

# performances

THE  LD GLOBE

MAY 2019

## KEN LUDWIG'S THE GODS OF COMEDY



# WELCOME



MIKE HAUSBERG

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

## 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.

## STATEMENT OF VALUES

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

The values that shape this commitment are:

### TRANSFORMATION

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

### INCLUSION

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

### EXCELLENCE

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

### STABILITY

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

### IMPACT

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

# OUR THANKS

## PRODUCTION SPONSORS



### NIKKI AND BEN CLAY

Nikki and Ben Clay are passionate about San Diego and are active countywide. They co-founded government and community relations firm Carpi & Clay, with Washington DC, Sacramento, and San Diego offices; while Nikki ran the San Diego office, Ben led Sacramento. Now Nikki provides strategic counsel for Clay Company and sits on multiple boards, including The Old Globe, the San Diego Regional Chamber of Commerce (as co-chair of LEAD), Downtown San Diego Partnership, and The Campanile Foundation at San Diego State University. Ben is a board member and past president of San Diego Symphony; chairs the San Diego River Conservancy; and is a past president of the San Diego Rotary. Nikki is currently serving in her second year as Chair of The Old Globe's Board of Directors.



### ELAINE AND DAVE DARWIN

Elaine and Dave Darwin, transplants from Palm Beach and Aspen, have enjoyed living in Rancho Santa Fe for 12 years, during which time they have immersed themselves in San Diego's cultural community. Dave worked on the La Jolla Concours d'Elegance and joined the San Diego/Palm Springs Chapter of the Classic Car Club of America. Elaine followed her interest in music and theatre by becoming a board member of La Jolla Music Society and The Old Globe. She has served the Globe in many capacities, including as Board Chair. She chaired the Search Committee for a new Artistic Director, has chaired the Investment Committee and the Artistic Angels Subcommittee, and now chairs the Individual Giving Subcommittee. She thanks you, our audience, for your tremendous support of The Old Globe. Elaine and Dave previously sponsored the sensory-friendly performance of *Dr. Seuss's How the Grinch Stole Christmas!*, as well as *The Heart of Rock & Roll*, *Dr. Seuss's The Lorax*, *Murder for Two*, *Camp David*, *Guys and Dolls*, and *Globe for All*. They are pleased to invite you to enjoy Ken Ludwig's *The Gods of Comedy*.



### PAULA AND BRIAN POWERS

Paula Powers joined the Globe's Board of Directors in 2011, and she currently serves on the Executive and Nominating Committees. She and Brian made Rancho Santa Fe their primary residence after living in New York, Hong Kong, Australia, and the Bay Area, where they still own a home. Paula earned her J.D. from the University of Michigan and specialized in trusts and estates, including work for private foundations and not-for-profits. Brian's J.D. comes from the University of Virginia, and he is currently Chairman Emeritus of Hellman & Friedman LLC, a private equity firm in San Francisco. Paula also sits on the board of the Rancho Santa Fe Foundation. Together they have sponsored numerous productions at the Globe, including Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, *In Your Arms*, *Rain*, *Guys and Dolls*, Ken Ludwig's *Robin Hood!*, *American Mariachi*, and *The Wanderers*. They have a strong commitment to new work, and the Powers New Voices Festival is named for them in honor of their significant commitment as Artistic Angels of The Old Globe.



### JEAN AND GARY SHEKHTER

Jean and Gary Shekhter came to the United States from the Soviet Union in the late 1970s. Grateful for all that their new country and community provided them, the Shekhters have been generous supporters of many charitable institutions. Jean has served on the Globe's Board since 2008 and serves on the Executive and Development Committees. Gary and Jean reside in Rancho Santa Fe. They have sponsored *The Twenty-seventh Man*, *Rain*, *Picasso at the Lapin Agile*, Ken Ludwig's *Robin Hood!*, *The Importance of Being Earnest*, the Globe-commissioned translation of *Uncle Vanya*, and this year's *Life After*.

## PRODUCTION SPONSORS



### PAM WAGNER AND HANS TEGEBO

Pam Wagner has enjoyed The Old Globe since high school, when her family relocated from Northern California. After almost 20 years as co-owner of a successful software company, she retired and was finally able to devote time to her love of the arts. Pam has sponsored numerous students in dance, music, and theatre. She has been a patron of the Globe for over 10 years and is a member of the Board of Directors. She is also a board member for Patrons of the Prado. Pam and Hans Tegebo met through their mutual love of art; he is a talented sculptor and ceramicist and an avid surfer. They spend a great deal of time in New York City visiting museums and attending theatre, and they continue to travel the world together.

## ARTIST SPONSORS

### Artist Sponsors for Ken Ludwig (playwright)

#### JO ANN KILTY

Before relocating to San Diego in 1999, Jo Ann Kilty had a career in advertising in the Bay Area. Jo Ann is passionate about the arts, and she has served as chair of the Del Mar Foundation's Cultural Arts Committee and as a board member of the California Center for the Arts, Escondido. In 2009, she joined the Globe's Board of Directors and currently serves on the Individual Giving Subcommittee. In 2011 and 2017, Jo Ann was recognized as Honorary Chair of the Globe Guilders Fashion Show. She also co-chaired the 2012 Globe Gala and the 80th Anniversary Gala, *Club 3515*.

#### EVELYN MACK TRUITT

Evelyn Mack Truitt has been supporting The Old Globe for almost 40 years and was a longtime friend of Globe Founding Director Craig Noel. As Vice President of the Signal Companies, Evelyn moved to San Diego in 1980 and immediately became involved with The Old Globe and very soon joined its Board of Directors. Evelyn retired from the Signal Companies in 1985, and she has remained on the Globe's Board to this day. Evelyn supports numerous charities and has served on the board of Theatre Forward in New York City for almost 28 years. At the Globe, she has sponsored two shows starring Robert Foxworth—*Quartet* and *Private Lives*, the latter directed by former Artistic Director Jack O'Brien—as well as *Shirley Valentine* with Associate Artist Katherine McGrath, among others. Recently, Evelyn sponsored *Clint Black's Looking for Christmas*. In addition to her theatre interests, Evelyn is a published film historian.

## 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 leader in the American theatre. The following individuals and organizations, recognized for their tremendous cumulative giving, comprise a special group of friends who have played leading "behind-the-scenes" roles, helping to create productions on the three stages and programs in the community.

- |   |  |  |  |
|---|--|--|--|
| — <b>\$25 million and higher</b> —<br>Donald* and Darlene Shiley  | — <b>\$7 million and higher</b> —<br>Kathryn Hattox*<br>Viterbi Family and<br>The Erna Finci Viterbi Artistic<br>Director Fund | — <b>\$1 million and higher</b> —<br>Mary Beth Adderley<br>Bank of America<br>Diane and John Berol<br>Stephen & Mary Birch<br>Foundation, Inc.<br>California Cultural & Historical<br>Endowment<br>J. Dallas and Mary Clark*<br>Peter Cooper<br>Valerie and Harry Cooper<br>Elaine and Dave Darwin<br>Ann Davies<br>Helen Edison*<br>Pam Farr & Buford Alexander<br>Globe Guilders<br>Joan and Irwin Jacobs<br>The Kresge Foundation | The Lipinsky Family<br>Estate of Beatrice Lynds*<br>National Endowment<br>for the Arts<br>Victor H.* and Jane Ottenstein<br>Qualcomm Foundation<br>Paula & Brian Powers<br>Estate of Dorothy S. Prough*<br>Jeannie and Arthur Rivkin<br>Jean and Gary Shekhter<br>Theatre Forward<br>Gillian and Tony Thornley<br>Wells Fargo<br>Carolyn Yorston-Wellcome<br>Anonymous (1) |
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| — <b>\$8 million and higher</b> —<br>Sheryl and Harvey White  |  |  |  |

\*In memoriam

For additional information on how to support the Globe at these extraordinary levels, please contact Llewellyn Crain at (619) 684-4141 or [lcrain@TheOldGlobe.org](mailto:lcrain@TheOldGlobe.org).

# OUR THANKS

The Old Globe is deeply grateful to our Artistic Angels and Benefactors, whose vital support of the Annual Fund helps us make theatre matter to more people. For additional information on how to support the Globe at these extraordinary levels, please contact Llewellyn Crain at (619) 684-4141 or lcrain@TheOldGlobe.org.

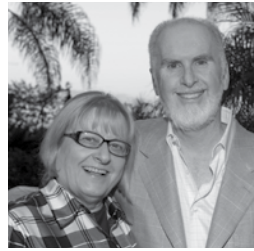
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†Charter Sponsor since 1995  
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Save the Date for the Year's Best Party

# THE 2019 GLOBE GALA September 21, 2019

Co-Chairs Ellise Coit and Karen Tanz



Drinks, dinner,  
and dancing  
under the stars  
on The Old Globe's  
Copley Plaza.



Thanks to the lead underwriters of last year's celebration!

Audrey S. Geisel\*  
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\*In memoriam

Underwriting opportunities for 2019 are available.  
Contact Eileen Prisby at (619) 684-4146 or  
eprisby@TheOldGlobe.org.

Photos by Melissa Jacobs.





Welcome to The Old Globe!

This theatre is renowned for a mastery of the classics, but when the classics come to life, some characters can be harder to master than others, as you'll see in this sidesplitting story about what happens when ancient Greek gods show up to wreak some modern-day havoc! We're delighted

to welcome the one and only Ken Ludwig back to the Globe, having entertained us with his rollicking take on Sherlock Holmes in 2015's *Baskerville* and his hilarious vision of our favorite swashbuckler in 2017's *Robin Hood!* I hope you enjoy the many misadventures in this absolutely divine comedy.

As you may know, the impact of The Old Globe extends far beyond the stages and seats in our three theatres. Nearly five years ago we launched a Department of Arts Engagement, which has since become a core part of why the Globe exists: to provide a public good. We are committed to making theatre matter to more people and to strengthening relationships with our neighbors. Our talented and dedicated arts engagement

staff has introduced life-changing programs that bring the magic of theatre to communities across San Diego County.

Whether we are working with children and students through our Teaching Artists or bringing Shakespeare to incarcerated populations, we are daily witnesses to the transformative power of theatre art to improve the quality of life, inspire people to achieve, and develop new and lasting connections between individuals and communities.

We need your help—not just to create the beautiful plays, musicals, and classics you see onstage here, but also to continue making a difference in the lives of people who might not otherwise experience the wonder of theatre. I am honored to support the Globe, and I invite you to join us as a donor. Fantastic benefits and special experiences await, but most of all, you will help make theatre matter.

Thank you for coming out to The Old Globe—enjoy the show!

Nicole A. Clay  
Chair, Board of Directors

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\*In memoriam

## 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	Conrad Susa*
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## FROM BARRY

The famous symbol of drama is a pair of masks, one frowning and one smiling. The faces represent two of the nine Muses of classical mythology. Melpomene, the Muse of tragedy, is the downer: she is often depicted with her sad mask in one hand and a dagger or club in the other. Her counterpart, happy, is Thalia, the Muse of comedy. She is sometimes depicted skipping giddily through a field, a crown of ivy adorning her flowing hair.

Thalia is one of the title characters in tonight's play, Ken Ludwig's *The Gods of Comedy* (she's one of the gods, not Ken Ludwig!), and while we don't see her skipping gaily through a field, we do see some ivy, or rather Ivy, as in "League." That witty displacement of the Muse's visual signature from her head to the walls of a college campus is typical of the clever imagination of Ken Ludwig. Ken has become a close friend of the Globe in recent years. Along with McCarter Theatre Center in Princeton, New Jersey (with whom we are co-producing this world premiere) and Arena Stage in Washington DC, the Globe is one of his artistic homes. His *Baskerville* and *Robin Hood!* were hits for us, sheer delights that brought our audience great joy. *Gods* will surely do the same.

Ken is a lawyer by training and a scholar by inclination. He serves on the board of directors of the Folger Shakespeare Library, which houses the greatest collection of Shakespeare material in the world. And that's but one of the libraries he frequents. Every time I speak to Ken, he regales me with another nugget he's gleaned from his voracious reading or from his equally hungry consumption of people and their stories and eccentricities. Ken's imagination, like the symbol of drama itself, is a mix of the smiling and the serious, the silly and the sublime.

In *Gods*, Ken combines the jokey and the scholastic halves of his extraordinary sensibility into a smart and goofy confection that is as funny and original as anything on the contemporary American comic stage. The play is many things at once. It's a rom-com about a slightly nerdy academic whose inner light is kindled by a crazy

adventure. It's a satire of the avarice and celebrity worship that is addling American academe. Most of all—and my favorite thing about it—it's a celebration of the spirit of comedy itself, a warm salute to the transformative effects of laughter, and a reminder to all of us that the bright anarchy of a Dionysian revel and the glint in the smiling eyes of Thalia can serve as benedictions, balms that lift and soothe us in dark and turbulent times. Ken is a true believer in the blessings of comedy, and I'm so grateful to him for visiting some joy on us all.

Ken's got a great set of partners at his side as he evangelizes on behalf of comedy's gods. Director Amanda Dehnert leads the group with aplomb, and she has delivered a production that is fleet of foot, full of invention, and as crazy as can be. Her crack team of designers has injected helium into the proceedings in precisely the right measure, and an amazing company of comic actors has brought knuckleheaded silliness galore. The whole thing is just a hoot.

And this brings me back to those masks. As the Globe's artistic team and I put our annual seasons together, we note that the visages of Thalia and Melpomene are equal in size. That tells us that in order to get theatre right, we need to keep comedy and tragedy in exact proportion. We strive to achieve that proportion across every dimension as we assemble a slate of shows: the right amount of dark, the right amount of light, the right amount of new, the right amount of old, the right amount of comfort, the right amount of challenge. Last in the Globe, *Life After*, was a story for Melpomene. Tonight the scale tilts toward Thalia.

Thanks for coming. Enjoy the show.

Any feedback on tonight's show or any of the Globe's work?  
Email Barry at [HiBarry@TheOldGlobe.org](mailto:HiBarry@TheOldGlobe.org) and he'll get back to you!

Barry Edelstein  
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields  
MANAGING DIRECTOR

in association with McCarter Theatre Center

PRESENTS

# KEN LUDWIG'S THE GODS OF COMEDY

BY  
KEN LUDWIG

Jason Sherwood  
SCENIC DESIGN

Linda Roethke  
COSTUME DESIGN

Brian Gale  
LIGHTING DESIGN

Darron L West  
SOUND DESIGN

Carissa  
Thorlakson  
WIG AND MAKEUP DESIGN

Jim Steinmeyer  
ILLUSION DESIGN

Ellenore Scott  
CHOREOGRAPHY

Tara Rubin  
Casting/Claire  
Burke, CSA  
CASTING

Alison Cote  
PRODUCTION STAGE  
MANAGER

DIRECTED BY  
AMANDA DEHNERT

Donald and Darlene Shiley Stage  
Old Globe Theatre  
Conrad Prebys Theatre Center

May 11 – June 16, 2019

CAST  
(in alphabetical order)

THALIA ..... Jessie Cannizzaro  
ZOE, BROOKLYN ..... Steffanie Leigh  
RALPH ..... Jevon McFerrin  
DEAN TRICKETT ..... Keira Naughton  
DIONYSUS ..... Brad Oscar  
ARISTIDE, ALEKSI, ARES ..... George Psomas  
DAPHNE ..... Shay Vawn

Production Stage Manager ..... Alison Cote  
Assistant Stage Manager ..... Kendra Stockton

SETTING  
The present, in Greece and on an American college campus.

*There will be one 15-minute intermission.*

PRODUCTION STAFF

Dialect Coach ..... Nathan C. Crocker  
Fight Consultant ..... Samantha Reading  
Assistant Director ..... Andrea van den Boogaard  
Associate Scenic Design ..... Logan Greenwell  
Associate Scenic Design ..... Connor W. Munion  
Assistant Scenic Design ..... Eileen McCann  
Resident Associate Costume Design ..... Charlotte Devaux  
Assistant Lighting Design ..... Zo Haynes  
Script Assistant ..... Bryan Runion  
Stage Management Intern ..... Whitney Carter  
Dance Captain, Fight Captain ..... Steffanie Leigh

The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.

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

# THE GODS OF INSPIRATION

An interview with playwright Ken Ludwig about creating his play *The Gods of Comedy*.

Interview by Danielle Mages Amato



KEN LUDWIG

## Where did the idea for this play come from?

I'm always thinking about plays, about stories that need telling and how to tell them, and one of the things that has been buzzing around in my head for a while is how live theatre offers such wonderful opportunities to present actions that are beyond reality. For example, when Oberon in *A Midsummer Night's Dream* says, "I am invisible," that's it. He's invisible. The lovers in the play run right past him and don't see him. That's something that only theatre can do in such a powerful way. My latest play, which I finished last month, is a Sherlock Holmes mystery called *Moriarty*, and in it we go to the Reichenbach Falls. Arthur Conan Doyle describes the Falls as this tremendous, life-threatening cataract of noise and water that is roaring away behind the final struggle. Now in the theatre we can create that kind of tremendous scene with just sound and light and the reactions of the actors. That's the magic of the theatre—and I think at the moment, in the theatre of today, it's what bankers would call an underused asset. Thus, the idea for *The Gods of Comedy* grew out of an impulse to create the gods of ancient Greece by simply calling them gods and treating them like gods, then letting them do otherworldly things like become invisible with the snap of a finger.

My other motivation for *The Gods of Comedy* was to write something joyous. We don't have enough comedy in our lives right now, especially in the theatre, and we need it back.

Where are the glories of Kaufman and Hart, and Noel Coward? We need those glories to revisit us, and I hope on my tombstone it will say: "At least he tried."

**Those of us familiar with your plays know that you have a deep interest in Shakespeare. Are you an aficionado of the ancient Greeks as well?**

Well, it's all of a piece with my love of Shakespeare. Ben Jonson might have said that Shakespeare had "small Latin and less Greek," but Shakespeare certainly knew his ancient literature. Ovid's book *Metamorphoses* was Shakespeare's single largest source for stories. And it's clear that Shakespeare knew Plautus's play *Menaechmi*, since *The Comedy of Errors* is based on it. If you love scholarship, if you love reading about Shakespeare and studying him, you sort of naturally also love Greek and Roman literature. Indeed Plautus invented about half the basic comic tropes that we still use today, and Shakespeare invented the

other half about 1,800 years later. These tropes—things like the use of twins, the old man with a young wife, the wily servant, the escape to the countryside where wisdom is gained—these are the bedrock of Western comedy, and they started with the Greeks. On top of which, I consider *The Odyssey* to be the greatest comic narrative ever written.

**How do you write a god in a play? As characters, do they function the same as the humans in the play, or are they different?**

According to Homer, the gods of Greek mythology mingle with humans all the time. And when gods come visit, they're not time traveling. They live on Mount Olympus just as we live in our own communities, the difference being that they're immortal, as well as magically powerful. So if you could get to Mount Olympus right now, in 2019, you'd see the gods, just as you would have in 1919 or 1819. They simply come down from their mountain to mingle with us—and seduce us and change us and help us—whenever they want to. That's what Homer and Ovid and Catullus tell us. Indeed, it's the basis of at least half their stories. So to answer your question, the gods are just like us, they function in our society, but they're bigger and more extravagant.

**As someone who writes both adaptations and original plays, is there a difference in the process for you between adapting an existing piece and developing your own storyline?**

Absolutely. Writing an original play is a hundred times harder than writing an adaptation because an original starts with a blank page. The story, the characters, the mood, the message: they all have to be created from scratch. And even on the back end they're harder. As the saying goes, plays are not written, they're rewritten, and when I work on an original play like *The Gods of Comedy*, I have no underlying source to go back to when I'm rewriting the play in rehearsals and previews (as I always am).

**Is there anything that you've learned about the play during the rehearsal and preview process? Any "aha" moments of discovery?**

With plays, you really discover what they're all about when the audience arrives. Up until then, you're just speculating. Audiences tell the playwright everything. This is true not only from moment to moment—"Is this or that line getting the laugh I want? Is the audience quiet? Can I hear a pin drop when I need that reaction?"—but also with regard to the play as a whole.

In *The Gods of Comedy*, as in many of my plays, what I deeply care about is how to make the world into a shared community. I'm innately an optimist, but I like to think of it as sensible optimism. I believe that if we band together and do the right things, we can come together as a community and make moral decisions, even if our progress is only inch by inch. My play *Robin Hood!*, which had its world premiere here at The Old Globe, was about this explicitly. In *The Gods of Comedy*, I like to think that the message is the same, but lurking in the shadows.

In addition, this play is about making your life an adventure. If you have an adventurous spirit and a good heart, you can create a happy ending for yourself and for those around you.

**Do you think we'll actually find more Greek and Roman plays someday?**

I do. Absolutely. The reason we only have seven plays each by Aeschylus and Sophocles, and only 17 by Euripides, out of about 95 each, is because the task of copying them by hand during the 1,500 years before the invention of the printing press was so arduous. What survived were what we would now call the "best of" compilations. Meanwhile, we have thousands of fragments of the lost plays, and discoveries of additional fragments are still occurring. I understand that many old scrolls still exist, especially in Herculaneum and Pompeii, but the trouble is that if you touch them they disintegrate. Right now, the scientific challenge is to unscroll them without losing the contents.

**With your passion for academia, do you see yourself in the academic characters that you've written in this play?**

No, I see myself in the far dizzier gods of comedy. [laughs] ■



## DIONYSUS THE GOD OF COMEDY



In his stage directions for *The Gods of Comedy*, Ken Ludwig describes Dionysus as follows: "Dionysus is one of the 12 Olympians of the Hellenic pantheon. He is not only the god of comedy; he is also the god of wine and revelry. The ancient epics describe him as 'a joy for mortals,' but he is also the god of misrule, with a hearty appetite for all things sexual... His tastes are boisterous, he is innately anarchic, and he loves the good life. Best of all, he's an enthusiast. He is the god of *exstasis*, of being outside yourself. He would love a modern-day rock concert."

Son of Zeus and the mortal woman Semele, Dionysus grew up in a valley accompanied by leopards, tigers, and mountain nymphs. In this valley, he taught himself to make wine and then traveled around sharing his secrets with the humans and gaining followers. Dionysus loves raucous parties and celebrations, and thus there were many ancient Greek festivals held in his honor. At these festivals were the first theatrical performances of comedy and tragedy. In Roman mythology, Dionysus is known as Bacchus. ■

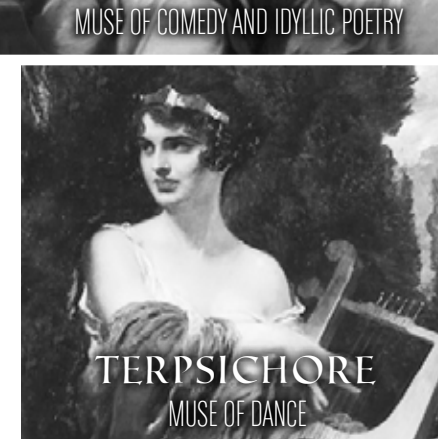


(this page, left to right) *The Adolescent Bacchus*, Caravaggio. *Bacchus*, Peter Paul Rubens, 1638. *Seated Dionysos holding out a kantharos*, ca. 520–500 B.C. (opposite page) Calliope: Simon Vouet, 1634. Clio: Johannes Moreelse, 1634. Erato: Edward Poynter, 1870. Euterpe: Margaritis Philippos, 1843. Thalia: Jean-Marc Nattier, 1739. Melpomene: Johann Heinrich Tischbein, 1771. Polyhymnia: Joseph Fagnani, 1869. Terpsichore: Leopold Schmutzler. Urania: Jean Raoux.

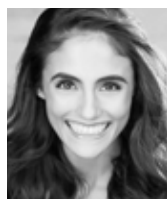
## THALIA THE MUSE OF COMEDY

The nine Muses were daughters of the Greek god Zeus and the Titan Mnemosyne, the goddess of memory. The companions of Apollo, the Muses represented divine inspiration in the arts, music, and science. Each of the Muses had her own domain, from dance to astronomy, and each had a specific iconography, symbols of their areas of focus that were always pictured with them. The Muses were adopted by the Romans into their own pantheon, and they remain to this day symbols of artistic inspiration and creation.

Thalia, the Muse of comedy and idyllic poetry, was most often pictured as a young, beautiful woman carrying a theatrical comedy mask, a shepherd's crook, and an ivy wreath. She was described as joyful and exuberant, as befits her comic focus. ■







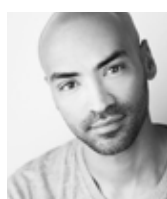
### JESSIE CANNIZZARO

(Thalia) has appeared in New York in *Puffs* (New World Stages), *Romeo and Juliet* (Lincoln Center Education), *The Christians* (Playwrights Horizons), *The Mysteries* (The Flea Theater), *The Haunting of Ichabod Crane* (Park Avenue Armory), *The Events* (New York Theatre Workshop), and as the title role in *Hamlet* (American Theatre of Actors). Her select television credits include “Nella the Princess Knight” (Nick Jr.) and “Losing It with John Stamos” (Yahoo! Screen). She also appeared in the film *Selah and The Spades*, which was an official selection of the 2019 Sundance Film Festival. Ms. Cannizzaro trained with the Williamstown Theatre Festival Apprentice Program, Upright Citizens Brigade Theatre, and British American Drama Academy. She was also a member of The Bats, the resident acting company at The Flea Theater. Ms. Cannizzaro received a B.A. in Theater and Political Science from Swarthmore College. [JessieCannizzaro.com](http://JessieCannizzaro.com).



### STEFFANIE LEIGH

(Zoe, Brooklyn) appeared on Broadway as Dorian Leigh in *War Paint*, Liane d’Exelmans in *Gigi*, and the title role in *Mary Poppins*, which she also played on the show’s national tour. Her New York and regional credits include *Passion* (Signature Theatre Company), *Dani Girl* (Exit, Pursued by a Bear), *Venus in Fur* (Singapore Repertory Theatre), *Jaques Brel Is Alive and Well and Living in Paris* (Alliance Theatre), and *Into the Woods* and *Seven Brides for Seven Brothers* (Pittsburgh Civic Light Opera). Her television credits include “The Blacklist,” “Blindspot,” “The Mysteries of Laura,” “The Following,” “The Good Wife,” and *Members Only*. She was also seen in the films *Seaside*, *Easter Mysteries*, *American Dresser*, *Progress (and Unrelated Things)*, and *They’re Out of the Business*. She received her B.F.A. in Acting/Music Theater from Carnegie Mellon University. [steffanieleigh.com](http://steffanieleigh.com).



### JEVON MCFERRIN

(Ralph) is originally from San Francisco and currently lives in Brooklyn. He is a graduate of The American Academy of Dramatic Arts in New York (class of 2005). Most recently he was in *Hamilton* on Broadway as the Principal Standby for Alexander Hamilton and the Sons of Liberty. His other credits include Simeon the Leper in *Cinco Paul’s A.D. 16* (2018 Festival of New Musicals), Smokey Robinson in *Motown The Musical* (Broadway), Dennis in *Daniel Beaty’s Tearing Down the Walls* (Riverside Theatre; AUDELCO Award nomination for Outstanding Performance in a Musical, Male), the award-winning production of *Balm in Gilead* (T. Schreiber Studio for Theatre & Film), and Benny in *Rent* (Hangar Theatre). [Jevonmcferrin.com](http://Jevonmcferrin.com).



### KEIRA NAUGHTON

(Dean Trickett) appeared on Broadway in *The Rivals*, *Dance of Death*, and *Three Sisters*, and Off Broadway in *These Paper Bullets*, *The Jammer*, *Hunting and Gathering*, *Indoor/ Outdoor*, *All My Sons*, and *The American Clock*, among others. Her regional credits include *Evanston Salt Costs Climbing* (New Neighborhood/White Heron Theatre Company), *Church & State* (Berkshire Theatre Group), *These Paper Bullets* (Geffen Playhouse, Yale Repertory Theatre), *Elevada* and *A Delicate Balance* (Yale Rep), *I Saw My Neighbor on the Train* and *I Didn’t Even Smile* (New Neighborhood/Berkshire

Theatre Group), *The Dining Room* (Westport Country Playhouse), *Becky Shaw* (Huntington Theatre Company), *Proof* (Arena Stage; Helen Hayes Award nomination), and *Company* (The Kennedy Center’s Sondheim Celebration). Ms. Naughton directed the world premiere of *Cedars* by Erik Tarloff at Berkshire Theatre Group, and she has also directed at 92nd Street Y’s Lyrics & Lyricists series. Her television and film credits include “The Exorcist,” “Body of Proof,” “3 lbs.,” “Law & Order: Special Victims Unit,” “Sex and the City,” *The Independents*, *Book of Shadows: Blair Witch 2*, and *Cradle Will Rock*. She is a founding member of New Neighborhood and a singer/songwriter in the theatrical band The Petersons. She received her M.F.A. from New York University.



### BRAD OSCAR

(Dionysus) has been seen on Broadway in *Something Rotten!* (Tony Award nomination), *Big Fish*, *Nice Work If You Can Get It*, *The Addams Family*, *Spamalot*, *The Producers* (Tony nomination), *Jekyll & Hyde*, and *Aspects of Love*. His national tour credits include *The Phantom of the Opera*, *Young Frankenstein*, and *Jekyll & Hyde*. He has appeared on the West End in *The Producers* and Off Broadway in *Nassim* and *Annie Get Your Gun* (New York City Center), *Sweeney Todd* (Barrow Street Theatre), *Forbidden Broadway* (Theater East), and *Bells Are Ringing* and *Do Re Mi* (City Center Encores!). Mr. Oscar’s regional credits include *The Squirrels* (La Jolla Playhouse), *Fiddler on the Roof* (Barrington Stage Company), *Barnum* (Asolo Repertory Theatre, Maltz Jupiter Theatre; Carbonell Award for Best Actor, Musical), *The Mystery of Irma Vep*, *Cabaret*, and *Damn Yankees* (Arena Stage), and *The First Wives Club* (The Old Globe). His film and television credits include *Ghost Town*, *The Producers*, “Madam Secretary,” “Smash,” “The Good Wife,” and three “Law & Order” series.



### GEORGE PSOMAS

(Aristide, Aleks, Ares) was in the 2015 Broadway production of *Fiddler on the Roof* and the 2008 Broadway production of *South Pacific*. His other theatre credits include the world premiere productions of *Sex and Other Disturbances* (Portland Stage), *Errol and Fidel* (New York Musical Festival; NYMF Award for Outstanding Performance in a Supporting Role), and *Play It by Heart* (The Human Race Theatre Company). He recently made his Carnegie Hall debut singing “Somewhere” from *West Side Story* to honor Academy Award winner George Chakiris. Mr. Psomas’s film credits include *Jersey Shore Massacre*, *Family on Board*, and *Bittersweet Sixteen*. He has done voice-overs for Pizza Hut and an animated pilot for Cartoon Network. He also appeared in *Vogue* for photographer Annie Leibovitz’s *Romeo and Juliet* photo feature. Mr. Psomas was also the 2016, 2017, and 2018 host of Broadway Under the Stars in New York City and the season 2 winner of Broadway Idol. @George\_Psomas on Instagram.



### SHAY VAWN

(Daphne) is delighted to make her West Coast debut with this incredible ensemble, having appeared in the show at McCarter Theatre Center. Her New York credits include the world premiere of Charles Mee’s *soot and spit* at New Ohio Theatre, and work at The 52nd Street Project. Her television credits include “Devs” (FX) and “Instinct” (CBS). She trained at New York University’s graduate acting program. @dictionarydame.

### KEN LUDWIG

(Playwright) is a Tony and Olivier Award-winning playwright who has written over 28 plays and musicals, including six shows on Broadway and seven in London’s West End. The original Broadway production of *Lend Me a Tenor* won two Tony Awards, and the play was called “one of the classic comedies of the 20th century” by *The Washington Post*. His additional awards include the Helen Hayes Award, the Edgar Award for Best Mystery, the Samuel French Award for Sustained Excellence in American Theatre, and the Edwin Forrest Award for Outstanding Contributions to the American Theatre. His Broadway plays have starred Alec Baldwin, Carol Burnett, Tony Shalhoub, Lynn Redgrave, and Kristen Bell. His book *How to Teach Your Children Shakespeare* won the Falstaff Award for Best Shakespeare Book of 2014. His best-known works include *Crazy for You* (five years on Broadway, Tony and Olivier Awards for Best Musical), *Moon Over Buffalo*, *Baskerville* (which played the Globe in 2015), *A Comedy of Tenors*, *Sherwood* (which premiered at the Globe as *Robin Hood!* in 2017), and a stage version of *Murder on the Orient Express* written expressly at the request of the Agatha Christie Estate. He holds degrees from Harvard University, where he studied music with Leonard Bernstein, and Cambridge University. His work has been performed in over 30 countries in more than 20 languages and is produced somewhere in the United States every night of the year.

### AMANDA DEHNERT

(Director) staged and conceived Carnegie Hall’s *West Side Story* at Knockdown Center. Her world premieres include Kate Hamill’s *Pride and Prejudice* (Primary Stages, Seattle Repertory Theatre, Hudson Valley Shakespeare Festival), Ken Ludwig’s *Baskerville* (McCarter Theatre Center, Arena Stage), *Eastland: A New Musical* (also orchestrations; Lookingglass Theatre Company), and Adam Gwon and Octavio Solis’s *Cloudlands* (South Coast Repertory). Her credits as director/composer/adaptor include *Love’s Labour’s Lost* and *Timon of Athens* (Oregon Shakespeare Festival), *The Verona Project* (California Shakespeare Theater), *Peter Pan* (Lookingglass), and *Richard III* (The Public Theater’s Mobile Unit). Ms. Dehnert’s other credits include *Little Shop of Horrors* (Cleveland Play House), *The Fantasticks* (Trinity Repertory Company, Long Wharf Theatre, Arena Stage, South Coast Repertory), *Into the Woods* and *Julius Caesar* (Oregon Shakespeare Festival), *My Fair Lady* (Oregon Shakespeare Festival, Cleveland Play House, Actors Theatre of Louisville, Virginia Stage Company, Trinity Rep), *Death of a Salesman* (Dallas Theater Center), and *Cabaret* (Stratford Shakespeare Festival). She is an associate professor at Northwestern University’s School of Communication, Theatre; prior to that, she was a clinical professor at Brown University.

### JASON SHERWOOD

(Scenic Design) is a Drama Desk Award, Lucille Lortel Award, and Henry Hewes Design Award nominee. He previously designed the Globe’s production of *Red Velvet*. Mr. Sherwood recently designed *Rent: Live*; Sam Smith’s arena world tour and campaign television appearances (including “The Grammy Awards,” “Saturday Night Live,” and “Ellen: The Ellen DeGeneres Show”); and “The People’s Choice Awards” on E! His upcoming credits include the Spice Girls world tour and the Broadway revival of *The Secret Garden*. He has also designed for New York Theatre Workshop, The Playwright’s Realm, Rattlestick Playwrights Theater, American Repertory Theater, and Guthrie Theater, among many others. @JasonSherwoodDesign.

### LINDA ROETHKE

(Costume Design) designed the Off Broadway production of *Richard III* (The Public Theater) and regional productions of

*Indecent* (Arena Stage, Baltimore Center Stage, Kansas City Repertory Theatre), *Oklahoma!*, *Richard II*, *Into the Woods*, *King Lear*, *As You Like It*, *Julius Caesar*, and *All’s Well That Ends Well* (Oregon Shakespeare Festival), *Hand to God*, *The Geller Girls*, *Managing Maxine*, *The Underpants*, and *Shadowlands* (Alliance Theatre), *The Game’s Afoot* (Cleveland Play House), *The Good Book*, *Water by the Spoonful*, *The Dead*, and *Orlando* (Court Theatre), *Stage Kiss* and *The Clean House* (Goodman Theatre), *Visiting Edna*, *Mary Page Marlowe*, *The Motherf\*\*\*er with the Hat*, *Dead Man’s Cell Phone*, and *Intimate Apparel* (Steppenwolf Theatre Company), *Sweeney Todd* and *Sunday in the Park with George* (Kansas City Rep), and *Miss Saigon* (Paramount Theatre). She has also designed at Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Actors Theatre of Louisville, Chicago Shakespeare Theater, Utah Shakespeare Festival, Connecticut Repertory Theatre, Arden Theatre Company, Baltimore Center Stage, Maltz Jupiter Theatre, American Players Theatre, and Northlight Theatre. Ms. Roethke is also co-director of the M.F.A. design program at Northwestern University. She has received a Joseph Jefferson Award, Suzi Bass Award nominations, and a Connecticut Critics Circle Award nomination. She received an M.F.A. from The University of Iowa.

### BRIAN GALE

(Lighting Design) has designed *All My Sons* and *Two Trains Running* (The Matrix Theatre Company), *El Niño*, *Mexican Day*, and *100 Aprils* (Rogue Machine Theatre), *Punk Rock* (Odyssey Theatre Ensemble), *God of Carnage* and *Carrie: The Musical* (La Mirada Theatre), *Red* and *Disgraced* (San Diego Repertory Theatre), *Little Shop of Horrors* (Cleveland Play House), and *Hugh Jackman... One Night Only* (Dolby Theatre). He designed lighting and projections for *Sleepless in Seattle: The Musical* and lighting for *Intimate Apparel* and *The Heiress* (Pasadena Playhouse); lighting and projections for *Waiting for Godot* and lighting for *The Lieutenant of Inishmore* and *Harps and Angels* (Mark Taper Forum); projections for *Eurydice* and lighting for *The Doctor’s Dilemma* (A Noise Within); and lighting and projections for the complete *Ring Cycle* (LA Opera). He has worked for 24 years with The Walt Disney Company, and he continues to consult on theme parks, shows, and special events worldwide. Mr. Gale is a member of IATSE USA Local 829.

### DARRON L WEST

(Sound Design) previously designed The Old Globe’s productions of *Into the Woods* and *The Twenty-seventh Man*. He is a Tony and Obie Award-winning sound designer whose work for dance and theatre has been heard in over 500 productions in the U.S. and internationally in 14 countries. His further accolades include the Drama Desk, Lucille Lortel, AUDELCO, and Princess Grace Statue Awards, among many others.

### CARISSA THORLAKSON

(Wig and Makeup Design) is a New Jersey-based wig and makeup designer. She recently designed *Grand Hotel* and *Little Rock* Off Broadway. She is currently in her sixth season with McCarter Theatre Center, where her design work includes *A Christmas Carol* (2013–2018), *Simpatico*, *The Mousetrap*, and *All the Days*. She has designed for Temple University, Olney Theatre Center, University of Delaware’s Resident Ensemble Players, The Princeton Festival, American Repertory Ballet, and NewArts in Newtown, Connecticut. She has served as a wig and makeup artist at Santa Fe Opera, Sarasota Opera, The Kennedy Center, Shakespeare Theatre Company, Signature Theatre Company, and Round House Theatre. Ms. Thorlakson also creates custom medical

wigs and cosplay wigs, and teaches classes in wigs and makeup. CThorwigs.com, @wigician.

### JIM STEINMEYER

(Illusion Design) was called by *The New York Times* the “celebrated ‘invisible man’—inventor, designer, and creative brain behind many of the great stage magicians.” His illusions have been featured by Doug Henning, Siegfried and Roy, David Copperfield, Ricky Jay, and many others. He created the special illusions for Broadway’s *Beauty and the Beast*, *Into the Woods*, *The Scarlet Pimpernel*, *Mary Poppins*, and *Aladdin*. He is also the author of books on the history and practice of magic.

### ELLENORE SCOTT

(Choreography) is a New York-based choreographer and performer. She was a finalist and an All-Star on the hit television show “So You Think You Can Dance.” She served as the associate choreographer for *Head Over Heels* and *King Kong* on Broadway, and she was the assistant choreographer for the Broadway revivals of *Cats* and *Falsettos*. She also choreographed Off Broadway’s *Pride and Prejudice* at Cherry Lane Theatre. Ms. Scott is the Artistic Director of ELSCO Dance, a New York City contemporary dance company.

### TARA RUBIN CASTING

(Casting) has cast the Globe’s *Life After*, *The Heart of Rock & Roll*, *Much Ado About Nothing*, *The Tempest*, *Guys and Dolls*, *Othello*, *The Two Gentlemen of Verona*, *Dog and Pony*, *A Room with a View*, and others. Their select Broadway credits include *Ain’t Too Proud—The Life and Times of The Temptations*, *King Kong*, *The Band’s Visit*, *Summer: The Donna Summer Musical*, *Prince of Broadway*, *Bandstand*, *Indecent*, *Sunset Boulevard*, *Miss Saigon*, *Dear Evan Hansen*, *A Bronx Tale The Musical*, *Cats*, *Falsettos*, *Disaster!*, *School of Rock*, *Gigi*, *Bullets Over Broadway*, *Aladdin*, *Les Misérables*, *The Heiress*, *How to Succeed in Business Without Really Trying*, *Billy Elliot: The Musical*, *Shrek The Musical*, *Young Frankenstein*, *Mary Poppins*, *Spamalot*, *The 25th Annual Putnam County Spelling Bee*, *The Producers*, *Mamma Mia!*, *Jersey Boys*, and *The Phantom of the Opera*. Their Off Broadway credits include *Gloria: A Life*; *Smokey Joe’s Cafe*; *Clueless*, *The Musical*; *The Band’s Visit*; *Here Lies Love*; and *Love, Loss, and What I Wore*. They have also cast regionally for McCarter Theatre Center, Yale Repertory Theatre, La Jolla Playhouse, Paper Mill Playhouse, Berkeley Repertory Theatre, and more.

### ALISON COTE

(Production Stage Manager) was last at the Globe with *Good People*. She is in her 22nd season at McCarter Theatre Center, where her highlights include Ken Ludwig’s *Baskerville*, *Detroit ’67*, *The Understudy* directed by Adam Immerwahr, *The White Snake* directed by Mary Zimmerman, Danai Gurira’s *The Convert* directed by Emily Mann, *A Midsummer Night’s Dream* directed by Tina Landau, Christopher Durang’s *Miss Witherspoon*, *Sorrows and Rejoicings* directed by Athol Fugard, and Stephen Wadsworth’s adaptations of *The Figaro Plays*. Her other credits include Edward Albee’s *Me, Myself & I* at Playwrights Horizons; Tarell Alvin McCraney’s *The Brother/Sister Plays* at The Public Theater; and productions at Second Stage Theater, Goodman Theatre, Philadelphia Theatre Company, Santa Cruz Shakespeare, Paper Mill Playhouse, The Kennedy Center, Long Wharf Theatre, Center Theatre Group, Berkeley Repertory Theatre, Bard SummerScape, Pittsburgh Public Theater, and Williamstown Theatre Festival, as well as 19 productions with The Shakespeare Theatre of New Jersey.

### KENDRA STOCKTON

(Assistant Stage Manager) previously worked at The Old Globe as Assistant Stage Manager on *Familiar*, *Clint Black’s Looking for Christmas*, *Much Ado About Nothing*, *Benny & Joon*, *October Sky*, *Bright Star*, and *Dog and Pony*, as well as a production assistant on *Dr. Seuss’s How the Grinch Stole Christmas!*, *The Few*, and the 2013 Shakespeare Festival. She stage managed La Jolla Playhouse’s *Home of the Brave* and *#SuperShinySara* and has assistant stage managed their productions of *Guards at the Taj*, *The Orphan of Zhao*, and *The Who & The What*. Her other stage management credits include *The Loneliest Girl in the World* (Diversions Theatre), *miXtape* (Lamb’s Players Theatre), and *Irving Berlin’s White Christmas* (San Diego Musical Theatre).

### MCCARTER THEATRE CENTER

(Co-Producer) Under the leadership of award-winning playwright and Artistic Director Emily Mann, Managing Director Michael S. Rosenberg, and Special Programming Director William W. Lockwood, McCarter Theatre Center’s mission is to create world-class theatre and present the finest artists for the engagement, education, and entertainment of the community. Winner of the 1994 Tony Award for Regional Theatre, the company’s world premieres include Christopher Durang’s *Vanya and Sonia and Masha and Spike* (2013 Tony for Best Play), Tarell Alvin McCraney’s *The Brother/Sister Plays*, Emily Mann’s *Having Our Say*, and Danai Gurira’s *The Convert*. McCarter brings artists from around the world to Princeton, New Jersey, including Angélique Kidjo, Esperanza Spalding, David Sedaris, and more. The company’s education and outreach efforts serve tens of thousands through student matinees, in-school residencies, and adult classes. mccarter.org.



### BARRY EDELSTEIN

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. He has directed nearly half of the Bard’s plays. His Globe directing credits include *The Winter’s Tale*, *Othello*, *The Twenty-seventh Man*, the world premiere of *Rain*, *Picasso at the Lapin Agile*, *Hamlet*, and the world premiere of *The Wanderers*.

He also directed *All’s Well That Ends Well* as the inaugural production of the Globe for All community tour. In January he oversaw the Globe’s inaugural Classical Directing Fellowship program. He most recently directed *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Mr. Edelstein oversaw all of the company’s Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin’s *WASP and Other Plays*. He was also Associate Producer of The Public’s Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. His book *Thinking Shakespeare*, which was rereleased in a second edition in June, is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.



### TIMOTHY J. SHIELDS

(Managing Director) is very pleased to have joined the ranks of the Globe’s staff in October of 2017. He brings to San Diego many decades of theatrical experience. Most recently, he was Managing Director at Princeton, New Jersey’s McCarter Theatre Center from 2009 to 2017. His

professional experience includes serving as Managing Director at Milwaukee Repertory Theater for 10 years, and as Managing Director at Geva Theatre Center in Rochester, New York, for six. He has held administrative positions at Children’s Theatre Company in Minneapolis, Denver Center Theatre Company, and McCarter Theatre Center in an earlier period of his career. In service to the field, he was the President of the League of Resident Theatres (LORT) for six years and was the Chair of the ArtPride NJ board. He has also served on the boards of Theatre Communications Group (Vice President), Milwaukee’s Latino Arts Board, the Cultural Alliance of Greater Milwaukee, and Theatre Wisconsin (Founder/President). Over the years he has been a panelist, panel chair, and on-site reporter for the theatre program at the National Endowment for the Arts. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.

### JACK O’BRIEN

(Artistic Director Emeritus) served as Artistic Director of The Old Globe from 1981 to 2007. His Broadway credits include *All My Sons*, *Carousel*, *Charlie and the Chocolate Factory*, *The Front Page*, *It’s Only a Play*, *Macbeth*, *The Nance*, *Catch Me If You Can*, *The Coast of Utopia* (Tony Award), *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination), *The Full Monty* (Tony nomination), *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony nomination), and many more. He has also directed for national tours, the West End, New York’s Metropolitan Opera, and San Diego Opera, as well as six movies for PBS’s “American Playhouse.” He was inducted into the Theatre Hall of Fame in 2008. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in 2013.

### CRAIG NOEL

(Founding Director, 1915–2010) was a theatre legend who was instrumental in cultivating the San Diego arts community. Beginning in 1939, he directed more than 200 Globe productions of all styles and periods and produced an additional 270 shows. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and San Diego Junior Theatre in the ’40s, the expansion to two theatres in the ’50s, and the founding of The Old Globe/University of San Diego Graduate Theatre Program in the ’80s. Described by *Variety* as the éminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans both to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego’s “Living Treasures.” He was also a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. Mr. Noel received many awards and honors during his lifetime, including the 2007 National Medal of Arts, the nation’s highest honor for artistic excellence.



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.



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



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



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

### CASTING

Tara Rubin Casting  
Tara Rubin, CSA;  
Merri Sugarman, CSA; Laura Schutzzel, CSA;  
Kaitlin Shaw, CSA; Claire Burke, CSA; Peter Van Dam CSA;  
Felicia Rudolph, CSA; Xavier Rubiano, CSA; Louis DiPaolo;  
Kevin Metzger-Timson; Juliet Auwaerter

### TAKING PHOTOS IN THE THEATRE

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

Jason Sherwood, Scenic Design  
@JasonSherwoodDesign

Linda Roethke, Costume Design

Brian Gale, Lighting Design

Darron L West, Sound Design

Carissa Thorlakson, Wig and Makeup Design  
CThorwigs.com, @wigician

Jim Steinmeyer, Illusion Design

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

### LET’S ALL DO OUR PART!

We are proud that this program, as with all our programs year-round, is made with paper from wood in regrowth areas that are specially planted for use in the printing industry, making the process sustainable, renewable, and safe for our environment.

As you exit the theatre, feel free to leave your gently used program on the program stand for future audiences to use. Or you can put it in any of the recycle bins in the lobby or on our plaza.

## OPENING THE THEATRE DOORS



(left) Vietca Do. Photo by Alejandra Enciso-Dardashti.



(above) Free Student Matinee group at *Dr. Seuss's How the Grinch Stole Christmas!*, 2018. Photo by Vietca Do.

By Vietca Do,  
Arts Engagement Programs Manager at The Old Globe

When I was eight years old, I was the first in a single-file line following my teacher into a semi-dark room, a theatre. My surroundings were old, but to me all new and exciting. I ran my fingers along the seats' armrests, feeling the coolness of the nameplates, making up a story for each one as I went. K108—the seat from where I would gain some new perspective. I felt small, making me nervous and slightly terrified, all while wondering, “Where has this been all my life?” The stage, big and wide like my eyes, stared back at me, inviting me into the world that would become my first live theatre experience, right here at The Old Globe.

My story echoes those of the 4,500 students who come through our doors each year for the Globe's Free Student Matinee Program, with over half hailing from Title I schools. Several matinees are dedicated to first- and second-grade classrooms to attend the classic *Dr. Seuss's How the Grinch Stole Christmas!*, while many more are for high schoolers who see our productions throughout the year.

The program supports school efforts to introduce young people to live theatre and help them gain an appreciation for the art form. To have the highest quality, most well-rounded experience, each matinee also comes with a preshow workshop, where a professional Teaching Artist engages with the students in the classroom to prepare them for their big day at the Globe. They learn about the story they are about to witness as well as theatrical production concepts, all tied into the school's curriculum guidelines.

The program is designed to make theatre matter to more people by creating accessibility that hasn't always been present. As education budgets are cut, more arts organizations are filling the void by going to the community, or by bringing the community

to them. Thanks to our incredibly generous donors, our matinee program provides free tickets and transportation to participating schools, mitigating the largest barriers for classroom field trips.

After one of our matinees for *Familiar* earlier this year, every student from one of the high schools in attendance emailed me directly to thank me for the opportunity to attend a show. On top of the surprise from the influx of dozens of new emails in a two-hour period, the outpouring of gratitude was rejuvenating. One of the students, Samai, was delighted to share with me how much she appreciated the show. “I was submerged into the play because it covered important subjects like one's roots and the giving up of one's culture. The set was beautiful, and all the tiny details were covered, like the projected lights of a TV, and the snow and tree outside the door. I just want to say thank you for inviting our school to see a play at The Old Globe.”

I always wondered what my relationship with the arts would be had it not been for the kindness of those who made my first theatre experience possible. There are few ways to instantly connect a room full of strangers across all ages and backgrounds, and this is one of them. I am thankful not only for that experience, but also for knowing that life has come full circle: I am now in a position to grant this beautiful and creative world to thousands of students across San Diego County. Who knows? Maybe one day, my name will be on one of those cool nameplates for another young child to discover. ■

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Sophie Hearn, *Life After*. Photo by Jeremy Daniel.

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We thank all our generous patrons and supporters—including government funders—who help make theatre matter to more people. All public funding represents less than three percent of our annual budget, but that support, especially from The City of San Diego, is crucial.

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\*Source: Americans for the Arts 2015 public opinion poll.

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**FINANCE**

Cindy Hunt ..... Senior Accountant  
 Mai Nguyen ..... Payroll Coordinator/Accounting Assistant  
 Trish Guidi ..... Accounts Payable/Accounting Assistant  
 Asia Amic ..... Accounts Payable Assistant  
 Tim Cole ..... Receptionist

**DEVELOPMENT**

Kristina Keeler ..... Deputy Director of Development  
 Bridget Cantu Wear ..... Associate Director,  
 Strategic Partnerships  
 Annamarie Maricle ..... Associate Director,  
 Institutional Grants  
 Keely Tidrow ..... Associate Director, Major Gifts  
 Matthew Richter ..... Associate Director,  
 Major Gifts and Research  
 Eileen Prisy ..... Events Director  
 Derek Legg ..... Donor Engagement Manager  
 Matthew B. Williams ..... Development  
 Communications Manager  
 Janet Gourley ..... Development Administrator  
 Rico Zamora ..... VIP Services and Ticketing Coordinator  
 Caren Dufour ..... Development Assistant  
 Derek Floyd ..... Grants Assistant

**DONOR SERVICES**

Jyothi Doughman, Anthony Hackett,  
 Jerilyn Hammerstrom, David Hanson,  
 Helene Held, Barbara Lekes, David Owen,  
 Stephanie Reed ..... Suite Concierges

**MARKETING**

Susan Chicoine ..... Public Relations Director  
 Ed Hofmeister ..... Associate Director of Marketing  
 Mike Hausberg ..... Communications Manager  
 Alejandra Enciso-Dardashti ..... Public Relations Associate  
 Chanel Cook ..... Digital and Print Publications Designer  
 Eve Childs ..... Marketing Assistant  
 Carolann Malley ..... Distribution Staff

**SUBSCRIPTION SALES**

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

**TICKET SERVICES**

Bob Coddington ..... Ticket Services Director  
 Marsi Bennion ..... Ticket Operations Manager  
 Cristal Salow ..... Group Sales Manager  
 Kathy Fineman,  
 Caryn Morgan ..... Lead Ticket Services Representatives  
 Kari Archer, Bea Gonzalez, Amanda King, Korrin Main,  
 Lauren Mezta, Oceana Morisoli, Victor Salazar,  
 April Smitley, Michelle Wiegand,  
 Krista Wilford ..... Ticket Services Representatives

**PATRON SERVICES**

Brian Davis ..... Patron Services Director  
 Cynthia Ochoa, Laura Rodriguez,  
 Mary Taylor ..... House Managers  
 Angela Montague Kanish ..... Front of House Assistant  
 Nic Hagan ..... Food and Beverage Manager  
 Patrice Aguayo, Scott Fitzpatrick, Deborah Montes,  
 Stephanie Passera ..... Pub Shift Supervisors  
 Ethan Aguayo, Christian Castro, Alexis Duran,  
 Cheryl Huston, Anna Ramirez ..... Pub Staff  
 Linda Bahash, Barbara Behling, Allison Dorantes,  
 Stephanie Rakowski ..... Gift Shop Supervisors

**SECURITY/PARKING SERVICES**

Joel Javines ..... Security Manager  
 Sherisa Eselin ..... Security Officer  
 Karen Cole, Jeff Howell, Joseph Lapira, Janet Larson,  
 Bryan Lodahl, Dana L. Matthews, Eleuterio Ramos,  
 Yaphet Yokley ..... Security Guards  
 Shea Husted, Joseph Lapira ..... VIP Parking Valet

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