

performances



THE OLD GLOBE

MAY 2011



August:
OSAGE COUNTY

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 an annual budget averaging \$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 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.



J. KATARYNA WRODOWICZ

In its 75 years, The Old Globe has produced 23 Pulitzer Prize-winning plays, starting with William Saroyan's *The Time of Your Life* in 1947. We are adding to that list Tracy Letts' 2008 winner, *August: Osage County*. The Pulitzer is one of the highest honors an American play and playwright can receive.

The best winners are plays

that give a sense of the time in which they were written but that also speak to us over the decades. I am confident *August: Osage County* will be one of those plays that future generations will find relevant. Letts has imagined a bold comedy-drama in the grand scale about an imploding American family. As much as the Weston clan's saga reveals truths about America in this new century, there is also a timelessness to the storytelling that echoes back to the Greeks.

To bring *August: Osage County* to life, I'm delighted to welcome director Sam Gold to the Globe. He is one of the most sought-after directors in the country, noted for the incredible performances he draws from his actors and the honesty of his storytelling.

Thank you for joining us for the final production of our 2010/2011 season. Enjoy the show.

Louis G. Spisto

Executive Producer



THE OLD GLOBE

PRESENTS

AUGUST: OSAGE COUNTY

BY

TRACY LETTS

David Zinn
SCENIC DESIGN

Clint Ramos
COSTUME DESIGN

Japhy Weideman
LIGHTING DESIGN

Fitz Patton
SOUND DESIGN

Jan Gist
DIALECT COACH

Diana Moser
STAGE MANAGER

DIRECTED BY

SAM GOLD

Casting by Samantha Barrie, CSA

August: Osage County premiered in 2007 at Steppenwolf Theatre Company in Chicago, IL,
Martha Lavey, Artistic Director; David Hawkanson, Executive Director.

Steppenwolf's production of *August: Osage County* opened on Broadway at the Imperial Theatre on December 4, 2007.
It was produced by Jeffrey Richards, Jean Doumanian, Steve Traxler, Jerry Frankel, Ostar Productions, Jennifer Manocherian,
The Weinstein Company, Debra Black/Daryl Roth, Ronald & Marc Frankel/Barbara Freitag and Rick Steiner/Staton Bell Group.

August: Osage County is presented by special arrangement with Dramatists Play Service, Inc., New York.

Donald and Darlene Shiley Stage
OLD GLOBE THEATRE
Conrad Prebys Theatre Center
May 7 - June 12, 2011

THE CAST

(in order of appearance)

Beverly Weston.....	Robert Foxworth*
Violet Weston.....	Lois Markle
Johnna Monevata.....	Kimberly Guerrero
Mattie Fae Aiken.....	Robin Pearson Rose*
Ivy Weston.....	Carla Harting
Charlie Aiken.....	Guy Boyd
Barbara Fordham.....	Angela Reed
Bill Fordham.....	Joseph Adams
Jean Fordham.....	Ronete Levenson
Sheriff Deon Gilbeau.....	Todd Cerveris
Karen Weston.....	Kelly McAndrew
Steve Heidebrecht.....	Robert Maffia
Little Charles Aiken.....	Haynes Thigpen
Stage Manager.....	Diana Moser
Assistant Stage Manager.....	Erin Gioia Albrecht

SETTING

A rambling country house outside Pawhuska, Oklahoma, 60 miles northwest of Tulsa.

There will be two 10-minute intermissions.

PRODUCTION STAFF

Fight Choreographer.....	George Yé
Assistant Director.....	Jeffrey Wienckowski
Assistant Scenic Design.....	Sean Fanning
Associate Costume Design.....	Charlotte Devaux
Assistant Lighting Design.....	Jason Bieber
Stage Management Intern.....	Leighann Enos
Artistic Assistants.....	Katy Habib, Krysti Litt

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

*Associate Artist of The Old Globe

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



Thanks to the generous and continued support from donors, subscribers and attendees like you, The Old Globe remains the sixth-largest not-for-profit theatre in the country and, with a \$20 million budget, one of the most successful and financially stable. We rely greatly on contributed income, and your gifts in 2010 totaled more than \$7 million – a number that must not only be sustained but continue to grow along with the institution.

This year, the Globe faces extraordinary challenges in fundraising from deep cuts in government funding and corporate foundation support. We're encouraged, however, that individuals are helping to make up the difference.

Last year support from Circle Patrons, the Globe's major gifts program, increased considerably, a trend we hope your generosity will help us carry on.

The Globe's solid financial performance in difficult economic times testifies to the consistent excellence of our productions, the steadfast support of our patrons and the professionalism of our magnificent staff. But we must not rest on our laurels. Your attendance and your gifts – especially your gifts – will tell the tale of 2011. I am confident that you will write the script for an even greater future at The Old Globe.

Thank you, and welcome to the regional premiere of *August: Osage County*.

Sincerely,

Harold W. Fuson, Jr.
Chair, Board of Directors

BOARD OF DIRECTORS

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Carolyn Yorston-Wellcome
Vicki Zeiger

*Executive Committee Member

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Audrey Geisel

Paul Harter
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LEADERSHIP GIFTS

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

Donald* and Darlene Shiley

\$10,000,000 or greater

Conrad Prebys

\$5,000,000 or greater

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Karen and Donald Cohn

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*In Memoriam

Production Sponsors



Conrad Prebys and Debra Turner

A native of South Bend, Indiana and a San Diego resident since 1965, Conrad Prebys is CEO of Progress Construction. Debra Turner hails from Phoenix and for more than 20 years has been involved in real estate in Southern California. Conrad and Debbie share a love of the arts and

support non-profits including Scripps Mercy Hospital, San Diego Hospice, Sanford/Burnham Medical Research Institute, San Diego Zoo, Boys and Girls Club of East County, UCSD Performing Arts, San Diego Opera, La Jolla Music Society and Salk Institute. Conrad serves on the Globe Executive Committee and Debbie as Co-chair of the Development Committee. As part of the Globe's Capital Campaign, Conrad donated \$10.4 million for the new complex bearing his name and has been a Season Sponsor for many years, supporting *Dirty Rotten Scoundrels*, *Ace* and the Shakespeare Festival.



The Prado at Balboa Park is one of the most frequently visited restaurants by Globe patrons for lunch or dinner before Globe performances. Rarely does a restaurant offer this type of unparalleled ambiance complemented by world-class cuisine and excellent service. Owners David and Lesley Cohn also own Cohn Restaurant Group, which operates 11 San Diego restaurants including The Prado, Corvette Diner,

Blue Point Coastal Cuisine, La Jolla Strip Club, Gaslamp Strip Club, Indigo Grill, Analog, Island Prime/C Level and 333 Pacific. The newest Cohn restaurant, BO-beau kitchen + bar, offers a casual French-inspired bistro to the neighborhood of Ocean Beach. David and Lesley Cohn have attended Globe productions for more than a decade. The Old Globe greatly appreciates Cohn Restaurant Group's financial and in-kind Annual Fund contributions to support the theatre.

Meet the Artist

Meet and mingle with talented Globe actors, directors and artists.

Each year, The Old Globe hosts a special "Meet the Artist" series to thank Annual Fund donors, whose gifts support our artistic and education programs. These special behind-the-scenes events are reserved for Globe donors of \$500 or more, and attendees enjoy pre- and post-event receptions and have the opportunity to interact with talented Globe artists as they talk candidly during an interview with the Globe's Executive Producer, Lou Spisto.

The remaining artists for the 2011 series will be:

ADRIAN NOBLE - 2011 Shakespeare Festival Artistic Director.

MILES ANDERSON - will appear as Prospero in *The Tempest* and Salieri in *Amadeus* during the Globe's 2011 Shakespeare Festival.

For more information on how you can support The Old Globe's Annual Fund and participate in these exclusive events, please contact Rachel Plummer, Development Manager, Individual Annual Giving, at (619) 231-1941 x2317 or rplummer@TheOldGlobe.org.

THE Weston Family

OF AUGUST:
OSAGE COUNTY



Beverly Weston
Patriarch
(Robert Foxworth)



Violet Weston
Matriarch
(Lois Markle)



Mattie Fae Aiken
Aunt
(Robin Pearson Rose)



Charlie Aiken
Uncle
(Guy Boyd)



Bill Fordham
Barbara's Husband
(Joseph Adams)



Barbara Fordham
Eldest Daughter
(Angela Reed)



Ivy Weston
Middle Daughter
(Carla Harting)



Karen Weston
Youngest Daughter
(Kelly McAndrew)



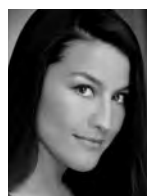
Steve Heidebrecht
Karen's Fiance
(Robert Maffia)



Little Charles Aiken
Cousin
(Haynes Thigpen)



Jean Fordham
Granddaughter
Ronete Levenson



Johnna Monevata
Housekeeper
(Kimberly Guerrero)



Sheriff Deon Gilbeau
Sheriff
(Todd Cerveris)

UNHAPPY *Families*

BY MICHAEL M. CHEMERS

“Happy families are all alike;
every unhappy family is unhappy in its own way.”
– Leo Tolstoy, *Anna Karenina* (1873)

Charles Isherwood begins his review of Tracy Letts’ *August: Osage County* in *The New York Times* in December of 2007 with this famed quote from Tolstoy. Letts’ funny and heartbreaking ode to the American middle-class family plumbs the depths to which it will stoop to rain misery down upon itself.

There is a lot to Tolstoy’s observation. First of all, it says something about the uniqueness of family tragedies, something that promises the perverse pleasure of uncovering hidden crimes. Of course we’d rather not have had the crime in the first place, but as long as it’s done, why not enjoy solving the mystery? But it also speaks to the importance of family tragedy as a subject for great and lasting drama.

Greek tragedy, noted for its absence of happy families, is thought to have developed from ancient Dionysian rites of spring. The characteristic shared by both genres of performance is the notion of sacrifice – the community cannot survive spiritually unless someone within, someone guilty, is made to suffer and die. Clytemnestra, for example, anticipates the return of her long-absent son Orestes with the deathless line, “Bring me an axe with which to kill a man.” The sacrifice is horrible, but it ensures the common good, and so despite the emotional cost, we derive a profound spiritual pleasure, a *katharsis*, from watching the act completed.

Our distaste for human sacrifice does not diminish our interest in unhappy families, perhaps because of our notions of the kinds of psychological damage that our families can do to us in our childhood. When the great American masters sought to reinvent the drama, they went back to the Greek well and drank deep. American drama is consequently punctuated with O’Neill’s Dionysian *The Great God Brown* and Oresteian *Mourning Becomes Electra*, Miller’s Oedipal *A View from the Bridge*, Williams’ Elysian *A Streetcar Named Desire* and Wilson’s Homeric *Fences*, *The Piano Lesson* and

King Hedley II. There are many, many other examples of how the greatest American playwrights struggled with the lessons of Aristotle.

Many critics lamented that the death of August Wilson left no heirs to this heritage of great domestic tragedies. This is perhaps why *August: Osage County* made such an indelible impact on the American stage. Charles Isherwood wrote:

“*August* is probably the most exciting new American play Broadway has seen in years. Oh, forget probably: It is, flat-out, no asterisks and without qualifications, the most exciting new American play Broadway has seen in years.”

August: Osage County reads as if Letts took a long, careful trip to the buffet and brought back O’Neill’s depth, Shepard’s darkness, Williams’ ironic self-reflection, Miller’s pathos and authenticity and Wilson’s gritty, poetic humanity. He also infused it with a biting humor and sense of compelling mystery that achieve the tragic without losing a whit of edginess. The result is a piece that painfully and pleasurably tracks out the weaknesses that underlie our strengths, those wounded feelings that fuel our ambitions to set things right: justice or revenge. Take your pick. It’s

intriguing that Tracy Letts, who has been an actor for most of his professional life, just completed touring in the role of George in *Who’s Afraid of Virginia Woolf?* in one of the most unhappy families since Agamemnon and Clytemnestra (if less civilized.)

Among other recent innovative plays, *August: Osage County* demonstrates that the American appetite for theatre can profitably include the smart, the edgy, the deep, the dangerous and the real. The last five years have seen a raft of productions of genuine, powerful

drama that might lead to a Renaissance of sorts, or at least to the emergence of a theatrical world that is unafraid to confront, to delve, to purge and to triumph. Letts’ ability to get so many things right when so many things conspire to go wrong surely earns his place in the (sometimes unhappy) family of the great American dramatists.



Clytemnestra tries to awake the sleeping Erinyes. Detail from an Apulian red-figure bell-krater, 380–370 BC, in the Louvre Museum.

Michael M. Chemers is professor of Dramatic Literature, Carnegie Mellon University



— OSAGE COUNTY —

Osage County, Oklahoma, is the largest county in the state. It is one of three counties in the U.S. with that name; the others are in Kansas and Missouri. The county acquired this name because it lies wholly within the Osage reservation. The word “osage” is a corruption of the name of the local indigenous tribe, the Wa-sha-she, and the names of many states (including Iowa, Arkansas, Kansas and Missouri) are named after various branches of the Osage tribe. One of their most famous leaders was Pawhuska, or “White Hair,” so named after he took a powdered wig off a fallen American officer during a battle in Ohio. The officer escaped, but Pawhuska wore the hair as a trophy.

In the 19th century, the Osage gathered in Oklahoma to join the French fur trade; this period was marked by violence between the Osage, the Cherokee and the Kiowa. In 1818 and again in 1825, the U.S. government forced treaties on the Osage that compelled them to give up their territories in exchange for land in Kansas. They sent warriors to fight on both sides of the Civil War; those who fought for the South later suffered punitive measures and lost more land. The tribe continued to be pressured as white settlers sued to have the land opened, stole timber from the tribal forests and depleted the local game. Meanwhile, the Cherokee were also under threat of starvation as the government revoked treaties that benefited the tribe and refused to enforce others that protected them.

The Osage and the Cherokee, former enemies, entered into one of the most legendary real estate deals in history. In the 1870s, the Osage sold their Kansas holdings and bought more than a million acres from the Cherokee: this is now Osage County. But the problems of the Osage were far from over. Perhaps 50% of the tribe subsequently died from diseases like smallpox and cholera, and the buffalo upon which they depended for meat had been scoured from the plains by 1875. In 1906, under pressure from the U.S. government, repeatedly cheated and gouged by the agencies created to support them and suffering from an epidemic of alcoholism, the Osage agreed to divide their lands. Thanks to the foresight of Chief James Bigheart, however, the Osage were able to retain a portion of the mineral rights of their lands, which would pay off big when the astonishingly profitable oil exploitation of the region began in earnest.

Other famous folks who have roots in Osage County include Herbert Hoover, who moved to the area with his uncle and guardian in 1878. Hoover grew up among Osage children and made a member of the neighboring Kansa tribe, Charles Curtis, his Vice President. Clark Gable worked the Osage oilfields, and Tom Mix was a town marshal in the region until a Wild West show sent him to Hollywood. The first Boy Scouts of America troop was created in 1909 in the town of Pawhuska. Maria and Marjorie Tallchief, from Fairfax, were among famous Native American ballerinas.

[M.M.C.]



JOSEPH ADAMS

(Bill Fordham) is making his first appearance at The Old Globe. He was most recently seen in *A Devil at Noon* at the Actors Theatre of Louisville Humana

Festival. His Broadway appearances include *Come Back, Little Sheba*, *The Real Inspector Hound*, *A View from the Bridge* and *The Survivor*. His Off Broadway credits include *Sixty Miles to Silver Lake* (Soho Repertory Theater), *Dance of the Seven Headed Mouse* (The Beckett Theatre), *Serendib* (The Ensemble Studio Theatre), *The Don Juan and the Non Don Juan* (Vineyard Theatre) and *Balm in Gilead* (Minetta Lane Theatre). Regionally he has performed at Hartford Stage, Pittsburgh Public Theater, Cleveland Play House, Westport Country Playhouse, Pasadena Playhouse, Studio Arena Theater, Contemporary American Theatre Festival and Bard SummerScape. Mr. Adams has appeared in the films *Brooklyn's Finest*, *Inhale* and *Twelve*. His television credits include *Iron Jawed Angels* (HBO), "Gossip Girl," "The Sopranos," "Dirty Sexy Money," "Law & Order," "Law & Order: Special Victims Unit," "Law & Order: Criminal Intent," *Point Last Seen*, *The Heidi Chronicles*, *Consenting Adult* and *The Private History of a Campaign That Failed* (PBS).



GUY BOYD

(Charlie Aiken) appeared on Broadway for seven months in *August: Osage County* as Charlie Aiken. His other Broadway credits are *Sex and Longing* with

Sigourney Weaver and *Rose*. He is known for his dedication to new plays and his work Off Broadway with playwright Adam Rapp, appearing in his New York productions of *The Hallway Trilogy* and *American Sligo* (Rattlestick Playwrights Theater), *The Metal Children* (Vineyard Theatre), *Essential Self-Defense* (Playwrights Horizons), *Stone Cold Dead Serious* (American Repertory Theater and Edge Theater Company) and *Trublinka*. Other Off Broadway productions include *Chris Durang's Betty's Summer Vacation* (Playwrights Horizons), *Anne Marie Healy's Now That's What I Call a Storm* (Edge), *William Hauptman's Heat* (The Public Theater) and three plays by Quincy Long, *People Be Heard* (Playwrights Horizons), *The Joy of Going Somewhere Definite*

(Atlantic Theater Company) and *The Lively Ladd* (New York Stage and Film). He played the title role in Sam Shepard's *The Late Henry Moss* (Signature Theatre Company). His regional credits include *Curse of the Starving Class* and *The Durango Flash* (Yale Repertory Theatre), *The Marriage of Bette and Boo* (Los Angeles Theatre Center) and *Twelfth Night* (Long Wharf Theatre). He has appeared in over 50 films including *Taking Chance*, *The Savages*, *Streamers* (Golden Lion Award, Venice Film Festival), *Ticket to Heaven*, *Sister Act*, *Jagged Edge* and *Body Double*. Most recently on television he appeared on "In Treatment" on HBO. For an extensive list of his TV work go to www.IMDb.com.



TODD CERVERIS

(Sheriff Deon Gilbeau) is pleased to return to The Old Globe, where he last appeared in John Rando's production of *All in the Timing*. His recent credits

include the Broadway productions of *South Pacific* and *Twentieth Century*. His Off Broadway premieres include *Almost, Maine*, *The Booth Variations*, *The Butcherhouse Chronicles* and *Somewhere, Someplace Else*. He recently completed two National Tours as part of the companies of *Twelve Angry Men* and *Spring Awakening*, and he has enjoyed the opportunity to perform at Arena Stage, La Jolla Playhouse, Actors Theatre of Louisville, George Street Playhouse, Cincinnati Playhouse in the Park, Portland Stage, The Repertory Theatre of St. Louis, Dorset Theatre Festival, Adirondack Theatre Festival and Grove Theater Center. Mr. Cerveris' film and television credits include "White Collar," "Nurse Jackie," *One True Thing*, "Law & Order," *Living and Dining* and *The Rake's Progress*. Also, as writer/director, his work is the recent recipient of a 2010 Gold ADDY Award and Top Ten Honor. www.thewoodsproductions.com.



ROBERT FOXWORTH

(Beverly Weston) is an Associate Artist of The Old Globe and has appeared in *The Madness of George III*, *Cornelia*, *Julius Caesar*, *Private Lives*, *Below the*

Belt, *Love Letters*, *Antony and Cleopatra* and last season in the title role of *King Lear*. During the winter he played Arthur in *Superior Donuts* at San Diego Repertory

Theatre. His most recent appearance on Broadway was in *August: Osage County* as Charlie Aiken. Also on Broadway, Mr. Foxworth has appeared in *Twelve Angry Men*, *Ivanov*, *Honour*, *Judgment at Nuremberg* and *Henry V*. He won the Theatre World Award for his portrayal of John Proctor in *The Crucible* at Lincoln Center Theater. His television series include "Storefront Lawyers," "Falcon Crest" and "LateLine" (with Al Franken). He has guest starred on countless television shows over the years such as a two-year stint on "Six Feet Under," episodes of "Law & Order," "Law & Order: Special Victims Unit" and recently "Chaos." Mr. Foxworth's regional theatre work has included *Cyrano de Bergerac* (Great Lakes Theatre Festival), *Iago* in *Othello* and *The Scottish King* in *Macbeth* (Guthrie Theater), *George* in *Who's Afraid of Virginia Woolf?* (Hartford Stage), *Uncle Vanya* (Geffen Playhouse) and many more. He is the voice of Ratchet in all three of the *Transformers* movies. He and his wife, Stacey, reside in Encinitas with Bella and Mabel.



KIMBERLY GUERRERO

(Johnna Monevata) is a native Oklahoman and a graduate of UCLA who has appeared on stage in *Steel Magnolias* (Tennessee Performing Arts Center),

Canticle of the Plains (Tapestry II), *Three Sisters* (Project HOOP) and most recently in *The Frybread Queen* (Native Voices). Ms. Guerrero originated the role of Johnna in Steppenwolf Theatre Company's *August: Osage County* and performed in Chicago, on Broadway, at the National Theatre in London and Sydney Theatre Company in Australia. A few of her film and television credits include "Grey's Anatomy," *Taking Chances*, "The Sopranos," *Hidalgo*, *Naturally Native* and an immortalizing turn as Jerry's Indian girlfriend on "Seinfeld." Additionally, she works with youth in tribal communities across North America utilizing creative expression as a tool promoting personal development.

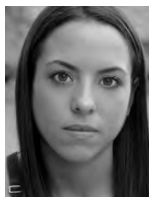


CARLA HARTING

(Ivy Weston) has appeared Off Broadway in *Dreams of the Washer King* (The Playwrights Realm), *Dead Man's Cell Phone* (Playwrights Horizons),

Eurydice (Second Stage Theatre), *Kid-Simple* (Summer Play Festival), *Valparaiso*

(Rude Mechanicals), *Jimmy Carter Was a Democrat* (Clubbed Thumb, Performance Space 122, The Kitchen), *Freakshow* and *Late: A Cowboy Song* (Clubbed Thumb), *Be Aggressive* (Soho Repertory Theater) and *Straight Up & With a Twist* (New Georges). Regionally she has appeared in *Goldie, Max & Milk* (Florida Stage), *Becky's New Car* (North Coast Repertory Theatre), *Legacy of Light, A Delicate Balance* and *Passion Play* (Arena Stage), *The Lady from Dubuque* (Seattle Repertory Theatre), *Eurydice* (Yale Repertory Theatre), *The Scene, After Ashley, Kid-Simple, Aloha, Say the Pretty Girls* and *The Blue Room* (Humana Festival), *Night and Day* (The Wilma Theater), *What the Butler Saw* (South Coast Repertory), *Uncle Vanya, Who's Afraid of Virginia Woolf?*, *The Imaginary Invalid* and *Zoot Suit* (San Diego Repertory Theatre), *A Midsummer Night's Dream* (La Jolla Playhouse), *Our Country's Good* (Signature Theatre Company) and *The Bright and Bold Design* (The Studio Theatre). Ms. Harting's film and television credits include *Never Forever* with Vera Farmiga, "Law & Order" and "Law & Order: Criminal Intent." She received her M.F.A. from UC San Diego and her B.A. from the College of William & Mary.



RONETE LEVENSON

(Jean Fordham) has recently appeared Off Broadway in *Lascivious Something* (Women's Project and Cherry Lane Theatre, directed by

Daniella Topol), *Our Town* (Barrow Street Theatre, directed by David Cromer), *What Once We Felt* (Lincoln Center Theater, directed by Ken Rus Schmoll), *Origin Story* (The Public Theater, directed by Hal Brooks), *Named* (Rising Phoenix Repertory and the Cino Night Series at Seventh Street Small Stage) and *Stunning* (New York Theatre Workshop). Regionally, she appeared in *Bus Stop* (2011 IRNE Award for Best Supporting Actress, Huntington Theatre Company, directed by Nicholas Martin) and *Argonautika* (Berkeley Repertory Theatre, The Shakespeare Theatre Company and McCarter Theatre, directed by Mary Zimmerman). On television and film, Ms. Levenson has appeared on "Law & Order," "Law & Order: Special Victims Unit," "Guiding Light," "Possible Side Effects" (pilot) directed by Tim Robbins (Showtime) and *Taking Woodstock*, directed by Ang Lee. Ms. Levenson

composes music and plays guitar. She received her B.A. in Environmental Science from Bard College.



ROBERT MAFFIA

(Steve Heidebrecht) appeared on Broadway in *Superior Donuts* by Tracy Letts and in its premiere run at Steppenwolf Theatre Company in

Chicago, directed by Tina Landau. Before moving to Los Angeles, Mr. Maffia appeared in numerous productions in Chicago including *Suicide in B Flat*, *Stalag 17*, *The Petrified Forest*, Nelson Algren's *Never Come Morning* and the title role in the English language world premiere of Bertolt Brecht's *Fatzer: Demise of the Egotist*. His television credits include "Brothers and Sisters," "CSI: NY," "Jericho," "24," "ER," "Cold Case," "Boston Public" and "The Guardian." He can be seen in the new web series *Fumbling thru the Pieces*. His films include *Hoffa*, *Mercury Rising*, *The Big Tease* and most recently *The Giant Mechanical Man* starring Jenna Fischer. He sincerely thanks the playwright.



LOIS MARKLE

(Violet Weston) is delighted to be working again at The Old Globe. Among her many stage credits are the Broadway productions of *Hedda*

Gabler, *True West* and *The Grapes of Wrath*. Her Off Broadway credits include *The American Dream*, *The Sandbox*, *Measure for Measure*, *Camino Real*, *Curse of the Starving Class*, *I Am a Camera*, *The Middle Ages* and *iCuba Si!* Her National Tours include *Three Tall Women*, *Present Laughter*, *Summer*, *One Flew Over the Cuckoo's Nest* and *After the Fall*. Some of Ms. Markle's favorite regional credits include *Old Times*, *Toys in the Attic*, *A Delicate Balance*, *Who's Afraid of Virginia Woolf?*, *Driving Miss Daisy*, *The Gin Game*, *Lost in Yonkers*, *Major Barbara*, *Albee's Women* (at The Old Globe), *An Evening with Jon Robin Baitz* and *Eleanor Roosevelt* in *Her Own Words*. Among her film credits are *Torn Between Two Lovers*, *Breaking Up*, *Coming Apart* and *The Sporting Club*. Her TV work includes "The Sopranos," "Sex and the City," "Law & Order: Criminal Intent" and "The ABC Afternoon Playbreak."



KELLY McANDREW

(Karen Weston) is thrilled to be returning to The Old Globe, having last appeared in *Alive and Well* and *Sight Unseen*. Her Broadway credits include

Maggie in *Cat on a Hot Tin Roof*. Her Off Broadway credits include *Still Life* (MCC Theater), *Lyric is Waiting* (Irish Repertory Theatre), *Trout Stanley* (Culture Project), *The Cataract* (Women's Project), *Greedy* (Clubbed Thumb), *Topsy Turvy Mouse* (Cherry Lane Theatre Mentor Project) and *Book of Days* (Signature Theatre Company). Ms. McAndrew's regional credits include *Precious Little* (City Theatre), *Holiday* (Olney Theatre Center, Helen Hayes nomination for Lead Actress in a Resident Play), *The Miracle Worker* and *The Great White Hope* (Arena Stage), *Talley's Folly* (The Repertory Theatre of St. Louis and Cincinnati Playhouse in the Park), *Proof* (George Street Playhouse) as well as world premieres at Huntington Theatre Company, CENTERSTAGE, Denver Center Theatre Company, Berkshire Theatre Festival and Arizona Theatre Company. Her film and television credits include *In the Family* (upcoming), *Everybody's Fine* (with Robert De Niro), *Superheroes*, *New Guy*, "Law & Order," "Law & Order: Special Victims Unit," "Gossip Girl" and "As the World Turns." She received her M.F.A. from University of Missouri-Kansas City and her B.A. from University of San Diego.



ANGELA REED

(Barbara Fordham) is thrilled to be making her debut at the Globe. She was last seen in San Diego in 2008 as *The Adult Women* in the First

National Tour of *Spring Awakening*, which took her to nearly 45 cities in 20 months. Ms. Reed's Broadway credits include *The Country Girl*, *Rock 'n' Roll* and *The Rainmaker*. She has worked with many Off Broadway companies, including Mint Theater Company, Keen Company, The Actors Company Theatre, Classic Stage Company and Primary Stages. She has appeared regionally in *After Ashley* and *Map of Heaven* (Denver Center Theatre Company), *Rabbit Hole* (Cleveland Play House), *Olly's Prison* (American Repertory Theater), *Talley's Folly* (Pasadena Playhouse, Arizona Theatre Company and Dorset Theatre Festival), *The Real Thing* and *Crimes of the Heart* (Syracuse Stage),

Proof (Coconut Grove Playhouse, directed by David Auburn), *Three Sisters* and *Les Liaisons Dangereuses* (The Shakespeare Theatre of New Jersey), *Thornton Wilder Short Plays* (CENTERSTAGE), *Ordinary Nation* (The Repertory Theatre of St. Louis), *Camille* (Round House Theatre), *Women Who Steal* (Merrimack Repertory Theatre), *The Herbal Bed* (Indiana Repertory Theatre), *The House of Bernarda Alba* and *Fefu and Her Friends* (Santa Fe Stages, directed by Maria Irene Fornes), *How I Learned to Drive*, *Angels in America*, *Othello*, *The Triumph of Love*, *Dracula* and *In Her Sight* (Actors Theatre of Louisville) and *A Midsummer Night's Dream* (La Jolla Playhouse). Her television credits include "Law & Order," "Law & Order: Criminal Intent," "Law & Order: Special Victims Unit" and "Third Watch." Ms. Reed received her M.F.A. from UC San Diego.



ROBIN PEARSON ROSE

(Mattie Fae Aiken) appeared on Broadway in *Holiday* and *The Visit* (Hal Prince, director) and Off Broadway in *Summer and Smoke* (Roundabout

Theatre Company). Some of her regional theatre roles include *Vincent in Brixton, Da, All My Sons* (San Diego Critics Circle Award), *Voir Dire*, *Dancing at Lughnasa*, *Wonderful Tennessee* and *Remembrance* (The Old Globe), *Doubt* (Ovation Award nomination), *You Can't Take It With You*, *All My Sons* (Ovation nomination) and *Happy Days* (Rubicon Theatre Company), *Many Happy Returns* (Laguna Playhouse), *The Carpetbagger's Children* and *Dragon Lady* (South Coast Repertory), *King of the Moon* and *Dancing at Lughnasa* (La Mirada Theatre), *Amy's View* (Center REP Theatre), *Juno and the Paycock* (American Conservatory Theater), *Sylvia* (Stage West) and *Joined at the Head* (Pasadena Playhouse). Her film credits include *Something's Gotta Give*, *What Women Want*, *Speechless*, *Fearless* (directed by Peter Weir) and *An Enemy of the People* (opposite Steve McQueen). Her recent television appearances include "NCIS," "Enlightened," "Life," "Vanished," "The Nine," "Grey's Anatomy," "Boston Legal," "Cold Case Files," "Without a Trace," "Boston Public," "Judging Amy," "ER," "Party of Five," "L.A. Law" and "My Father's Son" (directed by Beau Bridges). Ms. Rose is an Associate Artist at The Old Globe and earned her M.F.A. from Yale School of Drama.



HAYNES THIGPEN

(Little Charles Aiken) has appeared on Broadway in *Misalliance* (Roundabout Theatre Company) and Off Broadway in *Our House* (Playwrights Horizons), *The Duchess of Malfi* and *The Revenger's Tragedy* (Red Bull Theater) and *Nobody* (Rising Phoenix Repertory). His regional theatre credits include *Our House* (Denver Center Theatre Company), *Black Sheep* (Barrington Stage Company), *The Black Monk* (Yale Repertory Theatre), *Hamlet* (McCarter Theatre), *Twelfth Night* (The Shakespeare Theatre Company), *Cymbeline* (California Shakespeare Festival) and *Twelfth Night* (Great Lakes Theatre Festival). His film and television credits include *Dance 'Til Dawn*, *Blackbird*, *Terror Firmer*, "Law & Order" and "Law & Order: Criminal Intent." He trained at The Juilliard School.

TRACY LETTS (Playwright) has been an ensemble member of Steppenwolf Theatre Company since 2002. He was awarded the 2008 Pulitzer Prize for Drama for his play *August: Osage County*, which played on Broadway for over a year following a sold-out run at Steppenwolf in 2007. *August* also enjoyed a sold-out engagement at London's National Theatre and a U.S. National Tour in summer 2009. Other accolades include five Tony Awards (including Best Play), an Olivier Award and six Jeff Awards (including Best Play). Mr. Letts is also the author of *Superior Donuts*, which had its world premiere at Steppenwolf in 2008 and opened on Broadway in 2009; *Man from Nebraska*, which was produced at Steppenwolf in 2003 and was a finalist for the Pulitzer Prize; *Killer Joe*, which has been produced in Chicago, London and New York; and *Bug*, which has played in New York, Chicago and London. As an actor, he has appeared at Steppenwolf in *Who's Afraid of Virginia Woolf?*, *Betrayal*, *The Pillowman*, *Last of the Boys*, *The Pain and the Itch*, *The Dresser*, *Homebody/Kabul*, *The Dazzle*, *Glengarry Glen Ross* (also in Dublin and Toronto), *Three Days of Rain*, *Road to Nirvana* and *Picasso at the Lapin Agile*. His film and television credits include "The District," "Profiler," "Prison Break," "The Drew Carey Show," "Seinfeld," "Home Improvement," *Guinevere*, *U.S. Marshals* and *Chicago Cab*.

SAM GOLD (Director) won an Obie Award for his direction of *Annie Baker's Circle Mirror Transformation* (Playwrights Horizons) and *The Aliens* (Rattlestick Playwrights Theater). His other recent credits include *Bathsheba Doran's Kin* (Playwrights Horizons), *Nick Jones' The Coward* (Lincoln Center Theater), *Jollyship the Whiz-Bang* (Ars Nova), *Kim Rosenstock's Tigers Be Still* (Roundabout Theatre Company), *Stephen Belber's Dusk Rings a Bell* (Atlantic Theater Company), *Noah Haidle's Rag and Bone* (Rattlestick), *Sam Marks' The Joke* (Studio Dante) and *Betty Shamieh's The Black Eyed* (New York Theatre Workshop). From 2003-2006, Mr. Gold served as the dramaturg at The Wooster Group. He is a Roundabout Associate Artist, NYTW Usual Suspect, Drama League Directing Fellow, recipient of the Princess Grace Award and graduate of the Juilliard Directing Program.

DAVID ZINN (Scenic Design) is making his Globe debut. His Broadway credits include costume design for *Bengal Tiger at the Baghdad Zoo*, *Good People*, *In the Next Room, or the vibrator play* (Tony, Drama Desk Award nominations), *A Tale of Two Cities* and *Xanadu*. His Off Broadway credits include scenic and costume design for *Middletown* (Vineyard Theatre), *Circle Mirror Transformation* (Playwrights Horizons) and *That Face, Back Back Back* and *The Four Of Us* (Manhattan Theatre Club), costume design for *Other Desert Cities* (Lincoln Center Theater) and *Kin* (Playwrights Horizons) and scenic design for *The Coward* (LCT3), *The Pride* (MCC Theater) and *The Sound and the Fury* (Elevator Repair Service and New York Theatre Workshop). Mr. Zinn's opera credits include scenic and costume design at LA Opera, Washington National Opera, San Francisco Opera, Santa Fe Opera and Lyric Opera of Chicago. Regionally he has scenic and/or costume designed at La Jolla Playhouse, Berkeley Repertory Theatre, Yale Repertory Theatre, Mark Taper Forum, American Repertory Theater and many others.

CLINT RAMOS (Costume Design) has recently designed sets and/or costumes for *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures* (The Public Theater), *After the Revolution* (Playwrights Horizons), *Measure for Measure* (Oregon Shakespeare Festival), *Angels in America* (Signature Theatre Company), *Puss in Boots* (Tectonic

Theater Project and The New Victory Theater), *Ruined* (Oregon Shakespeare Festival), *The Winter's Tale* (New York Shakespeare Festival/The Public Theater), *When the Rain Stops Falling* (Lincoln Center Theater), *The Temperamentals* (New World Stages) and *The Good Negro* (The Public Theater). His other New York credits include Second Stage Theatre, New York Theatre Workshop, Culture Project, The Foundry Theatre, Ma-Yi Writer's Lab, Women's Project, New Georges, Red Bull Theater, Clubbed Thumb and others. His regional credits include American Repertory Theater, Guthrie Theater, Alliance Theatre, La Jolla Playhouse, Berkeley Repertory Theatre, Huntington Theatre Company, California Shakespeare Theater, Oregon Shakespeare Festival, Folger Theatre, Asolo Repertory Theatre, CENTERSTAGE, Kansas City Repertory Theatre, Dallas Theater Center, Denver Center Theatre Company, Williamstown Theatre Festival and others. Mr. Ramos' honors include 2011 Craig Noel Award, 2010 Lucille Lortel Award, 2009 Irene Sharaff Award, 2007 and 2009 Henry Hewes Awards and 2008 and 2010 Drama Desk Award nominations.

JAPHY WEIDEMAN (Lighting Design) recently designed *Thinner Than Water* for LAByrnth Theater Company in New York and *Don Giovanni* at Opéra de Lyon in France. His recent West Coast designs include *Girlfriend* (Berkeley Repertory Theatre) and *Creditors* (La Jolla Playhouse). Selected work in New York includes *Stunning* and *What Once We Felt* (LCT3), *Tigers Be Still* (Roundabout Theatre Company), *The Singing Forest* (New York Shakespeare Festival/The Public Theater), *Jack Goes Boating*, *Little Flower of East Orange*, *Unconditional*, *A View From 151st Street* and *The Last Days of Judas Iscariot* (LAByrnth at The Public Theater) and *Frankenstein* (Soho Repertory Theater). His other regional work includes American Conservatory Theater, Houston Grand Opera, Huntington Theatre Company, Santa Fe Opera, The Shakespeare Theatre Company, Signature Theatre Company, Westport Country Playhouse and others. Internationally, Mr. Weideman designed the world premiere of David Harrower's *Blackbird* at the Edinburgh International Festival and on the West End. His notable work abroad includes *Troilus and Cressida* (Royal Shakespeare Company and Edinburgh), *Electra* (Ancient Theater of Epidaurus, Greece and National Theater of Korea) and *Bluebeard's Castle/Il Prigioniero*

(La Scala and Nederlands Opera). Upcoming, Mr. Weideman will design *4000 Miles* (LCT3) and *Sons of the Prophet* (Roundabout). His awards and nominations for lighting design include Drama Desks, Lucille Lortel, Hewes Design, Bay Area Critics and a San Diego Craig Noel Award. www.japhyweideman.com.

FITZ PATTON (Sound Design) composes music and designs sound fields for theatre. He has designed and scored over 200 productions in 20 cities across the U.S. In 2010 he was awarded both the Lucille Lortel and Drama Desk Awards for his design for *When the Rain Stops Falling* at Lincoln Center's Mitzi E. Newhouse Theater. He is nominated for the 2011 Lucille Lortel Award for his design for *The Other Place* with Joe Mantello at MCC Theater. He teaches and designs at Barnard College of Columbia University where he began work on motion-activated public and environmental sound sculpture that explores the boundary between theatre and public space. His current work there explores the use of environmental sensors (temperature, light, humidity and motion) to activate sound fields. This July he will begin a three-week artist residency at iPark where he will collaborate with composer Annea Lockwood on the installation of a large-scale sensor-activated environmental sound sculpture. His recent article, "Rain Delay," published by Live Design Magazine, details his process for the creation of the 32-channel environmental installation for *When the Rain Stops Falling*. He is a graduate of Vassar College, Bard College and Yale University.

JAN GIST (Dialect Coach) has been Voice, Speech and Dialect Coach for Old Globe productions since 2002. Previously she was Head of Voice and Speech for Alabama Shakespeare Festival for nine years and 140 productions. She has coached at theatres around the country including Ahmanson Theatre, La Jolla Playhouse, Oregon Shakespeare Festival, The Shakespeare Theatre Company, The American Shakespeare Center, Utah Shakespeare Festival, Arena Stage, Milwaukee Repertory Theater, PlayMakers Repertory Company, Indiana Repertory Theatre, American Players Theatre and Mo'olelo Performing Arts Company. Ms. Gist has been a guest on KPBS radio's *A Way with Words*, narrated San Diego Museum of Art documentaries, coached dialects for the film *The Rosa Parks Story* and recorded dozens of *Books To Listen To*. She is a founding member of The Voice and Speech Trainers Association

and has presented at many national and international conference workshops for them and for The Voice Foundation. Recently she was invited to Russia to teach in the International Voice Teachers Exchange at The Moscow Art Theatre and to London's Central School of Speech and Drama to teach Shakespeare. She has been published in *VASTA Journals*, and chapters in books include *The Complete Vocal Warm-Up*, *More Stage Dialects* and an interview in *Voice and Speech Training in the New Millennium: Conversations with Master Teachers*. She teaches in The Old Globe/USD Graduate Theatre Program.

DIANA MOSER (Stage Manager) recently stage managed *Rafta, Rafta...*, *Brighton Beach Memoirs*, *Broadway Bound* and *The Whipping Man* at The Old Globe. Her additional credits at the Globe include *Lost in Yonkers*, *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 and Arizona Theatre Company. Ms. Moser received her M.F.A. in Directing from Purdue University. When not doing theatre, she splits her time between Nova Scotia and the classic wooden sailboat Simba I.

ERIN GIOIA ALBRECHT (Assistant Stage Manager) has regional stage management credits that include *Jane Austen's Emma*, *Brighton Beach Memoirs*, *Broadway Bound*, *The Madness of George III*, *The Taming of the Shrew*, *King Lear*, *Cyrano de Bergerac*, *Twelfth Night*, *Coriolanus*, *Working and Bell*, *Book and Candle* (The Old Globe) and *Creditors*, *The Third Story*, *No Child...* and a workshop of *The Weathermen* (La Jolla Playhouse). Her New York credits include *The Third Story* (MCC Theater), *Marvin's Room* (T. Schreiber Studio), *The Great American Desert* (78th Street Theatre Lab) and *The Chekhov Dreams* (Manhattan Theatre Source). Her UC San Diego credits include *The Misanthrope*, *Surf Orpheus*, *Medea*, *Red State Blue Grass*, *Twelfth Night* and *The Labyrinth of Desire*. Ms. Albrecht received her M.F.A. in Stage Management from UC San Diego.

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 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: *Catch Me If You Can*, *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 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 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.



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Raising the Roofs



Ralph Funicello's set for *Brighton Beach Memoirs*.



Alexander Dodge's set for *Rafta, Rafta...*



David Zinn's set model for *August: Osage County*.

The set you will see at this performance of August: Osage County is the third multi-story house on the Globe stages this season, following *Brighton Beach Memoirs*, *Broadway Bound* and *Rafta, Rafta...* These houses don't just provide a location for the characters in their plays; each structure becomes its own character and provides clues to the lives and struggles of the people within it. Below, the three scenic designers for these plays share their thoughts and inspirations.

Ralph Funicello | *Brighton Beach Memoirs* and *Broadway Bound*

When director Scott Schwartz and I first discussed ideas for the set for the Neil Simon plays *Brighton Beach Memoirs* and *Broadway Bound*, we both noticed that, although the set had to function as an absolutely real dwelling, the lead character, Eugene, speaks about half of his lines directly to the audience. He is literally telling them the story of what went on in this house during two important periods in his life. We wanted the house to be another character from his remembered past, just like the other members of his family. We approached this in two major ways. For *Brighton Beach Memoirs*, everything inside the house was carefully created to evoke an accurate vision of life in the early 1940s for a middle class home in that section of Brooklyn. We wanted the house to convey the warmth and protective feeling a boy has toward his childhood home. In *Broadway Bound*, the time has moved forward a decade. Now the house, like the family, feels a bit stale and cold. It is no longer a refuge to come home to. The now-grown sons are just waiting to leave and get on with their lives. Our big idea was to place this very real house (complete with a second story exterior wall that could close off or reveal the upper bedrooms) alone in the middle of a shiny black stage and to have the actors enter and leave this world through the aisles in the audience. When Eugene stands in the audience looking at this house, this image from his childhood, he then turns and faces the audience as if to say, "Yes, that is what it looked like. That's how I remember it."

Alexander Dodge | *Rafta, Rafta...*

The house in *Rafta, Rafta...* is a typical working class English terrace house in suburban Manchester. The houses are generally two-story modest brick buildings attached in long rows. Here, the audience views the life of the family unfold as if through the wall of the adjoining house. Much is made about the lack of privacy throughout the play, so the shell of the house is quite thin, and upstage the walls are actually made of scrim. The orange surround and over-scaled marigold curtain evoke the spirit of the wedding celebration that permeates the house as well as the play itself.

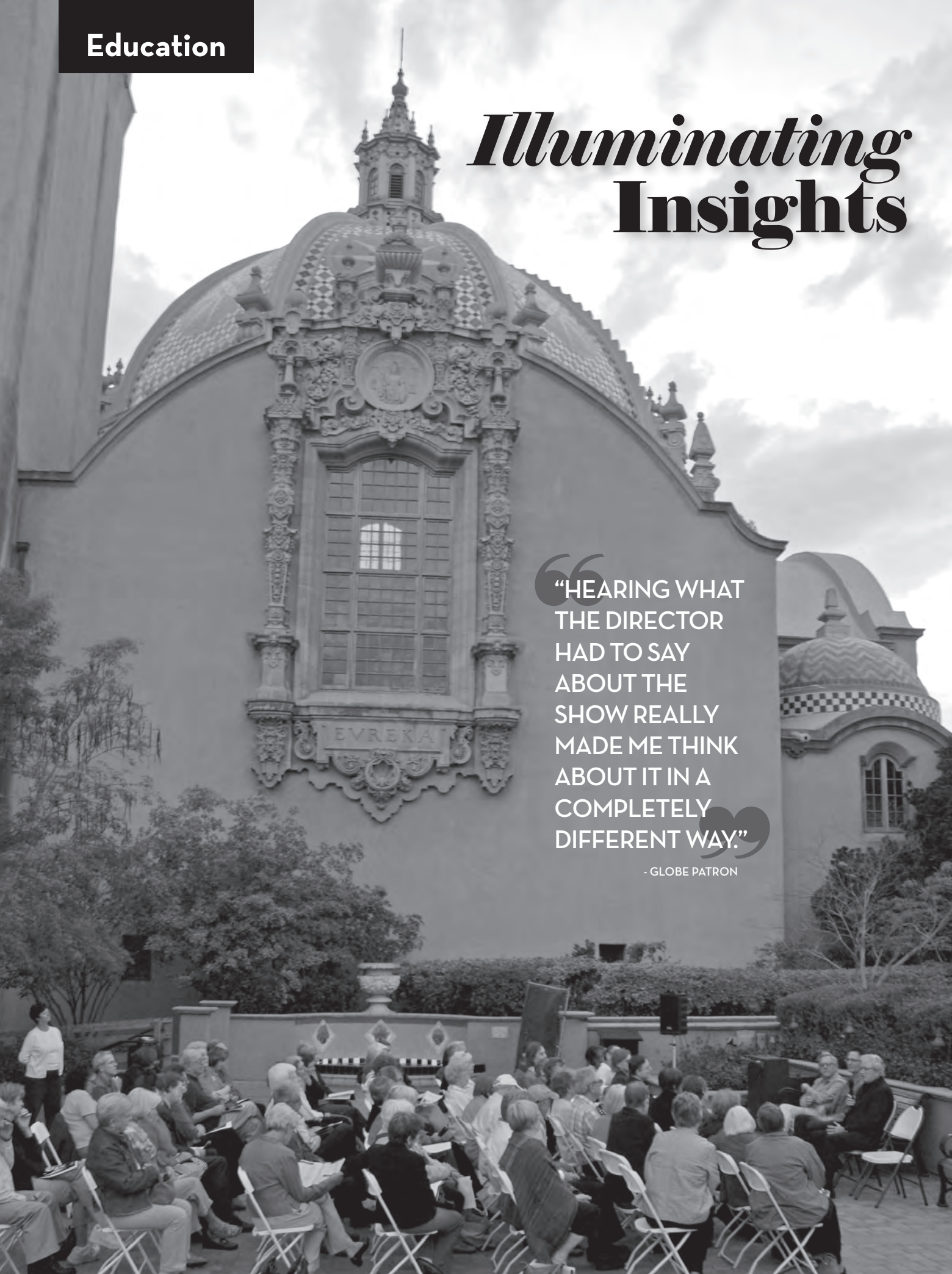
David Zinn | *August: Osage County*

The house is based on a real house that Sam Gold, the director, and I found on a research trip to Oklahoma. It's a Craftsman – sort of on the later-side of that period (an early 20th century style of architecture and design). The house is a huge character in the play—its oppressiveness, how closed off it is to the outside, its darkness in relation to the vast brightness of an Oklahoma summer. All of these things made us feel it was important for the house to seem very real, filled with the detail of these characters and their history, the history of the house, of their renovation and occupation.

Illuminating **Insights**

“HEARING WHAT
THE DIRECTOR
HAD TO SAY
ABOUT THE
SHOW REALLY
MADE ME THINK
ABOUT IT IN A
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- GLOBE PATRON





Insight Seminar for the world premiere musical *Sammy* with (center) Executive Producer Lou Spisto and legendary composer Leslie Bricusse.

“Honestly, I never even knew what a dramaturg was, so this discussion was an eye-opener.”

“His stories were hilarious! What a great opportunity to hear from such a witty playwright.”

“I’m so glad I came early tonight. The lecture was fun and interesting and a great way for me to prepare for the play before taking my seat in the theatre.”

“I liked being able to grab a meal from Lady Carolyn’s Pub and sit in the garden and hear a lecture about the play. What a great start to the evening.”

INSIGHTS SEMINARS

The only thing better than seeing a show is seeing a show and having a chance to meet the playwright, director, actors and designers face to face. At The Old Globe, our audience members can meet members of the artistic team of each and every show.

An Insights Seminar is a chance to hear about the thought processes behind artistic choices made for the production and an opportunity to ask questions before actually seeing the show.

SHAKESPEARE IN THE GARDEN LECTURES

For theatre-loving San Diegans, summer means balmy evenings watching classical theatre under the stars at The Old Globe. Shakespeare lovers look forward to it all year long.

Audiences gather in the Craig Noel Garden to listen to a member of our artistic team present a talk on the play they are about to see. Then, armed with information, insight and the inside “scoop,” audience members walk a few feet to the theatre.

POST-SHOW FORUMS

Cast members return to the stage following the performance for a short discussion with the audience. These question-and-answer sessions delve into acting choices, directorial styles, how the actors create and think about their characters and myriad topics that give our audiences an immediate addition to their experience.

For more information about our Audience Enrichment programs please visit our website at www.TheOldGlobe.org or contact our Education Department 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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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 Rachel Plummer, Development Manager, Individual Annual Giving, at (619) 231-1941 x2317 or rplummer@TheOldGlobe.org.

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What is the Craig Noel League?

Founded in 2000 and named for the Globe's Founding Director, the League is a planned giving society for the Globe comprised of individuals who have included The Old Globe in their estate plans. Through their generosity, these supporters of the Theatre are helping to ensure a long and bright future for San Diego's leading cultural landmark.

What is a Planned Gift?

Planned giving is simply a way to support The Old Globe through your estate plans by establishing an irrevocable bequest of property, stock or cash; a charitable trust; a living estate; or some other deferred giving instrument. In your estate plans, you have the ability to designate the specific use of the funds given to the Globe, and to help guide your decision, The Old Globe Board of Directors has established specific giving areas that you may choose from, including classical theatre and Shakespeare, education programs and new works.

How do I make a Planned Gift?

Simply call the Globe and schedule an appointment for a confidential meeting, or visit with your estate planner or attorney. You may also attend one of several seminars held throughout the year to become more acquainted with estate planning.

How can a Planned Gift help me?

A planned gift can reduce your income tax, increase your yearly income, help you avoid capital gains tax, distribute your assets to family members at a reduced tax rate and, most importantly, support an organization you love! You will also have the satisfaction of knowing your gift will impact generations of future theatregoers and that The Old Globe will remain a leader in the theatre arts for decades to come!

To become a member of the Craig Noel League or to tell us of a gift you have already made, please contact Bridget Cantu Wear, Associate Director of Development, Planned Giving, at (619) 231-1941 ext. 2312 or bcantuwear@TheOldGlobe.org.

Join us and become a part of our active community with a variety of exciting events like our Annual Member Event on Thursday, August 25 in the Craig Noel Garden followed by a theatre performance. Attend one of our monthly lunches – "Food for Thought" – and meet a Globe artist or attend one of the many Opening Night receptions.



Craig Noel League members Garet and Wendy Clark enjoy lunch with *Jane Austen's Emma* star Patti Murin at the monthly luncheon series, "Food for Thought."

Associate Artists of The Old Globe

In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as Associate Artists the following individuals who have repeatedly demonstrated by their active presence on our stages and in our shops, that wherever else they may work, they remain the heart and soul of the Globe.

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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.

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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 our hard of hearing and hearing-impaired, The Old Globe has an Assistive Listening System in both the Sheryl and Harvey White Theatre and the Old Globe Theatre. A limited number of the lightweight headsets, as well as induction neck loops, may be obtained from the house manager prior to performances.

PUBLIC TOURS

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

LOST AND FOUND

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

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 Tony Dixon,
 Rob Novak..... **Lead Ticket Services Representatives**
 Brian Abraham, Kari Archer, Brittany Bailey,
 Sarah Digtes, Merri Fitzpatrick, Stephen Greenhalgh,
 Tyler Jones, Angela Juby, Cassie Lopez, Caryn Morgan,
 Christopher Smith, Diana Steffen,
 Rico Zamora..... **Ticket Services Representatives**

PATRON SERVICES

Mike Callaway..... **Theatre Manager**
 Brian Davis, Jessica Talmadge..... **House Managers**
 A. Samantha Beckhart..... **Front of House Assistant**
 Elaine Gingery..... **Food and Beverage Manager**
 Timothy Acosta, Nicole A. Patmon, Paige Plihal,
 Amanda Rhoades, Ben Salazar-Dunbar,
 Michelle R. Witmer..... **Pub Staff**
 Rose Espiritu, Jasmine Morgan,
 Stephanie Rakowski..... **Gift Shop Supervisors**

Security/Parking Services

Rachel "Beahr" Garcia..... **Security Supervisor**
 Dallas Chang, Sherisa Eselin,
 Janet Larson, Jeffrey Neitzel..... **Security Officers**
 Patricia Ceja, Andre Holmes,
 Jeff Howell..... **Parking Lot Attendants**
 Norman Ramos, Danny Wilcox..... **V.I.P. Valet Attendants**

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