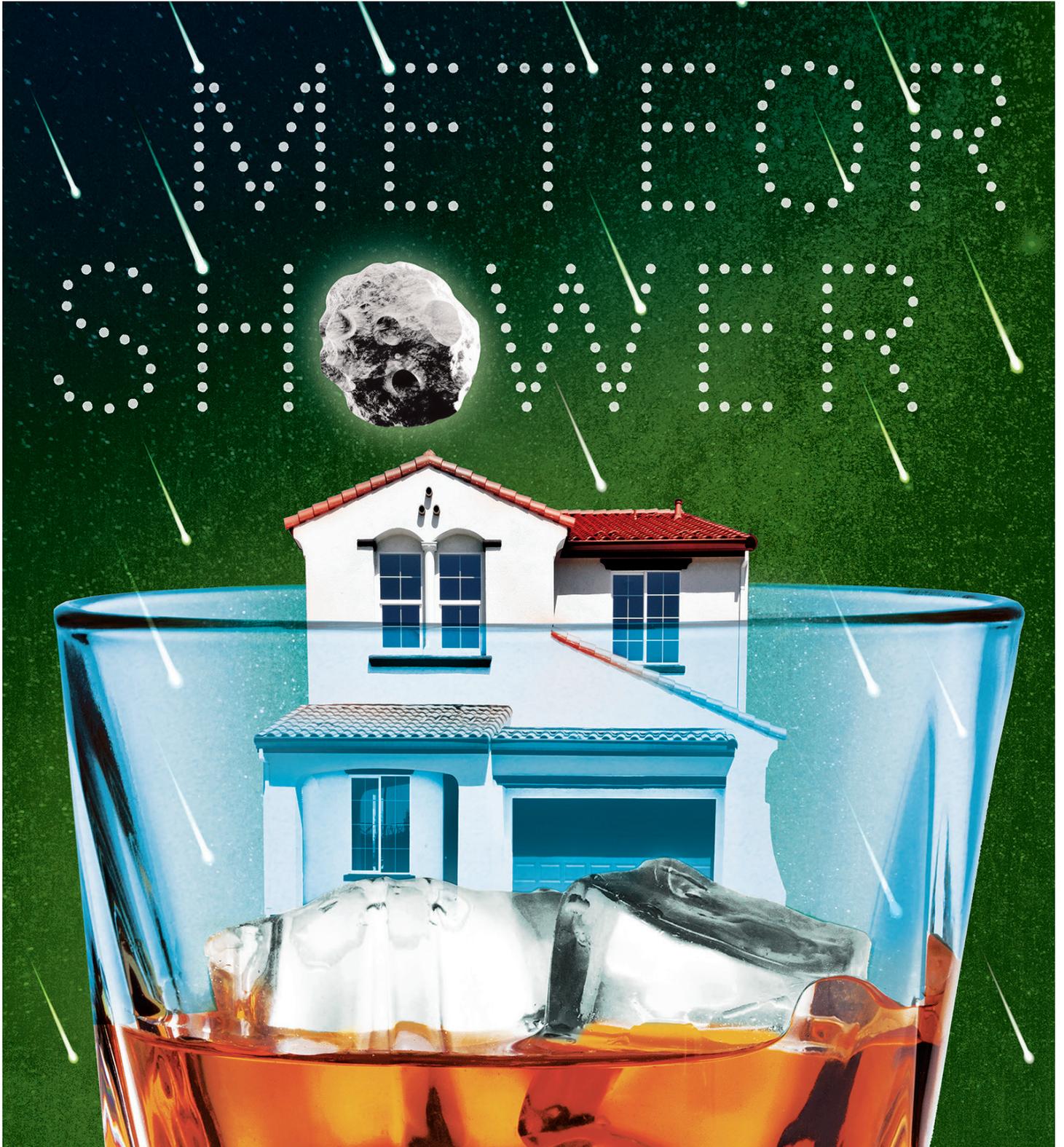


# performances

THE  OLD GLOBE

AUGUST 2016



# WELCOME

Welcome to the funny, unexpected, and delightfully off-kilter world of *Meteor Shower*. With this world premiere production, we're thrilled to continue our ongoing relationship with the brilliant artist Steve Martin. The Globe's production of *Bright Star*, Steve and Edie Brickell's new musical that premiered here in 2014, transferred to Broadway earlier this year, where it was nominated for an impressive five Tony Awards, including Best Musical. Next season, the Globe will mount a major revival of Steve's 1993 play *Picasso at the Lapin Agile*. We're glad Steve has found a new artistic home here in San Diego.



Managing Director Michael G. Murphy and Erna Finci Viterbi Artistic Director Barry Edelstein.

The Globe is an especially fitting place to premiere *Meteor Shower* because it is a California story. Set in Ojai in the 1990s, the play examines a specific moment in the life of our state. It's a theatrical snapshot of the mores and (kooky) ways of society in Southern California, and though it's set in the past, it's eminently recognizable to Californians today.

It's also a pleasure to welcome yet another artistic director of a major regional theatre here at the Globe. Gordon Edelstein is the Artistic Director of Long Wharf Theatre in Connecticut, the great company we're partnering with to co-produce this show, and the fifth artistic director to helm a show at the Globe this year. And because we know you're wondering: no, Gordon and Barry are not related, except in their devotion to the wonders of theatre. Each gratefully accepts any and all compliments on behalf of the other, however, so do say hello!

Barry Edelstein, Erna Finci Viterbi 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



### TERRY ATKINSON

Terry Atkinson serves as a member of The Old Globe's Board of Directors, and he is pleased to serve as a production sponsor in 2016 and support *Meteor Shower*. Mr. Atkinson's career spans more than 40 years of leading world-class financial institutions from UBS Municipal Securities to Morgan Stanley, heading the company's West Coast infrastructure group. Today he is the CEO of Atkinson Management Consulting. He is a graduate of San Diego State University, where he earned both his bachelor's and juris doctorate degrees, and he is currently on the boards of the Campanile Foundation and Worldreader, a not-for-profit organization with the mission of providing digital books to children and families in the developing world. While actively working in investment banking, Terry involved himself with many charitable efforts, such as Harlem Day School and Sheltering Arms, a shelter for women and children. He also was the national lead of the Juvenile Diabetes Foundation for PaineWebber.



### NINA AND ROBERT DOEDE

Originally from Pennsylvania and Connecticut, respectively, Nina and Bob met through the investment banking firm of Jefferies Group in Los Angeles and eventually settled in La Jolla in 1981. The Old Globe became one of the Doedes' favorite organizations, and the couple has been committed to the Globe ever since. They have been Circle Patrons and production sponsors for a number of years, and Nina has served on the Board and volunteered in numerous capacities, including co-chairing the 2013, 2014, and upcoming 2016 Galas. In addition, Nina and Bob have been involved with many other medical, cultural, and educational organizations including UC San Diego, La Jolla Music Society, The Bishop's School, San Diego Museum of Art, and Rady Children's Hospital. Bob has a history in the investment business for over 35 years and is currently Chairman of the Board of United Capital Financial Partners. They have three children.



### ELAINE LIPINSKY FAMILY FOUNDATION

Daughter of the late Dorris and Bernard Lipinsky, Elaine was a stalwart supporter of The Old Globe, regularly attending performances and sponsoring plays and musicals. The Lipinsky family's tradition of generous support to the Globe began in the 1950s, and it was extremely important to Elaine that this tradition continue. She shared her parents' love of the Globe and its service to the community, and she carried on their legacy of support through her own foundation and advocacy. Her personal commitment endures through her daughters, Kamaya Jane and Diane Zeps—a third generation of the Lipinsky family helping make theatre accessible and meaningful for all of San Diego.

(from left) Kamaya Jane and Diane Zeps with actor Hal Linden at the opening night of *The Twenty-seventh Man*.



### PAM WAGNER AND HANS TEGEBO

Pam has enjoyed The Old Globe since high school, when her family relocated from Northern California. After almost 20 years as co-owner of a 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 and supports a middle school drama club, The Lilac Theatre. Pam has been a patron of the Globe for over 10 years and is a member of the Board of Directors. She is a board member for the Love Library at San Diego State University, as well as Patrons of the Prado. Pam and Hans met through their mutual love of art; he is a talented sculptor and ceramicist and will soon complete a one-of-a-kind house that is a livable piece of art. They spend a great deal of time in New York City and continue to travel the world together.

## PRODUCTION SPONSORS



### CALIFORNIA BANK AND TRUST

California Bank & Trust (CB&T) has been a generous corporate partner of The Old Globe for more than two decades. This summer the Globe is pleased to announce the bank's 2016 sponsorship of *Meteor Shower*. CB&T has provided both volunteer and financial contributions to the Globe over the years, including service on the Board of Directors through the leadership of CB&T's Senior Vice President, Sandra Redman, who was instrumental in the bank's unwavering support of the Globe's Securing a San Diego Landmark Capital and Endowment Campaign. Previous sponsorships include such plays as *Boeing-Boeing*, *Antony and Cleopatra*, *Julius Caesar*, *Pericles*, *Henry V*, *Floyd Collins*, *God of Carnage*, and most recently *A Gentleman's Guide to Love and Murder*, which earned the Tony Award for Best Musical in 2014. The Old Globe is grateful to California Bank & Trust for its very generous support and applauds its commitment and dedication to the arts.

## 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. Many individuals have paved the 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 success possible.

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

— \$25 million and higher —  
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— \$11 million and higher —  
Conrad Prebys | City of San Diego Commission for Arts and Culture

— \$8 million and higher —  
Karen and Donald Cohn | Sheryl and Harvey White

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Kathryn Hattox | Viterbi Family and The Erna Finci Viterbi Artistic Director Fund

— \$4 million and higher —  
Audrey S. Geisel

— \$3 million and higher —  
Helen K. and James S. Copley Foundation | The James Irvine Foundation | County of San Diego

- |  |                                 |                             |
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| Mary Beth Adderley                         | Globe Guilders                  | Qualcomm Foundation         |
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| Elaine and Dave Darwin                     | National Endowment for the Arts | Carolyn Yorston-Wellcome    |
| Helen Edison*                              | Victor H.* and Jane Ottenstein  | Anonymous (1)               |

\*In Memoriam

# OUR THANKS

We are pleased to announce and welcome the Artistic Angels and Benefactors whose extraordinary support helps sustain and expand the Globe's artistic excellence. In 1995, The Old Globe introduced its sponsorship program, and ever since, philanthropic-minded individuals and organizations have provided critical support to the theatre's annual fund while enjoying opportunities to interact with a production of their choice on an intimate level. The quality and artistry our audiences have come to expect is deeply impacted by these generous donors, whose commitment and vision are unmatched in San Diego.

## Artistic Angels (\$160,000 and higher annually)



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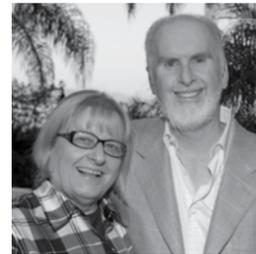
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Photo for Globe Guilders: Dina Thomas and Adam LeFevre in *The Metromaniacs*; for Diane and John Berol: the cast of *A Midsummer Night's Dream*; for Dolores and Rodney Smith: Blake Segal, Liz Wisan, Euan Morton, and Usman Ally in Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*.

For additional information on how you may become a Sponsor, please contact Major Gifts Officers Keely Tidrow or Matthew Richter at (619) 231-1941.



Welcome to the Globe!

I am tremendously delighted to have the talent and genius of Steve Martin back on our campus with *Meteor Shower*, and I am anxious to see what he has in store for us this time! As one of the Season Sponsors for the brilliant and moving *Bright Star*, I was lucky to see it many times, and I enjoyed the rare treat of getting to know our new “unofficial resident playwright,” as well as the scope of his wonderful work. I am delighted that this friendship with the Globe will continue next year, as Barry directs Martin’s early hit *Picasso at the Lapin Agile*—completing the trifecta of three Steve Martin shows across three seasons!

We welcome Long Wharf Theatre’s Artistic Director Gordon Edelstein, who will also be directing *Meteor Shower* in Connecticut later this summer, furthering both companies in their mission to provide new plays multiple platforms on which to develop. We are particularly grateful to *Meteor Shower*’s Production Sponsors Terry Atkinson, California Bank & Trust, Nina and Robert Doede, Elaine

Lipinsky Family Foundation, and Pamela J. Wagner and Hans Tegebo.

We also know full well that individual philanthropy is essential for us to create great theatre. So we ask you to invest in the Globe and help San Diego’s largest not-for-profit performing arts organization close the 44% funding gap between the cost of producing our season and earned income from ticket sales. We are grateful to you, our audiences and supporters, for everything you do, including purchasing tickets, attending performances, and spreading the word about our productions and programs to your friends. And we are thankful 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 Old Globe family.

*Vicki Zeiger*  
Vicki L. Zeiger  
Chair, Board of Directors

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Patsy Shumway  
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<sup>†</sup>Executive Committee member  
<sup>\*</sup>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	Deborah Taylor
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Jacqueline Brookes*	Tovah Feldshuh	Charles Janasz	Stephen Metcalfe	Douglas W. Schmidt	Sada Thompson*
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George Deloy	Joseph Hardy	Katherine McGrath	Marion Ross	Conrad Susa*	

## FROM BARRY

*Meteor Shower* demonstrates two of my cardinal rules of theatre producing. First, you can never have enough Steve Martin. Second, you can’t have too many Edelsteins around.

Though my own theatrical collaboration with Steve extends back to the early 1990s, the Globe’s relationship with him is of a newer vintage. We became involved with *Bright Star*, the marvelous musical Steve wrote with Edie Brickell, at its earliest stages of development and shepherded it through to its world premiere here in 2014. We cheered loudly for it on Broadway, thrilling to its five Tony nominations and many award wins. While *Bright Star* was still running here, I asked Steve what his next stage project might be, and he handed me *Meteor Shower*. “I’m in!” was my instant response. The Globe will welcome him back here in January of next year, too, when we produce a revival of his first hit play, *Picasso at the Lapin Agile*. Steve’s theatre career has unfolded at many of the country’s—indeed, the world’s—greatest companies. The Old Globe is proud to call itself his current home, and grateful to him for his continuing confidence in us.

We’re also proud to premiere Steve’s new play in what is its natural environment. *Meteor Shower* is, among other things, an anatomy of Southern California. Set in a very specific slice of our state—the upscale, artsy environs of Ojai—at a very specific time—the 1990s apotheosis of self-actualization and personal growth—the play is an X-ray of the very particular culture of our region. Steve has examined this terrain before: his superb and hilarious 1991 film *L.A. Story* captured the zeitgeist of Los Angeles perfectly, with its sunny-forever weather forecasts, surfeit of happiness, and crazy coffee orders (“I’ll have a half double decaffeinated half-caf with a twist of lemon”). His novel *Shoppgirl* is also a great California story that bracingly captures the sad, lonely underside of the glitter that draws dreamers the world over to our state. Steve’s special, empathic connection to California is an under appreciated aspect of his creative work, and with *Meteor Shower* he earns a place in a pantheon that includes Joan Didion, Nathanael West, Jack London, and others: the Bards of the Golden State.

In *Meteor Shower*, Steve deploys our nowhere-but-here subculture as the backdrop for an examination of love and marriage, desire and the unconscious. As he does in *Bright Star* and *Picasso at the Lapin Agile*, he creates a work unlike any we’ve seen. I don’t know another play that combines uproarious comedy, sociological insight, and psychological acuity quite like this one. That’s because I don’t know another writer with Steve’s distinctive and entirely unique voice, a voice that’s smart, funny, eccentric, warm, and sweet simultaneously, that’s always devoted to the truth, and that’s fascinated and delighted by the wonderful strangeness of human beings in relationships with each other. What a joy to hear this voice again on our stage.

This brings me to my second rule of theatre, about Edelsteins. For the fifth time this year, the Globe is fortunate to welcome the directing work of a major American artist who happens also to be the artistic director of one of our great companies. Gordon Edelstein heads the Long Wharf Theatre in New Haven (with whom we’re co-producing the show) and with *Meteor Shower* makes his Globe debut. He and I are not related, except maybe back in the Old Country, and he definitely comes from the more distinguished depths of the worldwide Edelstein gene pool. We’ve known each other forever, and we’ve grown to be good friends through our mutual reverence for Steve Martin. I’m thrilled to welcome Gordon here. He’s put together a terrific production of this play, full of theatrical panache and blessed with an ensemble of comic actors that are shooting stars in their own right. It’s a pleasure to share their work with you.

Thanks for coming. Enjoy the show.

*Barry*

# METEOR SHOWER

BY  
STEVE MARTIN

Michael Yeargan  
SCENIC DESIGN

Jess Goldstein  
COSTUME DESIGN

Donald Holder  
LIGHTING DESIGN

John Gromada  
ORIGINAL MUSIC AND  
SOUND DESIGN

Caparelliotis Casting  
CASTING

Kathy Snyder  
PRODUCTION STAGE MANAGER

DIRECTED BY  
GORDON EDELSTEIN

Sheryl and Harvey White Theatre  
Conrad Prebys Theatre Center

July 30 – September 11, 2016

## CAST (in alphabetical order)

CORKY ..... Jenna Fischer  
NORM ..... Greg Germann  
LAURA ..... Alexandra Henrikson  
GERALD ..... Josh Stamberg

Production Stage Manager ..... Kathy Snyder  
Stage Manager ..... Annette Elena Nixon

## SETTING

A modern house in Ojai, California, early evening, 1993.

*There will be one 15-minute intermission.*

## PRODUCTION STAFF

Special Makeup Effects ..... Scott Ramp  
Vocal Coach ..... David Huber  
Assistant Director, Drama League Directing Fellow ..... James Dean Palmer  
Assistant Costume Design ..... Corrine Roache  
Associate Lighting Design ..... Yuki Nakase  
Production Assistant ..... Hannah May  
Lighting Design Intern ..... Joshua Holder

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.

## A KIND OF Wild COMEDY

Writer Steve Martin talks about comedy, California, and creating *Meteor Shower*.

Interview by Danielle Mages Amato

**We're glad to have you back at the Globe! What was your experience like working on *Bright Star* here, and what is it like to be back?**

When I walked down into the Globe rehearsal halls this time, I felt a wave of nostalgia for those rooms, for what went on there with *Bright Star*, for the staff, who are so great, and the professionalism that I encountered. This is a different kind of experience. The last show I worked on here had 18 cast members, nine musicians, choreographers, a music director—and this current show has four actors. I was going to say this is much more intense, but writing a musical was very intense, too. With this show, it's all about the script. I love the process of working with the actors, working with the director, thinking about it at night, and coming up with things that you just never would have thought of while you were sitting by yourself in front of a computer.

**How would you describe *Meteor Shower*?**

I'm calling it a kind of wild comedy. If I think of antecedents in my life, I go back to Joe Orton's plays, where the relationships are real and strong, and there's an element of surrealism, as well as an element of intellect and comedy. In terms of my own plays, I think this is the first full-blown comedy that I've written. Certainly it's my first contemporary comedy for the stage.

**What's the life story of this play?**

I actually started it about 20 years ago, and I've been working on it for those 20 years. I would occasionally have a reading, and then I would put it away and think about it and work on it some more. So when Barry asked me last year if there was anything else I'd been working on, I showed it to him, and he said, "I like this. Let's do it." Of course, when you're looking at a play that's been worked on over 20 years, the question is, do you update it? Because the original draft had things like fax machines in it. And I actually decided not to do that and instead make it a period piece set in 1993. Partly because I realized that if I set it in 2016, in six more years it would still be a period play. And partly because at that time, in the early 1990s, there was a real emphasis on the psychology of relationships. There still is, but that was a very specific type. It was very much about how to communicate with your spouse: how to express displeasure, how to express compliments, how to express your needs. And leaving it in that period actually helped focus the play and the dialogue, more than just trying to set it in some vague "any date."

**What made you choose Southern California—and Ojai in particular—as the setting for this play?**

There is something very California about this play, but I didn't even realize that until Barry highlighted it. And then I realized that I *have* written about California over the years: in *L.A. Story*, *Shopgirl*—even *The Pleasure of My Company* is about California. Ojai is kind of the country version of Santa Barbara. I've spent a lot of time in Santa Barbara—it's very beautiful, and in general, it's very wealthy, conservative, and almost prim, even visually. I didn't want to set this piece in L.A., because it's too busy, and I needed a place that was out in the country where you could watch a meteor shower, so I immediately thought of Santa Barbara, and of Ojai.

**You mentioned the surreal elements in *Meteor Shower*. That's definitely something you've included in your other work, and I'm wondering what draws you to playing with realism in that way.**

Well, the surreal element can lead you to surprises—to things that surprise the audience. I don't like to rely on it, because it's cheating. But I like it when it's valid, when it belongs in what you're trying to express. It turned out that the nature of this play was very symbolic. There are a lot of symbolic things happening. But symbolic things always need to begin as real—real characters, real people, saying real things—and then you can say, oh, that's also a symbolic representation of something else.

**Would you say that *Meteor Shower* is centrally concerned with marriage, both how it works and how it disintegrates?**

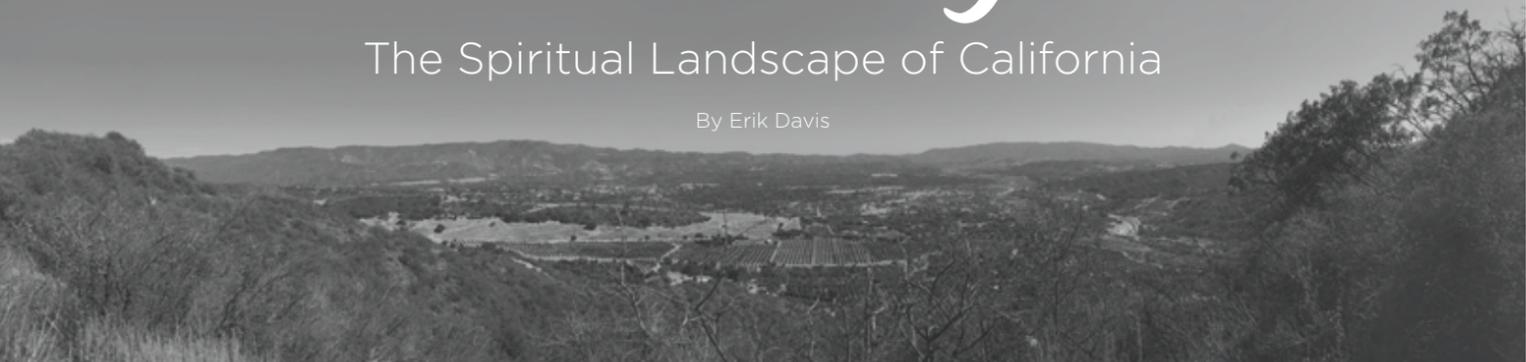
Undeniably it's about marriage, but I think of it in a larger sense as being about relationships and about the self. It's very much about the self. There's this ee cummings quote I just love, where he says, "So many selves." And he's really talking about how many characters we are, each one of us. I think that when you're younger, in your teens or 20s, you're actually choosing the kind of person you want to be. But another kind of person—the one that maybe your real self wants to become—is still in there. I think that's very much what this play is about. ■

so many selves(so many fiends and gods  
each greedier than every)is a man  
(so easily one in another hides;  
yet man can,being all,escape from none)  
—ee cummings

## THE Visionary STATE

The Spiritual Landscape of California

By Erik Davis



*Steve Martin's Meteor Shower is set in Ojai, California, a town of 8,000 people situated in a picturesque valley some 90 miles northwest of Los Angeles. Since the 1920s, Ojai has drawn spiritual seekers and gurus, mystics and celebrities, all hoping to reap the benefits of the valley's supposed "electromagnetic vortex." With more mind-body spas and spiritual retreats than any other place in the country, Ojai has earned a reputation as one of the most open-minded—and "out there"—of California cities. In his book *The Visionary State*, journalist and cultural commentator Erik Davis takes readers on a spiritual tour of California, highlighting the unique, imaginative energy of the Golden State.*

When I'm abroad, I usually tell people I am from California rather than the United States. I'm not just trying to be clever, or to slough off the increasingly heavy load of being an American in foreign climes. I actually identify that way. I was born in the Bay Area in June of the Summer of Love, and grew up in Del Mar, a town of university profs and mellow longhairs name-dropped by the Beach Boys in "Surfin' U.S.A." When I was a teenager, my family moved to Rancho Santa Fe, into a rambling ranch house that lay about a mile from the Spanish Revival mansion where the Heaven's Gate UFO cult later committed mystic suicide. Since 1995, I have lived in San Francisco, where my great-great-grandfather I. C. C. Russ disembarked with his family from the *Loo Choo* in the fortuitous year of 1847. My roots are here, in this rootless place.



(top) Ojai Valley as seen from Cozy Dell Trail. (above) Morning yoga in Ojai. (far right) Ojai Visitor Center.

When I tell people I'm Californian rather than American, I'm also letting them know something about the forces that shaped me. Like Texas and New York City, California seems in some ways separate from the rest of the United States, a realm apart. Even as a little kid, I knew that my home was different: the granola state, the land of fruits and nuts, the space-case colony with a moonbeam governor that collected, like a dustbin, everything in America that wasn't firmly rooted down. Time has not dulled this reputation. Californians are still routinely mocked for our flakiness, our self-obsession, our fondness for fads and health regimens and strange notions. But the familiar jokes also reflect something much more substantial about the place: its intensely creative and eccentric spiritual and religious culture. If the American West is, as Archibald MacLeish once said, a country of the mind, then California is clearly a state of mind—an altered state, for sure, or better yet, a visionary one.

After the United States seized the territory from Mexico in 1848, California became the stage for a strange and steady parade of utopian sects, bohemian mystics, cult leaders, psycho-spiritual healers, holy poets, sex magicians, fringe Christians, and psychedelic warriors. There are many and complex reasons for this efflorescence of marvels. Between its Edenic bounty and multicultural mix, its wayward freedoms and hungry dreams, California composed an imaginative frontier exceptional in the history of American reli-

gion. Less a place of origins than of mutations, California came to host a laboratory of the spirit, a sacred playground at the far margins of the West. Here, deities and practices from across space and time are mixed and matched, refracted and refined, packaged and consumed anew. Such spiritual eclecticism is not novel, of course, and similar scenes have popped up throughout history, often with more rigor and depth. But nowhere else in the modern world has such unruly creativity come as close to becoming the status quo. I call this spiritual ethos "California consciousness": an imaginative, experimental, and often hedonistic quest for human transformation by any means necessary.

Defining California consciousness is no easier than defining the New Age, which is really not very new at all. Though world faiths like Buddhism and Christianity have marked the West Coast's alternative spirituality in fundamental ways, many of the paths that cross California are, in the words of the religious scholar Robert Fuller, "spiritual, but not religious." Even that wan word *spirituality* barely works, since many paths crisscross the realms of sacred and profane, and look more like exercise routines or art or crazy fun than sacred pursuits. But that is the point, since the

quest for insight, experience, and personal growth can take you anywhere: a mountaintop, a computer, a yoga mat, a rock 'n' roll hall.

What I find compelling in the life of California is the vital connection between the visionary imagination and cultural invention, and how these two forces have together created an enchanted and sometimes sacred landscape that overlays the conventional world we know. As a place that has always been imagined as much as it has been lived, California is, perhaps, inherently visionary. The Gold Rush was a vision, and so was Los Angeles, which bootstrapped itself into being through self-mythology and hype. In this sense, California's colorful and unique spiritual culture is simply one aspect of the creative mania that has made the state the great American exception. But it also reveals something deeper: the continuing call of spirit at the frayed edges of the modern world, a call that demands novelty and reinvention, and the equal invocation of ancient ways. ■

*Excerpted from *The Visionary State: A Journey Through California's Spiritual Landscape (Chronicle, 2006)* by Erik Davis with photographs by Michael Rauner, with permission.*



What I find compelling in the life of California is the vital connection between the visionary imagination and cultural invention.

—Erik Davis





#### JENNA FISCHER

(Corky) is best known for playing Pam Beesly on the acclaimed television show “The Office,” for which she received an Emmy Award nomination for Best Supporting Actress in a Comedy Series and two Screen Actors Guild Awards for Outstanding Performance by an Ensemble in a Comedy Series. After completing “The Office,” Ms. Fischer went on to star in the Off Broadway play *Reasons to Be Happy*, written and directed by Neil LaBute. Most recently, she starred along with Rob Lowe and Megan Mullally in the NBC limited series “You, Me and the Apocalypse.” Ms. Fischer’s films credits include *The Giant Mechanical Man*, which she also produced; The Farrelly brothers’ comedy *Hall Pass* with Owen Wilson; *Solitary Man* opposite Michael Douglas; *Walk Hard: The Dewey Cox Story*, produced by Judd Apatow; and *Blades of Glory* opposite Will Ferrell. In 2004 the Screen Actors Guild awarded Ms. Fischer the Emerging Actor Award at the St. Louis Film Festival. She lives in Los Angeles with her family.



#### GREG GERMANN

(Norm) has numerous Broadway and Off Broadway credits, which include starring with Mark Rylance in the Tony Award-winning revival of *Boeing-Boeing*. He is a member of Circle Repertory Company and Ensemble Studio Theatre, and he has performed at Playwrights Horizons, The Public Theater, and Second Stage Theatre, among others. Mr. Germann created roles in Stephen Sondheim’s *Assassins*, *Only You*, *Found a Peanut*, and many more. He appeared at the Geffen Playhouse in Los Angeles in *Speed the Plow*; in regional theatre productions at Hartford Stage and Yale Repertory Theatre; and in *The Seagull* with Olympia Dukakis. Mr. Germann’s television credits include “Ally McBeal,” “In Case of Emergency,” “Ned and Stacy,” “House of Lies,” “Once Upon a Time,” and many more. His films include *Get Hard*, *Quitters*, *Friends with Money*, *Talladega Nights: The Ballad of Ricky Bobby*, *Quarantined*, *Bolt*, *Sweet November*, *Down to Earth*, *Once Around*, and *Clear and Present Danger*, among others. He also wrote, directed, and appeared in the short film *Pete’s Garden*, shown in competition at the Sundance Film Festival.



#### ALEXANDRA HENRIKSON

(Laura) was part of the recent Broadway companies of *Fish in the Dark* (Cort Theatre) and *The Snow Geese* (Samuel J. Friedman Theatre/Manhattan Theatre Club). Her other New York credits include *We Play for the Gods* (Women’s Project Theater), *Bones in the Basket* (The Araca Group), *Hell House* (St. Ann’s Warehouse), *Commedia dell’Artichoke* (Gene Frankel Theatre), *The Maids* (Impure Artists), and *Much Ado About Nothing* (Smith Street Stage). Her regional theatre credits include *Ironbound* (Round House Theatre, Helen Hayes Award nomination), *The Fairytale Lives of Russian Girls* (Alliance Theatre, Suzi Bass Award), *Tall Girls* (The Eugene O’Neill Theater Center), *Jeremy Lin: The Musical* (Hollywood Fringe Festival), and *Candida* and *The Taming of the Shrew* (California Shakespeare Theater). Ms. Henrikson’s film and web credits include *Here We Are in the Present... Again*, *Love Like Gold*, *Towheads*, and “Tall Drink Comedy” on Funny Or Die. She trained at New York University (B.F.A.), Yale School of Drama (M.F.A.), and Upright Citizens Brigade.



#### JOSH STAMBERG

(Gerald) is thrilled to be at The Old Globe. His recent theatre outings include *The Power of Duff* and *Female of the Species* opposite Annette Bening (Geffen Playhouse) and *Distracted* opposite Cynthia Nixon (Roundabout Theatre Company). Mr. Stamberg also co-developed and starred in *Tape* (productions in New York, Los Angeles, and London). He regularly participates at the Ojai Playwrights Conference and has performed in many L.A. Theatre Works productions, including the international tour of *Top Secret: The Battle for the Pentagon Papers*, playing Ben Bradley. Mr. Stamberg appears on Showtime’s Golden Globe Award-winning series “The Affair” as Max. Audiences also recognize him from roles on

“Parenthood,” “Drop Dead Diva,” and “Six Feet Under,” among others. Next season, Mr. Stamberg will appear on “Transparent.” In features, he recently wrapped *Etruscan Sky* with Brian Cox. His other credits include Clint Eastwood’s *J. Edgar*, Jill Soloway’s *Afternoon Delight*, Scott Stewart’s *Dark Skies* and *Legion*, and Stephen Belber’s *Drifting Elegant*.

#### STEVE MARTIN

(Playwright) began his career on “The Smothers Brothers Comedy Hour” (1967-1969), for which he earned his first Emmy Award for Outstanding Writing Achievement in Comedy, Variety or Music in 1969. In the mid-1970s, Mr. Martin shone as a stand-up on “The Tonight Show Starring Johnny Carson” and NBC’s “Saturday Night Live.” Martin’s films are widely popular successes and are the kind of movies that are viewed again and again: *The Jerk* (1979), *Planes, Trains & Automobiles* (1987), *Roxanne* (1987), *Parenthood* (1989), *L.A. Story* (1991), *Father of the Bride* (1991), and *Bowfinger* (1999). As an author, Martin’s work includes the novel *An Object of Beauty*; the play *Picasso at the Lapin Agile*; a collection of comic pieces, *Pure Drivel*; a bestselling novella, *Shopgirl*; and his memoir, *Born Standing Up*. His writing has also appeared in *The New Yorker*. Mr. Martin is an accomplished, Grammy Award-winning, boundary-pushing bluegrass banjoist and composer who has won three Grammys for performing and composing. He has earned numerous honors including an Academy Award, five Grammy Awards, an Emmy Award, the Mark Twain Prize, and the Kennedy Center Honor. Mr. Martin and Edie Brickell’s musical *Bright Star* premiered at The Old Globe in 2014, played a limited engagement at The Kennedy Center, and received acclaim in its Broadway run at the Cort Theatre. In addition to five Tony Award nominations, *Bright Star* received Outstanding New Broadway Musical and Outstanding New Score at the Outer Critics Circle Awards.

#### GORDON EDELSTEIN

(Director) is entering his 15th season as Artistic Director of Long Wharf Theatre in New Haven, Connecticut, where he has directed dozens of plays and musicals including award-winning productions of *Picasso at the Lapin Agile* and *The Underpants* both by Steve Martin. His other productions include *Disgraced*, *The Second Mrs. Wilson* (transferring to London in 2017), *Our Town*, *The Front Page*, *Uncle Vanya* (also adapted), *A Doll’s House* (also adapted), *The Glass Menagerie* with Judith Ivey, *Mourning Becomes Electra* with Jane Alexander and Mireille Enos, *The Philanthropist* with Gillian Anderson, *Anna Christie*, *Curse of the Starving Class*, and many others. During his tenure, Long Wharf has become an artistic home for internationally renowned playwright Athol Fugard, and Mr. Edelstein has directed world premieres of Mr. Fugard’s *Coming Home*, *Have You Seen Us?* starring Sam Waterston, *Train Driver*, *Shadow of a Hummingbird* starring Mr. Fugard, and the Broadway production of *The Road to Mecca* starring Rosemary Harris, Jim Dale, and Carla Gugino. His New York credits include two Long Wharf transfers—the award-winning *Satchmo at the Waldorf* (Drama Desk and Outer Critics Circle Awards for Outstanding Solo Performance) and *My Name Is Asher Lev* (Outer Critic Circle Award for New Off-Broadway Play)—as well as *The Homecoming* by Harold Pinter (Roundabout Theatre Company). Mr. Edelstein’s acclaimed Long Wharf production of *The Glass Menagerie* played Roundabout and Mark Taper Forum and was the recipient of the Lucille Lortel Award for Outstanding Revival. Last summer, Mr. Edelstein directed six-time Tony Award winner Audra McDonald in *A Moon for the Misbegotten* at Williamstown Theatre Festival, a production that is transferring to Roundabout. He has directed regionally, from Washington, DC’s Arena Stage to Alaska’s Perseverance Theatre. Before Long Wharf, Mr. Edelstein served for five years as Artistic Director of A Contemporary Theatre in Seattle. He directed *Abby*, *My Love* for CBS (Emmy Award nomination), *Notes for My Daughter* for ABC, and *Street Smarts* for HBO. Later this season he will direct the world premiere of *Napoli Brooklyn* by Meghan Kennedy at Long Wharf and Roundabout; *Endgame* with Brian Dennehy; and the world premiere of *Table*, a new musical by Adam Gopnik and David Shire.

#### MICHAEL YEARGAN

(Scenic Design) returns to The Old Globe where he previously designed *Pentecost* and *Compleat Female Stage Beauty*. His Broadway and Off Broadway credits include designs for *The Ritz*, *Bad Habits*, *Seascape*,

*The Umbrellas of Cherbourg*, *Happy Days*, *Dinah Was*, the world premiere of Athol Fugard’s *A Lesson from Aloes*, *The Light in the Piazza* (Tony and Drama Desk Awards), *Awake and Sing!* (Drama Desk Award), *Joe Turner’s Come and Gone*, *South Pacific* (Tony and Drama Desk Awards), *Blood and Gifts*, *Golden Boy*, *Women on the Verge of a Nervous Breakdown*, *Cymbeline*, *The Bridges of Madison County*, *The King and I*, and the current revival of *Fiddler on the Roof*. Mr. Yeargan has designed extensively for America’s regional theatres, and *Meteor Shower* is a continuation of his long collaboration with Gordon Edelstein and Long Wharf Theatre. Mr. Yeargan’s opera credits are equally extensive; he has designed the world premieres of *A Streetcar Named Desire* and *Dead Man Walking* (San Francisco Opera), *The Great Gatsby* (The Metropolitan Opera), and *Cold Sassy Tree* (Houston Grand Opera), among others. He is a professor of stage design and co-chair of the Design Department at Yale School of Drama.

#### JESS GOLDSTEIN

(Costume Design) designed last year’s Globe production of *In Your Arms* as well as *Compleat Female Stage Beauty* (Craig Noel and Garland Awards). He has designed, among many others, *On the Town*, *Jersey Boys*, *Newsies*, *The Rivals* (2005 Tony Award), *The Merchant of Venice* with Al Pacino (Tony Award nomination), *Henry IV* with Kevin Kline (Tony Award nomination), *The Apple Tree* with Kristin Chenoweth, *Orphans* with Alec Baldwin, *Buried Child*, *Proof*, *Take Me Out*, *Love! Valour! Compassion!*, *How I Learned to Drive*, *Dinner with Friends*, *The Mineola Twins* (Lucille Lortel and Henry Hewes Design Awards), *Il Trittico* for Metropolitan Opera, and Tony Goldwyn’s film *A Walk on the Moon*. Mr. Goldstein is a graduate of the Yale University School of Drama and has taught design there since 1990. He was the 2015 recipient of the Irene Sharaff Lifetime Achievement Award. [jess-goldstein.com](http://jess-goldstein.com).

#### DONALD HOLDER

(Lighting Design) previously designed the Globe’s *Sense and Sensibility*, *In Your Arms* and *The Times They Are A-Changin’*. His Broadway credits include *The Lion King* and *South Pacific* (Tony Awards), *The King and I*, *The Bridges of Madison County*, *Golden Boy*, *Ragtime*, *Movin’ Out*, *Gem of the Ocean*, *A Streetcar Named Desire*, *Les Liaisons Dangereuses*, and *Juan Darien* (all Tony-nominated), *Fiddler on the Roof*, *She Loves Me*, *The Father*, *On the Twentieth Century*, *You Can’t Take It With You*, *Bullets Over Broadway*, *Cyrano De Bergerac*, *Thoroughly Modern Millie*, and *The Boy from Oz*, among others. His regional credits include La Jolla Playhouse, South Coast Repertory, Seattle Repertory Theatre, Mark Taper Forum, Chicago Shakespeare Theater, Goodman Theatre, Steppenwolf Theatre Company, Denver Center Theatre Company, Center Stage, Hartford Stage, Williamstown Theatre Festival, Long Wharf Theatre, Huntington Theatre Company, Alley Theatre, and many others. He also designed the NBC television series “Smash.”

#### JOHN GROMADA

(Original Music and Sound Design) has composed scores and designed sound for more than 35 Broadway productions, including *The Elephant Man* with Bradley Cooper, *The Trip to Bountiful* (Tony Award nomination), *Gore Vidal’s The Best Man* (Drama Desk Award), *Clybourne Park*, *Seminar*, *The Columnist*, *Next Fall*, *A Bronx Tale*, *Prelude to a Kiss*, *Proof*, *Rabbit Hole*, *A Streetcar Named Desire*, *Twelve Angry Men*, and *A Few Good Men*. His other New York credits include *Dada* Woof Papa Hot, *Incident at Vichy*, *Ripcord*, *Old Hats*, *My Name Is Asher Lev*, *Measure for Measure* at the Delacorte Theater, *The Orphans’ Home Cycle* (Drama Desk and Henry Hewes Design Awards), *Shipwrecked! An Entertainment* (Lucille Lortel Award), *Julius Caesar*, *The Skriker* (Drama Desk Award), *Machinal* (Obie Award), and many more. His television and film credits include a score for the Emmy Award-nominated *The Trip to Bountiful* as well as *Showing Roots*. [johngromada.com](http://johngromada.com).

#### CAPARELLIOTIS CASTING

(Casting) has cast the Globe productions of *tokyo fish story*, *Constellations*, *The Last Match*, *Dr. Seuss’ How the Grinch Stole Christmas!*, Ken Ludwig’s *Baskerville: A Sherlock Holmes Mystery*, *Rich Girl*, *Arms and the Man*, *Buyer & Cellar*, *The White Snake*, *The Twenty-seventh Man*, *The Royale*, *Vanya and Sonia and Masha and Spike*, *Water by the Spoonful*, *Time and the Conways*,

*Bethany*, *The Winter’s Tale*, *The Few, Double Indemnity*, *The Rainmaker*, *Other Desert Cities*, *Be a Good Little Widow*, *A Doll’s House*, *The Brothers Size*, *Pygmalion*, and *Good People*. Their Broadway casting credits include *The Father*, *Blackbird*, *An Act of God*, *Airline Highway*, *Fish in the Dark*, *It’s Only a Play*, *Disgraced*, *The Country House*, *Holler If Ya Hear Me*, *Casa Valentina*, *The Snow Geese*, Lyle Kessler’s *Orphans*, *The Trip to Bountiful*, *Grace*, *Dead Accounts*, *The Other Place*, *Seminar*, *The Columnist*, *Stick Fly*, *Good People*, *Bengal Tiger at the Baghdad Zoo*, *The House of Blue Leaves*, *Fences*, *Lead Me a Tenor*, and *The Royal Family*. They also cast for Manhattan Theatre Club, Second Stage Theatre, Atlantic Theater Company, LCT3, Ars Nova, Goodman Theatre, McCarter Theatre Center, Arena Stage, and three seasons with Williamstown Theatre Festival. Their recent film and television credits include *HairBrained* with Brendan Fraser, “American Odyssey” (NBC), “How to Get Away with Murder” (ABC pilot), “Ironside” (NBC), and *Steel Magnolias* (Sony for Lifetime).

#### KATHY SNYDER

(Production Stage Manager) is thrilled to be making her Globe debut with *Meteor Shower*. Her New York credits include *Women Without Men*, *The New Morality*, and *A Picture of Autumn* (Mint Theater Company), *Wolfpit* and *The Lifeblood* (Phoenix Theatre Ensemble), *Belize* and *Delicious Rivers* (Talking Band at La MaMa), and others. Her regional credits include *4000 Miles*, *brownsville song (b-side for tray)*, and *Love Letters* (Long Wharf Theatre). She has worked 11 seasons with The Shakespeare Theatre of New Jersey on 23 productions, including *The Alchemist*, *The Guardsman*, *No Man’s Land*, *Hamlet*, *The Bald Soprano*, and the world premiere of *A Most Dangerous Woman*. Ms. Snyder’s other credits include the national tour of ‘Art’ and *Romeo and Juliet*, as well as *Party Time* at the Napoli Scena Internazionale Festival in Naples, Italy.

#### ANNETTE ELENA NIXON

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

#### LONG WHARF THEATRE

(Co-Producer) was founded in 1965 by Jon Jory and Harlan Kleiman and is currently led by Artistic Director Gordon Edelstein and Managing Director Joshua Borenstein. Long Wharf Theatre is an organization of international renown and has been a leader in American theatre, producing fresh and imaginative revivals of classic and modern plays, rediscoveries of neglected works, and a variety of world and American premieres. Under the artistic leadership of Arvin Brown for over 30 years, Long Wharf Theatre established itself as an important force in the regional theatre movement. Following Brown’s leadership, Doug Hughes served as Artistic Director for four seasons. Throughout its history, Long Wharf Theatre has created a unique home in New Haven for theatre artists from around the world, resulting in the transfer of over 30 productions to Broadway or Off Broadway, including *Satchmo at the Waldorf*, *My Name is Asher Lev*, *The Glass Menagerie*, *Durango*, *BFE*, *Sixteen Wounded*, *Wit* (Pulitzer Prize), *Hughie*, *American Buffalo*, *Requiem for a Heavyweight*, *Quartermaine’s Terms* (Obie Award for Best Play), *The Gin Game* (Pulitzer Prize), *The Shadow Box* (Pulitzer Prize and Tony Award for Best Play), *The Changing Room*, *The Contractor* (New York Drama Critics’ Circle Award for Best Play), and *Streamers*, among many others now in the American theatre canon. In 1978, Long Wharf Theatre was honored with a Tony Award for Outstanding Regional Theatre. Currently in its 51st season, Long Wharf Theatre produces an annual season of six plays on its two stages, along with children’s programming, new play workshops, and a variety of special events.

#### BARRY EDELSTEIN

(Erna Finci Viterbi 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 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, which 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 he serves as a Management Trustee for San Diego County Theatrical Trusts, the pension and welfare trust for IATSE stagehands in the San Diego region. He was also an adjunct faculty member of the Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Stage Management from Webster University in St. Louis, Missouri, and his M.F.A. in Performing Arts Management from Brooklyn College of the City University of New York.

#### JACK O'BRIEN

(Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1981 through 2007. Mr. O'Brien directed the 2014 Broadway revival of *It's Only a Play* starring F. Murray Abraham, Matthew Broderick, Nathan Lane, Stockard Channing, and Megan Mullally. His Broadway credits also include: *Macbeth* with Ethan Hawke, *The Nance*, *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss' How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *Il Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination). National Theatre: *His Girl Friday*. Six movies for PBS's "American Playhouse." Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award,

Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in the summer of 2013 by Farrar, Straus and Giroux.

#### CRAIG NOEL

(Founding Director) was born on August 25, 1915, and in 2015 The Old Globe celebrated the 100th birthday of this theatre legend who was instrumental in cultivating the San Diego arts community. Noel was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late '40s, the expansion to two theatres in the '50s, Globe Educational Tours in the '70s, and Teatro Meta and the Old Globe/University of San Diego Graduate Theatre Program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the director of the Ernie Pyle Theatre in Tokyo. Described by *Variety* as the éminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include the *San Diego Union-Tribune* list of 25 persons who shaped the city's history; the Governor's Award for the Arts; University of Arizona Alumni Association's Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University's Outstanding Alumnus; Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego; Honorary Doctorate in Fine Arts, San Diego State University; and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts—the nation's highest honor for artistic excellence—in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.

#### CASTING

CAPARELLIOTIS CASTING

David Caparelliotis, CSA

Lauren Port, CSA

Joseph Gery



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



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



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



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



Old Globe Technical Director Ben Thoron leads a tour of the Tech Center for a group from Veterans Village of San Diego. Photo by Lisel-Gorell-Getz.

The Old Globe's Production department is recognized nationwide for its artistic and technical excellence. Inspired by the high level of talent displayed by Globe technical artisans, the Arts Engagement department has sought ways to translate their wealth of expertise into our programs.

Following the 2015 Globe for All tour, the Arts Engagement team met with the Globe's community partner organizations to learn more about how theatre could be valuable to them. At Father Joe's Villages, the largest provider of services to the homeless in San Diego, staff advised that modeling professional skills in arts-oriented activities can help develop day-to-day life skills, such as interpersonal communication and self-confidence. For Veterans Village of San Diego, a not-for-profit that assists combat veterans struggling with transitioning into civilian life, hands-on workshops for veterans and families are important components of treatment.

Inspired by these conversations, we devised a series of workshops—a technical theatre "boot camp"—and a pilot program entitled *Behind the Curtain* launched in May.

For eight weeks, a teaching artist and production artist travel to each community, introducing participants to the technical side of theatre and demystifying the process behind it. Lisel Gorell-Getz, Master Teaching Artist at the Globe, said, "Our theatre artists who work behind the scenes rarely get a chance to interact with the public and share their expertise in this way. This has enabled our artists to really connect with the community on a new, truly personal level."

Using a scene from Shakespeare's *Macbeth*, participants discover each week how a production is brought to life through sets, sound, lighting, props, stage management, costumes, and direction. *Behind the Curtain* allows theatre professionals to walk

through the story with participants in a fun and interactive way, and then hand over the storytelling to them to develop their own unique vision.

"Hearing the participants' great insights into the characters, and seeing their joy and creativity, proved to me yet again the power of Shakespeare to transform lives," said guest artist James Evans, Associate Artistic Director of Bell Shakespeare in Sydney, Australia. "Working on *Behind the Curtain* was a moving and inspiring experience for me. The Globe's teaching artists are passionate and committed, and as a result, the participants became deeply engaged with the process."

The class culminates with visits to the Globe's Technical Center, a Behind-the-Scenes Tour of the Globe's three theatres, and a rare opportunity to observe pre-show preparations prior to attending a performance of *Macbeth*.

"We felt it was essential to ground the project in the work that we're doing at the Globe," said Director of Arts Engagement Freedom Bradley-Ballentine. "Shakespeare is our resident playwright—it just made sense to connect the workshop with him. By tying into a current production, the work becomes more immediate."

"People are very excited!" said Jesse Casement, Director of Residential Services for Father Joe's Villages. "All they did was talk about what they learned with other residents, who became interested as well. I think this will be a big thing going forward."

The latest session of *Behind the Curtain* began in mid-July with two more community partners and is linked to the Globe's production of *Love's Labor's Lost*, ensuring even more San Diegans can take a peek at the world just beyond the footlights. ■



## FOLIO FUN AT THE GLOBE

RACHEL MINK

On Saturday, June 18, the Arts Engagement department hosted Globe Family Day, a free public event celebrating the San Diego visit of Shakespeare's First Folio. The day included Folio workshops, Behind-the-Scenes Tours, storytelling sessions, music, games, and crafts.



RACHEL MINK



BOB ROSS



BOB ROSS



BOB ROSS



BOB ROSS



BOB ROSS

1. Master Teaching Artist Lisel Gorell-Getz (center) leads a First Folio workshop. 2. Guests participate in a First Folio workshop. 3. Globe docents Craig and Mary Hunter lead a Behind-the-Scenes Tour. 4. Audience members watch the action unfold at a family-friendly version of *Macbeth*. 5. Siblings enjoy a children's Shakespeare book on Copley Plaza. 6. Teaching Artist Erika Phillips explains the plotline to a pair of impromptu actors during a storytelling session in the Craig Noel Garden. 7. Teaching Artist Erika Phillips directs *Macbeth* for visiting families.

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Special thanks to the County of San Diego Board of Supervisors.



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\*In Memoriam

This list is current as of  
June 24, 2016.

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### **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

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

### **UNABLE TO ATTEND?**

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

### **RESTROOMS**

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

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

### **SEATING OF LATECOMERS**

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

### **YOUNG CHILDREN**

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

### **ELECTRONIC DEVICES AND CAMERAS**

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

### **ASSISTED LISTENING SYSTEM**

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

### **PUBLIC TOURS**

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

### **LOST AND FOUND**

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

Amy E. Allison ..... General Manager  
 Llewellyn Crain ..... Director of Development  
 Dave Henson ..... Director of Marketing and Communications  
 Mark Somers ..... Director of Finance  
 Richard Seer ..... Director of Professional Training  
 Robert Drake ..... Director of Production  
 Freedom Bradley-Ballentine ... Director of Arts Engagement

**ARTISTIC**

Eric Louie, Justin Waldman ..... Associate Producers  
 Danielle Mages Amato ..... Literary Manager/Dramaturg  
 Bernadette Hanson ..... Artistic Associate

**PRODUCTION**

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

**STAGE MANAGEMENT**

Leila Knox ..... Production Stage Manager

**TECHNICAL**

Benjamin Thoron ..... Technical Director  
 Wendy Berzansky ..... Associate Technical Director  
 Lucas Skoug ..... Assistant Technical Director  
 Eileen McCann ..... Resident Design Assistant  
 Eliza Korshin,  
 Megan Tuschhoff ..... Technical Assistant/Buyer  
 Gillian Kelleher ..... Master Carpenter  
 Carole Payette ..... Charge Scenic Artist  
 Christian Thorsen ..... Stage Carpenter/Flyman, Globe  
 Daniel Capiro ..... Charge Carpenter, White  
 Jack Hernandez ..... Master Carpenter, Festival  
 Robin Barnett, Katie Cardon, Curtis Carlsteen,  
 Chris Chauvet, Jason Chohan,  
 Michael Curtis, Matthew Giebe, Veronica Hernandez,  
 Sloan Holly, Daniel Llyod, Laura McEntyre,  
 Shannon Perry, Paco Ramirez, Aren Skalman,  
 Kurtis Weichers ..... Carpenters  
 Jessica Amador, Cynthia Bloodgood, Christie Curran,  
 David Garcia, René Nielson ..... Painters  
 W. Adam Bernard ..... Lead Scenic Artist  
 Eszter Julian, Benjamin Gra ..... Deck Crew, Festival

**COSTUMES**

Stacy Sutton ..... Costume Director  
 Charlotte Devaux ..... Resident Design Associate  
 Maureen Mac Niallais ..... Assistant to the Director  
 Shelly Williams ..... Design Assistant/Shopper  
 Corrine Roache ..... Design Assistant  
 Callan Bideau, Erin Cass ..... Drapers  
 Jennifer Anderson ..... Tailor/Draper  
 Su-Lin Chen, Wendy Miller, David Wilkes ..... Tailors  
 Mark Baiza, Anne Glidden Grace, Susan Sachs,  
 Colleen Power, Nicole Sukolics-Christianson,  
 Corinne Walsh ..... Assistant Cutters  
 Mary Miller ..... Tailoring/Construction  
 Bonnie Clinnin, Kelly Marie Collett-Sarmiento,  
 Catherine Frazier, Tracy Graham, Stephen Jones,  
 Nunzia Pecoraro, Christina Peek,  
 Brent Perry, Heather Premo,  
 Marcus Richardson, Raquel Stewart ..... Stitchers  
 Kristin Womble ..... Craft Supervisor/Dyer/Painter  
 Sharon Granieri, Kelly Koehn,  
 Stephanie Parker, Emily Wilson ..... Craft Artisans  
 Vicky Martinez ..... Wig and Makeup Supervisor  
 Kim Parker ..... Assistant Wig and Makeup Supervisor  
 Katie Knox ..... Wig Assistant  
 Beverly Boyd ..... Wardrobe Supervisor  
 Beth Merriman ..... Wardrobe Crew Chief, Globe  
 Anna MacDonald ..... Wardrobe Crew Chief, White  
 Ana Maldonado ..... Wig Running Crew, Globe  
 Debbie Callahan,  
 Lisa Sanger-Greshko ..... Wardrobe Running Crew, Globe  
 Lisa Wylie ..... Wig Running Crew, Festival  
 Rebecca Hawkins, Keriann Reyes,  
 Danielle Rowe, Megan Stoll,  
 Crystal Williams ..... Wardrobe Running Crew, Festival  
 Marie Jezbera ..... Rental Agent

**Barry Edelstein**

Erna Finci Viterbi Artistic Director

**PROPERTIES**

Neil A. Holmes ..... Properties Director  
 Kristin Steva Campbell ..... Assistant to the Director  
 M.H. Schrenkeisen ..... Shop Foreman  
 Rory Murphy ..... Lead Craftsman  
 David Medina, Anjelica Ynfante ..... Properties Buyers  
 Kristine Hummel-Rosen ..... Property Assistant  
 Jacob Sampson ..... Properties Carpenter  
 Patricia Rutter, Emily Small ..... Properties Staff  
 David Buess ..... Property Master, Globe  
 Kristen Flores ..... Stage and Property Master, White  
 Andrew Recker ..... Property Master, Festival

**LIGHTING**

Shawna Cadence ..... Lighting Director  
 Will Dean ..... Assistant Lighting Director  
 Ryan Osborn ..... Master Electrician, Globe  
 Areta MacKelvie ..... Master Electrician, White  
 Kevin Liddell ..... Master Electrician, Festival  
 Steve Schmitz ..... Lighting Assistant  
 Michael Anderson,  
 Sammy Bauman-Martin ..... Follow Spot Operators, Globe  
 Kevin Orlof, Sean Murray ..... Follow Spot Operators, Festival  
 Mike Anderson, Sammy Bauman-Martin,  
 Bradley Bergholtz, Rae Lynn Crocker, Christian Erikson,  
 Xavier Luevano, Kyle Montgomery,  
 Robert Thoman ..... Electricians

**SOUND**

Paul Peterson ..... Sound Director  
 Jeremy Nelson ..... Master Sound Technician, Globe  
 Clayton Nicodemus ..... Master Sound Technician, White  
 RJ Givens ..... Master Sound Technician, Festival  
 Austin Taylor ..... Deck Audio, Globe  
 Alex Heath ..... Deck Audio, Festival  
 Krystin Cline, Michael Cornforth, Adrian Gonzalez,  
 Coy Lopez, Dana Pickop, Jeremy Siebert,  
 Jaclyn Skingel ..... Sound Technicians

**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  
 Kathy Silberman ..... Interim Human Resources Manager  
 Manny Bejarano ..... Human Resources Coordinator

**MAINTENANCE**

Ramon Juarez ..... Facilities Director  
 Mack Benjamin, Violanda Corona, Ismael Delgado,  
 Roberto Gonzalez, Bernardo Holloway,  
 Reyna Huerta, Johnny Kammerer, Jason McNabb,  
 Jose Morales, Victor Quiroz,  
 Vielka Smith ..... Building Staff

**PROFESSIONAL TRAINING**

Shana Wride ..... Program Coordinator  
 Brian Byrnes, Maria Carrera, Cynthia Caywood,  
 Ray Chambers, Gerhard Gessner, Maura Giles-Watson,  
 Jan Gist, Fred Robinson, Abraham Stoll,  
 Pamela Vanderway ..... M.F.A. Faculty  
 Corey Johnston, Nate Parde,  
 Nicole Ries, Robin Roberts ..... M.F.A. Production Staff

**ARTS ENGAGEMENT**

Karen Ann Daniels ..... Arts Engagement Programs Manager  
 Michelle Panek ..... Arts Engagement Coordinator  
 Lisel Gorell-Getz ..... Master Teaching Artist  
 Carolyn Agan, Gerardo Flores, Monique Gaffney,  
 Katherine Harroff, Jason Heil, Kimberly King,  
 Erika Malone, Blake McCarty, Crystal Mercado,  
 Heather Pauley, Erika Beth Phillips, James Pillar,  
 Tara Ricasa, Christopher Salazar, Catherine Hanna  
 Schrock, Sharif Simmons ..... 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  
 Matthew Richter, Keely Tidrow ..... Major Gifts Officers  
 Robin Hatfield ..... Annual Fund Manager  
 Matthew B. Williams ..... Major Gifts Associate  
 Diane Addis ..... Membership Administrator  
 Rico Zamora ..... Donor Services Coordinator  
 Derek Floyd ..... Grants Assistant

**DONOR SERVICES**

Silvana Buratto, Jyothi Doughman, Helene Held,  
 Janette Jack, Barbara Lekes, Elisa Lopez, Richard  
 Navarro, Stephanie Reed, Laura Regal,  
 Jennifer Watts ..... Suite Concierges

**MARKETING**

Susan Chicoine ..... Public Relations Director  
 Ed Hofmeister ..... Associate Director of Marketing  
 Mike Hausberg ..... Public Relations Associate  
 Chanel Cook ..... Digital and Print Publications Coordinator  
 Kelsey Dahlke ..... Marketing Assistant  
 Carolann Malley ..... Distribution Staff

**SUBSCRIPTION SALES**

Scott Cooke ..... Subscription Sales Manager  
 Nisha Catron, Arthur Faro, 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  
 Kathy Fineman,  
 Caryn Morgan ..... Lead Ticket Services Representatives  
 Kari Archer, Bea Gonzalez, Lauryn Greschke,  
 Alejandro Gutierrez, Amanda King, Korrin Main,  
 Linda McKamey, John Sweeney,  
 Jake Zamzow ..... Ticket Services Representatives

**PATRON SERVICES**

Mike Callaway ..... Patron Services Director  
 Catherine Abbot, Mary Taylor ..... House Managers  
 Angela Montague Kanish ..... Front of House Assistant  
 Nic Hagan ..... Food and Beverage Manager  
 Stephanie Passera,  
 Brandon Potter, Deborah Montes ..... Pub Shift Supervisors  
 Tanika Baptiste, Morgan Candela, Jessica Molina,  
 Mina Morales, Angela Price, Michelle Thorsen,  
 Jennifer Van Atta ..... Pub Staff  
 Linda Bahash, Amy Brooks,  
 Stephanie Rakowski ..... Gift Shop Supervisors

**SECURITY/PARKING SERVICES**

Edward Camarena ..... Security Manager  
 Sherisa Eselin ..... Security Officer  
 Courtney Archie, Jonathon Ayon, Joshua Caldwell,  
 Francisco Dukes, Mark Flores, Jeff Howell,  
 Janet Larson, Jonathan Martinez, Eleuterio Ramos,  
 Carlos Valderrama ..... Security Guards  
 Alexander Thomas ..... VIP Valet Attendant

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