

# performances

THE  LD GLOBE

JUNE 2014



## DOG AND PONY



# WELCOME

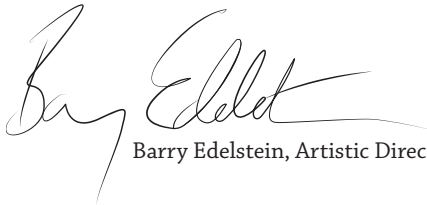


Managing Director Michael G. Murphy and Artistic Director Barry Edelstein.

Welcome to *Dog and Pony*! We're honored to host a true musical-theatre dream team for the development and production of this brand-new, world premiere musical. You probably already know book writer Rick Elice's work—he's the author of the Tony Award-winning *Jersey Boys*, as well as *Peter and the Starcatcher* and *The Addams Family*. If you don't yet know composer Michael Patrick Walker, you're in for a treat; his star is on the rise, and you're about to learn why. Plus, director Roger Rees makes his long-awaited return to the Globe after helming *The Merry Wives of Windsor* and *Love's Labour's Lost* here

over a decade ago, and he has assembled a cast of some of the great musical theatre performers working today: Heidi Blickenstaff, Beth Leavel, Eric William Morris, Nicole Parker, and Jon Patrick Walker.

The Old Globe has an international reputation as a successful incubator for new musicals. The dozens of shows we've developed include *Into the Woods* (returning to the Globe this summer!), *The Full Monty*, *Dirty Rotten Scoundrels*, *Allegiance—A New American Musical*, and *A Gentleman's Guide to Love and Murder*, which just received 10 Tony Award nominations for its ongoing Broadway run. In the past few years, we've been taking advantage of both theatres in our Conrad Prebys Theatre Center to create and premiere new musicals. Here in the Sheryl and Harvey White Theatre, we invite you to get up-close and personal with these amazing performers, to be surrounded by the music, and to get carried away as only musical theatre can do.

  
Barry Edelstein, Artistic Director

  
Michael G. Murphy, Managing Director

## 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.*





Thank you for joining us for the World Premiere of *Dog and Pony*, a new musical by an exciting team of theatrical wizards—Rick Elice and Michael Patrick Walker—working hand-in-glove with one of the Globe’s favorite directors, Roger Rees.

As your Globe Board Chair and a firm believer in the restorative powers of the arts, I am pleased to represent and support this amazing institution alongside our valued sponsors—Edgerton Foundation, Sheila and Jeffrey Lipinsky, Paula and Brian Powers, Torrey Pines Bank, and National Corporate Theatre Fund.

Show us your commitment—your philanthropy can make a difference. Your financial support for the Globe, San Diego’s largest not-for-profit performing arts organization, helps close the funding gap between the costs of presenting each show and ticket sales. We are grateful for our audiences, our supporters, and everything you do including purchasing tickets, attending performances, and spreading the word about our productions and education programs with your friends.

We hope you will enjoy our musical tale of love and laughter. Again, thank you for your presence and for all that you do for the Globe family.

On behalf of the Board of Directors, ENJOY!

Elaine

Elaine Bennett Darwin  
Chair, Board of Directors

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EDGERTON FOUNDATION

The Old Globe’s world premiere of *Dog and Pony* has received a prestigious Edgerton Foundation New American Play Award, including a generous grant to support additional rehearsal time. The Edgerton Foundation is dedicated to the advancement of American Theatre and gives selected world premiere productions support for an extended rehearsal period with the entire creative team, including the playwrights. Since the program began in 2006, non-profit theatres have received

support for 217 world premiere plays and musicals—with many scheduled for subsequent productions at theatres across the U.S., including 14 plays that made it to Broadway. Eight Edgerton Foundation awardees have been nominated for the Pulitzer Prize for Drama, with *Next to Normal* winning in 2010, *Water by the Spoonful* in 2012 and *The Flick* winning in 2013. To date, The Old Globe has received Edgerton Foundation Awards for seven world premiere productions.



SHEILA AND JEFFREY LIPINSKY

For more than 25 years, San Diego natives Sheila and Jeffrey Lipinsky have been integral members of The Old Globe family. Sheila serves on the Board of Directors and its Development, Nominating and Education Committees. The couple support organizations throughout the community, including Jewish Family Service, Playwrights Project, San Diego Food Bank, San Diego Youth Symphony and SDSU President’s Advisory Council. Jeffrey serves on the Boards of Moores Cancer Center and Seacrest Retirement Homes, and Sheila currently serves on the Patient Advisory Board for the Moores Cancer Center and the Board of the USC School of Dramatic Arts, as well as others. Sheila and Jeffrey have sponsored many productions at the Globe and are a vital part of the Lipinsky family’s long and fruitful relationship with the Globe.



PAULA AND BRIAN POWERS

Paula is pleased to be a Board member of The Old Globe, where she currently Chairs the Governance Committee and serves on the Executive and Nominating Committees. She and Brian have made Rancho Santa Fe their primary residence after living in New York, Hong Kong, Australia and the Bay Area, where they still own a home. Paula earned her JD from the University of Michigan and specialized in Trusts and Estates, including work for private foundations and non-profits. Brian’s JD comes from the University of Virginia, and he is currently Chairman of Hellman & Friedman LLC, a private equity firm in San Francisco. Paula is also a member of the Advisory Board of ODC (a San Francisco-based modern dance company) and sits on the Board of the Rancho Santa Fe Foundation. They have sponsored numerous productions at the Globe, including *Some-where*, *Nobody Loves You*, and *Other Desert Cities*.



TORREY PINES BANK

Since 2006 Torrey Pines Bank has been a generous Corporate Partner of The Old Globe and has contributed in excess of \$175,000 over the years. The Bank believes in giving back to the San Diego community, where it opened its doors, subsequently becoming a leading California financial institution. Last year Torrey Pines Bank celebrated its 10th Anniversary and significantly increased its annual contribution to the

theatre, in recognition of this milestone as its commitment to ensuring the Globe can continue to thrive well beyond its rich 80-year history. The theatre is pleased to recognize Torrey Pines Bank as a Production Sponsor of *Dog and Pony* and thanks Board member Crystal Sargent, Senior Vice President, for their longtime friendship to the theatre.



The Old Globe would also like to acknowledge the National Corporate Theatre Fund, which sponsored *Bethany* earlier this year, for its additional support of *Dog and Pony*. Through its annual spring Gala and with a generous challenge grant from the Edgerton Foundation, NCTF was able to secure an additional \$50,000 in funding to support the development and production of this world premiere musical.



PRESENTS

# DOG AND PONY

A MUSICAL COMEDY

BOOK BY

RICK ELICE

MUSIC AND LYRICS BY

MICHAEL PATRICK WALKER

**Kris Stone**  
SCENIC DESIGN

**Emily Pepper**  
COSTUME DESIGN

**Cory Pattak**  
**Jeff Croiter**  
LIGHTING DESIGN

**Scott Lehrer**  
SOUND DESIGN

**Adam Wachter**  
MUSIC DIRECTOR

**Tara Rubin Casting**  
CASTING

**Anjee Nero**  
STAGE MANAGER

ORCHESTRATIONS BY  
LARRY HOCHMAN

CHOREOGRAPHY BY  
LISA SHRIVER

DIRECTED BY  
ROGER REES

*Dog and Pony* is a recipient of an Edgerton Foundation New American Plays Award.

Sheryl and Harvey White Theatre  
Conrad Prebys Theatre Center

May 28 - June 29, 2014

## THE CAST

*(in alphabetical order)*

JANE, BONNIE ..... Heidi Blickenstaff  
RHODA, DORIS ..... Beth Leavel  
THE HOST, JEFF, JOE ..... Eric William Morris  
MAGS..... Nicole Parker  
ANDY..... Jon Patrick Walker

## STAGE MANAGEMENT

STAGE MANAGER .....Anjee Nero  
ASSISTANT STAGE MANAGER ..... Kendra Stockton

There will be one 15-minute intermission.

## PRODUCTION STAFF

ASSISTANT DIRECTOR ..... Jason Blitman  
ASSISTANT SCENIC DESIGN ..... Sean Fanning  
SCENIC DESIGN ASSISTANTS ..... Amanda Stephens, Akiko Kosaka, Emily Tabachuk  
ASSISTANT COSTUME DESIGN ..... Michelle Hunt Souza  
SCRIPT ASSISTANT ..... Annalice Heinz  
STAGE MANAGEMENT INTERNS ..... Rebecca Leone, Rebecca Sharpe

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 pedírsela al acomodador que le entregó este programa.  
If you would like a synopsis of this production in English or Spanish, please request it from an usher.



# THE PLAY

## Who's Who

### *Dog and Pony* Music and Sound

By Danielle Mages Amato

Orchestrator? Music Director? Copyist? When you look at the long list of artists involved in making a musical, the job titles can seem bewildering. Below, in their own words, the artists on our sound and music team introduce themselves and describe the roles they play in making *Dog and Pony* sing.

#### ORCHESTRATOR: *Larry Hochman*

As each musical number is set in rehearsals, I receive a finalized sketch from the composer (possibly with input from a vocal arranger or dance arranger). If there are voices involved, I receive the melodies and harmonies that are sung, along with all the lyrics and some kind of piano part. From what I receive, my end product is a full score with a written-out part for every instrument in the orchestra. The piano part that's played in rehearsal is not necessarily given to the pianist in the final orchestra—it might be redistributed. But I don't just distribute the written parts of the score, I also enhance and add to what's there. I am always responsible for assigning the instrumental color, but to varying extents I'm also adding to or altering the musical elements themselves.

#### COPYIST: *Emily Grishman*

I work most closely with the orchestrator, taking the full score (in this case, hand-written on paper by Larry Hochman) and putting all parts into the computer (using the Finale or Sibelius apps, in this case, Finale). I then make individual instrumental parts with clear page layouts, good page turns and instrumental cues so that the players can easily perform the score. I am like a copy editor for the composer/orchestrator. Just as a writer has an editor who will fix grammar, syntax, spelling—but who does not change the intention/content of the writer's work—I fix those elements in a musical score: note spelling, articulations, visual presentation; I do not edit the musical content, but only its clarity/presentation.



Jon Patrick Walker, Nicole Parker, and Adam Wachter during rehearsals. Photo by Jim Cox.

#### ORCHESTRA CONTRACTOR: *Lorin Getline*

After the composer has composed, the arranger has arranged, and the orchestrator has orchestrated, I hire the musicians who will perform the score every night. The specific instrumentation is decided by the Orchestrator and he will send me a list of instruments needed along with any special information regarding any of the positions. Different shows call for different styles and not all musicians are versatile enough to play all styles. I also have a discussion with the orchestrator regarding “doubles”—multiple instruments that some of the musicians have

to play—to find out which instrument, if any, is primary.

#### MUSIC DIRECTOR: *Adam Wachter*

The music director of a show is responsible for overseeing all things musical. After meeting with the composer to get his insight into the musical score, I teach it to the actors and work with them on the vocal performance of it. Throughout the rehearsal process, I collaborate with the director and choreographer, coordinate with the orchestrator, copyist, and contractor, and then rehearse the orchestra. Finally, I conduct (and, in this case, play) the show every night, and maintain the musical quality with the cast and orchestra throughout the run.

#### SOUND DESIGNER: *Scott Lehrer*

I spend a lot of time moving around the audience and sitting down with my eyes closed listening to the show. I have a computer that can control levels to the different areas of the audience and I keep “tweaking” until I feel like there is a consistent good musical balance throughout the theatre. It's important that the person mixing the show understands the aesthetics that I feel are appropriate to the particular production, so I discuss musical balance issues with them and show them where the faders on the console feel right to me to achieve that balance. There's always a compromise that must be reached to satisfy the desires of the composer, the lyricist, the director and the audience while still feeling that this all makes sense to me. Fun!

## FROM THE ARTISTIC DIRECTOR

When I was appointed Artistic Director here, I placed calls to a bunch of talented people I'm fortunate to count as friends. I asked them what they had cooking that might be in need of a home. One of the wonderful artists on my list was the great Rick Elice, a high-achiever of a man who after a huge career as one of the great marketing visionaries in the Broadway theatre, transformed himself into a successful playwright and towering musical theatre book writer. He told me about a musical he was working on with Michael Patrick Walker, an accomplished composer/lyricist known for his playful inventiveness and urbane sensibility. It sounded interesting: a romantic comedy about two screenwriters and what happens to their professional relationship when things get personal. I said I'd read it and give the score a listen.

Another person I called was Roger Rees. We became friends when I directed him in a Moliere play in the 1990s, but my reverence for his body of important Shakespearean performances long preceded that collaboration. This multi-talented man of the theatre is also a consummate director and so I asked him what he had up his sleeve to stage. He said, “Rick's musical!”

Elice, Walker, and Rees. Three of the wittiest—not to mention most charming—men of the American stage, working together on a new musical. I thought, “I'd better read it tonight.” So I set aside everything else on my pile and devoured it. The very next morning I called Rick and said, “I'm in!”

Those two words set in motion a fourteen-month-long production process that culminates in tonight's performance of *Dog and Pony*. It included countless conversations, meetings, and work sessions and a Globe-produced reading in New York City. Throughout, Elice and Walker

wrote and re-wrote, tightened and focused. Rees gathered a team of crackerjack design collaborators and set to work. The Globe's ace production staff budgeted and calendared, planned and revised.

What emerged from all this activity is, as you'll see, a delight: a funny, entertaining, quirky, and hugely original musical, and one that's about real human issues: how we balance, or fail to balance, our work and home lives; how much easier it is to be alone than to risk being vulnerable to another human being, but how much hollower that loneliness makes our hearts; the different perspectives men and women bring to their quests for romantic fulfillment. I love this musical, and I've loved being involved with every step on the road to its birth.

The Old Globe's reputation as a midwife for new American musicals is practically unmatched in the nation's regional theatre movement. That we've premiered dozens of them in the past few decades is a noteworthy statistic; viewed alongside our ongoing work in new American drama and revivals of Shakespeare and the classics, it's even more impressive. That we can produce massive musicals in our biggest theatre and also chamber-scaled works like *Dog and Pony* in our smallest is a measure of our nimbleness. That we have an audience hungry for and interested in brand new work is a boon to our own institution's health, and a testament to San Diego's vibrancy as a theatre town. Taken together, all these things are why great theatre makers like Rick Elice, Michael Patrick Walker, and Roger Rees come to the Globe to present their dog-and-pony shows. We welcome them.

Thanks for coming. Enjoy the show!

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

The following individuals and organizations, recognized for their tremendous cumulative giving, comprise a special group of friends who have played leading “behind-the-scenes” roles, helping to create the productions on the three stages, programs in the community and our influence beyond this region.

#### ***\$25 million and higher***

Donald\* and Darlene Shiley

#### ***\$11 million and higher***

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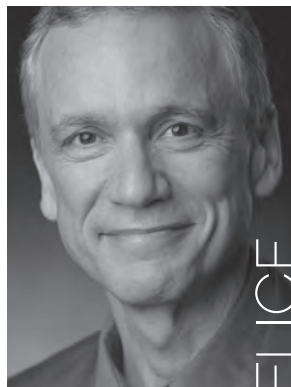
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# Playwright Rick Elice and Composer Michael Patrick Walker on *Dog and Pony*

Interview by Danielle Mages Amato

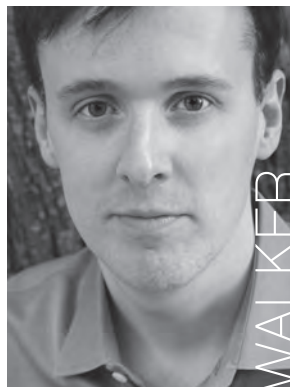


**Where did the idea, the germ, for this piece come from?**

RICK ELICE: The germ? The germ came from a terrible cold that Michael Patrick Walker had. I found him on a street corner, desperate for care. *Kidding!* Michael, do you want to answer that question?

MICHAEL PATRICK WALKER: Actually, the germ came from a different, terrible idea for a musical that we never wrote.

RE: Michael suggested we meet to look at a particular film with an eye toward adapting it for the stage.



After watching the film, neither of us were particularly interested, but we sat around talking, and I thought: this fellow seems like somebody I'd like to write a show with.

MPW: We talked about what really interested us in terms of shows. Not just what we wanted to write about. I think that's what made us realize we could write a show together.

RE: We came up with the idea to write a workplace romantic comedy. And we started to talk about these work-spouse kinds of relationships—these very intimate, very intense, all-consuming rela-

tionships between men and women that become somehow more intimate than the relationships that they have in their “real lives.” They become truly spousal relationships, intensely intimate, and sometimes intensely romantic. This can lead to one of them, or both of them, thinking that maybe they should take that extra step. That was our starting point.

MPW: What fascinated me was that these are characters and relationships that you don't get to see very much, if at all, in musicals. We wanted to create characters that are interesting and real and flawed and adult. There's a way to do comedy that isn't just silly and fun but also has real, interesting characters that you care about.

**As the process evolved, how did you decide what elements of story and character needed to be told through scene, and which through song?**

MPW: We have the New York state judicial system to thank for the foundation of the script, because the first draft of the script came while you were on jury duty, isn't that right, Rick?

RE: Yes, I was waiting in the jury pool to be called, and I wrote a quick draft, almost of a play. I tried out scenes and dialogue, and then I traded them with Michael, and we talked about which parts of those scenes might best serve as spoken, and which parts would be most powerful if they were musicalized. And then we would go back into our corners and we would write. We didn't actually do a lot of writing in the same room. We would draft, redraft, and swap.

MPW: From even that earliest jury room draft there were absolutely song ideas that emerged on the first pass-through, where Rick said: I think

this would be a good song moment—moments where he was absolutely right, and they are in the show today. But there are other moments that we sat and talked together and discovered—things that presented themselves as we worked through. A lot of these moments for these characters are really an extension of dialogue. They feel like the same tempo and energy that the characters have in the scenes.

**The central characters of *Dog and Pony*, Mags and Andy, are a writing team—which makes you writing partners writing a show about writing partners. What's your own creative partnership like?**

MPW: What's been great about this experience, and it's not always this way, is that it's been a really strong, good, true collaboration. Because this story isn't based on anything or adapted from anything, we have the freedom artistically to make major changes—we could add three more characters or completely change the ending—but that means we really need to be on the same page in terms of what we're trying to create. And I've found that to be one of the strongest things about our collaboration. Rick writes book; I write music and lyrics. But the show is something that we're both writing together. The audience really shouldn't know where the divisions are.

**Were there specific creative partnerships that inspired this piece?**

RE: When I first roughed out the ideas behind *Dog and Pony*, I was inspired partly by my own personal experience in a similar, all-consuming work-spouse relationship, and partly by some time that I had spent with Elaine May, half of the legendary comedy team of Nichols and May. She told me about an event she and Mike Nichols had attended at Sundance or Sun Valley—I'm pretty sure

the word “Sun” was used—it was the first time they ever seriously talked about the mechanics of comedy and what it was like to be a super-famous pair of comedy gurus. They sat in front of an audience and talked for hours about comedy, and when the discussion was thrown open to questions from the audience, the first question someone asked was whether they'd ever been to bed together. She thought that was so amusing, that at the end of the day, the thing that really interested people was whether or not they'd had sex. That anecdote stuck in my mind.

And I spent two decades of my life working with a woman in a relationship that I think is very much like the relationship of these two central characters in *Dog and Pony*. She and I had a wonderful, wonderful run and it ended when I left to do something else, which I never imagined I was going to do. Are we still friends? Yes. Are we still very close? Yes. But the sort of best-friend/soul-mate, day-in-and-day-out, 24-hour-a-day thing has changed. It's evolved into something else and made way for other relationships in my life, and now when we see each other I feel great joy and a great sense of nostalgia, tinged with a little bit of sadness. It's very human to miss something so central, at the same moment you might feel glad that it's no longer what you're doing. To still miss it, and to still be glad you moved on. Michael and I wanted to write about that, too: how you get to the point where you do what you know perfectly well will uproot you, discombobulate you, change everything in a fundamental way. Something you never imagined you could do, or would ever want to do. That sort of emotional on-the-fence feeling is something we really tried to get at in the show. ■





**HEIDI BLICKENSTAFF** (Jane, Bonnie) was a part of the original creative team of Broadway's Tony Award-nominated *[title of show]* where she played herself alongside her friends and collaborators. Her other Broadway credits include Alice Beineke in *The Addams Family* with Roger Rees, Bebe Neuwirth, and Brooke Shields, Ursula in *The Little Mermaid*, and *The Full Monty*. She has also been seen Off Broadway in *Now. Here. This.* and *[title of show]* (both at Vineyard Theatre) and as Ruth in *Mosiac* (Primary Stages). Some of her regional credits include Diana in *Next to Normal* (Weston Playhouse), *First You Dream: The Music of Kander and Ebb* (The Kennedy Center, and Signature Theatre Company), and Ann Mitchell in *Meet John Doe* (Ford's Theatre, Helen Hayes Award). Most recently Ms. Blickenstaff played Cleo in the critically acclaimed production of *The Most Happy Fella* (City Center Encores!). She can be heard on many original cast recordings including *[title of show]*, *Now. Here. This.*, *Meet John Doe*, and *The Land Where the Good Songs Go*, all available on iTunes. A Duke University graduate and California native, Ms. Blickenstaff is thrilled to be making her Globe debut.



**BETH LEAVEL** (Rhoda, Doris) is delighted to be returning to The Old Globe, where she was last seen as Lily Martin in *Dancing in the Dark*. Ms. Leavel has 11 Broadway shows (and counting) to her credit including *The Drowsy Chaperone*, for which she received Tony, Drama Desk, Outer Critics Circle, and Los Angeles Drama Critics Circle Awards. Her other Broadway shows include *Baby It's You!* (Tony, Drama Desk, and Outer Critics Circle nominations), Emily in the original company of *Elf*, Donna in *Mamma Mia!*, Frau Blucher in *Young Frankenstein*, Dorothy Brock in the revival of *42nd Street*, Tess in the original company of *Crazy for You*, Mrs. Bixby in *The Civil War*, Ellie in Hal Prince's *Show Boat*, and *Anytime Annie* (her Broadway debut) in the original *42nd Street*. Her credits also include numerous cast recordings, Off Broadway shows, and regional theatre roles like M'Lynn in *Steel Magnolias*, Dolly in

*Hello, Dolly!*, and Lucille in the City Center Encores! production of *No, No, Nanette*. Ms. Leavel received an M.F.A. The University of North Carolina at Greensboro. Proud mom to T.J. and Sam.



**ERIC WILLIAM MORRIS** (The Host, Jeff, Joe) is thrilled to be returning to The Old Globe after playing Paris in *The Last Goodbye*, directed by Alex Timbers, earlier this season. He recently appeared in recurring roles as Noble Sanfino on "Blue Bloods" and Deputy Mayor Holbrook on "Golden Boy." He has also appeared on Broadway as Sky in *Mamma Mia!* and *Coram Boy*. He frequently collaborates with composer/writer Joe Iconis, starred in the Drama Desk Award-nominated *Bloodsong of Love* and the Second Stage Theatre run and original cast recording of *Things to Ruin*, among other projects. His television and film credits include "Royal Pains," "Law & Order," "New Amsterdam," "As the World Turns," and the upcoming feature film *Trust, Greed, Bullets & Bourbon*. His other regional and Off Broadway credits include *White Noise* (Royal George Theatre), *Empire* (Lincoln Center Theater workshop), and *Mrs. Hughes* (Yale Institute).



**NICOLE PARKER** (Mags) played Fanny Brice in *Funny Girl* last fall at 3-D Theatricals, for which she received BroadwayWorld and Los Angeles Drama Critics Circle Award nominations. She was Elphaba in *Wicked* on Broadway and in the First National Tour. Her other Broadway credits include *Martin Short: Fame Becomes Me* and *The People in the Picture*. Regionally, Ms. Parker has played Maria in *The Sound of Music* (Rocky Mountain Repertory Theatre), Rosemary in *How to Succeed in Business Without Really Trying* (Reprise Theatre Company), and Juliet in *The People vs. Friar Laurence, the Man Who Killed Romeo and Juliet* (Chicago Shakespeare Theater/The Second City, Jeff Award nomination). She spent two years in Amsterdam as a performer/writer at Boom Chicago, an American sketch/improv theatre in the Netherlands. For six years, Ms. Parker was a series regular and contributing writer on

Fox's "MADtv." She also appeared on "Bunk" for IFC, "Trust Us with Your Life" on ABC, "Key and Peele," and "Hot in Cleveland." Her films include *Disaster Movie* and *Funny People* directed by Judd Apatow. Ms. Parker has been a guest vocalist with Peter Nero and the Philadelphia Pops, Steve Reineke and the Houston Symphony, the Colorado Symphony, and many more. She is a founding member of Waterwell, a non-profit theatre based in New York City. waterwell.org.



**JON PATRICK WALKER** (Andy) is so happy to be back at The Old Globe, where he previously appeared in *The Mask of Moriarty* directed by Nicholas Martin and *The Complete Works of William Shakespeare (Abridged)*. His other theatre credits include *High Fidelity* and *Young Frankenstein* (Broadway), *Peter and the Starcatcher* (New World Stages), *Twelfth Night* (The Public Theater's Delacorte Theater), *Debbie Does Dallas* (Jane Street Theatre), *Dead End* (Huntington Theatre Company), *She Stoops to Conquer*, *A Funny Thing Happened on the Way to the Forum*, *Our Town*, *A Midsummer Night's Dream*, *Observe the Sons of Ulster Marching Towards the Somme* (all Williamstown Theatre Festival), *Clear* (Dixon Place), and *The Playboy of the Western World* (Milwaukee Repertory Theater). Mr. Walker was thrilled to portray John Lennon at Carnegie Hall in a piece entitled 1969, created by the new music ensemble Alarm Will Sound. His film credits include *Winter's Tale*, *The Secret Lives of Dentists*, and *The Substance of Fire*. His television credits include leading roles on "The Fighting Fitzgeralds" (NBC) and "Holding the Baby" (Fox), plus guest appearances on "Sex and the City," "Law & Order: Special Victims Unit," "Rubicon," "Blue Bloods," and numerous others. Last year, Mr. Walker released his first album of original rock and roll, *The Guilty Party*, which is available for download from Amazon and iTunes and for streaming on various sites including Spotify.

#### RICK ELICE

(Book) co-wrote *Jersey Boys* (winner 2006 Tony Award, 2007 Grammy Award, and 2009 Olivier Award for Best Musical) with Marshall Brickman, and the feature film adaptation, directed by Clint Eastwood, will

be released in June. His play, *Peter and the Starcatcher*, received nine 2012 Tony Award nominations (including two for Mr. Elice) and won five, more than any play of the season. It is currently on tour across North America. Also on Broadway, Mr. Elice wrote *The Addams Family* (with Marshall Brickman, music and lyrics by Andrew Lipa), currently touring North America, with productions in Japan, Europe, and South America. His upcoming projects include a musical for Disney Theatricals with Benj Pasek and Justin Paul, based on the film *Make Believe*, and *Mad Hot Ballroom* with Jeanine Tesori, directed and choreographed by Jerry Mitchell. Mr. Elice received his M.F.A. from Yale University School of Drama. He is a teaching fellow at Harvard University and is a charter member of American Repertory Theater.

#### MICHAEL PATRICK WALKER

(Music and Lyrics) is an award-winning composer/lyricist hailed by *The New York Times* as "a skilled songwriter" and by *The Huffington Post* as one of today's "must-know songwriters." His songs have been performed and recorded by a diverse group of artists including Chita Rivera, Kelli O'Hara, Cheyenne Jackson, Ana Gasteyer, and many more. With collaborators Gary Adler and Kevin Del Aguila, Mr. Walker is perhaps best known as one of the creators of the smash hit musical *Altar Boyz* (Outer Critics Circle Award Winner for Best Off-Broadway Musical), for which he received multiple Drama Desk Award nominations including Outstanding Music and Outstanding Lyrics. His other musicals include *being theo*, *Land of Dreams*, and *The Distant Bells* (Eugene O'Neill Festival finalist). Beyond the world of theatre, his songs can be heard on the Disney Channel's Emmy Award-nominated "Johnny and the Sprites" and Nick Jr.'s "Olivia." His recordings include *Out of Context: The Songs of Michael Patrick Walker* (co-producer), the *Altar Boyz* cast album, the "Johnny and the Sprites" album (co-producer), and several editions of Broadway Cares/Equity Fights AIDS's *Carols for a Cure*. Mr. Walker is a proud graduate of Carnegie Mellon University. michaelpatrickwalker.com.

#### ROGER REES

(Director) directed the Globe productions of *The Merry Wives of Windsor* (1999) and *Love's Labour's Lost* (2000). He received a Tony

Award nomination and an Obie Award for the Broadway production of Rick Elice's play *Peter and the Starcatcher* (co-directed with Alex Timbers), nominated for a remarkable nine Tony awards, winning five. Off Broadway Mr. Rees directed Lynn Nottage's *Mud, River, Stone* (Playwrights Horizons), *Arms and the Man* (Roundabout Theatre Company), and *Here Lies Jenny* (The Zipper Factory, Post Street Theatre). From 1984 to 1986, he was Associate Artistic Director of the U.K.'s Bristol Old Vic, directing *Julius Caesar*, *Turkey Time*, and *John Bull*. He spent three happy years as Artistic Director of Williamstown Theatre Festival from 2005 to 2007, directing *The Film Society*, *The Rivals*, *The Taming of the Shrew* (directing and playing Petruchio opposite Bebe Neuwirth), *Double Double*, *The Late Middle Classes*, *Anything Goes*, and *Her-ringbone* (also at McCarter Theatre Center and La Jolla Playhouse). His regional credits include *Red Memories* (New York Stage and Film), *The Primrose Path* (Guthrie Theater), and *Treemonisha*, *The Juniper Tree*, *A White House Cantata*, and *The Firebrand of Florence* (New York's The Collegiate Chorale). He also directed the episode "Variety" for the HBO series "Oz."

#### LISA SHRIVER

(Choreographer) choreographed the recent Broadway revival of *Jesus Christ Superstar*, directed by Des McAnuff. She also choreographed the Broadway productions of *Ring of Fire*, *The Farnsworth Invention*, and *The Story of My Life*. Her Assistant Choreographer credits on Broadway include *The Producers*, *Into the Woods*, *Titanic*, *Oklahoma!*, *Thou Shalt Not*, *Amour*, and *Sally Marr...and Her Escorts* with Joan Rivers. Her regional credits include *Bright Lights Big City* and *Fetch Clay*, *Make Man* (New York Theatre Workshop), *The Tempest*, *Caesar and Cleopatra* (both with Christopher Plummer), *Macbeth*, *Jesus Christ Superstar*, and *The Grapes of Wrath* (Stratford Shakespeare Festival), *Into the Woods* and *Fetch Clay*, *Make Man* (McCarter Theatre Center), and *The Farnsworth Invention* and *Sideways* (La Jolla Playhouse). Ms. Shriver directed and choreographed *Motherhood the Musical*, performed in nine cities, and an evening of *Guys and Dolls* music with Tony Bennett, Vanessa Williams, Marisa Tomei, and Malcolm Gets. Her film credits include *A Christmas Carol* with Jim Carrey, *A Beautiful Mind*, *Tony and Tina's Wedding*,

and *Hysterical Blindness*. She was also the Assistant Choreographer on the films *Mixed Nuts*, *Center Stage*, and *The Polar Express*.

#### LARRY HOCHMAN

(Orchestrator) is currently represented on Broadway by *The Book of Mormon*, for which he won both Tony and Drama Desk Awards, and *Pippin*. He has been nominated for four other Tonys for *The Scottsboro Boys* (also seen at The Old Globe), *Spamalot*, *Fiddler on the Roof*, and *A Class Act*. His other Broadway orchestrations include *Big Fish*, *The Addams Family*, *Chaplin*, and *Jane Eyre*. He has won five Emmy Awards as composer of *The Wonder Pets* (Nickelodeon). His credits also comprise 25 regional and Off Broadway shows that include Maury Yeston's *Death Takes a Holiday*, Marvin Hamlisch's *The Nutty Professor*, and *Dancing in the Dark* at The Old Globe, for which he won the San Diego Theatre Critics Circle Award. He has created orchestrations for 17 films including Mr. Hamlisch's *The Informant!* and Disney films such as *Lady and the Tramp II: Scamp's Adventure*, *Annie*, and *The Little Mermaid II: Return to the Sea*. His symphonic poem *In Memoriam*, published by E.B. Marks, has been performed in Berlin and New York. His recordings and concerts include Barbra Streisand, Mariah Carey, Eric Idle, Hugh Jackman, Audra McDonald, Barry Manilow, Brian Stokes Mitchell, Betty Buckley, Mandy Patinkin, The Boston Pops, San Francisco Symphony, New York Philharmonic, Big Apple Circus, and Sir Paul McCartney. LarryHochman.net.

#### KRIS STONE

(Scenic Design) has designed sets that have been seen throughout the U.S., Scotland, England, Ireland, Germany, and Australia in over 200 productions. Her past Globe credits include *The Four of Us* directed by Pam MacKinnon and *Two Sisters and a Piano* directed by Karen Carpenter. Her West Coast premieres include J.T. Rogers's *Blood and Gifts* directed by Lucie Tiberghien (La Jolla Playhouse), The Bengsons's *Hundred Days* directed by Anne Kaufman (Z Space, San Francisco), and Dan LeFranc's *Troublemaker* directed by Lila Neugebauer (Berkeley Repertory Theatre). Her designs have been seen Off Broadway at Lincoln Center Theater, Playwrights Horizon, Vineyard Theatre, The New Victory Theater, The Joyce



Theater, and Primary Stages. Her regional credits include Hartford Stage, Huntington Theatre Company, Yale Repertory Theatre, Long Wharf Theatre, Actors Theatre of Louisville, and Williamstown Theatre Festival. Internationally she has designed for Abbey Theatre, the Dublin and Edinburgh festivals, Theatre Royal Tasmania, Traverse Theatre Edinburgh, Riverside Studios in London, and Wiesbaden International Festival. Ms. Stone has received a San Francisco Bay Area Theatre Critics Circle Award for Set Design – Musical, an Irish Times Theatre Award nomination for Best Set, and a Drama Desk Award nomination for Outstanding Set Design of a Musical for Tony Kushner and Maurice Sendak’s *Brundibar*. Her upcoming credits include Philip Glass’s new opera *In the Night Kitchen* by Maurice Sendak, directed by Phelim McDermott. Kristonedesign.com.

#### EMILY PEPPER

(Costume Design) previously designed the Globe productions of *Nobody Loves You*, *The American Plan*, and *Bell, Book and Candle*. Her New York credits include *Radiance* (LAByrinth Theater Company), *Milk* (New Georges), *Two-Handers* and *Psycho Therapy* (Midtown International Theatre Festival), *The Revival* (Theatre Row), *FUBAR* (59E59 Theaters), *Henry V* (Walkerspace), *A Slight Headache* (South Street Seaport Museum), *King of Shadows* (Theater for the New City), *Tio Pepe* (Summer Play Festival), *The Scariest* (45 Bleecker), *Frankenstein* (37 Arts), *Fizz* (Ohio Theatre), and productions with Ars Nova. Her regional credits include Arizona Theatre Company, The Shakespeare Theatre of New Jersey, Commonwealth Shakespeare Company, White Plains Performing Arts Center, Delaware Theatre Company, Williamstown Theatre Festival, Dorset Theatre Festival, Two River Theater Company, Ten Thousand Things, and La Jolla Playhouse. She also participated in the International Gombrowicz Festival in Lublin, Poland. Ms. Pepper holds an M.F.A. in Design from UC San Diego.

#### CORY PATTAK

(Lighting Design) designed the New York productions of *Handle with Care* (Westside Theatre Downstairs), *Witnessed by the World* (59E59 Theaters), *Skippyjon Jones* (TheatreworksUSA), *This Side of Paradise* (Theatre at

St. Clement’s), *Unlocked*, *Nymph Errant*, *With Glee*, and *The Blue Flower* (Prospect Theater Company), *Hot Mess in Manhattan* (Cher-nuchin Theatre), *Ingmar Bergman’s Persona* (HERE Arts Center), *The Maiden’s Prayer* (InProximity Theatre Company), *Dreyfus in Rehearsal* (The Beckett Theatre), *Mercy Thieves* and *Ride* (Outhouse Theatre Company), *They’re Playing Our Song* and *Our Town* (The Actors Fund), and *Happy We’ll Be* (Roseland Ballroom) His regional credits include *The Fabulous Lipitones* (Goodspeed Musicals), *Other Desert Cities* (Maltz Jupiter Theatre), *A Little More Alive* (Kansas City Repertory Theatre), *Single Girls Guide* and *A Christmas Carol* (Capital Repertory Theatre), *Liberty* (Warner Theatre), *A Christmas Carol* (Arkansas Repertory Theatre), *Shipwrecked!* (Penguin Rep Theatre), *42nd Street* (Resorts Casino), *Rent*, *My Fair Lady*, and *South Pacific* (John W. Engeman Theater at Northport), *Disney’s High School Musical* (Surflight), *Les Misérables* and *The 25th Annual Putnam County Spelling Bee* (Northern Stage), *Cats*, *West Side Story*, *Footloose*, and *Annie* (Pittsburgh Musical Theater), and *Fully Committed* (Syracuse Stage). He also served as an associate or assistant on *Newsies*, *Peter and the Starcatcher* (winner of five Tony Awards), *A Time to Kill*, *An Evening with Patti LuPone and Mandy Patinkin*, *The Story of My Life*, and *Irena’s Vow* (Broadway), *Heathers The Musical* (New World Stages), *Band Geeks* and *How to Succeed in Business Without Really Trying* (Goodspeed Musicals), and *Daddy Long Legs* (various regional companies and London). Mr. Pattak is the host of “in 1: the podcast,” featuring conversations with theatrical designers. He received a B.F.A. from Syracuse University. corypattak.com.

#### JEFF CROITER

(Lighting Design) has designed the Broadway productions of *Mothers and Sons*, *Newsies*, *Peter and the Starcatcher* (Tony Award), *A Time to Kill*, *Soul Doctor*, *Jekyll & Hyde*, *The Anarchist*, *The Performers*, *The Pee-wee Herman Show*, *Next Fall*, and *Kiki & Herb: Alive on Broadway*. His other New York credits include *The Great Immensity*, *The Comedy of Errors* and *Love’s Labour’s Lost* at the Delcorte Theater, *The Last Five Years*, *Old Jews Telling Jokes*, *Silence!*, *Love, Loss, and What I Wore*, *By the Way*, *Meet Vera Stark*, *Rapture*, *Blisters*, *Burn*, *A Lie of the Mind*, *Ordinary Days*, *Streamers*, *Family Guys Sings!*, *The Voyage*

*Inheritance*, *The Internationalist*, *Jacques Brel is Alive and Well* and *Living in Paris*, *Almost Maine*, *The Dazzle*, and Jennifer Muller’s *The Works*.

#### SCOTT LEHRER

(Sound Design) received the first Tony Award for Sound Design for the Lincoln Center Theater revival of *South Pacific*. He worked with Roger Rees on his production of *Herringbone* with BD Wong, both at McCarter Theatre Center and for recording at Dixon Place in New York. Mr. Lehrer’s recent work includes *A Raisin in the Sun* directed by Kenny Leon with Denzel Washington, Mike Nichols’s productions of *Betrayal* and *Death of a Salesman* (Tony nomination), Richard Nelson’s *The Apple Family Plays* (The Public Theater), John Doyle and Wynton Marsalis’s new Sondheim piece *A Bed and a Chair*, George Wolfe’s production of *Lucky Guy*, the Warren Carlyle-directed *Chaplin* (Drama Desk Award), *Cotton Club Parade* and *Finian’s Rainbow*, *The Guardsman* directed by Gregory Mosher (The Kennedy Center), *That Championship Season* and *A View from the Bridge* (Tony nomination), the Bartlett Sher-directed *Women on the Verge of a Nervous Breakdown* and *Joe Turner’s Come and Gone* (Tony nomination) and Walter Bobbie’s long-running revival of *Chicago*, as well as 45 City Center Encores! productions, including this year’s *The Most Happy Fella*. His projects as music engineer/producer include Loudon Wainwright III’s *High Wide & Handsome* (Grammy Award), Judy Kuhn’s *All This Happiness*, Hazmat Modine’s *Cicada*, Bebe Neuwirth’s *Porcelain* and Meredith Monk’s *mercy*. scottlehrersound.com.

#### ADAM WACHTER

(Music Director) is over the moon to be making his Old Globe debut. His New York theatre credits include *The Addams Family*, *Peter Pan*, *Carrie*, *Unlock’d*, *Old Jews Telling Jokes*, *Yank!*, *In Transit*, and many concerts, benefits, and cabarets. Regionally, he has conducted and played at The Shakespeare Theatre Company, Barrington Stage Company, Weston Playhouse, Theatre By The Sea, North Shore Music Theatre, Northern Stage, and The Eugene O’Neill Theater Center. He recently composed the score to the indie film *You Must Be Joking*, and he also scored the web series “Submissions Only,” “My Day,” and “The Battery’s Down.” adamwachter.com.

#### TARA RUBIN CASTING

(Casting) previously cast the Globe productions of *A Room with a View*, *Robin and the 7 Hoods*, *Sammy*, and *The First Wives Club*. Their selected Broadway credits include *Bullets Over Broadway*, *Aladdin*, *Mothers and Sons*, *Les Misérables*, *Big Fish*, *The Heiress*, *How to Succeed in Business Without Really Trying*, *Promises, Promises*, *A Little Night Music*, *Billy Elliot*, *Shrek*, *The Farnsworth Invention*, *Young Frankenstein*, *The Little Mermaid*, *Mary Pop-pins*, *Spamalot*, *Jersey Boys*, *The 25th Annual Putnam County Spelling Bee*, *The Pirate Queen*, *Imaginary Friends*, *The Producers*, *Mamma Mia!*, *The Phantom of the Opera*, *Oklahoma!*, *The Frogs*, *Contact*, and *Thou Shalt Not*. Their Off Broadway credits include *Love, Loss, and What I Wore* and *Old Jews Telling Jokes*. Regionally they have cast for Yale Repertory Theatre, Westport Country Playhouse, and Bucks County Playhouse.

#### ANJEE NERO

(Stage Manager) has previously worked on the Old Globe productions of *The Winter’s Tale*, *Be a Good Little Widow*, *Allegiance – A New American Musical*, *A Room with a View*, *Richard O’Brien’s The Rocky Horror Show*, *The Savannah Disputation*, *Cornelia*, *Kingdom*, and the 2007 Shakespeare Festival. Her selected La Jolla Playhouse credits include *Sideways* directed by Des McAnuff, *Ruined* directed by Liesl Tommy, *A Midsummer Night’s Dream* directed by Christopher Ashley, *Herringbone* directed by Roger Rees and starring BD Wong, and *The Seven*. Ms. Nero has worked with several prominent regional theatres including Center Theatre Group, SITi Company, Huntington Theatre Company, Berkeley Repertory Theatre, and more. Her other selected credits include *Schick Machine* (Paul Dresher Ensemble), which has toured nationally and internationally for the past six years, multiple corporate events with MSI Production Services, Inc., *Dream Report* (Allyson Green Dance featuring Lux Borreal), and *Garden of Forbidden Loves* and *Garden of Deadly Sound* (IMAGOmoves), which toured to the International Hungarian Theatre Festival in Cluj, Romania. Ms. Nero will be working on the Globe’s upcoming production of *Bright Star*.

#### KENDRA STOCKTON

(Assistant Stage Manager) previously worked at The Old Globe as a production

assistant on *The Few* and the 2013 Shakespeare Festival. She also recently assistant stage managed La Jolla Playhouse’s production of *The Who and the What*. Her additional production assistant credits include *Sideways*, *A Lonely Boy’s Guide to Survival* (*And Werewolves*), *A Midsummer Night’s Dream*, and *Memphis* (La Jolla Playhouse) as well as *Godspell* and *Memphis* (Broadway).

#### BARRY EDELSTEIN

(Old Globe Artistic Director) is a stage director, producer, author, and educator. Widely recognized as one of the leading authorities on the works of Shakespeare in the United States, he has directed nearly half of the Bard’s works. Most recently Mr. Edelstein made his directorial debut at The Old Globe with *The Winter’s Tale*. As Director of the Shakespeare Initiative at The Public Theater (2008-2012), he oversaw all of the company’s Shakespearean productions, as well as its extensive educational, community outreach, and artist-training programs. At The Public, Mr. Edelstein staged *Julius Caesar* starring Jeffrey Wright for Shakespeare in the Park, *Timon of Athens* with Richard Thomas, and *The Merchant of Venice* featuring Ron Leibman’s Obie Award-winning portrayal of Shylock. He was also Associate Producer of The Public’s Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998-2003 he was Artistic Director of Classic Stage Company, where he produced and directed some of New York’s most memorable classical productions. Mr. Edelstein’s Shakespearean directorial credits include *The Winter’s Tale* with David Strathairn, *As You Like It* with Gwyneth Paltrow, and *Richard III* with John Turturro. His additional credits include the Lucille Lortel Award-winning revival of Arthur Miller’s *All My Sons*; the world premiere of Steve Martin’s *The Underpants*, which he commissioned; Molière’s *The Misanthrope* starring Roger Rees and Uma Thurman in her stage debut; and the world premiere of novelist Nathan Englander’s play *The Twenty-Seventh Man*. He has also directed new and classical work extensively at regional theatres around the USA. Mr. Edelstein has taught Shakespearean acting at The Juilliard School, New York University’s Graduate Acting Program and the University of Southern California. He has lectured on theatre around the USA and the world and has written on the subject

for *The New York Times*, *The Washington Post*, *The New Republic*, and *American Theatre*. His book *Thinking Shakespeare* was published in 2007 and is now the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. Mr. Edelstein is a graduate of Oxford University, where he studied as a Rhodes Scholar.

#### MICHAEL G. MURPHY

(Managing Director) served as General Manager of The Old Globe from 2003 to 2012, overseeing the Production, Education, Human Resources, Information Technology, and Facilities Departments, as well as Front of House operations. He also managed the construction of the Globe’s new theatre and education facilities. Prior to the Globe, he was the Managing Director of Austin Lyric Opera in Austin, Texas; Director of Administration of San Diego Opera; and General Manager of San Diego Repertory Theatre. Before relocating to San Diego from New York, he held similar positions at Theatre for a New Audience and the Joyce Theater Foundation’s American Theater Exchange. He also served as negotiating assistant for the League of Resident Theatres and sales representative for Columbia Artists Theatricals Corporation. Mr. Murphy has served on the Board of Directors of the San Diego Performing Arts League and serves as a Management Trustee for San Diego County Theatrical Trusts, the pension and welfare trust for IATSE stagehands in the San Diego region. He was also an adjunct faculty member of the Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Stage Management from Webster University in St. Louis, Missouri, and his M.F.A. in Performing Arts Management from Brooklyn College of the City University of New York.

#### JACK O’BRIEN

(Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1982 through 2007. Mr. O’Brien most recently directed Ethan Hawke in *Macbeth* on Broadway this season. His Broadway credits also include: *The Nance*, *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss’ How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hair-*



*spray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride's Crossing*, *The Little Foxes*, *Happgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *II Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination). National Theatre: *His Girl Friday*. Six movies for PBS's "American Playhouse." Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in the summer of 2013 by Farrar, Straus and Giroux.

#### CRAIG NOEL

(Founding Director) was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late '40s, the expansion to two theatres in the '50s, Globe Educational Tours

in the '70s, and Teatro Meta and the Old Globe/University of San Diego Graduate Theatre Program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the director of the Ernie Pyle Theatre in Tokyo. Described by Variety as the eminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include the *San Diego Union-Tribune* list of 25 persons who shaped the city's history; the Governor's Award for the Arts; University of Arizona Alumni Association's Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University's Outstanding Alumnus; Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego; Honorary Doctorate in Fine Arts, San Diego State University; and the annual Awards for Excellence in Theatre named in his hon-

or by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts—the nation's highest honor for artistic excellence—in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.

#### CASTING

##### TARA RUBIN CASTING

Tara Rubin CSA, Merri Sugarman CSA  
Eric Woodall CSA, Kaitlin Shaw CSA  
Lindsay Levine CSA, Scott Anderson



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



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



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



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



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

# A Learning Space Upstairs

The Old Globe Education Department is active year-round, providing programming for students, audience members, and community partners. We welcome fifth-, sixth- and seventh-grade students to our campus for 16 weeks throughout the course of the school year for an introduction to the works of Shakespeare (School in the Park). We train middle school students in acting, movement, stage combat, and audition skills every summer (Middle School Conservatory). We audition nervous high school students and then welcome them to four weeks of intense training and rehearsal of two of Shakespeare's plays (Summer Shakespeare Intensive). We invite community organizations to present and participate in forums and lectures about our plays and the issues and ideas those plays explore (Community Matters). We invite directors, playwrights, cast members, and designers to talk about their work (Audience Matters). We conduct professional development workshops with elementary school teachers before they bring their students to see a show (Seussabration). We conduct pre-show workshops with students right before they go into the theatre to watch a performance (Production Guides). We present readings of short plays written by individuals from all over San Diego County (Community Voices). We host meetings and events with



teachers and Balboa Park organizations, training sessions and seminars of all kinds.

All of those events have something in common. They all take place in the wonderful Karen and Donald Cohn Education Center located directly above the Sheryl and Harvey White Theatre, which make up part of the Conrad Prebys Theatre Center here at The Old Globe. There's a lot going on upstairs! The Seuss classroom and Hattox Hall provide us

with dedicated space for our education programs and have allowed us to develop new programming and welcome an even greater number of people than we ever could before.

Thousands of children and adults have taken advantage of the programs that take place in our Education Center. The rooms are flexible and accommodate our many needs with ease, making it simple to say yes to another great idea for an audience engagement activity such as our recent art exhibit featuring works created by veterans in the Combat Arts project. The exhibit supported a deeper exploration of issues raised in our production of *Water by the Spoonful*. Hattox Hall was the perfect venue for respectfully displaying these important works of art in a beautiful and welcoming environment.

The doors to our education facility are open to you to explore and learn with us about our plays and our world. Join us for a future event and see what's going on upstairs.

(above) Students taking part in the 2013 Middle School Conservatory. (left) 2012 Summer Shakespeare Intensive participants.





# RELAX IN STYLE...

...in the New and Improved  
Private Donor Lounge!

Circle Patrons are vital supporters of The Old Globe. Their gifts allow the theatre to produce a wide array of productions and offer essential education and community programs to participants countywide.

When you join the Circle Patron family of donors, you will embark on a new level of theatrical enjoyment as you support the Globe's mission and partake in a bevy of benefits, including personal VIP ticketing and access to the Lipinsky Family Suite when attending performances.

To learn more about the Globe's Circle Patron program, call Keely Tidrow or Rachel Plummer at (619) 231-1941.

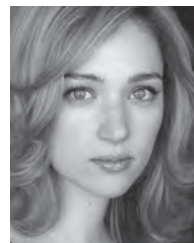
## MEET THE ARTIST

Annual Fund members who contribute \$500 or more are invited to attend the Meet the Artist series, events where patrons hear from artists about their careers and lives in the theatre. If you are interested in attending these events, contact Jessica Burger, Development Manager, Individual Annual Giving at (619) 231-1941 x2311.

FEATURED ARTISTS FOR 2014 ARE:



JESSICA STONE  
Monday, May 12, 2014  
Director, *Vanya and Sonia and Masha and Spike*



KRISTEN CONNOLLY  
Monday, June 30, 2014  
Actress, *Othello* (Desdemona)



MARK LAMOS  
Monday, July 14, 2014  
Director, *The Two Gentlemen of Verona*

# AT THE GLOBE

The Old Globe celebrated the opening of J.B. Priestley's period drama *Time and the Conways*, directed by Rebecca Taichman, on Thursday, April 3, 2014. Production Sponsors Conrad Prebys and Debra Turner, Globe Guilders, United, and Wells Fargo were in attendance to kick off the evening. The festivities began with a pre-show dinner for Circle Patron donors, Board members, Production Sponsors, and members of the artistic team. Following the performance, they all joined cast and crew members for an exuberant opening night cast party.



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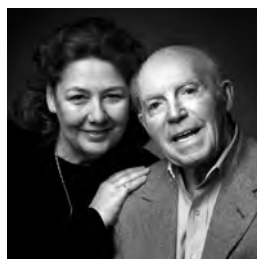
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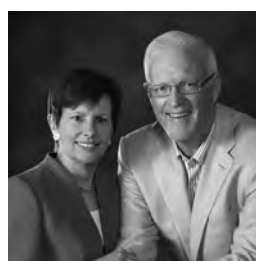
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Photo for Globe Guilders: Lee Aaron Rosen and Sarah Manton in *Time and the Conways*, 2014; for John A. Berol: the cast of *A Midsummer Night's Dream*, 2013; for The County of San Diego: Participants of the 2010 Summer Shakespeare Intensive.



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

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

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### INFORMATION TECHNOLOGY

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

### HUMAN RESOURCES

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

### MAINTENANCE

Mark Gingery ..... Facilities Director  
 Violanda Corona, Ismael Delgado, Frank Fields,  
 Roberto Gonzalez, Bernardo Holloway, Reyna Huerta,  
 Jose Morales, Albert Rios, Maria Rios, Leonardo  
 Rodriguez, Vielka Smith, Will Van Atta ..... Building Staff

### PROFESSIONAL TRAINING

Shana Wride ..... Program Coordinator  
 Brian Byrnes, Maria Carrera, Cynthia Caywood,  
 Ray Chambers, Gerhard Gessner, Jan Gist,  
 Fred Robinson, Abraham Stoll ..... M.F.A. Faculty  
 William Hartley, Corey Johnston,  
 Nate Parde, Nicole Ries ..... M.F.A. Production Staff

### EDUCATION

Crystal Mercado ..... Education Programs Manager  
 Carol Green ..... Speakers Bureau Coordinator  
 James Cota, Jo Anne Glover, Lisel Gorell-Getz,  
 Brian Hammond, Jason Heil, Katherine Harroff,  
 Stephen Hohman, Erika Malone, Heather Pauley,  
 Erika Phillips, James Pillar, Christopher Salazar,  
 Damon Shearer, Cynthia Stokes ..... Teaching Artists

### FINANCE

Carly Bennett-Valle ..... Senior Accountant  
 Janet Gray ..... Interim Senior Accountant  
 Trish Guidi ..... Accounts Payable/Accounting Assistant  
 Adam Latham ..... Payroll Coordinator/Accounting Assistant  
 Tim Cole ..... Receptionist

### DEVELOPMENT

Annamarie Maricle ..... Associate Director,  
 Institutional Grants  
 Bridget Cantu Wear ..... Associate Director, Planned Giving  
 Eileen Prisby ..... Events Manager  
 Rachel Plummer, Keely Tidrow ..... Major Gifts Officers  
 Jessica Burger ..... Development Manager,  
 Individual Annual Giving

Matthew Williams ..... Major Gifts Associate  
 Diane Addis ..... Membership Administrator  
 Rico Zamora ..... Development Assistant/VIP Donor Ticketing

### DONOR SERVICES

Janette Jack, Barbara Lekes, Richard Navarro,  
 Gary Neuberg, Stephanie Reed, Stephen Wade,  
 Rico Zamora ..... Suite Concierges

### MARKETING

Susan Chicoine ..... Public Relations Director  
 Ed Hofmeister ..... Associate Director of Marketing  
 Mike Hausberg ..... Public Relations Associate  
 Kelly Boyle ..... Digital and Print Publications Coordinator  
 Laura Lothian ..... Marketing Assistant  
 Stephen Wade ..... Marketing/Events Assistant  
 DeAndre Clay, Carolann Malley,  
 Lauren Senko ..... Distribution Staff

### SUBSCRIPTION SALES

Scott Cooke ..... Subscription Sales Manager  
 Arthur Faro, Janet Kavin, Pamela Malone,  
 Yolanda Moore, Jessica Morrow, Ken Seper,  
 Cassandra Shepard, Jerome Tullmann,  
 Grant Walpole ..... Subscription Sales Representatives

### TICKET SERVICES

Bob Coddington ..... Ticket Services Director  
 Marsi Bennion ..... Ticket Operations Manager  
 Karen Ann Daniels ..... Group Sales Manager  
 Tony Dixon,  
 Jordyn Patton ..... Lead Ticket Services Representatives  
 Kari Archer, Kathy Fineman, Adam Gibbs,  
 Lauryn Greschke, Alejandro Gutierrez, Tyler Jones,  
 Amanda King, Caryn Morgan, Danielle Porath,  
 Christopher Smith,  
 Jesse Uribe ..... Ticket Services Representatives

### PATRON SERVICES

Mike Callaway ..... Patron Services Director  
 Janelle Conde, Mary Taylor ..... House Managers  
 Stephanie Hable ..... Front of House Assistant  
 Elaine Gingery ..... Food and Beverage Manager  
 Timothy Acosta,  
 Topher Rasmussen ..... Pub Shift Supervisors  
 Tanika Baptiste, Missy Bradstreet, Stephanie Passera,  
 Paige Plihal, Brandon Potter, Isaac Saenz,  
 Michelle Thorsen ..... Pub Staff  
 Linda Bahash, Jessica Piatt,  
 Stephanie Rakowski ..... Gift Shop Supervisors

### SECURITY/PARKING SERVICES

Edward Camarena ..... Security Supervisor  
 Sherisa Eselin ..... Security Officer  
 Jonathon Ayon, Dallas Chang, Jeff Howell,  
 Janet Larson, Guadalupe Velez ..... Security Guards  
 Michael Prince,  
 Alexander Thomas ..... VIP Valet Attendants

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