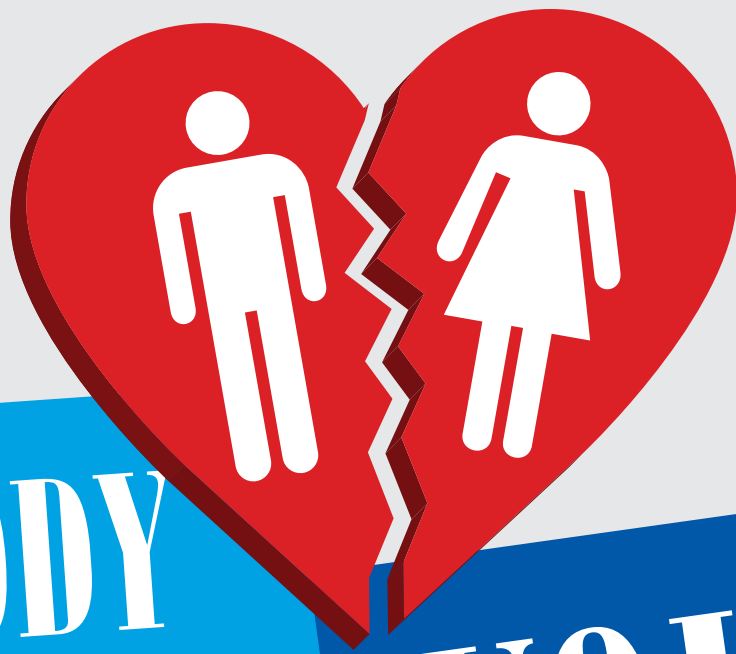


performances



THE OLD GLOBE

MAY 2012



NOBODY

LOVES

YOU

A World Premiere Musical Comedy



HENRY DIROCCO

The Old Globe began its journey with Itamar Moses and Gaby Alter's *Nobody Loves You* in 2010, and we are thrilled to officially launch the piece here in its world premiere production. The Globe has a longstanding relationship with Itamar Moses. He was a Globe Playwright-in-Residence in 2007-2008 when we produced the world premieres of his plays *Back Back Back* and *The Four of Us*. *Nobody Loves You* is filled with the same whip-smart humor and insight that mark Itamar's other works, here united with Gaby's vibrant music and lyrics. Together they have created a piece


that portrays, with a tremendous amount of humor and heart, the quest for love in a world in which romance is often commercialized.

Just across Copley Plaza, the Globe is presenting another musical, the acclaimed *The Scottsboro Boys*, by musical theatre legends John Kander and Fred Ebb. We hope to see you back this summer for our 2012 Summer Shakespeare Festival. Under Shakespeare Festival Artistic Director Adrian Noble, this outdoor favorite features *Richard III*, *As You Like It* and *Inherit the Wind* in the Lowell Davies Festival Theatre. The summer season will also feature Michael Kramer's *Divine Rivalry* as well as Yasmina Reza's Tony Award-winning comedy *God of Carnage*. As always, we thank you for your support as we continue our mission to bring San Diego audiences the very best theatre, both classical and contemporary.



Michael G. Murphy
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

NOBODY LOVES YOU

MUSIC AND LYRICS BY

GABY ALTER

BOOK AND LYRICS BY

ITAMAR MOSES

Michael Schweikardt
SCENIC DESIGN

Emily Pepper
COSTUME DESIGN

Tyler Micoleau
LIGHTING DESIGN

Paul Peterson
SOUND DESIGN

Gaby Alter
ORCHESTRATIONS AND
VOCAL ARRANGEMENTS

Stephanie Klapper, CSA
CASTING

Peter Van Dyke
STAGE MANAGER

MUSIC DIRECTOR

VADIM FEICHTNER

CHOREOGRAPHY BY

MANDY MOORE

DIRECTED BY

MICHELLE TATTENBAUM

Nobody Loves You is a recipient of an Edgerton Foundation New American Plays Award.

Supported in part by the National Fund for New Musicals,
a program of National Alliance for Musical Theatre. www.namt.org.

Nobody Loves You was developed, in part, with the assistance of Rhinebeck Writers Retreat.

SHERYL AND HARVEY WHITE THEATRE

Conrad Prebys Theatre Center

May 9 - June 17, 2012

THE CAST

(in order of appearance)

JEFF.....Adam Kantor
TANYA.....Nicole Lewis
BYRON.....Heath Calvert
CHAZZ.....Alex Brightman
SAMANTHAKate Morgan Chadwick
NINA.....Nicole Lewis
JENNYJenni Barber
DOMINICAlex Brightman
CHRISTIANKelsey Kurz
MEGAN.....Lauren Molina
EVAN.....Alex Brightman
ZENOBIA.....Nicole Lewis
BONNIE.....Kate Morgan Chadwick
STEVE.....Kelsey Kurz

DANCE CAPTAINAlex Brightman

Stage Manager.....Peter Van Dyke

Assistant Stage ManagerLeighann Enos

SETTING

America, the not-too-distant present.

Nobody Loves You will be performed without an intermission.

PRODUCTION STAFF

Assistant DirectorHannah Ryan
Assistant Scenic Design.....Sean Fanning
Assistant Costume DesignMary Rochon
Assistant Lighting DesignJason Bieber
Assistant Sound DesignKevin Anthenill
Music Assistant.....Taylor Peckham
Stage Management InternCheng-Yu (Miso) Wei

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

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



As San Diego's largest not-for-profit performing arts organization, The Old Globe's operating budget of \$20 million sustains year-round productions on three stages, an audience of more than 250,000, education and community programs serving nearly 50,000 and artistic development programs designed to advance the future of American theatre.

As you know, charitable support through grants and contributions is vital to sustaining these activities, and one of the most vital funding sources for The Old Globe is the City of San Diego's Commission for Arts and Culture, which, through an arduous vetting process, allocates contracts for services provided. Funding comes through the transient occupancy tax (TOT), which is paid by tourists who stay at hotels and not by local citizens. The goal of the Commission is to fund organizations that stimulate the economy, attract tourism, reflect the diversity of our region and improve the quality of life for San Diegans.

With each annual budget cycle, funding for the Commission is at risk. We encourage you, as Globe supporters, to tell City Councilmembers and the Mayor that you value programs supported by the Commission and that you advocate for keeping Commission funding as a high priority.

If you are interested in learning more about public funding and how it impacts Globe programs, please contact the Development Department. Thank you for all you do as advocates and friends. We greatly appreciate it.

Enjoy the performance.

Sincerely,

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

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*Executive Committee Member

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Bernard Lipinsky (1914-2001)
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Sponsors of *Nobody Loves You*



Paula and Brian Powers

Paula is pleased to be a new Globe Board member. She and Brian have made Rancho Santa Fe their primary residence after living in New York, Hong Kong, Australia and the Bay Area, where they still own a home. Paula earned her J.D. from the University of Michigan and specialized in Trusts and Estates, including work for private foundations and non-profits. Brian's J.D. comes from the University of Virginia, and he is currently Chairman of Hellman & Friedman LLC, a private equity firm in San Francisco. Paula is a member of the Advisory Board of ODC (a San Francisco-based modern dance company) and on the Board of the Rancho Santa Fe Foundation.

The Edgerton Foundation

The Old Globe world premiere *Nobody Loves You* has received a prestigious Edgerton Foundation New American Plays Award.

Launched nationally in 2007, the Edgerton Foundation New American Plays Program gives plays in development an extended rehearsal period for the entire creative team, including the playwrights. To date, non-profit theatres have received support for 150 new plays – and 43 awardees have gone on or been scheduled to have subsequent productions following their world premieres, with 10 of these plays moving to Broadway, seven nominated for Tony Awards and four finalists for the Pulitzer Prize. For more information about the Edgerton Foundation, visit the Theatre Communications Group (TCG) website at www.tcg.org/tools/newplays/details2011.cfm?ShowID=130.

The 2012 Globe Gala on Saturday, July 28 featuring Broadway star Lea Salonga

Save the date for an extraordinary evening to benefit The Old Globe



Globe Gala Co-Chairs and Board Members Pamela Cesak, Jo Ann Kilty and Vicki Zeiger are delighted to invite you to join them for the 2012 Globe Gala, a truly memorable evening that will feature a one-hour concert by Lea Salonga, the Tony Award-winning star of Broadway's *Miss Saigon* and *Les Misérables*. Proceeds from the Gala benefit the wide variety of artistic, education and community programs at The Old Globe.

July 28, 2012

Reception in Alcazar Garden with a Silent Auction
Special One-Night-Only Concert by Lea Salonga
Dinner and Dancing Under the Stars

For information on underwriting or attending, contact Events Manager Eileen Prisby at (619) 231-1941 x2303 or Events@TheOldGlobe.org.

Lea Salonga (above), returning in the fall for the Globe's world premiere production of *Allegiance – A New American Musical*, will perform exclusively in concert for Gala guests.

(right) Old Globe Artistic Director Emeritus Jack O'Brien with the 2012 Globe Gala Co-Chairs (from left) Pamela Cesak, Vicki Zeiger and Jo Ann Kilty; (far right) The Old Globe's Copley Plaza set for dinner and dancing under the stars.



DOUG GATES



CAROL SONSTEN

EVERYBODY'S WATCHING



(front row, from left) Kate Morgan Chadwick, Kelsey Kurz, Lauren Molina and Alex Brightman; (back row) Heath Calvert, Nicole Lewis, Jenni Barber and Adam Kantor.

PHOTOS BY HENRY DIROCCO

An Interview with Itamar Moses and Gaby Alter



BY DANIELLE MAGES AMATO

Where did the idea behind Nobody Loves You come from?

ITAMAR MOSES: Quite a few years ago our director, Michelle Tattenbaum, brought me in as the book writer on another musical, a dark, funny piece that used as its frame an episode of a television news magazine. Over the course of working on it, the idea of using a reality TV conceit lodged in my mind as an interesting world to musicalize. At about the same time, Gaby Alter, who is an old friend of mine, had moved to New York and enrolled in the graduate musical theatre writing program at NYU, and we always said that when he was done with the program that the two of us would write a musical together. I brought up the reality TV idea, and specifically the idea of using it as a lens to investigate our cultural obsession with stories of perfect romance that on some level we all know to be false. Gaby liked the idea, and, five and a half short years later, here we are in San Diego.

GABY ALTER: We also thought the story would make a good musical because reality TV is heightened reality, just as musicals are heightened because of the singing. Originally the conceit of our show was that people only sang when they were on camera. We eventually dropped that, because it got in the way of our storytelling. Still, at what times people burst into song in the show and what type of music they sing says a lot about how complicit they are with reality TV's falsely heightened reality. On the other hand, we're not cynics, and there is real love in this story. So there is another kind of singing, when people are moved by their genuine emotions to do so, just like in other musicals.

ITAMAR MOSES: Even though we got more flexible with our initial conceit, this idea about reality vs. heightened reality remains there, in the bones of the piece, in a way that I think draws some deep parallels, not just between musicals and reality television, but also to things like alcohol, religion and even the whole notion of infatuation itself.

Do you watch a lot of reality TV?

GABY ALTER: I don't watch very much reality TV myself. Of the shows I've seen, I like *Project Runway* and the one about hairdressers. Those are both shows about artists and creativity, so obviously I identify with the contestants. (The judging process reminds me of grad school.) I think Itamar and Michelle are much better versed in shows like *The Bachelor*. I did watch one of the season finales and thought it was kind of weird because the people did seem to really think they were finding "the one." This was clearly an extremely contrived situation, and yet the emotions were genuine.

ITAMAR MOSES: Notice how Gaby pretends he's not insulting me when he says I'm "better versed" in *The Bachelor* than he is, as though I did more of my homework than he did. But, yeah, I have that complex love-hate relationship with reality TV that I think a lot of people have. I think *Project Runway* is genuinely good, and I like *Face Off*, with the special effects artists. Basically the best ones are ones where people are displaying a genuinely impressive skill that can be primarily evaluated visually (*Top Chef* is also good but crippled by the fact that you can't smell or taste the food). But it's true, I have to confess that I've watched more of *The Bachelor/Bachelorette* than I can possibly justify as research for this musical, which, in my defense, is how it started. Every season of that show is like a fascinating slow motion train wreck, and even though 90% of the couples that get engaged at the end of the show break up within a year, every season the contestants talk about it like it's definitely going to work, they all parrot the same rhetoric. There's this massive disconnect between the world of the show and everything you'd see if you just pulled back the lens even slightly. Which is very much what our show is about.

Do you see Jeff and Jenny's story as something specific to this generation?

ITAMAR MOSES: I'd say it's a universal story that inevitably has the particular trappings of the media and technology that are ascendant right now. The need to protect yourself with irony while actually having a core of earnestness—which is sort of how I'd describe our two heroes—is not as new as we sometimes pretend. So I'd say they're part of a long, long tradition of romantic comedy couples but hopefully a worthy addition to the canon.

GABY ALTER: Jenny and Jeff are fighting to be authentic to themselves and find a real connection in a society that has a lot of rigid narratives and expectations. As Itamar says, the particulars are what come with our current technology, but that's a problem that has dogged self-aware people forever.

The idea of "performing" versus "being real" or "being yourself" is an issue with dating in general, of course, but it seems to be heightened in this reality show context.

ITAMAR MOSES: I think this is an idea that is both very current and very ancient. It's basically about what academics might call the public sphere vs. the private sphere (and indeed the academic in our show, Jeff, makes some comments early on about the blurring of the line between public and private in the house). I think the reason the idea goes back so far is that it has to do with some mechanism in our brains that makes us feel like we matter, like the things we do have weight and meaning, only to the extent that other people are aware of us, to the extent we're being watched.

GABY ALTER: This idea has always been central to our show. Originally Itamar came to me with a lyric, "What's the point of happiness if nobody's watching?" That was his thesis about what drives people to be on reality shows. I think Jeff ends up wrestling with this, because he considers himself to be above this crass, worldly desire. But similar to Aschenbach, the ascetic artist in *Death in Venice*, the world ultimately bites him in the ass. By the way, I'm pretty sure that's the only similarity between our show and *Death in Venice*.

ITAMAR MOSES: The new element in our time, probably, is the democratization of access to the public sphere via things like Facebook and Twitter and YouTube and even the affordability of digital filmmaking equipment. Because what this means is that absolutely everybody feels that the world stage (in at least some small way) is available to them and that they have a right to it. Which cuts both ways: it probably stokes the unhealthiness of this need in us, this need to be watched, but also amazing things can spread very quickly.

Boob Tube Bachelors

A Brief History of Dating on Television

Today's reality dating shows, like the one in *Nobody Loves You*, are just the latest evolution of a phenomenon that started almost 50 years ago. Our appetite for watching real people find romance on television started in the 1950s and '60s, when America fell in love with the game show and with watching people compete — succeed or fail — in front of a national audience. In the early 2000s, the number of reality dating shows skyrocketed. Even as they relied more and more on voyeurism and exploitation, most of these shows still claimed to be about “real” love and happily-ever-after.

BLIND DATE (1949)

Originally a radio show, “Blind Date” featured men trying to persuade women to go out with them over the telephone.

CHANCE FOR ROMANCE (1958)

A panel made up of a sociologist, a marriage counselor and a psychologist paired up the two contestants they thought had the best “chance for romance.”



THE DATING GAME (1965)

Hidden from view behind a wall, three young men competed for a date with a single woman who chose the winner based on their answers to romantic questions. Men also got a chance to do the choosing. Fun, lighthearted and flirty, “The Dating Game’s” biggest ratings play involved celebrity guests. Michael Jackson, Arnold Schwarzenegger, Sally Field and Ron Howard all appeared on the show.

LOVE CONNECTION (1983)

When the culture at large entered the era of video dating, TV jumped on the bandwagon. “Love Connection” let contestants chose a date after watching three videos of members of the opposite sex. The two then shared with host Chuck Woolery the story of what happened on their date. “Love Connection” introduced the idea of audience participation in TV dating, as the studio audience also had the power to pick a match for the contestant and send them out on another date.

BLIND DATE (1998)

Video cameras followed two people as they went on a blind date. Perhaps inspired by VH1’s popular “Pop Up Video,” “Blind Date” offered humorous running commentary on those dates in the form of thought bubbles and subtitles that appeared over the date footage. Rather than trying to make happy romantic matches, the show intentionally arranged disastrous dates, which made better fodder for its snide pop-up commentary.





WHO WANTS TO MARRY A MULTI-MILLIONAIRE? (2000)

Fifty women, one from each state, competed beauty pageant-style for the chance to marry a wealthy bachelor. Widely seen as the nadir of TV dating shows, the two-hour show ended with a live wedding ceremony. Public outcry was fierce, but ratings were through the roof. The already controversial show sparked even more scandal when it was revealed that the millionaire's ex-girlfriend had filed a restraining order against him for domestic violence, and the marriage was annulled within six months.

ELIMI-DATE (2001)

A blind date started with one contestant and four dates. As the evening went on, the dates were eliminated one by one. Hot tubs were plentiful and sexual situations encouraged.

THE BACHELOR (2002)

Executive producer Mike Fleiss, the mind behind "Who Wants to Marry a Multi-Millionaire?," also created the most successful of all reality dating shows: "The Bachelor." The show followed a single bachelor as he dated his way through a pool of 25 women who were all living together in a luxury mansion. At the end of each episode, the show staged a "dramatic rose ceremony" in which the bachelor gave roses to the women he wanted to keep on the show; the rest were eliminated. "The Bachelor" launched many spinoffs (including "The Bachelorette") and is the source of many of the reality show conventions spoofed in *Nobody Loves You*.



BOY MEETS BOY (2003)

The first gay dating show, Bravo's "Boy Meets Boy" followed the basic structure of "The Bachelor": a gay man (advised by his best friend) is offered his choice of 15 potential mates. In a surprise twist (which many critics saw as a ploy to lure straight viewers), some of those mates were actually straight, hoping to win a cash prize if the leading man picked him as his final choice. The gay community, which had originally been supportive, led an outcry against this twist. The show ran for only one season.



THE LITTLEST GROOM (2004)

A "Bachelor"-style dating show for little people.

FLAVOR OF LOVE (2006)

A "Bachelor"-style dating show starring rapper Flavor Flav.

ROCK OF LOVE (2007)

A "Bachelor"-style dating show starring Bret Michaels of the rock band Poison.

MORE TO LOVE (2009)

A "Bachelor"-style dating show for full-figured contestants.

THE COUGAR (2009)

A "Bachelor"-style dating show for older women and younger men.

DATING IN THE DARK (2009)

Six contestants lived in a single house, coming together for group and individual dates. The twist: "Dating in the Dark" shot its surveillance footage with infrared cameras as dates unfolded in total darkness. With so many dating shows on the air, creators struggled to find sensational hooks to make their shows stand out from the crowd.



JENNI BARBER

(Jenny) was previously seen at the Globe in Burt Bacharach and Steven Sater's original musical *Some Lovers*. Her theatre credits

include Sam Mendes' Bridge Project productions of *As You Like It* and *The Tempest* (Brooklyn Academy of Music/The Old Vic), *The 25th Annual Putnam County Spelling Bee* (Broadway), *From Up Here* (Manhattan Theatre Club), *Cactus Flower* (Off Broadway, Westside Theatre), *The Wii Plays* (Ars Nova) and *The Unauthorized Autobiography of Samantha Brown* (Orange County Performing Arts Center). Her television credits include "Smash," "Law & Order: Special Victims Unit" and Lisa on the multiple-E Emmy Award-winning "The Electric Company" (PBS). She is a graduate of the University of Michigan School of Music.



ALEX BRIGHTMAN

(Chazz, Dominic, Evan) is making his Globe debut. His Broadway credits include Boq in *Wicked* and Will and Jack in *Glory Days*. His

recent credits include the World Premiere of *35mm* (Galapagos Art Space), *The Secret Garden* (TheatreWorks), *Next to Normal* (Pioneer Theatre Company) and the Los Angeles regional premiere of *The History Boys*. He has appeared on television in "Royal Pains" (USA) and "Important Things with Demetri Martin" (Comedy Central). Upcoming, Mr. Brightman will be seen in the film *Change of Plans*.



HEATH CALVERT

(Byron) is thrilled to be making his Globe debut. He has most recently been busy with presentations of *Love's Labour's Lost* (The Public Theater), *Romy and Michele's High School Reunion* and *Suprema*

(The Eugene O'Neill Theater Center), *Next Thing You Know* (CAP21), *Pretty Filthy* (The Civilians, Center Theater Group) and Joe Iconis' *Bloodsong of Love*. He has performed in concert with Tony Award winner William Finn in his *Songs by Ridiculously Talented Composers and Lyricists You Probably Don't Know But Should...* and in numerous concert engagements of *The Beat Goes On* and *Leading Men of Broadway* with the Naples Philharmonic Orchestra, National Arts Centre and Edmonton, Baltimore, Fort Wayne, Indianapolis, Nashville and Phoenix Symphonies. His Broadway credits include *Bloody Bloody Andrew Jackson*, the Tony Award-winning revival of *Hair* and *Good Vibrations*. His television credits include "Guiding Light," "The Early Show" and "The View." Mr. Calvert has also blogged for The Huffington Post. Next he is headed to Washington, DC for The Studio Theatre's production of *Bloody Bloody Andrew Jackson*.

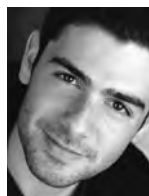
www.heathcalvert.com.



KATE MORGAN CHADWICK

(Samantha, Bonnie) has appeared as Frenchy in the Broadway National Tours of *Grease*, *Ali* in *Mamma Mia!* (Las

Vegas), *The Butcherhouse Chronicles* (Summer Play Festival), *Stupid Kids* (The Red Room) and *Perfect Harmony* (Theatre Row). Her television credits include ABC's "Happy Endings" and the series "Whatever." She received a B.A. in Theatre from Fordham University and trains at Upright Citizens Brigade. Ms. Chadwick resides in Los Angeles with her real life amazing fiancé, Clayton. Thanks to her wonderful parents, David and Michele.



ADAM KANTOR

(Jeff) is thrilled to be making his Globe debut and to be working in San Diego. Immediately after graduating from

Northwestern University, Mr. Kantor was cast as Mark in the final company of *Rent* on Broadway, the final performance of which was filmed live for DVD. Shortly after he guest starred as Ezra on "The Good Wife" on CBS. Subsequently he went on to perform as Henry in *Next to Normal* on Broadway and then Princeton in *Avenue Q* Off Broadway. Mr. Kantor is a co-founder of the non-profit arts education organization Broadway in South Africa. @AdamJKantor on Twitter.



KELSEY KURZ

(Christian, Steve) was featured at the Globe last year in *Richard O'Brien's The Rocky Horror Show*. He has

appeared on Broadway and Off Broadway in *The Merchant of Venice* (The Public Theater), *Davy & Stu* (The Ensemble Studio Theatre) and *I Coulda Been a Kennedy* (2006 New York International Fringe Festival). His regional credits include *Sons of the Prophet* (Huntington Theatre Company) and *Seven Brides for Seven Brothers* and *Cat Ballou* (Jackson Hole Playhouse). He has appeared in the films *Spartan King* (in post-production) and *A Time to Speak* (in post-production). He trained at The Juilliard School.



NICOLE LEWIS

(Tanya, Nina, Zenobia) is honored to be making her Globe debut. Her Broadway credits include *Hair* (Tony Award Best Revival of a

Musical), *Rent* and *Lennon*. Off Broadway she has played Isabella in *Measure for Measure* (The Public Theater), *Happiness* (Lincoln Center Theater workshop), *Boy Gets Girl* (Manhattan Theatre Club) and *The Me Nobody Knows* (New York City workshop). Regionally she has played Susan in David Mamet's *Race* (Philadelphia Theatre Company), Ann Deever in *All My Sons* (Intiman Theatre), *Constant Star* (Hartford

Stage), Miranda in *The Tempest* (Williamstown Theatre Festival, Act I Company) and *The Threepenny Opera* and *Tartuffe* (American Conservatory Theater) as well as *Once on This Island*, *Children of Eden* and *The Wiz* (Weathervane Theatre). Her television and film credits include "A Gifted Man," "Blue Bloods," "As the World Turns" (CBS), "Law & Order: Special Victims Unit," "Mercy" (NBC), "Naked Brothers Band" (Nickelodeon) and *London Betty*. She received a B.A. from Yale University and an M.F.A. from American Conservatory Theater.



LAUREN MOLINA

(Megan) is making her Globe debut. She has appeared on Broadway, originating the roles of Regina in *Rock of Ages* and Johanna in the revival of *Sweeney Todd* directed by John Doyle. Most recently, she played Cunegonde in *Candide* directed by Mary Zimmerman, receiving the Helen Hayes Award for Best Lead Actress, Resident Musical and an IRNE Award nomination (Huntington Theatre Company, Goodman Theatre and The Shakespeare Theatre Company). Off Broadway she has been seen in *Rock of Ages*, *Next Thing You Know* and *Ernest in Love*. Her tour and regional credits include *Sweeney Todd*, winning an IRNE Award for Best Supporting Actress, Musical (First National Tour, American Conservatory Theater) and *Ten Cents a Dance* (Williamstown Theatre Festival). Her folk pop album *Sea for Two* features the song "Sky and the Sea," which appeared on NBC's "Parenthood." A featured singer in *The Ladies Who Sing Sondheim* (with Barbara Cook, Patti LuPone and Kristin Chenoweth), she also performed with Sarah Brightman on the La Luna tour. She received a B.F.A. from the University of Michigan. She's a co-creator of the documentary webseries *Rock of Ages Productions*. www.laurenmolina.com.

GABY ALTER (Music and Lyrics, Orchestrations and Vocal Arrangements) is a New York-based songwriter and composer. He wrote music and lyrics for *Band Geeks!* (with Tommy Newman, Mark Allen and Gordon Greenberg), which premiered at Goodspeed Musicals and will be produced this summer by The Human Race Theatre Company. His other shows include *29*, a pop-rock song cycle (New York University), *Young Zombies in Love* (New York International Fringe Festival), *The Israeli-Palestinian Conflict: A Romantic Comedy* with Negin Farsad (Edinburgh Festival Fringe) and *Vapor Tales* with Dominic Mah. A 2009 Jonathan Larson Grant recipient, Mr. Alter has won awards from the San Francisco Bay Area Theatre Critics Circle and the New York International Fringe Festival for his scores. His work has been heard at the National Alliance for Musical Theatre's Festival of New Musicals, Goodspeed's Festival of New Artists, Barrington Stage Company, Joe's Pub, New York Musical Theatre Festival and on Sirius Radio. He has written songs for television and radio including MTV, PBS and the theme for NPR's show "Backstory." He scored and starred in the documentary *Nerdcore Rising*, which premiered at the South by Southwest Film Festival and is now on Netflix Instant Watch and Hulu.com. Mr. Alter is an ASCAP member and an alumnus of Tisch's Graduate Musical Theatre Writing Program.

ITAMAR MOSES (Book and Lyrics) is the author of the full-length plays *Outrage*, *Bach at Leipzig*, *Celebrity Row*, *The Four of Us*, *Yellowjackets*, *Back Back Back* and *Completeness*, the musical *Fortress of Solitude* (with Michael Friedman and Daniel Aukin) and the evening of short plays *Love/Stories (or But You Will Get Used To It)*. His work has appeared Off Broadway and elsewhere in New York, at regional theatres across the country and in Canada and is published by Faber & Faber and Samuel French. He has received new

play commissions from McCarter Theatre Center, Playwrights Horizons, Berkeley Repertory Theatre, The Wilma Theater, South Coast Repertory, Manhattan Theatre Club, Lincoln Center Theater and the Goodman Theatre. On television, he has written for both TNT's "Men of a Certain Age" and HBO's "Boardwalk Empire." He holds an M.F.A. in Dramatic Writing from New York University and has taught playwriting at Yale University and NYU. He is a member of the Dramatists Guild, MCC Playwrights Coalition and is a New York Theatre Workshop Usual Suspect. He was born in Berkeley, CA and now lives in Brooklyn, NY.

MICHELLE TATTENBAUM (Director) has directed Itamar Moses' plays *Love/Stories (or But You Will Get Used To It)* (World Premiere, The Flea Theater), *The Four of Us* (Los Angeles premiere, Firefly: Theater & Films) and *Szinhaz and Untitled Short Play* (both World Premieres, Naked Angels). She directed and co-produced *The Sublet Experiment*, a site-specific touring production that played to sold-out crowds in New York City for over six months. Regionally, she has directed at the Hangar Theatre, Williamstown Theatre Festival, Goodspeed Musicals and The Shakespeare Theatre of New Jersey. Ms. Tattenbaum worked for Manhattan Theatre Club for three years, producing and developing new musicals including *A Class Act* (a production that transferred to Broadway) and Andrew Lipka's *The Wild Party*. She is a two-time Drama League Directing Fellow. www.michelletattenbaum.com.

VADIM FEICHTNER (Music Director) served as music director/dance arranger for the Broadway production of *The 25th Annual Putnam County Spelling Bee*. His Off Broadway credits include *Ordinary Days*, *Elegies: A Song Cycle*, *The Burnt Part Boys*, The Public Theater's *As You Like It* and Lincoln Center American

Songbook's *Songs of Innocence and Experience* (both co-composed with William Finn), *I Sing!*, *Infinite Joy*, *Cam Jansen* and *V-Day*. His regional credits include *Little Miss Sunshine*, *The Unauthorized Autobiography of Samantha Brown*, *The Memory Show*, *Party Come Here*, *The Mysteries of Harris Burdick* and *See Rock City*. He has worked on concerts for Jesse Tyler Ferguson, Leslie Kritzer and Lisa Howard. He can also be seen in *Merriam-Webster's Children's Dictionary* holding a tuba.

MANDY MOORE (Choreography) is a two-time Emmy Award nominee and a director, choreographer and dancer best known for her work on the global television hit "So You Think You Can Dance." Ms. Moore's contemporary and jazz choreography has been performed on television, in film and on concert and theatre stages around the world. Her list of credits includes *The Silver Linings Playbook* with Bradley Cooper, *Did You Hear About the Morgans?* with Hugh Grant, *Austin Powers in Goldmember* with Mike Myers, "American Idol," "Dancing with the Stars," "Strictly Come Dancing," Nickelodeon's *Fresh Beat Band*, "The Drew Carey Show," "Malcolm in the Middle," "That '70s Show," the Los Angeles Ballet's innovative *New Wave LA* program, Celine Dion's *Taking Chances* concert tour and Cirque du Soleil's *The Immortal*. Ms. Moore recently won a Denver Post Ovation Award for her choreography in the regional premiere of *The Wedding Singer* at the Aurora Fox Theater Company in Denver, Colorado.

MICHAEL SCHWEIKARDT (Scenic Design) designed the World Premiere of Duncan Sheik's *Whisper House* for The Old Globe. Mr. Schweikardt has created sets for several musicals by Joe Iconis including *Bloodsong of Love* (Ars Nova), *ReWrite* (Urban Stages), *The Black Suits* (The Public Theater) and *Things to Ruin* (The Zipper Factory and Second Stage Theatre). His other recent credits include the critically acclaimed

productions of *Showboat*, *Annie Get Your Gun*, *1776*, *Big River* and *Camelot* (Goodspeed Musicals), *Ella*, appearing in cities all across the country, *Barnum* (Asolo Repertory Theatre's 50th anniversary season), *Oklahoma!* starring Kelli O'Hara and Will Chase (Oklahoma State Centennial), the American premieres of Frank McGuinness' *Gates of Gold* and *The Bird Sanctuary* and national and international tours of James Taylor's *One Man Band*. www.msportfolio.com.

EMILY PEPPER (Costume Design) previously designed the Globe productions of *The American Plan* and *Bell, Book and Candle*. Her New York credits include *Milk* (New Georges), *Two-Handers* and *Psycho Therapy* (Midtown International Theatre Festival), *The Revival* (Theatre Row), *FUBAR* (59E59), *Henry V* (Walkerspace), *A Slight Headache* (South Street Seaport Museum), *King of Shadows* (Theater for the New City), *Tio Pepe* (Summer Play Festival), *The Scariest* (45 Bleeker), *Frankenstein* (37 Arts) and *Fizz* (Ohio Theatre). Her regional credits include Arizona Theatre Company, The Shakespeare Theatre of New Jersey, Commonwealth Shakespeare Company, White Plains Performing Arts Center, Delaware Theatre Company, Williamstown Theatre Festival, Dorset Festival, Two River Theater Company, Ten Thousand Things and La Jolla Playhouse. She participated in the Gombrowicz Festival in Lublin, Poland. Ms. Pepper holds an M.F.A. in Design from UC San Diego. www.emilypepper.com.

TYLER MICOLEAU (Lighting Design) designed the Globe production of *In This Corner*. His Off Broadway credits include *A Midsummer Night's Dream* (Classic Stage Company), *When the Rain Stops Falling* (Lincoln Center Theater), *That Face* (Manhattan Theatre Club), *A Very Common Procedure* (MCC Theater), *Dreams of Flying Dreams of Falling*, *The Intelligent Design of Jenny Chow*,

Night Heron, *Dublin Carol* and *Mojo* (Atlantic Theater Company), *Middletown* and *God's Ear* (Vineyard Theatre), *Blasted* (Soho Repertory Theater), *The Aliens* and *Hallway Trilogy* (Rattlestick Playwrights Theater). His regional credits include Huntington Theatre Company, The Shakespeare Theatre Company, Alley Theatre, Goodman Theatre, American Repertory Theater, Trinity Repertory Company, Dallas Theater Center and Long Wharf Theatre, among others. Mr. Micoleau has received a 2011 Helen Hayes Award nomination (*Much Ado About Nothing*), 2010 Obie Award for Sustained Excellence, 2010 Lucille Lortel Award (*When the Rain Stops Falling*), 2009 American Theatre Wing Hewes Design Award (*Blasted*), 2004 Obie and Lucille Lortel Awards (*Bug*), 2008 Connecticut Critics Circle Award (*Shipwrecked!*) and three Barrymore Award nominations. He has held visiting artist positions at Yale University and Dartmouth College and was on the faculty of Sarah Lawrence College Department of Dance. He received a B.A. from Bowdoin College.

PAUL PETERSON (Sound Design) has designed over 95 productions at The Old Globe, including *Anna Christie*, *Odyssey*, *Engaging Shaw*, *Life of Riley*, *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 Mystery of Irma Vep*, *Cornelia*, *The Price*, *Kingdom*, *Six Degrees of Separation*, *Since Africa*, *The Women*, *Dr. Seuss' How the Grinch Stole Christmas!*, *Bell, Book and Candle*, *Two Trains Running*, *Hold Please*, *Restoration Comedy*, *Pig Farm*, *Moonlight and Magnolias*, *Vincent in Brixton*, *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, San Diego Repertory Theatre, North Coast Repertory Theatre, Diversionary 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.

STEPHANIE KLAPPER, CSA

(Casting) recently cast the Broadway and Off Broadway productions of *The Morini Strad, Rx, Olive and the Bitter Herbs*, Karen O's *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 *It Ain't Nothin' but the Blues*. 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 select additional 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*, *The White Snake* and *The Arabian Nights*, both for Mary Zimmerman, and *Mirror of the Invisible World*. Ms. Klapper has ongoing projects in New York City and for a number of regional theatres including Berkeley Repertory Theatre, 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, Hartford Stage and Westport Country Playhouse. 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.

PETER VAN DYKE (Stage Manager) was born in Chicago and raised on a dairy farm in Wisconsin. He has stage managed at several regional theatres, including over 50 productions at The Old Globe. He has been the Production Stage Manager of *The Phantom of the Opera*, *Les Misérables* and *Wicked* on tour.

LEIGHANN ENOS (Assistant Stage Manager) most recently worked on The Old Globe's productions of *Odyssey*, *August: Osage County* and *Twelfth Night* (2010 Summer Shakespeare Intensive). Her La Jolla Playhouse credits include *Sleeping Beauty* and *Wakes* and UC San Diego credits include *June Moon*, *space between*, *The Threepenny Opera* and *reasons to be pretty*. Her University of Florida credits include *Richard O'Brien's The Rocky Horror Show*, *The Mikado*, *West Side Story* and *La Traviata*. She has also worked on the World Premiere of *Magnolia* and the Chicago premiere of *Rock 'n' Roll* (Goodman Theatre). Ms. Enos received her M.F.A. in Stage Management at UC San Diego and holds a B.A. in Criminology from the University of Florida.

MICHAEL G. MURPHY (Managing Director) served as General Manager of The Old Globe from 2003 to 2012, 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.

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The original Broadway cast of *The Scottsboro Boys*. Photo by Paul Kolnik.

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Full STEAM Ahead: ARTS EDUCATION Heats Up Science Learning

What do almost all Nobel Prize-winning scientists have in common? The arts. According to an article by Michele and Robert Root-Bernstein in *Psychology Today*, “almost all Nobel Laureates in the sciences actively engage in arts as adults. They are twenty-five times as likely as the average scientist to sing, dance, or act; seventeen times as likely to be a visual artist; twelve times more likely to write poetry and literature.... Many connect their art to their scientific ability with some riff on Nobel Prize-winning physicist Max Planck’s words: ‘The creative scientist needs an *artistic* imagination.’”

The recent emphasis on Science, Technology, Engineering and Math (STEM) in schools has become a clarion call by many in government. This STEM focus is intended to stimulate our economy and keep us ahead of the rest of the world when it comes to innovation and new technology. But when the focus is centered on STEM, other modes of learning are pushed to the side. Specifically, the arts are often cut from school curricula in order to make way for STEM courses.

Educators, parents, arts practitioners and businesspersons nationwide have rallied for a new cause: Replace STEM with STEAM. Adding the “A” (for Arts) to the mix powers us forward to reach the goals that STEM advocates seek. By providing rich arts training, students will develop the critical skills and creative thinking that allow for true innovation.

How can we know that the arts actually have an effect on student learning? Recently, Cal State San Marcos and the San Diego County Office of Education partnered on the DREAM project, a thorough study on improving reading scores. One group of teachers was given no additional training in how to use the arts in the classroom. The second group of teachers received only training and the third group received training plus each teacher was paired with a trained arts professional to incorporate the arts into their lessons.

The CSUSM study showed that the first group of children (no arts training for the teachers) had a fairly typical 25% increase in standardized test

scores. The group whose teachers had some arts training gained a respectable 42% increase. But the children whose teachers had training plus the support of an arts professional increased their scores by an astonishing 87%. Practitioners in the arts education field were not surprised by the results. They have seen how the arts work in the classroom. They have seen children suddenly grasp a concept when presented with an arts-infused lesson on math or science. They have seen children focused and ready to learn after participating in an exhilarating theatre game or activity. They have seen bored and sullen students suddenly becoming engaged and enthusiastic learners when a lesson is taught through theatre.

Program co-director Merryl Goldberg noted that the study is remarkable for its scope, having been done in 10 schools. A study this thorough is rare, and the results have people taking notice. Researcher and program evaluator (and former Old Globe Education Director) Patti Saraniero, who compiled the data for the DREAM project, pointed out that the greatest gains were for the lowest performing students. Why is that important? Low-performing schools are often the first to lose their arts programs with administrators focusing on core curriculum and increasing standardized test scores. This study may help to guide administrators of low-performing schools in rethinking their approach when confronted with a mandate to increase test scores. The arts help children learn. And for some learners, the arts are crucial to the way they think.

The Old Globe’s Education Department works with schools countywide to bring quality arts programming to the classroom. Our on-site programs provide in-depth arts training to students who wish to study theatre. Only time will tell if these students will go on to be professional actors or Nobel Laureates, but one thing is sure: it’s full STEAM ahead for all students when the arts are included in the curriculum.



The finalists of the 2011 Globe Honors, the Globe’s annual competition recognizing excellence in high school theatre, warm up with accompanist Leigh Sutherlin.

J. KATARZYNA WOKONOWICZ

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This list current as of March 23, 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.

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

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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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♦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.

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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 Sheryl and Harvey White Theatre and adjacent to the Lowell Davies 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 all three theatres: the Sheryl and Harvey White Theatre, the Old Globe Theatre and the Lowell Davies Festival 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.

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 Edward Nelson..... **Interim General Manager**
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 Mark Somers..... **Director of Finance**
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