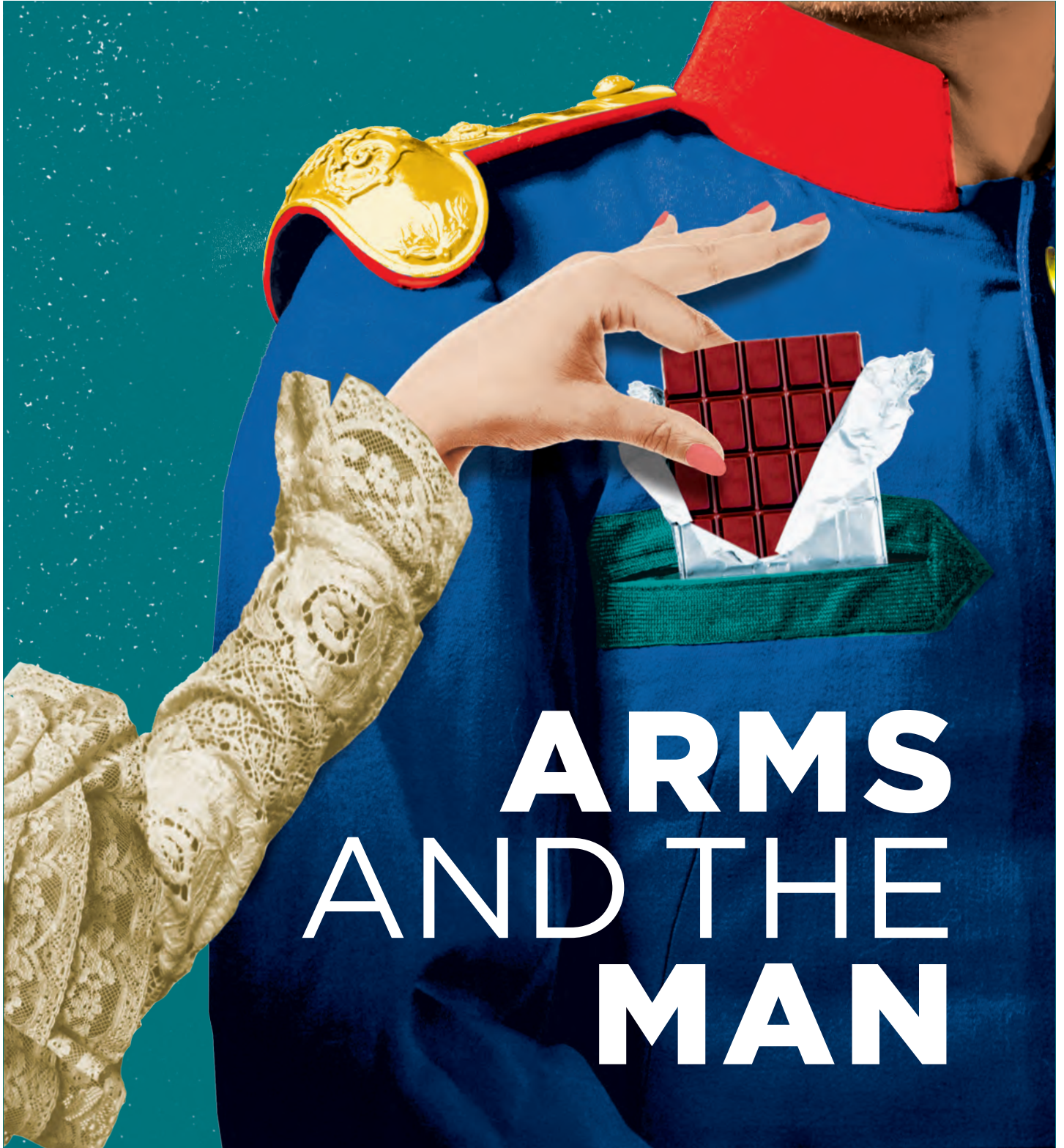


performances

THE  LD GLOBE

MAY 2015



WELCOME


Second only to William Shakespeare, George Bernard Shaw is the most produced playwright in the history of The Old Globe. Indeed, *Arms and the Man* marks our fifteenth production of one of Shaw's plays, a long and venerable tradition that began with *Heartbreak House* in 1938, followed by productions of *Candida*, *The Doctor's Dilemma*, *Misalliance*, *Getting Married*, *You Never Can Tell*, and numerous others, including, most recently, *Pygmalion* in 2013. Not satisfied merely to stage Shaw's own plays, the Globe has also produced plays about the fascinating and irascible man himself, such as Jerome Kilty's *Dear Liar* and John Morogielo's *Engaging Shaw*. You might even say that the Globe has had a decades-long romance with this complex, cantankerous, and compelling playwright.



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

Some of the Globe's most beloved directors have brought Shaw to life on our stages. Founding Director Craig Noel helmed five productions of Shaw here over the years; other Shaw directors have included Artistic Director Emeritus Jack O'Brien and associate artists William Roesch and Paxton Whitehead. Our 2013 production of Shaw's *Pygmalion* was directed by yet another associate artist: the late, great Nicholas Martin, the very man who brought Jessica Stone to the Globe for the first time. A protégé of Nicky's, Jess stepped in to direct *Vanya and Sonia and Masha and Spike* when Nicky fell ill, and she quickly became family. We're more than delighted to have her return. She is joined by a creative team made up of other Globe favorites: scenic designer and associate artist Ralph Funicello, costume designer David Israel Reynoso, lighting designer Austin R. Smith, and composer/sound designer Mark Bennett. Together this talented group conjures up the biting wit and theatrical brilliance that are the hallmarks of Shaw's work, ensuring Shaw's place as a hallmark of The Old Globe for years to come.

Enjoy the show!


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.

PRODUCTION SPONSORS



BRIAN AND SILVIJA DEVINE

For Brian and Silvija Devine, supporting the performing arts is a lifelong endeavor. Having lived all over the country, their regional theatre history spans nationwide and includes San Francisco’s American Conservatory Theater, New York’s Roundabout Theatre Company, and Washington, DC’s Arena Stage, where they saw *The Great White Hope* with James Earl Jones and Jane Alexander before its Broadway debut. Shortly after moving to San Diego in 1990, the Devines became involved with San Diego Repertory Theatre, La Jolla Playhouse, and The Old Globe, where Silvija joined the Board of Directors in 2012. In addition to theatre, Brian and Silvija ardently support live music of all genres at organizations like La Jolla Music Society, on whose Board Silvija also serves, as well as multiple charities for education. With Brian as Chairman of the Board at Petco, the Devines are also strong advocates for animal welfare organizations, including the San Diego Humane Society and SPCA.



JOAN AND IRWIN JACOBS

Joan and Irwin Jacobs have been enthusiastic supporters and loyal subscribers of The Old Globe for more than 20 years, during which time the theatre and San Diego communities have greatly benefited from their generosity and involvement. Previous Globe productions sponsored by Joan and Irwin include *Othello*, *Hershey Felder as George Gershwin Alone*, *Macbeth*, *Resurrection Blues*, *Smash*, *Julius Caesar*, *Avenue Q*, *The Merry Wives of Windsor*, *King Lear*, *Golda’s Balcony*, *Amadeus*, *Inherit the Wind*, and *Rosencrantz and Guildenstern are Dead*. The couple is active philanthropically throughout the San Diego community, supporting numerous organizations that include University of California, San Diego (with a \$75 million gift to build the new Jacobs Medical Center), the new Central Library, Museum of Contemporary Art San Diego, San Diego Symphony, La Jolla Playhouse, Museum of Photographic Arts, New Children’s Museum, and San Diego Food Bank.



DARLENE MARCOS SHILEY

A longtime friend of both Craig Noel and Jack O’Brien, Darlene Shiley, along with her late husband Donald, has been a dedicated supporter of The Old Globe for more than three decades. The Shileys’ lead gift of \$20 million to the Globe’s Capital and Endowment Campaign marked the largest individual contribution in the Globe’s history. The couple served as charter members when the Season Sponsorship program was founded in 1995, and they have underwritten many subsequent productions. The Shileys’ generosity has helped fund many Globe projects, including the Shiley Artist-in-Residence program, the Shiley Terrace Apartments—which provide much-needed local housing for Globe artists—and an endowment that underwrites two full scholarships in the Old Globe/University of San Diego Graduate Theatre Program. Darlene continues to serve as leading underwriter of the annual Globe Gala, and in honor of their enduring support, the stage of the Old Globe Theatre was named the Donald and Darlene Shiley Stage.



MISTER A’S

The Old Globe would like to thank Bertrand and Denise Hug and Mister A’s restaurant for their continued support and enduring partnership as the theatre celebrates its 80th Anniversary, coinciding with the restaurant’s 50th. To mark these auspicious occasions, Bertrand and Denise are hosting a benefit dinner at Mister A’s, which will raise funds to support the Globe’s artistic and education programs. Congratulations to Mister A’s on its many years of the finest service, cuisine, and views in San Diego, and here’s to another 50 years together!



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HM Electronics, Inc. (HME) has supported The Old Globe since 2003, donating in excess of \$535,000 in innovative communication technology for each of the Globe’s three theatres. HME’s groundbreaking wireless intercom systems have quickly become the industry standard among broadcast and entertainment professionals around the world. In 2010, HME acquired Clear-Com®, the global leader in analog and digital cabled intercoms, and today companies around the world depend on HME for clear, reliable, and scalable communication solutions for live performance venues. HME/Clear-Com’s generous gift of communications equipment has enabled the Globe’s production staff to rely on state-of-the-art wireless and wired communications, and The Old Globe applauds HME for their ongoing philanthropy and generosity to the arts in San Diego.

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

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OUR THANKS

In 1995, the Season Sponsor program was initiated by Globe Board members to secure a foundation of support for artistic and education programs. Since that time, Season Sponsors have contributed millions of dollars collectively to underwrite the annual operating budget, and The Old Globe is pleased to acknowledge the following Season Sponsors who have generously supported the 2014-2015 season.

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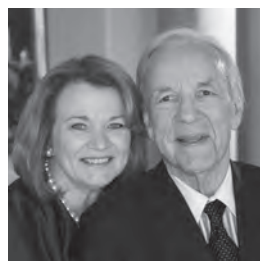
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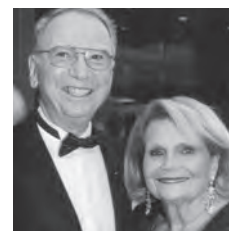


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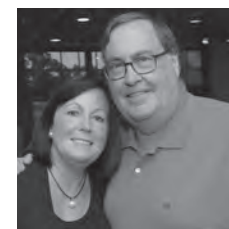
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For additional information on how you may become a Season Sponsor, please contact
Todd Schultz, Director of Development, at (619) 231-1941 x2310.

Photo for Globe Guilders: Tanya Thai McBride and Amy Kim Waschke in the McCarter Theatre Center production of *The White Snake*, 2015;
for Edgerton Foundation: Carmen Cusack as Alice Murphy and Wayne Alan Wilcox as Jimmy Ray Dobbs in the world premiere of *Bright Star*, 2014;
for Diane and John Berol: the cast of *A Midsummer Night's Dream*, 2013.



Welcome to the Globe!

Love and war. Honor and deception. Idealism and reality. Shaw’s “anti-romantic comedy” delights from the moment a weary soldier climbs into the balcony window of a flighty young woman and inspires changes in her entire world. Globe favorite George Bernard Shaw upends conventional wisdom and makes us examine our assumptions anew in this witty play that has delighted audiences since its 1894 premiere. Director Jessica Stone and her fabulous team of designers promise to transport us to another world whose issues still resonate today.

As your Globe Board Chair and a firm believer in the transformative powers of the arts, I am pleased to represent and support this amazing institution. We are grateful to the Production Sponsors, Brian and Silvija Devine, Joan and Irwin Jacobs, Darlene Marcos Shiley, HM Electronics, Inc., and Mister A’s restaurant, as well as our Artist Sponsors, Nikki and Ben Clay. We would also like to salute the

60th anniversary of the Globe Guilders in their support of the Globe and their 25th Annual Fashion Show, *Celebrating Couture 2015*.

Your philanthropy makes a difference. We ask you to invest in the Globe and help San Diego’s largest not-for-profit performing arts organization close the 41% funding gap between the total cost of producing each show and earned income from ticket sales. We are grateful to our audiences and supporters for everything you do, including purchasing tickets, attending performances, and spreading the word about our productions and other programs with your friends. And we are grateful for your adventurous and open-minded spirit, which encourages us to produce the best in entertaining and rewarding theatre.

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

Elaine

Elaine Bennett Darwin
Chair, Board of Directors

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ASSOCIATE ARTISTS OF THE OLD GLOBE

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

William Anton	Tim Donoghue	Mark Harelik	John McLain	Steven Rubin	Deborah Taylor
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FROM THE ARTISTIC DIRECTOR

Theatre lore overflows with wonderful stories of historic opening nights. One of my favorites is about the opening of *Arms and the Man*. The towering Irish poet William Butler Yeats, a friend of Shaw’s, was at the performance, and he reported that during the curtain call one audience member sat scowling while everyone else cheered wildly. Shaw took the stage for the customary playwright’s bow, pointed to the sullen man, and said, “I assure the gentleman in the gallery that he and I are of exactly the same opinion, but what can we do against a whole house who are of the contrary opinion?”

That story—and I really want to believe that it’s authentic—captures everything I love about Shaw. He was supremely witty, preternaturally articulate, ironic, unsentimental, and memorably hilarious. He subtitled this play, his first real commercial success, “An Anti-Romantic Comedy in Three Acts,” and the phrase sums him up: anti-romantic. Raina’s gauzy dreams about soldierly heroism and Sergius’s pompous pronouncements about honor and glory are easy targets, of course, and writers with lesser gifts than Shaw’s have demolished such worldviews in plays, poetry, and prose. But Shaw’s distinction is that he uniquely manages to be astringently unsentimental and aridly ironic while being at the same time flat-out funny. Even as he ridicules his characters’ attitudes and pieties he somehow maintains a giant affection for them, and so do we. There’s a deep warmth in Shaw, especially in this beguiling play. There’s an unreserved love of people in all their foolishness and misguidedness, and so a stance that looks a lot like misanthropy or cynicism turns out to be anything but.

To be sure, Shaw’s themes remain relevant, and that’s a major reason we return to him—we’ve still not learned the wastefulness of

war and perhaps we never will—but plenty of playwrights who’ve decried war in works of the past, today merely molder on library shelves. Not Shaw. He’s too alive, too much fun, and the twinkle in his eye is too bright. And so we turn to him again and again.

If this theatre has majored in Shakespeare, then it has minored in Shaw. The Globe has done many of his plays over the years, some repeatedly. Yet we’ve not heard from the “chocolate cream soldier” and the eccentric Petkoff family since 1976. One reason we now break that dry spell is that we have found a director with a true passion for this play. Jessica Stone is becoming a family member at the Globe. Her production last season of *Vanya and Sonia and Masha and Spike* was simply splendid, and it demonstrated that unique concatenation of hilarity and acid that might best be described by the adjective “Shavian.” She understands this play and its people in a deep and special way, and she leads a team and runs a room with a kindness and generosity that I very much admire. I’m very happy to have her here.

And I’m very happy to continue the Globe’s devotion to a writer I revere, and a thinker whose work is funny, serious, scintillating, important, and all the best things. We’re determined to do right by him, and I hope you will agree that we have.

Thanks for coming. Enjoy the show.

Jessica Stone

PRESENTS

ARMS AND THE MAN

BY
GEORGE BERNARD SHAW

Ralph Funicello*
SCENIC DESIGN

David Israel Reynoso
COSTUME DESIGN

Austin R. Smith
LIGHTING DESIGN

Mark Bennett
ORIGINAL MUSIC
AND SOUND DESIGN

David Huber
VOICE AND DIALECT COACH

Caparelliotis Casting
CASTING

Annette Yé
PRODUCTION STAGE MANAGER

DIRECTED BY
JESSICA STONE

Donald and Darlene Shiley Stage
Old Globe Theatre
Conrad Prebys Theatre Center
Saturday, May 9 – Sunday, June 14, 2015

CAST

(in alphabetical order)

LOUKA..... Sofiya Akilova*
CAPTAIN BLUNTSCHLI..... Zach Appelman*
MAJOR SERGIUS SARANOFF..... Enver Gjokaj*
NICOLA..... Greg Hildreth*
CATHERINE PETKOFF.....Marsha Mason*
RUSSIAN SOLDIER.....Jake Millgard†
VILLAGE MUSICIAN..... Ernest Saucedo
RAINA PETKOFF..... Wrenn Schmidt*
MAJOR PAUL PETKOFF..... Conrad John Schuck *

STAGE MANAGEMENT

Production Stage ManagerAnnette Yé*
Assistant Stage Manager..... Laura Zingle*
Stage Management Intern..... Jenn Jacobs

There will be two 15-minute intermissions.

PRODUCTION STAFF

Assistant Director Gerardo Flores
Assistant Scenic DesignEileen McCann
Associate Costume Design.....Charlotte Devaux
Assistant Lighting Design Jason Bieber
Movement Consultant Brian Byrnes

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

*Associate Artist of The Old Globe.

†Student in the Old Globe/University of San Diego Graduate Theatre Program.

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

SHAKING UP SHAW

Jessica Stone on directing Shaw's *Arms and the Man*
Interview by Danielle Mages Amato



Jessica Stone.

JIM COOK

What drew you to this play as a director?

I think what strikes me most about the play is how Shaw sends up romantic comedy while also celebrating it. He might narrow his eyes at my answer, but any play where the “anti-romantic” hero climbs through the heroine’s balcony to escape bullets is romantic at its core, whether he pokes fun at them or not.

Shaw subtitles the play “An Anti-Romantic Comedy.” What does that mean, from your perspective?

I think Shaw has no problems with romance—it’s the idealization of romance that he likes to lampoon. In this play Shaw makes fun of those in love with love, but they still fall in love—hence the “anti-romantic comedy” hook.

Have you directed Shaw’s work before? Are there particular challenges that he presents to a director or actors?

I have not ever before directed Shaw! I’m a Shavian rookie! I can’t speak for all of his work, but certainly in this one I’m finding it a challenge

“The world gets clearer, more vibrant, and more colorful when one emerges from the dark.”

—Jessica Stone

to shake him off my back. He’s very controlling, that one. There are pages and pages of stage directions that he’s written and explanations of each character’s every move, twitch, and inflection. You’d think he had *written* the thing, he has so many things to say.

I kid. Sort of.

Honestly, I think my real challenge as a director, and one I used to feel as an actor tackling Shaw as well, is getting over my *idea* of what Shaw is and just getting on with the actual play that’s before me.

Come to think of it, my challenge is downright Shavian.

Is there anything Shaw has written about the play—or about his work in general—that you have found useful?

This Shaw quote was useful: “I see plenty of good in the world working itself out as fast as the idealists will allow it; and if they would only let it alone and learn to respect reality, which would include the beneficial exercise of respecting themselves, and incidentally respecting me, we should all get along much better and faster.”

What has been your approach to creating the design for the play? How has that evolved?

I was inspired by this idea that the world gets clearer, more vibrant, and more colorful when one emerges from the dark as Raina does. Raina doesn’t realize she’s in the dark until she comes face to face with someone who is not posturing, not idealizing, and not pretending. I was hesitant to foist some abstract concept on the play and make the evening more about me than our chocolate cream soldier, but Ralph Funicello, David Reynoso, Austin Smith, and I are working on a subtle way to bring change, vibrancy, and color to our world as the play progresses.

Are there particular themes, ideas, or images from the play that you find particularly resonant today, over 130 years later?

I think Shaw’s satirical look at the idealization of war and romance feels very fresh today. He was also very interested in examining the plight of the working classes and exposing upper class hypocrisies, which can still bear exploration today. ■

GEORGE BERNARD SHAW AND
ARMS AND THE MAN

By Danielle Mages Amato

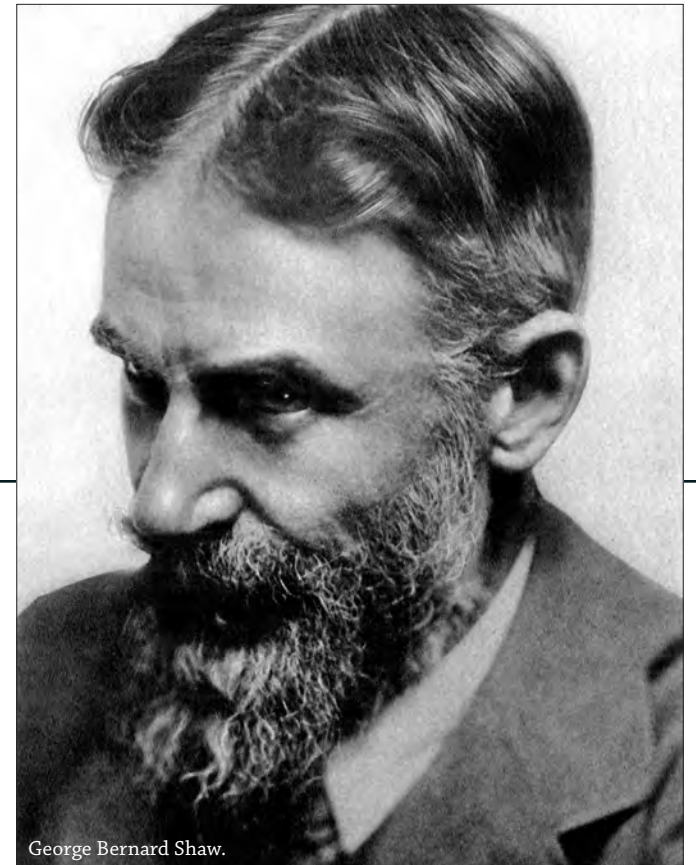


(above and below) Photographs from the first production of *Arms and the Man*, 1894.

Born in Dublin in 1856, George Bernard Shaw began his literary career as a music and theatre critic, creating the persona G.B.S. and launching himself as a well-known troublemaker, satirist, and proto-pundit. After hearing a lecture by American politician Henry George in 1882, Shaw considered himself a confirmed socialist. He quickly became a major player in London’s Fabian Society, dedicating himself to the advancement of the socialist cause in England. Inspired by Ibsen’s model of social criticism embodied in drama, he turned to playwriting.

Arms and the Man was among Shaw’s earliest plays. (The title references the first line of Virgil’s epic poem *The Aeneid*, which begins: “Arms and the man I sing.”) When it premiered in 1894, *Arms and the Man* was only Shaw’s second production on the London stage. Subtitled “An Anti-Romantic Comedy,” the play both satirizes the popular theatre of the day and heavily relies on its tropes and techniques. Like many of the military melodramas popular in the late 1800s, *Arms and the Man* is set against the backdrop of a recent conflict: the 1885 Serbo-Bulgarian War, a short-lived—and ill-fated—attempt by Serbia to counteract Bulgaria’s expansion eastward. But neither the details of that war nor the play’s Bulgarian setting have any significant impact on the play. As in the melodramas Shaw satirizes, war serves primarily as color and decoration.

An unabashedly partisan playwright, Shaw always wrote with a social and political purpose. He delighted in taking what he considered reactionary theatre forms—romantic comedy, military melodrama—and using their theatrical power to achieve his ideological ends. In the case of *Arms and the Man*, that meant puncturing a set of romantic ideals about both love and war that he felt to be damaging and dangerous.



George Bernard Shaw.

However, on opening night, Shaw was horrified to discover that his audience seemed more amused than enlightened. Afterward, he said, “I had the curious experience of witnessing an apparently insane success...and of going before the curtain to tremendous applause, the only person in the theatre who knew that the whole affair was a ghastly failure.”

Shaw’s concerns notwithstanding, *Arms and the Man* has proven to be one of the playwright’s most durable successes. It introduced his work to New York audiences, and it has seen numerous London and Broadway revivals over the last 120 years. ■



THE PLAY

ILLUSTRATING WITH FABRIC

David Israel Reynoso on his creative process and developing the costume design for *Arms and the Man*

Interview by Danielle Mages Amato



David Israel Reynoso.

Could you describe your process? Where did you start when it came to *Arms and the Man*?

It begins with the script. You begin by reading the words on the page, writing down your own notes and impressions of the script, imagining in your head what you think it looks like. Then you talk with the director and the rest of the team involved with the process. You ask questions like: What is the play about? Why do we think it's relevant now? What things are we inspired by these days that might be visually appropriate to help us tell the story?

On this show we used technology to our advantage: director Jessica Stone and I had a mutual Pinterest board where we assembled all kinds of images—things that were true to the period and specific to the show, and also just things that were strictly about color or silhouette. Anything is fair game at that point in the process.

At one point, Jessica brought in some images of chocolates that had candied violets on them, just because she liked the color composition. That turned my mind to gardens and flowers, and I looked at a lot of couture gowns, things that had really beautiful floral patterns.

You looked at contemporary couture dresses?

Yes. A lot of couture designers—John Galliano, Alexander McQueen, Naeem Khan—end up taking historical shapes and riffing on them in incredibly interesting ways. Looking at what they're doing is really useful—taking a contemporary perspective and then going backward in time. So I took those ideas and translated them into an 1880s silhouette. We actually ended up having some fabric digitally printed with a floral print to use for Raina's dress in Act II. The whole idea started with Jessica's image of the chocolates, and we just rolled with it. And what that's turned into, I think, is a very exciting dress.

What other research did the design require?

For Louka and Nicola, we studied a lot of Bulgarian embroidery and motifs that translated into their clothes. And we did a lot of research on Balkan military uniforms in the 1880s. In terms of what Sergius is wearing, in particular, the colors we've chosen are slightly shifted from what the actual military uniform would have been, but the visual lines and the silhouette of that uniform were definitely our launching point. I find military uniforms so fascinating, because throughout history—and even today—you've got a divide between the combat uniform, which lends itself more toward utility, and the parade uniform, which tends to be this really embellished, heightened piece of clothing that has nothing to do with combat. It's a very romanticized, beautiful look at what it means to be a soldier. And that contrast really lends itself to this play. Our first soldier, Bluntschli, we see in the ravages of his combat uniform, and then later

“Money doesn't always buy style. It can buy clothes, but it's how you wear them that really makes the difference.”

—David Israel Reynoso



Costume designer David Reynoso drew inspiration from many sources for his *Arms and the Man* design. (Opposite page) candied violets, (above) Dior dress by John Galliano, (center) Grand Duchess Feodorovna, 1897, (right) Raina Petkoff costume rendering, 2015.



Raina Petkoff
ARMS & THE MAN
★ act II ★

on we see Sergius, our returning hero, in his parade uniform. And we see the disparity between the two.

Were there specific things that the costumes for *Arms and the Man* needed to achieve?

Well, first and foremost, the show is a comedy. That doesn't mean that you need to have circus colors on stage, but there is a degree of stylization in the look of the show. And we've set up throughlines for certain characters. For Raina and Louka, especially, there's a kind of blossoming of color, from something more subdued in Act I to a vibrant, beautiful color that's extremely saturated in Act III.

How is it a different challenge to costume a period show rather than a contemporary show? Do you enjoy one over the other?

I don't think I have a preference for one over the other—there might be a period show that isn't as interesting to explore, and there might be a contemporary piece that's incredibly visually rich. Despite the fact that one actor might get a really flashy costume, while another gets a costume that seems more quiet, they all require just as much attention. It's easy to assume that because someone is wearing a t-shirt and jeans, that must have been so easy to put on, but you don't think about all the t-shirts and all the jeans that were tried out in order to find just the right ones to tell just the right story.

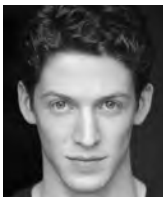
At The Old Globe, I worked on *Time and the Conways*—set in early-20th-century England—and *Water by the Spoonful*—set in modern-day Philadelphia—at the exact same time. Sometimes I'd have costume fittings for the two shows back-to-back. They were both very satisfying projects to work on. And yes, *Time and the Conways* had a lot of beautiful sequins and embroidery on all those gowns that the women got to wear. But the unadorned and often humble costumes of *Water by the Spoonful* were just as considered and just as carefully put together.

It ultimately goes back to making sure you are supporting the story. As a designer, you are a three-dimensional illustrator. My job is to make sure I'm helping to tell the story on a visual level. It's important to let the audience know where we are in time, who these characters are in relation to that time period, their socioeconomic status, and what they think of themselves. Because money doesn't always buy style. It can certainly buy clothes, but it's how you wear them that really makes the difference. ■



SOFIYA AKILOVA (Louka) is delighted to be making her Globe debut! She hails from New York City, where she recently completed her M.F.A. at New York University Graduate Acting.

Her recent theatre credits include *The Fairytale Lives of Russian Girls* (Yale Repertory Theatre), *A Bicycle Country*, *Tripolitania*, and *Becoming Sylvia* (Williamstown Theatre Festival), and *The Cherry Orchard* and Edward Bond's *Restoration* (NYU Grad Acting). Her recent film and television credits include *Listen Up Philip*, "TURN: Washington's Spies" (AMC), "Alpha House" (Amazon), and "Allegiance" (NBC).



ZACH APPELMAN (Captain Bluntschli) is particularly thrilled to be making his Globe debut, as it is where he saw his first Shakespeare play at the age of nine.

Mr. Appelman recently starred in the title roles in *Hamlet* (Hartford Stage) and *Henry V* (Folger Theatre), as well as Demetrius in Julie Taymor's production of *A Midsummer Night's Dream* (Theatre for a New Audience). His other stage credits include *War Horse* (Broadway), *Romeo and Juliet* (Chicago Shakespeare Theater), *Arcadia*, *Death of a Salesman*, and *The Winter's Tale* (Chautauqua Theater Company), and *King Lear* and *As You Like It* (Shakespeare Santa Cruz). Mr. Appelman can be seen in the current season of "Beauty and the Beast" and will be seen in an upcoming untitled feature film from director Joshua Marston. His previous television and film credits include "Homeland," "Sleepy Hollow," "Black Box," "Law & Order: Special Victims Unit," and *Kill Your Darlings*. Mr. Appelman holds a B.F.A. from UC Santa Barbara and an M.F.A. from Yale University School of Drama.



ENVER GJOKAJ (Major Sergius Saranoff) just completed the first season of the Marvel series "Agent Carter" for ABC. He is also known for his transformational work as Victor on Joss

Whedon's science fiction fantasy series "Dollhouse." His recent films include *Would You Rather* with Brittany Snow and Marvel's *The Avengers*. Mr. Gjokaj studied at UC Berkeley before earning an M.F.A. in Acting from New York University. Shortly after graduating, he appeared on stage in Mark Lamos's production of *As You Like It* (New York Shakespeare Festival) and in *The Cherry Orchard* with Kate Burton. His early roles also included

Taking Chance with Kevin Bacon (HBO), *Overture Films' Stone* with Robert De Niro, and the Showtime pilot "Filthy Gorgeous" opposite Isabella Rossellini. Born and raised in Northern California, Mr. Gjokaj currently resides in Los Angeles.



GREG HILDRETH (Nicola) has appeared on Broadway in *Rodgers + Hammerstein's Cinderella*, *Peter and the Starcatcher*, and *Bloody Bloody Andrew Jackson*.

His Off Broadway credits include *Peter and the Starcatcher* (New York Theatre Workshop) and *Bloody Bloody Andrew Jackson* (The Public Theater). Mr. Hildreth has worked regionally at Paper Mill Playhouse, La Jolla Playhouse, Center Theatre Group, Williamstown Theatre Festival, and Huntington Theatre Company. His film and television credits include *Wall Street: Money Never Sleeps*, "The Good Wife," "Royal Pains," "Kings," and "Last Week Tonight with John Oliver." Mr. Hildreth received a B.F.A. in Acting from Boston University and the London Academy of Music and Dramatic Art.



MARSHA MASON (Catherine Petkoff) returns to The Old Globe, where she was previously seen in *Twelfth Night*, directed by Jack O'Brien. She received Academy Award nominations for

The Goodbye Girl, *Cinderella Liberty*, *Only When I Laugh*, and *Chapter Two*, and two Golden Globe Awards. Her television credits include "Frasier" (Emmy Award nomination), *Life with Judy Garland: Me and My Shadows*, a featured role on ABC's hit "The Middle," and a recent guest starring role on "Madam Secretary." Ms. Mason's numerous Broadway starring roles include *Impressionism* with Jeremy Irons, *Steel Magnolias*, *The Night of the Iguana*, *The Good Doctor*, *King Richard III*, and *Cactus Flower*, and her Off Broadway roles include *I Never Sang for My Father*, *A Feminine Ending*, *Wintertime*, *Amazing Grace*, and *Old Times*. Regionally, Ms. Mason starred in *All's Well That Ends Well*, *A Doll's House*, *You Can't Take It with You*, *The Crucible*, *Cyrano de Bergerac*, *Hecuba*, *The Tale of the Allergist's Wife*, and *Death-trap*. She directed Neil Simon's *Chapter Two* at Bucks County Playhouse last year. She has performed in *The Prisoner of Second Avenue* in London and written her memoir, *Journey: A Personal Odyssey*. For 20 years she was a biodynamic farmer in New Mexico and has a line of organic herbal body products, Resting in the River. Ms. Mason is proud to serve as a member of the Tony Awards Nomination Committee.



JAKE MILLGARD (Russian Soldier) recently appeared in the Old Globe/University of San Diego Graduate Theatre Program productions of *Pericles*, *Prince of Tyre*, *Trelawny of the Wells*,

and, most recently, *Clybourne Park*. His New York credits include *Sex and Violence*, *On Campus*, and *Remembering Kimberly*. His regional credits include *Dracula* and *A Christmas Carol* (Actors Theatre of Louisville), *The Full Monty* (Northern Stage), and *Art*, *The Odd Couple*, and *Lips Together, Teeth Apart* (Mount Baker Theatre's Summer Repertory Theatre), and he went on tour with *From the Mixed-Up Files of Mrs. Basil E. Frankweiler*. He also appeared in the premiere of *The Open Road Anthology* (Humana Festival of New American Plays). Some of his television and film credits include "Grimm," *Pudding Face*, *Placebo*, and *Frank and Barry*.



ERNEST SAUCEDO (Village Musician) is excited to make his Globe debut in *Arms and the Man*. A San Antonio native, Mr. Saucedo has performed at venues such as the White

House, Hollywood Bowl, and The Kennedy Center. His most recent roles include Indio in *West Side Story*, Universal Studios Japan, Dollywood, the Fiddler in *Fiddler on the Roof*, Ritchie Valens in *The Buddy Holly Story*, and the premiere of *Jonah* at Sight & Sound Theatres. His violin training includes study with Dr. Michael Twomey and Angela Caporale. He has been a semifinalist in the Kingsville International Strings Competition and was a featured violin young artist at the Cactus Pear Music Festival at age 17. Mr. Saucedo has also been a Top 5 Finalist for the Best Male Performer Award through the International Association of Amusement Parks and Attractions. He is actively performing as a singer/dancer, as well as a studio violinist.



WRENN SCHMIDT (Raina Petkoff) began her acting career under Tony Award-winning director Anthony Page in the Broadway national tour of *Who's Afraid of Virginia Woolf?* with

Kathleen Turner and Bill Irwin. Her New York theatre credits include *The Master Builder* opposite John Turturro (Brooklyn Academy of Music), the world premieres of *Be a Good Little Widow* (Ars Nova) and *Jailbait* (Cherry Lane Theatre's Cherry Pit), Eugene O'Neill's *Beyond the Horizon* (Irish Repertory Theatre), and the Broadway production of *Come Back, Little Sheba*

(Manhattan Theatre Club). Ms. Schmidt has worked extensively in television on HBO's "Boardwalk Empire" as Julia Sagorsky, CBS's "Person of Interest" as Dr. Iris Campbell, and FX's "The Americans" as KGB handler Kate, among others. Her film work includes *Preservation* (Tribeca Film Festival), *Our Idiot Brother*, *Client 9*, and *How to Follow Strangers*. Her upcoming work includes Sony Pictures' *I Saw the Light* opposite Tom Hiddleston and Cinemax's newest series, "Outcast," created by Robert Kirkman of "The Walking Dead". Ms. Schmidt graduated from South Carolina Governor's School for the Arts and Humanities, followed by Meadows Southern Methodist University, where she received her B.F.A.



CONRAD JOHN SCHUCK (Major Paul Petkoff) this year celebrates his 52nd year working as an actor. He began his career in regional theatres from

Cleveland to San Francisco. He is best known as Lt. Enright from "McMillan & Wife" starring Rock Hudson. Broadway knows him as Daddy Warbucks in *Annie* or Buffalo Bill in *Annie Get Your Gun* starring Reba McEntire. He appeared with Reba again in the Carnegie Hall concert of *South Pacific*. Most recently he played in *Nice Work If You Can Get It* with Matthew Broderick. Off Broadway saw him in *The Exonerated*, *The Streets of New York*, and, at Playwrights Horizons, *We the People*. In London he played opposite Charlton Heston in *The Caine Mutiny*. Moviegoers have enjoyed Mr. Schuck in many movies from *MASH*, as Painless, to Woody Allen's *The Curse of the Jade Scorpion*. His recent television appearances include "Law & Order," "Law & Order: Special Victims Unit," and "NYPD Blue." Mr. Schuck is married to the well-known artist Harrison Houle. Together they have three sons, six grandchildren, and an eclectic menagerie of friends.

GEORGE BERNARD SHAW

(Playwright) is the second-most produced playwright in Globe history, following only William Shakespeare. Mr. Shaw was born in Dublin on July 26, 1856 and immigrated to London in 1878. His first significant attempt at literature was as a novelist; he produced five novels between 1879 and 1888. Eventually he turned to criticism: first art and music (enough to fill volumes) and later theatre. Mr. Shaw's theatre criticism was particularly significant for pointing the way to a theatre he himself would soon create: a theatre of paradox and wit, one that sought engagement with the world and contemporary issues rather than escape from them. As a playwright, Mr. Shaw turned out an impressive body

of work including more than 50 plays. Some of his better known plays include *Man and Superman* (1903), *Major Barbara* (1905), *Pygmalion* (1912)—which would later be turned into the musical *My Fair Lady*—and *Saint Joan* (1923). By the time of his death in 1950, Mr. Shaw had received world fame unprecedented for a literary figure and was hailed by worshippers as one of the greatest playwrights in the English language.

JESSICA STONE

(Director) recently made her Globe debut directing Christopher Durang's *Vanya and Sonia and Masha and Spike*. She has worked as an actress on and Off Broadway, and in television and film, for the last 20 years. Her Broadway credits include *Anything Goes*, *Butley*, *The Odd Couple*, *The Smell of the Kill*, *Design for Living*, *How to Succeed in Business Without Really Trying*, and *Grease*. Her Off Broadway credits include *Crimes of the Heart*, *Krisit*, *The Country Club*, *June Moon*, *Tenderloin*, and *Babes in Arms*. She has performed in regional theatres across the country including Huntington Theatre Company, Mark Taper Forum, Geva Theatre, McCarter Theatre Center, and 10 seasons at Williamstown Theatre Festival. Concurrently, she was an assistant/associate director on and Off Broadway to Nicholas Martin, Joe Mantello, David Warren, and Christopher Ashley. Ms. Stone's directing career began in earnest with her 2010 production of *A Funny Thing Happened on the Way to the Forum* for the Williamstown Theatre Festival's Main Stage, a production that was met with critical acclaim. Her directing credits now include *Absurd Person Singular* (Two River Theater Company), *June Moon* and Neil Simon's *Last of the Red Hot Lovers* (Williamstown), and *Charlotte's Web* (TheatreworksUSA). She currently lives in Brooklyn with her husband and two sons.

RALPH FUNICELLO

(Scenic Design) is an Associate Artist of The Old Globe and has designed the sets for over 80 productions for the company including the recent productions of *Quartet*, *Water by the Spoonful*, and the Summer Shakespeare Festivals 2004-2013. Elsewhere, Mr. Funicello has designed scenery on and Off Broadway and for many theatres across the country and abroad, including Lincoln Center Theater, Manhattan Theatre Club, American Conservatory Theater, A Contemporary Theatre, Mark Taper Forum, Arizona Theatre Company, Seattle Repertory Theatre, Berkeley Repertory Theatre, Milwaukee Repertory Theatre, Denver Center Theatre Company, The Shakespeare Theatre Company, Guthrie Theater, South Coast Repertory, Oregon Shakespeare Festival, Williamstown Theatre Festival, Huntington Theatre Company, Intiman Theatre,

Stratford Shakespeare Festival, Royal Shakespeare Company, Theatre Royal Bath, New York City Opera, LA Opera, and San Diego Opera. He currently holds the position of Powell Chair in Set Design at San Diego State University.

DAVID ISRAEL REYNOSO

(Costume Design) recently designed the Globe's productions of *Water by the Spoonful*, *Time and the Conways*, *Double Indemnity*, and *Be a Good Little Widow*. Mr. Reynoso is the Obie Award-winning costume designer of the Off Broadway hit *Sleep No More* (Punchdrunk/Emursive), and he is also a Helen Hayes Award nominee for *Healing Wars* (Arena Stage). He is also recognized locally for his designs of *The Darrell Hammond Project*, *Kingdom City*, and the DNA New Work Series presentation of *Chasing the Song* (La Jolla Playhouse). His other work includes *Futurity*, *Cabaret*, *The Snow Queen*, *Alice vs. Wonderland*, *Trojan Barbie*, *Copenhagen*, *No Man's Land*, *Hamletmachine*, *Ajax in Iraq*, and *Abigail's Party* (American Repertory Theater), *The Comedy of Errors* and *Othello* (Commonwealth Shakespeare Company), *The Woman in Black* (Gloucester Stage Company), and *Dead Man's Cell Phone* (The Lyric Stage Company). Mr. Reynoso is also the recipient of the Elliot Norton Award, a Craig Noel Award nomination, and multiple IRNE and BroadwayWorld Award nominations. davidreynoso.com.

AUSTIN R. SMITH

(Lighting Design) is a New York City-based lighting designer working in theatre, dance, opera, live music, and the intersection thereof. Previously at The Old Globe he designed *The Royale* and *Anna Christie*. His other selected credits include *Roosevelt* (the TEAM), *Queen of the Night*, *When January Feels Like Summer* (The Ensemble Studio Theatre), *Charles Ives Take Me Home* and *Massacre* (Rattlestick Playwrights Theater), *Stand-Up Tragedy* (site-specific), *Jesus in India* (Ma-Yi Theater Company), Regina Spektor's *What We Saw from the Cheap Seats* (world tour), *Futurity* (American Repertory Theater), *Sleep No More* (New York City), and *Three Pianos* (American Repertory Theater, New York Theatre Workshop, Ontological-Hysteric Theater; Obie Award). His upcoming projects include *Theatre for One* with Christine Jones, Anne Washburn's adaptation of *Iphigenia in Aulis*, and national/international tours for *Roosevelt*. AustinRSmith.com.

MARK BENNETT

(Original Music and Sound Design) previously worked on the Globe productions of *Twelfth Night* directed by Jack O'Brien, *Golda's Balcony* directed by Scott Schwartz, *Pygmalion* directed by Nicholas Martin, and *Vanya and Sonia and Masha*

and *Spike* directed by Jessica Stone. His recent Broadway scores include *Macbeth*, *Vanya and Sonia and Masha and Spike*, *Driving Miss Daisy*, *The Coast of Utopia* (2007 Drama Desk Award for Outstanding Music in a Play), *Henry IV*, *Golda's Balcony*, and *The Goat*, among others. His Off Broadway credits include *An Iliad* (Obie Award), *Mad Forest*, and *My Children! My Africa!* (New York Theatre Workshop) and eight scores for The Public Theater's Shakespeare in the Park. His La Jolla Playhouse scores include *A Midsummer Night's Dream* directed by Christopher Ashley (Craig Noel Award), *An Iliad* (Craig Noel Award), and, as composer and co-lyricist, the musical *Most Wanted*. He was composer for Sam Mendes's *The Bridge Project*, 2009-2012 (Brooklyn Academy of Music, The Old Vic) and Barry Edelstien's *As You Like It* (Williamstown Theatre Festival). He received the 1998 Obie Award for Sustained Excellence in Sound Design, 1998 Bessie Award, Ovation Award, American Theatre Wing Award, and 14 Drama Desk Award nominations.

DAVID HUBER

(Vocal Coach) most recently worked on last year's Globe productions of *The Royale*, *Bright Star*, and *The Two Gentlemen of Verona*. His other previous Globe credits include *The Winter's Tale* directed by Jack O'Brien, *The Tempest*, *The Two Gentlemen of Verona*, and *The Merchant of Venice*, among several others. He has studied voice with Master Linklater Voice teacher David Smukler, Eric Armstrong, and Kate Burke. He is a graduate of the Graduate Voice Teacher Diploma Program at York University in Toronto. His regional theatre credits include Actors Theatre of Louisville, Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Pittsburgh Playhouse, PCPA Theaterfest, Texas Shakespeare Festival, Center REP Theatre, Centennial Theater Festival, and Mo'olelo Performing Arts Company. Mr. Huber is currently on faculty at Grossmont College and has been a faculty member at MiraCosta College in the Actor's Academy for the last two years. He is also a graduate of the Old Globe/USD M.F.A. Program.

CAPARELLIOTIS CASTING

(Casting) recently cast the Globe productions of *Rich Girl*, *Buyer & Cellar*, *The White Snake*, *The Twenty-seventh Man*, *Dr. Seuss' How the Grinch Stole Christmas!*, *The Royale*, *Vanya and Sonia and Masha and Spike*, *Water by the Spoonful*, *Time and the Conways*, *Bethany*, *The Winter's Tale*, *The Few, Double Indemnity*, *The Rainmaker*, *Other Desert Cities*, *Be a Good Little Widow*, *A Doll's House*, *The Brothers Size*, *Pygmalion*, and *Good People*. Their Broadway casting credits include *Fish in the Dark*, *It's Only a Play*, *Disgraced*, *Hol-*

ler If Ya Hear Me, *Casa Valentina*, *The Snow Geese*, Lyle Kessler's *Orphans*, *The Trip to Bountiful*, *Grace*, *Dead Accounts*, *The Other Place*, *Seminar*, *The Columnist*, *Stick Fly*, *Good People*, *Bengal Tiger at the Baghdad Zoo*, *The House of Blue Leaves*, *Fences*, *Lend Me a Tenor*, and *The Royal Family*. They also cast for Manhattan Theatre Club, Second Stage Theatre, Atlantic Theater Company, LCT3, Ars Nova, Goodman Theatre, Arena Stage, Ford's Theatre, and three seasons with Williamstown Theatre Festival. Their recent film and television credits include *HairBrained* with Brendan Fraser, "Odyssey" (upcoming, NBC series), "How to Get Away with Murder" (ABC pilot), "Ironside" (NBC), and *Steel Magnolias* (Sony for Lifetime).

ANNETTE YÉ

(Production Stage Manager) served as stage manager for The Old Globe's *The Royale*, *Quartet*, *Vanya and Sonia and Masha and Spike*, *The Few*, *Pygmalion*, *God of Carnage*, *Anna Christie*, *Groundswell*, and the 2010 production of *Dr. Seuss' How the Grinch Stole Christmas!* Her other Globe credits include *A Gentleman's Guide to Love and Murder*, *Dr. Seuss' How the Grinch Stole Christmas!* (2011-2014), *Boeing-Boeing*, *The First Wives Club*, *Opus*, *Dancing in the Dark*, *Hay Fever*, and the Summer Shakespeare Festivals 2008 and 2010-2013.

LAURA ZINGLE

(Assistant Stage Manager) is thrilled to be back at The Old Globe after recently working on *Dr. Seuss' How the Grinch Stole Christmas!* (2014). Her La Jolla Playhouse credits include *The Grift*, *Kingdom City*, *El Henry*, *Kamchatka* (Without Walls Festival), *His Girl Friday*, and *Hands on a Hardbody*. At San Diego Repertory Theatre she was production stage manager of *Detroit*. Her other regional credits include a workshop of *different words for the same thing* (Center Theatre Group), AFI Fest 2013, Spoleto Festival USA, Opera NEO, and Palomar College Dance. Ms. Zingle is the production manager and stage manager of San Diego Gay Men's Chorus. She has an M.F.A. in Stage Management from UC San Diego and is a proud member of AEA.

BARRY EDELSTEIN

(Artistic Director) is a stage director, producer, author, and educator. Widely recognized as one of the leading American authorities on the works of Shakespeare, he has directed nearly half of the Bard's plays. His Globe directing credits include *The Winter's Tale*; *Othello*; and the West Coast premiere of novelist Nathan Englander's play *The Twenty-seventh Man*. He also directed *All's Well That Ends Well* as the inaugural production of Globe for All, a new producing platform that tours

the works of Shakespeare to diverse communities throughout San Diego County. 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 extensive 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*; Shakespeare's *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 1998-2003 he was Artistic Director of Classic Stage Company. Edelstein's other Shakespearean directorial credits include *The Winter's Tale* at Classic Stage Company; *As You Like It* starring Gwyneth Paltrow, and *Richard III* starring John Turturro. Additional credits include the Lucille Lortel Award-winning revival of Arthur Miller's *All My Sons*; the world premiere of Steve Martin's *The Underpants*, which he commissioned; and Molière's *The Misanthrope* starring Uma Thurman in her stage debut. Edelstein has taught Shakespearean acting at The Juilliard School, NYU's Graduate Acting Program, and the University of Southern California. His book *Thinking Shakespeare* is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*.

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 serves on the Board of Directors of the National Alliance of Musical Theatre, the National Corporate Theatre Fund, and the Balboa Park Cultural Partnership 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 1981 through 2007. Mr. O'Brien directed the 2014 Broadway revival of *It's Only a Play* starring F. Murray Abraham, Matthew Broderick, Nathan Lane, Stockard Channing, and Megan Mullally. His Broadway credits also include: *Macbeth* with Ethan Hawke, *The Nance*, *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss' How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *Il Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination). National Theatre: *His Girl Friday*. Six movies for PBS's "American Playhouse." Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in the summer of 2013 by Farrar, Straus and Giroux.

CRAIG NOEL

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

Ernie Pyle Theatre in Tokyo. Described by *Variety* as the éminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include the *San Diego Union-Tribune* list of 25 persons who shaped the city's history; the Governor's Award for the Arts; University of Arizona Alumni Association's Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University's Outstanding Alumnus; Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego; Honorary Doctorate in Fine Arts, San Diego State University; and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts—the nation's highest honor for artistic excellence—in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.

CASTING

CAPARELLIOTIS CASTING
David Caparelliotis, CSA
Lauren Port, CSA

SPECIAL THANKS

High Society Tailoring



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



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



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Henry V (1944)
June 29, 8:15 p.m.

*Chimes at
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July 13, 7:00 p.m.

*Much Ado About
Nothing* (2012)
August 3, 7:00 p.m.

West Side Story
(1961)
August 24, 8:00 p.m.

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EDUCATION

IN THE THEATRE AND IN THE SCHOOLS

The Old Globe's Free Student Matinee program has inspired tens of thousands of students and their teachers for over a decade. Students emerge from our theatres filled with new ideas, new thoughts, and new outlooks. Their worldviews may shift. Their dreams may get bigger. Their visions of their futures may change in the space of one or two hours in a theatre.

Theatre, from its very beginnings in ancient cultures, has always served as a way to teach, comment, communicate, and expand our thinking. It entertains us and makes our minds work at the same time. It is ancient and new. It changes and stays the same. It embraces our sensibilities and pushes our beliefs. It surprises us and comforts us. It awakens our humanity.

Here in the Globe's Education Department, we know that students are touched and strengthened by the experience of seeing our plays. We believe in the power of our art and we believe in young people. We also believe that we have a responsibility to explore our art with them, to provide them a full and rich experience of theatre when they come to see our shows.

To that end, we create in-school workshops that serve as a pathway to understanding our art form and the specific shows that the students will see. Just like our Insights Seminars, Post-Show Forums, Subject Matters, and In Conversation events serve our adult ticket-buyers, our in-school workshops reach our student audiences.

A few days before students come to the theatre, our Teaching Artists visit each class to deliver highly participatory experiences that teach directly about the shows. Students speak lines from the plays, create improvisational scenes that align with the plots, consider themes that relate to their own lives and experiences, and grapple with ideas that may differ from their own. They see images of costumes, scenic designs, and actors from the shows and learn about how the designers and directors come together to tell a story. By learning about the show ahead of time, they can ignore the distraction of what, for many, is a new experience of attending live theatre. They become informed audiences who can take in the fullness of the spectacle of the performance with deeper understanding.

We take our responsibility to these students seriously and, though the shows and workshops are given freely to them, they repay us with their unbridled enthusiasm and their thoughtful reflections on the shows. We see our productions through their eyes and are changed and pushed and surprised and awakened by their way of seeing and understanding. ■

For more information, contact our Education Department at GlobeLearning@TheOldGlobe.org.

80 YEARS

A LOOK BACK: GOING PRO

As Balboa Park celebrates its centennial in 2015, The Old Globe also marks a major milestone: our 80th Anniversary. Throughout the year, our programs will feature articles and photo essays looking back over eight decades of Globe history.

In the 1950s and 1960s, The Old Globe went through a series of major changes that would mark its transition from a beloved community institution to a nationally renowned professional theatre. The first came in 1953 with director Craig Noel's landmark production of *Mister Roberts*. Thomas Heggen and Joshua Logan's Broadway hit evoked life on a Navy cargo ship during WWII. San Diego was a Navy town, and Noel jumped at the opportunity to stage the show. He held auditions at military bases across the county, assembling a final cast that included many active-duty Navy personnel. Several roles were double-cast to accommodate the servicemen's other duties.

The show was a smash. It ran for 13 weeks, and attendance exceeded 27,000. In a 1985 interview with Beth Mohr, Craig Noel recalled, "The success of *Mister Roberts* was the turning point in the history of the theatre. We cleared \$70,000—more money than we had ever had at one time... The Globe was never, ever again in danger of going under or fearing it would be unable to produce a next season."

The theatre built on that phenomenal success. In 1959, the summer Shakespeare productions began to use professional actors, members of the Actors' Equity Association. For nearly 25 years, the theatre operated as a professional company in the summer, with a winter season produced by the community theatre organization—a practice that continued until 1982.



Stephen Joyce and Joyce Ebert in *Romeo and Juliet*, directed by Allen Fletcher, 1959.

The theatre grew in other ways as well. As early as 1950, the Globe began staging productions outside of its main theatre space. Falstaff Tavern, originally a restaurant, was used throughout the 1950s as a second stage. In the 1960s, bleacher-style seats were arranged around a central stage in the Tavern, and in 1969, the Cassius Carter Centre Stage officially opened. (In 2009 the Carter was replaced by a new state-of-the-art theatre, the Sheryl and Harvey White Theatre.) And a third stage was just over the horizon... ■



Henry Zeiba (center) in the title role of *Mister Roberts*, 1953.



Craig Noel auditioning servicemen for *Mister Roberts*, 1953.

OUR THANKS

— ARTIST SPONSORS —

NIKKI AND BEN CLAY FOR MARSHA MASON

Nikki and Ben Clay are proud to sponsor four-time Academy Award nominee Marsha Mason, playing *Arms' Catherine Petkoff*. Passionate about San Diego and active countywide, Nikki and Ben co-founded the government and community relations firm Carpi & Clay with offices in Washington, DC, Sacramento, and San Diego.



Marsha Mason.

While Nikki ran the San Diego office, Ben led Sacramento. Now, Nikki provides strategic counsel for Clay Company and sits on multiple boards, including the Globe and the San Diego State University Campanile Foundation. Ben is a current Board member and past President of the San Diego Symphony and is active with San Diego Rotary.

LAS PATRONAS

Partnering with the San Diego Community since 1946

The Old Globe gratefully acknowledges the generous support of Las Patronas, a philanthropic organization that has enhanced the quality of life in the community for decades. Founded in 1946, Las Patronas has donated



more than \$17 million to over 1,000 non-profit organizations throughout San Diego County in the areas of health, education, social services, and cultural arts. This year, The Old Globe will be a major

beneficiary of the 69th annual Las Patronas Jewel Ball, one of San Diego's most enduring social, cultural, and philanthropic traditions.

For more information, please visit www.laspatronas.org.

JOIN THE CRAIG NOEL LEAGUE

and Ensure the Globe's Future with Your Legacy Gift Today!

You are invited to join the Craig Noel League, an association of Globe patrons who understand the importance of a strong endowment and believe that their testamentary gifts ensure the Theatre's future stability. These gifts are vital to The Old Globe's artistic and programming excellence and allow the Globe to create great theatre for generations to come. League members receive benefits and recognition opportunities and are invited to events that feature actors, directors, and other Globe artists.



CRAIG NOEL, 1957.



Bright Star's Stephen Lee Anderson and Craig Noel League members Pamela and Robert Brooks.

"We recently joined the Craig Noel League because we want to leave a legacy gift to The Old Globe and help ensure its future. We've been coming to the Globe for decades with our theatre group for both summer and winter seasons and love being part of the Globe family. We hold the theatre very close to our hearts." — Robert and Pamela Brooks

Include The Old Globe in your estate plan, and join us as we celebrate the theatre's 80th Anniversary in 2015!

YOUR SEAT AWAITS YOU...

When you attend either *Twelfth Night* or *The Comedy of Errors* in the Lowell Davies Festival Theatre this summer, you will immediately notice new comfortable seating in our beloved outdoor theatre.

Thirty years ago, when the Davies Theatre was re-built after a fire, generous San Diegans helped fund the new facility, and their names are emblazoned to this day upon many seats. The replacement of these decades-old seats, however, was an expensive endeavor, costing the Globe more than \$120,000. Again, many generous San Diegans stepped forward with support, including Las Patronas, which raised funds to cover half of these costs.

Today a few seats remain where your name can be memorialized.

We ask you to consider a \$5,000 seat-naming gift to "fund a seat" in the Lowell Davies Festival Theatre. If your gift is received prior to June 5, your plaque can be installed before the first Shakespeare performance. Plus, we will invite you to an onstage reception later this summer.

Mr. & Mrs.
Lowell Davies

For further information or to support this campaign, please contact Keely Tidrow at (619) 231-1941 x2309 or ktidrow@TheOldGlobe.org.

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*In Memoriam

To become a member of the Craig Noel League or to tell us of a gift you have already made, please contact Bridget Cantu Wear, Associate Director of Development, at (619) 231-1941 x2312 or bcantuwear@TheOldGlobe.org.

OUR THANKS

TRAVEL WITH THE OLD GLOBE TO ENGLAND THIS FALL

Join fellow theatre-lovers on a tour of England this October, an experience that will take you to London, Bath, and Stratford-upon-Avon!



LONDON:

- Roundtrip Air from San Diego
- 5 Nights First-Class Hotel
- 3 Theatre Productions
- Daily Breakfast and Two Dinners
- Afternoon Tea and Theatre Talk
- Cabinet War Rooms
- Westminster Abbey
- Royal Opera House and National Theatre Tours
- Hampton Court
- Guided Walking Tours

BATH:

- 2 Nights First-Class Hotel
- Coach Tour of the West Country
- Salisbury Cathedral
- A Theatre Royal Bath Production
- Daily Breakfast
- One Dinner and One Lunch
- Roman Baths and Costume Museum Tours
- Bath Abbey and Walking Tours
- Jane Austen Reading in Georgian Home

STRATFORD-UPON-AVON:

- 2 Nights First-Class Hotel
- Coach Tour of the Cotswolds
- A Royal Shakespeare Company Production
- Royal Shakespeare Company Theatre Backstage Tour
- Daily Breakfast
- One Dinner and One Lunch
- Blenheim Palace Tour
- Stratford's Historic Sites
- Theatre Talk
- Walking Tour



Participants in 2013's Theatre Tour to England.



\$5,295

per person based on doubled occupancy plus applicable airtax and fuel charges of approx \$595.

Cost is \$5,295 per person (double occupancy), plus applicable air tax and fuel charges of approximately \$595.

The 2015 Spring Tour to New York sold out – make your reservation for the 2015 Fall London Tour today!

Contact The Old Globe at (619) 231-1941 x2317 or TheatreTours@TheOldGlobe.org.

OPENING NIGHT: *MURDER FOR TWO* AND *THE TWENTY-SEVENTH MAN*

The Old Globe celebrated the openings of its first productions of 2015: the musical comedy *Murder for Two* opened on January 29, and the powerful play *The Twenty-seventh Man* opened on February 19. The festivities began with pre-show dinners for Circle Patron donors, Board members, sponsors, and members of the artistic teams.



1.



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8.

Murder for Two

1. Brian and Jill Roth (of Season Sponsor United) with Tina and Tom Gilmore.
2. Hans Tegebo and Pam Wagner*.
3. Lynne* and Steve Wheeler (center) with the show's stars, Joe Kinosian and Ian Lowe.
4. William and Nancy Homeyer (center) with *The Twenty-seventh Man* actors Robert Dorfman and Ron Orbach at the opening night for *Murder for Two*.

The Twenty-seventh Man

5. Actor Hal Linden, Leading Production Sponsor Kamaya Jane, Artistic Director Barry Edelstein, Leading Production Sponsor Diane Zeps, and playwright Nathan Englander.
6. Leading Production Sponsors Jean* and Gary Shekhter (center) with their daughters, Sarah and Morgan Shekhter.
7. Season sponsors Elaine* and Dave Darwin (left and right) with playwright Nathan Englander.
8. Arthur and Sandra Levinson with Hilit and Artistic Director Barry Edelstein.

*Board member.

OUR THANKS

CIRCLE PATRON MEMBERSHIP

ADD TO YOUR GLOBE EXPERIENCE

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, such as:



Access to Lipinsky Family Suite donor lounge.



Invitations to Opening Night Dinners.



Valet service along Old Globe Way.

Craig Noel Circle: \$2,500

- Complimentary admission to the Lipinsky Family Suite private donor lounge when attending Globe performances
- Personal VIP ticketing and subscription services
- Invitations to Circle Patron events and behind-the-scenes experiences with Globe artists
- Complimentary admission for two to the Opening Night event of your choice

Founder Circle: \$5,000

All benefits at Craig Noel Circle, plus:

- Admission for two to the complimentary Founder Circle Dinner in the fall
- Invitation for two to the Board of Directors Annual Dinner
- Personal VIP ticketing for productions at participating theatres in New York
- Voucher for one use of the Globe VIP valet parking service

Director Circle: \$10,000

All benefits at Founder Circle, plus:

- Complimentary Globe valet parking for each production
- Personal VIP ticketing for productions at participating theatres in London
- Access to Globe facilities for private meetings or events

Exclusive Circle Patron luncheons with Globe Artists:



Founder Circle Patrons Jack and Pat Thomas (center) with Kim Martin-Cotten and Max Gordon Moore from *Time and the Conways*.



Craig Noel Circle Patron Gigi Cramer (center) with Chilina Kennedy, Ken Barnett, and Lisa O'Hare from *A Gentleman's Guide to Love and Murder*.



Craig Noel Circle Patrons Harry and Sandra Carter (left and right) with stage manager Annette Yé and cast member Tyler Lansing from *Weeks from Vanya and Sonia and Masha and Spike*.

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

WHAT THE GLOBE MEANS TO US

"Getting to know our M.F.A. students is one of the many joys of Globe involvement. It is an exceptionally dedicated, energetic, talented, and delightful group."

—Alexa Hirsch, Founder Circle Patron,
Globe Docent, Globe Guilder



Alexa Hirsch (second from left) and Sally Berry (right) with Old Globe/USD M.F.A. Program candidates Lindsay Brill and Ally Carey at the Globe Guilders Luncheon for M.F.A. students.

"I've enjoyed the Globe for many years, and every time I walk in it's still magical. I particularly love and support the talented M.F.A. students in our productions."

—Sally Berry, Gold Level Member,
Globe Guilder

"The Old Globe has taken us on an extraordinary journey through the world of theatre and the performing arts, and it has given us many special gifts to share with our family and friends. During our 50 years as part of the Globe experience, we have come to deeply appreciate the theatre's numerous cultural achievements, contributions, and commitment to the arts and entertainment in the San Diego community and beyond. Bravo to The Old Globe!"

—Irene and Buzz Boschken,
Craig Noel Circle Patrons



Buzz and Irene Boschken (left) with guests Carole and Richard Kennedy at the opening night of *Bright Star*.



(from left) Steve Bjorg and Brigitte Krantz with *The Twenty-seventh Man* cast member Eli Gelb at the opening night for *Murder for Two*.

"We enjoy the top quality productions and the amazing people we have met through The Old Globe. We feel very fortunate to be a part of this wonderful community."

—Steve Bjorg and Brigitte Krantz,
Director Circle Patrons, Globe Guilder



Barbara Bolt with *Bright Star* cast members Stephen Lee Anderson (left) and Jeff Hiller (right) and associate music director Anthony DeAngelis at an onstage reception for Circle Patrons.

"I was introduced to theatre and The Old Globe about 10 years ago, and it has been a love affair ever since. I've been on several Globe New York Theatre Tours and look forward to it every year. As a member and officer of the Globe Guilders, I am happy to say that many of the members have become my closest friends. The theatre has become an important part of my life—I love it!"

—Barbara Bolt, Craig Noel Circle Patron,
Globe Guilder, Craig Noel League member

OUR THANKS

CORPORATE PARTNERS Giving Back to San Diego

More than 30 years ago, The Old Globe began its first relationships in the business community. Since then, these partnerships have benefited the Theatre and San Diego, through Board leadership and expertise, technical assistance, in-kind gifts, and, of course, financial support. Today the Corporate Partners are led by a group of Board members, who value The Old Globe and what it offers to San Diegans and the larger American Theatre.

In return, the Globe provides benefits, recognition and services to connect the company, its clients and employees with the Theatre. The goal is not only to thank these partners but also to provide them with tools they can use as ambassadors for the Theatre within their own networks in San Diego.



Corporate partnerships begin with an annual commitment of \$3,000 and range up to sponsorship levels and higher, with a myriad of benefits and activities along the way, including:

- Client entertainment
- Hosted corporate events
- Employee benefits and recognition
- VIP ticket services
- Access to special events with artists
- Networking opportunities
- Recognition and marketing
- VIP valet parking
- ...and much more

Photo Captions: 1. KPMG LLP Managing Director Beth Altman and family at KPMG's yearly *Grinch* holiday event at the Globe. 2. Show sponsor Bank of America's executives with students prior to a free matinee of *Dr. Seuss' How the Grinch Stole Christmas!* 3. Corporate Sponsor recognition for Higgs Fletcher Mack at an event entertaining clients and employees prior to a performance of *The Grinch*. 4. Corporate Sponsor recognition at The Old Globe. 5. Maxwell Technology employees celebrate their annual Inventor Awards Night.

For more information about a Corporate Partnership, contact Bridget Cantu Wear, Associate Director of Development, at (619) 231-1941 x2312 or bcantuwear@TheOldGlobe.org.

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The Role of the BOARD OF DIRECTORS

Not-for-profit organizations like The Old Globe are integral to our community and provide countless services and programs for children and adults of all ages. By definition, not-for-profit organizations depend upon the financial support, advocacy and volunteerism of their patrons to meet their established goals, and rely greatly on a dedicated Board of Directors for leadership and governance.



You have likely seen the names of the Globe's Board of Directors many times but you may not be aware that these individuals are generous donors and volunteers themselves, who provide their invaluable time and talent in service of the mission established by the Globe's founders. The Globe's Board currently consists of 52 members, representing a broad range of community leaders, educators, businesses and family affiliations. In addition to their own generous financial support, Board members provide countless hours of guidance over fiduciary matters, institutional policy, legal concerns, administrative management, and long-

range planning. These functions are carried out through regular meetings of the full Board and its committees. In addition, ad-hoc committees are formed as needed, such as the Artistic Director Search Committee.

Equally vital, Board members serve as advocates for the Theatre, not only enhancing the organization's public image, but strengthening our connection with the communities each Board member represents. One of the many reasons for the Globe's 80 years of success and achievement comes from the spirit of collaboration set forth by Craig Noel, who greatly valued the volunteer

leadership that helped lift the Globe to a place of local and national prominence. The Globe's Board continues this legacy through personal advocacy by extending our reach, engaging neighbors, friends and community, and by forging new relationships and partnerships.

We are grateful to the Globe's Board of Directors for shepherding this great institution, the largest performing arts organization in San Diego and the sixth-largest regional theatre in the nation.

Photo: Board members Elaine Darwin (Chair), Karen Fox, Vicki Zeiger (Incoming Chair), and Elizabeth Dewberry.

Save the Date! Monday, August 17, 2015

Remembering Craig Noel—A 100th Birthday Anniversary Celebration

Join us to celebrate the great legacy of Craig Noel as Globe Associate Artists, MFA students, and others present memories of Craig including scenes from some of the most beloved plays he directed at The Old Globe.



(From left): Eva Le Gallienne and Craig Noel; Craig at a Globe rehearsal; Craig peeking from behind curtain; Craig and Globe fire-produced wreckage; Craig and Marion Ross; Craig and George W. Bush.

“Can you think of anyone who’s had as much fun as I have? I’ve gotten to play with toys my whole life in a beautiful park, surrounded by beautiful people, and I’ve gotten paid for it. Who could ask for more?” –Craig Noel

OUR THANKS

CORPORATE DONORS

Lead Season Sponsors *(\$75,000 or more)*



Season Sponsors *(\$60,000 - \$74,999)*



Production Sponsors *(30,000 - \$59,999)*



Artist Circle *(20,000 - \$29,999)*



Director Circle *(\$15,000 - \$19,999)*



(\$10,000 - \$14,999)

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PUBLIC SUPPORT

Major funding provided by the **City of San Diego Commission for Arts and Culture.**

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



ANNUAL FUND DONORS

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

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Shirli Fabri Weiss and Sons
James E. & Kathryn A. Whistler
Fund at The San Diego Foundation
Nowell Wisch
Ellen & Tim Zinn

DIAMOND
(\$1,500 to \$2,499)
Jeff & Donna Applestein
Gary & Barbara Blake Family Fund
of the Jewish Community
Foundation
Mary-Kay Butler
Gay and Lesbian Fund for San Diego
at The San Diego Foundation
Dr. & Mrs. M. Joseph McGreevy
Judith & Neil* Morgan
The Musser Family
The Arthur & Jeanette Pratt
Memorial Fund
John & Josette Rekettye
Dr. Sara Rosenthal &
Dr. Julie Prazich
Ryde Family Memorial Foundation
at The San Diego Foundation
Dave & Phyllis Snyder
Jack & Louise Strecker
Greta & Steve Treadgold
Judith Wenker

PLATINUM
(\$1,000 to \$1,499)
Anonymous
David A. & Jill Wien Badger
Sondra & Robert Berk Fund of the
Jewish Community Foundation
Mrs. Lazare F. Bernhard
Chortek Family Fund of the
Jewish Community Foundation
Dean & Mrs. Michael H. Dessent
Dorothy R. Dring
Norman & Patricia Gillespie
Joyce Glazer
Mr. William & Dr. Susan Glockner
Louise & Doug Goodman
Chris Graham & Michael Albo
Heat Bar & Kitchen
Isaacs Brothers Foundation at
The San Diego Foundation
Louis & Mary Beth Kelly
Robert J. Kilian &
Kathleen M. Slayton
Bill & Linda Kolb
Jennifer Lake &
Donald Francis Donovan
Susan Lane & Torrey Harmon
Dr. & Mrs. James E. Lasry
Thomas D. Lookabaugh Foundation
Joy & Ronald Mankoff
Jasna Markovac & Gary Miller
Carlos Martinez & Steven Jacobson
Marcia A. Mattson
James & Estelle Milch Fund of the
Jewish Community Foundation
Rena Minisi & Rich Paul
Charles & Ilene Mittman
Jim & Ruth Mulvaney Foundation
at The San Diego Foundation
Marsha J. Netzer, in memory of
Alice & Ray Jacobson
Mark Niblack, MD
William & Carla Nolan
Virginia Oliver
Barbara B. Oswalt
Christopher & Susan Pantaleoni
Tim & Leslie Paul

Robert & Doris Reed
Bernard Reiter Fund of the
Jewish Community Foundation
Michael Robertson & Dale Johnston
Esther Rodriguez
The Ralph B. Rogers Foundation
Crystal Ann Rubin
Ryan Family Charitable Foundation
San Diego Branch of
The English-Speaking Union
Jay & Julie Sarno
Marilies Schoepflin, Ph.D.
Robert & Lisa Shaw
Alan & Esther Siman
Mr. William D. Smith &
Dr. Carol Harter
John & Margery Swanson
Casey & Julie Tibbitts
Tim & Judy Tillyer
Brenda & Robert Tomaras
Stan & Anita Ulrich
Karen Walker
Sandy Wichelecki &
Suzanne Dukes
Howard & Christy Zatklin

GOLD
(\$500 to \$999)
Howard E. Abrams
Mrs. Marilyn Adams
George Amerault, Jr.
Anonymous (4)
Earl Asbury
Alicia Atun & Elaine Rendon*
The Backman Family
Bruce & Patricia Becker
Amnon & Lee Ben-Yehuda
Sally & John Berry
Bob & Joyce Blumberg
Deb & Brand Brickman
The Bunn Family
Brent Carey
Luc Cayet & Anne Marie Pleska
Drs. Lynne Champagne &
Wilfred Kears
Ms. Lisa Churchill &
Dr. Susan Forsburg
Richard T. Clampitt
Ronald D. Culbertson
Honorable Vincent P. Di Figlia (Ret.)
Dr. Donald & Eilene Dose
Jacqueline & Stanley Drosch
Berit & Tom Durler
Bill Eiffert & Leslie Hodge
Georgia Ellis
Drs. George & Susan Dersnah Fee
Richard & Beverly Fink
Family Foundation
Pauline Forman
Robert & Stacey Foxworth
Dr. Ben & Sue Frishberg
Steven & Susan Garfin
J. M. Gillman
Morris & Phyllis Gold Fund of the
Jewish Community Foundation
Robert & Edry Goot
Carol & Don Green
Richard & Candace Haden
Jeff & Judy Handler
James & Ruth Harris Fund of the
Jewish Community Foundation
Virginia Hawkins
Kaaren Henderson
Jamie Henson &
Robert Houskeeper
Gerald M. Hermanson &
Donna L. Buckner
Robert & Sabine Hildebrand

Bruce & Jane Hopkins
Stephanie & Carl Hurst
Joseph & Donna Hynes
Mrs. Susan Inot
Steven & Barbara Jaffe
Ed & Linda Janon
Tony & Nancy Janus
Dr. & Mrs. Clyde W. Jones
LABS, Inc./Silvia Dreyfuss
Michael & Katherine Lee
Sherry & Rick Levin
Lois & Larry Lewis
Mack Lewis & Kate Herring
Marshall & Judy Lewis Fund of the
Jewish Community Foundation
Edward & Nancy Lyon
Carl Maguire & Margaret Sheehan
Sally & Luis Maizel

Drs. Betty Joan Maly &
John Meyers
Rev. Stephen J. Mather
Ronald McCaskill & Robyn Rogers
Mr. & Mrs. William M. McKenzie
Dr. & Mrs. Paul E. Michelson
Ursula & Hans Moede
Dr. Robert & Anne Morrison
Charles & Susan Muha
Shirley Mulcahy
Darrell Netherton
Jan Newmark
Evy & Ed Newton
Rod & Barbara Orth
Dr. David & Elizabeth Ostrander
Phil & Pam Palisoul
Lori Partrick
Julius J. Pearl Fund at
The San Diego Foundation

In Memory of Margaret Peninger
James & Judy Queenan
Robert Reid
Stuart & Linda Robinson
Rowling Family Charitable Fund
of the Jewish Community
Foundation
Mr. & Mrs. Todd Ruth
Frank Ruyak & Denise Graham
Susan & Haddon Salt
Brigid Hom-Schnapp &
Russell Schnapp
Paul Searby
Linda J. Seifert
Tim & Luci Serlet
Ms. Lari Sheehan
Beverly & Howard Silldorf
Norman & Judith Solomon
Don Stanziano & Michael Sikich

Kathleen Steele
Ronald & Susan Styn
Clifford & Kay Sweet
John & Gail Tauscher
Doris Trauner, M.D. &
Richard Stanford
Mr. & Mrs. Jeffrey C. Truesdell
Natalie C. Venezia & Paul A. Sager
Kathy & Jim Waring
Dennis & Carol Wilson
Cass Witkowski Family
Joseph & Mary Witztum
Brendan M. & Kaye I. Wynne

*In Memoriam

This list current as of
April 3, 2015.

PATRON INFORMATION

TICKET SERVICES HOURS

Monday: Closed

Tuesday – Sunday: Noon – last curtain

Hours subject to change. Please call ahead.

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

FAX (619) 231-6752

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

WEBSITE www.TheOldGlobe.org

ADMINISTRATION HOURS

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

PHONE (619) 231-1941

WEBSITE www.TheOldGlobe.org

ADDRESS The Old Globe

P.O. Box 122171

San Diego, CA 92112-2171

ORDERING TICKETS/CHANGE OF ADDRESS

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

UNABLE TO ATTEND?

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

RESTROOMS

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

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

SEATING OF LATECOMERS

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

YOUNG CHILDREN

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

ELECTRONIC DEVICES AND CAMERAS

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

ASSISTED LISTENING SYSTEM

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

PUBLIC TOURS

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

LOST AND FOUND

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.

Amy E. Allison General Manager
 Dave Henson Director of Marketing and Communications
 Todd Schultz Director of Development
 Mark Somers Director of Finance
 Richard Seer Director of Professional Training
 Robert Drake Director of Production
 Roberta Wells-Famula Director of Education

ARTISTIC

Eric Louie, Justin Waldman Associate Producers
 Danielle Mages Amato Literary Manager/Dramaturg
 Bernadette Hanson Artistic Associate
 Karen Ann Daniels Community Outreach Manager
 Michelle Panek Irvine Grant Associate Project Manager
 Jose Galvan, Jacqueline Kim Artistic Interns

PRODUCTION

Debra Pratt Ballard Associate Director of Production
 Ron Cooling Company Manager
 Carol Donahue Production Coordinator
 Jackson Smith Assistant Company Manager

STAGE MANAGEMENT

Leila Knox Production Stage Manager

TECHNICAL

Benjamin Thoron Technical Director
 Wendy Berzansky Associate Technical Director
 Lucas Skoug Assistant Technical Director
 Eileen McCann Resident Design Assistant
 Eliza Korshin Technical Assistant/Buyer
 Gillian Kelleher Master Carpenter
 Carole Payette Charge Scenic Artist
 Christian Thorsen Stage Carpenter/Flyman, Globe
 Robert Dougherty Festival Master Carpenter
 Jack Hernandez Charge Carpenter, White
 Daniel Capiro, Sean Chaffin, Chris Chauvet,
 Michael Curtis, Sloan Holly, Eszter Julian,
 Francisco Ramirez, Andrew Recker,
 Kurtis Weichers Carpenters
 W. Adam Bernard Lead Scenic Artist
 Jessica Amador, John Steven High, Nadine Masters,
 Ed Roxberg, Syd Stevens, Linda Van Vark Scenic Artists
 Jason Chohon Automation Coordinator
 Zane Whitmore, Jake Millgard Run Crew

COSTUMES

Stacy Sutton Costume Director
 Charlotte Devaux Shields Resident Design Associate
 Maureen Mac Niallais Assistant to the Director
 Shelly Williams Design Assistant/Shopper
 Michelle Hunt Souza Design Assistant
 Erin Cass Draper
 Wendy Miller Tailor
 Anne Glidden Grace, Raquel Stewart Assistant Cutters
 Mary Miller Tailoring/Construction
 Heather Premo Stitchers
 Erin Carignan Craft Supervisor/Dyer/Painter
 Jakey Hicks Wig and Makeup Supervisor
 Kim Parker Assistant to Wig and Makeup Supervisor
 Beverly Boyd Wardrobe Supervisor
 Beth Merriman Crew Chief, Globe
 Anna MacDonald Crew Chief, White
 Ana Maldonado, Noelle Van Wyk Run Crew, Globe
 Marie Jezbera Rental Agent

PROPERTIES

Neil A. Holmes Properties Director
 Kristin Steva Campbell Assistant to the Director
 M.H. Schrenkeisen Shop Foreman
 Rory Murphy Lead Craftsman
 Chris Carignan Craftsperson
 David Medina Properties Buyer
 Kristine Hummel-Rosen Properties Assistant
 Trish Rutter Artisan
 David Buess Property Master, Globe
 David Flores Stage and Property Master, White
 Andrew Recker Property Master, Festival

LIGHTING

Shawna Cadence Lighting Director
 Jack Bender Assistant Lighting Director
 Ryan Osborn Master Electrician, Globe
 Jim Dodd Master Electrician, White
 Kevin Liddell Master Electrician, Festival
 Steve Schmitz Lighting Assistant
 Michael Anderson, Xavier Luevano, Michael Paolini,
 Bo Tindell, Kimberlee Winters Electricians

SOUND

Paul Peterson Sound Director
 Jeremy Nelson Master Sound Technician, Globe
 Clayton Nicodemus Master Sound Technician, White
 RJ Givens Master Sound Technician, Festival
 Alex Heath Deck Audio, Festival

ADMINISTRATION

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

INFORMATION TECHNOLOGY

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

HUMAN RESOURCES

Sandy Parde Human Resources Director
 Manny Bejarano Human Resources Coordinator

MAINTENANCE

Ramon Juarez Facilities Director
 Mack Benjamin, Violanda Corona, Ismael Delgado,
 Roberto Gonzalez, Bernardo Holloway,
 Reyna Huerta, John Kammerer, Jason McNabb,
 Jose Morales, Maria Rios, Leonardo Rodriguez,
 Vielka Smith Building Staff

PROFESSIONAL TRAINING

Ray Chambers Interim Chair of Theatre
 Shana Wride Program Coordinator
 Brian Byrnes, Maria Carrera, Cynthia Caywood,
 Gerhard Gessner, Jan Gist, Fred Robinson,
 Abraham Stoll, James Vásquez M.F.A. Faculty
 Corey Johnston, Nate Parde,
 Nicole Ries, Robin Roberts M.F.A. Production Staff

EDUCATION

Crystal Mercado Education Programs Manager
 Carol Green Speakers Bureau Coordinator
 Lisel Gorell-Getz, Catherine Hanna, Katherine Harroff,
 Jason Heil, Erika Malone, Heather Pauley,
 Christopher Salazar, Jason Maddy,
 Damon Shearer Teaching Artists

FINANCE

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

DEVELOPMENT

Annamarie Maricle Associate Director,
 Institutional Grants
 Bridget Cantu Wear Associate Director, Planned Giving
 Eileen Prisby Events Director
 Rachel Plummer, Keely Tidrow Major Gifts Officers
 Robin Hatfield Annual Fund Manager
 Matthew B. Williams Major Gifts Associate
 Diane Addis Membership Administrator
 Rico Zamora Development Assistant
 Tyler Jones VIP Donor Ticketing
 Derek Floyd Grants Assistant

DONOR SERVICES

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

MARKETING

Susan Chicoine Public Relations Director
 Ed Hofmeister Associate Director of Marketing
 Mike Hausberg Public Relations Associate
 Andrew Waltz Digital and Print Publications Coordinator
 Kevin Lohmann Interim Marketing Assistant
 Stephen Wade Marketing/Events Assistant
 Carolann Malley Distribution Staff

SUBSCRIPTION SALES

Scott Cooke Subscription Sales Manager
 Arthur Faro, Stephen Jones, Janet Kavin,
 Pamela Malone, Yolanda Moore, Philip Patterson,
 Ken Seper, Cassandra Shepard, Jerome Tullmann,
 Grant Walpole Subscription Sales Representatives

TICKET SERVICES

Bob Coddington Ticket Services Director
 Marsi Bennion Ticket Operations Manager
 Jordyn Patton Interim Group Sales Manager
 Stephanie Hable,
 Caryn Morgan Lead Ticket Services Representatives
 Christian Amezcua, Kari Archer, Matt Costa,
 Kathy Fineman, Merri Fitzpatrick, Bea Gonzalez,
 Lauryn Greschke, Alejandro Gutierrez, Amanda King,
 Damon Shearer,
 John Sweeney Ticket Services Representatives

PATRON SERVICES

Mike Callaway Patron Services Director
 Juliana Johnson, Mary Taylor House Managers
 Angela Montague Kanish Front of House Assistant
 Nic Hagan Food and Beverage Manager
 Tim Acosta, Stephanie Passera,
 Brandon Potter Pub Shift Supervisors
 Shelby Anderson, Carolyn Elder, Deborah Montes,
 Michelle Thorsen, Jennifer Van Atta,
 Jacquelyn Weber Pub Staff
 Linda Bahash, Jessica Piatt,
 Stephanie Rakowski Gift Shop Supervisors

SECURITY/PARKING SERVICES

Edward Camarena Security Supervisor
 Sherisa Eselin Security Officer
 Jonathon Ayon, Joshua Caldwell, Jeff Howell,
 Janet Larson, Robert Lowe, Alejandro Lugo,
 Anna Salgado, Jakob Schmidt Security Guards
 Alexander Thomas VIP Valet Attendant

Jack O'Brien Artistic Director Emeritus
 Craig Noel Founding Director