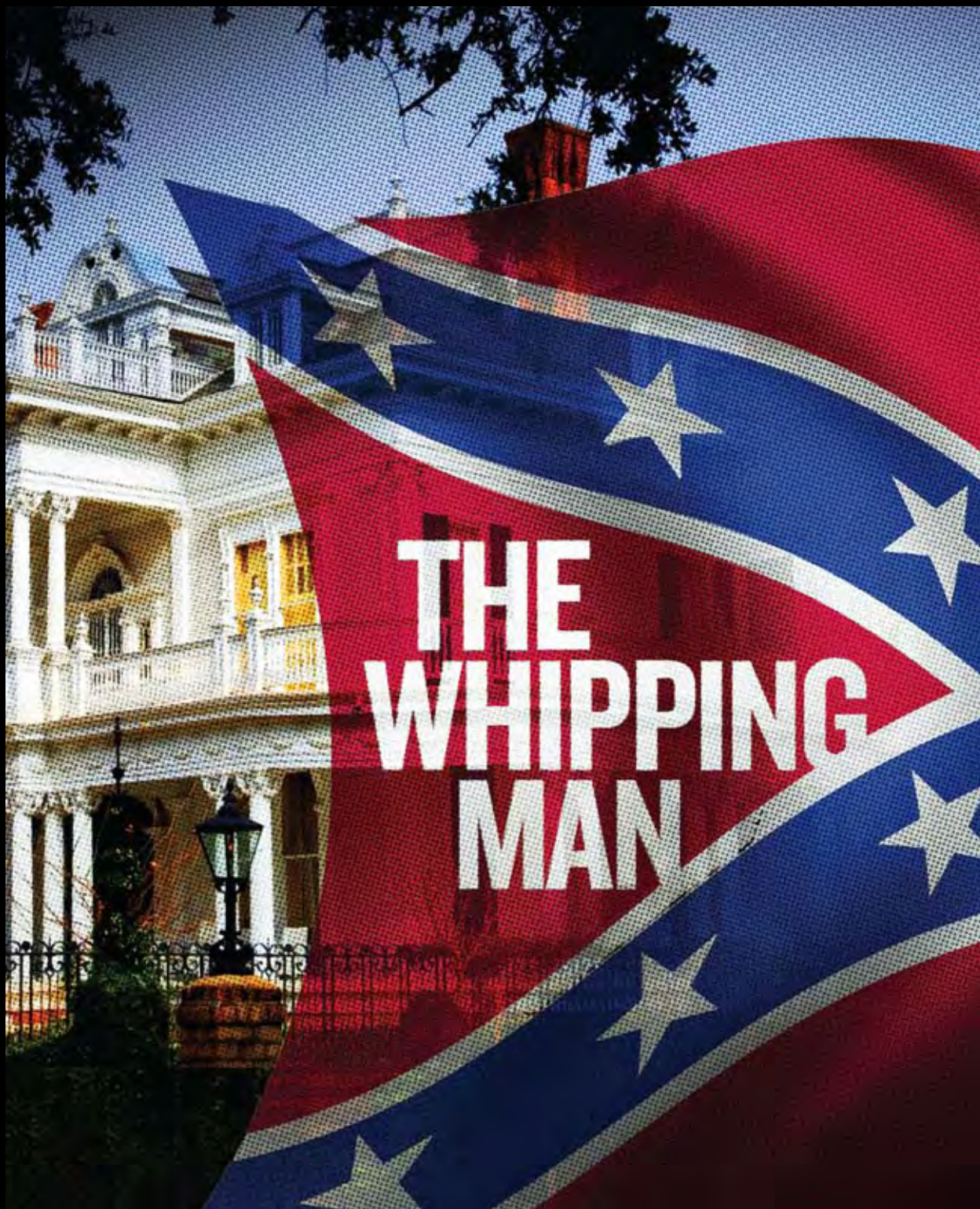


THE OLD GLOBE

performances

at the **SHERYL AND HARVEY WHITE THEATRE**

JUNE 2010



THE GLOBE AT A GLANCE

The sixth-largest regional theatre in the country, The Old Globe offers more programming and a greater repertoire than any theatre of its size.

...

As a not-for-profit theatre with a budget of \$20 million, the Globe earns \$10 million in ticket sales and must raise an additional \$10 million from individual and institutional tax-deductible donations.

...

The Globe provides over 20 different community and education programs to nearly 50,000 people annually.

...

The Old Globe has sent 20 productions to Broadway since 1987.

...

Charity Navigator has designated The Old Globe an “exceptional” organization, earning its coveted four-star rating for the past five consecutive years and ranks the Globe in the top 4% of all not-for-profits in the United States.



I can't welcome you to this production of *The Whipping Man* without reflecting on Craig Noel's legacy. One of his many important accomplishments was establishing a series of plays in a smaller alternate space, originally the converted Falstaff Tavern which was “dug out” to become the Cassius Carter Centre Stage. He wanted the Globe to produce both new plays and classics, and introduce new voices in

this more intimate arena setting. He expanded the audiences' experience with writers such as Edward Albee, Eugène Ionesco, Samuel Beckett and Harold Pinter. But it wasn't all seriousness. Craig also liked to amuse us with wonderful writers such as Alan Ayckbourn, Joe Orton and Christopher Durang.

We continue Craig's commitment to works for the second stage with *The Whipping Man*. In this new play about how family can be torn apart and revealed, former slaves and their master finally confront each other as their lives come apart at the devastating conclusion of the Civil War.

The fact that, in 1865, the end of the Civil War and the assassination of President Lincoln coincided with Passover, serves as the wellspring for Matthew Lopez's play. Passover commemorates the liberation of the Israelites from slavery in Egypt and our characters' observance of it in *The Whipping Man* is quite powerful.

As Craig Noel knew well, the best plays tell a gripping story and also give us something to think about. I hope you'll agree that is what we achieve in this production of *The Whipping Man*.

Louis G. Spisto
Executive Producer



THE OLD GLOBE

PRESENTS

THE WHIPPING MAN

by MATTHEW LOPEZ

SCENIC DESIGN
Robert Mark Morgan

COSTUME DESIGN
Denitsa D. Bliznakova

LIGHTING DESIGN
Lap Chi Chu

SOUND DESIGN
Jill BC Du Boff

VOCAL AND DIALECT COACH
Claudia Hill-Sparks

STAGE MANAGER
Diana Moser

DIRECTED BY

GIOVANNA SARDELLI

Casting by Samantha Barrie, CSA

Originally Produced by Luna Stage,
Montclair, New Jersey, Jane Mandel, Artistic Director

Sheryl and Harvey White Theatre
May 8 - June 13, 2010

CAST OF CHARACTERS

(In order of appearance)

CALEB Mark J. Sullivan

SIMON Charlie Robinson

JOHN Avery Glymph

Stage Manager Diana Moser

SETTING

The ruins of a once grand home in Richmond, Virginia in 1865.

LENGTH

The Whipping Man will be performed without an intermission.

PRODUCTION STAFF

Fight Choreographer George Yé

Assistant Scenic Design Sean Fanning

Assistant Costume Design Alina Bokovikova

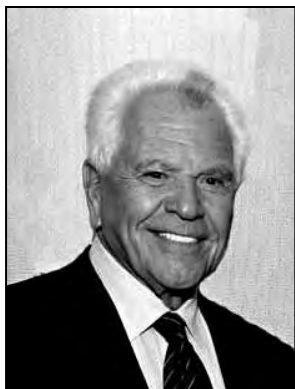
Production Assistant Marie Jahelka

The Actors and Stage Manager employed by 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.

Board of Directors



Dear Friends,

We are pleased that you have joined us for another memorable production in The Old Globe's 2009-2010 Season. Our current plays, *Golda's Balcony* on the Globe stage and the West Coast premiere of *The Whipping Man* in the Sheryl and Harvey White Theatre, are supported by our enthusiastic audiences, and, in the case of *Golda's Balcony*, several major donors who recently stepped forward with special funding to allow us to bring this world-class production to San Diego.

Since our founding day on May 29, 1935, The Old Globe has played an enormous role in the San Diego community, having grown to be recognized as a cultural icon and artistic leader. Exciting times lie ahead as we begin to celebrate our 75-year birthday, and you'll be reading more about us and receiving invitations to special events, such as the Globe's anniversary open house on June 13 and the 75th Anniversary Gala on July 31.

I know that Craig Noel would have been so proud of what we've planned to mark this milestone anniversary in the Globe's history. We'll miss him deeply.

On behalf of the Board of Directors, I would like to thank you for making The Old Globe a part of your life. We hope you will continue to be involved as a patron and a supporter. Enjoy the play!

Sincerely,

Donald L. Cohn, Chair
BOARD OF DIRECTORS

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Mandell Weiss was a Romanian immigrant who discovered his love of theatre while attending high school in New York City. After his plans to become an actor were interrupted by World War I, he became a successful entrepreneur and philanthropist who lived a remarkable 102 years. Although he died in 1993, Mandell Weiss' generous spirit remains a vital force throughout San Diego, and his legacy has helped sustain this city's vibrant, nationally renowned arts and culture community. The Old Globe appreciates The Mandell Weiss Charitable Trust's continued support, with recent awards including a grant for the new Conrad Prebys Theatre Center and production sponsorship of *The Whipping Man*.

The San Diego Foundation

The San Diego Foundation is supporting the Globe's Southeastern San Diego Residency Project through a grant made possible by the Colonel Frank C. Wood Memorial Fund, Ariel W. Coggeshall Fund, Kanot-Lebow-Stroud Memorial Fund, and Mary E. Hield and Robert R. Hield Endowment Fund. The Old Globe thanks The San Diego Foundation's Arts & Culture Working Group and the Foundation's Board of Governors for supporting the development of innovative new performance and training programs that will engage students and residents of southeastern San Diego in the art of theatre. This year, the Residency Project's "Expanded Access to Mainstage Programs" highlights *The Whipping Man*, and both students and adult residents of southeastern San Diego will be invited to attend a performance free-of-charge.

The James Irvine Foundation

The mission of The James Irvine Foundation is to expand opportunity for the people of California to participate in a vibrant, successful and inclusive society. The Foundation generously supports the arts, fostering creativity and nurturing a rich cultural environment throughout the state. The Old Globe was selected in 2008 to receive an Irvine Foundation Artistic Innovation Fund grant, and launched the Southeastern San Diego Residency Project to establish the Globe as an artistic resource for the community. The Globe is offering residents of southeastern San Diego free tickets to see a performance of *The Whipping Man* through partnerships with schools and community organizations.

National Corporate Theatre Fund

As an association of ten of America's finest not-for-profit theatres, the National Corporate Theatre Fund is dedicated to increasing the participation of corporations and their employees in support of theatre in New York and across the country. The Old Globe thanks the National Corporate Theatre Fund for their efforts and is pleased to recognize the organization as a sponsor of *The Whipping Man*. (A list of companies who support The Old Globe through NCTF is printed on page 22.)



RECONSTRUCTION AND THE UNFINISHED CIVIL WAR

by David Miller, Ph.D.

While the Civil War (1861-1865) is a vivid part of most Americans' understanding of our history, the Reconstruction period (1865-1877) remains elusive and misunderstood. Reconstruction was a time of conflict as former slaves, northern entrepreneurs, radical reformers, former slaveholders, and Southern whites competed to shape not only the post-war South, but their place within the nation. The War answered two very important questions: would there be a United States and would it include slavery? But in so doing it raised many more: how would the former Confederate states return to the Union? How would African Americans define their new freedom? How, or could, the white South retain its landholdings, its economy, and a social system based on white supremacy?

The questions began during the War itself. Hundreds of thousands of slaves ran away and when Abraham Lincoln issued the Emancipation Proclamation in 1863, the question of former slaves' place in the new nation became a reality. And what about former Confederates coming under Union control? How should they be treated? Lincoln pursued a lenient plan for Reconstruction but unable to get Congress to support it, left the situation unsettled at the time of his death.

Lincoln's assassination on April 14, 1865 elevated Vice President Andrew Johnson to the White House and head of the Republican Party. But Johnson was a states' rights Democrat from Tennessee. The die-hard unionist only appeared on the 1864 Republican ticket to broaden the voter base. Not surprisingly, he could not identify with the Republican Congress and disagreed in fundamental ways with the radical reform wing of the party.

As the War came to an end, Congress was on recess and Johnson had a free hand to implement his policies until they reconvened. Thus began "Presidential Reconstruction." Johnson did not believe the seceded states had ever abandoned their sovereignty and was lenient toward former Confederates in his terms for rejoining the nation. He simply wanted to restore the Union with little change. Under Johnson's plan, individuals needed only to take a loyalty oath for the full restoration of rights while states were to draft new state constitutions that declared secession null and void, repudiate the state war debt and ratify the 13th Amendment to end slavery. Over the summer of 1865, seven of the eleven former Confederate states participated in his plan. By the fall, Northern opinion in general, and the Republican Party in particular, were dissatisfied with the outcome because the post-war Southern leadership consisted mostly of former Confederates, especially the former Plantation class. Back in power, they created Black Codes to nullify the freedom of former slaves, essentially reinstating slavery in everything but name.

Upset at Johnson's acceptance of this development and his attempts to block Republican legislation to extend basic civil rights to the former slaves, the Republicans moved to impeach President Johnson in May 1868. Although they came one vote short, Johnson was effectively removed from having a future voice in Reconstruction.

Congress took over the Reconstruction effort and immediately set about to protect the rights of former slaves by imbedding them in the Constitution as amendments. This second phase, which historians call Congressional Reconstruction (or "Radical Reconstruction" for its marked departure from Johnson's policies), resulted in the 14th and 15th Amendments. They extended citizenship to former slaves (indeed to all people born or naturalized in the United States) and stipulated the right to vote could not be denied on account of race. Congress enforced these Amendments with legislation, the Freedmen's Bureau, and the military – the latter intended to quell KKK violence toward former slaves exercising their new freedom.

Under Radical Reconstruction with its sweeping reform and military protection, African American males became enfranchised and nearly full equal citizens, serving on juries and in many elected capacities. Former slaves lived relatively well and experienced a brief decade of prosperity. After all, they were emancipated; many had land, formed schools, and participated in politics. But local prejudices and national change meant that Reconstruction was not to last much longer.

The election of 1876 produced a crisis. Both parties claimed fraud and election irregularities, leaving several Southern electoral votes, and the election's outcome,



This is a photograph of freed slaves in Richmond, Virginia. The photo was most likely taken shortly after the fall of Richmond, in April, 1865. Pictured is what appears to be a family, but only men and children are seen... the fate of the mother is unknown. The ruins of Richmond can be seen in the background.

in doubt. The Compromise of 1877 settled the question. Democrats conceded the victory and in return demanded greater federal investment and private capital be channeled to Southern railroad and infrastructure projects. They also demanded the federal government officially end Reconstruction by withdrawing the last troops and government officials from the South.

Left to “home rule,” white Southerners embarked on a project to “redeem” their states from what they saw as the tyranny and chaos of Radical Reconstruction. With violence they drove African Americans and other Republicans from political participation. Back in power, the “Redemption” governments overturned many of the local laws from Radical Reconstruction, enforcing new Black Codes. Left with few options, many former slaves accepted the new system of sharecropping and tenant farming. This practice left most in debt and a cycle of debilitating poverty. Finally, the “Redeemer” governments instituted a formal system of segregation that, after a series of Supreme Court cases that reduced the protective scope of the 14th amendment, became a staple not only in the South but in many parts of the United States. After the infamous *Plessy v. Ferguson* (1896) case declaring “separate but equal,” African Americans in the former Confederacy were effectively disenfranchised, indebted in poverty, and segregated. The Jim Crow South was born.

Why would Republicans, the party of Lincoln, allow this to happen? Northern

Republicans chose to abandon the cause of protecting former slaves in order to pursue their new priority of uniting the nation in a capitalist, industrial market. The Republicans failed to deliver a lasting justice when they redirected their newly-expanded federal powers to join white Southerners in this project of economic and metaphorical reunion. Without help from the federal government, blacks looked to themselves, within their communities, for future strength.

Over the years this history of Reconstruction has undergone profound changes. Beginning almost as soon as Reconstruction ended and continuing well into the 1960s, the commonly accepted version of events was that Reconstruction was a tragedy – for Southern whites! The War ended with former masters continuing to care for their emancipated but always loyal slaves. Everything was fine until Republicans forced black suffrage onto a defeated South. Radical Reconstruction ushered in a period of corruption on the part of northern “carpetbaggers” and buffoonery on the part of incompetent, ignorant blacks unprepared for the freedom thrust on them. After much needless suffering, heroic Southern whites banded together to overthrow these governments and restore “home rule” – a euphemism for white supremacy. Or so the story went.

By the 1960s, many of this old school’s racist assumptions were simply untenable and our understanding of Reconstruction underwent a change. The Civil Rights

Movement opened the door to new considerations, questions, and interpretations of evidence premised on the humanity of African Americans rather than their inhumanity. This new interpretation included consideration of African American efforts, concluding that if the era was “tragic,” it was because change did not go far enough in promoting equal justice for all.

Matthew Lopez’s *The Whipping Man* is an important part of this modern interpretation of Reconstruction. It reminds us that once the Civil War ended, the story of American slavery did not. It places the freed slaves front and center in the national drama of Reconstruction. Former slaves had as many demands as they did trepidations and challenges. They wanted land, the right to vote, civil rights, and protection to live free of white control. Most often they expressed their freedom as mobility – slaves seized the chance to move. Move to see loved ones. Move to get away. Move to opportunity. Move out of fear. Move simply to move.

The play brings to our attention the ongoing tensions, contradictions and possibilities of Reconstruction. How should we assess its successes and failures? A difference of objectives will probably always bring conflict and one is forced to wonder, how will this drama end for our characters? How will this drama to create “a more perfect union” end for us all?

David Miller is a professor at the University of San Diego.

PASSOVER, the SEDER, and the issues of SLAVERY and FREEDOM

by Rabbi Ralph A. Dalin

Every spring, Jews around the world gather in homes on the first evening of the holiday of Passover for what is probably the single most observed Jewish ritual in the American Jewish community – the seder. The seder (which means “order”) is a religious feast that follows a specific traditional order of rituals, prayers, songs and recital of sacred texts – all contained in a booklet called the Haggadah. At its heart is the retelling of the story of the Exodus of the Israelites from their enslavement in Egypt over three thousand years ago. The seder itself is over two thousand years old.

While the seder is intended to engage adults, a primary goal of its retelling is to convey its message to the next generation: “You shall tell your child on that day, saying, This is done because of that which the Lord did to me when I came forth out of Egypt.” (Exodus 13:8) A highlight of the seder is when the youngest child present asks the Four Questions, all of which are a variation of the question: Why is this night different from all other nights?

The retelling is accompanied by a series of symbolic foods and actions that are visible to the children. These include matzah, the unleavened bread; maror, the bitter herbs which serve as a reminder of the bitterness of slavery; haroset, a mixture of apples, nuts and wine which is meant to recall the mortar and bricks with which the slaves were forced to work; and four cups of wine to symbolize the four promises of redemption made by God through Moses to those languishing in bondage. Another vegetable is dipped into salt water that represents the tears of slavery. The ceremonial seder plate has two additional symbols: a shankbone as a reminder of the Passover lamb eaten on this evening in ancient days, and a roasted egg symbolizing the additional holiday sacrifice offered when the Holy Temple still stood in Jerusalem.

Over the centuries, the seder became more than a celebration of God’s liberation of the Jewish people from the Egyptian Pharaoh. It is an opportunity to discuss and reflect upon the meaning of slavery in contemporary terms, including poverty, hunger, idolatry, political tyranny, subjugation and so many other forms of oppression. The seder also provides the context for expressing hope for the future liberation of those victimized by slavery

of every form. Hence the inclusion of references to the ancient prophet Elijah who, according to Jewish tradition, will return to announce the advent of the Messianic Age. At one point during the seder, the door is opened to symbolically welcome the prophet, while a special cup of wine is poured (but not drunk) in his honor.

The Exodus became the root experience and central narrative of the Jewish people. The Sabbath was enjoined as a remembrance of the Exodus – once a week one ceases from work, something that was not possible when enslaved to Pharaoh. The Torah commanded the people of Israel to internalize and act upon the lessons of their ancestors’ enslavement: “You shall not oppress a stranger; for you know the heart of a stranger, seeing you were strangers in the land of Egypt.” (Exodus 23:9) “The stranger who dwells with you shall be to you as one born among you, and you shall love him as yourself; for you were strangers in the land of Egypt.” (Leviticus 19:34)

How does one reconcile the centrality of the message of the Exodus within Judaism with the existence of some Jewish slave ownership in the United States in the 19th century and the role some Jews played in the army and state machinery of the Confederacy? This puzzle prompted Matthew Lopez to write *The Whipping Man*. While the play is a work of historical fiction, it could cause not a little discomfort to 21st century American Jews.

Context is crucial: The vast majority of the 150,000 of America’s Jewish population on the eve of the Civil War lived in the North and remained in the Union; only about 25,000 lived in the states that would secede. In those areas, slavery was integral to the southern way of life. As Jonathan Sarna, the leading American Jewish historian today, writes, many Jews “in the absence of any explicit religious prohibition against slavery, simply followed in the ways of their neighbors, for good and for ill. In a city like Charleston, most whites owned slaves, most Jews owned slaves, and a great many free blacks owned slaves as well. There as elsewhere, the overall role of Jews in slavery was negligible. Only about 300 out of Charleston’s 19,532 slaves were owned by Jews.” This was less than a third of the number of slaves owned by freed blacks in the same city.

President Barack Obama and his family hosted a Passover seder at the White House in March.



The Southern Jews were primarily immigrants from central Europe, fleeing anti-Semitism. They found an opportunity for relative societal acceptance that they could hardly have fathomed in their former homes, and hence felt a need to accept communal norms. As the late Bertram W. Korn, the acknowledged greatest expert on this topic, wrote: "Ante-bellum Southern Jews were more likely to quote the Talmudic maxim that 'the law of the land is the law [for Jews],' and to regard the institution of slavery as part of the law which they were bound to uphold and follow, than they were to evaluate the failings of slavery in the light of the prophetic ethic." Korn's study on the reality of Jewish slaveholding is very upfront. Nevertheless, his conclusion is that slavery "played a more significant role in the development of Jewish life in the Old South, than Jews themselves played in the establishment and maintenance of the institution. The history of slavery would not have differed one whit from historic reality if no single Jew had been resident in the South."

It was in the middle of the 20th century that one can observe American Jews taking seriously Passover's imperative of liberation vis-à-vis the descendants of the Southern slaves. Among the whites who were active in the Civil Rights movement of the 1960s, the Jews were the most conspicuous, far beyond their numbers

and despite being such a small percentage of the American population. The most conspicuous Jewish leader in the civil rights movement was Rabbi Abraham Joshua Heschel, who marched with Rev. Martin Luther King Jr. in the 1965 march from Selma to Montgomery. Heschel articulated the continuous thread with the Passover story: "At the first conference on religion and race, the main participants were Pharaoh and Moses... The outcome of that summit meeting has not come to an end... The Exodus began, but is far from having been completed. In fact, it was easier for the children of Israel to cross the Red Sea than for a Negro to cross certain university campuses."

"In every generation, it is an obligation for each person to view himself (herself) as if having personally come out of Egypt." So reads one of the classic texts which reminds participants that the seder is not to simply be a lesson of ancient history, but rather a personal, experiential celebration of liberation past and a yearning for future liberation.

The text pointedly does not refer to "each Jew" but rather to "each person." The message of the Exodus has been an inspiration to many other peoples. The Black spiritual "Let My People Go" reflects how the Israelite experience gave hope of liberation to those enslaved in 19th century America. In fact, that song is not

only sung in this play by a freed slave, but it is included by many Jewish Americans in their own real seder.

One of the themes in the Passover Haggadah is that there are other types of slavery beyond that which is physical and/or political. Spiritual and intellectual slavery, epitomized in the Haggadah as idolatry, can be as or more pervasive. In a sense, all Americans who actively or passively supported slavery were themselves, knowingly or not, enslaved to a perspective that in hindsight was inexcusable. In our own day, too many people of all faiths and creeds and color are enslaved to prejudice. Hence the message of the seder that redemption needs to be hoped for and prayed for and worked for.

Despite the focus of the seder on liberation of the past, the traditional text includes early on the phrase "this year we are slaves, next year may we be free." And it concludes "Next year in Jerusalem," a traditional expression for a redeemed future. While the seder is a practice particular to Jews, its message speaks to the potential of freedom and justice for all.

Rabbi Ralph A. Dalin is a Jewish Community Chaplain with the United Jewish Federation of San Diego County.

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CRAIG NOEL

August 25, 1915 - April 3, 2010



CRAIG NOEL

A THEATRICAL LIFE

CRAIG NOEL WAS A SIGNIFICANT FIGURE in the development of American theatre, having led The Old Globe from its earliest days as a community organization to an internationally renowned institution. Over his more than 70-year career at the Globe, Noel directed more than 200 works, produced an additional 270 productions and created innovative and influential theatre programs. In 2007, Noel received the National Medal of Arts – the nation’s highest honor for artistic excellence – from President George W. Bush in a ceremony at the White House.

Born on August 25, 1915 in Deming, New Mexico, Craig Noel moved to San Diego as a child. He began his association with the Old Globe in 1937 as an actor, appearing in *The Distaff Side*, the very first production of The Old Globe.

After fighting in the 37th Infantry for the liberation of the Philippines, Noel served in post-war Japan as director of the Ernie Pyle Theatre (Tokyo’s largest performance venue which Special Services operated for the entertainment of American forces) before returning to civilian life as one of two junior directors for 20th Century Fox – alongside Orson Welles.

Noel returned to lead the Old Globe Theatre in 1947 and created one of the nation’s most successful not-for-profit arts organizations, overseeing the expansion of the Globe into a sprawling three-theatre complex. In 1949, he launched the San Diego National Shakespeare Festival, and ten years later guided the Globe from community to professional status, establishing the first full Actors’ Equity company in California. In 1984, the Globe was the ninth theatrical institution selected to receive the Regional Theatre Tony Award and is now the oldest continuing, professional not-for-profit theatre in the state.

Soon after the original Old Globe Theatre was destroyed by arson in 1978, Noel conceived the idea of building an outdoor festival theatre in the wooded canyon adjacent to the theatre complex. The original Festival Stage was destroyed by fire in 1984. It was rebuilt and named the Lowell Davies Festival Theatre in 1985.

In the early 1960s, Noel developed an audience for new plays with seasons he programmed at the La Jolla Museum of Contemporary Art, exposing local audiences to such playwrights as Samuel Beckett, Eugène Ionesco, Luigi Pirandello, Bertolt Brecht and Edward Albee. The success of that series led to a new play series at the Falstaff Tavern, later renamed Cassius Carter Centre Stage.

He played an instrumental role in the careers of many theatre artists – including three-time Tony Award winner Jack O’Brien, who he hired as Artistic Director in 1981. Scores of distinguished American actors, including many who became well-known to a wider audience, such as Marion Ross, David Ogden Stiers, Marsha Mason, Christo-



pher Reeve, Barry Bostwick, Harry Groener, Dennis Hopper, Hal Holbrook, Tovah Feldshuh, John Houseman, Rue McClanahan, Sada Thompson, Paxton Whitehead, Jon Voight and Kelsey Grammer, worked with Noel and considered him their mentor.

During Craig Noel’s distinguished career with The Old Globe, the much-honored director staged productions of all styles and periods. Noel’s final world premiere productions include Lillian Garrett-Groag’s *The White Rose* and Reuben Gonzalez’s *The Boiler Room*. He also directed the American premieres of Alan Ayckbourn’s *Mr. A’s Amazing Maze Plays* and *Intimate Exchanges*. Other Noel directorial assignments include *Wonderful Tennessee*, *Shirley Valentine*, *Travels with My Aunt* and *Scotland Road*.

To fulfill his long-held dream of a theatre that would extend across the border to enrich artists and audiences of Southern California’s neighboring cultures, Noel instituted the Globe’s bilingual theatre component, Teatro Meta, in 1983. The bilingual playwriting program served thousands of young people in San Diego’s public schools. His passion for arts education fueled many other innovative programs, including the Globe Educational Tours in 1974 and the renowned Master of Fine Arts graduate acting program (in conjunction with the University of San Diego) in 1987.

Noel 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



“Can you think of anyone who’s had as much fun as I have? I’ve gotten to play with toys my whole life in a beautiful park, surrounded by beautiful people, and I’ve gotten paid for it. Who could ask for more?” – Craig Noel

Arizona Alumni Association’s Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University’s Outstanding Alumnus; honorary Doctorate of Humane Letters, University of San Diego; San Diego’s Living Treasure Award; 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. The San Diego Drama Critics Circle named its annual honors the “Craig Noel Awards for Excellence in Theatre.” In 2007, he received the aforementioned National Medal of the Arts.

Noel’s contributions to the American theatre – both locally and nationally – are beyond measure. He enriched the

larger community through his support and encouragement of playwrights, actors and artists and through the nurturing of an entire generation of citizens who have become today’s theatregoers and patrons of the arts. Craig Noel was a guide, mentor and ally to virtually every professional theatre endeavor in San Diego’s contemporary history, and he will be deeply missed.

Photos clockwise from top left: Jack O’Brien and Craig Noel rebuild the Old Globe Theatre in 1978. Craig Noel (second from left) in John Van Druten’s *The Distaff Side*, the 1937 premiere production of the San Diego Community Theatre, which would later be named The Old Globe; Craig Noel with theatre legend Eva Le Gallienne; Craig Noel as the Stage Manager in the Globe’s 1975 production of Thornton Wilder’s *Our Town*, with Holly Schoonover as Emily and Nathan Haas as George, directed by Jack O’Brien; Opposite page: Craig Noel directing Associate Artist Deborah May (seated) and Melora Marshall in *As You Like It*, the inaugural production of the newly rebuilt Old Globe Theatre.

HIGHLIGHTS OF CRAIG NOEL'S YEARS WITH THE OLD GLOBE

- 1935** The Old Globe opens as an attraction of the California Pacific International Exposition with a repertory of 50-minute versions of Shakespeare plays. Craig Noel is in attendance for the Exposition.
- 1937** First production by new organization opens at The Old Globe, *The Distaff Side*, by John Van Druten, with Craig Noel in the acting company.
- 1939** Noel makes his Old Globe directing debut with Edwin Justin Mayer's *Firebrand*.
- 1941** U.S. Navy commandeers Balboa Park for military purposes during World War II; Globe ordered to remove records and equipment within 24 hours.
- 1947** William Saroyan's *The Time of Your Life*, directed by Noel, opens first post-war season. Noel soon named Artistic Director.
- 1949** Noel begins first San Diego National Shakespeare Festival in association with San Diego State College.
- 1949** *Caught in the Act*, first of six original, topical, musical revues focusing on San Diego people, places and happenings, composed and written by local talent is directed by Noel.
- 1953** *Mister Roberts*, directed by Craig Noel, opens, replacing Shakespeare Festival for one summer. Capacity audiences during 13 weeks provided the Globe with substantial financial resources for the first time.
- 1964** Noel organizes first major tour to Stanford University, celebrating the quadricentennial of Shakespeare's birth.
- 1969** Cassius Carter Centre Stage opens with Peter Ustinov's *The Unknown Soldier and His Wife*, directed by Noel.
- 1977** Noel organizes the first of four seasons of touring productions of the Globe's San Diego National Shakespeare Festival to Scottsdale, AZ, in association with Arizona Shakespeare Association.
- 1978** Arson destroys the 43-year-old Old Globe Theatre. Soon after, construction begins on a 620-seat outdoor Festival Stage adjacent to the site of the decimated theatre. Fund-raising campaign begins under co-chairs Deborah Szekely and James Mulvaney for the purpose of rebuilding the Old Globe Theatre.
- 1981** Craig Noel names Jack O'Brien Artistic Director and Tom Hall Managing Director; Noel becomes Executive Producer.
- 1982** The inaugural performance of Shakespeare's *As You Like It*, directed by Noel, begins the Globe's year-round professional theatre status.
- 1983** Noel helps to found the Teatro Meta program (a bilingual theatre education program) with long-time friends and theatre directors Williams Virchis and Jorge Huerta.
- 1984** The Festival Stage is completely destroyed by an early morning fire, later determined to be arson. The Old Globe board of directors meets in emergency session and vows to rebuild the theatre in time for the June 1985 Festival Season. The theatre is rededicated as the Lowell Davies Festival Theatre in honor of the late Davies, who was a board officer for 40 years.
- 1987** San Diego Mayor Maureen O'Connor proclaims 1987 "The Year of Craig Noel" in honor of the 50th anniversary of the executive producer's association with The Old Globe. Noel establishes the Globe's Master of Fine Arts program with the University of San Diego to help train the next generation of stage actors.
- 1988** Noel directs Shakespeare's *Love's Labour's Lost* in the Lowell Davies Festival Theatre.
- 1991** Noel directs the world premiere of Lillian Garrett-Groag's *The White Rose*.
- 1995** The Old Globe celebrates its 60th Anniversary Season. Noel directs a revival of the wildly successful *Mister Roberts*, first presented at the Globe in 1953.
- 2000** Noel directs Associate Artist Marion Ross in Joe DiPietro's *Over the River and Through the Woods*.
- 2001** Noel directs Craig Wright's *The Pavilion* in the Cassius Carter Centre Stage.
- 2003** San Diego Theatre Critics Circle names its theatre awards after Craig Noel.
- 2004** At Noel's urging, the Globe revives its renowned Summer Shakespeare Festival, with three productions playing in nightly rotation in the Lowell Davies Festival Theatre.
- 2005** The Old Globe celebrates its 70th Anniversary. Noel turns 90, surrounded by friends and members of the Globe family.
- 2007** Noel receives the National Medal of Arts at a ceremony at the White House.



Craig Noel with Executive Producer Lou Spisto and Hamza Houdi after receiving the National Medal of Arts from President George W. Bush at The White House.

WHEN HISTORY ENDS AND LIFE BEGINS

by Matthew Lopez



History is an unending sequence of great and calamitous events. To paraphrase Alan Bennett for a family audience: history is simply one thing after another.

But that is the history of kings, nations and armies and it ignores completely the people who are caught up in its unyielding progression. To look at it from a different perspective, history is the story of life interrupted, suspended momentarily, and then put back differently. History is the constant reshuffling of the deck of cards that is the human experience.

What fascinates me are the moments that history skips over: when calamity subsides

and life is free to return to normal. Of course, after such events, “normal” is rarely the state to which life returns. The deck is never shuffled the same way twice. A new “normal” takes the place of the old.

How, for example, do you pass through the gates of a newly-liberated Auschwitz and begin to live again? How, when the machetes are finally put away, does a Rwandan return to her quotidian routines? And how, after centuries of bondage, do slaves become free people? What is that first morning like? How long does it take to register the immensity of that change? What, simply, do you do? For American slaves, in particular, there

was no “normal” to return to. Their deck wasn’t reshuffled. It was replaced entirely. Those are the questions that prompted me to write *The Whipping Man*.

In researching the end of the war and the very eventful month of April 1865, I came across a reference to the fact that Passover began that year on April 10, the day immediately following Lee’s surrender at Appomattox. This meant that as Jews across the nation were celebrating this sacred ritual commemorating their ancestors’ freedom from bondage in Egypt, a new kind of exodus was occurring all around them. The parallels were irresistible.

(continued on pg. 16)



Matthew Lopez in rehearsal.

(continued from pg. 15)

The Whipping Man began in my mind with the image of an old man performing a seder. Recently freed from a lifetime of slavery, he speaks the words of the Haggadah with a newfound understanding of their meaning. The words are hopeful, a promise of justice to come. Something ancient and distant suddenly becomes immediate. The past and the present intermingle as he becomes a part of a history that began thousands of years before his birth and that arrives finally at the moment he takes his first psychological and emotional step towards emancipation. The promised justice has finally arrived.

My challenge, of course, was how to depict a slave who knows the ceremony well enough to perform it. Or that it even exists. Who would this person be? In attempting to find the answer to that question, I discovered two books that were invaluable to my research: Bertram W. Korn's *American Jewry and the Civil War* and Robert N. Rosen's *The Jewish Confederates*.

The idea of Jewish slave owning had never occurred to me. It seemed completely out of step with Jewish history. How could a people whose identity was forged in part by their experience as slaves own slaves themselves? How could a family sit every year at their seder, speaking the words of the Haggadah and look at the faces of the slaves serving their meal and not make the connection between what they were saying and what they were practicing?

From this sprang the DeLeon household of Richmond, Virginia. Upstanding, decent and deeply religious, the DeLeons treat their slaves with dignity and respect. They, like many Richmonders, do

not consider themselves "typical" slave owners. They don't own a great plantation. They don't own hundreds of slaves. What few they do own, they don't even consider to be slaves. They are servants, treated no differently than the servants in the homes up north. They even allow and encourage their slaves to adopt Judaism, just as so many Christian slave owners allowed and encouraged their slaves to adopt Christianity.

The result, I hope, is an inexorable link between the African American and Jewish imperatives of reminding successive generations about their people's past. There has always been a conversation between Black and Jewish histories in the United States. It is a conversation based, I believe, on a similar history. In *The Whipping Man*, that similar history becomes a shared one.

And so, in one southern home in April 1865, two slaves and their former master, all self-identifying Jews, celebrate the observance of Pesach together. As they do, they each come to realize the immensity of the moment they find themselves in and of the tremendous scars, both real and psychological, they bear from their encounter with slavery. It is the story about when history ends and life begins again, much like the springtime in which the story is set.

The Whipping Man could never tell that story in its entirety. No one piece of fiction ever could. My hope is that this play tells the story of the first tentative steps of the long, painful, hopeful journey that began in April 1865 and continues today.

.....
Matthew Lopez is the author of *The Whipping Man*.

FOR FURTHER READING:

The Jewish Confederates
Robert N. Rosen

American Jewry and the Civil War
Bertram Korn

My Bondage and My Freedom
Frederic Douglass

April 1865: The Month That Saved America
Jay Winik

Richmond Burning
Nelson Lankford

Avery Glymph (John)



is honored to make his Old Globe debut. He most recently appeared in *The Overwhelming* and *Stick Fly* at the Contemporary American Theater Festival.

Mr. Glymph's Broadway credits include *The Tempest* and his Off Broadway credits include *McRee* (Roundabout Theatre Company), *Antony and Cleopatra* and *Troilus and Cressida* (NY Shakespeare Festival), *Maid* (Lincoln Center Theater) and *'Hope' Is the Thing With Feathers* (Drama Department). His regional appearances include *Angels in America* (Studio Arena and Syracuse Stage), *Spunk* and *The Tempest* (Actors Theatre of Louisville), *Lost Creek Township* (Crossroads Theatre, Regional Tony Award Season) and *Fences* (Cape Fear Regional Theatre). His film and television credits include "Ugly Betty," "Oz," "Law and Order," "Law and Order: Criminal Intent," "One Life to Live," "The Electric Company," "The X-Files," "Becker," "Cosby," "Spin City," "Titus," "The Beat," *Last Ball*, *He Got Game*, *13 Conversations About One Thing*, *Shift* and *I'm with Lucy*. Also a playwright, his first play had its reading at Louisville and is in plans to mount this fall. He received his BFA from North Carolina School of the Arts.

Charlie Robinson (Simon)



recently appeared as Troy in South Coast Repertory's production of August Wilson's *Fences*, a role for which he previously won the 2006 Ovation Award for Best

Actor in a Play, and portrayed for six months at Oregon Shakespeare Festival. He was also seen at South Coast Repertory in *The Piano Lesson* and the world premiere of *My Wandering Boy*. He is best known for his television

credits, especially as Mac on "Night Court," as well as regulars on "Buffalo Bill," "Love & War," "Ink," and "Buddy Faro," recurring roles on "Home Improvement" and now to recur in "The Secret Life of the American Teenager." Mr. Robinson has performed countless guest roles in shows such as "House," "Big Love" and "Cold Case." He also is a Cammie Award Winner for the made-for-television movies *Miss Lettie and Me* and *Secret Santa*. His television credits also include "Roots: The Next Generations," "King" and "Buffalo Soldiers." His film credits include *Apocalypse Now*, *The River*, *Gray Lady Down*, *Beowulf*, *Set It Off*, *Antwone Fisher*, *Even Money*, *Jackson*, *Steam*, *Natural Disasters*, *Sweet Kandy* and *House Bunny*.

Mark J. Sullivan (Caleb)



was last seen at The Old Globe in *The Sisters Rosensweig*. His Broadway credits include *To Be or Not to Be* (Manhattan Theatre Club). Mr. Sullivan's Off Broadway

credits include *The Dining Room* (Keen Company, Drama Desk Award) and *Surface to Air* (Symphony Space). Sullivan's regional credits include *A Midsummer Night's Dream* (Actors Theatre of Louisville), *The Dining Room* (The Dorset Theatre Festival), *After Ashley* (Helen Hayes Award nomination) and *Big Death, Little Death* (Woolly Mammoth Theatre Company), *Measure for Measure* (Helen Hayes Award) and *Melissa Arctic* (Folger Shakespeare Theatre), *A Midsummer Night's Dream* (Shakespeare Theatre Company), *Shear Madness* (Kennedy Center for the Performing Arts) and *The Cripple of Inishmaan* (The Studio Theatre). His television credits include "Kings," "As the World Turns" and "One Life to Live."

Matthew Lopez (Playwright)

The Whipping Man premiered at Luna Stage in Montclair, New Jersey and has received productions at Penumbra Theatre Company in St. Paul, Minnesota,

Caldwell Theatre in Boca Raton, Florida and will open at Barrington Stage Company in the Berkshires later this month. Matthew's play *Tio Pepe* was presented at The Public Theater in New York as part of Summer Play Festival 2008. Other works include *Zoey's Perfect Wedding* and *Reverberation*. Matthew's work has been heard and developed at Manhattan Theatre Club, The New Group, McCarter Theatre Center, Ars Nova and the Lark Play Development Center. He is a member of the Ars Nova Play Group and is a 2010/2011 Old Globe Playwright-in-Residence.

Giovanna Sardelli (Director)

has directed world premieres of Lila Rose Kaplan's *Wildflower*, Rajiv Joseph's plays *Animals Out of Paper* (Joe A. Callaway Award for Outstanding Director, Lucille Lortel Nomination Outstanding Play), *All This Intimacy* (Second Stage Theatre), *The Leopard and The Fox* (Alter Ego Productions), *Huck & Holden* (Cherry Lane Theatre), *Absalom* by Zoe Kazan (Actors Theatre of Louisville Humana Festival), Adriana Sevan's *Taking Flight* (Goodman Theatre, Center Theater Group, San Diego Repertory Theatre and Sundance Institute Theatre Lab). She spent two seasons as Director of the Shakespeare Sedona Institute and two seasons as the Artistic Director of Studio Tisch. Sardelli received her MFA in Acting from NYU and is a graduate of their Director's Lab. At NYU, she has directed shows and presentations for the Graduate Acting Program, The Graduate Musical Theatre Writing Program, the Stella Adler Conservatory and the Dramatic Writing Program. Sardelli is on the faculty of the Graduate Acting Program and the Department of Dance at NYU. Her upcoming projects include *Dreams of the Washer King* (Playwright's Realm), *The Pavilion* and *Murder on The Nile* (Dorset Theatre Festival) and *Apple Cove* by Lynn Rosen (Women's Project).

Robert Mark Morgan (Scenic Design)

is thrilled to be back at The Old Globe where he last designed *I Just Stopped By to See the Man*. His regional credits include *The Glass Menagerie*, *Emma*, and the upcoming *Bill W. & Dr. Bob* (The

Cleveland Play House), *A Christmas Story* (2006), *Major Barbara* and *Bad Dates* (San Jose Repertory Theatre), *The Diary of Anne Frank*, *Jesus Hates Me*, *Lobby Hero*, and *Copenhagen* (Denver Center Theatre Company), *Saint Joan*, *Jekyll & Hyde*, and *The Rabbit Hole* (The Repertory Theatre of St. Louis), *Subject Tonight is Love* (Alliance Theatre), *The Rainmaker*, *The Dazzle* and *A Moon for the Misbegotten* (American Conservatory Theater), *A Streetcar Named Desire* and *Lydia* (Marin Theatre Company). Mr. Morgan is an Assistant Professor in Scenic Design at the University of Washington School of Drama. www.morgansetdesign.com

Denitsa D. Bliznakova (Costume Design)

is happy to return to The Old Globe theatre where she has previously designed *The Merry Wives of Windsor* and *Opus*. Her design work elsewhere includes productions at The Falcon Theatre, A Noise Within, New Repertory Theatre, Long Wharf Theatre, Williamstown Theatre Festival and others. Her previous work also includes touring shows for the Kaiser Permanente's Educational Theatre Program and projects for the Santa Fe Opera, San Diego Opera and "Law & Order." Her design and stylist credits for other media include music videos for Switchfoot, Bigg Steele, John Mayer; short films: *Midgetman*, *Sleep in Heavenly Peace* and *La Cerca*; feature films *Johnny Got His Gun* and *Undercover Kids*. Ms. Bliznakova is currently an Assistant Professor at San Diego State University where she leads the MFA Costume Design program. www.denitsa.com

Lap Chi Chu (Lighting Design)

has recently designed *Medea*, starring Annette Bening in Los Angeles and *The Good Negro* at The Public Theater in New York (Lucille Lortel Nomination for Best Lighting). His New York City design credits include The Public Theater, New York Theatre Workshop, Second Stage Theater, Dance Theater Workshop, PS 122, The Kitchen, Danspace, Primary Stages, and Juilliard Opera. His regional designs include the Mark Taper Forum, Geffen Playhouse, Oregon Shakespeare Festival, Arena Stage, Hartford Stage, Dallas Theater Center, San Jose

Repertory Theatre, Intiman Theatre, Portland Stage Company, Shakespeare & Company, Cleveland Play House, Evidence Room, Virginia Opera, and Ordway Music Theater. Mr. Chu is the lighting designer for Chamecki/Lerner (*Visible Content*, *Hidden Forms*, *I Mutantes Seras* and *Please Don't Leave Me*), performed in the United States and Brazil. He has received multiple Bay Area Theatre Critics Circle Awards and a "Drammy" Award for Best Lighting. He holds degrees from Northwestern University and New York University. He teaches lighting design at California Institute of the Arts.

Jill BC Du Boff (Sound Design)

recently designed *The Constant Wife*, *The Good Body*, *Bill Maher: Victory Begins at Home*, *Three Days of Rain* (associate) and *Inherit The Wind* (associate) on Broadway. Her Off Broadway credits include Lincoln Center Theater, Atlantic Theater Company, Manhattan Theatre Club, MCC Theatre, Playwrights Horizons, The Public Theater, Vineyard Theatre, Second Stage Theatre, New York Theatre Workshop, Women's Project, New Georges, Flea Theatre, Cherry Lane Theatre, Signature Theatre Company, Clubbed Thumb, Culture Project, Actor's Playhouse, The New Group, Promenade Theater, Urban Stages, John Houseman Theatre, Douglas Fairbanks Theatre, Soho Rep Theatre, adobe theatre company. Ms. Du Boff's regional credits include Hartford Stage, The Children's Theatre Company of Minneapolis, Bay Street Theatre, La Jolla Playhouse, Cincinnati Playhouse, Westport Country Playhouse, Berkeley Repertory Theatre, Portland Stage, Long Wharf Theatre, Alley Theatre, Kennedy Center, New York Stage and Film, South Coast Repertory, Humana Festival of New American Plays, Williamstown Theatre Festival, Berkshire Theatre Festival and Adirondack Theatre Festival. Her film and television credits include *We Pedal Uphill*, "Comedy Central Presents: Slovin & Allen" and "NBC Late Fridays." Ms. Du Boff was the contributing producer for PRI's Studio 360. She has received nominations for *Spatter Pattern* and *Miss Julie* (Drama Desk Awards) and *Spatter Pattern* and *Umbrella* (Henry Hewes Design Awards).

She has received the Ruth Morley Design Award and teaches at Sarah Lawrence College. www.JillDuboff.com

Claudia Hill-Sparks (Vocal and Dialect Coach)

has coached over 60 Globe productions as Vocal and Speech Coach from 1993-2001. Her most recent work for The Old Globe includes *Cornelia*, *Working*, *Since Africa* and the 2008 and 2009 Shakespeare Festivals. Her Broadway credits include *Dance of the Vampires*. Her Off Broadway credits include *A Midsummer Night's Dream* (The Public Theater), *Polish Joke* (Manhattan Theatre Club), *Time and the Conways* (The Epic Theater Company) and *Stone Cold Dead Serious* (The Edge Theater Company). Her regional credits include *Travesties*, *Arms and the Man*, *A Christmas Carol*, *The Little Foxes* and *The Way of the World* (Huntington Theatre Company), *A Christmas Carol* (North Shore Music Theatre). Her television credits include Dialect Coach for Richard Easton as Ben Franklin for PBS. She was on the faculty of The Old Globe/USD Professional Actor Training Program from 1993-2001, Boston University BFA Professional Actor Training Program from 1988-1993, The American Academy of Dramatic Arts and The Wilma Theater. She received her MFA in Acting from Temple University.

Diana Moser (Stage Manager)

recently stage managed *Lost in Yonkers* at The Old Globe. Her additional credits at The Globe include *I Do! I Do!*, *The Price*, *Opus*, *Six Degrees of Separation*, *The Pleasure of His Company*, *The Glass Menagerie*, *In This Corner*, 2007 Summer Shakespeare Festival, *Restoration Comedy*, *Christmas on Mars*, *A Body of Water*, *Lobby Hero*, *Fiction* and *The Intelligent Design of Jenny Chow*. Ms. Moser's regional credits include La Jolla Playhouse, San Diego Repertory Theatre, Arena Stage, The Repertory Theatre of St. Louis, New York Theatre Workshop, Berkshire Theatre Festival, The Children's Theatre Company of Minneapolis and Arizona Theatre Company. Ms. Moser received her MFA in directing from Purdue University. When not doing theatre, she splits her time between Nova Scotia and the classic wooden sailboat, Simba I.

Louis G. Spisto
(CEO/Executive Producer)

directs both the artistic and administrative activities of The Old Globe. During his tenure, Mr. Spisto spearheaded the return of the Shakespeare Repertory Company, revitalized the Globe's new works program, resulting in ten world premiere plays and nine world premiere musicals, and produced more than 100 productions. Under Mr. Spisto's leadership, ticket sales and contributions have increased substantially, and the fiscal health of the organization has been strengthened to support the expanded artistic vision. Mr. Spisto has successfully led the Globe's \$75 million Capital Campaign and managed the development of the Conrad Prebys Theatre Center, which includes a state-of-the-art arena theatre and education center. An advocate of arts education, Mr. Spisto created a number of new programs that serve tens of thousands of young San Diegans each year. These programs include a bilingual summer Shakespeare intensive, a major initiative in Southeastern San Diego which includes the development of new works for younger and more diverse audiences, and free student matinees of the Globe's regular productions. Mr. Spisto holds a Master's degree from the University of Wisconsin and a Bachelor's degree from the University of Notre Dame. He has served as chief executive for the Pacific Symphony, Detroit Symphony and American Ballet Theatre.

Jack O'Brien
(Artistic Director Emeritus)

served as the Artistic Director of The Old Globe from 1982 through 2007. Recent Globe productions: *Dirty Rotten Scoundrels*, *Imaginary Friends*, *Twelfth Night*, *The Full Monty*, *The Seagull*, *The Magic Fire*, *Dr. Seuss' How the Grinch Stole Christmas!* WEST END: *Love Never Dies* (sequel to Andrew Lloyd Webber's *The Phantom of the Opera*), *Hairspray* (Olivier Award for Best Musical, Best Director nomination). BROADWAY: *Impressionism* (Creator/Supervisor), *Dr. Seuss' How the Grinch Stole Christmas!*, *The Coast of Utopia* (2007 Tony Award for Best Direction of a Play, which won a total of seven Tony Awards, including Best Play), *Dirty Rotten Scoundrels* (Tony nominations:

Best Director and Musical), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *The Invention of Love* (Tony nominations: Best Director and Play), *The Full Monty* (Tony nominations: Best Director and Musical), *More to Love*, *Labor Day*, *St. Louis Woman*, *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award for Direction, 1995), *Damn Yankees* (Tony nomination Best Musical Revival), *Two Shakespearean Actors* (Tony nominations: Best Director and Play), *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall, Il Trittico, Metropolitan Opera. RECENT AWARDS: 2008 Theatre Hall of Fame Inductee, 2004 Thomas Degaetani Award (USITT), 2002 "Mr. Abbott" Award (SDCF), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCF), the Drama League's Julia Hansen Award for Excellence in Directing, 2001. Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Recipient of ArtServe Michigan's 2008 International Achievement Award. Mr. O'Brien is a member of the College of Fellows of the American Theatre.

Craig Noel
(Founding Director)

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 theaters in the '50s, Globe Educational Tours in the '70s and Teatro Meta and the Old Globe/University of San Diego MFA program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the former director of the Ernie Pyle Theatre in Tokyo. Described by Variety as the eminence 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 two honors representing education and theatre: Honorary Doctor of Humane Letters, University of San Diego 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.



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.



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April 11, 2010

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To learn more about supporting The Old Globe's artistic, education and community programs, please visit our website at www.TheOldGlobe.org, call Josh Martinez-Nelson at (619) 231-1941 x2308 or email AnnualFund@TheOldGlobe.org.

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Hours subject to change. Please call ahead.

Phone (619) 23-GLOBE or (619) 234-5623
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Address The Old Globe
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The Old Globe accepts Visa, Discover, MasterCard, or 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 us at 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 AND TELEPHONES

Restrooms are located in the lower lobby of the Old Globe Theatre and adjacent to the Festival Theatre; pay phones may be found in the lower Globe Theatre lobby and next to the Gift Shop.

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

ELECTRONIC DEVICES AND CAMERAS

Use of recording devices and cameras is not permitted. If you are wearing a digital watch or pager, or if you are carrying a cellular phone, please silence it prior to entering the theatre.

ASSISTED LISTENING SYSTEM

For the convenience of the hearing impaired, the assisted listening system is available in the Old Globe Theatre. Lightweight headsets may be obtained from the house manager prior to performances, free of charge.

PUBLIC TOURS

Go behind the scenes at The Old Globe to learn about the history, three stages, shop and craft areas. Open tours: most Saturdays and Sundays at 10:30am. Groups by reservation. \$5 adults; \$3 seniors and students. Phone (619) 231-1941 x2142 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 as well as a description of the item and contact you if it is found. The Old Globe does not assume liability for items left behind on premises.

Natural Herb Cough Drops - Courtesy of Ricola USA, Inc., are available upon request. Please ask an usher.

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