lyrics say "I've seen more clouds of gray than any Russian play could guarantee." But nevertheless, the memorable characters and settings of these stories have proven to be so moving that American authors and directors continue to return to them time and time again. ■

(from top) *War and Peace*, 1956; Keira Knightley in *Anna Karenina*, 2012; and *Doctor Zhivago* film poster, 1965.



**JULIET BRETT**

(Actor 2) NY theatre: *Napoli, Brooklyn* (Roundabout), *The Orchard* (Baryshnikov Arts Center), *The Jacksonian* (The New Group), *What I Did Last Summer* (Signature), *Desire* (59E59).

Regional: world premiere of Rajiv Joseph's *Mr. Wolf* (Cleveland Play House). Selected television/film: Nicole Fosse in "Fosse/Verdon" (FX), "The Walking Dead" (AMC), "New Amsterdam" (NBC), "Red Oaks" (Amazon), "CSI: NY," "Law & Order: SVU," Adrian Lyne's *Deep Water* (20th Century), Noah Baumbach's *Mistress America* (Searchlight), J.C. Chandor's *A Most Violent Year* (A24). @julietbrett.

**STEPHANIE GIBSON**

(Actor 3) The Old Globe: *Robin and the 7 Hoods*. Broadway: Gabrielle in *Cinderella*, Cherry in *Charlie and the Chocolate Factory*, *The Addams Family*, *Spamalot*. National tour: Judy in *A Chorus*

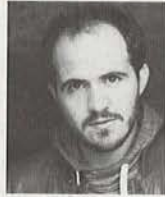
*Line*. NY: original one-woman shows *Glitter*, *Goblets and Gatos* and *GGG2: Electric Boogaloo* (Feinstein's, 54 Below), *Anyone Can Whistle* (Encores!), *Skittles Commercial: The Broadway Musical* (Town Hall). Regional: Maggie in *Cat on a Hot Tin Roof* directed by Judith Ivey (Baltimore Center Stage), *Into the Woods* (TUTS), *Cabaret* (Cape Playhouse), *Murder on the Orient Express* (Paper Mill), *Young Frankenstein* (Muny), *Guys and Dolls* (Arkansas Rep Theatre), *Rocky Horror Show* (Bucks County). Television/film: Pixley on "Happy!," *Run the World*, *Andy Warhol Diaries*, "Person of Interest," "Up All Night." Education: CCM. @StephGib1.

**ORVILLE MENDOZA**

(Actor 4) The Old Globe: *The Taming of the Shrew*, *The Heart of Rock & Roll*, *Ebenezer Scrooge's BIG San Diego Christmas Show*. Broadway: *Pacific Overtures*, *Peter and the Starcatcher*. Off

Broadway: *Plays for the Plague Year*, *Road Show*, *Romeo and Juliet*, *Timon of Athens* (The Public/NYSF), *Passion*, *Pacific Overtures* (Classic Stage), *Found* (Atlantic), *Adrift in Macao* (Primary Stages; Drama Desk nomination). Regional: La Jolla Playhouse, East West Players, ACT, 5th Avenue, The Muny, Goodspeed, Bay Street, Long Wharf, others. Television: "Billions," "Dead Ringers," "The Blacklist," "Law & Order: Criminal Intent," *John*

*Mulaney & the Sack Lunch Bunch*, "The Marvelous Mrs. Maisel." orvillemendoza.com.

**VINCENT RANDAZZO**

(Actor 1) The Old Globe: *As You Like It*. Regional: *Vanity Fair* (ACT, STC; Helen Hayes Award), *A Walk on the Moon*, *Hamlet*, *A Christmas Carol* (ACT), *Washed Up on the Potomac* (San Francisco

Playhouse), *Orson Welles/Shylock: A Docu-Fantasy Radio Play* (Franklin Stage Company, Montreal Fringe, Toronto Fringe), *Savannah* (Lanes Coven Theater), *Stranger Things: The Experience* (Mycotoo). Film/television: *WeCrashed*, "Law & Order," "Law & Order: SVU." Honors: Helen Hayes Award for Outstanding Supporting Performer. Education: M.F.A. in Acting from American Conservatory Theater, B.A. in Theater from Le Moyne College. @vinnyrand on Instagram.

**NIK WALKER**

(Actor 5) (he/him) The Old Globe: 2013's *The Last Goodbye*. Broadway: Aaron Burr in *Hamilton*, *Ain't Too Proud*, *Motown*. Off Broadway: *Peter and the Starcatcher* (NWS). Regional:

*Spamalot* (Kennedy Center), *Sweeney Todd* (Hangar Theatre), *One Night in Miami* (Denver Center), *Yoshimi Battles...* (La Jolla). Television/film: "Blue Bloods," "Law & Order: SVU," upcoming Apple TV film *The Instigators* starring Matt Damon and Casey Affleck. As writer: new cartoon *Cleaners*, co-created with writing partner Alex Brightman, in development with Warner Bros. Animation; original musical *Whiskeyland*, world premiere at Orlando Fringe this May. Other: current professor, proud alum of NYU; husband to Globe/USD Shiley M.F.A. graduate Sarah Joyce (class of 2023). @nikkywalks.

**ANDREW POLEC**

(Actor 4, August 8-13) The Old Globe: The Grinch in *Dr. Seuss's How the Grinch Stole Christmas!*, Berger in *Hair*. West End: Strat in *Bat Out of Hell* (London Coliseum, Dominion Theatre;

The Joe Allen Best West End Debut Award). Off Broadway: *The Beautiful Lady* (La MaMa), *The Fantasticks* (Theatre Center). Regional: *Legacy of Love* (Bucks County Playhouse), *The General from America* (Hudson Valley Shakespeare), *Ivanov*, *A*



*Christmas Carol* (Trinity Repertory Company), *Where the Wild Things Are* (Providence Fringe Festival). Film/television: "Katy Keene," "Prodigal Son." Other: Kurt Weill/Lotte Lenya Artist, 2021 First Prize Winner of the Lotte Lenya Competition. Education: B.A.s in English, Music from University of Rochester, M.F.A. in Theatre from Brown University. @andrewpolec.

### **GORDON GREENBERG**

(Co-Writer, Director) The Old Globe: *Ebenezer Scrooge's BIG San Diego Christmas Show*, *The Heart of Rock & Roll*, *Working*. Selected work: *Picasso* starring Antonio Banderas (director; co-writer with Stephen Schwartz and Caridad Svich; Trafalgar Entertainment), "Most Talkative" (co-creator; NBCUniversal TV/Andy Cohen/Blumhouse), *Who's Afraid of Virginia Woolf?* (Geffen Playhouse; LA Drama Critics Circle Award for Revival), *Guys and Dolls* starring Rebel Wilson (Savoy Theatre, London; six Olivier Award noms), *Barnum* (Menier Chocolate Factory, London), *Piaf/Dietrich* (Mirvish, Toronto; Dora Award for Outstanding Production), *Dracula*, *A Comedy of Terrors* (director; co-writer with Steve Rosen; upcoming at New World Stages), *Holiday Inn* (director, co-writer; Broadway, PBS's "Great Performances"); new works at Ars Nova, Williamstown, Huntington, Paper Mill, Signature, Goodspeed, Chicago Shakes, TheatreWorks Silicon Valley, Asolo, NY Stage and Film. Education: Stanford, NYU Film, Royal Academy of Dramatic Art.

### **STEVE ROSEN**

(Co-Writer) The Old Globe: *Ebenezer Scrooge's BIG San Diego Christmas Show*. Additional co-writing/composing credits: *The Griswolds' Broadway Vacation* (co-book, music, lyrics); *The Other Josh Cohen* (co-book, music, lyrics); *The Secret of My Success* (co-book); *Dracula*, *A Comedy of Terrors*; the podcast "Rolling Calls" (Broadway Podcast Network), the acclaimed Off Broadway variety show *Don't Quit Your Night Job*. Award nominations: five Drama Desks, two Lucille Lortel Awards, an Off-Broadway Alliance Award, a Joseph Jefferson Award. Education: NYU/Tisch. He is also an actor. @stevierosen.

### **WILSON CHIN**

(Scenic Design) The Old Globe: 12th show; favorites include *The Taming of the Shrew*, *Othello*, *The Winter's Tale*, *Anna Christie* (Craig Noel Award nomination). Broadway: *Cost of Living*, *Pass Over* (Drama Desk, Lortel Award nominations), *Next*

*Fall*. Off Broadway: *A Bright New Boise* (Signature), *The Thanksgiving Play* (Playwrights Horizons), *Space Dogs* (MCC; Lortel Award nomination), *Teenage Dick* (Ma-Yi/Public), *This Land Was Made* (Vineyard). Opera: *Turandot* (Washington National Opera), *Lucia di Lammermoor* (Lyric Opera of Chicago), *Eine Florentinische Tragödie/Gianni Schicchi* (Canadian Opera; Dora Award). Film/television: *Pass Over* directed by Spike Lee, "Game Theory with Bomani Jones" (HBO). Other Eastern Region Board member of Local USA 829. @wilsonchindesign on Instagram.

### **ALEJO VIETTI**

(Costume Design) The Old Globe: *Lost in Yonkers*, *Engaging Shaw*, *Brighton Beach Memoirs*, *Broadway Bound*, *Allegiance*, *Familiar*, *The Underpants*. Broadway: *Allegiance* (Drama Desk nomination), *Beautiful: The Carole King Musical* (West End, Japan, Australia, U.K. tour, U.S. national tour; Olivier nomination), *Irving Berlin's Holiday Inn*. Selected Off Broadway: *Titanique* (Lucille Lortel Award), *Amy and the Orphans* (Roundabout), *Storefront Church* (Atlantic), *Smokey Joe's Cafe*, *Nightingale* (MTC). Others: Radio City Music Hall Rockettes, Kennedy Center, City Center's Encores!, Lyric Opera of Chicago, Minnesota Opera, Donesk Opera (Ukraine), Colorado Ballet. International: *Hunchback of Notre Dame* (Japan, Germany, Austria), *West Side Story* (world tour), *Barnum & Bailey Circus*. Honors: 2010 TDF/Irene Sharaff Young Master Award. @alejo\_vietti\_costume\_design on Instagram.

### **AMANDA ZIEVE**

(Lighting Design) The Old Globe: *Dial M for Murder*, *Hair*, *Ebenezer Scrooge's BIG San Diego Christmas Show*, *Tiny Beautiful Things*, *Barefoot in the Park*, *Native Gardens*, *The Wanderers*, *Rich Girl*. Other theatre: Off Broadway, Goodspeed, La Jolla Playhouse, Signature Theatre, Goodman, Alliance Theatre, Kansas City Repertory Theatre, Maltz Jupiter Theatre, Bucks County Playhouse, TheatreWorks, Music Theater Heritage, San Diego Symphony, Cygnet Theatre. Broadway: 19 productions; associate on *Escape to Margaritaville*, *Bright Star*, *Allegiance*; assistant on *Hamilton*. Education: B.A. in Theatre from CSU Northridge. amandazieve.com.

### **LINDSAY JONES**

(Sound Design) Broadway: *Slave Play* (Tony nominations for Best Original Score, Best Sound Design of a Play), *The Nap*, *Bronx Bombers*, *A Time*



to *Kill. Off Broadway: Privacy* (Public Theater), *Bootycandy* (Playwrights Horizons), *Feeding the Dragon* (Primary Stages), others. Regional: The Old Globe, Guthrie, Center Stage, ACT, Hartford Stage, Alliance, Goodman, Arena, Chicago Shakespeare, Steppenwolf, others. International: Stratford Festival (Canada), Royal Shakespeare Company (England), others. Audio dramas: Marvel, Audible, Next Chapter Podcasts, award-winning "The Imagine Neighborhood." Film/television scoring: HBO's *A Note of Triumph* (2006 Academy Award for Best Documentary, Short Subjects). Other: Co-Chair of Theatrical Sound Designers and Composers Association (TSDCA). [lindsayjones.com](http://lindsayjones.com).

### CALLERI JENSEN DAVIS

(Casting) (James Calleri, Erica Jensen, and Paul Davis) Recent Broadway: *Topdog/Underdog*, *The Piano Lesson*, *For Colored Girls...*, *Thoughts of a Colored Man*, *Burn This*, *Fool for Love*, *Venus in Fur*, *Hedwig and the Angry Inch*, *The Elephant Man*, *Of Mice and Men*, *33 Variations*, *A Raisin in the Sun*, *Chicago*, *James Joyce's The Dead*. Selected television credits: "Love Life," "Dickinson," "The Path," "Lipstick Jungle." Selected film: *Love Is Blind*, *I Origins*, *Another Earth*, *Heights*, *Refuge*, *Peter and Vandy*.

### MARIE JAHELKA

(Production Stage Manager) The Old Globe: *The XIXth*, *The Taming of the Shrew*, *Shutter Sisters*, *The Underpants*, *Native Gardens*, *The Wanderers*, *Red Velvet*. Regional: *The Inheritance* (Geffen Playhouse), *Once on This Island* (Oregon Shakespeare Festival), *Put Your House in Order*, *Hollywood*, *Ether Dome* (La Jolla Playhouse), *A Chorus Line* (Moonlight Stage Productions), *The Humans*, *Aubergine*, *Evita*, *Violet* (San Diego Repertory Theatre), *The Last Five Years*, *HIR*, *Shakespeare's R&J*, *Mistakes Were Made* (Cygnet Theatre Company), *Hairspray*, *The Full Monty* (San Diego Musical Theatre). Education: B.A. in Theatre Arts from University of San Diego.

### KENDRA STOCKTON

(Stage Management Swing) The Old Globe: *The XIXth*, *Come Fall in Love*, *The Taming of the Shrew*, *Trouble in Mind*, *Hair*, *Almost Famous*, *As You Like It*, *The Gods of Comedy*, *Familiar*, *Clint Black's Looking for Christmas*, *Much Ado About Nothing*, *Benny & Joon*, *October Sky*, *Bright Star*, *Dog and Pony*, *Dr. Seuss's How the Grinch Stole Christmas!* (as production assistant). Regional: *House of Joy* (San Diego Rep), *Home of the Brave*, *#SuperShinySara*,

*Guards at the Taj*, *The Orphan of Zhao*, *The Who & The What* (La Jolla Playhouse), *The Loneliest Girl in the World* (Diversionary Theatre), *miXtape* (Lamb's Players Theatre), *White Christmas* (San Diego Musical Theatre).



### BARRY EDELSTEIN

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-Seventh Man*, the world premiere of *Rain*, *Picasso at the Lapin Agile*, *Hamlet*, the world premiere of *The Wanderers*, the American premiere of *Life After*, *Romeo and Juliet*, *What We Talk About When We Talk About Anne Frank*, and, during the pandemic, *Hamlet: On the Radio*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour, and he oversees the Globe's Classical Directing Fellowship program. In addition to his recent Globe credits, he directed *The Wanderers* Off Broadway with Roundabout Theatre Company this year and *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall in 2018. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Edelstein oversaw all of the company's Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-Seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. His book *Thinking Shakespeare* is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.



### TIMOTHY J. SHIELDS

(Audrey S. Geisel Managing Director) joined The Old Globe as Managing Director in 2017. In his time in San Diego, he has enjoyed becoming involved in the community. He currently serves as a board member of the San Diego Regional Chamber of Commerce's LEAD program; an advisory board member of



the San Diego Downtown Partnership; and Vice President of the Balboa Park Cultural Partnership. He brings to San Diego many decades of not-for-profit theatre experience. He was Managing Director of Princeton, New Jersey's McCarter Theatre Center (2009-2017); Milwaukee Repertory Theater (1998-2009); and Geva Theatre Center in Rochester, New York (1992-1998). He has also held administrative positions at Children's Theatre Company in Minneapolis, Denver Center Theatre Company, and McCarter Theatre Center in an earlier period of his career. He served as President of the League of Resident Theatres and as Vice President of the board at Theatre Communications Group. He has been the Chair of the ArtPride NJ board; a member of Milwaukee's Latino Arts Board; and a board member of the Cultural Alliance of Greater Milwaukee. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.



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



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



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



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

#### **TAKING PHOTOS IN THE THEATRE**

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

Wilson Chin, Scenic Design  
[@wilsonchindesign](#)

Alejo Vietti, Costume Design  
[@alejo\\_vietti\\_costume\\_design](#)

Amanda Zieve, Lighting Design  
[www.amandazieve.com](#)

Lindsay Jones, Sound Design  
[www.lindsayjones.com](#)

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

#### **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 printing 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.

#### **PATRON INFORMATION**

For more information about ticket policies and patron services, please visit [www.TheOldGlobe.org](#).