

 THE OLD GLOBE

performances

at the **SHERYL AND HARVEY WHITE THEATRE**

OCTOBER 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 in individual and institutional tax-deductible donations.

...

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

...

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

...

In 1987, The Old Globe/University of San Diego Master of Fine Arts program was established to provide the highest caliber in training of young classical actors.



Welcome to *Arroyo's* — a New York City neighborhood lounge. And while this may not be a neighborhood that you're familiar with, it's certainly a place we hope you enjoy visiting.

Welcome to Arroyo's is the second production in our Southeastern San Diego Residency Project, which aims to build a deeper connection with our neighbors.

In creating this association, our first effort, in Spring 2009, was *Kingdom*, which was first performed at The Lincoln High School Center for the

Arts and then for a limited run at the Globe. This year we have turned things around and enhanced that experience by making *Welcome to Arroyo's* part of our subscription programming, and then moving this production to Lincoln. Between both venues, thousands of Lincoln High School students and students from around the county will experience this show alongside our adult audiences.

Finding socially conscious writers with talent and a unique voice that will reach our community is central to the mission of this residency project, and Kristoffer Diaz is an important new playwright who is achieving great success reaching audiences of all ages and backgrounds. Most recently he was a Pulitzer Prize finalist for *The Elaborate Entrance of Chad Deity*, which has taken both Chicago and New York by storm. While here in San Diego, Kris, as well as our director Jaime Castañeda, will be working with young people throughout San Diego in workshops and master classes focusing on music, theatre and writing.

We are fortunate to work with these rising talents through the support of The James Irvine Foundation Artistic Innovation Fund with additional support from The Legler Benbough Foundation and The San Diego Foundation. With this enlightened philanthropy, we are able to bring you exciting new work and reach a younger, broader and more diverse audience.

It is my greatest wish that our collective shared experience with this play will, in some way, connect us with each other.

Louis G. Spisto
Executive Producer



THE OLD GLOBE

PRESENTS

WELCOME TO ARROYO'S

BY

KRISTOFFER DIAZ

SCENIC DESIGN
Takeshi Kata

COSTUME DESIGN
Charlotte Devaux

LIGHTING DESIGN
Matthew Richards

SOUND DESIGN
Paul Peterson

PROJECTION DESIGN
Aaron Rhyne

URBAN ART
Writerz Blok

MUSIC DIRECTOR
Shammy Dee

STAGE MANAGER
Elizabeth Lohr

DIRECTED BY

JAIME CASTAÑEDA

Casting by Samantha Barrie, CSA

WELCOME TO ARROYO'S premiered at American Theater Company in Chicago, IL
PJ Paparelli, Artistic Director

WELCOME TO ARROYO'S has been developed as part of The Hispanic Playwrights Project
at South Coast Repertory, Lark Play Development Center's Playwrights Week and
BareBones at the Lark, in partnership with the Hip-Hop Theatre Festival.

Sheryl and Harvey White Theatre
September 25 - October 31, 2010

CAST OF CHARACTERS

(in order of appearance)

TRIP GOLDSTEIN Wade Allain-Marcus*
NELSON CARDENAL GQ*
LELLY SANTIAGO Tala Ashe*
ALEJANDRO ARROYO Andres Munar*
AMALIA (MOLLY) ARROYO Amirah Vann*
OFFICER DEREK Byron Bronson*

UNDERSTUDIES for *Trip Goldstein, Nelson Cardenal,*
Alejandro Arroyo and Officer Derek – Bayardo De Murguia;
for *Lelly Santiago and Amalia (Molly) Arroyo* – Xochitl Romero

Stage Manager Elizabeth Lohr*

SETTING

Arroyo's Lounge.

The Arroyo family apartment.

A back alley behind the police station.

The Lower East Side of New York City. 2004 and the present.

PRODUCTION STAFF

Assistant Director Tyrone Brown
Assistant Scenic Design Sean Fanning
Assistant Costume Design Michelle Hunt Souza
Assistant Lighting Design Michelle Caron
Production Assistant Amanda Salmons
Writerz Blok Artists Marcus Tufono, Sergio Gonzalez, Jose Venegas

*Member 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.

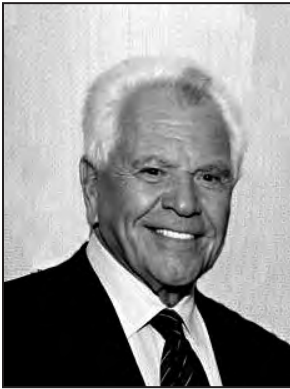
Special thanks to the SAN DIEGO UNIFIED SCHOOL DISTRICT and LINCOLN HIGH SCHOOL
for their tremendous support of *Welcome To Arroyo's*.

San Diego Unified School District
Bill Kowba, Superintendent

LINCOLN HIGH SCHOOL

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Ana Galindo Shapiro Principal	Kelli Dower Vice Principal	Donald Nathaniel Robinson Arts Coordinator
Ana Maria Alvarez Principal	Erin Leszynski Vice Principal	

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On behalf of the Board of Directors, I am proud to welcome you to the second play of the Globe's 2010-2011 Season with the West Coast Premiere of *Welcome to Arroyo's*, presented as part of the Globe's Southeastern San Diego Residency Project in partnership with Lincoln High School. This production, and the provocative and exciting lineup of plays and musicals that will follow, clearly embody the Globe's mission of creating diverse and balanced theatrical experiences, and in this tradition, we are proud to unveil another world-class season.

This is an exciting time at the Globe as we continue to celebrate our year-long 75th Anniversary. I am delighted to thank you, once more, for your committed patronage — as loyal subscribers and contributors, and I'm especially pleased to thank you for responding so positively to our letters and calls asking for your renewed, and in so many cases, increased support of the Annual Fund this year. Your ongoing investment in The Old Globe is appreciated beyond measure.

Thank you for participating so meaningfully, and so often, for the greater good of The Old Globe. Your encouragement and enthusiasm for what we do adds to the feeling of great celebration as we kick-off the new season.

Have a great time at the Theatre!

Sincerely,

Donald L. Cohn, Chair
BOARD OF DIRECTORS

BOARD OF DIRECTORS

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The Old Globe recognizes and thanks the following generous individuals who have made extraordinary gifts of \$1 million or more. These major contributions have been designated for artistic, endowment and facilities projects, and help The Old Globe remain one of our country's great theatre institutions.

\$20,000,000 or greater

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Production Sponsors

Bank of America

The Old Globe salutes Bank of America as a valued partner in providing world-class theatre and outstanding arts education programs. Through Bank of America's support, students from San Diego and Imperial Counties will have the opportunity to attend free matinee performances of Globe productions *Groundswell* and *Welcome to Arroyo's*. Bank of America has previously sponsored Globe productions of *Since Africa, Kingdom, Beethoven, As I Knew Him, Dr. Seuss' How the Grinch Stole Christmas!, What the World Needs Now, The Real Thing* and *Time and Again*.

The James Irvine Foundation

The James Irvine Foundation is a private, nonprofit foundation dedicated to expanding opportunity for the people of California to participate in a vibrant, successful and inclusive society. James Irvine established the Foundation in 1937 to promote the "general well-being of the citizens and residents of the state of California." The Foundation's Arts Program, one of three grantmaking programs at Irvine, seeks to promote a vibrant and inclusive artistic and cultural environment in California. The Old Globe is grateful to have been selected in 2008 to receive a major grant from The James Irvine Foundation Artistic Innovation Fund, and launched the Southeastern San Diego Residency Project, a multi-faceted initiative that is establishing the Globe as an artistic resource for the community.

The Legler Benbough Foundation

The Legler Benbough Foundation is committed to improving the quality of life for people throughout the city of San Diego. The Foundation addresses a wide range of issues and challenges, and invests in rebuilding disadvantaged communities, preserving valuable cultural assets like Balboa Park for future generations, and supporting nonprofit scientific research and development organizations. Thanks to the Foundation's support of the Globe's Southeastern San Diego Residency Project, after *Welcome to Arroyo's* closes in the Sheryl and Harvey White Theatre, the Globe will bring the production to The Lincoln High School Center for the Arts, offering free student matinees as well as weekend public performances.

"Meet the Artist"



Executive Producer Lou Spisto with Marion Ross and Paul Michael, stars of *The Last Romance*, at a 2010 "Meet the Artist" event. Photo by Nowell Wisch.

For more information about "Meet the Artist" events and other donor benefits, please contact the Development Department at (619) 231-1941.

FROM ANARCHY TO ART

A BRIEF HISTORY OF GRAFFITI

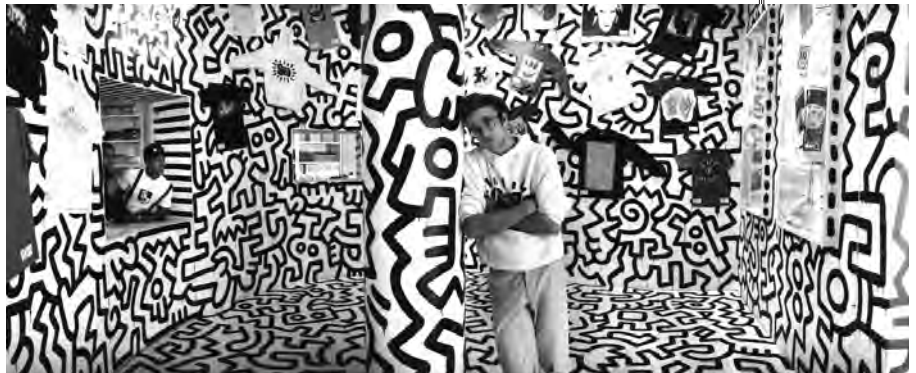
by DIMITRI EHRLICH

Artist
Keith Haring.

An attentive foreign visitor to New York City in the early 1980s would have been mystified. The word REVS, in bold white spray paint, was emblazoned everywhere, including an abandoned railway track, suggesting someone with Spider-man-like capacity had somehow climbed to death-defying heights and painted his name, not once, but dozens of times along the length of the road.

And he wasn't alone. If you had walked through the streets of Soho to tour the emerging art gallery scene, you might have noticed another kind of do-it-yourself artform taking hold. In retrospect, it was a breakthrough as original and vibrant as Picasso's cubist period. At the same time that pop art was being widely accepted in museums, graffiti was literally leaving its mark on cities across America, introducing a completely new visual style. Many of course, didn't see it as art. In the early 1970s, the mayor of New York City, John Lindsay, established an anti-graffiti task force. As financial woes reached crisis conditions by the middle of the decade, the presence of graffiti on every available inch of public space seemed an ominous harbinger of lawlessness and urban decay.

It wasn't just limited to New York, of course. While the city is now widely recognized as the epicenter of graffiti's creative heyday—a kind of Petri dish in



which a new visual vocabulary emerged from the streets — some argue that the impulse to scratch one's name on a wall dates back to Ancient Rome. The word itself derives from the Italian, *graffiato*, meaning scratched. (Ironical, since the only significant graffiti left on the New York subway system today is scratched into plastic windows.)

Modern graffiti hit its stride in the late 60s, when kids, armed with aerosol paint cans and magic markers, began to see the city around them as a canvas. Teens descended on subway yards in the Bronx under cover of darkness, creating trippy moving murals, while battling police, and sometimes each other. Sometimes tagging was used by gangs as a way of marking territory. The mood in cities across America was one of paranoia, decay, and following the riots in the summer of 1967, bitter racial tension. In this context, graffiti was like a secret

language that was shared by a shadowy tribe, a cultural and generational revolt that mixed menace, playfulness, creativity and rebellion. Along with breakdancing and rapping, graffiti was an essential element in the triple threat of a new culture: hip-hop.

By the late '60s, kids tagging subways in New York had inspired like-minded youth across the country's major cities. A lot of people felt that the desecration of public property was nothing more than an insolent middle finger to the establishment. But a few prescient art gallery owners on both coasts saw the evolution of something not only artful, but beautiful.

Stars emerged. In New York, those who had "bombed" subways and public spaces in all five boroughs were said to have gone "all-city," and that meant they had attained king status (the term began to



Cabeza (1982) by Jean-Michel Basquiat.



Shepard Fairey installs a mural in San Diego's Hillcrest neighborhood, part of Viva la Revolución, the first international exhibition of street art presented by the Museum of Contemporary Art San Diego.

be used as a verb, as in “kinging.”) Tracy 168, TAKI 183, C.A.T. 87, and CAY 161 are just a few of the names that became ubiquitous across New York.

In 1973, Richard Goldstein wrote a seminal article in *New York* magazine, called “The Graffiti ‘Hit’ Parade.” It was the first time a mainstream publication gave any serious credence to the possible artistic value of tagging. To law enforcement,

it was mere vandalism. But cultural cognoscenti got it. By 1979, when graffiti artist Lee Quiñones and Fab 5 Freddy showed their work at a gallery in Rome, the art form was well on its way to going global. By the turn of the next decade, the film *Wild Style* (1982), and the PBS documentary “Style Wars” (1983) were spreading the wave of fascination with graffiti far beyond New York’s borders.

Forty-some odd years later, graffiti is now often more prevalent in cities across Europe, South America (especially Brazil) and Asia than it is on the New York City subway system, which long ago adopted a zero tolerance policy (and spent millions of dollars purchasing trains with easily cleanable steel surfaces).

Ironically, as the golden age of graffiti faded, the vibrant and highly original urban calligraphy was co-opted by advertisers, and is now a prevalent image in global marketing and branding. In 2001, computer giant IBM launched an advertising campaign that featured “street artists” painting words on sidewalks (but the mainstreaming of graffiti hadn’t quite gone far enough: the artists were arrested and charged with vandalism, and IBM was fined more than \$120,000 for clean-up costs). In 2005, a similar ad campaign was launched by Sony who,

having learned from IBM’s mistakes, paid building owners for the rights to paint on their buildings. Purists don’t consider these marketing efforts graffiti at all, arguing that if permission has been given, it isn’t true to the original art form.

From the chaos and lawlessness of graffiti’s early days, serious artists like Jean-Michel Basquiat and Keith Haring emerged, as did an ongoing dialogue: vandalism or art? Delinquents or geniuses? In recent years, New York transformed itself from an entropic and unnerving kaleidoscope of passion, color, and self-expression to a cleaner, safer, quieter city. It’s now a lot easier to find a Starbucks than a tag spray-painted on a subway car. There’s plenty of great art on museum and gallery walls. But the strange, untamed beauty of seeing a secret language scarred and emblazoned on walls and doors, is gone. It was a sign that something new was stirring. Someone, somewhere, was finding a voice, if only to say, I’m here. I’m alive. I’m me.

Dimitri Ehrlich's writing has appeared in the New York Times, Interview and Rolling Stone. He is the author, along with his brother Gregor Ehrlich, of Move The Crowd: Voices and Faces of the Hip-Hop Nation.



Art for the film *Wild Style*.

GOOD NEIGHBORS

THE OLD GLOBE TECHNICAL CENTER IN SOUTHEASTERN SAN DIEGO

In 2008, when the Globe opened The Old Globe Technical Center in southeastern San Diego, the theatre made a commitment to the community to be a good neighbor and partner. In the two years since then, that commitment has been met through the Southeastern Residency Project funded with grants from the Irvine Foundation, Legler Benbough and the San Diego Foundation. There are various components to the Residency Project but three stand out in the context of the core mission of the Globe: producing plays.

First there's the Tech Center itself. It includes space for the construction of all the Globe sets from a mid-20th century living room in *Lost in Yonkers* to *Whisper House's* New England lighthouse to the Windy City itself in *Robin and the 7 Hoods*. The Center also has the exact layouts of stage floors, full-stage drops, and the space required for the complete assembly of all the scenic elements. The Tech Center also provides storage for the props and costumes

from the Globe's wide variety of productions. If you've seen many of our 15 yearly productions, you can appreciate how extensive these collections are and how they grow with each show. An early eighteenth century ball gown? A roaring twenties man's suit? A 1960s flight attendant's uniform? They're all there and arranged chronologically. A pot belied stove? A chiffonier? An umbrella stand? They are all there and arranged by group. The initial impression is that it is the largest and best organized flea market you've ever seen.

There is also an internship program at the Tech Center to serve residents of southeastern San Diego. These full-time paid internships have allowed members of the community to get valuable behind-the-scenes experience and develop skills that could lead to a career in theatre, scenic design, event production or other related fields. As interns, they have had the opportunity to work alongside many of the finest scenic designers working in the American theatre while



Kyle Beltran (standing) as Andres, with (l. to r.) Amirah Vann as Marisa, Cedric Leiba Jr. as Juan and Gerardo Rodriguez as Cano in The Old Globe's production of *Kingdom*. Photo by Craig Schwartz.

they design, build and finish scenery, furniture and other scenic elements for the Globe productions which you enjoy.

Secondly, there is a commitment to producing shows that both entertain and resonate with the residents of southeastern San Diego. The initial production was the well-received musical, *Kingdom*, which played a week first at Lincoln High and then for six performances at the Globe. *Kingdom* was written by Aaron Jafferis and Ian Williams and told the story of two young men who get involved with the Latin Kings street gang. Jafferis amalgamated stories of friends with whom he grew up with the rise of the Latin Kings, which he witnessed in his home town of New Haven, Connecticut, to create with Williams a viscerally exciting show about the legacy of violence and the impor-



The 40,00 square foot Technical Center.

Inside The Old Globe's Tech Center in southeastern San Diego. Carpenters construct the set (below) for *Brighton Beach Memoirs* and *Broadway Bound*.



tance of breaking its cycle. In addition to the performances at Lincoln High, Aaron and Ian also worked with the students in workshops and helped them develop a short play of their own. *Kingdom* was a huge success by almost any measure.

Welcome to Arroyo's is the second production in this series. It is taking a different path than *Kingdom*. First it is being done as the first play of the Globe's 2010-11 season in the Sheryl and Harvey White Theatre. In addition to season subscribers, outreach is being done to neighborhood institutions like the Jacobs Center and the Jackie Robinson Family YMCA Center to broaden the audience for the show. After five weeks of performance at the Globe, the show will move to Lincoln High for two student matinees and two public weekend performances. Playwright Kristof-

fer Diaz is also an educator, and he is excited about the Globe's engagement of students at Lincoln High. The Globe is working with him to develop an educational component of the Residency Project that will inform and complement the students' experience of the play. Free student matinee performances at Lincoln High will be supplemented by workshops with Globe teaching artists and other educational opportunities for the students. The artists' direct engagement with students and the local community in southeastern San Diego is an integral part of the development of *Welcome to Arroyo's*.

A third component is the development of theatre by the community itself. The Globe's Education Department has been working with a group of young adults to guide them in writing a

play that tells personal stories of their experiences in the foster care system. A little understood part of a child's life in foster care is the so-called "aging-out" or "emancipation" of the child. At age 18 a young person is considered an adult and is no longer eligible to be in a foster home. This experience can be traumatic and sometimes results in homelessness, poverty and any of the other repercussions of such a lifestyle. The play, still in the development stage, is a chilling, tender, often funny, but always enlightening look at the lives of these individuals and how the Foster Care system works.

The Residency Project is making a difference for southeastern San Diego and for The Old Globe. Like good neighbors everywhere, support is given, knowledge is shared and the community is served by the experience.

WELCOME TO KRISTOFFER DIAZ

THE *WELCOME TO ARROYO'S* PLAYWRIGHT
TALKS ABOUT HIS FIRST PLAY



WHAT WAS THE INITIAL INSPIRATION FOR *WELCOME TO ARROYO'S*?

Inspiration came from several places for this play. On the theatre side of things, I wanted to combine elements of the solo work of young urban artists like Danny Hoch, Sarah Jones, and John Leguizamo with the free-flowing, highly theatrical styles of contemporary plays like *M. Butterfly*, *Zoot Suit* and *Six Degrees of Separation*. In terms of content, I was inter-

ested in the creation of hip-hop culture (and the role that Latinos played in it), as well as the complicated gentrification of New York's Lower East Side (and my role within that). And underneath it all, I had these characters: young men and women who looked and talked like people I actually knew. The characters came very early in the process; figuring out their stories and how it all tied into larger political and social narratives has been our ongoing journey.

HOW MUCH HAS THE PLAY CHANGED SINCE ITS INCEPTION?

I started writing *Arroyo's* in 2000; it was my graduate thesis play at New York University. It was also the first full-length play I ever wrote. After a few false starts, the play finally got produced in Spring 2010 at Chicago's American Theater Company. That's a long time to work on a play. And I'm still working on it. There's something about your first play: you never want to let it go. You always think it can be just a bit better, can do a more complete job of explaining to the world exactly who you were when you wrote it. In its earliest form, it was a play about the history of salsa music in New York City, until I realized that I really didn't know a thing about salsa. That was my parents' music; mine was hip-hop. Once I made that realization, Reina Rey came into the play, and the entire purpose of the play became something new. And as we work on each new production, there are both small changes (pop culture references, tweaks based on the characteristics of specific actors) and big shifts (in this version, for example, I've done a lot of work on Alejandro's motivations and relationships) that always demand adjustments.

IS THERE A REAL LIFE COUNTERPART TO REINA REY, THE POSSIBLE HIP-HOP PIONEER MENTIONED IN THE PLAY?

Not exactly. As Lelly says in the play, we know that there were lots of Puerto Ricans in the South Bronx in the late seventies, and we know that there were a lot of Puerto Rican women around back then, and it's not a huge jump to imagine that one of those Puerto Rican women somehow played a major role in the creation of hip-hop music. But there are no hard and fast facts about any one individual. The closest parallel that I know of is probably Lady Pink, an Ecuadorian woman who is hailed as one of the most important pioneers in the field of graffiti art.

HOW DO YOU FEEL ABOUT THE GENTRIFICATION OF THE LOWER EAST SIDE?

I'm conflicted because I was a participant on both sides of the issue. I had family living in the projects throughout the eighties and nineties, when the Lower East Side was one of New York's toughest neighborhoods. I was also one of the college kids who spent a few too many nights getting drunk in the neighborhood in the late nineties at faux trucker bars and trendy hotspots that forced the old residents elsewhere. I don't even recognize today's LES – it's super trendy and, in my opinion, kind of tacky and obnoxious. I'm sad about what it's become, but I also recognize my role in its transformation. And I can't deny that it's a lot safer, cleaner, and more financially viable now. So I'm not sure what I think of it all. I think that leads to some fun drama.

WHAT NEW PROJECTS DO YOU HAVE IN THE PIPELINE?

I've got new play commissions from Center Theatre Group in Los Angeles, Teatro Vista and Goodman Theatre in Chicago, and Oregon Shakespeare Festival. I'm working on a future life for my play *The Elaborate Entrance of Chad Deity*. I'm even starting to dip my toes into the murky waters of the television world, although I haven't quite cracked that nut yet. I'm busier than I've ever been in my writing career, and I absolutely love it.

Kristoffer Diaz is the author of Welcome to Arroyo's. His play, The Elaborate Entrance of Chad Deity, was nominated for the 2010 Pulitzer Prize for Drama.



WADE ALLAIN-MARCUS (Trip Goldstein) was born and raised in Los Angeles, California, where he attended Harvard-Westlake School before heading to New York University's Tisch

School of the Arts. Upon receiving an early BFA, he immediately landed roles in *Friends With Money* and *Waist Deep*. In 2006, he debuted with Lin Manuel-Miranda's *Freestyle Love Supreme* at the Just For Laughs Comedy Festival in Montreal and still performs regularly with them. He guest starred on "Gossip Girl" and "Burn Notice," and co-starred in the MTV musical *The American Mall*. Also, he showcased his abilities as a singer/guitarist in the Off Broadway musical *Post No Bills* at the Rattlestick Playwrights Theater, where he originated the role of Eddie Harper. Most recently, Mr. Allain-Marcus participated in the Sundance Theater Lab at Governor's Island, in the New York International Fringe Festival hit *When Last We Flew* (best play, best performance) and co-stars alongside Ethan Hawke in Antoine Fuqua's *Brooklyn's Finest*. Look for him in *Kids in America* with Topher Grace and Anna Faris set to hit theatres in March 2011.



TALA ASHE

(Lelly Santiago) is making her Old Globe debut in *Welcome to Arroyo's*. Her regional and New York credits include *Urge for Going* (Ojai Playwright's

Conference and Public Theater's New Works Now), *Aftermath* (Guggenheim Works and Progress with New York Theatre Workshop), *Again and Against* (Labyrinth Theatre Intensive), *Autophagy* (Drama League) and *Love's Labour's Lost* (Huntington Theatre Company). Her television and film credits include "Covert Affairs," "30 Rock," "Law & Order," "As the World Turns," "All My Children," *Circumstances* (Sundance Institute Film Lab) and *Waiting in Beijing*. She is a proud member of the Barefoot Theatre Company. Ms. Ashe received her BFA in Acting from Boston University's School of Theatre and also trained in London at LAMDA.



BYRON BRONSON

(Officer Derek) graduated from Rutgers University in 2008 where he received a BFA in Acting. At Rutgers, he was in such plays as *Romeo and Juliet*, *A*

Winter's Tale, *Stop Kiss* and *The*

Exonerated. He was recently a part of the Pulitzer Prize winning production of *Ruined*. His television credits include "All My Children." He is proud to be making his theatrical west coast debut.



ANDRES MUNAR

(Alejandro Arroyo) recently completed a Fox Foundation/TCG Fellowship at Cornerstone Theater Company with his performance in Naomi

lizuka's *Three Truths*. He is a longtime collaborator of Michael John Garcés both at Cornerstone Theatre Company (Los *Illegals*) as well as at INTAR Theatre, New York Theatre Workshop, Ensemble Studio Theatre, Rattlestick Playwrights Theater, HERE Arts Center, The Shalimar, The 24 Hour Plays and Mile Square Theater. Also at INTAR Theatre, Eduardo Machado's *Kissing Fidel* and Jorge Ignacio Cortiñas' *Tight Embrace*. Other credits include *American Jornalero* by Ed Cardona (Working Theater), *Rock, Paper, Scissors* by Ben Snyder (Hip Hop Theater Festival), *Decomposition* by Alfonso Carcamo (Lark Play Development Center), translated by Mariana Carreno, Rajiv Joseph's *Huck and Holden* (Cherry Lane Theatre), *Kingdom* (New York Music Theatre Festival), *The Dispute* (The National Asian-American Theatre Company) and *Life is a Dream* (Edge Theatre Company). Mr. Munar is a recipient of the Bowden Award from New Dramatists and will be seen next year in Woolly Mammoth's production of *Oedipus Rey*, written by Luis Alfaro. He has guest starred on a couple of TV shows and made his feature film debut in Steven Soderbergh's *Che*. His second feature, *Entre Nos*, was presented at the Tribeca Film Festival.



GQ (Nelson Cardenal) co-created, co-directed and starred in the award-winning, internationally-acclaimed, *Funk it Up About Nothin'* — a musical, hip-hop "ad-RAP-tation" of

Shakespeare's classic, *Much Ado About Nothing*. The Off Broadway smash hit *The Bomb-itty of Errors*, which GQ co-created and starred in, has since toured around the world. Along with his brother and the other Bomb-itty guys, GQ wrote and starred in a hip-hop/sketch comedy TV show "Scratch and Burn" (MTV). GQ's screen credits include the movies *Drumline*, *Taxi*, *I Think I Love My Wife* and Werner Herzog's *Rescue Dawn*. He wrote, directed and starred in

the film *Just Another Story* (Showtime), has had prominent roles in "Boston Public" (Fox), "Numb3rs" (CBS) and co-starred in the one-hour drama "Johnny Zero" (Fox). He recently guest starred in John Herzfeld's pilot, "S.I.S" (Sony). Together with his brother JQ, he recorded *The Feel Good Album of the Year*. GQ is a member of the comic rap group known as The Retar Crew. Originally from Chicago, he received his BFA from the Experimental Theatre Wing of Tisch School of the Arts at NYU. www.gqtheman.com



AMIRAH VANN

(Amalia (Molly) Arroyo) Theatre: *Kingdom* (The Old Globe), *Kingdom* workshop (The Public Theater/QTIP), *The Arden Project* (Old Vic New Voices),

Follow Me To Nellie's (Eugene O'Neill Theater Center), *Pericles* (Continuum Co.-Florence, Italy), *Dream a Little Dream* based on *A Midsummer Night's Dream* (Continuum Co.-NYC Parks/Florence, Italy), *Blueprint* (Theatre Row Studios, Summer Play Festival), *The Brother/Sister Plays* workshop (McCarter Theatre Center/The Public Theater), *Laughing Pictures* (Flea Theater), *The Making of Eugenie Doe* (Ohio Theater). TV/Film: the independent film *Once More with Feeling*, "Guiding Light." Training: MFA-NYU Graduate Acting Program; BA-Fordham University. Ms. Vann is also a recipient of the Princess Grace award in Acting.

KRISTOFFER DIAZ (Playwright) lives and works in Brooklyn, NY. His full-length plays, including *The Elaborate Entrance of Chad Deity* (2010 Pulitzer Prize finalist) and *Welcome to Arroyo's*, have been produced and developed at Second Stage, Victory Gardens, InterAct, Mixed Blood, American Theatre Company, Williamstown Theatre Festival, The Atlantic, Teatro Vista, The Orchard Project, the Hip-Hop Theater Festival, The Lark, the Summer Play Festival, the Donmar Warehouse (London) and South Coast Repertory. Mr. Diaz was one of the creators of *Brink!*, the apprentice anthology show at the 2009 Humana Festival of New American Plays. He is a playwright-in-residence at Teatro Vista, a recipient of the Jerome Fellowship, the Future Aesthetics Artist Regrant and the Van Lier Fellowship (New Dramatists), a co-founder of The Unit Collective, and a member of the Ars Nova Play Group. Mr. Diaz is currently working on commissions for the Center Theatre

Group, Oregon Shakespeare Festival and Teatro Vista/Goodman Theatre. As an educator, conference presenter, and dramaturg, Mr. Diaz has worked with the Theatre Communications Group, El Puente Academy for Peace and Justice, the International Thespian Festival, Florida Thespians, Cleveland Play House, No Passport, Austin Scriptworks/Latino Playwright Initiative, Rising Circle Productions, Future Aesthetics Artist Dialogue, the Association for Theatre in Higher Education and the Playwrights Center. He holds a BA from New York University's Gallatin School of Individualized Study, an MFA from NYU's Department of Dramatic Writing and an MFA from Brooklyn College's Performing Arts Management program.

JAIME CASTAÑEDA (Director) directed the world premiere of *Welcome to Arroyo's* at Chicago's American Theatre Company where he is also an ensemble member. His other credits include *Red Light Winter* (Perseverance Theatre), *Biggest A**hole Ever Born* (INTAR Theatre), *Long Way Go Down* (Hotink Festival, Harold Clurman Theatre Company), *One for the Road* (DirectorFest), *Crave, Closer, Blue/Orange, Nocturne, Sonnets for an Old Century* and *Tapas* (FireStarter Productions), *Miracle Day* (45 Bleecker Theatre), *This is How it Goes* (Amphibian Stage Productions) and *Lincolnesque, A Very Merry Unauthorized Children's Scientology Pageant* and *Art* (Circle Theatre). He has also assistant directed productions at the Atlantic Theater Company, Cincinnati Playhouse in the Park, Center Theatre Group and the recent revival of *Speed the Plow* on Broadway. Mr. Castañeda is the recipient of a Drama League fall fellowship, a Princess Grace Award and a TCG New Generations grant and currently works on the artistic staff of the Atlantic Theater Company in New York City. He received an MFA in Directing from the University of Texas at Austin.

TAKESHI KATA (Set Design) Old Globe: *Pig Farm*. Off-Broadway: *Adding Machine* (Minetta Lane Theatre), *Two Unrelated Plays by David Mamet*, *Port Authority*, *Intelligent Design of Jenny Chow*, *What's That Smell: The Music of Jacob Sterling* (Atlantic Theatre Company), *Doris to Darlene*, *BFE* (Playwrights Horizons), *Orson's Shadow and Gone Missing* (Barrow Street Theatre). Regional: Alley Theatre,

American Players Theatre, Center Theatre Group, Cleveland Play House, Dallas Theatre Center, Ford's Theatre, Geffen Playhouse, Hartford Stage, Long Wharf Theatre, Nashville Opera, Skylight Opera, Steppenwolf Theatre Company, Williamstown Theatre Festival, Yale Repertory Theatre. Awards: Obie, Drama Desk nomination.

CHARLOTTE DEVAUX (Costume Design) The Old Globe: *The Last Romance, I Do! I Do!, The Price, Kingdom, Since Africa, Who's Afraid of Virginia Woolf?, Trying, A Body of Water, The Prince of LA, I Just Stopped by to See the Man, Fiction, Two Sisters and a Piano, Blue/Orange, Splendour, All My Sons, Betrayal, The Santaland Diaries* and *Da. Elsewhere: Miami Libre, Cuban Dance Musical, Adrienne Arsht Center for Performing Arts, Cabaret Dances, Nyumbani Project, Trolley Dances, San Diego Dance Theatre, 9 Parts of Desire, Mo'olelo Performing Arts*. International credits include *Dr. Livingstone, I Presume, London, Linnaeus, Prince of Flowers* (Botanic Gardens, Christchurch, New Zealand and Sydney, Australia, Fringe First Edinburgh Festival), *Suburb, Twelfth Night* (Christchurch Repertory Theatre) and *Hopes, Dreams and Perditions* (Court Theatre). She was the Associate Designer at Christchurch Drama Theatre. Former costume designer and stylist for TV Zealand's children's programming. As Resident Associate Costume Designer, she has assisted on over 35 productions including *Robin and the 7 Hoods, The Women, Chita Rivera: The Dancer's Life, Dancing in the Dark, A Catered Affair, The Times They Are A-Changin', Dirty Rotten Scoundrels, Lucky Duck, Imaginary Friends, Dr. Seuss' How The Grinch Stole Christmas!* and the Summer Shakespeare Festival at The Old Globe.

MATTHEW RICHARDS (Lighting Design) The Old Globe: *The Violet Hour, Bell, Book, and Candle, The Women and Whisper House*. Off Broadway: *Graceland* (Lincoln Center Theater), *Port Authority* (Atlantic Theater Company), *The Drunken City and Pen* (Playwrights Horizons), *Grace* (MCC Theater), *Len, Asleep in Vinyl* (Second Stage Theatre), *Seussical* and *Click!, Clack!, Moo!* (TheatreworksUSA), *A Small Melodramatic Story* (The Public Theater/LAByrinth), *One Loss Plus* (BAM Next Wave Festival), *ARS Nova*, *Edge Theater Company, Katharsis Theater Company, The Play Company*

and Rattlestick Playwrights Theater. Regional: CENTERSTAGE, Bay Street Theatre, Dallas Theater Center, Ford's Theatre, Goodman Theatre, Huntington Theatre Company, New York Stage and Film, The Shakespeare Theatre Company, Westport Country Playhouse, Williamstown Theatre Festival and Yale Repertory Theatre. He is a graduate of University of Massachusetts and The Yale School of Drama. matthewrichardsdesign.com

PAUL PETERSON (Sound Design) has designed over 85 productions at The Old Globe, including *Brighton Beach Memoirs, Broadway Bound, The Last Romance, Boeing-Boeing, Alive and Well, Lost in Yonkers, I Do! I Do!, The Savannah Disputation, The Mystery of Irma Vep, Cornelia, The Price, Kingdom, Six Degrees of Separation, Since Africa, The Women, Sight Unseen, The Pleasure of His Company, Dr. Seuss' How the Grinch Stole Christmas!, Bell, Book and Candle, Who's Afraid of Virginia Woolf?, Two Trains Running, Hold Please, Restoration Comedy, Pig Farm, The Sisters Rosensweig, Trying, Moonlight and Magnolias, Vincent in Brixton, I Just Stopped By to See the Man, Lucky Duck, The Intelligent Design of Jenny Chow, Blue/Orange, Time Flies, Pentecost, Compleat Female Stage Beauty, The Boswell Sisters* and *Crumbs from the Table of Joy*. His regional credits include Milwaukee Repertory Theater, San Jose Repertory Theatre, CENTERSTAGE, La Jolla Playhouse, Sledgehammer Theatre (Associate Artist), Mo'olelo Performing Arts Company, The Wilma Theater, L.A. Theatre Works, San Diego Repertory Theatre, Florida Studio Theatre, Lorraine Hansberry Theatre, North Coast Repertory Theatre, Diversionary Theatre, Cape Fear Regional Theatre, Hope Summer Repertory Theatre, Malashock Dance Company, University of San Diego, San Diego State University and the Freud Theatre at UCLA. He received his BFA in Drama with an emphasis in Technical Design from San Diego State University.

SHAMMY DEE (Music Director) originally hails from the City of Angels. A graduate of UCSD, he has developed himself to become the consummate entertainer. Shabby has achieved success in three fields of entertainment - music, DJ'ing and acting. As a recording artist, he has three #1 hit singles on two national college charts off his debut album, *Transcribed Thoughts*.

As an actor, you can see his afro on multiple commercials, television shows such as "How I Met Your Mother" and "Mind Of Mencia," and feature film *The Runaways*. He's most known for his amazing skills behind the wheels of steel. Shammy's skills, infectious energy and smile have brought him to DJ for established fashion/luxury brands such as Louis Vuitton, Burberry, Dior, JKY and St. Johns; department stores such as Nordstrom, Bloomingdales and Neiman-Marcus; and lifestyle/sport brands such as Puma, Adidas and Scion. He's recently opened up for Michael Bubl  and has worked with artists like the Baha Men and Ursula Rucker. He's excited to help develop the soundscapes and funky beats for *Welcome to Arroyo's*.
www.shammydee.com.

AARON RHYNE (Projection Design) Mr. Rhyme's designs include: *The Old Globe: Whisper House* and *Working*. Opera: *Jerry Springer: The Opera* (Carnegie Hall, Sydney Opera House). Off Broadway: *Graceland* (Lincoln Center Theater), *Spirit Control* (Manhattan Theatre Club), *Colin Quinn: Long Story Short*, directed by Jerry Seinfeld (45 Bleecker), *Dutchman* (Cherry Lane Theatre), Taylor Mac's *The Lily's Revenge* (HERE Arts Center). Regional: *Bonnie & Clyde* (La Jolla Playhouse, Asolo Rep Theatre), *The Civil War* (Ford's Theatre), *Working* (Asolo Rep Theatre and Broadway in Chicago), *The Last Five Years* (Asolo Rep Theatre) and *Academy* (Maltz-Jupiter Theatre). Additionally, Mr. Rhyme directs music videos, commercials, and performance projects for television.
www.aaronrhyme.com

ELIZABETH LOHR (Stage Manager) is a vacation cover stage manager for the first National Tour of *Wicked*. She spent two years touring with *Les Mis rables*. Her regional theatre credits include productions for the Dallas Theater Center, La Jolla Playhouse, Arizona Theatre Company, Cleveland Play House, The Old Globe, San Diego Repertory Theatre and Nebraska Repertory Theater. Ms. Lohr has been a member of Actors' Equity Association since 1987.

LOUIS G. SPISTO (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 12 world premiere plays and 10 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*, *Happgood*

(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 theatres 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

Profiles

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.



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



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



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



The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-826, IATSE.

Shea Starrs Siben as Cindy-Lou Who and Jeff Skowron as The Grinch. Photo by Craig Shwartz.

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BY Neil Simon
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DIRECTING ARROYO'S

By Jaime Castañeda

A successful production of *Welcome to Arroyo's* demands many different things. At the Globe, we are working in the round for the first time which has pushed us to approach moments with a bit more style and fun. We sought out artists who are new to the theatre like a DJ music director and several graffiti artists. This cross-mixing of artists is what creates the energy in the theatre and brings together a different flavor of language and art forms. It's great to see this play grow and continue reaching audiences in different parts of the country.

I first worked with Kris Diaz on *Welcome to Arroyo's* around 2003 at South Coast Repertory and we've continued working together on it over the years. We did a workshop production of it at the Summer Play Festival in New York City in 2005 and officially premiered it at the American Theater Company in Chicago this past spring. Kris and I have been friends for many years. We've grown up together in many respects and have a shorthand collaborative working rapport. There is trust and a sense of humor between us which makes it easy to work and a blast to

be around. It's been quite a ride over the years, however we do have the occasional argument about sports. . .

I love music and grew up with hip-hop. I had such a blast working on the turntables with the cast and Shammy during rehearsals. I admire the folks who can rock a party. It's a pretty amazing thing to be able to keep a party going. I'll keep trying in theatre but from the back row instead of behind a turntable.

I like to think of *Welcome to Arroyo's* as a celebration of family, love and hip-hop. It's fantastic to build a new production with such a great cast and design team. *Arroyo's* also celebrates Latino/a culture which is important to me being from Texas and now living in New York City myself. I think Kris' work truly reflects a multicultural perspective still not represented on our stages. I hope this kind of work continues to get supported around the country as it has been here at the Globe.

Jaime Castañeda is the director of Welcome to Arroyo's.

Above: (rear) Andres Munar, GQ; (middle) Tala Ashe, Byron Bronson, Wade Allain-Marcus, Amirah Vann, playwright Kristoffer Diaz, director Jaime Castañeda; (front) music director Shammy Dee.



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The Old Globe's Teaching Artists



Roberta Wells-Famula, Director of Education, guides a Theatre Tots workshop for very young children.

The Old Globe's many education programs provide exciting learning experiences for children and adults throughout the year and Teaching Artists play an important role in many of those programs. From the early childhood adventure of the Theatre Tots program to inspiring workshops for educators, the Globe's Teaching Artists offer their expertise and artistry to enlighten learners of all ages.

The Old Globe's Teaching Artists are experienced, professional theatre artists (often actors and directors) who are also gifted educators. With their unique and varied backgrounds, they enjoy sharing their knowledge with others and work effectively in bridging the theatre and the academic worlds.

Old Globe Teaching Artists often make multiple classroom visits to schools throughout San Diego County providing residency programs that teach children about acting, Shakespeare and playwriting. Residencies give students an in-depth look at the art form and more opportunities for creating exciting theatre on their own.

Sometimes Teaching Artists lead a short workshop right before a group of students sees one of our shows. These workshops give the students insight into the plot, characters, directorial choices and other pertinent elements of Globe productions.

Classroom teachers also benefit from Teaching Artist programs. The Old Globe offers professional development seminars and workshops that give educators an opportunity to explore ways to use theatre to teach other core curriculum concepts. Using concepts learned from these programs, teachers discover exciting new ways of approaching subject



Old Globe Teaching Artist Craig Rovere prepares students for a classroom performance.



Teaching Artist Jamie Kootarrapallil leads a playwriting residency.



Teaching Artists collaborate in a curriculum writing seminar.

matter and enlivening their classes. Theatre teachers also benefit from technical theatre seminars with our Teaching Artists and crafts persons.

Even Teaching Artists take workshops. All Old Globe Teaching Artists participate in training seminars, learning new techniques and collaborating with their colleagues to build their skills and to be inspired to teach more effectively.

To learn more about The Old Globe's Education programs email us at GlobeLearning@TheOldGlobe.org.

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The Old Globe's ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the financial support of more than 2,000 individuals, businesses, foundations and government agencies. Please join us in giving a warm thanks and recognition to these leaders who have made tonight and our 629 other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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As announced in July 2008, the names of Annual Fund donors at the Silver level are published semi-annually, once in the Shakespeare Festival program and again in a winter Globe program.

For additional information on how you may support The Old Globe's artistic, education and community programs, please visit our website at www.TheOldGlobe.org, or contact Josh Martinez-Nelson, Development Manager, Individual Annual Giving, at (619) 231-1941 x2308 or jmartinez@TheOldGlobe.org.

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JANUARY 15 – FEBRUARY 27, 2011

OLD GLOBE THEATRE

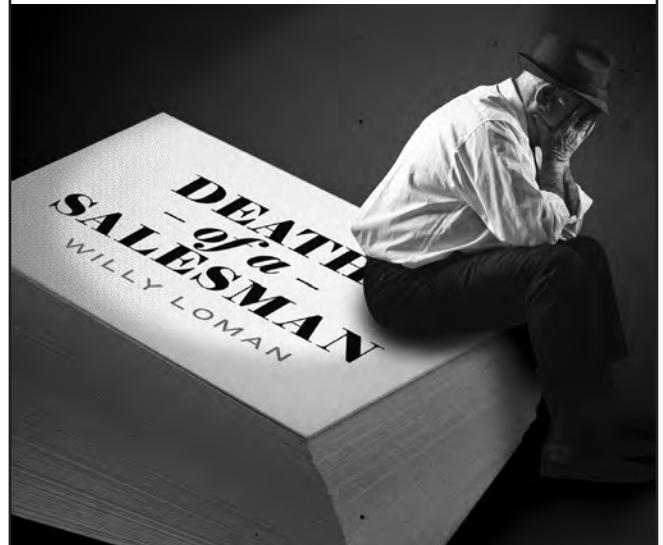
Jane Austen's

Emma

A Musical Romantic Comedy

BOOK, MUSIC AND LYRICS BY Paul Gordon

DIRECTED BY Jeff Calhoun



JANUARY 22 – FEBRUARY 27, 2011

SHERYL AND HARVEY WHITE THEATRE

Arthur Miller's

Death of a Salesman

BY Arthur Miller

DIRECTED BY Pam MacKinnon

Public Support



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ENDOWMENT
FOR THE ARTS



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♦Denotes increased giving in 2010

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Craig Noel in 1957

Members of the Craig Noel League are ensuring a successful future for The Old Globe by contributing to the Endowment Fund or including the Globe in their Estate Plans. We thank our members for their legacy gifts and urge others to join them in the Craig Noel League.

Earnings generated from the Endowment Fund support the Theatre's artistic and educational programming, helping sustain the Globe's high level of artistic excellence. As future generations discover great theatre at the Globe, they will have our Craig Noel League donors to thank. Globe staff can advise how to leave a lasting gift to the Globe whether it is a cash contribution, a charitable bequest in your will or living trust, a Charitable Remainder Trust, Lead Trusts, Gift Annuities, Life Estates or a number of other available options.

As we celebrate the Globe's 75th Anniversary as a local cultural landmark and national icon, it is time to build for the future. Join those listed below who have chosen to support our Theatre forever and help secure the future of The Old Globe – for the next 75 years – and beyond!

For additional information on how you may join the Planned Giving Society, please contact Bridget Cantu Wear, Associate Director of Development, Planned Giving, at (619) 231-1941 x2312 or bcantuwear@TheOldGlobe.org.

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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 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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Tuesday - Sunday: Noon - last curtain
Hours subject to change. Please call ahead.

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FAX (619) 231-6752
Email Tickets@TheOldGlobe.org

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Phone (619) 231-1941
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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

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

SEATING OF LATECOMERS

Although we understand parking is often at a premium, the seating of latecomers is extremely disruptive. Latecomers

may be given alternative seating and will be seated at an appropriate interval.

YOUNG CHILDREN

Children 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. Please silence all digital watches, pagers and cellular phones 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 and the White 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 and a description of the item and contact you if it is found. The Old Globe does not assume liability for items left behind on the premises.

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

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