

performances



THE OLD GLOBE

MARCH 2012

EUGENE O'NEILL'S

ANNA CHRISTIE

CLASSICS UP CLOSE

HENRY DIROCCO



Anna Christie marks the sixth production in The Old Globe's Classics Up Close series, in which we bring major, landmark plays into our intimate Sheryl and Harvey White Theatre, allowing audiences to experience great drama in new and often unexpected ways. *Anna Christie* is an early play by Eugene O'Neill, a universal story of family struggle that draws from O'Neill's own experiences living and working at sea. The lure and fascination of the ocean, which permeate *Anna Christie*, are familiar to many of us San Diegans. This production also marks The Old Globe premiere of director Daniel Goldstein, who joins us straight from directing the Broadway revival of *Godspell*.

As you may know, The Old Globe has embarked upon a nationwide search for new artistic leadership, assisted by the search firm AlbertHall&Associates. The firm was co-founded by former Globe Managing Director Tom Hall, whose knowledge of and commitment to The Old Globe are great assets to this process. We look forward to an exciting new chapter in the artistic life of The Old Globe as we continue to pursue our mission, serve our San Diego community and create some of the best theatre in the country.



Michael G. Murphy
Interim Managing Director

Mission Statement

The mission of The Old Globe is to preserve, strengthen, and advance American theatre by: Creating theatrical experiences of the highest professional standards; Producing and presenting works of exceptional merit, designed to reach current and future audiences; Ensuring diversity and balance in programming; Providing an environment for the growth and education of theatre professionals, audiences and the community at large.



THE OLD GLOBE

PRESENTS

ANNA CHRISTIE

BY

EUGENE O'NEILL

Wilson Chin
SCENIC DESIGN

Denitsa Bliznakova
COSTUME DESIGN

Austin R. Smith
LIGHTING DESIGN

Paul Peterson
SOUND DESIGN

Jan Gist
VOCAL AND DIALECT COACH

Calleri Casting
CASTING

Annette Yé
STAGE MANAGER

DIRECTED BY

DANIEL GOLDSTEIN

ANNA CHRISTIE is presented by special arrangement with SAMUEL FRENCH, INC.

SHERYL AND HARVEY WHITE THEATRE
Conrad Prebys Theatre Center
March 10 - April 15, 2012

THE CAST

(in order of appearance)

JOHNNY-THE-PRIEST John Garcia
LONGSHOREMAN Chance Dean
LARRY Brent Langdon*
POSTMAN Jason Maddy
CHRIS CHRISTOPHERSON Bill Buell*
MARTHY OWEN Kristine Nielsen*
ANNA CHRISTOPHERSON Jessica Love*
JOHNSON Chance Dean
MAT BURKE Austin Durant*

Stage Manager Annette Yé*

ACT I

Johnny-the-Priest's saloon near the waterfront. New York City. Fall, 1910.

ACT II

The barge, Simeon Winthrop, at anchor in the harbor of Provincetown, MA. Ten days later.

15- MINUTE INTERMISSION

ACT III

Cabin of the barge, at dock in Boston. A week later.

ACT IV

The same. Two days later.

PRODUCTION STAFF

Fight Choreography George Yé
Assistant Director Amanda Buzzell
Assistant Scenic Design Sean Fanning
Assistant Costume Design Shelly Williams
Production Assistant Amanda Salmons

*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.

Board of Directors



The Old Globe's premier place in the pantheon of American theatrical venues is secured in significant part by the consistent quality our resident professionals bring to the productions you see on our stages. The very length of our production schedule gives those professionals an opportunity to showcase their skills across a uniquely varied set of programs from musicals to classics to new plays and beyond.

This spring, we give you both Eugene O'Neill's landmark American classic *Anna Christie* and *A Room with a View*, an exciting World Premiere that brings E.M. Forster's novel to the musical stage for the first time.

While the quality and diversity of our 15-play production schedule is a key to our great success in maintaining an audience of more than 250,000 each year, the generosity of donors like you is ultimately what makes everything possible. Ticket sales last year covered slightly more than half our costs. Most of the rest came from donations large and small, and we take every opportunity to thank those of you responsible.

Our future depends on growing our base of subscribers and donors. Your support for the Globe not only ensures San Diego's access to the best that American theatre has to offer, but makes possible a broad range of educational and supplementary artistic programs that enrich the community far beyond our stages.

Welcome to our theatres and enjoy the performance.

Sincerely,

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

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*In Memoriam

Sponsors of Anna Christie



Pamela A. Farr

With homes in San Diego and Greenwich, Connecticut, Pam has served on the Globe's Board of Directors since 2005. After many years as Chair of the Greenwich Chapter of the American Red Cross, Pam was appointed National Chair of Volunteers in 2008 where she serves as volunteer partner to the CEO and a member of the senior management team. She recently received the American Red Cross Harriman Award for Distinguished Volunteer Service, the highest honor given to a volunteer at the national level. Until recently, Pam was a partner in Muirhead Holdings, a private equity investment firm, and served as Chairman of Amerigives, a multimillion-dollar philanthropic outsourcing business. Pam holds a B.A. in Economics from UC Berkeley and an M.B.A. from Yale University.



Jo Ann Kilty

Originally from Los Gatos, California, Jo Ann currently resides in Solana Beach and enjoys a second home in San Francisco. After a career in advertising, she took over her father's seat on the Board of Directors of National Car Rental in Phoenix until the 2004 sale of the company. Jo Ann has served as Chair of the Del Mar Cultural Arts Committee, and served two terms on the Board of the California Center for the Arts in Escondido. In 2009, she joined the Globe's Board of Directors where she serves on the Development and Nominating Committees. Jo Ann served as Honorary Chair for the 2011 Globe Guilders Fashion Show, and this year assumes the important role of Co-Chair for the 2012 Globe Gala.



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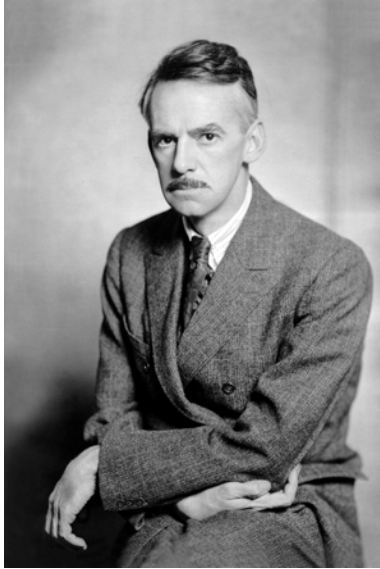
Eugene O'Neill

Transforming the American Stage

BY DANIELLE MAGES AMATO

Eugene O'Neill (1888-1953) pioneered modern American drama. Instead of the melodrama, variety shows and drawing-room comedy so popular on American stages, he wrote earthy, naturalistic plays drawn from his own life, and then experimental, expressionist dramas, and finally some of the great masterworks of American theatre. He is the only American playwright ever to win the Nobel Prize in Literature.

The second son of James O'Neill, a popular touring actor, O'Neill was born in a hotel and spent much of his childhood traveling the country with his family. After an ill-fated year at Princeton University — he was asked to leave when he failed to complete any of his courses — he entered a period of wandering. He worked a series of short-term jobs, tried his hand at acting and took to the sea. He sailed to Honduras to look for gold; he worked as a seaman on a Norwegian ship bound for Buenos Aires; he traveled back and forth to England on tramp steamers and passenger liners. When he returned to New York, he found it hard to leave his sea-going habits behind him. He took a room in a flophouse above a



Eugene O'Neill

saloon that catered to sailors, a “bottom-of-the-sea rathskeller” called Jimmy the Priest’s. (That bar and its denizens would form a major setting for both *Anna Christie* and his later play *The Iceman Cometh*.) Dark times descended upon O’Neill. In early 1912, he attempted suicide, was rescued by his flophouse roommate and just months later contracted tuberculosis.

During his recovery in a Connecticut sanatorium, however, he devoured plays by the great new European dramatists: Henrik Ibsen, August Strindberg, Maxim Gorky. On his release, he had a newfound purpose: “To be an artist or nothing.” With the support of his father, he published a volume of one-acts. In 1916, he found his way to the Provincetown Players, who gave him his first production and launched his career as a playwright. He won the Pulitzer

Prize for his first full-length play, *Beyond the Horizon*.

Writing the play that would eventually become *Anna Christie* was a struggle for O’Neill. Over a number of years he wrote and rewrote it, worked and reworked it. He gave the play four different titles over the course of its development — *Chris Christopherson*, *The Ole Davil*, *Tides* and finally *Anna*



The Wharf Theatre in Provincetown, Massachusetts where Eugene O’Neill’s first play, *Bound East for Cardiff*, was performed.



Members of the Provincetown Players setting up the stage for Eugene O'Neill's *Bound East for Cardiff* in New York City, fall, 1916. O'Neill stands on the ladder at the far left.

Christie. It was even produced and published in two very different versions. The final version of the play opened on Broadway in 1920, where it was a critical and commercial success. It was embraced by audiences and won O'Neill his second Pulitzer Prize. It was quickly adapted as a silent movie, and 10 years later it was made into a major film starring Greta Garbo as Anna — her first talking picture.

Daring for its time, *Anna Christie* is populated by characters O'Neill knew from his years living on the ocean and at Jimmy the Priest's. Set in a barroom and onboard a ship, *Anna Christie* reflects O'Neill's desire to bring new characters and new stories onto the American stage, to fulfill his sense that "the playwright today must dig at the roots of the sickness of today as he feels it." By bringing Chris Christopherson, his daughter Anna Christie and Irish sailor Mat Burke to the stage, O'Neill asks audiences to see their lives, their struggles and the rough, everyday language they speak as worthy of artistic representation.

In many ways, *Anna Christie* was a transitional play for O'Neill. After *Anna Christie*, he went on to write *The Emperor Jones* and *The Hairy Ape*, works that moved away from realism toward a more expressionist style. In *Anna Christie*, O'Neill sets realistic characters against a backdrop charged with mystery and symbolism — the sea, the fog — a constant, ever-present lure and threat. O'Neill would go on to experiment with and draw from different theatrical styles in his career. He wrote work inspired by Greek drama (*Mourning Becomes Electra*, *Desire Under the Elms*), plays inspired by his own family life and struggles (*Moon for the Misbegotten*, *Long Day's Journey Into Night*) and a single comedy (*Ah, Wilderness!*).

Perhaps what made *Anna Christie* such a struggle for O'Neill to write was his desire to present the vast, unceasing flow of life — as vast as that old devil sea — within the confines of a single evening. He wrote of *Anna Christie*, "I wanted to have the audience leave with a deep feeling of life flowing on, of the past which is never the past — but always the birth of the future — of a problem solved for the moment but by the very nature of its solution involving new problems." When *Anna Christie* draws to a close, therefore, there is no real ending. Instead, said O'Neill, the ending "is merely the comma at the end of a gaudy introductory clause, with the body of the sentence still unwritten. The sea outside — life — waits."



Greta Garbo in the title role of MGM's *Anna Christie*, 1930.

Bringing the Sea INDOORS

Talking with Scenic Designer Wilson Chin about the Set for *Anna Christie*.

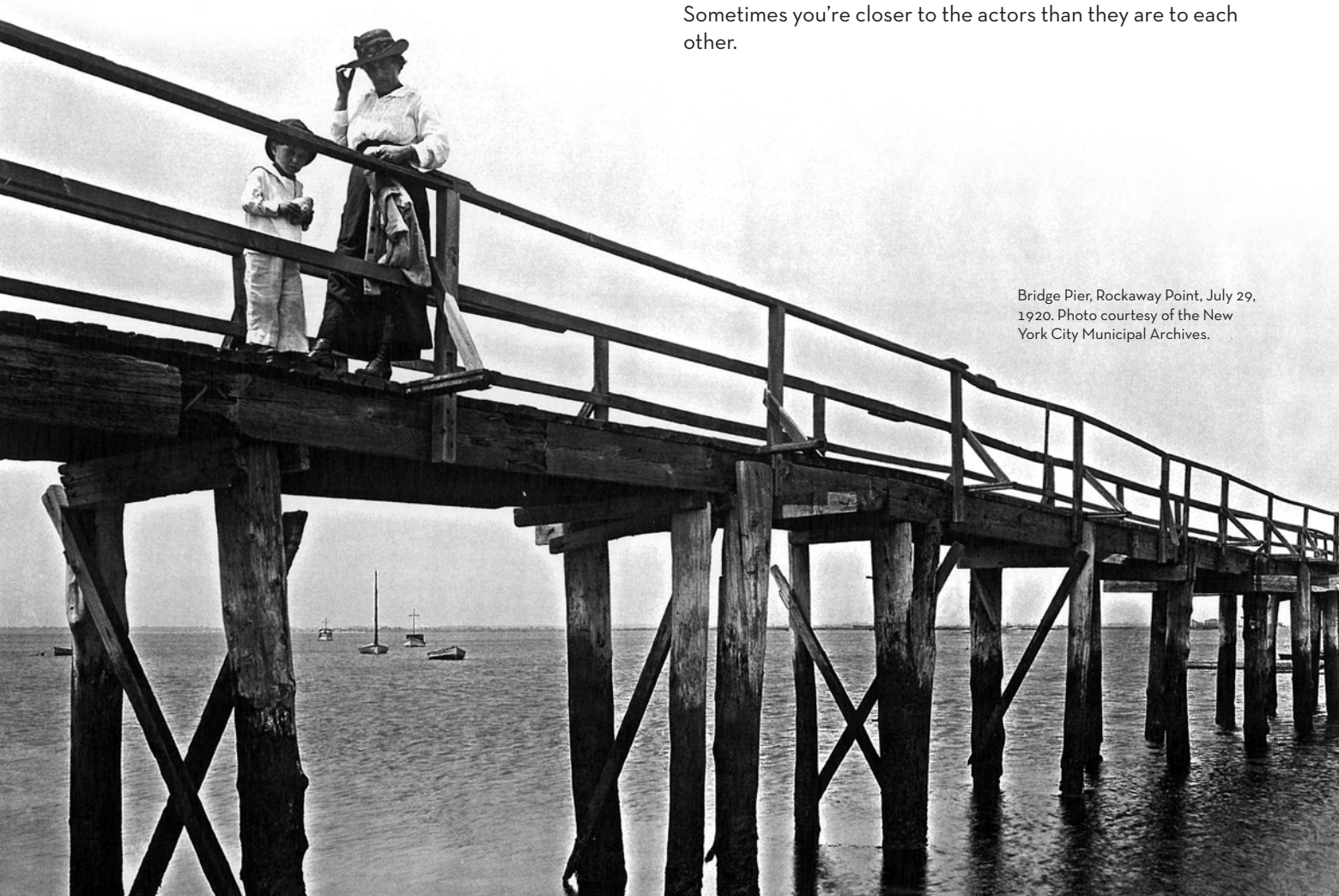
Anna Christie was written in 1921 at a time when most if not all plays were written for the proscenium stage. When you read the stage directions, everything is conceived toward a framed, impenetrable stage picture. As we translated it for in-the-round, we had to completely redefine each scene and, in doing so, rediscover the essential elements of the play.

The play is very much about the sea and each character's differing relationship with it, so we are surrounding the characters in evocations of water. The entire floor is made of rusted metal. The cold, shiny metal oxidized with rust evokes water as well as the power of what water can do. The wetness of the world should feel dangerous, ugly, peaceful, beautiful – contradictions that are all reflected in each character's mind.

We're using a lot of raw materials: metal sheeting, plastic sheeting, hemp rope, plywood, water. We're not creating pictorial scenery or illustrations. Instead, we're using raw materials to create a tactile and almost contemporary environment. We're also experimenting with dry ice and fog to create a dampness and depth of space. We're playing with moments where the entire floor is obscured and the characters are almost floating in a glowing fog.

And because this is *Classics Up Close*, the audience is right there with the actors. You're inside the scene. In a proscenium theatre, the audience is essentially looking at a picture in a frame. Here, you are inside the picture. So much of the play takes place in really small, claustrophobic spaces, and a lot of the time there are only two or three people on stage. In the round, the audience is the extra character. Sometimes you're closer to the actors than they are to each other.

Bridge Pier, Rockaway Point, July 29,
1920. Photo courtesy of the New
York City Municipal Archives.





Winslow Homer's *Eight Bells*, 1886 (oil on canvas).

That Old Devil Sea

I lay on the bowsprit, facing astern, with the water foaming into spume under me, the masts with every sail white in the moonlight, towering high above me. I became drunk with the beauty and singing rhythm of it, and for a moment I lost myself — actually lost my life. I was set free! I dissolved in the sea, became white sails and flying spray, became beauty and rhythm, became moonlight and the ship and the high dim-starred sky!

— Eugene O'Neill, *Long Day's Journey Into Night*

All loose things seem to drift
down to the sea, and so did I.

— Louis L'Amour

There comes a time in a man's life when
he hears the call of the sea. If the man
has a brain in his head, he will hang up
the phone immediately.

— Dave Barry

I must down to the seas again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by,
And the wheel's kick and the wind's song and the white sail's shaking,
And a grey mist on the sea's face, and a grey dawn breaking.

— John Masefield, "Sea Fever"

The land may vary more;
But wherever the truth may be —
The water comes ashore,
And the people look at the sea.

— Robert Frost

At sea a fellow comes out. Salt water
is like wine, in that respect.

— Herman Melville

The sea is the same as it has been since
before men ever went on it in boats.

— Ernest Hemingway



BILL BUELL

(Chris Christopherson) has appeared on Broadway in *Equus*, *The History Boys*, *Inherit the Wind*, *Urinetown*, *42nd Street*, *Titanic*, *The Who's*

Tommy, *Taking Steps*, *Big River*, *Annie*, *Once a Catholic*, *The First*, *Welcome to the Club*, *The Miser* and *Anna Karenina*. His Off Broadway credits include *The Fourth Sister* and *Eight Days Backwards* (Vineyard Theatre), *Andorra* and *Waste* (Theatre for a New Audience), *Bad Habits* and *Aristocrats* (Manhattan Theatre Club), *Queens Boulevard* (Signature Theatre Company), *Kin*, *On the Bum* and a concert of *Violet* (Playwrights Horizons) and *Picasso at the Lapin Agile*, *The Common Pursuit*, *The Mysteries* and *The False Servant* (Classic Stage Company). With The Public Theater's Shakespeare in the Park, he has appeared in *Tartuffe*, *The Winter's Tale* and *Twelfth Night*. His film and television credits include *Across the Universe*, *Spy Game*, *Welcome to the Dollhouse*, *The Love Letter*, *Requiem for a Dream*, *Quiz Show*, *Palindromes*, *Kinsey*, *Dark Water*, *The Box*, "Boardwalk Empire," "30 Rock," "Blue Bloods," "The Bronx is Burning," *John Adams*, "Curb Your Enthusiasm," "The Jamie Kennedy Experience," "Law & Order," "Ed," "100 Centre Street" and "Cosby."



CHANCE DEAN

(Longshoreman, Johnson), an Orange County native, is thrilled to be making his San Diego debut at The Old Globe. His recent

performances include Luke in *Next Fall* (Actors Theatre Phoenix), Eddie Cochran in *Be Bop A Lula* (Edinburgh Festival Fringe), Ethan in *Jesus Hates Me* (South Coast Repertory), Dennis in *Loot* (Arden Theatre Company) and Dexter in *Four* (Azuka Theatre). He will next be performing in the West Coast Premiere of *Reborn* at the Chance Theater, where he is a company member and resident fight choreographer. He received a B.A. in Theatre from USC and an M.F.A. in Acting from Temple University in Philadelphia.



AUSTIN DURANT

(Mat Burke) makes his Globe debut in *Anna Christie*. His previous theatre credits include *War Horse* (Lincoln Center Theater), *Death of a Salesman* and *Passion Play* (Yale Repertory Theatre), *A Doctor in Spite of Himself* (Intiman Theatre), *The Illusion* and *One Flew Over the Cuckoo's Nest* (Berkshire Theatre Festival), *The Fantasticks* (Mum Puppettheatre), *Othello*, *Jelly's Last Jam* and *Romeo and Juliet* (Yale School of Drama) and *The Who's Tommy* and *The Mystery of Irma Vep* (Yale Summer Cabaret). He has also appeared on the television program "Nurse Jackie." He received his B.A. from Temple University and his M.F.A. from Yale School of Drama.



JOHN GARCIA

(Johnny-the-Priest) is making his Globe debut. His San Diego regional credits include Peter in *Desire Under the Elms* and Malcolm and Evers in *The Curse of the Starving Class* (Cygnet Theatre Company), Harvey Milk and Stuart Milk in *Dear Harvey* (Diversionary Theatre), Boon in *You Never Can Tell* (Avo Playhouse), Solyony in *Three Sisters* (New Village Arts), Milt in *Laughter on the 23rd Floor*, Mr. Krauler in *The Diary of Anne Frank*, Carlino in *Wait Until Dark*, Simeon in *Desire Under the Elms* and Man in *Holiday Memories* (North Coast Repertory Theatre), Uncle John in *The Grapes of Wrath* and Sergio in *La Gaviota* (ion theatre company), Dean in *Bets and Blue Notes*, Jack in *Black in The Mutilated* (The Fritz Theatre), Ensemble in *The Whole World Is Watching* (San Diego Repertory Theatre) and Mr. Adams in *A Member of the Wedding* and *The Irrigator* in *Sinker* (The Muse Theatre).



BRENT LANGDON

(Larry) has appeared in New York in the American Premiere of Howard Barker's *The Europeans* (Atlantic Theater Company Stage 2) and *Couldn't Say* (Abingdon Theatre Company). His regional credits include

The Crucible (Hartford Stage), *She Stoops to Conquer* and *Twelfth Night* (McCarter Theatre Center), *Richard II* (Yale Repertory Theatre), *A Streetcar Named Desire* and *Henry V* (The Shakespeare Theatre of New Jersey), Philadelphia Theatre Company, Actors Theatre of Louisville, PlayMakers Repertory Company, Capital Repertory Theatre, Gulfshore Playhouse, Orlando Shakespeare Theater, B Street Theatre, Ensemble Theatre of Cincinnati and Kentucky Shakespeare Festival. His television credits include "Law & Order: Criminal Intent" and "Conviction." He is a graduate of the University of Evansville and University of North Carolina.



JESSICA LOVE

(Anna Christopherson) is over the moon to be making her Globe debut. Originally from Santa Barbara, Ms. Love studied printmaking at

UC Santa Cruz before attending The Juilliard School for acting. Since graduating in 2009 she has worked regionally at The Denver Center for the Performing Arts on two World Premieres, *When Tang Met Laika* and *Map of Heaven*. In New York she has performed in Lucy Thurber's *Bottom of the World* (Atlantic Theater Company) and Kay Matschullat's *Don't Fuck with Love* (Red Bull Theater). After *Anna Christie*, she will be going to The Studio Theatre to perform in *Bachelorette*. When she isn't acting, Ms. Love works as an artist and illustrator. She lives in Brooklyn. www.missjessicalove.org.



JASON MADDY

(Postman) recently appeared at the Globe in the 2011 Summer Shakespeare Festival, a childhood dream come true, and has worked

with many San Diego theatre companies in his time here, including Premiere Productions, Moonlight Stage Productions, North Coast Repertory Theatre, Welk Resort Theatre, San Diego Musical Theatre, Intrepid Shakespeare Company and ion theatre company. His regional work includes Utah Shakespeare Festival, Illinois Shakespeare Festival, Kingsmen

Shakespeare Festival and Theatrical Arts International Productions. Some of his favorite roles include Iago in *Othello*, Touchstone and later Trinculo in *As You Like It*, Louis in *Angels in America* (another dream come true) and, most recently, Geoffrey in *The Lion in Winter*. Mr. Maddy received his M.F.A. from the University of Illinois Urban-Champaign. He has taught for theatre companies and colleges across the country including Mt. San Jacinto College, University of Illinois Urbana-Champaign, La Jolla Playhouse, Utah Shakespeare Festival and right here at The Old Globe.



KRISTINE NIELSEN

(Marthy Owen) has appeared in the Broadway productions of *Bloody Bloody Andrew Jackson*, *To Be Or Not To Be*, *Les Liaisons*

Dangereuses, *Spring Awakening*, *A Streetcar Named Desire*, *The Greenbird*, *Jackie* and *The Iceman Cometh*. Her Off Broadway credits include *Love, Loss and What I Wore*, *Why Torture Is Wrong*, and *the People Who Love Them* (Drama League, Outer Critics Circle Award nominations), *Crazy Mary*, *Our Leading Lady*, *Miss Witherspoon*, *Betty's Summer Vacation* (Obie Award, Drama Desk and Outer Critics Circle Award nominations) and *Dog Opera* (Obie Award). She has appeared regionally at The Old Globe, Williamstown Theatre Festival, Guthrie Theater, Huntington Theatre Company, Bay Street Theatre, McCarter Theatre Center, Alley Theatre, CENTERSTAGE, Edinburgh International Festival, La Jolla Playhouse, Yale Repertory Theatre, Long Wharf Theatre and Philadelphia Theatre Company. Her films include *Morning Glory*, *That's What She Said*, *The Savages*, *Adelaide* and *Small Time Crooks*. Her television credits include "Smash," "Law & Order," "Law & Order: Criminal Intent" and "Third Watch." She received her M.F.A. from Yale School of Drama.

DANIEL GOLDSTEIN (Director) is making his Globe debut. He is the director of the current Broadway revival of *Godspell*. His other recent credits include *God of Carnage* (Huntington Theatre Company),

The Unauthorized Autobiography of Samantha Brown (Goodspeed Musicals and Broadway Across America) and *Artificial Fellow Traveler* with Ethan Sandler (Williamstown Theatre Festival, New York City, The Black Dahlia Theatre and Red Dog Squadron). As a writer, his musical *Unknown Soldier* (written with Michael Friedman for a Huntington Theatre Company Calderwood Commission) was developed at the O'Neill Theater Center's National Music Theater Conference this past summer. His other projects include the Huntington Theatre Company productions of *Falsettos* (IRNE Award), *Les Liaisons Dangereuses* and *The Cry of the Reed*. He also directed *Golden Boy* (The Juilliard School), *Annie* (The Muny), *Clear* (O'Neill Theater Center's National Music Theater Conference and Dixon Place), *True West* (Williamstown Theatre Festival), *Miss Margarida's Way* with Julie Halston (Bay Street Theatre), *A New Brain* (Toho Theater in Tokyo), *Mary's Wedding* (Two River Theater Company), a highly praised revival of *Godspell* (Paper Mill Playhouse), *Beau Willimon's Lower Ninth* (The Flea Theater and Summer Play Festival), the Off Broadway commercial production of the hit New York International Fringe Festival musical *Walmartopia*, Kenny Finkle's *Indoor/Outdoor* (Daryl Roth Theatre and SPF), *But I'm a Cheerleader* (New York Musical Theatre Festival) and *Bathsheba Doran's Living Room in Africa* (Gloucester Stage). He is the Creative Director of *THE RIDE NYC*. He has served as the Associate Director for *All Shook Up* and *Fully Committed* and Resident Director for the First National Tour of *Mamma Mia!* He is a graduate of Northwestern University. (This production of *Anna Christie* is dedicated to the memory of Theodore Mann, 1924-2012.)

WILSON CHIN (Scenic Design) returns to The Old Globe after designing *Engaging Shaw* and *The American Plan*. His New York credits include *Next Fall* (Broadway, Naked Angels), *10 Things to Do Before I Die*, *Len*, *Asleep in Vinyl* and *The Dear Boy* (Second Stage Theatre), *Dark Matters* and *Boise* (Rattlestick Playwrights Theatre), *Boom* and *Holy Cross Sucks!* (Ars Nova), *Masked* (Daryl

Roth Theatre) and *King of Shadows* (Working Theater). His opera designs include *Lucia di Lammermoor* (Lyric Opera of Chicago), *The Saint of Bleecker Street* (Central City Opera) and *Don Giovanni* (San Francisco Opera Merola). Regionally, he has designed at American Conservatory Theater, Barrington Stage Company, Geffen Playhouse, Geva Theatre, Hangar Theatre, Hartford Stage, Indiana Repertory Theatre, People's Light & Theatre Company, Portland Stage, The Shakespeare Theatre Company, Signature Theatre Company, Studio Arena Theater, Trinity Repertory Company, Two River Theater Company, Weston Playhouse, Westport Country Playhouse and Yale Repertory Theatre. His current projects include the American premiere of Conor McPherson's *The Birds* (Guthrie Theater) and *Eine Florentinische Tragödie* and *Gianni Schicchi* (Canadian Opera Company). Mr. Chin is a graduate of UC Berkeley and Yale School of Drama. www.wilsonchin.com.

DENITSA BLIZNAKOVA (Costume Design) is happy to return to The Old Globe where she has previously designed *Groundswell*, *Jane Austen's Emma – A Musical Romantic Comedy*, *The Whipping Man*, *The Merry Wives of Windsor* and *Opus*. Her design work elsewhere includes productions at Falcon Theatre, A Noise Within, New Repertory Theatre, Long Wharf Theatre, Williamstown Theatre Festival and others. Her previous work also includes touring shows for Kaiser Permanente's Educational Theater Program and projects for The Santa Fe Opera, San Diego Opera and "Law & Order." Her design and stylist credits for other media include music videos for Switchfoot, Bigg Steele and John Mayer, the short films *Midgetman*, *Sleep in Heavenly Peace* and *La Cerca* and the feature films *Johnny Got His Gun* and *Undercover Kids*. She is currently an Assistant Professor at San Diego State University where she leads the M.F.A. Costume Design program. www.Denitsa.com.

AUSTIN R. SMITH (Lighting Design) is making his Globe debut. His Off Broadway and regional credits include *Three Pianos* (American Repertory Theater, New York Theatre Workshop, Incubator Arts Project), *Rocky: The Musical* directed by Alex Timbers (Stage Entertainment), *Beckett* (Creative Insteps Inc.), *Balm in Gilead* directed by Brian Mertes (Chashama), *Sleep No More* (Punchdrunk), *Allegiance – A New American Musical* (The Old Globe workshop) and *Clear* (Dixon Place). He has done various associate work at The Public Theater, Vineyard Theatre, Second Stage Theatre, Kansas City Repertory Theatre and Center Theater Group. His ongoing productions include *Futurity* (American Repertory Theater) and *Massacre* (Rattlestick Playwrights Theater). www.AustinRSmith.com.

PAUL PETERSON (Sound Design) has designed over 95 productions at The Old Globe, including *Odyssey*, *Engaging Shaw*, *Life of Riley*, *Rafta*, *Rafta...*, *Plaid Tidings – A Special Holiday Edition of Forever Plaid*, *Welcome to Arroyo's*, *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 designs for 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, University of San Diego, San Diego State University and Freud Playhouse at UCLA. Mr. Peterson received his B.F.A. in Drama with an emphasis in Technical Design from San Diego State University.

JAN GIST (Vocal and Dialect Coach) has been Voice, Speech and Dialect Coach for Old Globe productions since 2002. She has coached at theatres around the country including Ahmanson Theatre, La Jolla Playhouse, Oregon Shakespeare Festival, The Shakespeare Theatre Company in DC, The American Shakespeare Center, Utah Shakespeare Festival, Alabama 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. She has taught workshops in Russia for the International Voice Teachers Exchange at The Moscow Art Theatre and at London's Central School of Speech and Drama. 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 is a professor in The Old Globe/USD Graduate Theatre Program. www.jangistspeaking.com.

CALLERI CASTING (Casting) (James Calleri, Paul Davis, Erica Jensen) also cast *The Recommendation* and the 2012 Summer Shakespeare Festival at the Globe. They are currently represented by *Venus in Fur* on Broadway and the long-running *Fuerza Bruta*. Some past Broadway credits include *33 Variations*, *A Raisin in the Sun*, *Chicago* and *James Joyce's The Dead*. They have cast at Playwrights

Horizons for 10 seasons and numerous seasons for Classic Stage Company including the recent *The Cherry Orchard* and the acclaimed *School for Lies* and *Three Sisters*. Their other theatre credits include Williamstown Theatre Festival ('11 and upcoming '12), Rattlestick Playwrights Theater, Long Wharf Theatre, The Flea Theater, Soho Repertory Theater, Actors Theatre of Louisville, Naked Angels, New Georges, the stageFARM, Epic Theatre Ensemble and Summer Play Festival. Some long running productions include *Fully Committed*, *Dinah Was* and *The Vagina Monologues* (National Tour). Their television credits include "Army Wives," "Lipstick Jungle," "Z Rock," "Ed," "Hope & Faith," "Monk" and *A Raisin in the Sun*. Their film credits include the 2011 Sundance Film Festival Special Jury Prize winner *Another Earth*, *Yearbook*, Merchant Ivory's *The City of Your Final Destination*, *Heights*, *The White Countess*, *Lisa Picard is Famous*, *Ready? OK!*, *Trouble Every Day*, *Peter and Vandy* and *Armless*. Their upcoming projects include *That's What She Said* (Sundance '12) and *Refuge*. They have been awarded eight Artios Awards for Outstanding Achievement in Casting. Member CSA.

ANNETTE YÉ (Stage Manager) was the Stage Manager for The Old Globe's *Groundswell* and the 2010 production of *Dr. Seuss' How the Grinch Stole Christmas!* Her other Globe credits include *How the Grinch Stole Christmas!* ('11), *Boeing-Boeing*, *The First Wives Club*, *Opus*, *Dancing in the Dark*, *Hay Fever* and the 2008, 2010 and 2011 Summer Shakespeare Festivals. Ms. Yé's regional credits include *Peter and the Starcatchers*, *Tobacco Road* and *iSalsalandia!* (La Jolla Playhouse). Her other credits include *9 Parts of Desire* (Mo'olelo Performing Arts Company), *Honky Tonk Angels*, *Baby* and *No Way to Treat a Lady* (North Coast Repertory Theatre) and *Forbidden Broadway: Special Victims Unit* (Theatre in Old Town).

MICHAEL G. MURPHY (Interim Managing Director) has been the General Manager at The Old Globe since 2003, overseeing the Production, Education, Human Resources, Information Technology and Facilities Departments, as well as Front of House operations. He also managed the construction of the Globe's new theatre and education facilities. Prior to the Globe, he was the Managing Director of Austin Lyric Opera in Austin, Texas, Director of Administration of San Diego Opera and General Manager of San Diego Repertory Theatre. Before relocating to San Diego from New York, he held similar positions at Theatre for a New Audience and the Joyce Theater Foundation's American Theater Exchange. He also served as negotiating assistant for the League of Resident Theatres and sales representative for Columbia Artists Theatricals Corporation. Mr. Murphy has served on the Board of Directors of the San Diego Performing Arts League and serves as a Management Trustee for San Diego County Theatrical Trusts, the pension and welfare trust for IATSE stagehands in the San Diego region. He was also an adjunct faculty member of the Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Stage Management from Webster University in St. Louis, Missouri and his M.F.A. in Performing Arts Management from Brooklyn College of the City University of New York.

JACK O'BRIEN (Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1982 through 2007. Broadway: *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss' How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *Il Trittico*. London: *Love Never*

Dies, *Hairspray* (Olivier nomination), National Theatre: *His Girl Friday*. Six movies for PBS's "American Playhouse." Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*.

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.

CALLERI CASTING

James Calleri, Paul Davis, Erica Jensen

SPECIAL THANKS

Pianist: Francis Thumm



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.



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Jay Winickie as Orlando in *As You Like It*. Photo by Henry Jones.



David Green in *Richard III*. Photo by Craig Schwartz.



Robert Fennell in *Inherit the Wind*. Photo by Craig Schwartz.

THE 2012 SHAKESPEARE FESTIVAL

IN REPERTORY JUNE 3 – SEPTEMBER 30

AS YOU LIKE IT

By William Shakespeare
Directed by Adrian Noble

"All the world's a stage, and all the men and women merely players."

One of Shakespeare's most beloved comedies about flirtation, friendship and mistaken identity, *AS YOU LIKE IT* is a lighthearted look at the fickle and passionate nature of love. Will wit and merriment overcome jealousy and deception? How will true love ever find its way, lost in the delightful madness of the forest?

RICHARD III

By William Shakespeare
Directed by Lindsay Posner

"Now is the winter of our discontent."

RICHARD III is one of the most diabolical and outrageous villains in all of literature. A ruthless Machiavellian, the brilliant and power-hungry lord embarks on a bloody campaign to seize and keep the English crown. Shakespeare paints an unforgettable portrait of obsession, seduction, betrayal and a man who would be king.

INHERIT THE WIND

By Jerome Lawrence and Robert E. Lee
Directed by Adrian Noble

"An idea is a greater monument than a cathedral."

One of the great American dramas of the 20th century, *INHERIT THE WIND* is as rousing and relevant today as it was in 1955. Two great lawyers face off in a small-town courtroom with the eyes of an entire nation upon them. The accused? A high school teacher. His crime? Teaching evolution. Loosely based on the real-life Scopes Monkey Trial, *INHERIT THE WIND* is an edge-of-your-seat legal drama and a riveting look at the age-old conflict between science and faith.

West Coast Premiere DIVINE RIVALRY

By Michael Kramer with D. S. Moynihan
Directed By Michael Wilson

JULY 7 – AUGUST 12

DIVINE RIVALRY transports audiences to 16th century Florence, where two of the world's greatest artists, Michelangelo and Leonardo da Vinci, face off in a painting competition orchestrated by political mastermind Niccolò Machiavelli (*The Prince*). This fascinating real-life contest forms the backdrop for an even greater battle as the leading minds of the Renaissance clash over political gain, personal riches and the immortality of art.

San Diego Premiere GOD OF CARNAGE

By Yasmina Reza
Translated by Christopher Hampton
Directed by Richard Seer

JULY 27 – SEPTEMBER 2

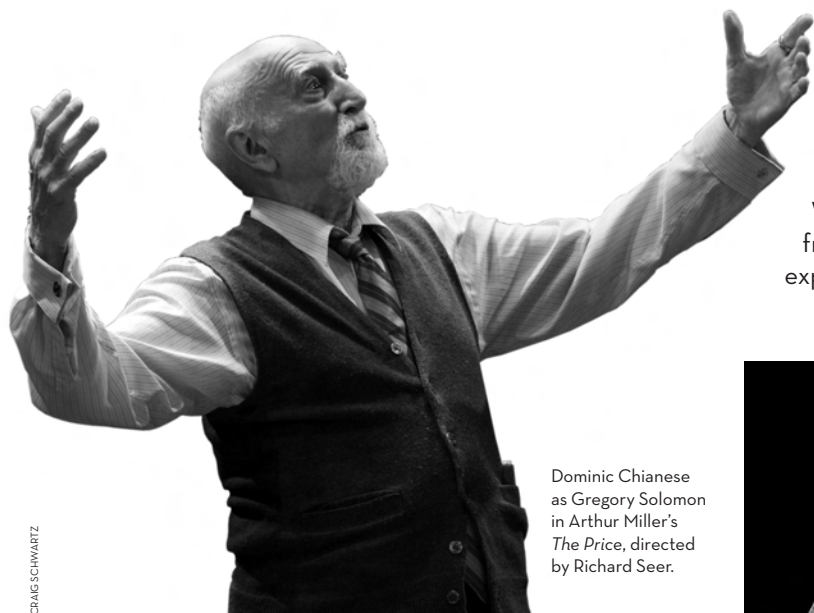
The Tony Award-winning comedy sensation about parents behaving badly! Alan and Annette meet with Michael and Veronica over their sons' playground squabble, and what starts as a civil discussion between concerned parents quickly morphs into a laugh-out-loud evening of chaos that *The New Yorker* called, "Ninety minutes of sustained mayhem." Up close and personal in the intimate Sheryl and Harvey White Theatre where every seat is ringside for this very funny comedy of bad manners. *Contains strong language.*



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CLASSICS UP CLOSE



Dominic Chianese
as Gregory Solomon
in Arthur Miller's
The Price, directed
by Richard Seer.

This marks the sixth year for The Old Globe's popular Classics Up Close series. For Classics Up Close, the Globe invites directors to re-imagine major classic plays for our intimate, in-the-round Sheryl and Harvey White Theatre. Classics Up Close takes these plays out from behind the proscenium arch, allowing audiences to experience them in a new way and shedding fresh light on some of the great works of American drama.



(from left) Judy Kaye as Grandma Kurnitz and Jennifer Regan as Bella in Neil Simon's *Lost in Yonkers*, directed by Scott Schwartz.



Michelle Federer as Laura Wingfield and Mare Winningham as Amanda Wingfield in Tennessee Williams' *The Glass Menagerie*, directed by Joe Calarco.



Nisi Sturgis as Honey and Scott Ferrara as Nick in Edward Albee's *Who's Afraid of Virginia Woolf?*, directed by Richard Seer.



James Sutorius as George and Globe Associate Artist Monique Fowler as Martha in Edward Albee's *Who's Afraid of Virginia Woolf?*, directed by Richard Seer.



(above left) Robin Moseley as Linda, Lucas Caleb Rooney as Biff, Tyler Pierce as Happy and Jeffrey DeMunn as Willy Loman, and (above right) Jonathan Spivey as Howard Wagner and DeMunn as Willy Loman in Arthur Miller's *Death of a Salesman*, directed by Pam MacKinnon.



The Old Globe is deeply grateful to its Sponsors, each of whom has made a 2011/2012 annual donation of \$50,000 or greater.

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Old Globe Artistic Director Emeritus Jack O'Brien famously said that you don't go to the theatre for the first time on your own; someone brings you.

That philosophy played heavily into the Globe's decision to present student matinee performances of many of our shows. The idea was to bring students to the theatre for the first time in the hopes that they would learn to love theatre through the experience. Students come away from our matinees with their eyes opened to new ideas and possibilities. They are inspired and awed. They want to talk about what they have experienced and what it means to them. That is the power of theatre, and The Old Globe has worked tirelessly to ensure that thousands of students each year are provided the opportunity to see just what we're about.

A strong student matinee program requires more than just opening the doors. At The Old Globe, our Education Department works hard to ensure that students are provided a strong introduction to the shows they will see, through study guides and classroom learning experiences. Our professional Teaching Artists plan powerful pre-show workshops that are conducted in school classrooms in the days and weeks before students will see the show. These sessions center on the major themes in the plays and how these themes may resonate for students. Through interactive theatre exercises, sharing of production-

specific details and open discussion, students explore the show before they see it and are better prepared for the experience when they arrive at the theatre. Our carefully researched study guides provide teachers with the tools they need to present Standards-based lessons in class both before and after students have seen the show. These lessons are designed to provoke discussion and reflection and to bring students to a deeper understanding of the play's content and of the role of theatre in society.

Tickets to the theatre are an out-of-reach expense for many of the students we serve. School budgets have been slashed to the bone, so paying for a field trip to the theatre is a near-impossibility for most educational institutions. This is where The Old Globe's donors step up to the plate. They remember that once they were the ones who were invited to see a play for the very first time. They know how theatre has impacted their lives. And they provide the funding for us to give these matinees at absolutely no charge to the schools.



We are proud to continue this amazing program, and we thank our donors for making it possible. For more information about how you can sponsor a free student matinee and become the person responsible for bringing hundreds of students to the theatre for the first time, contact Marilyn McAvoy Bergman at (619) 231-1941 x2309.

(top) Obba Babatundé (center), star of the World Premiere musical *Sammy*, with students of St. Augustine High School.

Annual Fund Donors

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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*In Memoriam

This list current as of February 10, 2012.

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, Major Gifts Officer, at (619) 231-1941 x2317 or rplummer@TheOldGlobe.org.

The Old Globe's 2012 Annual Meeting of the Members

On January 30, 2012, The Old Globe held its Annual Meeting, and Annual Fund donors gathered to hear about the state of the Globe from Board Chair Harold W. Fuson, Jr., Interim Managing Director Michael G. Murphy and Tony Award-winning Artistic Director Emeritus Jack O'Brien.



Outgoing Board Member Sue Major (second from left) with Board Members Tony Thornley, Pamela Farr and Board Chair Hal Fuson.



Board Member and Season Sponsor Valerie Cooper with her husband (left) Harry and Artistic Director Emeritus Jack O'Brien.



(from left) New Board Members Silvija Devine and Paula Powers with Board Members and Season Sponsors Debra Turner and Mary Beth Adderley.



(from left) Former Globe Board Chair Paul Meyer with Globe supporters Marilyn Neumann, Lorraine Boyd and David Felix.

PHOTOS BY DOUG GATES.

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FOR THE ARTS



Major funding provided by the City of San Diego Commission for Arts and Culture. The Old Globe is funded by the County of San Diego.

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National Corporate Theatre Fund is a not-for-profit corporation created to increase and strengthen support from the business community for ten of this country's most distinguished professional theatres. The following foundations, individuals and corporations support these theatres through their contributions to NCTF:

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Corporate Partners enjoy benefits and recognition, including the opportunity to entertain clients and employees with exclusive receptions at the Theatre, behind-the-scenes tours, and preferred seating at our shows. For information, please contact Todd Schultz at (619) 231-1941 x2310.

A Planned Gift Ensures a Strong Tomorrow for The Old Globe

CRAIG NOEL, 1957



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.

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.

Join us and become a part of our active community with a variety of exciting events including an Annual Member Event, "Food for Thought" monthly lunches where you may dine with a Globe artist or attend one of the many Opening Night receptions held throughout the year.

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 x2312 or bcantuwear@TheOldGlobe.org.

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

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Globe Ambassadors are generous supporters of The Old Globe who contribute a minimum of \$3,500 to the Annual Fund, attend special Globe meetings and activities and serve as advocates in the community for the Globe's mission and goals. As a group, Ambassadors sponsor one Globe production each season.

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*In Memoriam

♦Denotes increased giving in 2010 and 2011

For additional information on how you may become a Globe Ambassador, please contact Marilyn McAvoy Bergman, Major Gifts Director, at (619) 231-1941 x2309 or mmcavoy@TheOldGlobe.org.

Associate Artists of The Old Globe

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

William Anton	Tim Donoghue	Mark Harelik	Jonathan McMurtry	Ken Ruta	Irene Tedrow*
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Eric Christmas*	Harry Groener	Deborah May	Robin Pearson Rose	David Ogden Stiers	* In Memoriam
Patricia Conolly	A.R. Gurney	Katherine McGrath	Marion Ross	Conrad Susa	
George Deloy	Joseph Hardy	John McLain	Steven Rubin	Deborah Taylor	

Patron Information

TICKET SERVICES HOURS

Monday: Closed

Tuesday – Sunday: Noon – last curtain

Hours subject to change. Please call ahead.

Phone (619) 231-GLOBE or (619) 234-5623

FAX (619) 231-6752

Email Tickets@TheOldGlobe.org

ADMINISTRATION HOURS Monday - Friday: 9am - 5pm

Phone (619) 231-1941

Website www.TheOldGlobe.org

Address The Old Globe

P.O. Box 122171

San Diego, CA 92112-2171

ORDERING TICKETS/CHANGE OF ADDRESS

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 our hard of hearing and hearing-impaired patrons, 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.

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

Staff

Michael G. Murphy..... **Interim Managing Director**
 Richard Seer..... **Interim Artistic Advisor and
 Director of Professional Training**
 Edward Nelson..... **Interim General Manager**
 Dave Henson..... **Director of Marketing and Communications**
 Todd Schultz..... **Director of Development**
 Mark Somers..... **Director of Finance**
 Robert Drake..... **Director of Production**
 Roberta Wells-Famula..... **Director of Education**

ARTISTIC

Adrian Noble..... **Shakespeare Festival Artistic Director**
 Eric Louie, Justin Waldman..... **Associate Producers**
 Danielle Mages Amato..... **Literary Manager/Dramaturg**
 Bernadette Hanson..... **Artistic Associate**
 Matthew Lopez..... **Playwright-in-Residence**

PRODUCTION

Debra Pratt Ballard..... **Associate Director of Production**
 Ron Cooling..... **Company Manager**
 Carol Donahue..... **Production Coordinator**

Stage Management

Leila Knox..... **Production Stage Manager**

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Benjamin Thoron..... **Technical Director**
 Wendy Berzansky..... **Associate Technical Director**
 Tramaine Berryhill..... **Assistant Technical Director**
 Sean Fanning..... **Resident Design Assistant**
 Eliza Korshin..... **Technical Assistant/Buyer**
 Christian Thorsen..... **Stage Carpenter/Flyman, Globe**
 Carole Payette..... **Charge Scenic Artist**
 W. Adam Bernard, Victoria Erbe..... **Scenic Artists**
 Gillian Kelleher..... **Master Carpenter**
 Andrew Young..... **Charge Carpenter, White**
 Laura McEntyre..... **Automation Coordinator**
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 Victor Hernandez, Eszter Julian, Josh Letton,
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 James Hern..... **Technical Center Intern**

Costumes

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 Michelle Souza..... **Design Assistant**
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 Babs Behling, Annie Glidden Grace..... **Assistant Cutters**
 Mary Miller..... **Costume Assistant**
 Joanna Stypulkowska..... **Stitcher**
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 Stephanie Parker..... **Craft Artisan**
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 Kim Parker..... **Assistant to Wig and Makeup Supervisor**
 Ana Maldonado..... **Wig Assistant**
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 Heather Premo, Noelle van Wyk..... **Wardrobe Crew, Globe**
 Anna MacDonald..... **Crew Chief, White**
 Suzanne Noll..... **Wardrobe Crew, White**
 Marie Jezbera..... **Rental Agent**

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 Kristin Steva Campbell..... **Assistant to the Director**
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Josh Camp, Trish Rutter..... **Craftpersons**
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 Dan Klebingat..... **Stage & Property Master, White**
 David Buess..... **Property Master, Festival**

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Shawna Cadence..... **Lighting Director**
 Lace King..... **Lighting Assistant**
 Tonnie Ficken..... **Master Electrician, Globe**
 Jim Dodd..... **Master Electrician, White**
 Kevin Liddell..... **Master Electrician, Festival**
 Kevin Anthenill, Sam Ibrahim, Areta Mackelvie,
 Leah Nellman, Hunter Smith..... **Electricians**

Sound

Paul Peterson..... **Sound Director**
 Erik Carstensen..... **Master Sound Technician, Globe**
 Jeremy Siebert..... **Master Sound Technician, White**
 Dana Pickop..... **Mic Runner, Globe**

ADMINISTRATION

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Dean Yager..... **Information Technology Manager**
 Thad Steffen..... **Information Technology Assistant Manager**
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 Nicolas Torres, Leonardo Rodriguez..... **Building Staff**

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 Mark Wischkaemper..... **Teaching Artists**

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 Mike Hausberg..... **Public Relations Associate**
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 Marissa Haywood..... **Marketing Assistant**
 Monica Jorgensen,
 Susie Virgilio..... **Marketing/Events Assistants**

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