

# OUR THANKS



Welcome to the Globe!

And welcome to Victorian London... and the moors! Watching the brilliant Sherlock Holmes and his astute companion Doctor Watson solving impossible mysteries—full of howling hounds, London fogs hiding ancient secrets, and all kinds of nefarious goings-on—has been a big part of all our lives. The chance to see the master detective on stage is a special treat. We have Ken Ludwig to thank: this master of comic playwrighting comes to San Diego to take on the legend of Holmes. Along with a company of five actors, a crackerjack director, and a team of top-flight designers, Ludwig delivers a thrilling night sure to intrigue any mystery buff worth his salt.

As your Globe Board Chair and a firm believer in the transformative powers of the arts, I am pleased to represent and support this amazing institution. We are grateful to *Baskerville's* production sponsors, Paula and Brian Powers and Evelyn Mack Truitt, and Artist Sponsors Sue and Edward “Duff” Sanderson. Don’t miss a chance to

celebrate the legacy of Craig Noel on the 100th Anniversary of his birth at Craig100, a special event on August 17 hosted by Marion Ross and Robert Foxworth and featuring performances by some of the Globe’s most beloved Associate Artists and alumni.

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

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

*Elaine*

Elaine Bennett Darwin  
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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.

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# THE PLAY

## FROM THE ARTISTIC DIRECTOR

Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery* brings together a number of threads that run through The Old Globe's programming.

First, it's a ripping good night in the theatre. The summer show in the Sheryl and Harvey White Theatre has proven immensely popular in recent seasons, and my team and I are always on the lookout for programming that mixes substance and fun in the right proportion to excite our summertime audience. When we read *Baskerville* we knew we'd found it. It's a smart and savvy play that delivers two hours' traffic of witty, imaginative, and really involving entertainment. I've written before in this space about the variety we try to provide our audience through our 15 annual offerings: drama and musicals, revivals of classics and world premieres, familiar forms and themes and more innovative material. *Baskerville* does so much of this in one place. It's a new play that gives us a classic character in a familiar genre yet in a wonderfully fresh and imaginative theatrical language.

It's no accident that this play achieves so much: it's by a major writer, one of our country's true greats. One of the Globe's key responsibilities is to bring to San Diego the finest talents working on the American stage. Ken Ludwig's prolific output ranges across a wide swath of genres, but at its heart stands a comic sensibility that is quite singular. Ken has a scholar's appreciation of comedy. He knows the history of the form, and he's studied the great achievements in comic construction thoroughly enough to be able to appropriate them to his own inventive ends. His comedy swoops from high to low, from the arch wit we associate with Noël Coward to the pratfalls of Buster Keaton. And it's anchored always in story: a good yarn that grabs us and holds us and takes us for a great ride. I admire the canniness of Ken's craft, and I appreciate the richness of his art. The Globe is honored that he's here.

We're also happy to give Ken a second look at his play. This is *Baskerville's* second production, and providing these is one of the Globe's important obligations to the health of our art. Often the energy and focus it takes to get a play produced climaxes on the opening night of its premiere production, after which the play is published, placed into general circulation, and either picked up by theatre companies for subsequent production...or not. Too many plays have healthy births and neglected childhoods. To give a playwright a chance to have another look at things, and to tweak and change and revise and reexamine, is an important way a major theatre can continue to nourish the national field.

The creative resources the Globe brings to bear on our productions include above all the team of interpretive artists who will bring the plays to life. None is more crucial than the director. And that's another reason we've put *Baskerville* on our schedule. It gives a major new directing talent an opportunity to develop his unique and compelling theatrical vision. Josh Rhodes became a friend of the Globe when he choreographed *Working* back in 2009, and our relationship deepened through his work on *Bright Star* last season. His staging wizardry is renowned on Broadway and nationwide, and he is an ideal match for the kinetic whirligig of Ludwig's Victorian London. We're pleased he's here, and that at his side is a battery of collaborators as good as any at work right now.

Why are we doing *Baskerville*? Elementary, my dear reader. Because it's everything that the Globe is here to do.

Thanks for coming. Enjoy the show.

*Bay*



PRESENTS

KEN LUDWIG'S  
**BASKERVILLE**  
A SHERLOCK HOLMES MYSTERY

BY  
KEN LUDWIG

Wilson Chin  
SCENIC DESIGN

Shirley Pierson  
COSTUME DESIGN

Austin R. Smith  
LIGHTING DESIGN

Bart Fasbender  
ORIGINAL MUSIC AND  
SOUND DESIGN

David Huber  
VOCAL COACH

Caparelliotis Casting  
CASTING

Annette Yé  
PRODUCTION STAGE MANAGER

DIRECTED BY  
JOSH RHODES

Ken Ludwig's *Baskerville* : A *Sherlock Holmes Mystery* is presented by special arrangement with Samuel French, Inc.

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For more information, please visit: [www.SamuelFrench.com/WhitePaper](http://www.SamuelFrench.com/WhitePaper)

Sheryl and Harvey White Theatre  
Conrad Prebys Theatre Center  
July 24 – August 30, 2015

CAST  
(in alphabetical order)

DOCTOR WATSON ..... Usman Ally  
MAN TWO ..... Andrew Kober  
SHERLOCK HOLMES ..... Euan Morton  
MAN ONE ..... Blake Segal  
WOMAN ONE ..... Liz Wisan

Production Stage Manager ..... Annette Yé  
Stage Manager (August 25 to 30) ..... Anjee Nero

*There will be one 15-minute intermission.*

PRODUCTION STAFF

Associate Director ..... Lee Wilkins  
Assistant Scenic Design ..... Eileen McCann  
Assistant Costume Design ..... Elisa Benzoni  
Production Assistant ..... Brent Eugene Beavers  
Fight Captain ..... Annette Yé

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 PLAY

## COMEDY IN HIS BONES

A conversation with playwright Ken Ludwig on adapting Arthur Conan Doyle's *The Hound of the Baskervilles*

Interviews by Danielle Mages Amato

**Baskerville is not your first Sherlock Holmes play; you've written about the character before. Could you talk a bit about what draws you to Holmes?**

In our literary history there are only a handful of writers who have created myth out of whole cloth. One of these is Arthur Conan Doyle. Through the alchemy of words on paper, Conan Doyle, almost overnight, created two of the most unforgettable characters in English literature. Part of the secret was the quality of his writing. Sentence for sentence, Conan Doyle writes with the brilliance of Dickens, and it makes him a constant pleasure to read. Also like Dickens, he tells whopping stories that keep us on the edge of our seats. To top it all off, Conan Doyle was wonderfully prolific—especially with his two greatest characters. Holmes and Watson appear in four novels and 56 short stories, and we end up treasuring them, in part, because we know them so well.



Ken Ludwig.

**What do you think makes Watson and Holmes such iconic characters?**

I think in Holmes's case it may be because there had never been a character quite like him before. He's an admirable aesthete with a lightning-fast mind who lives for justice and is willing to die for it; at the same time, he's deeply dangerous, with a drug habit and a lack of interpersonal skills. These traits, taken together, create a sense of dangerous romance, and I think we respond to Holmes the way we respond to Heathcliff in Emily Brontë's *Wuthering Heights*: with envy and with awe at the mystery inside him. As for Watson, he's the good old sensible earth and clay to Holmes's fire and ice. He's Sancho Panza to Don Quixote, Caliban to Ariel, and we see ourselves in him.

**Do you have a theory of why Sherlock Holmes seems to be having a cultural renaissance right now?**

The darkness and danger of Sherlock Holmes that I spoke about a moment ago seem to symbolize our peculiar moment in history. Holmes is neurotic, which I think explains exactly why we're so

drawn to him in these troubling times. Somehow, Conan Doyle found the perfect character to reflect the 20th century that lay ahead of him. At the same time, Holmes is part of a literary genre that we find particularly reassuring at the moment. In traditional mysteries (as in classic comedies) the world may seem topsy-turvy as we bump and rattle along through the bulk of the story, but by the end, it somehow rights itself. Think of a jigsaw puzzle. The writer throws all the pieces up in the air in a way that seems unsolvable; but somehow, through the magic of storytelling, all the pieces fall to earth and lock into place. This pattern gives us confidence that our lives will be all right in the end.

**Why did you decide to adapt *The Hound of the Baskervilles*?**

I think *Hound* is the best of all the Holmes stories. It's clever and crafty, filled with colorful characters (and an especially fine villain), has evocative settings, and it moves like lightning. Also, it's the perfect length dramatically—it's not a short story and it's not a long

*"I think Hound is the best of all the Holmes stories."* —Ken Ludwig

novel. Also, the story moves from London to the countryside, so it replicates one of my favorite tropes in comic literature: city people going into the country where they learn something of value they can bring back to their city lives. It's the prototypical pattern of *As You Like It* and *The Beaux' Strategem* and dozens of other plays and novels. I think there's a sturdiness to that shift in geography.

**Do you consider yourself primarily a writer of comedies? Why do you think you tend toward that form?**

I think the answer is simply that I write what I love and what I care about. The great Shakespeare comedies that inspire us all—*Twelfth Night*, *Much Ado*, *Midsummer*, and the rest—are works of divine intervention and beyond imitation. But what I can aspire to—in the same way a cat can look at a king—are plays like *The Rivals* and *The School for Scandal*, *She Stoops to Conquer* and *Private Lives* and *The Importance of Being Earnest*. These are the works of literature that I just love in my bones. They are bound up with the nature of good fellowship and humanity, and nothing else delights me or interests me in the way that they do. So what I've done is spent my life trying to write them. I'm not interested in writing anything else. ■

## HOLMES ON THE HIGH WIRE

Director Josh Rhodes talks about the perils and pleasures of Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*

**What about the play most excited you as a director?**

To be honest, the name Ken Ludwig excited me before I even read the play. I'm a huge fan of his. I'm always impressed with his language, and maybe because I'm a choreographer, I'm always taken by his rhythms. He's not really a "joke writer." But he puts his characters in these situations of extreme comic peril, and he does so with amazing pace and tempo and intelligent wit.



Josh Rhodes.

**You were last at the Globe to create the choreography for Steve Martin and Edie Brickell's musical *Bright Star*. What's the relationship between your work as a director and your work as a choreographer?**

As a choreographer, you're always building stories through the language of dance. With this show, there are a lot of important transitions, moving from one scene to the next or from one location to another, which is very much like a musical. In musicals, they say: "You live and die on the transitions." This show works the exact same way.

**What particular challenges did *Baskerville* present to you as a director?**

What Ken wrote is basically two plays that you're watching at the same time. You've got the main mystery, with Holmes and Watson as our central focus, our rocks. And at the same time, you've got three actors going absolutely crazy, changing roles and costumes at a maddening pace. So Holmes and Watson let us follow the life-and-death danger of *The Hound of the Baskervilles*, and at the same time, we get to sit back and watch the other three actors perform this theatrical high-wire act.

*"I do think of Holmes and Watson a bit like superheroes."* —Josh Rhodes

**How did you and your design team approach the physical production: costumes, set, lighting, sound?**

I knew we actually needed to do full costume changes, even with the quick transformations that the play requires. At first you might think just putting on a different hat would be enough, but I thought it really added to that sense of watching a high-wire act. The amount of work we're asking our poor backstage dressers to do is insane, but it's really part of the delight of the show.

When it came to the set, I wanted the audience to know from the very beginning that there was something delightfully off in this world. Wilson Chin, the scenic designer, was really inspired by the prints of Edward Gorey and how they managed to be both

morose and funny. Together, we found a world that is a little dark but has a sense of humor—a place where you can feel in danger, but you can also laugh.

I decided to ask the lighting designer, Austin Smith, and the sound designer, Bart Fasbender, to take charge of the atmosphere, an extremely important factor to any mystery. The surprise of light flooding in as we hear a door swing open, or the dread of light fading away as the sound of a giant hound approaches in the brush, can easily fill your head with terrifying imagery that we never need to actually create with scenery. It also has the charm of a radio play because it is so simple.

**What do you think makes Holmes and Watson such enduring characters?**

I confess I have an inner 10-year-old who still loves superhero stories. And I do think of Holmes and Watson a bit like superheroes. You can't get enough of seeing your heroes go back into the trenches, fight villains, struggle through the worst perils, and finally, in the end, solve a terrible problem. We'll never get tired of seeing our friends do that, and Holmes and Watson are our friends.

But at the same time, my inner adult (which I keep hidden) loves Holmes and Watson because they satisfy my need for sophisticated language, deep thinking, intelligent thought, and the triumph of reason. That's why I think Holmes and Watson are so much fun to be around. They satisfy so many different needs. ■



## REINVENTING SHERLOCK HOLMES

By Danielle Mages Amato

Since his first appearance in print in 1887, Sherlock Holmes has become one of the most recognizable and iconic literary creations of all time. Beyond Arthur Conan Doyle's four Sherlock Holmes novels and 56 short stories, the character has inspired legions of published sequels and spinoffs, more than 200 films, at least 250 "Sherlockian" societies, and dozens of successful stage plays. Indeed, Sherlock Holmes holds the Guinness world record for most-portrayed literary character of all time (narrowly beating out Shakespeare's *Hamlet*).

In his 2015 study *The Great Detective: The Amazing Rise and Immortal Life of Sherlock Holmes*, journalist Zach Dundas explores the ongoing and enduring fascination of Arthur Conan Doyle's singular sleuth. "Holmes keeps coming back with the relentlessness of Halley's Comet," Dundas writes. "The character anchored one of the most popular stage melodramas of the early 1900s. In the 1940s, Sherlock Holmes fought the Nazis. In the '70s, he went to therapy. In the '80s, he did way too much coke. Every generation re-makes the Great Detective in its own image."



"Holmes keeps coming back with the relentlessness of Halley's Comet."

—Zach Dundas



In the world of Sherlock Holmes, generations of readers, writers, and other artists have found a heady combination of nostalgic Victoriana and revolutionary thought, lush period detail and groundbreaking forensic science, all anchored in a character of astonishing depth, brilliance, and darkness. It has proven an irresistible concoction for over 125 years.

Even Arthur Conan Doyle himself could not escape the insatiable demand for more Sherlock Holmes. In 1893, hoping to move on from Holmes and explore new styles and genres, Conan Doyle killed off the Great Detective, plunging him and his bitter enemy, Professor Moriarty, over the Reichenbach Falls in the short story "The Final Problem." But the public pressure to revive Holmes proved too much, and after eight years, Conan Doyle brought Holmes back to the page with *The Hound of the Baskervilles*. The novel was serialized in *Strand Magazine* in

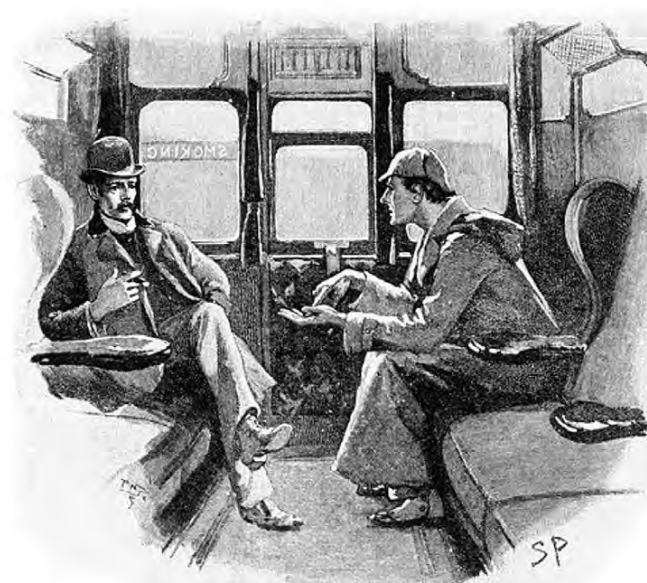
1901 and published as a stand-alone volume in 1902. It quickly became one of the 20th century's first bestsellers.

The novel, with its vengeful ghosts and monstrous, spectral dogs, made ideal source material for the silver screen. It was first adapted for film in Germany in 1914, and the first English-language version appeared in 1921. In 1939, American studio 20th Century Fox released their adaptation of *The Hound of the Baskervilles*, starring Basil Rathbone as Holmes and Nigel Bruce as Watson. That film—and its two stars—proved so popular that Rathbone and Bruce went on to anchor 13 more movies inspired by the adventures of the famous detective.

When filmmakers translated Sherlock Holmes from the page to the screen, they did not rely primarily on Arthur Conan Doyle's descriptions of the character. Another important influence powerfully shaped the

Photos: (opposite page, from left) An original illustration by Sidney Paget from *The Hound of the Baskervilles*; Basil Rathbone, Wendy Barrie, and Nigel Bruce in the 1939 film adaptation; William Gillette as Sherlock Holmes.

(this page, from top) An illustration by Sidney Paget; Edward Hardwicke and Jeremy Brett in the 1988 television movie adaptation; Robert Downey Jr. and Jude Law in *Sherlock Holmes*, 2009; Martin Freeman and Benedict Cumberbatch in "Sherlock"; Lucy Liu and Jonny Lee Miller in "Elementary."



"HOLMES GAVE ME A SKETCH OF THE EVENTS."

iconic Sherlock Holmes we know today: illustrator Sidney Paget. Paget was brought on to create drawings for the Holmes short stories beginning in 1893. (He got the job by accident; *Strand Magazine* had intended to mail the contract to his brother.) Through his illustrations, Paget contributed several essential elements to the Sherlock Holmes image, most notably his deerstalker cap and Inverness cape (a traditional Victorian style with large, open sleeves). Paget's moody, heavily-shadowed drawings had a profound impact on all future portrayals of Holmes—and also helped to inspire the shadowy, noir style of detective films for decades to come.

Another of Holmes's visual trademarks—his curved Calabash pipe—also originated outside Arthur Conan Doyle's stories. American actor William Gillette, who collaborated with Conan Doyle to write the first theatrical version of the stories in 1889, first gave Holmes this distinctive prop. Gillette, who played Holmes on stage more than a thousand times over a span of 30 years, reportedly felt the curve of the Calabash made it easier to see the actor's face.

By the time Basil Rathbone stepped into Sherlock Holmes's shoes in *The Hound of the Baskervilles*, the iconic image of the Great Detective had been shaped by numerous forces—and Rathbone himself would shape the character for the storytellers and actors who followed him, including Jeremy Brett, Peter Cushing, Tom Baker, and, most recently, stars like Jonny Lee Miller, Robert Downey, Jr. and Benedict Cumberbatch. In 2015, the indubitable Ian McKellen steps into the role, playing a retired, beekeeping version of the detective in *Mr. Holmes*.

All the Sherlock Holmeses of today, whether they appear in print, on screen, or on the stage, must contend with hundreds of ghosts—the influence of all the actors and adaptations, the versions and illustrations that have gone before. But it may be precisely those ghosts that keep Sherlock Holmes alive. Forged by the genius of his original creator, Sherlock Holmes has been indelibly imprinted into our cultural imagination by the generations of creative minds who have not just interpreted the Great Detective but have continued to reimagine him and invent him anew. ■



#### USMAN ALLY

(Doctor Watson) is an award-winning actor from Chicago residing in L.A. He was last seen in the Off Broadway production of *The Invisible Hand* (New York Theatre Workshop), for which he received a 2015 Obie Award, as well as Lucille Lortel and Drama League Award nominations. He has also originated several notable roles including Amir in the Pulitzer Prize-winning *Disgraced* (American Theater Company; Jeff Award nomination for Actor in a Principal Role – Play), VP in the award-winning *The Elaborate Entrance of Chad Deity* (Victory Gardens Theater, Second Stage Theatre, Geffen Playhouse), and Bagheera in Mary Zimmerman's *The Jungle Book* (Goodman Theatre, Huntington Theatre Company; IRNE Award for Best Actor (Musical)). His other credits include productions at Steppenwolf Theatre Company, Lookingglass Theatre Company, Arena Stage, Center Stage in Baltimore, Kansas City Repertory Theatre, Lyric Opera of Chicago, and more. On television, Mr. Ally can be seen as a recurring character on "Madam Secretary," "Boss," and "Damages," as well as guest starring roles on "Castle," "The Chicago Code," "Person of Interest," "Blue Bloods," "Mind Games," and the pilot episode of the upcoming NBC drama "The Player." He holds an M.F.A. magna cum laude in Acting from University of Florida. [www.usmanally.com](http://www.usmanally.com).



#### ANDREW KOBER

(Man Two) is currently on a break from *Les Misérables* on Broadway, which he opened in 2014. He has also appeared in the Shakespeare in the Park, Broadway, and West End companies of *Hair* as Claude's Father and Margaret Mead, as well as the first national tour of *The 25th Annual Putnam County Spelling Bee*. Regionally, he has been seen at Roundabout Theatre Company, Williamstown Theatre Festival, Yale Repertory Theatre, Barrington Stage Company, Denver Center Theatre Company, and Bucks County Playhouse, among others. On camera, Mr. Kober has guest-starred on "House of Cards," "Boardwalk Empire," "Blue Bloods," and "Pan Am," and he was seen in the short films *Chin Up* and *Keeping Them Blind*. Mr. Kober works frequently as a concert and cabaret artist, and his solo show, *Koberet*, has been seen all around New York City, including at Joe's Pub, (Le) Poisson Rouge, 54 Below, and the New York Musical Theatre Festival. He received his B.F.A. in Acting from Carnegie Mellon University and works as a private acting coach in New York. His work as a singer can be heard on Bobby Cronin's "Reach the Sky," Drew Gasparini's "I Could Use a Drink," and the 2009 Broadway revival cast recording of *Hair*. [www.andrewkoberonline.com](http://www.andrewkoberonline.com).



#### EUAN MORTON

(Sherlock Holmes) transferred to New York after his Olivier Award-nominated performance as Boy George in the musical *Taboo*. He received Tony and Drama Desk Award nominations and has since spent over a decade working across America in many venerated theatres and concert venues. He has continued to find success as an actor and singer but claims his greatest joy is to still be working at all in an industry he has loved all his life. This is his second visit to The Old Globe as an actor (after his 2012 turn as Michelangelo in *Divine Rivalry*), and it's an honour to be asked to return to this wonderful venue and its generous patrons. Visit [www.euanmorton.com](http://www.euanmorton.com) or find him on Facebook for more.



#### BLAKE SEGAL

(Man One) is a New York-based actor and teacher. He is thrilled to be back in California, having last appeared here on the national tour of *Mary Poppins*. He recently co-created and acted in Off Broadway's *Bones in the Basket* (The Araca Project) and was seen in the New York productions of *Les Enfants de Paris* (New York Musical Theatre Festival), *Aristophanes' The Frogs* (Fault Line Theatre), and *Twelfth Night* (Three Day Hangover). His regional credits include *The Corn is Green* and *Wing It* (Williamstown Theatre Festival), *Nerds* (Philadelphia Theatre Company; Barrymore Award nominee), *Romeo and Juliet*, *POPI*, and *Rough Crossing* (Yale Repertory Theatre), *Carousel* (Paper Mill Playhouse), *Lysistrata* (Connecticut Repertory Theatre), *Amadeus*, *The Winter's Tale*, *Arcadia*, *Macbeth*, and *An Incident* (Chautauqua Theatre Company), *Good People* (The Public Theatre, Maine), *Damn Yankees* and *South Pacific* (Heritage Theatre Festival), and *The Profit of Creation* (Yale Institute for Music Theatre). As a concert performer he has appeared at 54 Below, Irish Repertory Theatre, Paper Mill Playhouse, New York Theatre Barn, Boston Symphony Hall, and New Jersey Performing Arts Center. He has been on television in "Blue Bloods" and serves on the Acting faculty of Keen University. Mr. Segal is a proud graduate of the University of Virginia (B.A.) and Yale School of Drama (M.F.A.). [www.blakesegal.com](http://www.blakesegal.com).



#### LIZ WISAN

(Woman One) is thrilled to be making her Globe debut. Her New York credits include *Other Desert Cities* (understudy for Brooke on Broadway and at Lincoln Center Theater), *The Tempest* (La MaMa), *Bill W. and Dr. Bob* (Soho Playhouse), and *Miss Lily Gets Boned, My Base and Scurvy Heart*, and *The Sporting Life* (Studio 42, where she is a Resident Artist). Her regional credits include Tony Kushner's *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures* (Berkeley Repertory Theatre), *Absurd Person Singular* (Two River Theater), *These Paper Bullets!* and

*Caucasian Chalk Circle* (Yale Repertory Theatre), *The Merchant of Venice* (Shakespeare Theatre Company), and roles at Williamstown Theatre Festival, Chautauqua Theatre Company, and Premiere Stages. From 2010 to 2013, Ms. Wisan performed in Chris Bayes' stellar production of *The Servant of Two Masters* at Yale Repertory Theatre, Shakespeare Theatre Company, Guthrie Theater, Seattle Repertory Theatre, and ArtsEmerson. She will next perform *These Paper Bullets!* at Atlantic Theater Company. Her television and film credits include "Elementary," *Ready or Not*, and *Bitches*. Ms. Wisan performs long-form and musical improv, as well as stand-up and sketch comedy, in New York City. She co-wrote and performed two shows at Upright Citizens Brigade Theatre: *The Goods Are Odd* and *Seriously Extremely Important*. She received her M.F.A. from Yale School of Drama. [www.lizwisan.com](http://www.lizwisan.com).

#### KEN LUDWIG

(Playwright) is an internationally acclaimed playwright whose work has been performed in more than 30 countries in over 20 languages. He has had six shows on Broadway and seven in London's West End. His first play on Broadway, *Lend Me a Tenor*, won two Tony Awards and was nominated for seven. He has also won two Laurence Olivier Awards, a Charles MacArthur Award, two Helen Hayes Awards, an Edgar Award, a Southeastern Theatre Conference Distinguished Career Award, and an Edwin Forrest Award. His newest book, *How to Teach Your Children Shakespeare*, published by Random House, won a Falstaff Award. His plays have been commissioned by the Royal Shakespeare Company and The Old Vic. He has written 22 plays and musicals, including *Crazy for You* (five years on Broadway and the West End, Tony and Olivier Award winner for Best Musical), *Moon Over Buffalo*, *The Adventures of Tom Sawyer*, *Treasure Island*, *Twentieth Century*, *Leading Ladies*, *Shakespeare in Hollywood*, *The Game's Afoot*, *The Fox on the Fairway*, *The Three Musketeers*, and *The Beaux' Stratagem*. His most recent plays include *Tiny Tim's Christmas Carol* (2015 Helen Hayes Award nominee), and *A Comedy of Tenors*, a sequel to *Lend Me a Tenor*, which will open this fall. His plays have starred Alec Baldwin, Carol Burnett, Lynn Redgrave, Mickey Rooney, Hal Holbrook, Dixie Carter, Tony Shalhoub, Anne Heche, Joan Collins, and Kristin Bell. His work has been published by *Yale Review*, and he is a Sallie B. Goodman Fellow of McCarter Theatre Center. He holds degrees from Harvard, where he studied music with Leonard Bernstein, Haverford College, and Cambridge University. [www.kenludwig.com](http://www.kenludwig.com).

#### JOSH RHODES

(Director) previously choreographed the Globe's productions of *Bright Star* and *Working*. His recent Broadway credits include *It Shoulda Been You*, *First Date*, and *Rodgers + Hammerstein's Cinderella* (Outer Critics Circle, Astaire, and Drama Desk Award nominations). He choreographed *Company* starring Neil Patrick Harris, *Sweeney Todd*, and *Sondheim! The Birthday Concert* for the New York Philharmonic and PBS. As a director his credits include *Spamalot* (The 5th Avenue Theatre), *Joseph and the Amazing Technicolor Dreamcoat* (Casa Mañana), and *Broadway Bares XX and XXI*. His

other stage credits include *Zorba* (City Center Encores!), *Working* (Broadway Playhouse in Chicago, Drama Desk Award-winning production at Prospect Theater Company), John Kander's *The Lying (Vineyard Theatre)*, *Broadway: Three Generations* (The Kennedy Center), *On the Town* (Los Angeles Philharmonic), *Annie Get Your Gun* starring Patti LuPone (Ravinia Festival), *Barnum* (Asolo Repertory Theatre), *Sarasota Magazine Theater Award*, and *A Funny Thing Happened on the Way to the Forum* (The Shakespeare Theatre Company; Helen Hayes Award nomination).

#### WILSON CHIN

(Scenic Design) designed the Globe productions of *Rich Girl*, *Othello*, *The Winter's Tale*, *Anna Christie* (Craig Noel Award nomination), *Engaging Shaw*, and *The American Plan*. His New York credits include *Next Fall* (Broadway, Naked Angels), *By the Water* (Manhattan Theatre Club), *Too Much, Too Much, Too Many* (Roundabout Theatre Company), *Pericles*, *Prince of Tyre* and *Macbeth* (The Public Theatre), *The Jammer* (Atlantic Theater Company), *Len, Asleep in Vinyl* (Second Stage Theatre), *Dark Matters* (Rattlestick Playwrights Theatre), and *Boom* (Ars Nova). His opera designs include *Lucia di Lammermoor* (Lyric Opera of Chicago), *Eine Florentinische Tragödie* and *Gianni Schicchi* (Canadian Opera Company; Dora Award), *I Am Harvey Milk* (Avery Fisher Hall), and *The Ghosts of Versailles* (Wolf Trap Opera). Regionally, he has designed at American Conservatory Theater, Barrington Stage Company, Cincinnati Playhouse in the Park, Geffen Playhouse, Guthrie Theater, Hartford Stage, The Shakespeare Theatre Company, Signature Theatre Company, Westport Country Playhouse, and Yale Repertory Theatre. Mr. Chin is a graduate of UC Berkeley and Yale School of Drama. [www.wilsonchin.com](http://www.wilsonchin.com).

#### SHIRLEY PIERSON

(Costume Design) is a San Diego-based, award-winning costume designer who recently designed the Globe's production of *Rich Girl*. Her work has been featured on stages throughout San Diego County, such as Cynnet Theatre Company, Diversionary Theatre, and New Village Arts. Among her show credits are *Parade* (2012 Craig Noel Award for Outstanding Costume Design), *Spring Awakening*, *The Importance of Being Earnest* (2013 Craig Noel Award nomination), *Assassins*, *The Glass Menagerie*, *Little Shop of Horrors*, *Cabaret*, *Sweeney Todd*, *Private Lives*, *The History Boys*, *Pippin*, *Harmony*, *Kansas*, *Next Fall*, *Seascape*, and the Old Globe/USD M.F.A. production of *Richard III*. Ms. Pierson has also designed costumes and puppets for Kaiser Permanente's Educational Theatre Program, which tours schools throughout Southern California and focuses on issues of literacy, nutrition, and conflict management. Her credits include assistant designer as well, aiding Linda Cho, Robert Morgan, and Charlotte Devaux on several past productions at The Old Globe. Prior to entering the world of costume design, Ms. Pierson had a successful career as a buyer for several major department stores, as well as a textile merchandiser for several major sportswear manufacturers in the fashion industry. She is a faculty member of the Performing Arts Department at Palomar College and received her M.F.A. in Theatre Design from San Diego State University. [www.shirleypiersondesigns.com](http://www.shirleypiersondesigns.com).

#### AUSTIN R. SMITH

(Lighting Design) is a New York City-based lighting designer working in theatre, dance, opera, live music, and the intersection thereof. Previously at The Old Globe he designed *Arms and the Man*, *The Royale*, and *Anna Christie*. His other selected credits include *Theatre for One*, *Roosevelt* (the TEAM), *Queen of the Night* (site-specific), *When January Feels Like Summer* (The Ensemble Studio Theatre), *Charles Ives Take Me Home and Massacre* (Rattlestick Playwrights Theatre), *Stand-Up Tragedy* (site-specific), *Jesus in India* (Ma-Yi Theater Company), Regina Spekter's *What We Saw from the Cheap Seats* (world tour), *Futurity* (American Repertory Theatre), *Sleep No More* (New York City), and *Three Planos* (American Repertory Theatre, New York Theatre Workshop, Ontological-Hysteric Theater; Obie Award). His upcoming projects include *The 25th Annual Putnam County Spelling Bee*, Anne Washburn's adaptation of *Iphigenia in Aulis*, and long engagements of *Roosevelt* at Royal Court Theatre in London and American Repertory Theatre. [www.AustinRSmith.com](http://www.AustinRSmith.com).

#### BART FASBENDER

(Original Music and Sound Design) previously designed the Globe production of *The Rainmaker* directed by Maria Mileaf. His New York credits include Neil LaBute's *The Way We Get By* and Paul Weitz's *Lonely, I'm Not* (Second Stage Theatre), Gabe Kahane's *The Ambassador* (Brooklyn Academy of Music), Alex Timbers's *Bloody Bloody Andrew Jackson* (Broadway), Tanya Barfield's *Bright Half Life* (Women's Project), Jesse Eisenberg's *The Revisionist* and *Asuncion* (Rattlestick Playwrights Theatre), and John Patrick Shanley's *Storefront Church* (Atlantic Theater Company). Mr. Fasbender's other New York credits include designs for Playwrights Horizons, The Public Theater, LAByrnth Theater Company, Classic Stage Company, Primary Stages, Cherry Lane Theatre, Manhattan Theatre Club, The Play Company, The New Group, Ars Nova, The Flea Theater, Clubbed Thumb, Page 73 Productions, Les Freres Corbuser, Lincoln Center Theater, The Juilliard School, and The Actors Company Theatre. Regionally he had designed for Center Theatre Group, Guthrie Theater, Seattle Repertory Theatre, American Conservatory Theatre, Yerba Buena Center for the Arts, Philadelphia Theatre Company, Virginia Shakespeare Festival, Two River Theater, New York Stage and Film, Williamstown Theatre Festival, The Orchard Project, TheaterWorks, Barrington Stage Company, and Berkshire Theatre Festival.

#### DAVID HUBER

(Vocal Coach) most recently worked on the Globe productions of *Arms and the Man*, *Buyer & Cellar*, *The Royale*, *Bright Star*, and *The Two Gentlemen of Verona*. His other previous Globe credits include *The Winter's Tale* directed by Jack O'Brien, *The Tempest*, *The Two Gentlemen of Verona*, and *The Merchant of Venice*, among several others. He has studied voice with Master Linklater Voice teacher David Smukler, Eric Armstrong, and Kate Burke. He is a graduate of the Graduate Voice Teacher Diploma Program at York University in Toronto. His regional theatre credits include Actors Theatre of Louisville, Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Pittsburgh Playhouse, PCPA

Theaterfest, Texas Shakespeare Festival, Center REP Theatre, Centennial Theater Festival, and Mo'leole Performing Arts Company. Mr. Huber is currently on faculty at Grossmont College and has been a faculty member at MiraCosta College in the Actor's Academy for the last two years. He is also a graduate of the Old Globe/USD M.F.A. Program.

#### CAPARELLIOTIS CASTING

(Casting) recently cast the Globe productions of *Rich Girl*, *Arms and the Man*, *Buyer & Cellar*, *The White Snake*, *The Twenty-seventh Man*, *Dr. Seuss' How the Grinch Stole Christmas!*, *The Royale*, *Vanya and Sonia and Masha and Spike*, *Water by the Spoonful*, *Time and the Conways*, *Bethany*, *The Winter's Tale*, *The Few*, *Double Indemnity*, *The Rainmaker*, *Other Desert Cities*, *Be a Good Little Widow*, *A Doll's House*, *The Brothers Size*, *Pymgallon*, and *Good People*. Their Broadway casting credits include *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*, *Lend Me a Tenor*, and *The Royal Family*. They also cast for Manhattan Theatre Club, Second Stage Theatre, Atlantic Theater Company, LCT3, Ars Nova, Goodman Theatre, Arena Stage, Ford's Theatre, and three seasons with Williamstown Theatre Festival. Their recent film and television credits include *HairBrained* with Brendan Fraser, "American Odyssey" (NBC), "How to Get Away with Murder" (ABC pilot), "Ironside" (NBC), and *Steel Magnolias* (Sony for Lifetime).

#### ANNETTE YÉ

(Production Stage Manager, Fight Captain) served as stage manager for The Old Globe's *Arms and the Man*, *The Royale*, *Quartet*, *Vanya and Sonia and Masha and Spike*, *The Few*, *Pymgallon*, *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.

#### ANJEE NERO

(Stage Manager – August 25 to 30) worked on the Globe's recent production of *Kiss Me, Kate*, as well as *The Twenty-seventh Man*, *Bright Star*, *Dog and Pony*, *The Winter's Tale*, *Be a Good Little Widow*, *Allegiance – A New American Musical*, *A Room with a View*, *Richard O'Brien's The Rocky Horror Show*, *The Savannah Disputation*, *Cornelia*, *Kingdom*, and the 2007 Shakespeare Festival. Her selected La Jolla Playhouse credits include *Sideways* directed by Des McAnuff, *Ruined* directed by Liesl Tommy, *A Midsummer Night's Dream* directed by Christopher Ashley, and *Herringbone* directed by Roger Rees and starring BD Wong. Ms. Nero has worked with several prominent regional theatres including Hartford Stage, Center Theatre Group, SIT Company, Huntington Theatre Company, and Berkeley Repertory Theatre, among others. Her other selected credits include *Schick Machine* (Paul Dresher Ensemble), which has toured



nationally and internationally, *Dream Report* (Allyson Green Dance featuring Lux Boreal), and *Garden of Forbidden Loves* and *Garden of Deadly Sound* (IMAGOmoves), both of which toured to the International Hungarian Theatre Festival in Cluj, Romania.

#### BARRY EDELSTEIN

(Artistic Director) is a stage director, producer, author, and educator. Widely recognized as one of the leading American authorities on the works of Shakespeare, he has directed nearly half of the Bard's plays. His Globe directing credits include *The Winter's Tale*; *Othello*; the West Coast premiere of novelist Nathan Englander's play *The Twenty-seventh Man*; and the upcoming world premiere of Michael John LaChiusa and Sybille Pearson's musical *Rain*. He also directed *All's Well That Ends Well* as the inaugural production of Globe for All, a new producing platform that tours the works of Shakespeare to diverse communities throughout San Diego County. As Director of the Shakespeare Initiative at The Public Theater (2008-2012), Edelstein oversaw all of the company's Shakespearean productions, as well as its extensive educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998-2003 he was Artistic Director of Classic Stage Company. Edelstein's other Shakespearean directorial credits include *The Winter's Tale* at Classic Stage Company; *As You Like It* starring Gwyneth Paltrow; and *Richard III* starring John Turturro. Additional credits include the Lucille Lortel Award-winning revival of Arthur Miller's *All My Sons*; the world premiere of Steve Martin's *The Underpants*, which he commissioned; and Molière's *The Misanthrope* starring Uma Thurman in her stage debut. Edelstein has taught Shakespearean acting at The Juilliard School, NYU's Graduate Acting Program, and the University of Southern California. His book *Thinking Shakespeare* is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*.

#### MICHAEL G. MURPHY

(Managing Director) served as General Manager of The Old Globe from 2003 to 2012, overseeing the Production, Education, Human Resources, Information Technology, and Facilities Departments, as well as Front of House operations. He also managed the construction of the Globe's new theatre and education facilities. Prior to the Globe, he was the Managing Director of Austin Lyric Opera in Austin, Texas; Director of Administration of San Diego Opera; and General Manager of San Diego Repertory Theatre. Before relocating to San Diego from New

York, he held similar positions at Theatre for a New Audience and the Joyce Theater Foundation's American Theater Exchange. He also served as negotiating assistant for the League of Resident Theatres and sales representative for Columbia Artists Theatricals Corporation. Mr. Murphy serves on the Board of Directors of the National Alliance of Musical Theatre, the National Corporate Theatre Fund, and the Balboa Park Cultural Partnership and serves as a Management Trustee for San Diego County Theatrical Trusts, the pension and welfare trust for IATSE stagehands in the San Diego region. He was also an adjunct faculty member of the Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Stage Management from Webster University in St. Louis, Missouri, and his M.F.A. in Performing Arts Management from Brooklyn College of the City University of New York.

#### JACK O'BRIEN

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

#### CRAIG NOEL

(Founding Director) was born on August 25, 1915, and in 2015 The Old Globe celebrates the 100th birthday of this theatre legend who was instrumental in cultivating the San Diego arts community. Noel was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The

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

#### CASTING

CAPARELLIOTIS CASTING  
David Caparelliottis, CSA  
Lauren Port, CSA



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 Association 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.



In the 80 years since its founding in 1935, The Old Globe has grown into the sixth-largest regional theatre in the country and has focused on presenting the very best theatre possible to the people of San Diego, whether it be world premiere musicals, revived classics, new emerging voices, or the works of William Shakespeare. As a not-for-profit regional theatre, The Old Globe's primary responsibility is to serve the community in which it exists. Many San Diegans, however, face obstacles coming to the Globe's theatres—be they financial, geographical, or cultural—but still have an interest in the performing arts.



The Old Globe has recognized this need and has committed itself to serving communities in San Diego that do not have regular access to the arts. Last year the Globe took steps toward achieving this goal by launching Globe for All, which brings professional Shakespeare to community groups and venues across the county, in locations as varied as military bases, recreation centers, libraries, centers for the elderly, homeless shelters, and correctional facilities. Artistic Director Barry Edelstein directed *All's Well That Ends Well*, featuring a company of professional local actors (many of them graduates of the Old Globe/USD M.F.A.

## IN THE COMMUNITY

By Mike Hausberg

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

For some, the Globe for All tour was their first experience seeing a piece of live theatre, and for others, it was an exciting return to the art form. One teenage girl, who had never before seen a play, said after the show

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

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

Following a performance of *All's Well That Ends Well* last year, an inmate at Centinela State Prison said, "How amazing it is that we who seem so easily overlooked can be given such a pleasure." Another said, "It is good to know we are not forgotten." The magic and enrichment of theatre are not exclusive to a select group. The Old Globe will continue to find new ways of meeting community members where they live and feeding their desire for live performance. The initiative's name itself defines its duty to those it serves: The Globe, and the arts in general, really are for all. ■

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

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For more information about Globe for All or the Globe's other outreach programs, contact [GlobeLearning@TheOldGlobe.org](mailto:GlobeLearning@TheOldGlobe.org).