

performances



THE OLD GLOBE

JANUARY 2012

HORTON FOOTE'S **DIVIDING** *the* ESTATE



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.



HENRY DIBOCCO

Welcome to Harrison, Texas! This mythical small town is the setting not just for *Dividing the Estate*, but for all of Horton Foote's plays. His carefully observed, surprisingly funny plays have earned him a place as one of the great American playwrights, and it is a pleasure to bring his work to the Globe for the first time. For this production,

we are thrilled to welcome theatre legend Elizabeth Ashley to the Shiley Stage, along with two of Horton Foote's extraordinary children carrying on their father's legacy: Hallie Foote and her brother, Horton Foote Jr.

We are also pleased to welcome director Michael Wilson to The Old Globe. This is his first collaboration with us, but he will be returning this summer to direct Michael Kramer's *Divine Rivalry*, the true story of a painting competition between Michelangelo and Leonardo da Vinci. Our recently announced summer season also brings Adrian Noble back to The Old Globe as the artistic director of our 2012 Summer Shakespeare Festival. Adrian will be directing Shakespeare's *As You Like It* and the great American classic *Inherit the Wind*. He will be joined by renowned director Lindsay Posner, who will helm our production of Shakespeare's *Richard III*. The final show in our summer season is Yasmina Reza's Tony Award-winning comedy *God of Carnage*, directed by our own Richard Seer.

We hope to see you often at The Old Globe in this new year.


Michael G. Murphy
Interim Managing Director



THE OLD GLOBE

presents in association with

ALLEY THEATRE

Gregory Boyd, Artistic Director | Dean R. Gladden, Managing Director

DIVIDING THE ESTATE

BY

HORTON FOOTE

Jeff Cowie
SCENIC DESIGN

David C. Woolard
COSTUME DESIGN

Rui Rita
LIGHTING DESIGN

John Gromada
ORIGINAL MUSIC AND
SOUND DESIGN

Stephanie Klapper
NEW YORK CASTING DIRECTOR

Marisa Levy
STAGE MANAGER

DIRECTED BY

MICHAEL WILSON

DIVIDING THE ESTATE is presented by special arrangement with Dramatists Play Service, Inc., New York.

Original Broadway production by Lincoln Center Theater, by arrangement with
Primary Stages, New York City, 2008.

New York City premiere produced by Primary Stages in September 2007
(Casey Childs, Founder and Executive Producer; Andrew Leynse, Artistic Director; Elliot Fox, Managing Director).

A prior version of the play received its world premiere at the McCarter Theatre Company
(Nagle Jackson, Artistic Director; Jamie Brown, Production Director) in March 1989 and was
subsequently produced by Great Lakes Theatre Festival and North Carolina School of the Arts
(Gerald Freedman, Artistic and Production Director) in October 1990 and December 1991.

Donald and Darlene Shiley Stage

OLD GLOBE THEATRE

Conrad Prebys Theatre Center

January 14 - February 12, 2012

THE CAST

(in order of appearance)

SON.....	Devon Abner*
LUCILLE.....	Penny Fuller*
STELLA GORDON.....	Elizabeth Ashley*
MILDRED.....	Pat Bowie*
DOUG.....	Roger Robinson*
LEWIS GORDON.....	Horton Foote Jr.*
CATHLEEN.....	Keiana Richard*
PAULINE.....	Kelly McAndrew*
MARY JO.....	Hallie Foote*
EMILY.....	Jenny Dare Paulin*
SISSIE.....	Nicole Lowrance*
BOB.....	James DeMarse*
IRENE RATLIFF.....	Bree Welch
Stage Manager.....	Marisa Levy*
Assistant Stage Manager.....	Erin Gioia Albrecht*

SETTING

Harrison, Texas - 1987

There will be one 15-minute intermission.

PRODUCTION STAFF

Assistant Director.....	Rachel Alderman
Assistant Scenic Design.....	Sean Fanning
Associate Costume Design.....	Charlotte Devaux
Assistant Lighting Design.....	Amanda Zieve
Stage Management Intern.....	Ivory Seol

*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 start of another year is a time for resolutions: commitments to try something new or to return to honored values. At The Old Globe, the board and staff are making resolutions, too, as we challenge ourselves with ambitious financial and artistic goals.

The Globe's mission statement, established years ago by Founding Director Craig Noel and Artistic Director Emeritus Jack O'Brien, charges us with "preserving, strengthening and advancing American theatre through a commitment to ensuring diversity and balance in programming." One of our resolutions is to recommit to this mission in the plays we present on our stages.

Kicking off the winter season, the Globe presents two vastly different productions reflecting our commitment to programming balance. On the Globe's Shiley Stage is a traditional Broadway play: the West Coast Premiere of Horton Foote's *Dividing the Estate*. In the White Theatre is a World Premiere from a new voice in the American theatre: Jonathan Caren's *The Recommendation*. The Globe's tagline of "Broadway's Best and San Diego's Finest" is aptly represented by both productions you are about to experience in the Conrad Prebys Theatre Center.

We hope that one of your own resolutions is to stay a part of the Globe family as subscribers and donors in 2012. Warm wishes for a happy New Year!

Sincerely,

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

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*Executive Committee Member

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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

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*In Memoriam

Production Sponsors

Mary Ann Blair



Mary Ann Blair, originally from Chicago, is an avid supporter of theatre in San Diego. She has been a generous patron of The Old Globe for the past 14 years and possesses a deep personal commitment to helping children become involved in the world of theatre. Through her commitment to the Globe's education and community programs, she has helped make it possible for thousands of children to experience the magic of live theatre through the student matinee series, where she often attends and interacts with the students whenever possible. Mary Ann believes the arts are an essential part of a well-rounded education and that theatre must be an integral part of the lives of children of all ages. Along with the Globe, Mary Ann supports the San Diego Junior Theatre, the San Diego Lyric Opera's Summer Academy, the San Diego Zoo and Canine Companions for Independence, among others.



COHN RESTAURANT GROUP

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, BO-beau kitchen + bar and 333 Pacific. The newest Cohn restaurant, VINTANA, will open in the spring of 2012 in The Centre at Lexus Escondido in Inland North County. 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.

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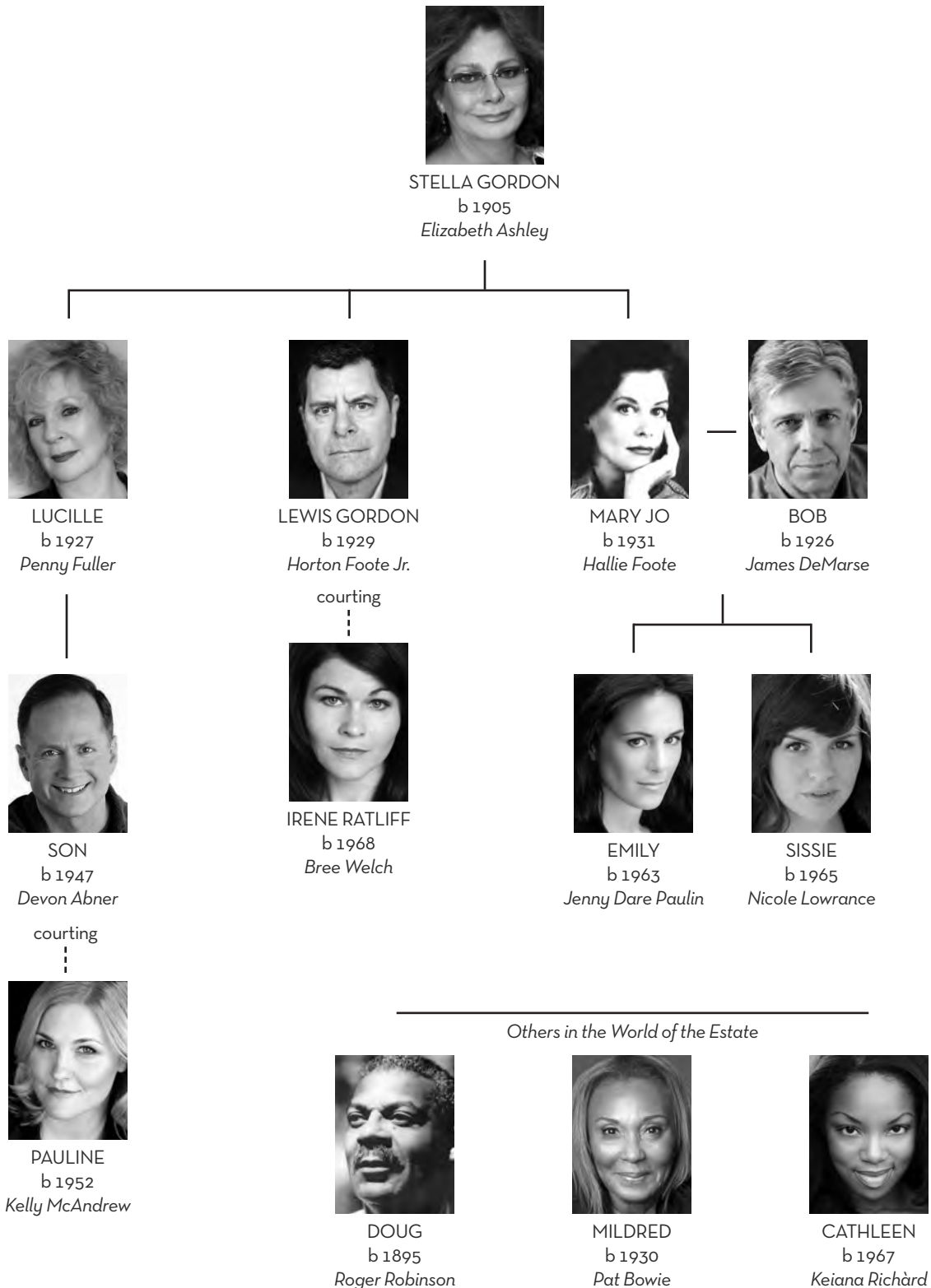
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THE Gordon Family Tree



About the Playwright



KEITH CARTER

Horton Foote was born in Wharton, Texas, on March 14, 1916. His first play, *Texas Town*, was produced in 1941 in New York. For the next 68 years, until his death on March 4, 2009, Foote continued to write plays that illuminated a century of rural Texas life. Foote first achieved prominence in the 1950s and 1960s writing television plays, especially for “Philco-Goodyear Television Playhouse,” “Playhouse 90” and “The DuPont Show of the Month.” In 1953, he adapted his television play *The Trip to Bountiful* for a Broadway production featuring Lillian Gish, Eva Marie Saint and Jo Van Fleet.

In 2008 *Dividing the Estate*, directed by Michael Wilson, appeared on Broadway and earned a Tony nomination for Best Play. It later moved to Hartford Stage in May 2009.

In 2009, the nine-play *The Orphans’ Home Cycle*—which includes *Roots in a Parched Ground*, *Convicts*, *Lily Dale*, *Courtship*, *Valentine’s Day*, *1918*, *The Widow Claire*, *Cousins* and *The Death of Papa*—premiered at Hartford Stage and Off Broadway at Signature Theatre Company. The three-part repertory, under the direction of Michael Wilson and designed by Jeff Cowie, David C. Woolard, Rui Rita and John Gromada, featured Devon Abner, James DeMarse, Hallie Foote, Maggie Lacey and Jenny Dare Paulin. It received the Lucille Lortel Award for Outstanding Play, Drama Desk Lifetime Achievement Award, Outer Critics Circle Award for Outstanding New Off-Broadway Play and New York Drama Critics’ Circle Award for Best Play.

Other plays by Foote include *The Habitation of Dragons*, *The Last of the Thorntons* and *The Roads to Home*.

Foote’s numerous film credits include screenplays of his own work, including *Courtship*, *On Valentine’s Day*, *1918* and *Lily Dale*, as well as adaptations. Foote received an Academy Award and the Writers Guild of America Award for his screenplay of Harper Lee’s *To Kill a Mockingbird*. His original screenplay *Tender Mercies* also won him an Academy Award. He adapted John Steinbeck’s *Of Mice and Men* for the 1992 film featuring John Malkovich and Gary Sinise.

In 1994, Signature Theatre Company dedicated its entire season to the works of Horton Foote. In 1995, he received the Pulitzer Prize for Drama and a Lucille Lortel Award for an Individual Body of Work for *The Young Man From Atlanta*, which also received a Tony nomination for Best Play in 1997. Foote was elected to the American Academy of Arts and Letters in 1998, and in 2000, he received the National Medal of Arts and was awarded an honorary degree at the University of Hartford. In 2002, he received the Texas Medal of the Arts Award in literature and arts.

A memoir of his childhood, *Farewell*, was published in 2000, and a second volume about his early career, *Beginnings*, was published in 2001.

A FAMILY AFFAIR

Brother and sister Horton Foote Jr. and Hallie Foote talk about Dividing the Estate, their father's work and the opportunity to appear together on stage again.

Interview by Danielle Mages Amato

Hallie, you have done Dividing the Estate multiple times now and are considered the foremost interpreter of your father's plays. What do you find compelling about this play in particular?

HALLIE FOOTE: It's a wonderful play. Every time we do it, it feels a little bit different and I think it gets better. People love to see it, and the actors have a lot of fun playing the roles. I hope to be able to do it again after this.

Horton, you haven't been on stage in many years. What brings you back now?

HORTON FOOTE JR: I stopped acting almost 17 years ago to open

a restaurant and my whole life focus kind of changed. In the past two or three years, I've really started feeling like I would, just one last time, like to do something of my father's for sentimental reasons. I found out that the circumstances were correct, and I very gently threw my hat into the ring.

When was the first time you appeared together in one of your father's plays?

HORTON: Was it *The Habitation of Dragons*, Barbara Hallie?

HALLIE: We did film versions of *1918* and *On Valentine's Day* in 1985 and 1986, then we did *The Widow Clare*, *The Habitation of Dragons* and our sister's play, *God's Pictures*. And we did *Laura Dennis* together at Signature Theatre.

What are you most looking forward to about working together again?

HALLIE: We have a good time working together, actually.

HORTON: I'm very excited to be working with Barbara Hallie again. It's always fun. My father was very easy to work with. I felt very safe and had a great time. It was always a very satisfying artistic experience.

HALLIE: I think actors love working on his plays, in parts that he writes, because they are very rich, and you can keep mining them. It's almost endless, the things you discover about the characters. That's not always the case with all plays.

Was his work as a playwright something that you were always aware of while growing up? Or was it something that was more separate from you?

HALLIE: He always wrote at home. He had an almost pathological dislike of being away from all of us. He did love the theatre, don't get me wrong, but he wasn't crazy about going out to Hollywood and getting jobs. He loved being at home and writing. He could write around a lot of chaos, but if he was up in the attic, where he wrote, and the door was closed, it was probably not a good idea to disturb him.

HORTON: I remember vividly, when we lived in the house in Grandview, New York, I also had a bedroom in the attic. I remember him sitting in his chair, with a steno pad and pencil, and he had this beautiful unabridged dictionary on a beautiful stand. His door was always open when he was writing in the afternoon, and almost every day,



Horton Foote (left) on the set of *The Habitation of Dragons* with his son, Horton Foote Jr. (middle), and actor Frederic Forrest (right). *The Habitation of Dragons* aired on television in 1992.

Undated photo of Horton Foote seated in his office.
Photo courtesy of DeGolyer Library, Southern
Methodist University, Dallas, Texas, A1992.1810.

coming home from school, I would run up there and see him.

HALLIE: He was a clear presence, a daily presence. It got to the point that when he would travel, he would take one of us with him.

Do you have a favorite play of your father's?

HORTON: I think it's *Dividing the Estate*. To me, it's almost miraculous. Although people don't think of my father as a comedy writer, I find all of his plays funny. But this play, it's not like comedy. It's just real life exposed in a way that you can't help but identify with it, and you can't help but find it hysterical.

HALLIE: I always say my favorite play is the one I'm working on. I agree that people don't think of my father as funny sometimes, but even his sad plays have a lot of humor in them. It's partly because that's just part of life—sometimes people can be very funny, despite whatever else is going on. I also think there's a timelessness to his plays. They're set in a certain time and place, but that doesn't limit them. As an example, *Dividing the Estate* takes



KEITH CARTER

place in 1987, but we started working on it in 2008, when the market was really crashing and the collective panic was palpable. Life repeats itself, and I think my father was very tapped into that. Certain universal themes often happen over and over again.

How do you see your father's legacy as an American playwright?

HALLIE: I think he was one of the great writers of the 20th century. My siblings and I have started a foundation to educate people about his work and his importance as a writer. I really feel strongly about it.

HORTON: People don't realize that his career on Broadway spanned over 60 years. He was a

pioneer of early television with Paddy Chayefsky, Rod Serling and Tad Mosel. And he's one of the most prolific playwrights in the world.

HALLIE: Over 60 plays.

HORTON: He always wrote what he knew how to write; he didn't try to pattern his work around what was fashionable. He always stuck to his guns.

HALLIE: He was blessed. He always knew what he wanted to do. And I think it was almost a mystical experience for him. He deeply loved it. But he also couldn't not write. There was just no way.

HORTON: There are very few people I've ever met who had that purity, that kind of calm. He had a certain peace about him, and that peace was that he knew why he was here on this planet. He was a writer.



JANN WHALEY

(from left) Hallie Foote as Mary Jo and Elizabeth Ashley as Stella Gordon in Horton Foote's *Dividing the Estate*, directed by Michael Wilson.



DEVYN ABNER (Son) has appeared in *Dividing the Estate* at Primary Stages, the Booth Theatre and the Alley Theatre. His other recent New York theatre credits include

four characters in Horton Foote's masterwork *The Orphans' Home Cycle* and Ludie in *The Trip to Bountiful* (Signature Theatre). He has appeared on television in two episodes of "The Office" and Horton Foote's *Alone*.



ELIZABETH ASHLEY (Stella Gordon) made her Broadway debut in 1959 in *The Highest Tree*. Her Broadway credits include *August: Osage County*, *Dividing*

the Estate, *Enchanted April*, the revival of *The Best Man*, *Take Her, She's Mine*, for which she won Tony and Theatre World Awards, *Barefoot in the Park*, which was written for her by Neil Simon, directed by Mike Nichols and earned her a second Tony nomination, *The Skin of Our Teeth* directed by Jose Quintero, opened the American Bicentennial at The Kennedy Center and Broadway, George Bernard Shaw's *Caesar and Cleopatra*, *Legend*, *Hide and Seek* and *Agnes of God*, for which she received the Albert Einstein Award for excellence in the performing arts. She is perhaps best known as one of the definitive interpreters of Tennessee Williams' work, including *Eight by Tenn* (eight one-acts) at Hartford Stage, the 1973 Broadway production of *Cat on a Hot Tin Roof*, for which she earned her third Tony nomination and a Tennessee Williams Foundation Award, *Suddenly Last Summer*, *Red Devil Battery Sign* and *The Milk Train Doesn't Stop Here Anymore* (WPA Theatre) and *Out Cry* and *Sweet Bird of Youth*, for which she received a Helen Hayes Award nomination and a Millennium Award. She also appeared in *The Glass Menagerie* at Hartford Stage, American Repertory Theater and Alley Theatre, and most recently she became the first actress to play Maggie

in *Cat on a Hot Tin Roof* and returned 30 years later to play Big Mama at Hartford Stage. Off Broadway she played Isadora Duncan in *When She Danced* (Playwrights Horizons), *Dividing the Estate* (Primary Stages) and the New York premiere of Edward Albee's *Me, Myself and I*. Her National Tours and regional work include *The Perfect Party* and *The Enchanted* (The Kennedy Center), *Master Class* (Royal Alexandria Theatre in Toronto), Regina in *The Little Foxes*, *Vanities*, *Who's Afraid of Virginia Woolf?*, *A Coupla White Chicks*, *Full Gallop* and *Eleemosynary*. Most recently she starred in *Mrs. Warren's Profession* at The Shakespeare Theatre Company in Washington, DC. Her film credits include *The Carpetbaggers*, which debuted in 1962, *Ship of Fools*, which received a Golden Globe Award nomination, *Rancho Deluxe*, *The Marriage of a Young Stockbroker*, *Golden Needles*, *92 in the Shade*, *The Great Scout & Cathouse Thursday*, *Coma*, *Paternity*, *Split Image*, *Dragnet*, *Vampire's Kiss*, *A Man of Passion*, *Happiness*, which won an Independent Spirit Award, *Just the Ticket*, *Stagecoach*, *Windows*, *The Cake Eaters* and *Broadway: The Golden Age*. Among her television credits, most recently she played Aunt Mimi in "Treme" on HBO. Her other television credits are A&E's "The Rope," for which she was nominated for a CableACE Award for Best Actress, *The Two Mrs. Grenvilles*, "Miami Vice," *Svengali*, *The War Between the Tates*, *When Michael Calls*, Carl Sandburg's "Lincoln," "Caroline in the City," "Dave's World," "Evening Shade," where she was a series regular and received an Emmy Award nomination, "The Buccaneers" on PBS, "Law & Order," "Law & Order: Special Victims Unit," "The Larry Sanders Show," "Homicide: Life on the Street" and many appearances on "The Tonight Show Starring Johnny Carson." Ms. Ashley was a founding member of the Board of Directors of the American Film Institute while serving on the first National Council of the Arts during the administrations of Presidents Kennedy

and Johnson and also served on the President's Committee for the Kennedy Center Lifetime Achievement Awards. She is the author of *Actress: Postcards from the Road*, published in 1978. She can be heard on Lou Reed's CD *The Raven*.



PAT BOWIE (Mildred) made her Alley Theatre debut with this production. Her Broadway credits include *Dividing the Estate* and *The Song of*

Jacob Zulu. Her Off Broadway credits include *The Orphans' Home Cycle* and *Dividing the Estate*. Her regional credits include *To Kill a Mockingbird* (Hartford Stage), *Granny Root* in *Pecong* (Victory Garden Theater), *Ursula* in *Much Ado About Nothing* and *Lena* in *A Raisin in the Sun* (Oregon Shakespeare Festival), *Ma Dear* in *Jar on the Floor* (Alliance Theatre), *Aunt Esther* in *Gem of the Ocean* (Actors Theatre of Louisville) and *The First Breeze of Summer* (Court Theatre). She has also appeared in the tour of *Flyin' West* as Miss Lea. Her credits in the United Kingdom include *The Man from Auntie*, *Waking the Dead*, *One Fine Day*, *Disappearing Acts*, *Spell Number 7* on BBC, the tour of *The Playboy of the West Indies*, *The Day the Bronx Died*, the English premiere of August Wilson's *King Hedley II* (The Tricycle Theatre), *Vieux Carre* (Nottingham Playhouse) and *Small World* (Southwark Playhouse). She is a member of The Tricycle Theatre and a 2007 United States Artist Fellow.



JAMES DEMARSE (Bob) has Broadway and Off Broadway credits that include *Dividing the Estate*, *The Orphans' Home Cycle*, *The Trip to Bountiful*, *Down the*

Garden Paths, *White People*, *Who's Afraid of Virginia Woolf?*, *The Last Moon* and *Diminished Capacity*. His regional credits include *To Kill a Mockingbird*, *Dividing the Estate* and *The Orphans' Home Cycle* (Hartford

Stage), *Breaking Legs* (Pasadena Playhouse), *The Big Knife* (Capital Repertory Theatre), *Cantorial* (Jewish Repertory Theatre) and *Subject to Fits* (The Public Theater). His selected television credits include "Royal Pains," "The Good Wife," "Chappelle's Show," "The Sopranos," "Law & Order: Criminal Intent," "Law & Order: Special Victims Unit," "Ferris Bueller," "Sons and Daughters," "One Life to Live" and "Law & Order." His film credits include *The Baxter*, *Side by Side*, *Fresh Cut Grass*, *If Freud Had a Video Camera* and *Surprise*. He has received a Drama Desk Award and an Outer Critics Circle Award nomination.



HALLIE FOOTE (Mary Jo) received a 2009 Tony Award nomination as Best Featured Actress in a Play for her performance of Mary Jo in the Broadway

premiere of *Dividing the Estate*. She has played the role in the play's New York Off Broadway premiere at Primary Stages in 2007, at Hartford Stage in 2009 and most recently at Houston's Alley Theatre in 2011. Known as the one of the foremost interpreters of her father's work, she has received numerous awards for her performances, including Drama Desk, OBIE, Lucille Lortel, Drama League and Richard Seff Awards. The daughter of Lillian Vallish Foote and Horton Foote, she began her stage career in 1986 in the title role of her father's play *The Widow Claire* at Circle in the Square Theatre. She and her father collaborated on multiple productions including *The Carpetbagger's Children* (Lincoln Center Theater), *The Last of the Thorntons*, *Talking Pictures*, *Night Seasons*, *Laura Dennis* and *The Trip to Bountiful* (Signature Theatre Company) and *When They Speak of Rita* and *The Day Emily Married* (Primary Stages), among many others. In 2010, she appeared in the critically-acclaimed three-part, nine-hour production of her father's epic *The Orphans' Home Cycle*, which won Drama Desk, Outer Critics and Lortel

Awards and the New York Drama Critics Circle Award for Outstanding Play and the Theatrical Event of the Season. Her other regional credits include *The Death of Papa* (PlayMakers Repertory Company), *The Carpetbagger's Children* (Guthrie Theatre) and *God's Pictures* (Indiana Repertory Theatre). Her selected film credits include *1918*, *On Valentine's Day*, *Courtship*, *Walking to the Waterline* and *Paranormal Activity 3*, and she was the producer of *Lily Dale* on Showtime and Hallmark Hall of Fame.



HORTON FOOTE JR.

(Lewis Gordon) is returning to the stage after almost 17 years. He is thrilled to be working with his sister again and is excited for the chance

to work with such a great cast. He is grateful for the opportunity that Michael Wilson has afforded him and is looking forward to being a part of what he considers to be one of his father's greatest plays.



PENNY FULLER (Lucille)

reprises this role having played it on Broadway, Off Broadway, at Hartford Stage and at Alley Theatre. She is thrilled to return to The

Old Globe where she appeared in repertory playing Juliet in *Romeo and Juliet* directed by Diana Maddox, Viola in *Twelfth Night* directed by Craig Noel and Doll Tearsheet in *Henry IV, Part 2* directed by Edward Payson Call. She began her Broadway career starring in *Barefoot in the Park*, three Shakespeare in the Park productions and the musicals *Cabaret*, *Rex* and *Applause*, for which she received a Tony Award nomination for the role of Eve Harrington. Her television work garnered five Emmy Award nominations and an Emmy for ABC's *The Elephant Man*. She received a Tony Award nomination in 2001 for her performance in Neil Simon's *The Dinner Party*. Off Broadway she was

seen in *Love, Loss and What I Wore*, *Beautiful Child* (Vineyard Theatre), *Southern Comforts* (Primary Stages) and *Three Viewings* and *New England* (Manhattan Theatre Club). She has played a variety of roles in regional theatre including Amanda in *The Glass Menagerie*, Arkadina in *The Seagull* and Claire in *A Delicate Balance*. With William Finn's *A New Brain* at Lincoln Center Theater, she returned to musical theatre and has since starred in productions of *A Little Night Music*, *Do I Hear a Waltz?* and, in London, *Sail Away*. She has embarked on a new career phase as a cabaret artist singing in New York clubs and theatres.



NICOLE LOWRANCE

(Sissie) reprises the role she recently played at Alley Theatre. Her Broadway credits include *Dividing the Estate* (also at Primary

Stages). Her international credits include *The Merchant of Venice* (Royal Shakespeare Company). Her Off Broadway credits include *The Merchant of Venice*, *The Jew of Malta*, *All's Well That Ends Well*, *Engaged* and *Don Juan* (Theatre for a New Audience), *Columbinus* (New York Theatre Workshop), *Tatjana in Color* (Culture Project), *Red Frogs* (PS122) and *Measure for Measure* (New York Shakespeare Festival). Her regional credits include *Steel Magnolias* (Cape May Stage), *Beyond Therapy* and *David Copperfield* (Westport Country Playhouse), *Oleanna* and *Speed the Plow* (American Theater Company), *The Importance of Being Earnest* (CENTERSTAGE), *Curse of the Starving Class* (American Conservatory Theater), *The Learned Ladies of Park Avenue* (Hartford Stage), *Romeo and Juliet* (Folger Theatre) and *The Little Foxes* and *Hamlet* (The Shakespeare Theatre Company). Her television credits include "Law & Order," "Whoopi," "Guiding Light" and "American Masters" on PBS. She is a Juilliard School graduate.



KELLY MCANDREW

(Pauline) is thrilled to be returning to The Old Globe, having last appeared in *August: Osage County*, *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) and *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* (Independent Spirit Award nomination), *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.



JENNY DARE PAULIN

(Emily) has appeared on and off Broadway in *Dividing the Estate* and *The Orphans' Home Cycle*. Her regional theatre credits include

Dividing the Estate (Alley Theatre and Hartford Stage), *The Orphans' Home Cycle* (Hartford Stage), *The Foreigner* (John W. Engeman Theater at Northport), *The Roads to Home* (2nd Story Theatre), *Angel Feathers* (Lost

Theater), *The Trip to Bountiful* (Actors Theatre of San Francisco) and *Antigone*. Her television credits include *Beyond the Prairie: The True Story of Laura Ingalls Wilder*, "Promised Land" and "Dawson's Creek." Her film credits include *Future Weather*, *Bulletface*, *The Double Born*, *Infection* and *Cool Air*. She most recently appeared in *Young Adult* directed by Jason Reitman.



KEIANA RICHARD

(Cathleen), a native of Tennessee, returns to the role she played at Alley Theatre. Her Broadway credits include *Dividing the*

Estate directed by Michael Wilson, and her Off Broadway credits include *Forgotten World* (Sundance Institute/The Public Theater), *Ghosts* (The Pearl Theatre Company), *Dividing the Estate* (Primary Stages) and *365 Days/365 Plays* (Slant Theatre Project/The Public Theater). Her regional credits include *Milk Like Sugar* reading (Philadelphia Theatre Company), *Eclipsed* directed by Liesl Tommy (McCarter Theatre Center), *Good Breeding* directed by Robert O'Hara and *La Dispute* directed by Darko Tresnjak (UC San Diego/La Jolla Playhouse) and *The Wiz* directed by Des McAnuff (La Jolla Playhouse). Her television credits include projects such as "12 Steps to Recovery" and "Delocated." She received her M.F.A. from UC San Diego.



ROGER ROBINSON

(Doug) has appeared on Broadway in *Joe Turner's Come and Gone* (Tony Award), *Drowning Crow*, *St. Louis Women* at City Center Encores!, *Seven*

Guitars (Tony Award nomination), *Amen Corner*, *Ain't Supposed to Die a Natural Death*, *Talent '64*, *Elaborate Lives: The Legend of Aida*, *The Iceman Cometh* and *Does a Tiger Wear a Necktie?* Internationally he appeared in *Jitney* at the Royal National Theatre. His Off Broadway credits include *The*

Cherry Orchard, *The Middle of Nowhere*, *Of Mice and Men*, *Do Lord Remember Me?*, *The Trials of Brother Jero*, *The Strong Breed*, *Who's Got His Own?*, *Crooks*, *Lady Day*, *MacBird!* and *Walk in Darkness*. His television credits include "Rubicon" on AMC, "NYPD Blue," "The Education of Max Bickford," three episodes of "ER," "Kate Brasher," "Friends," "Homicide: Life on the Street," "Law & Order," "New York Undercover," "The Cosby Show," "A Man Called Hawk," "The Equalizer," "Kojak" (series recurring), "Dead Air," "The Jeffersons," two episodes of "Baretta," the miniseries *King*, "Quincy M.E." and *Marcus/Nelson Murders*. Select film credits include *One the One*, *Brother to Brother* (L.A. Outfest Award for Outstanding Actor in a Feature Film, Independent Spirit Award nomination), *Vig*, *Burnsby's Last Call aka Booze*, *Flodders Does Manhattan*, *It's My Turn*, *Newman's Law*, *Believe in Me*, *Suits*, *Who's the Man?*, *The Lonely Guy*, *Meteor* and *Willie Dynamite*.



BREE WELCH

(Irene Ratliff) returns to The Old Globe after appearing as Bianca in *The Taming of the Shrew* and Ensemble in *King Lear* and *The Madness of*

George III. Ms. Welch is an M.F.A. student in The Old Globe/USD Graduate Theatre Program where she has also performed in *The Winter's Tale*, *The Country Wife*, *The Two Gentlemen of Verona* and *The Carver/Chekhov Project*. Her regional credits include *A Christmas Carol* (Alley Theatre), *The Rabbit Hole* (Stages Repertory Theatre), *Essential Self-Defense* (Horse Head Theatre Company), *Antigone* and *The Triumph of Love* (Classical Theatre Company), *One Flea Spare* (Mildred's Umbrella Theater Company), *Enchanted April*, *The Odd Couple* and *The Heiress* (Unity Theatre) and six seasons with Houston Shakespeare Festival where she performed in *The Tempest*, *Hamlet*, *Titus Andronicus*, *Love's Labour's Lost*, *Romeo and Juliet*, *Julius Caesar*,

Cymbeline, *As You Like It*, *Measure for Measure* and *The Taming of the Shrew*. Ms. Welch recently played Mrs. Elton in the reading of *Emma – A Musical Romantic Comedy* based on the novel by Jane Austen. She received her B.A. in Acting/Directing from The University of Houston.

HORTON FOOTE (Playwright) was an American playwright and screenwriter perhaps best known for his Academy Award-winning screenplays for the 1962 film *To Kill a Mockingbird* and the 1983 film *Tender Mercies* and his notable live television dramas during the Golden Age of Television. He had his first play, *Texas Town*, produced Off Broadway in 1941. His other plays include *The Last of the Thorntons*, *The Chase*, *The Traveling Lady*, *The Trip to Bountiful*, *Night Seasons*, *Tomorrow*, *The Habitation of Dragons*, *The Orphans' Home Cycle*, *Roots in a Parched Ground*, *Convicts*, *Lily Dale*, *The Widow Claire*, *Courtship*, *Laura Dennis*, *Vernon Early*, *The Roads to Home*, *The Carpetbagger's Children* and *The Day Emily Married*. He received the Pulitzer Prize for Drama in 1995 for his play *The Young Man From Atlanta*. His final play, *Dividing the Estate*, was produced on Broadway in 2008 and received a Tony Award nomination for Best Play. Mr. Foote was elected to the American Academy of Arts and Letters in 1998, was the inaugural recipient of the Austin Film Festival's Distinguished Screenwriter Award and was awarded the National Medal of Arts in 2000. Mr. Foote died on March 4, 2009.

MICHAEL WILSON (Director) received Drama Desk and Outer Critics Circle Awards for his direction of Horton Foote's three-part, nine-hour *The Orphans' Home Cycle* Off Broadway in 2010. On Broadway, he has directed Foote's *Dividing the Estate* (Tony Award nomination for Best Play), Matthew Barber's *Enchanted April* (Tony Award nomination for Best Play) and John Van Druen's *Old Acquaintance* (Roundabout Theatre Company). His Off Broadway credits

include the premieres of Eve Ensler's *Necessary Targets*, Foote's *The Carpetbagger's Children* (Lincoln Center Theater), Tina Howe's *Chasing Manet* (Primary Stages) and Christopher Shinn's *Picked* (Vineyard Theatre) and *What Didn't Happen* (Playwrights Horizons), as well as the New York premieres of Jane Anderson's *Defying Gravity* and Tennessee Williams' *The Red Devil Battery Sign* and the 2011 revival of *The Milk Train Doesn't Stop Here Anymore* (Roundabout). His resident theatre work includes plays at American Repertory Theater, Goodman Theatre, Guthrie Theater, Long Wharf Theatre, New York Stage and Film and Hartford Stage where he was Artistic Director from 1998 to 2011. In March, his revival of Gore Vidal's *The Best Man* will begin previews on Broadway.

JEFF COWIE (Scenic Design) has designed scenery for numerous Alley Theatre productions including Horton Foote's *The Trip to Bountiful* and *The Carpetbagger's Children*, both directed by Michael Wilson. His Broadway credits include Foote's *Dividing the Estate* (Lincoln Center Theater). Off Broadway he received Drama Desk and American Theatre Wing Henry Hewes Awards for his design of Foote's three-part, nine-hour epic *The Orphans' Home Cycle* (Signature Theatre Company). He has also designed Foote's *Dividing the Estate* and *The Day Emily Married* (Primary Stages) and *The Carpetbagger's Children* (Lincoln Center Theater), Tennessee Williams' *The Milk Train Doesn't Stop Here Anymore* (Roundabout Theatre Company) and *The Red Devil Battery Sign* (WPA Theatre), Christopher Shinn's *What Didn't Happen* (Playwrights Horizons), Eve Ensler's *Necessary Targets* (Variety Arts Center), *Colder than Here* and *A Letter from Ethel Kennedy* (MCC Theater), *The Bitter Tears of Petra Von Kant* (Drama Desk nomination) and *Defying Gravity* (Daryl Roth Productions), among others. His resident theatre

credits include Actors Theatre of Louisville, Berkley Repertory Theatre, Guthrie Theater, Goodman Theatre, Hartford Stage, Long Wharf Theatre, New York Stage and Film and Philadelphia Theatre Company, among others. He has received an NEA/Rockefeller Foundation Award and the Edward Albee Foundation Fellowship. He is a graduate of Rhode Island School of Design and The Museum of Fine Arts, Houston's Glassell School of Art.

DAVID C. WOOLARD (Costume Design) has Broadway credits that include *Lysistrata Jones*, *West Side Story*, Jane Fonda's clothing for *33 Variations*, *Dividing the Estate*, *The Farnsworth Invention*, *Old Acquaintance*, *Ring of Fire*, *All Shook Up*, *700 Sundays* with Billy Crystal, *The Smell of the Kill*, *The Rocky Horror Show* (2001 Tony Award nomination), *Voices in the Dark*, *The Who's Tommy* (1993 Tony and Olivier Award nominations), *Bells Are Ringing*, *Marlene*, *Wait Until Dark*, Horton Foote's *The Young Man From Atlanta*, *Sally Marr...and Her Escorts*, *Damn Yankees* and *A Few Good Men*. His recent credits include *The Orphans' Home Cycle* (Signature Theatre Company), *The Milk Train Doesn't Stop Here Anymore* (Roundabout Theatre Company) and the opera *Death and the Powers* in Monte Carlo. His selected additional credits include Lucy Simon's musical *Zhivago* (La Jolla Playhouse), Horton Foote's *The Carpetbagger's Children*, *The Stendhal Syndrome*, *The Day Emily Married* with Estelle Parsons, *The Donkey Show* at American Repertory Theater, *Così Fan Tutte* and *Madame Mao* (Santa Fe Opera) and work at regional theatres including The Old Globe, Goodman Theatre, Arena Stage, Oregon Shakespeare Festival, Guthrie Theater, Seattle Repertory Theatre and Opera Theatre of Saint Louis.

RUI RITA (Lighting Design) recently designed the Globe productions of *Richard O'Brien's The Rocky Horror Show* and *Death of a Salesman*. He has designed the Broadway productions of

Present Laughter, *Dividing the Estate*, *Old Acquaintance*, *Enchanted April*, *The Price* and *A Thousand Clowns*. His Off Broadway premieres include Horton Foote's *The Orphans' Home Cycle* (Hewes Design Award, Signature Theatre Company), *Nightingale* and *Moonlight and Magnolias* (Manhattan Theatre Club), *Big Bill*, *The Carpetbagger's Children*, *Far East* and *Ancestral Voices* (Lincoln Center Theater), *The Day Emily Married* (Primary Stages) and *Dinner with Friends* (Variety Arts Center). His Off Broadway revivals include *The Milk Train Doesn't Stop Here Anymore* (Roundabout Theatre Company) and *Engaged* (OBIE Award, Theatre for a New Audience). His additional Off Broadway and regional credits include Second Stage Theatre, New York Shakespeare Festival/The Public Theater, Alley Theatre, Arena Stage, American Conservatory Theater, CENTERSTAGE, Ford's Theatre, Goodman Theatre, Hartford Stage, Huntington Theatre Company, The Kennedy Center, Mark Taper Forum, Westport Country Playhouse and Williamstown Theatre Festival.

JOHN GROMADA (Original Music and Sound Design) has composed music or designed sound for more than 30 Broadway productions including this season's *Seminar*, *Man and Boy*, *The Road to Mecca* and *The Columnist*, and also *Next Fall*, *A Bronx Tale*, *Prelude to a Kiss*, *Proof*, *Sight Unseen*, *Well*, *Rabbit Hole*, *A Streetcar Named Desire*, *Twelve Angry Men* and *A Few Good Men*. His other New York credits include *Measure for Measure* last summer in Central Park, *The Orphans' Home Cycle* (Drama Desk and Henry Hewes Awards), *By the Way*, *Meet Vera Stark*, *Olive and the Bitter Herbs*, *The Screwtape Letters*, *Shipwrecked!* (Lucille Lortel Award), *Secrets of the Trade*, *Clybourne Park*, *The Singing Forest*, *Julius Caesar*, *Skriker* (Drama Desk Award), *Machinal* (OBIE Award) and many more. His regional theatre credits number more than 300, including the La Jolla Playhouse productions of *A Dram* of

Drumhicit, *Surf Report* and *Unusual Acts of Devotion* and the Geffen Playhouse production of *Next Fall*. www.johngromada.com

STEPHANIE KLAPPER (New York Casting Director) is thrilled to continue her collaboration with Michael Wilson. Her work has been seen on Broadway, Off Broadway, regionally, internationally and on television, internet and film. Her selected Broadway and Off Broadway credits include *Olive and the Bitter Herbs*, *Stop the Virgins*, *Cactus Flower*, *Black Tie*, *In Transit*, *Secrets of the Trade*, *The Temperamentals*, *Dividing the Estate* (2009 Tony Award nomination for Best Play), *Bells Are Ringing*, *Dinner with Friends*, *An Oak Tree* (New York and Los Angeles, Artios Award winner) and *Indoor/Outdoor*. Her National Tour credits include *A Christmas Story*, *The Musical!* She is the resident casting director for Primary Stages, New York Classical Theatre and The Pearl Theatre Company. Her other casting credits include *The Cherry Sisters* (Actors Theatre of Louisville), Eric Rosen and Matt Sax's *Venice, Saved!* for Gary Griffin, Moisés Kaufman's *Into the Woods*, Mary Zimmerman's *The Arabian Nights*, *Cat on a Hot Tin Roof* in Vienna and *Who's Afraid of Virginia Woolf?* in Frankfurt. Ms. Klapper has ongoing projects for a number of regional theatres including Capital Repertory Theatre, Delaware Theatre Company, Milwaukee Repertory Theater, Adirondack Theatre Festival, Asolo Repertory Theatre, PlayMakers Repertory Company, Kansas City Repertory Theatre, New Theatre, Commonwealth Shakespeare Company and Hartford Stage. She has cast numerous independent feature films. She is a member of the Casting Society of America and League of Professional Theatre Women. Her casting assistants are Tyler Albright and Lauren O'Connell.

MARISA LEVY (Stage Manager) has Broadway credits including *Dividing the Estate* and Off Broadway credits including *Me, Myself & I* (Playwrights

Horizons), *On the Levee* (Lincoln Center Theater), *The Orphans' Home Cycle* (Signature Theatre Company), *Dividing the Estate* and *Adrift in Macao* (Primary Stages) and *Single Black Female* (New Professional Theatre). Her other credits include *The Furniture Fire* (The Drama League), *The Crucible*, *Gem of the Ocean*, *Divine Rivalry*, *The Orphans' Home Cycle*, *Dividing the Estate* and *To Kill a Mockingbird* (Hartford Stage), The Acting Company, Pennsylvania Shakespeare Festival and Barrington Stage Company.

ERIN GIOIA ALBRECHT (Assistant Stage Manager) previously worked on the Globe productions of *August: Osage County*, *Jane Austen's Emma - A Musical Romantic Comedy*, *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*. Her other regional credits include *Milk Like Sugar*, *Creditors*, *The Third Story*, *No Child...* and *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). Ms. Albrecht obtained her M.F.A. in Stage Management from UC San Diego.

ALLEY THEATRE (Co-Producer) is a professional resident theatre company under the direction of Artistic Director Gregory Boyd and Managing Director Dean R. Gladden now in its 65th season. Recipient of the Special Tony Award for Outstanding Regional Theatre, the Alley produces a wide-ranging repertoire year-round on its two stages with a Resident Company of artists, artisans and staff in its state-of-the-art complex in downtown Houston. Notable productions include *Jekyll & Hyde* (premiere) and Edward Albee's *The Play About the Baby*, *Marriage Play* (U.S. premiere), Robert Wilson's productions of *Danton's Death*,

When We Dead Awaken and *Hamlet*, the epic 10-play *The Greeks* and Shakespeare's *The Roman Plays* (with Vanessa Redgrave and the late Corin Redgrave), premieres by Ken Ludwig, Horton Foote, Eve Ensler, Keith Reddin, Elizabeth Egloff and Herbert Siguenza and new work developed through the Alley's New Play Initiative including Kenneth Lin's *Intelligence-Slave* and Rajiv Joseph's *The Monster at the Door*. www.alleytheatre.org.

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.

SPECIAL THANKS

Scott Palmer



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



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



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SUMMER SHAKESPEARE INTENSIVE



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In the summer of 2012 high school-aged actors and actresses are provided a unique and exciting opportunity to refine their skills and perform at The Old Globe. The Globe is committed to offering top-notch training to the next generation of actors, and the **Summer**

Shakespeare Intensive is a great example of that mission.

Over the course of four weeks in the summer, the students rehearse with professional directors and participate in fantastic workshops with cast members from the Globe's Summer Shakespeare Festival repertory company. The program culminates in a public performance of condensed versions of two of Shakespeare's plays in the outdoor Lowell Davies Festival Theatre.

Auditions will be held in March 2012 (dates TBA).

Program Dates:	Saturday, July 14, Sunday, July 15 and weekdays, July 16 - August 13, 2012
Time:	10 a.m. - 3 p.m. daily
Performance Date:	August 13, 2012
Eligibility:	Students in grades 9 - 12 from San Diego County are eligible for the program
Cost:	\$650 (Limited scholarships available)

MIDDLE SCHOOL SUMMER CONSERVATORY

Middle school-aged students spend three weeks in intensive training in our **Middle School Summer Conservatory**. Students in grades 6, 7 and 8 study with professional actors from our Summer Shakespeare Festival repertory company, focusing on sharpening their acting skills and gaining an understanding of the workings of a professional theatre. In addition to their acting training, these students will tour our theatres and meet staff from the costume, scenic, properties, sound and lighting departments. The program culminates in a showcase for an invited audience.



Program Dates:	Weekdays, July 9 - July 27, 2012
Time:	10 a.m. - 3 p.m. daily
Eligibility:	Students in grades 6 - 8 from San Diego County are eligible for the program
Cost:	\$600 (or \$550 for Globe subscribers or members)

To arrange an audition, email GlobeLearning@TheOldGlobe.org.

(clockwise from bottom left) The Old Globe's 2011 Summer Shakespeare Intensive participants, selected from high schools throughout the San Diego area, in *Love's Labour's Lost*; Summer Shakespeare Intensive students in *The Merry Wives of Windsor*; Student participants of the Middle School Summer Conservatory; Students performing as part of the Middle School Summer Conservatory.

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

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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.

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

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Use of recording devices and cameras is not permitted. Please silence all digital watches, pagers and cellular phones prior to entering the theatre.

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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.

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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.

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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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 Mark Dewey, Andy Lowe, Luke Olson,
 Jason Rothberg..... **Electricians**

Sound

Paul Peterson..... **Sound Director**
 Erik Carstensen..... **Master Sound Technician, Globe**
 Jeremy Siebert..... **Master Sound Technician, White**

ADMINISTRATION

Brian Franko..... **Assistant General Manager**
 Bryan Scott..... **Executive Assistant**

Information Technology

Dean Yager..... **Information Technology Manager**
 Thad Steffen..... **Information Technology Assistant Manager**
 John Ralston..... **Information Technology Assistant**

Human Resources

Sandra Parde..... **Human Resources Director**

Maintenance

Randy McWilliams..... **Facilities Manager**
 Violanda Corona, Ismael Delgado, Miguel Gaspar,
 Roberto Gonzalez, Reyna Huerta, Jose Morales,
 Albert Rios, Maria Rios, Vielka Smith, Nicolas Torres,
 Leonardo Rodriguez..... **Building Staff**

PROFESSIONAL TRAINING

Lance Bower..... **Program Coordinator**
 Maria Carrera, Cynthia Caywood, Ray Chambers,
 Gerhard Gessner, Jan Gist, Fred Robinson,
 Liz Shipman, Abraham Stoll, George Yé..... **MFA Faculty**

EDUCATION

Kim Montelibano Heil..... **Education Associate**
 Carol Green..... **Speakers Bureau Coordinator**
 David Carson, Amanda Cooley Davis, James Cota,
 Jo Anne Glover, Lisel Gorell-Getz, Brian Hammond,
 Sarah Price-Keating, Jennifer Barclay Newsham,
 Radhika Rao, Cynthia Stokes..... **Teaching Artists**

FINANCE

Carly Bennett-Valle..... **Senior Accountant**
 Trish Guidi..... **Accounts Payable/Accounting Assistant**
 Adam Latham..... **Payroll Coordinator/Accounting Assistant**
 Tim Cole..... **Receptionist**

DEVELOPMENT

Marilyn McAvoy Bergman..... **Major Gifts Director**
 Annamarie Maricle..... **Associate Director, Institutional Grants**
 Bridget Cantu Wear..... **Associate Director, Planned Giving**
 Eileen Prisby..... **Events Manager**
 Rachel Plummer..... **Development Manager,
 Individual Annual Giving**
 Diane Addis..... **Membership Administrator**
 Kacie Bluhm..... **Development Assistant**
 Rico Zamora..... **VIP Donor Ticketing**

Donor Services

Lee Conaway, Monica Jorgensen, Barbara Lekes,
 Pamela Malone, Richard Navarro, Stephanie Reed,
 Judy Zimmerman..... **Suite Concierges**

MARKETING

Jeffrey Weiser..... **Public Relations Director**
 Jessie Brunner..... **Audience Development Manager**
 Mike Hausberg..... **Public Relations Associate**
 Kelly Boyle..... **Digital and Print Publications Coordinator**
 Marissa Haywood..... **Marketing Assistant**
 Monica Jorgensen,
 Susie Virgilio..... **Marketing/Events Assistants**

Subscription Sales

Scott Cooke..... **Subscription Sales Manager**
 Anna Bowen-Davies, Arthur Faro, Andy Fink,
 Janet Kavin, Pamela Malone, Yolanda Moore,
 Jessica Morrow, Keith Perkins, Ken Seper,
 Cassandra Shepard, Jerome Tullmann,
 Grant Walpole..... **Subscription Sales Representatives**

Ticket Services

Bob Coddington..... **Ticket Services Manager**
 Marsi Fisher..... **Ticket Operations Manager**
 Dani Meister..... **Group Sales Manager**
 Tony Dixon,
 Rob Novak..... **Lead Ticket Services Representatives**
 Brian Abraham, Kari Archer, Brittany Bailey,
 Sarah Dittges, Kathy Fineman, Merri Fitzpatrick,
 Steve Greenhalgh, Alejandro Gutierrez,
 Tyler Jones, Angela Juby, Cassie Lopez,
 Caryn Morgan, Christopher Smith,
 Diana Steffen..... **Ticket Services Representatives**

PATRON SERVICES

Mike Callaway..... **Theatre Manager**
 Brian Davis, Jessica Talmadge..... **House Managers**
 Kristen Cairns..... **Front of House Assistant**
 Elaine Ginery..... **Food and Beverage Manager**
 Timothy Acosta, Nellie R. del Rosario,
 Benjamin A. Murrell, Paige Plihal, Amanda Rhoades,
 Michelle Thorsen, Michelle R. Witmer..... **Pub Staff**
 Jasmine Morgan, Stephanie Rakowski,
 Lisa Reid..... **Gift Shop Supervisors**

Security/Parking Services

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

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