

performances

THE  LD GLOBE

AUGUST 2015



WELCOME


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.



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

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.


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

PRODUCTION SPONSORS

QUALCOMM FOUNDATION

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*, *Allegiance – 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

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.

— *\$25 million and higher* —
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*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 Turner 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. Seuss 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.

(top and bottom photos) Naeem Khan’s 2015 Fall Couture Collection. (middle photo) Globe Managing Director Michael G. Murphy, Globe Guilders President Margi Sargis, *Celebrating Couture 2015* Honorary Chair Darlene Davies, *Celebrating Couture 2015* Chair Suzie Poet Turner, Hilit Edelstein, and Globe Artistic Director Barry Edelstein at the event. Photos by Douglas Gates.

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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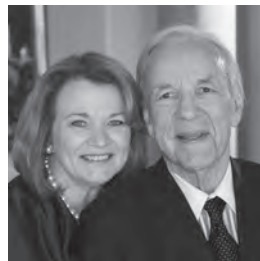
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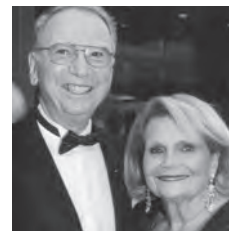


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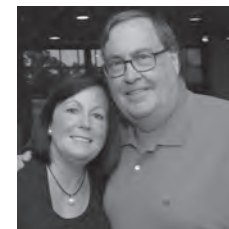
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Photo for Globe Guilders: Tanya Thai McBride and Amy Kim Waschke in *The White Snake*, 2014 (photo courtesy of McCarter Theatre Center); for Edgerton Foundation: Carmen Cusack and Wayne Alan Wilcox in the world premiere of *Bright Star*, 2014; for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

OUR THANKS



Welcome to the Globe!

Smoky jazz and Mardi Gras parades, chicory coffee 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 surrounds them with a 1920s party on the bayou. Cajun syncopation under the stars: what a great way to finish up this year’s Summer Shakespeare Festival!

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 the careers of our amazing M.F.A. candidates as they step up to more challenging roles on the Festival stage and in *As You Like It*, which runs November 14-22 under the aegis of the Old Globe/USD M.F.A. Program.

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 45% 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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George Deloy	Joseph Hardy	Katherine McGrath	Marion Ross	Conrad Susa*	

THE PLAY

FROM THE ARTISTIC DIRECTOR

Our season of celebration continues at The Old Globe. We mark a group of anniversaries: this theatre turns 80; the Globe Guilders, our busy squadron of volunteer supporters, turns 60; and two San Diego institutions—the Globe’s late founder Craig Noel, and Balboa Park itself—reach their centennials. To celebrate this collection of milestones we’ve put together a 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 old 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 gorgeous young hunk. 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 cut his bloody swath through the Goths? We don’t know. But we are certain that among these early but imprecisely dated works is tonight’s delight, *The Comedy of Errors*.

Whenever it was composed, *Comedy* is clearly the work of a young writer. There’s an audacity to it, a fearless dramaturgical daring. Shakespeare borrowed the device of identical twin brothers causing confusion among their associates from the Roman classical playwright Plautus, and then out-Plautused him, adding a second set of identical twins and kicking up the comic mayhem by many notches. That’s a young man’s gambit, a move designed to make an impression. So is the wild way in which 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 sonneteer’s toe on a clown’s oversized shoes. There’s also a show-offy quality to the language itself, which displays enough formal tropes and verse meters to fill a textbook on classical rhetoric. Shakespeare’s first plays are characterized by what one critic called “a virtuoso exhibitionism;” in these plays we see the seeds of the great dramatic powers that were to be deployed so potently in the later masterworks we revere. The chiaroscuro vision of *Twelfth Night*, this summer’s other Shakespeare, in which each laugh contains an equal and opposite heartache, hadn’t yet entered this playwright’s palette.

Boyd

And yet *Comedy* is more than a piece of iambic cotton candy. It takes a very mature, rather gimlet-eyed view of marriage, for example. It meditates on complex questions of identity: if there’s someone else on this planet who looks so like me that my own family mistakes us, then how do I know what makes me uniquely me? And its repeated references to magic and transformation and even demonic possession put it in line with some of the intellectual concerns that obsessed the major philosophers of the English Renaissance. To put this another 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 theatre. I am honored that he has chosen the Globe to make his Shakespearean debut, and I look forward to repeat visits from him on all our stages. And I’m grateful 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.

PRESENTS

THE COMEDY OF ERRORS

BY

WILLIAM SHAKESPEARE

Alexander Dodge
SCENIC DESIGN

Linda Cho
COSTUME DESIGN

Philip S. Rosenberg
LIGHTING DESIGN

Acme Sound Partners
SOUND DESIGN

Derek Cannon
MUSIC DIRECTOR

Ursula Meyer
VOICE AND TEXT COACH

Jim Carnahan, CSA
CASTING

Charles Means
PRODUCTION STAGE MANAGER

DIRECTED BY

SCOTT ELLIS

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*
BALHAZAR Jamal Douglas[†]
DUKE SOLINUS, DOCTOR PINCH Austin Durant*
ANTIPHOLUS OF EPHEBUS, ANTIPHOLUS OF SYRACUSE Glenn Howerton*
EGEON Patrick Kerr*
1ST MERCHANT Makha Mthembu[†]
DROMIO OF EPHEBUS, DROMIO OF SYRACUSE 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 Ephesus, Dromio of Syracuse, Balthazar – Tyler Kent[†];
For Officer, Courtesan – Jake Millgard[†]; For Luciana – Makha Mthembu[†];
For Antipholus of Ephesus, Antipholus of Syracuse – 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 Yé
Associate Scenic Design Colin McGurk
Assistant Scenic Design Eileen McCann
Assistant Costume Design Leslie Malitz
Assistant Lighting Design Jason Bieber, Walter Bo 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 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.

1920S NEW ORLEANS: LAISSEZ LES BONS TEMPS ROULER!

By Danielle Mages Amato

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.” ■



*“New Orleans was a mystery
and a promise.”*

—Oliver La Farge

“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*



(above, from top) A parade held by Rex, an all-male group led by “The King of Carnival,” 1879; the King & Carter Jazzing Orchestra performing in Houston, Texas, January 1921.

(opposite page, clockwise from left) Actress Gloria Swanson poses for a Mardi Gras-themed postcard; the Louisiana Five Jazz Band; two Mardi Gras revelers kiss; Louis Armstrong, Billie Holiday, and Barney Bigard perform the number “Do You Know What It Means to Miss New Orleans” in the 1947 film *New Orleans*; the building on the corner of Dauphine Street and Orleans Street.



THE PLAY

TWINS TAKE CENTER STAGE

By Danielle Mages Amato



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 11 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 *Menaechmi* (commonly translated as *The Twins* or *The Menaechmus Brothers*). The basic plot is very similar: twins are separated as children and reunited through a series of comic events involving mistaken identity. Shakespeare, of course, deepened characters and conflicts and added his own complications—most 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, respectively. Twins Castor and Pollux (the Gemini) straddle the line between mortality and immortality—when the mortal Castor died, Pollux shared his immortality with his beloved brother, and they were allowed to live forever as stars.



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 clone 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 maintain their power to fascinate, amuse, and entertain. ■

(clockwise from top) LeRoy McClain and Rutina Wesley as twins Sebastian and Viola (center) with Sara Topham and Terence Archie in *Twelfth Night* at The Old Globe, 2015 (photo by Jim Cox); a 19th-century German engraving depicting William Shakespeare flanked by his twins Judith and Hamnet; Tatiana Maslany as two versions of her character on “Orphan Black”; an illustration by Dante Gabriel Rossetti depicting the legend of the doppelgänger, 1851-1860; an ancient vase painting of Castor and Pollux.



AMY BLACKMAN (Ensemble) most recently appeared at the Globe in *Twelfth Night*. She also performed in the Old Globe/USD M.F.A. productions of *Clybourne Park*, *Trelawny of the “Wells”*, and *Pericles, Prince of Tyre*. In New York, she has worked on various readings and workshops, including *The Brothers Karamazov* (Classic Stage Company), *The Bootlegger & The Rabbi's Daughter* (New York Musical Theatre Festival), and *Mrs. Hughes* (New York Theatre Workshop). She has performed regionally as Madeline Astor in *Titanic*, Dora Bailey in *Singin' in the Rain*, *Kiss Me, Kate*, *Beauty and the Beast*, and *The Sound of Music* (The Muny). Additionally, she was a teacher for the All Stars Project, Inc.'s Youth Onstage! program this past year. She received her B.F.A. in Musical Theatre from the University of Michigan. Originally from England, she also studied at the National Youth Theatre of Great Britain. amyblackman.net.

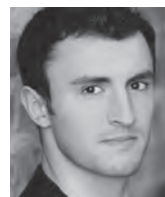


LINDSAY BRILL (Nell, Ensemble) most recently appeared in *Twelfth Night*, *The Two Gentlemen of Verona*, *Othello*, *The Winter's Tale*, and the New Voices Festival at The Old Globe. She also appeared in *Much Ado About Nothing*, *Reckless*, *Trelawny of the “Wells”*, and *Pericles, Prince of Tyre* with the Old Globe/USD M.F.A. Program. In New York, Ms. Brill has performed at such theatres as Theatre Row, The Ensemble Studio Theatre, Prospect Theater Company, and The Actors Studio. Recently she performed sketch comedy in the Chicago Women's Funny Festival and shot the new web series “Annie and Brie.” Ms. Brill holds a B.A. in Dramatic Arts from Washington University in St. Louis. lindsaybrill.com.



CHARLOTTE BYDWELL (Ensemble, Dance Captain) was last seen on the outdoor stage in The Old Globe's productions of *Twelfth Night*, *The Two Gentlemen of Verona*, and *Othello*. More recently, she appeared in the Old Globe/USD M.F.A. Program productions of *Pericles, Prince of Tyre*, *Much Ado About Nothing*, *Antigone*, *Reckless*, and, as Rose Trelawny, in *Trelawny of the “Wells”*. She is a graduate of The Juilliard School and began her career as a dancer with Monica Bill Barnes Company and Keigwin + Company, performing at Jacob's Pillow Dance, American Dance Festival, La Jolla Playhouse, and The Joyce Theater. As a member of the resident acting company at The Flea Theater she appeared in Sean Graney's highly acclaimed *These Seven Sicknesses* directed by Ed Iskandar. At the 2012 Williamstown Theatre Festival, she appeared in *The Importance of Being Earnest* directed by David Hyde Pierce and *A Month in the Country* di-

rected by Richard Nelson. Her one-woman show, *Woman of Leisure and Panic*, debuted in the eighth-annual soloNOVA Arts Festival (New York Innovative Theatre Award nomination), played the 2013 New York International Fringe Festival, and was translated into Spanish for performances in Mexico. charlottebydwell.com.



LOWELL BYERS (Angelo, Ensemble) appeared most recently at the Globe as Antonio and Sea Captain in *Twelfth Night* and appeared previously in *The Twenty-seventh Man*, *The Two Gentlemen of Verona*, and *Othello*. He was also featured in the Old Globe/USD M.F.A. Program productions of *Much Ado About Nothing*, *Antigone*, *Reckless*, and, in the title role, *Pericles, Prince of Tyre*. His Off Broadway credits include *Night Float* (Playwrights Horizons), *Othello* (Theatre Row), *Balm in Gilead* (New York Innovative Theatre Award), *You Never Can Tell*, and *The Changing Room* (T. Schreiber Studio). He has been seen regionally in *North Shore Fish* (Gloucester Stage Company), *As You Like It* (Vermont Stage Company), and *SMILE: The Musical* (Deane Center for the Performing Arts). He played the title role in *Caligula: 1400 Days of Terror* (History Channel) and appeared in the films *Chilling Visions: 5 Senses of Fear* (Chiller/NBC Universal), *Brewsie and Willie* (Rocam Productions), and *Things I Don't Understand* (Best Feature Film winner, Burbank International and Philadelphia Independent Film Festivals). His original play, *Luft Gangster*, had its 2013 world premiere at Abingdon Theatre Company directed by Austin Pendleton. A New York City native, he received a B.A. in Theatre from Denison University where he competed as an NCAA All-American Swimmer.



ALLY CAREY (Ensemble) most recently appeared at the Globe in *Twelfth Night*, as well as the Old Globe/USD M.F.A. Program productions of *Clybourne Park*, *Trelawny of the “Wells”*, and *Pericles, Prince of Tyre*. She was also featured in the reading of *The Last Match* for The Old Globe's New Voices Festival. Her Chicago credits include understudying roles in *Belleville* (Steppenwolf Theatre Company) and *Camino Real* (Goodman Theatre). She has been seen regionally in *The Royal Family*, *Troilus and Cressida*, and *All's Well That Ends Well* (American Players Theatre), *Noises Off* and *The Winter's Tale* (Utah Shakespeare Festival), *Writer 1272* and *A Christmas Carol* (Guthrie Theater), *American Sexy* (New Theatre Group at the Guthrie), Georgia Shakespeare, and Hudson Valley Shakespeare Festival. She also appeared in the title role of *Cinderella* with The Little Orchestra Society at Lincoln Center. She received her B.F.A. from the University of Minnesota/Guthrie Theater Actor Training Program.



MEGAN DODDS (Adriana) is making her debut at The Old Globe. She most recently appeared in the one-woman show *My Name Is Rachel Corrie*, originating the role of Rachel at Royal Court Theatre

in London, where she won the Theatregoers' Choice Award for Best Solo Performance. The show subsequently transferred to London's Playhouse Theatre and Off Broadway's Minetta Lane Theatre. Her other West End credits include *This Is How It Goes* (Donmar Warehouse), *Up for Grabs* (Wyndham's Theatre), and *Popcorn* (Apollo Theatre). She also appeared as Ophelia in *Hamlet* (Young Vic, The Globe Tokyo), for which she won an Ian Charleson Award, and in *As You Like It* (Williamstown Theatre Festival, where she worked with Barry Edelstein). She made her Broadway debut in *The School for Scandal*. Ms. Dodds's film and television credits include *Ever After*, “MI-5,” “CSI: NY,” “Detroit 1-8-7,” *Houdini*, “House M.D.,” “Lie to Me,” *The Rat Pack*, and many others. She is a graduate of The Juilliard School.



BARRETT DOSS (Luciana) has appeared on Broadway in *You Can't Take It with You* and Off Broadway in *Burning, Strom Thurmond is Not a Racist/Cleansed*, *Canary*, and *Unchained Memories*. Her regional credits include *Orestes 2.0*, *The Real Thing*, *The World is Round*, *Dreamgirls*, and *Jamaica*. She has also been seen on television in “Person of Interest” and “30 Rock.” Ms. Doss received her B.A. from New York University's Gallatin School of Individualized Study.



JAMAL DOUGLAS (Balthazar, Ensemble) is an M.F.A. candidate with the Old Globe/University of San Diego Graduate Theatre Program. He was recently seen in the Globe's productions of *Twelfth Night*, *The Two Gentlemen of Verona*, *Othello*, and *The Winter's Tale*. He also appeared in the Old Globe/USD M.F.A. Program productions of *Trelawny of the “Wells”*, *Reckless*, and *Much Ado About Nothing*. Mr. Douglas has worked with Philadelphia Young Playwrights, Play-Penn, Simpatico Theatre Project, Delaware Shakespeare Festival, Arden Theatre Company, Plays & Players, and the National Constitution Center, among others. In his spare time, he teaches with SAY (The Stuttering Association for the Young) in New York City. He holds a B.F.A. in Acting from Arcadia University.



AUSTIN DURANT

(Duke Solinus, Doctor Pinch) previously appeared at the Globe in *Anna Christie*. His previous theatre credits include *You Can't Take It with You* (Broadway), *Macbeth* and *War Horse* (Broadway/Lincoln Center Theater), *Much Ado About Nothing* (The Public Theater), *Hamlet*, *Death of a Salesman*, *Passion Play*, *American Night: The Ballad of Juan José* (Yale Repertory Theatre), *A Doctor in Spite of Himself* (Intiman Theatre), and *The Illusion*, *One Flew Over the Cuckoo's Nest*, and *Oklahoma!* (Berkshire Theatre Festival). His television credits include "Nurse Jackie" and "Person of Interest." He received his B.A. from Temple University and his M.F.A. from Yale School of Drama. Mr. Durant is a 2012 Leonore Annenberg Fellow.



GLENN HOWERTON

(Antipholus of Ephesus, Antipholus of Syracuse) is an actor, writer, and producer from Montgomery, Alabama. He currently stars as Dennis Reynolds on the critically acclaimed FXX comedy "It's Always Sunny in Philadelphia," which he also co-created, writes, and produces. He recently played Don Chumph in FX's Emmy and Golden Globe Award-winning drama *Fargo*. He also played Cliff Gilbert, Mindy Kaling's love interest in the second season of "The Mindy Project" on Fox. Some of Mr. Howerton's feature film work includes *Crank*, *Crank: High Voltage*, *Coffee Town*, *Everything Must Go*, and *The Strangers*. His most recent theatre credit was starring alongside Lee Pace in the premiere of *The Credeaux Canvas* at Playwrights Horizons. Mr. Howerton is a graduate of The Juilliard School.



TYLER KENT

(Ensemble) has appeared at the Globe in *Twelfth Night*, *Othello*, and *The Two Gentlemen of Verona*. He has also appeared in *Pericles*, *Prince of Tyre*, *Much Ado About Nothing*, *Antigone*, *Reckless*, and *Trelawny of the Wells* with the Old Globe/USD M.F.A. Program. Elsewhere, his credits include Mary Zimmerman's *The Arabian Nights* (Berkeley Repertory Theatre, Kansas City Repertory Theatre), *The Cherry Orchard* (Eugene O'Neill Foundation), *A Doctor in Spite of Himself* and *The Lieutenant of Inishmore* (Berkeley Rep), *Much Ado About Nothing* (Extant Arts Company), *Twelfth Night* (The San Francisco Shakespeare Festival), *MEDEASTORIES* (SITI Company), *Little Shop of Horrors* (Broadway By The Bay), *Snapshots* and *Auctioning the Ainsleys* (TheatreWorks Silicon Valley), *Finian's Rainbow* (Woodminster), *Vera Wilde* (Shotgun Players), and *What the Butler Saw* (Pacific Repertory Theatre). Mr. Kent was among the American actor participants in Kevin Spacey and Sam Mendes's interna-

tional Bridge Project with The Old Vic. His cabarets *Nobody's Hart* and *Give Me the Simple Life* toured China in 2009 and 2011. He is a graduate of Whitman College and also trained with CAP21, SITI Company, and the British American Drama Academy. tylerkent.com.



PATRICK KERR

(Egeon) appeared at the Globe earlier this summer in *Twelfth Night*. In New York he recently appeared in Scott Ellis's Broadway revival of *You Can't Take It with You* with James Earl Jones and Sarah Ruhl's *Stage Kiss* at Playwrights Horizons. His Southern California performances include the recent *His Girl Friday* at La Jolla Playhouse as well as roles at South Coast Repertory, Mark Taper Forum, and Geffen Playhouse. He is a veteran of many television shows but is probably best known for recurring roles as Noel on "Frasier" and "The Blind Guy" on "Curb Your Enthusiasm." He received his M.F.A. from Yale School of Drama. @patkiokerr on Twitter.



JAKE MILLGARD

(Ensemble, Fight Captain) was last seen in the Globe's production of *Arms and the Man*. He also recently appeared in the Old Globe/University of San Diego Graduate Theatre Program productions of *Clybourne Park*, *Trelawny of the Wells*, and *Pericles*, *Prince of Tyre*. 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*. jakemillgard.com.



MAKHA MTHEMBU

(1st Merchant, Ensemble) recently made her Old Globe Shakespeare Festival debut in *Twelfth Night*. Ms. Mthembu has appeared in Old Globe/USD M.F.A. Program productions of *Clybourne Park*, *Trelawny of the Wells*, and, as Marina, in *Pericles*, *Prince of Tyre*. Her Chicago credits include Judith in *Sweetwater* (Oracle Productions), Lady Montague in *Romeo and Juliet* (Teatro Vista), and Judith Smith in *Belfast Girls* (Artemisia, A Chicago Theatre). Her regional credits include Catherine in *The Nightmare Room* (Towle Theater). Ms. Mthembu received her B.F.A. in Acting from Drake University in Des Moines, Iowa.



RORY O'MALLEY

(Dromio of Ephesus, Dromio of Syracuse) is beyond thrilled to make his debut at the legendary Old Globe. He is best known for starring in the original company of *The Book of Mormon* on Broadway. He received both Tony and Drama Desk Award nominations for creating the openly closeted Mormon Elder McKinley and performing the show stopper "Turn It Off." His other New York stage credits include *The 25th Annual Putnam County Spelling Bee* on Broadway and Second Stage Theatre's *Nobody Loves You* (Drama Desk nomination) and *Little Miss Sunshine*, both Off Broadway. Regionally, he created the role of Richie Cunningham in Garry Marshall's *Happy Days – A New Musical*. Last summer, Mr. O'Malley was seen starring alongside Kelsey Grammer and Martin Lawrence in FX's "Partners." He can also be seen in episodes of "Nurse Jackie," "The Good Wife," "Law & Order: Special Victims Unit," and "1600 Penn." This year Mr. O'Malley debuted his autobiographical show *Pub Crawl* in New York City. RoryOMalley.com.



DANIEL PETZOLD

(Ensemble) last appeared in the Globe's *Twelfth Night*, and he recently performed in the USD/Old Globe M.F.A. Program productions of *Clybourne Park*, *Trelawny of the Wells*, and *Pericles*, *Prince of Tyre*. He has also performed in Tom Stoppard's trilogy *The Coast of Utopia* and Jon Tracy's *The Salt Plays* (Shotgun Players), *Three Sisters* (Berkeley Repertory Theatre), *A Bright New Boise* (Aurora Theatre Company), *Any Given Day* and *Another Way Home* (Magic Theatre), *Oskar and the Big Bully Battle* (TheatreWorks Silicon Valley), and *Julius Caesar*, *Much Ado About Nothing*, and *Romeo and Juliet* (Pacific Repertory Theatre), as well as performances with the San Francisco, Marin, and Livermore Shakespeare Festivals. He holds a B.A. in Theater and Performance Studies from UC Berkeley.



GARTH SCHILLING

(Courtesan) is thrilled to be making his Shakespeare debut in *The Comedy of Errors*. He is mostly known for his alter ego, Miss Vodka Stinger, based in New York City. He is a singer and night club performer who has written and produced dozens of shows. Over the last year he was thrilled to begin performing at 54 Below in New York City where he starred in five new shows: *Lower Your Expectations*, *Around the World in 80 Ways*, *Vodka Stinger's Last Resort*, *How to Lose Friends and Intoxicate People*, and *The Vodka Stinger Christmas Special*. He also joined the cast of *Christmas with the Crawfords* playing Laverne Andrews, Edith Head, and Ethel Merman. He has made many appearances at Upright Citizens Brigade, The PIT, and The Triad. He graduated

from Marymount Manhattan College with a B.F.A. in Theatre.



MEGAN M. STORTI

(Messenger, Ensemble) is pleased to continue her second summer of Shakespeare at The Old Globe, having previously appeared in *Twelfth Night*, *The Two Gentlemen of Verona*, and *Othello*. Her credits with the Old Globe/USD M.F.A. Program include Gower in *Pericles*, *Prince of Tyre*, Rachel in *Reckless*, Trafalgar in *Trelawny of the Wells*, Bazira in *Much Ado About Nothing*, and Ismene in *Antigone*. Her Chicago credits include productions with Writers' Theatre, Chicago Shakespeare Theater, Lifeline Theatre, Metropolis Performing Arts Centre, The Right Brain Project, Glass Onion Theatre, and Dream-Logic Theatreworks. Her regional credits include Shakespeare Festival St. Louis, Illinois Shakespeare Festival, Heartland Theatre Company, Phoenix Theatre Ensemble, and Putnam County Playhouse. She recently wrote and performed a one-woman show entitled *Talk* at University of San Diego and worked as a stage fighting consultant with San Diego Opera. Ms. Storti received her B.A. in Acting from Illinois State University.



DEBORAH TAYLOR

(Emilia) is an Associate Artist of The Old Globe and has appeared in the Globe productions of *Pygmalion*, *Romeo and Juliet*, *The Merry Wives of Windsor*, *As You Like It*, *Antony and Cleopatra*, *Twelfth Night*, *The Magic Fire* (also at Berkeley Repertory Theatre), *Wonderful Tennessee*, *Out of Purgatory*, *Interior Decoration*, *The Snow Ball* (also at Hartford Stage and Huntington Theatre Company in Boston), *Season's Greetings*, *Yankee Wives*, *A Midsummer Night's Dream*, *Hamlet*, *The Dining Room*, *The Seagull*, *Ring Round the Moon*, *The Rivals*, *Henry IV Part I*, *Henry V*, *The Winter's Tale*, *Othello*, and *Bell, Book and Candle*. Her other theatre credits include *Other Desert Cities* (Rubicon Theatre Company), *The Beaux' Stratagem* (Hartford Stage), *The Women* (Royal Alexandra Theatre), *Holiday*, *Breaking the Silence*, and *Tonight We Improvise* (Shaw Festival Theatre), *Whose Line Is It Anyway?*, *A Place to Stay*, and *Ah, Wilderness!* (Studio Arena Theater, Buffalo), and *The Miser* (Stage West). She has appeared in the films *Sea of Love*, *The Brother from Another Planet*, and *Lianna*. Her television credits include "Murphy Brown," "Star Trek," "Cop Rock," "Knightwatch," and Marie Medavoy on "NYPD Blue." She teaches acting at Pasadena City College.



NATHAN WHITMER

(Officer, Ensemble) was last seen in *Twelfth Night* at The Old Globe. He is an Old Globe/USD M.F.A. Program candidate and appeared this season in *Pericles*, *Prince of Tyre*, *Trelawny of the Wells*, and *Clybourne Park*.

He was seen Off Broadway in A. A. Milne's *The Ugly Duckling* (Marvell Rep), and his other New York City theatre includes *Bumbershoot!* (New York International Fringe Festival), Macduff in *Macbeth* (Titan Theatre Company), and Sam Speed in *Who Murdered Love* (Theater for the New City). As a member of Barter Theatre's Player Company and Resident Acting Company he appeared in over 25 productions including the roles of Richard Hannay in *The 39 Steps*, Cliff in *Cabaret*, Jim in *The Glass Menagerie*, Gaston in *Beauty and the Beast*, Bert in *It's a Wonderful Life*, Fred in *A Christmas Carol*, and Frog in *A Year with Frog and Toad*. His other regional credits include *A Christmas Carol*, *Reckless*, and *Sherlock Holmes* (Cincinnati Playhouse in the Park), *The Royal Hunt of the Sun* and *1776* (Texas Shakespeare Festival), John Proctor in *The Crucible* (Roxy Regional Theatre). Mr. Whitmer received his B.F.A. from Ohio University.



PATRICK ZELLER

(2nd Merchant, Ensemble) has appeared at the Globe in *Twelfth Night*, *The Two Gentlemen of Verona*, *Othello*, and *The Winter's Tale*, as well as in several performances of *Arms and the Man*. With the Old Globe/USD M.F.A. Program he performed in *Trelawny of the Wells*, *Pericles*, *Prince of Tyre*, *Reckless*, and *Much Ado About Nothing*. He also appeared at the Globe as Nick in the 2008 production of *The American Plan*. Mr. Zeller's other classical theatre credits include *The Mysteries* (Shakespeare & Company), *The Comedy of Errors* (New York Classical Theatre), *Edward II* (Pet Brick Productions), *Hamlet* (Maine Shakespeare Festival), and *Romeo and Juliet* and *A Midsummer Night's Dream* (Shakespeare Now! Theatre Company). Mr. Zeller has appeared on "Law & Order," "Medium," "Kidnapped," "Six Degrees," "All My Children," "One Life to Live," "As the World Turns," and "The Young and the Restless." He also co-starred in the award-winning feature film *Virgin Alexander*. His other film credits include *No Reservations*, *End of the Spear*, and *A Totally Minor Motion Picture*. He was Co-Founder and Artistic Director for Present Tense Theater Project, a documentary theatre ensemble in New York City adapting myths and fairy tales to local communities. Most recently Mr. Zeller has worked as a mentor and teaching artist with The Unusual Suspects Theatre Company in Los Angeles. patrickzeller.com.

CHAZ CABRERA

(Musician) was born and raised in Southern California and currently performs professionally around San Diego. Around the age of 13, he was introduced to the alto saxophone by his uncle, Benjamin Menancio. Mr. Cabrera's professional career started by the age of 18 when he formed a group named Jazz Avenue with five of his close friends. They competed in the national competition Schooljam USA 2012, where they won the prestigious title of Best Teen Band and were given the opportunity to play for the Musik-

messe convention in Frankfurt, Germany. Mr. Cabrera currently performs with San Diego's premier big bands, such as Gaslamp Quarter Jazz Orchestra, Marty Conley's Big Band Express, JazzKatz Project, and more. He is 22 years old and attends a local community college with plans of transferring to a university in order to pursue a degree in music education. chazcabrera.com.

JORDAN MORITA

(Musician) is excited to make his debut at The Old Globe. His recent theatre performances include *Chicago*, *Cats*, and *The Sound of Music* (San Diego Musical Theatre). He has also performed with 10,000 Maniacs, on the television show "Calle Ocho," and in various commercial jingles. He has a B.M. in Music Education from the University of Miami, and an M.M. in Jazz Studies from San Diego State University. Mr. Morita is currently a freelance musician and private music instructor based in San Diego. jordanmorita.com.

SCOTT ELLIS

(Director) was represented on Broadway this past season by three Tony Award-nominated productions: *You Can't Take It with You* (Tony nomination for Direction), *On the Twentieth Century*, and *The Elephant Man*, now currently running in London. Other Broadway credits include *The Mystery of Edwin Drood* (Tony nomination), *Harvey*, *Curtains* (Tony nomination), *The Little Dog Laughed* (Drama League Award nomination), *Twelve Angry Men* (Tony nomination), *The Man Who Had All the Luck*, *The Rainmaker*, *Steel Pier* (Tony, Drama Desk, and Outer Critics Circle Award nominations), *1776* (Drama Desk and Tony nominations), *Picnic* (OCC nomination), *Company*, *She Loves Me* (Tony nomination, Outer Critics Circle Award), and *A Month in the Country*. He also directed the London production of *She Loves Me* (Olivier Award). Mr. Ellis's Off Broadway credits include *Gruesome Playground Injuries*, *The Understudy*, *Streamers*, *Good Boys and True*, *Entertaining Mr. Sloane*, *The Waverly Gallery*, *The Dog Problem*, *That Championship Season*, and *The World Goes 'Round* (Drama Desk, Outer Critics Circle Awards), and *Flora the Red Menace* (Drama Desk nomination). He also directed the New York City Opera's *110 in the Shade* and *A Little Night Music* (also for LA Opera). His television credits include "30 Rock" (Emmy Award nomination), "Modern Family," "Weeds" (executive producer), "The Good Wife," and "The Closer." Mr. Ellis is the Associate Artistic Director of Roundabout Theatre Company.

ALEXANDER DODGE

(Scenic Design) recently designed *Kiss Me, Kate* at The Old Globe and Hartford Stage. He also designed *A Gentleman's Guide to Love and Murder* at the Globe, Hartford Stage, and on Broadway, where he received Tony, Drama Desk, and Outer Critics Circle Award nominations. His other Broadway credits include *Present Laughter* (Tony nomination), *Old Acquaintance*, *Butley*, and *Hedda Gabler*. His Off Broadway credits include *Lips Together*, *Teeth Apart*, *Modern Terrorism*, *All New*

People, Trust, and *The Water's Edge* (Second Stage Theatre), *Maple and Vine* and *Rapture, Blister, Burn* (Playwrights Horizons), *The Understudy* (Roundabout Theatre Company), *Paris Commune* and *Measure for Pleasure* (The Public Theater), *Observe the Sons of Ulster Marching Towards the Somme* (Lucille Lortel Award) and *Chaucer in Rome* (Lincoln Center Theater), and *Antony and Cleopatra* (Theatre for a New Audience). Mr. Dodge also designed the West End production of *All New People*. His opera credits include *The Ghosts of Versailles* (LA Opera), *La Rondine* (Opera Theatre of Saint Louis), *An American Tragedy* (Glimmerglass Opera), *Il Trittico* (Deutsche Oper Berlin), and *Lohengrin* (Budapest State Opera). Mr. Dodge will next design *Ripcord* for Manhattan Theatre Club. He has received a Craig Noel Award, two Connecticut Critics Circle Awards, two Elliot Norton Awards, and three IRNE Awards. He trained at Yale School of Drama.

LINDA CHO

(Costume Design) is thrilled to be returning to The Old Globe, where she most recently designed last year's *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 has designed at Theatre for a New Audience, Manhattan Theatre Company, Second Stage Theatre, The Public Theater, Classic Stage Company, Drama Dept., The Acting Company, and Atlantic Theater Company. Regionally her designs have been seen at LA Opera, La Jolla Playhouse, Arena Stage, Guthrie Theater, Goodman Theatre, Chicago Shakespeare Theater, The Shakespeare Theatre Company, Oregon Shakespeare Festival, Williamstown Theatre Festival, Goodspeed Musicals, and Opera Theatre of Saint Louis. Internationally Ms. Cho has designed costumes at Royal Shakespeare Company in England and Stratford Festival in Canada. She received her M.F.A. from the Yale University School of Drama.

PHILIP S. ROSENBERG

(Lighting Design) previously designed the Globe productions of *Kiss Me, Kate*; *Buyer & Cellar*; *A Gentleman's Guide to Love and Murder*; *Pygmalion*; and *The Recommendation*. His Broadway credits include *The Elephant Man*, *It's Only a Play*, and *A Gentleman's Guide to Love and Murder*. His Off Broadway credits include *The Explorers Club* and *Cactus Flower*. His other regional theatre credits include Hartford Stage, The Kennedy Center, La Jolla Playhouse, Ford's Theatre, Guthrie Theater, TheatreWorks Silicon Valley, Chicago Shakespeare Theater, Shakespeare Theatre Company, Manhattan School of Music, Portland Stage, The Actors Company Theatre, Barrington Stage Company, Williamstown Theatre Festival, Dorset Theatre Festival, Bay Street Theater, Two River Theater Company, George Street Playhouse, and Westport Country Playhouse. Mr. Rosenberg has served as associate lighting designer of more than 35 Broadway plays and musicals.

ACME SOUND PARTNERS

(Sound Design) is pleased to be returning to The Old Globe, where they designed *Twelfth Night*, *The Two Gentlemen of Verona*, *Othello*, and *Dirty Rotten Scoundrels*. Acme has designed sound for over 30 Broadway shows since 2000 including *The Gershwins' Porgy and Bess* (2012 revival, Tony Award nomination, Drama Desk Award), *Bengal Tiger at the Baghdad Zoo* (Tony nomination, Drama Desk Award), *The Merchant of Venice* (Drama Desk nomination), *Fences* (2010 revival, Tony nomination), *Ragtime* (2009 revival, Drama Desk Award), *Bye Bye Birdie* (2009 revival), *Hair* (2009 revival, Tony nomination), *In the Heights* (Tony and Drama Desk nominations), *Dr. Seuss' How the Grinch Stole Christmas!*, *Legally Blonde*, *A Chorus Line* (2006 revival), *The Drowsy Chaperone* (Drama Desk nomination), *Spamalot*, *Avenue Q*, *Fiddler on the Roof* (2004 revival), Baz Luhrmann's *La Bohème* (Drama Desk and Ovation Awards), and of course, *Dirty Rotten Scoundrels*. Acme is Tom Clark, Mark Menard, and Sten Severson.

DEREK CANNON

(Music Director, Musician) is an accomplished performer and music educator, having earned Bachelor of Arts and Master of Music degrees from San Diego State University. During his time at SDSU he won many soloist awards at jazz festivals throughout the state. He has maintained an active performing career featuring performances with The Spinners, The Temptations, and The Four Tops. He has also been featured on many recordings, most notably *Free Your Mind*, released in 2009 with smooth jazz artist Walter Beasley. Mr. Cannon is currently Music Department Chair and Director of Jazz Studies at Grossmont College. In addition to being a member of the music faculty at Grossmont College, he chaired the Jazz Studies Department at Chicago State University from 1995 to 1999 and is currently a member of the jazz studio faculty at San Diego State University. In 2002, Mr. Cannon was elected to the prestigious Who's Who Among America's Teachers.

URSULA MEYER

(Voice and Text Coach) is very happy to be back at The Old Globe this summer. She has studied voice with Cicely Berry, Patsy Rodenburg, Andrew Wade, and Arthur Lesac and is a designated Linklater teacher. She also graduated with distinction from the Advanced Voice Studies Program at the Royal Central School of Speech and Drama in London under David Carey. Her regional credits include numerous productions at The Old Globe, Guthrie Theater, Milwaukee Repertory Theater, A Contemporary Theatre, Seattle Repertory Theatre, Shakespeare Theatre Company, South Coast Repertory, Yale Repertory Theatre, La Jolla Playhouse, and the Idaho, Santa Cruz, and Utah Shakespeare Festivals, as well as 15 seasons with Oregon Shakespeare Festival. Ms. Meyer is currently on the faculty at UC San Diego. In 2007, she was a recipient of UCSD's Saltman Distinguished Teacher of the Year Award.

JIM CARNAHAN, CSA

(Casting) recently cast the Globe's production of *Twelfth Night*. He is the Director of Artistic Development at Roundabout Theatre Company, where his credits include *On the Twentieth Century*, *The Real Thing*, *Cabaret*, *Violet*, *Machinal*, *The Winslow Boy*, *The Mystery of Edwin Drood*, *Cyrano de Bergerac*, *Harvey*, *Anything Goes*, *The Importance of Being Earnest*, *Mrs. Warren's Profession*, *Sunday in the Park with George*, *The Pajama Game*, *12 Angry Men*, *Assassins*, *Nine*, and *Big River*. His other Broadway credits include *Fun Home*, *Constellations*, *The River*, *You Can't Take It With You*, *Rocky*, *The Glass Menagerie*, *Once*, *Matilda The Musical*, *Peter and the Starcatcher*, *The Mountaintop*, *On a Clear Day You Can See Forever*, *Jerusalem*, *Arcadia*, *The Scottsboro Boys*, *American Idiot*, *A Behanding in Spokane*, *The Seagull*, *Boeing-Boeing*, *Spring Awakening*, *The Pillowman*, *Gypsy*, and *True West*. His film credits include *A Home at the End of the World* and *Flicka*, and his television credits include "Glee" (Emmy Award nomination).

CHARLES MEANS

(Production Stage Manager) stage managed the Broadway productions of *The Real Thing*, *Seminar*, *The Motherf**ker with the Hat*, *The Pitmen Painters*, *Next Fall*, *Oleanna*, *You're Welcome America*, *Mauritius*, *Doubt*, and *The Goat, or Who Is Sylvia?*, as well as the national tour of *Doubt*. His Off Broadway credits include *The Laramie Project*, *Wit*, *Beckett/Albee*, and *The Most Fabulous Story Ever Told*. He has worked at many of this nation's top not-for-profit theatres including Manhattan Theatre Club, The Public Theater/Shakespeare in the Park, New York Theatre Workshop, Roundabout Theatre Company, Center Theatre Group/Mark Taper Forum, The Foundry Theatre, Theatre for a New Audience, Long Wharf Theatre, SITI Company, and La Jolla Playhouse. His television credits include HBO's telecast of *Will Ferrell: You're Welcome America – A Final Night with George W. Bush*. Mr. Means is a full-time faculty member and the head of the M.F.A. Stage Management program at UC San Diego. theatre.ucsd.edu/people/faculty/CharlesMeans.

CHANDRA R.M. ANTENILL

(Assistant Stage Manager) is thrilled to be joining the Globe family. Her credits as production stage manager include *Everybody's Talkin'*: *The Music of Harry Nilsson*, *Oedipus El Rey*, *Honky*, and *A Weekend with Pablo Picasso* (San Diego Repertory Theatre), *Sons of the Prophet*, *True West*, *Fool for Love*, *Spring Awakening*, *A Christmas Carol: A Live Radio Play*, *Assassins*, and *Company* (Cygnet Theatre Company), *Twelfth Night* (Lamb's Players Theatre), *Pippin* (Diversionsary Theatre), *B.F.E.* (San Diego Asian American Repertory Theater), and *Desire Under the Elms*, *The Good Person of Szechwan*, and *A Midsummer Night's Dream* (San Diego State University). Her credits as assistant stage manager include *In the Next Room, or the vibrator play*, *The Who's Tommy*, *Walter Cronkite is Dead*, *Tortilla Curtain*, *Zoot Suit*, and *A Hammer, A Bell, and A Song to Sing* (San Diego Rep), *Dirty Blonde*

(Cygnet), and *The Barber of Seville* (Lyric Opera San Diego). Mrs. Anthenill is a proud member of Actors' Equity.

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*; the West Coast premiere of novelist Nathan Englander's play *The Twenty-seventh Man*; and the upcoming world premiere of Michael John LaChiusa and Sybille Pearson's musical *Rain*. 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*, *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*, *Happgood* (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

Jim Carnahan, CSA
Alexandre Bleau; Carrie Gardner, CSA;
Stephen Kopel, CSA; Jillian Cimini, CSA;
Peter Van Dam; Claire Yensen



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



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



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



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IN THE COMMUNITY

By Mike Hausberg

In the 80 years since its founding in 1935, 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.



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 Shakespeare to community groups and venues across the county, in locations as varied as military bases, recreation centers, libraries, centers for the elderly, homeless shelters, and correctional facilities. Artistic Director Barry Edelstein directed *All's Well That Ends Well*, featuring a company of professional local actors (many of them graduates of the Old Globe/USD M.F.A.

at Father Joe's Village, a homeless shelter in downtown San Diego, "You brought light into our dark tunnel." A man at the 4th District Senior Center, who had recently turned 95 years old, was seeing theatre for the first time. The Globe for All tour reminded others of their first experiences attending shows as children with their families, delighting them with the opportunity to pass on the tradition.

This season the Globe will build upon last year's success and the community's encouragement to present a tour of Shakespeare's *Much Ado About Nothing*,

directed by Rob Melrose, beginning November 10. This comedic masterpiece, which follows the battle of wits between would-be lovers Benedick and Beatrice, will reach even deeper into the community by expanding the number of groups and venues it visits. Like last year, the Globe will present several low-cost performances at the Globe, giving our regular audiences a chance to see this special program at work first-hand. Audiences will also be able to attend pre- and post-show workshops and activities, allowing them to engage with the material in fun and fascinating ways.

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 these engagement activities the Globe hopes to inspire as many people as possible to fall in love with theatre—and perhaps even create their own.

Following a performance of *All's Well 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 not exclusive to a select group. The Old Globe will continue to find new ways of meeting community members where they live and feeding their desire for live performance. The initiative's name itself defines its duty to those it serves: The Globe, and the arts in general, really are for all. ■

(from left) Globe Associate Producer Eric Louie and actors Adam Gerber and Meaghan Boeing chat with the audience at Centinela State Prison. Photo by Sergio Bastidas, *Imperial Valley Press*.

Support for Globe for All included grants from The Legler Benbough Foundation, The Parker Foundation (George T. and Inez 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.

A LOOK BACK: THE SHAKESPEARE FESTIVAL



Marion Ross as Olivia in The Old Globe's inaugural Shakespeare Festival production of *Twelfth Night*, 1949.



(above) Famed stage director and teacher B. Iden Payne with members of the 1949 Shakespeare Festival company. (left) Laurence Guittard, Jonathan McMurtry, and Tom Toner in *The Comedy of Errors*, the first production directed by Jack O'Brien, 1969.



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 1937, 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 1969, 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. ■

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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
Robert & Lisa Shaw
Mr. William D. Smith & Dr. Carol Harter
John & Margery Swanson
Casey & Julie Tibbitts
Brenda & Robert Tomaras
Stan & Anita Ulrich
Karen Walker
Sandy Wichelecki & Suzanne Dukes
Howard & Christy Zatkin

GOLD
(\$500 to \$999)
Howard E. Abrams
Mrs. Marilyn Adams
George Amerault, Jr.
Anonymous (4)
Earl Asbury
Katherine Austin
The Backman Family
Bruce & Patricia Becker
Sally & John Berry
Bob & Joyce Blumberg
Deb & Brand Brickman
Robert & Pamela Brooks
The Bunn Family
Brent Carey
Luc Cayet & Anne Marie Pleska
Ms. Lisa Churchill & Dr. Susan Forsburg
Richard T. Clampitt
Ronald D. Culbertson
Honorable Vincent P. Di Figlia (Ret.)
Jacqueline & Stan Drosch
Berit & Tom Durler
Georgia Ellis
Nate & Margaret Englund
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
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
Allen Lemberg & Family
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
Bill & Mim McKenzie
Dr. & Mrs. Paul E. Michelson
Dr. & Mrs. Robert Morrison
Charles & Susan Muha
Shirley Mulcahy
Darrell Netherton
Jan Newmark

Evy & Ed Newton
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
Dr. Robert Reese
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
Linda & Andrew Shelton
Beverly & Howard Silldorf
Anne & Ronald Simon

Norman & Judith Solomon
Don Stanziano & Michael Sikich
Kathleen Steele
Ronald & Susan Styn
Clifford & Kay Sweet
John & Gail Tauscher
Roger Thieme & Sylvia Steding
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
Chester Yamaga & Jean Samuels

*In Memoriam

This list current as of July 15, 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.

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
 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
 Michelle Panek Interim Artistic Associate
 Karen Ann Daniels Community Outreach Manager
 Zane Alcorn..... Artistic Intern

PRODUCTION

Debra Pratt Ballard..... Associate Director of Production
 Ron Cooling Company Manager
 Carol Donahue..... Production Coordinator
 Jackson Smith Assistant Company Manager
 Luis Amezcua, Brian Holloway..... Shuttle Drivers

STAGE MANAGEMENT

Leila Knox Production Stage Manager

TECHNICAL

Benjamin Thoron Technical Director
 Wendy Berzansky Associate Technical Director
 Lucas Skoug Assistant Technical Director
 Tim McAllister Technical Assistant
 Eileen McCann Resident Design Assistant
 Eliza Korshin Technical Assistant/Buyer
 Gillian Kelleher Master Carpenter
 Carole Payette..... Charge Scenic Artist
 Gregg Essex Draftsman
 Christian Thorsen Stage Carpenter/Flyman, Globe
 Robert Dougherty Festival Master Carpenter
 Jessica Amador, David Garcia, René Neilson,
 David Weeks Scenic Artists
 Dave Atchison, Daniel Capiro, Curtis Carlsteen,
 Chris Chauvet, Jason Chohon, Michael Curtis,
 Kristen Flores, David Garcia, Sheldon Goff,
 Jack Hernandez, Sloan Holly, Jim Hopper,
 Laura McEntyre, Brian McVicker, Francisco Ramirez,
 Kurtis Weichers Carpenters
 W. Adam Bernard..... Lead Scenic Artist
 Jason Chohon Automation Coordinator
 Eszter Julian Automation operator, Festival
 Kristen Flores Automation operator, White

COSTUMES

Stacy Sutton..... Costume Director
 Charlotte Devaux Shields..... Resident Design Associate
 Maureen Mac Niallais Assistant to the Director
 Shelly Williams Design Assistant/Shopper
 Elisa Benzoni, Leslie Vukasovich..... Design Assistants
 Erin Cass, Soms Norfolk..... Drapers
 Su-Lin Chen, Marsha Kuligowski,
 Wendy Miller Tailor/Drapers
 Lisa Goering, Anne Glidden Grace,
 Colleen Power, Susan Sachs,
 Raquel Stewart Assistant Cutters
 Mary Miller Tailoring/Construction
 Allison Elsey, Francesca Mayer, Tea Ninkovic,
 Heather Premo, Veronica Von Borstel..... Stitchers
 Erin Carignan Craft Supervisor/Dyer/Painter
 Sharon Granieri, Stephanie Parker,
 Emily N. Smith Crafts Artisans
 Jakey Hicks Wig and Makeup Supervisor
 Kim Parker Assistant to Wig and Makeup Supervisor
 Kim Eddo Wig Assistant
 Beverly Boyd Wardrobe Supervisor
 Beth Merriman Wardrobe Crew Chief, Globe
 Anna MacDonald..... Wardrobe Crew Chief, White
 Ana Maldonado, Hannah May,
 Anna Noll Wardrobe Crew, Globe
 Jazmine Choi, Corrine Roache Wardrobe Crew, White

Barry Edelstein, Artistic Director

Garrett Bazzle, Danielle Griffith,
 Katie Knox, Nicole Sukolics-Christianson,
 Noelle Van Wyk Wardrobe Crew, Festival
 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..... Carpenter
 David Medina Properties Buyer
 Kristine Hummel-Rosen Properties Assistant
 Nick Pecher, Trish Rutter..... Craftpersons
 David Buess Property Master, Globe
 Kristen 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
 Bradley Bergholtz,
 Derek Lauer..... Follow Spot Operators, Festival
 Michael Anderson, Sammy Bauman-Martin,
 Bradley Bergholtz, Derek Lauer, Xavier Luevano,
 Shawn McCombs, Sean Murray, 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
 Austin Taylor Deck Audio, Globe
 Kevin Dawes, Rachel Doemelt,
 Terry Dycus, David Scott Sound Technician

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, Jason McNabb, Jose Morales,
 Victor Quiroz, Maria Rios, Leonardo Rodriguez,
 Vielka Smith Building Staff

PROFESSIONAL TRAINING

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

EDUCATION

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

Michael G. Murphy, Managing Director

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
 Derek Floyd..... Grants Assistant

DONOR SERVICES

Silvana Burrato, Jyothi Doughman, Laura Regal,
 Janette Jack, Barbara Leles, Richard Navarro,
 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
 Jordyn Patton..... 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 Bennon Ticket Operations Manager
 Cristal Salow Group Sales Manager
 Stephanie Haglund,
 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, Deborah Montes, Michelle Thorsen,
 Jennifer Van Atta,
 Angela Price, Jacquelyn Weber Pub Staff
 Linda Bahash,
 Stephanie Rakowski Gift Shop Supervisors

SECURITY/PARKING SERVICES

Edward Camarena Security Supervisor
 Sherisa Eselin Security Officer
 Jonathon Ayon, Joshua Caldwell,
 Francisco Dukes, Jeff Howell, Janet Larson,
 Jonathan Martinez, Eleuterio Ramos,
 Anna Salgado, Jakob Schmidt Security Guards
 Alexander Thomas VIP Valet Attendant

Jack O'Brien Artistic Director Emeritus
 Craig Noel Founding Director