Welcome to *The Comedy of Errors*! This joyous, laugh-filled production continues our yearlong celebration of the centennial of the Balboa Park Exposition and the 80th Anniversary of The Old Globe. The summer season has been especially exuberant, with two Shakespeare comedies, all the mirth and mayhem of *Kiss Me, Kate*, free Shakespeare film screenings, and Ken Ludwig’s hilariously terrifying *Baskerville: A Sherlock Holmes Mystery*.

With *The Comedy of Errors*, we also celebrate the Globe debut of one of the country’s busiest and most talented directors. Scott Ellis has proven himself a master of everything from major musicals to heart-wrenching dramas to vibrant new work. Now he brings his prodigious talent to bear on Shakespeare for the first time, invigorating one of the Bard’s most madcap comedies with his own unique vision and artistic sensibility.

He’s joined by a top-notch cast and a creative team well known to Globe audiences: scenic designer Alexander Dodge, costume designer Linda Cho, lighting designer Philip Rosenberg, and the sound designers of Acme Sound Partners—and music director Derek Cannon fills the Lowell Davies Festival Theatre with the irresistible sound of jazz. As the rhythms of the music and of Shakespeare’s immortal language fill the San Diego nights, we’re delighted to share our summer celebrations with each of you.

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**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.
The Old Globe is pleased to recognize and thank the Qualcomm Foundation as the 2015 Shakespeare Festival Sponsor. The Foundation has made yet another very generous grant supporting the two summer productions in the Lowell Davies Festival Theatre: Twelfth Night and The Comedy of Errors. The Qualcomm Foundation has served as a major sponsor of The Old Globe’s Shakespeare Festival and its many associated education programs since 2004. This year it will also assist in funding Globe for All, a touring production of Much Ado About Nothing that will reach over a thousand people this fall who ordinarily would not be able to see a Shakespeare play. The Qualcomm Foundation’s leadership has helped to ensure that the work of Shakespeare will continue to grace the stages of the Globe year after year. The Foundation was established in 2010 by Qualcomm Incorporated and is dedicated to strengthening communities worldwide. Most importantly, the Foundation aims to create and support educated, healthy, culturally vibrant communities, focusing on geographic regions where the company has a business presence. Through its support of arts education and outreach programs, it helps young people develop innovative minds and expands cultural enrichment opportunities to in-need populations.

GILLIAN AND TONY THORNLEY

Gillian and Tony Thornley have been involved with The Old Globe for many years and are happy to support William Shakespeare’s The Comedy of Errors. Tony currently serves on the Globe Board of Directors as Treasurer and is a member of the Executive, Finance, Craig Noel League, and Investment Committees. He and Gillian first became Production Sponsors for the 2009 Shakespeare Festival, an easy decision based on their family’s connection with Shakespeare. Amidst the uncertainty and strife of World War II, Gillian’s parents met and married in the Bard’s rural hometown of Stratford-upon-Avon. They settled in a 17th-century home neighboring Anne Hathaway’s cottage, where the only source of running water was an outdoor pump, and cold, damp trips down the garden path were frequent. Often through makeshift amateur productions, the plays of Shakespeare, particularly the comedies, provided respite from the hardships of life, creating a unique bond with the playwright.

Holland America Line

A Signature of Excellence

The Old Globe acknowledges Holland America Line for its extraordinary contributions to the theatre year after year. In 2007, Holland America Line began its relationship with the Globe Guilders through support of the annual Celebrating Couture Fashion Show. In 2013, the company increased its support by underwriting a luncheon and cabaret performance onboard the ms Statendam for more than 125 guests while docked in San Diego. This season, The Old Globe is pleased to acknowledge Holland America Line as a Production Sponsor of The Comedy of Errors due to its continued and increased support, and the Globe looks forward to boarding the beautiful ms Veendam cruise ship for yet another day at sea. Holland America Line, a worldwide leader in global cruising, sails more than 500 cruises to 415 ports in 98 countries with a fleet of 15 ships, with cruises ranging from one to 110 days. The Old Globe is honored to have Holland America Line’s generous support of The Comedy of Errors in the Lowell Davies Festival Theatre.

UnionBank

Union Bank began supporting The Old Globe almost three decades ago and has contributed close to $630,000 to the theatre’s education and artistic programming, as well as providing bank employees to serve as volunteers in various capacities at the theatre. Union Bank is a champion of arts education throughout the region. The company has sponsored many Globe productions including The Glass Menagerie, Othello, As You Like It, Imaginary Friends, Alegance — A New American Musical, and 2013’s A Midsummer Night’s Dream, and many of its executives have served on the theatre’s Board of Directors. The Old Globe applauds Union Bank for its longtime support.

EXTRAORDINARY LEADERSHIP

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.

- $25 million and higher —
  Donald* and Darlene Shiley
- $21 million and higher —
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- $8 million and higher —
  Karen and Donald Cohn | Sheryl and Harvey White
- $7 million and higher —
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- $5 million and higher —
  Helen K. and James S. Copley Foundation | Audrey S. Geisel | County of San Diego
- $2 million and higher —
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  Helen Edison*
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  Victor H.* and Jane Ottenstein
  J. Dallas and Mary Clark*
  Qualcomm Foundation
  Bank of America
  Mary Beth Addleson
  Globe Guilders
  Anonymous

* In Memoriam

CELEBRATING COUTURE

2015: A BEST-DRESSED SUCCESS!

On Tuesday, May 12, the Globe Guilders hosted their 25th annual Fashion Show fundraiser, Celebrating Couture 2015, presented with Neiman Marcus at the Hilton San Diego Bayfront. Each year, this event raises over $100,000 for the Globe’s programs.

Suzie Poet Turnor served as Chair for the festivities with Co-Chairs Angie De Caro and Linda Van Vark, and Globe Historian Darlene Davies was the Honorary Chair in a year that also marks the Guilders’ 60th Anniversary and The Old Globe’s 80th Anniversary. Nearly 600 people attended and enjoyed a champagne reception, auctions, luncheon, and a fashion show featuring the 2015 Fall Couture collection by Naeem Khan.

Special thanks to lead underwriters Ann Davies, who hosted the Patron Party, Audrey S. Geisel and the Dr. Sears Fund, Peggy Matthews, Sheryl and Harvey White, and Sycuan Casino; media partners Giving Back and Ranch & Coast; and live auction donors Holland America Line, Naeem Khan, Neiman Marcus, and Rancho La Puerta.

Congratulations to the Globe Guilders on a wonderful event in support of the Globe!

To receive an invitation to next year’s event, visit www.GlobeGuilders.org or send an email with your address to info@GlobeGuilders.org

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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.

**Leading Season Sponsors ($75,000 and higher)**

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  - FAMILY FOUNDATION
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- **JEAN AND GARY SHEKTER**
  - Sponsors since 2014

For additional information on how you may become a Season Sponsor, please contact Keely Tidrow or Rachel Flummer at (619) 231-1941.
Welcome to the Globe!

Smoky jazz and Marli Gras parades, chicken fries and beignets, folks on cast-iron balconies overlooking the continuous revelry in the streets below. We all have our own memories of sweet and hot New Orleans, and preeminent Broadway director Scott Ellis is creating a new one for us tonight as he takes Shakespeare's madly mixed up twins and sets them free in his production of The Comedy of Errors.

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, Qualcomm Foundation, Tony and Gillian Thornley, Holland America, and Union Bank.

In this, our 80th Anniversary year, I am especially proud of the many ongoing community outreach programs we offer year-round, including free student matinees and sensory-friendly performances of The Grinch and other productions. Globe for All will once again range the county November 10-22 with Much Ado About Nothing, presenting free Shakespeare to those who for many reasons cannot make it onto our campus. And I urge you to continue to follow this summer-long program of upbeat, bright, and fun productions on all three stages on our beautiful campus.

Tonight’s production captures pretty thoroughly the spirit of celebration we have in mind. The Comedy of Errors may be Shakespeare’s first play. The Bard’s acclaim came at the beginning of his career in the early 1590s not from his work as playwright, but as poet. At the ripe age of 29 he penned two epic poems, the first of which, Venus and Adonis, became a succès de scandale thanks to its erotically charged depiction of a middle-aged goddess seducing a courageous young hero. So notorious was this poem that it all but eclipsed Shakespeare’s early efforts for the stage, and as a result, we cannot date with confidence the first half-dozen plays in his canon. Do the three parts of Henry VI predate The Two Gentlemen of Verona? Did King Richard III shuffle his way onstage before Titus Andronicus? Or, as some scholars suggest, did he create his first two plays while running the tiring, time-consuming craft of sign painter’s mate? Whatever it was composed, Comedy is clearly the work of a young writer. There’s an audacity to it, a fearless dramatical daring. Shakespeare borrowed the device of identical twin brothers, causing confusion among their associates from the Roman classical playwright Plautus, and then out-Plautus’d him, adding a second set of identical twins and kicking up the comic mayhem by many, many notches. That’s a young man’s gamble, a more designed to make an impression. So it is well in the way that the play’s tone swoops from high to low and back: with no regard to literary propriety, Shakespeare jams a bawdy joke against a lyric flight and stubs a offy quality to the language itself, which displays enough formal references to magic and transformation and even demonic possession, it put in line with some of the intellectual concerns that obsessed the major philosophers of the English Renaissance. To put this way, even Shakespeare’s juvenilia are still Shakespeare plays.

I’m glad that one of our country’s leading stage directors is here to mine all the richness in Comedy and remind us of its almost limitless capacity for fun. Scott Ellis is an old friend, and one whom I’ve been pestering for years about directing Shakespeare. His credits are staggeringly impressive—this year alone this one director gave us what seemed like almost an entire Broadway season. The number of theatrical genres in which he’s succeeded—musicals, comedy, drama, classics, new plays—is extraordinary. But most of all he is simply one of the nicest men in the American theater. I am honored that he has chosen the Globe to make his Shakespearean debut, and I look forward to repeating this once-in-a-lifetime offer. And I’m grateful to Scott that he has assembled for our audiences such a top-drawer team of American design and acting talent. That’s cause for celebration indeed.

Our summer of celebration will soon blend seamlessly into our 2015-2016 theatre season, which has its own abundant share of fun and substantial work. I’ll see you soon indoors, but in the meantime, I commend to you this sparkling evening of Shakespeare under the San Diego stars.

Thanks for coming. Enjoy the show.
THE COMEDY OF ERRORS

BY

WILLIAM SHAKESPEARE

Lowell Davies Festival Theatre
August 16 – September 20, 2015

CAST

(in alphabetical order)

NELL ........................................... Lindsay Brill†
ANGELO ...................................... Lowell Byers†
ADRIANA ..................................... Megan Dodds*
LUCIANA ...................................... Barrett Doss*
BALTHAZAR ................................ Jamal Douglas†
DUKE SOLINUS, DOCTOR PINCH ...... Austin Durant†
ANTIPHOLUS OF EPHESUS, ANTIPHOLUS OF SYRACUSE ..... Glenn Howerton*
EGEON ....................................... Patrick Kerr*
1ST MERCHANT ............................. Makha Mthembu†
DROMIO OF EPHESUS, DROMIO OF SYRAUCUS ... Rory O’Malley*
COURTESAN ................................... Garth Schilling*
MESSENGER ............................... Megan M. Storti†
EMILIA ....................................... Deborah Taylor*
OFFICER .................................... Nathan Whitmer
2ND MERCHANT ............................ Patrick Zeller†

ENSEMBLE: Amy Blackman†, Lindsay Brill†, Charlotte Bydwell†, Lowell Byers†,
Ally Carey†, Jamal Douglas†, Tyler Kent†, Jake Millgard†, Makha Mthembu†,
Daniel Petzold†, Megan M. Storti†, Nathan Whitmer†, Patrick Zeller†

MUSICIANS .................................. Derek Cannon, Chaz Cabrera, Jordan Morita

UNDERSTUDIES: For Adriana – Amy Blackman†; For Messenger – Lindsay Brill†;
For Nell, 2nd Merchant – Charlotte Bydwell†; For 1st Merchant – Ally Carey†;
For Duke Solinus, Doctor Pinch – Jamal Douglas†;
For Dromio of Epihesus, Dromio of Syracusus, Balthaz – Tyler Kent†;
For Officer, Courteasan – Jake Millgard†; For Luciana – Makha Mthembu†;
For Antipholus of Ephesus, Antipholus of Syracusus – Daniel Petzold†;
For Emilia – Megan M. Storti†; For Egeon – Nathan Whitmer†; For Angelo – Patrick Zeller†

STAGE MANAGEMENT

Production Stage Manager .......................... Charles Means*
Assistant Stage Manager .......................... Chandra R.M. Anthenill*
Stage Management Interns ......................... Veronica Murray, Mandisa Reed

SETTING

One day, 1920s, New Orleans.

PRODUCTION STAFF

Assistant Director ................................ Shana Wride
Movement ....................................... James Vásquez
Fight Director .................................... George Yi
Associate Scenic Design ............................ Colin McGurk
Assistant Scenic Design ........................... Eileen McCann
Assistant Costume Design ........................ Leslie Malita
Assistant Lighting Design ........................ Jason Bieber, Walter Be Tindell
Assistant Sound Design ............................. Melanie Chen
Dance Captain .................................. Charlotte Bydwell†
Fight Captain .................................... Jake Millgard†

*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 copia de esta obra en Español o en Inglés, favor de pedirlo al acompañante que le entregó este programa.
If you would like a synopsis of this production in English or Spanish, please request it from an usher.
New Orleans in the 1920s was a city rich with contradiction, encompassing the many contrasts inherent in its diverse and vibrant population. The richest city in the South, New Orleans was home to hundreds of bankers and to the most active, profitable American seaport outside of New York City—and yet the majority of its population lived in poverty. New Orleans celebrated the Prohibition era by becoming the “wettest” city in the U.S. Both nuns and prostitutes were common sights on its bustling streets. Those same streets echoed with English, Spanish, French, and African languages—as well as Creole, the distinctive language created from the intermingling of those many cultures.

New Orleans in the 1920s was also home to jazz. Emerging in the early years of the 20th century, jazz was born from New Orleans’s unique cultural and racial collisions. It brought together European instruments and African influences; it drew from ragtime and spirituals and the blues; it was nurtured not only in the clubs but on the city streets, where jazz could be heard in brass band funerals, Mardi Gras parades, and from the decks of steamboats. By the 1920s, New Orleans musicians like “Jelly Roll” Morton, Louis Armstrong, and King Oliver made New Orleans-style jazz a national phenomenon.

In its music and in its culture, New Orleans was then—as it is now—marked by a “good-time” tradition: what Pulitzer-Prize winning author (and New Orleans resident) Oliver La Farge called “a sincere and quite simple belief that everyone should have fun.”

“I lived in the French Quarter when the present slight movement of well-to-do people back into the beautiful old houses had hardly begun. The Quarter was a decaying monument and a slum as rich as jambalaya or gumbo. The small art colony centering around Jackson Square was insignificant, although it didn’t know it. The population included Negroes, Creoles, and Cajuns, [and] an occasional Malay drifted in from the Barataria marshes. Italians, Greeks, Jews of both French and North European origin, and a great many Latin-Americans. There were sailors of all kinds, antique dealers, second-hand dealers, speakeasies galore, simple workmen, a fair variety of criminals, both white and coloured nuns, the survivors of a few aristocratic Creole families clinging to their ancestral homes, merchants of all sorts, and whole blocks of prostitutes. Except for part of Royal Street and a section around the Cathedral which had been brushed up and enjoyed the tourist trade, this was the real thing in slums.

Most of these assorted inhabitants were united by love of playing the ponies, by the pleasures of eating good red beans-and-rice and gumbo and of connoisseurship of coffee, by liking their Quarter just as it was, and by pride in its peculiarities. In that climate the poor city-dweller’s life is largely conducted at open windows, on the balconies, and on doorsteps, and thence flows into the Street. There are never people lacking to advise you in any undertaking or to yell at a cop who is arresting a drunk…

I opened my last novel with the line, ‘New Orleans was a mystery and a promise…” I condensed a lot of my feeling about the place into that line. Anything could happen there.

—from Oliver La Farge’s memoir Raw Material
AMRY BLACKMAN (Ensemble) most recently appeared at the Globe in (New York Innovative Theatre Festival of a Roman Play: Plautus’s The Comedy of Errors). She performed in the Old Globe/USD M.F.A. production of Cybium Park, Trelawny, of the “Wells”, and Pericles, Prince of Tyre. Her role in the Old Globe/USD M.F.A. production of The Two Gentlemen of Verona, Othello, The Winter’s Tale, and many more New Voices Festivals at The Old Globe. She also appeared in Much Ado About Nothing, Pseudolus, Trelawny, of the “Wells”, and Pericles, Prince of Tyre with the Old Globe/USD M.F.A. Festival. In New York, Ms. Brill has performed at such theaters as Theatre Row, The Ensemble Studio Theatre, Playwrights Horizons, and the Actors Studio. Recently she performed sketch comedy in the Chicago Women’s Funny Fest and shot the new web series “Amie and Bri.” Ms. Brill holds a B.F.A. in Musical Theatre from Washington State University in St. Louis. lindsaybrill.com

CHARLOTTE BYDWELL (Ensemble) most recently appeared at the Globe in (New York Innovative Theatre Festival of a Roman Play: Plautus’s The Comedy of Errors). She performed in the Old Globe/USD M.F.A. production of Cybium Park, Trelawny, of the “Wells”, and Pericles, Prince of Tyre. Her role in the Old Globe/USD M.F.A. production of The Two Gentlemen of Verona, Othello, The Winter’s Tale, and many more New Voices Festivals at The Old Globe. She also appeared in Much Ado About Nothing, Pseudolus, Trelawny, of the “Wells”, and Pericles, Prince of Tyre with the Old Globe/USD M.F.A. Festival. In New York, Ms. Brill has performed at such theaters as Theatre Row, The Ensemble Studio Theatre, Playwrights Horizons, and the Actors Studio. Recently she performed sketch comedy in the Chicago Women’s Funny Fest and shot the new web series “Amie and Bri.” Ms. Brill holds a B.F.A. in Musical Theatre from Washington State University in St. Louis. lindsaybrill.com

CHARLOTTE BRYDGES (Dancer) is an M.F.A candidate with the Old Globe/University of San Diego Graduate Theatre Program. He was recently seen in the Old Globe’s productions of Twelfth Night, The Two Gentlemen of Verona, Othello, and The Winter’s Tale. He also appeared as a featured dancer in the Old Globe/USD M.F.A. Program productions of Twelfth Night, Much Ado About Nothing, and Pericles, Prince of Tyre. He is currently performing with the Madison Contemporary Dance Ensemble. Mr. Brydges has performed throughout the United States and Canada and has taught at various universities and high schools. Mr. Brydges holds a B.F.A. from the University of Arizona and a M.F.A. from California Institute of the Arts. He is a member of A.D. Congress. charlottebrydges.com

JAMAL DOUGLAS (Dancer/Ballet) is an M.F.A candidate with the Old Globe/University of San Diego Graduate Theatre Program. He was recently seen in the Old Globe’s productions of Twelfth Night, The Two Gentlemen of Verona, Othello, and The Winter’s Tale. He also appeared as a featured dancer in the Old Globe/USD M.F.A. Program productions of Twelfth Night, Much Ado About Nothing, and Pericles, Prince of Tyre. He is currently performing with the Madison Contemporary Dance Ensemble. Mr. Brydges has performed throughout the United States and Canada and has taught at various universities and high schools. Mr. Brydges holds a B.F.A. from the University of Arizona and a M.F.A. from California Institute of the Arts. He is a member of A.D. Congress. charlottebrydges.com

BARRETT DOSS (Actor) is a native of the San Francisco Bay Area. He most recently appeared on Broadway in You Never Can Tell with You and Off Broadway in Burning Storm Thrashed Is Not a Pacist (Clearyland, Coherent and Unnatural Memories). His regional credits include Orastes 2.0, The Real Thing, The Caucasian Chalk Circle, A Day in the Life of Racquetball, A History of the Decline and Fall of the Roman Empire and The Changing Room (ITC/Scheider Studio). He has been seen regionally in North Shore Fish (Glasgow Stage Company), As You Like It (SMILE: The Musical), and Pygmalion (University of Nebraska Omaha). He received a B.A. from New York University’s Gallatin School of Individualized Study.

LINDSAY BRILL, a native of Colorado, began her dance career in ballet at the age of three. She began studying contemporary dance in middle school and later continued her training at The点燃 at The Old Globe. Ms. Brill graduated from the San Diego State University School of Theatre, Dance, and Film with a B.F.A. in Dance and an M.F.A. in Theatre and Dance Education. She has performed with several dance companies including Texas Ballet Theater, The Dallas Opera, and The Washington Ballet. She is currently teaching and performing professionally in New York City. She holds a B.F.A. from the University of Arizona and a M.F.A. from California Institute of the Arts. She is a member of A.D. Congress. lindsaybrill.com

THE GRID OF NAMES

This year’s Summer Shakespeare Festival features both of Shakespeare’s plays about twins: The Comedy of Errors and Twelfth Night. Shakespeare was the father of twins himself—a fraternal pair named Judith and Hamnet, born in 1585. When The Comedy of Errors was written (between 1590 and 1594), his twins were young children. But by the time Shakespeare wrote Twelfth Night (1600–1601), Hamnet had died at 13 years old. The cause of Hamnet’s death is not definitively known, but a grief-filled, melancholy strain runs through the twin relationship in Twelfth Night that is wholly absent from the raucous comic treatment of the subject in Shakespeare’s earlier play.

The topic of twins has been a popular cultural mainstay for thousands of years, and its treatment has varied widely. The Comedy of Errors is an adaptation of a Roman play: Plautus’s The Brothers Kinnanou (commonly translated as The Two Twins or The Menacenous Brothers). The basic plot is very similar: twins are separated as children and reunite through a series of events involving mistaken identity. Shakespeare’s treatment of course, deepened characters and conflicts and added his own complications—notably the twin servants, which were possibly inspired by yet another of Plautus’s plays.

Twins play a significant role in Greek and Roman mythology, where they often represent opposing forces or two sides of an important duality. Twins Apollo and Artemis were gods of the sun and moon, they often represent opposing forces or two sides of an important duality. But by the time Shakespeare wrote Twelfth Night (1600–1601), Hamnet had died at 13 years old. The cause of Hamnet’s death is not definitively known, but a grief-filled, melancholy strain runs through the twin relationship in Twelfth Night that is wholly absent from the raucous comic treatment of the subject in Shakespeare’s earlier play.

In the Gothic literature of the 19th century, twins were used in art and literature as a representation of the split self. From an interest in the exploration of the dark and light within human nature came the idea of the “good” twin and the “bad” twin—or the malevolent doppelgänger that foretells bad luck for the person who sees his own mirror image. From the writings of Edgar Allen Poe and George Byron to the comic books and cult films of the mid-20th century, evil twin stories explore fears of the hidden, darker self that lurks within all of us.

Twins in contemporary pop culture, drama, and literature embrace the full gamut of genres, from comedy to science fiction. They may reflect cultural shifts, as they move away from the antics of Charlie Chaplin in The Great Dictator and toward the clones adventures embodied by Tatiana Maslany in “Orphan Black.” But stories of twins and lookalikes continue to explore real questions about human nature and what makes each of us unique—even as they allow to be saved forever as stars.
JASON JAMES RICHARDSON (Tenor) recently performed at The Globe in Twelfth Night. In 2014 he appeared in The Arabian Nights with the American Repertory Theatre. He has appeared in The Merry Wives of Windsor (American Players Theatre), Macbeth with Elgin Opera, and The Merry Wives of Windermere (Shakespeare Theatre of New Jersey). He can be seen in the upcoming movie "It's A Wonderful Life: Live In Living Color" on CBS. His singing has been praised by The New York Times as "pure magic." 

KATHY PATTERSON (MBA) has appeared in The Merry Wives of Windsor at the University of San Diego, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Globe, Much Ado About Nothing with the Old Glob
LINDA CHO
(Costume Design) is thrilled to be returning to The Old Globe, where she has designed for fourteen previous productions including The Two Gentlemen of Verona. This is her 14th show here since 2002. Her work can currently be seen on Broadway in A Gentleman’s Guide to Love and Murder, for which she received an Outer Critics Circle Award nomination and a Tony Award for Best Costume Design of a Musical. Off Broadway, she designed costumes for the American premiere of Royal Shakespeare Company’s The Winter’s Tale starring Mark Rylance and Stun Severson. Her Goodman Theatre credits include numerous productions at the Goodman Theatre and American Blues Theater, where she designed costumes for Chicago Shakespeare in the Park’s production of The Winter’s Tale and for the Goodman’s production of Edward Albee’s The Goat, or Who Is Sylvia?, as well as the national tour of Off Broadway credits include produced and designed for numerous World Premieres and Off Broadway productions. She also designed costumes for the 2014 Broadway revival of Porgy and Bess starring Audra McDonald and Norm Lewis, and served as the inaugural producer of Shakespeare in the Park’s productions of The Comedy of Errors and The Two Gentlemen of Verona. Her recent Off Broadway credits also include productions at Classic Stage Company, Classic Stages, and The Flea Theatre. Her television credits include Glee (Emmy nomination). Her film credits include Love Actually and The Devil Wears Prada. She is a member of Actors’ Equity Association. Ms. Cho is a graduate of Yale School of Drama.

CHARLES MEARS
(Production Stage Manager) stage managed the Broadway productions of The Real Thing, Seminar, The Mother/Father, The Hat, The Fitter, Miss Saigon, Music Man, The Secret Garden, and Spiderwick. Mr. Mears also served as the production stage manager for numerous Broadway productions at The Big Apple Theatre in New York City during his time at SDSU he won many soloist awards at jazz festivals throughout the United States. He maintains his career in performing career featuring performances with The Spinners, The Four Tops, and The Temptations. There are currently four books published: The Four Tops. He has also been featured on numerous television shows, most notably The Tonight Show with Jay Leno, released in 2009 with smooth jazz artist Walter Beasley. Mr. Cambron is currently an M.F.A. student in the M.F.A. Scenic Design Program at Design Program at Chicago Shakespeare Theater. The Shakespeare Theatre of New Jersey, Classic Stage Company, Classic Stages, and The Flea Theatre. His television credits include Glee (Emmy nomination). Her film credits include Love Actually and The Devil Wears Prada. She is a member of Actors’ Equity Association. Ms. Cho is a graduate of Yale School of Drama.

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The Old Globe has recognized this need and has committed itself to serving communities in San Diego that do not have regular access to the arts. Last year the Globe took steps toward achieving this goal by launching Globe for All, which brings professional theatre, and Shakespeare in particular, to the community where it exists. Many San Diegans, however, face obstacles coming to the Globe’s theatres—be they financial, geographical, or cultural—but still have an interest in the performing arts.

The initiative’s name itself defines its exclusive to a select group. The Old Globe hopes to inspire as many people as possible to fall in love with theatre—and perhaps even create their own. The Globe for All embodies the guiding principles of the organization’s engagement work: that theatre, and Shakespeare in particular, are necessary to live a full and rich life, and that everyone has a fundamental right to experience them. The Globe has heard the exuberant call from people all over the county, and with those engagement activities the Globe hopes to inspire as many people as possible to fall in love with theatre—and perhaps even create their own.

For some, the Globe for All tour was their first experience seeing a piece of live theatre, and for others, it was an exciting return to the art form. One teenage girl, who had never before seen a play, said after the show, “It was wonderful. I appreciated the music and the way the actors moved, and the way Shakespeare said things that made sense.”

Following a performance of All’s Will That Ends Well last year, an inmate at Centinela State Prison said, “How amazing it is that we who seem so easily overlooked can be given such a pleasure.” Another said, “It is good to know we are not forgotten.” The magic and enrichment of theatre are necessary to live a full and rich life, and that everyone has a fundamental right to experience them. The Globe has heard the exuberant call from people all over the county, and with those engagement activities the Globe hopes to inspire as many people as possible to fall in love with theatre—and perhaps even create their own.

The Old Globe has grown into the sixth-largest regional theatre in the country and has focused on presenting the very best theatre possible to the people of San Diego, whether it be world premiere musicals, revived classics, new emerging voices, or the works of William Shakespeare. As a not-for-profit regional theatre, The Old Globe’s primary responsibility is to serve the community in which it exists. Many San Diegans, however, face obstacles coming to the Globe’s theatres—be they financial, geographical, or cultural—but still have an interest in the performing arts.

IN THE COMMUNITY

By Mike Hausberg

Program who not only performed, but also spent time talking with audiences before and after the show. These audience members shared their stories, discussed what they enjoyed about the performance, and asked questions to learn more about theatre. Shakespeare was not just a mere visitor; he was welcomed warmly into the community as a new friend.

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The Old Globe hopes that this annual Shakespeare tour will be the first of numerous outreach programs that will allow more of San Diego’s communities to experience first-rate theatre. Globe for All embodies the guiding principles of the organization’s engagement work: that theatre, and Shakespeare in particular, are necessary to live a full and rich life, and that everyone has a fundamental right to experience them. The Globe has heard the exuberant call from people all over the county, and with those engagement activities the Globe hopes to inspire as many people as possible to fall in love with theatre—and perhaps even create their own.

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.

The Old Globe was founded on Shakespeare. Indeed, during 1935 and 1936, the theatre staged the works of Shakespeare exclusively. But in the decade that followed the close of the California Pacific International Exposition, the Globe switched to a focus on more contemporary work. In 1957, the Globe produced two of Shakespeare’s plays. In 1938, only one. Over the next 11 years (which included a break in production due to World War II), it staged none.

Then in 1949, the Globe launched a new venture: the San Diego National Shakespeare Festival. This annual summer event brought Shakespeare back to the heart of the theatre. It premiered under the guidance of B. Iden Payne, the same director responsible for the Globe’s first two seasons of Shakespeare. Payne launched the Festival with a production of Twelfth Night, starring Marion Ross (now an Old Globe Associate Artist) as Olivia.

The San Diego National Shakespeare Festival quickly rose to national prominence. Acclaimed directors came from across the country to stage Shakespeare at the Globe. In 1959, Festival productions began using professional Equity actors, and in its first 25 years, Festival productions boasted appearances by performers like Christopher Walken, Dennis Hopper, David Ogden Stiers, Victor Buono, and Christopher Reeve.

In 1965, the Globe hired a young Broadway talent to direct in the Festival for the first time: Jack O’Brien. O’Brien would go on to become the Globe’s Artistic Director and a major figure in the history of the theatre—and his very first production at the Globe was a memorable staging of The Comedy of Errors.

In 1978, a devastating fire ushered in a new chapter in the life of the Globe, eventually leading to the construction of the outdoor Lowell Davies Festival Theatre, where the Globe’s Summer Shakespeare Festival continues to this day.

Support for Globe for All included grants from The Legler Benbough Foundation, The Parker Foundation (George T. and Ione Grant Parker), The Kenneth T. and Eileen L. Norris Foundation, and the County of San Diego’s Community Enhancement Program. Additional support was provided by Jacobs Center for Neighborhood Innovation.

For more information about Globe for All or the Globe’s other outreach programs, contact GlobeLearning@TheOldGlobe.org.
The Old Globe is funded by the County of San Diego, City of San Diego Commission for Arts & Culture, and the City of San Diego Commission for Arts and Culture. 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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remainder of the 2020-2021 season. If you have a pending
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Ordering tickets online is the easiest and fastest way to process your
order. The Old Globe offers a variety of ticket options, including
individual, double, and suite seats. To order tickets online, visit the
Old Globe website at www.-oldglobe.org or call 619-238-0043.

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Mon.-Fri.: 10 a.m.-5 p.m.
Sat.: 10 a.m.-2 p.m.
Sun.: Closed

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Sat.: 10 a.m.-2 p.m.
Sun.: Closed

The Old Globe is committed to providing accessible and inclusive
elements to ensure that everyone can enjoy our performances. You can
learn more about our accessibility initiatives at oldglobe.org/access.

RESTROOMS
Restrooms are located in the lobby of the Old Globe Theatre, the
lobby of the Sherry and Harvey White Theatre, and the lobby of The
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Although we understand parking is often at a premium, the seating of
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seating and will be seated at an appropriate interval.

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

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

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For the convenience of our hard-of-hearing and hearing-impaired
patrons, The Old Globe has an Assistive Listening System in all three
stages, shops and craft areas. Open tours: most Saturdays and Sundays
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Go behind the scenes at The Old Globe to learn about the history of
these three, stages, shops and craft areas. Open tours: most Saturdays and
Sundays at 10 a.m. and 1:30 p.m. Groups of 15 or more, contact: reserved@oldglobe.org

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If you have misplaced an item while at The Old Globe, please contact
the Ticket Services Office or Security as soon as possible. If you
are unable to locate your item, we’ll happily take your name and information
and a description of the item if you think it is yours.

The Old Globe does not assume liability for items left behind at the
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