

performances



THE OLD GLOBE

JANUARY 2012



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.

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

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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 the World Premiere production of *The Recommendation*, which marks the professional debut of an exciting new playwright, Jonathan Caren. A recent graduate of The Juilliard School, Caren has crafted a witty and brutal script that takes a searing look at class and race in

contemporary American society. This is also the Globe premiere for director Jonathan Munby and a powerful group of actors – Jimonn Cole, Brandon Gill and Evan Todd – who have created a forceful, dynamic first production for this hard-hitting new play. The Old Globe is proud to be launching this piece and introducing Caren's work to our audiences.

As you may have heard, we have recently announced our summer season for 2012. We are pleased to welcome Adrian Noble back to The Old Globe as the Artistic Director of our 2012 Summer Shakespeare Festival. Adrian will be directing Shakespeare's romantic romp *As You Like It* as well as the great American classic *Inherit the Wind*, which tackles the perennial struggle between faith and science. Adrian will be joined by renowned director Lindsay Posner, who will helm our production of Shakespeare's *Richard III*. The summer season will also feature Michael Kramer's *Divine Rivalry*, the true story of a painting competition between two of history's greatest artists – Michelangelo and Leonardo da Vinci – orchestrated by one of history's greatest masterminds, Niccolò Machiavelli. Michael Wilson will direct. Rounding out the summer 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 2012.


Michael G. Murphy
Interim Managing Director



THE OLD GLOBE

PRESENTS

THE RECOMMENDATION

BY

JONATHAN CAREN

Alexander Dodge
SCENIC DESIGN

Linda Cho
COSTUME DESIGN

Philip S. Rosenberg
LIGHTING DESIGN

Lindsay Jones
ORIGINAL MUSIC AND
SOUND DESIGN

Tony Caligagan
MOVEMENT

Calleri Casting
CASTING

Diana Moser
STAGE MANAGER

DIRECTED BY

JONATHAN MUNBY

SHERYL AND HARVEY WHITE THEATRE

Conrad Prebys Theatre Center

January 21 - February 26, 2012

THE CAST

(in order of appearance)

ISKINDER IUDOKU.....Brandon Gill
AARON FELDMAN.....Evan Todd
DWIGHT BARNES Jimonn Cole

Other roles played by members of the company.

Stage Manager.....Diana Moser

SETTING

The play takes place over a period of 15 years, mostly in Los Angeles.

There will be one 15-minute intermission.

PRODUCTION STAFF

Fight Director George Yé
Associate Costume Design Erick Sundquist
Assistant Scenic Design..... Sean Fanning
Assistant Costume Design.....Michelle Hunt Souza
Production Assistant.....Sarah Kolman

The Actors and Stage Manager 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



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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As an association of 10 of America's finest not-for-profit theatres, the National Corporate Theatre Fund is dedicated to increasing the participation of corporations and their employees in support of theatre in New York and across the country. The Old Globe thanks the National Corporate Theatre Fund for their efforts and is pleased to recognize the organization as a sponsor of *The Recommendation*.

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IT'S WHO YOU KNOW

CLASS, RACE AND GETTING AHEAD IN *THE RECOMMENDATION*

BY DANIELLE MAGES AMATO

"The right recommendation can change your life," says the narrator of Jonathan Caren's sharp, funny and socially critical new play, *The Recommendation*. Caren follows three very different characters — white, privileged Aaron Feldman; first-generation American Iskinder ludoku; and second-strike criminal Dwight Barnes — as they struggle with power and friendship on the uneven playing field of the American class system.

Class, as sociologists see it, is commonly described as the intersection between education, income, occupation and net wealth. But class as we live and experience it can be a difficult subject to discuss, especially in a culture that prides itself on equal opportunity and the American Dream,

that perennial promise that hard work can breed success regardless of origins or obstacles. Indeed, looking at the most recent *Forbes* 400 (the magazine's list of the wealthiest people in America), only 30% of the wealthiest Americans inherited their fortunes. Those who do not come from great wealth can still make great fortunes in America. But, as *The Recommendation* explores, parents with money, education and connections give their children a hefty leg up on the ladder to success.

For the poorest Americans, income mobility seems to be shrinking. According to data from the University of Michigan's Panel Study of Income Dynamics, a national socioeconomic

study that began in 1968, it is getting more difficult for the poorest Americans to move up the ladder—and that struggle is even harder for African Americans. One recent analysis of the study data by Katharine Bradbury and Jane Katz showed that over a 10 year time span, 40% of white families who started in the poorest 10% of Americans remained in that group, while over 70% of black families who started in the poorest 10% were still there 10 years later.

The statistics when it comes to employment are equally alarming. Since the 1970s, the percentage of low-wage, low-benefit workers in the American economy has grown dramatically, and African Americans are much more likely to remain in those positions for their entire careers. The National Bureau of Economic Research published a study in 2004 exposing that even having a “black-sounding” name was enough to reduce job prospects when applicants respond to classified ads. In their publication *Are Emily and Greg More Employable than Lakisha and Jamal?*, the NBER shared their findings that identical resumes sent out under different names got significantly different responses. Resumes identified with a “white” name like Carrie or Kristin got called back by employers 13% of the time, while the same resume submitted under “black” names like Aisha, Keisha and Tamika had only a 2 to 5% callback rate. When higher qualifications were added to the resumes, a white name yielded as many more callbacks as an additional eight years of experience.

A related study conducted in 2002 by Princeton sociologist Devah Pager explored the impact of a criminal record on employment opportunities. She sent two teams of job seekers into the field armed with identical qualifications,

a felony conviction on their application. Pager repeated the study in both Minneapolis and New York City with similar results.

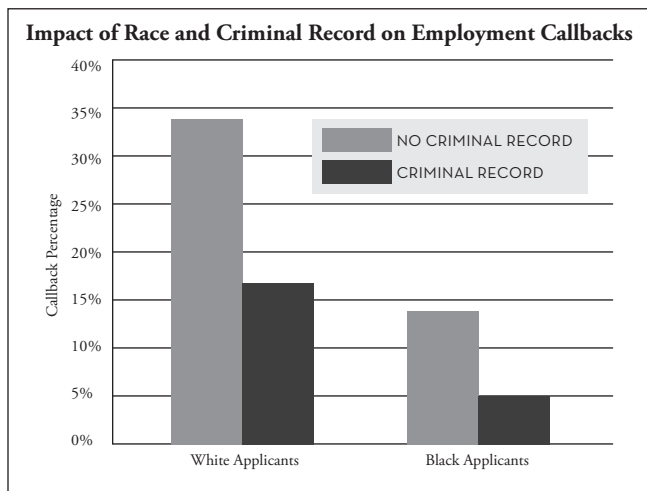
This is the playing field on which Jonathan Caren’s characters form alliances, compete against one another and fight to get ahead. Iskinder, the son of an African immigrant father and a white mother, succeeds in making it to an Ivy League school. There he meets Aaron Feldman, whom Iskinder describes as “smart, privileged and white as the sky is when you die.” Aaron is not just privileged—he is a born salesman, skilled at using his father’s connections to get what he wants and unafraid to use those connections to help his friends as well.

If the statistics hold true, Iskinder would need eight years of additional experience (or a felony conviction on Aaron’s part) to stand on level ground with Aaron when it comes to employment opportunities or to have a shot of matching Aaron in terms of income. But the truth is, Aaron isn’t even playing by those rules. Once the young men are out of school, Aaron does not even have to apply for jobs on the open market. Why? He has the all-important golden ticket: powerful recommendations from powerful people.

It’s no secret that many jobs aren’t filled by mailed-in resumes. Many jobs aren’t advertised at all. As the saying goes, “It’s not what you know, it’s who you know.” Who does Aaron know? Teachers at exclusive prep schools, high-profile entertainment lawyers and famous celebrities. Who does Iskinder know? Aaron. Throughout *The Recommendation*, Iskinder finds himself torn between the world of his father, who tells him, “Do not spy with avaricious eyes,” and Aaron’s world. One word from Aaron’s father gets Iskinder into law school at UCLA, and one swipe of Aaron’s credit card gets Iskinder the clothes he needs to become the man he wants to be. As a basis for a friendship, the gaps of class, race and opportunity between the two men make for dangerous, shifting ground.

Caren’s twist is finding a way to put Aaron in a place where all his connections and all his privilege mean nothing, where someone else holds all the cards. That place is a Hollywood jail, and that person is Dwight Barnes. In many ways a mirror of Aaron, Dwight is to the California Prison System what Aaron is to Brown University. “You got any friends in this piece?” Dwight asks Aaron. “You gots to have friends.” Dwight has everything Aaron needs behind bars – the knowledge, the connections – and Aaron has everything Dwight needs on the outside. With one promise – “You scratch my back and I’ll scratch yours” – Aaron makes a deal with Dwight that will forever change his relationship with Iskinder.

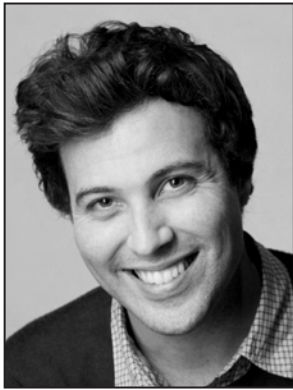
While Aaron is being locked away in jail, Iskinder is sitting in a lawn chair, dreaming. “It’s the one,” he says, “where I’m climbing this ladder, away from my father.” That dream is the American Dream: finding some way to climb the ladder of class, status and wealth and possibly leaving your family, your friends, even yourself behind.



except that one member of each team admitted to a felony drug conviction and 18 months in prison. One team was white, the other black. As expected, the criminal record decreased the number of employer callbacks in each team, but the surprise result of the study was the difference that race made in the equation. White applicants got called back 34% of the time; the number shrank to 17% if they had a criminal record. For black applicants with no criminal record, the callback rate was just 14%, with a drop to 5% if they put

WEALTH, CLASS AND MODERN FRIENDSHIP

An Interview with Playwright Jonathan Caren



ARE THERE PEOPLE OR EXPERIENCES IN YOUR OWN BACKGROUND THAT INFORMED THE CHARACTERS AND THE STORY OF *THE RECOMMENDATION*?

The Recommendation was born out of a series of conversations with a friend, Amdie, who lost his job at a large midtown firm during the financial crisis and went to work pro bono as a public defender on Staten Island. I was inspired by his willingness

to put his ego aside and help those who, guilty or not, were in no financial position to afford outside legal defense. In taking that job, my friend found himself caught between two staunchly contrasting worlds, and reflecting on that particular set of circumstances in and of itself was the genesis for the idea. I grew up in L.A. and went to a public school with kids who fit a whole spectrum of backgrounds. The characters and experiences in the play are a combination of both the stories I've heard and the people I knew growing up, though I can't say any character is based on one person in particular. And of course the conversations and insights I owe to my friend.

THE PLAY SEEMS, AT ITS HEART, TO BE ISKINDER'S STORY. HOW WOULD YOU DESCRIBE WHAT MOTIVATES HIM AND WHAT CHANGES HE GOES THROUGH AS THE PLAY PROGRESSES?

I think it's Iskinder's story, but it's somewhat deceptive because he's an antihero. Like many good-natured, liberal people, Iskinder feels a need to give back to the world, considering the good fortune he's been blessed with. But he is seduced by the opportunities provided by Aaron Feldman, who takes him off his initial track. The only way for Iskinder to justify his newfound position in the world is by retaining what little morality he has left, and in his mind that means helping Dwight Barnes.

YOU'RE EXPLORING THE CLOSELY INTERTWINED ISSUES OF CLASS AND RACE IN *THE RECOMMENDATION*: TWO BIG, POTENTIALLY CONTROVERSIAL TOPICS. WAS THERE A PARTICULAR ANGLE ON THOSE ISSUES THAT YOU WANTED TO PURSUE?

I didn't start with the intent of writing about class and race. At first, it was an experiment to see what

happened when two characters from opposing backgrounds were put in a confined space and forced to get to know each other. I found the stark situation so rife with misunderstanding I started mining it for humor. But I almost didn't write the play because I thought, given my race, "Who am I to speak for these characters?" In a way, I thought Dwight could be cast color-blind, but something interesting does happen when he's black, and that is a kind of kinship with Iskinder based not on class but race. Again, it was my friend Amdie who propped me up and inspired me to explore these issues with his insight and perspective. More than anything while writing the play, I came to realize I was exploring a generally veiled hypocrisy of the middle class: we are quick to condemn the rich, yet many of us are willing to do anything to become them at the same time. I should probably put this in the first person and say that this play was an awakening of that in myself. That is Iskinder's unconscious dilemma in *The Recommendation*.

ONE OF THE INTERESTING ASPECTS OF *THE RECOMMENDATION* IS THAT IT EXPLORES CLASS AND RACE THROUGH THE EXPERIENCES OF YOUNG PEOPLE, PARTICULARLY PEOPLE IN THEIR TWENTIES. HOW WOULD YOU DESCRIBE THE IMPACT OF THOSE ISSUES ON THAT GENERATION—PERSONALLY, PROFESSIONALLY AND IN TERMS OF RELATIONSHIPS?

I recently read a piece in *The New York Times* by William Deresiewicz called "Generation Sell" that tried to define our generation as one of self-branding entrepreneurs, and I thought it was spot on. We've commodified friendships out of necessity and survival. There are those who can help and those who cannot, and I don't always share moral viewpoints with the former. The article presses on further to say that our generation doesn't want to take a stand or step on any toes because as salespeople, we can't afford to lose our customers. It's kind of a sad realization and state of affairs in America that has made me try to be more self-aware about whom I befriend and why. It's also why modern friendship is more complex than ever and why friendship and class become progressively harder to balance without harboring both guilt for what we have or resentment for that which we lack.

Interview by Danielle Mages Amato



JIMONN COLE (Dwight Barnes) has appeared in the Off Broadway and National Tour productions of *The Heart is a Lonely Hunter* directed by

Doug Hughes (New York Theatre Workshop), *Pudd'nhead Wilson* and *Taming of the Shrew* (The Acting Company), *Iphigenia 2.0* directed by Tina Landau (Signature Theatre Company), *The Conscientious Objector*, *Museum*, *Pullman Car Hiawatha* (Drama Desk nomination for Best Revival of a Play) (Keen Company), *The Last Black Cowboy* written by Mr. Cole (New York International Fringe Festival) and *The Exonerated* directed by Bob Balaban. His regional work includes *A Raisin in the Sun* (Crossroads Theatre Company), *Ruined* directed by Liesl Tommy, *Twelfth Night* directed by Darko Tresnjak, *The Merchant of Venice* directed by Bill Rauch (Oregon Shakespeare Festival), *Macbeth* (New Jersey Shakespeare Festival), *Gem of the Ocean* (Arena Stage), *Romeo and Juliet* directed by Sir Peter Hall (Ahmanson Theatre) and Caliban in *The Tempest* directed by Garland Wright, *Peer Gynt* directed by Michael Kahn, *The Merry Wives of Windsor* directed by Daniel Fish and Roderigo in *Othello* starring Patrick Stewart (The Shakespeare Theatre Company). His film credits include *Spinning Into Butter* and *The Exonerated*. He received his B.F.A. from The Juilliard School.



BRANDON GILL

(Iskinder Iudoku) is a graduate of The Juilliard School's Drama Division. He is a native New Yorker who also attended LaGuardia

High School of Performing Arts. He recently appeared as Franco Wicks in *Superior Donuts* (Pittsburgh Public Theater) and in *Holler If Ya Hear Me* directed by Kenny Leon. He has also appeared as Jim Crow in *Neighbors* (The Public Theater) and Boy Blue in

Cross that River choreographed by Donna McKechnie (New York Musical Theatre Festival '09). Mr. Gill's most recent film credits include *Big Mommas: Like Father, Like Son*, *The Sorcerer's Apprentice* with Nicolas Cage and the upcoming horror film *Foreclosure* with Michael Imperioli and Wendell Pierce. His television credits include "Detroit 1-8-7" and "Are We There Yet?"



EVAN TODD (Aaron Feldman) is a recent graduate of The Juilliard School. Originally from Kissimmee, Florida, Mr. Todd finished high

school at the North Carolina School for the Arts before studying Shakespeare at The London Academy of Music and Dramatic Arts. He has played Sorin in *The Seagull*, Lindner in *A Raisin in the Sun*, Sebastian in *The Tempest*, Porky in *Broadway*, Major Holmes in *The Secret Garden* and Matt Galloway in *The Laramie Project*. His film and television credits include *Vulture Island* (NBC), *Sydney White* (Warner Brothers) and various commercial work. In addition to acting, he is also the founder of artsINSIDEOUT, an arts-based outreach organization dedicated to empowering children affected by HIV/AIDS in Johannesburg, South Africa. Mr. Todd is thrilled to be making his debut at The Old Globe and to be originating a role in such an exciting new play. www.artsinsideout.org.

JONATHAN CAREN (Playwright) has had his plays featured at Manhattan Theatre Club (Ernst C. Stiefel 7@7 Reading Series), The Ensemble Studio Theatre (Octoberfest), Ars Nova (OUT LOUD, ANT Fest) as well as the Lark Development Center, The Flea, The Berkshire Playwrights Lab, The Elephant Theater and The Old Vic in London. *Friends in Transient Places*, directed by Evan Cabnet, premiered during The Juilliard School's 2010 Playwrights

Festival and his original drama *Catch the Fish*, directed by Kristin Hanggi, won Most Outstanding Play in the 2007 New York International Fringe Festival. He is a 2011-12 Dramatist Guild Fellow, The 2011 New York Stage & Film Founder's Award recipient, a participant in the 2011 TS Eliot US/UK Exchange, a member of Partial Comfort Productions, a prime member of EST, a LeComte Du Nouy Prize winner and winner of the Theater Publicus Prize for Dramatic Literature. Mr. Caren is a graduate of the Lila Acheson Wallace American Playwrights Program at The Juilliard School and Vassar College. He is originally from Los Angeles and also works in television. He is grateful to be a part of this season and thanks all the incredible people who helped him develop this play.

JONATHAN MUNBY (Director)

recently directed *Company* (Crucible Theatre), *A Number* (The Fugard Theatre, Cape Town), *'Tis Pity She's a Whore* (West Yorkshire Playhouse), *The Winter's Tale* (Guthrie Theater), *White Devil* (Menier Chocolate Factory), *The Prince of Homburg* and *Life is a Dream* (Donmar Warehouse), *The Dog in the Manger* (The Shakespeare Theatre Company, 2010 Helen Hayes Award nomination for Outstanding Director), *24-Hour Plays* (The Old Vic), *A Midsummer Night's Dream* (Shakespeare's Globe), *Henry V* and *Mirandolina* (Royal Exchange Theatre), *The Canterbury Tales* (Royal Shakespeare Company: Stratford, West End and International Tour, including the Kennedy Center), *Madness In Valencia* (RSC: The Other Place), *A Number*, *The Comedy of Errors* and *Bird Calls* (Crucible Theatre), *Nakamitsu* (Gate Theatre), *Noises Off* (Arena Stage), *Journeys Among the Dead* (Young Vic), *Bed Show* (Bristol Old Vic), *The Anniversary* (Garrick Theatre), *John Bull's Other Island* (Lyric Theatre, Belfast), *Tartuffe* (also National Tour), *The Gentleman from Olmedo*, *The Venetian Twins*, *The Triumph*

of *Love and Dancing at Lughnasa* (Watermill Theatre), *Troilus and Cressida*, *Love for Love*, *Festen* and *The Way of the World* (Guildhall School of Music & Drama) and *Numb* (C venues, Edinburgh Festival Fringe). His recent opera credits include *Carmen* (Opera Holland Park), *Don Giovanni* (English Touring Opera) and *Sweetness and Badness* (Welsh National Opera). He will also direct the forthcoming production of *Romeo and Juliet* (Akasaka Act Theater, Tokyo).

ALEXANDER DODGE (Scenic Design) has designed the Globe productions of *Rafta, Rafta...*, *The Last Romance*, *Sammy*, *The Pleasure of His Company*, *Bell, Book and Candle*, *The Sisters Rosensweig* and *Moonlight and Magnolias*. His Broadway credits include *Present Laughter* (2010 Tony Award nomination), *Old Acquaintance*, *Butley* and *Hedda Gabler*. His West End credits include *All New People* as well as Manchester and Glasgow. Off Broadway he has designed *All New People*, *Trust* and *The Water's Edge* (Second Stage Theatre), *Maple and Vine* and *Rapture, Blister, Burn* (Playwrights Horizons), *The Understudy* (Roundabout Theatre Company), *Paris Commune* and *Measure for Pleasure* (The Public Theater), *Antony and Cleopatra* (Theatre for a New Audience), *Observe the Sons of Ulster Marching Towards the Somme* (Lucille Lortel Award) and *Chaucer in Rome* (Lincoln Center Theater) and *Force Continuum* and *Sexual Perversity in Chicago* (Atlantic Theater Company). His regional credits include Alley Theatre, Arena Stage, CENTERSTAGE, Hartford Stage, Huntington Theatre Company, Gate Theatre, Geffen Playhouse, Guthrie Theater, La Jolla Playhouse, Long Wharf Theatre, Mark Taper Forum, Paper Mill Playhouse, The Shakespeare Theatre Company, Stratford Shakespeare Festival, Triad Stage, Williamstown Theatre Festival and Yale Repertory Theatre.

His opera credits include *Il Trittico* (Deutsche Oper Berlin), *Così Fan Tutte* (Minnesota Opera), *Der Waffenschmied* (Munich), *The Flying Dutchman* (Würzburg) and *Lohengrin* (Budapest). Mr. Dodge trained at the Yale School of Drama.

LINDA CHO (Costume Design) is pleased to be returning to The Old Globe. Her past productions at the Globe include *Twelfth Night*, *Othello*, *Titus Andronicus*, *Macbeth*, *The Winter's Tale*, *Antony and Cleopatra*, *The Two Noble Kinsman*, *Much Ado About Nothing*, *All's Well That Ends Well* and *Pericles*. She has designed extensively across the country at places such as Guthrie Theater, La Jolla Playhouse, Hartford Stage, Oregon Shakespeare Festival, Goodman Theatre, Chicago Shakespeare Theater, CENTERSTAGE, Alabama Shakespeare Festival, Goodspeed Musicals, Actors Theatre of Louisville, Huntington Theatre Company, Williamstown Theatre Festival, Dallas Theater Center, Long Wharf Theatre, Westport Country Playhouse, Arena Stage, LA Opera, Opera Theatre of Saint Louis and Virginia Opera. Her New York credits include Manhattan Theatre Club, Theatre for a New Audience, Asia Society, Second Stage Theatre, Vineyard Theatre, LCT3, New York Theatre Workshop and Classic Stage Company. Internationally her work has been seen at Stratford Shakespeare Festival, the National Theater in Taipei, Royal Shakespeare Company and Can Stage in Canada. She also served as the costume curator for the American Pavillion of the 2011 Prague Quadrennial. Ms. Cho is a graduate of the Yale School of Drama.

ERICK SUNDQUIST (Associate Costume Design) is delighted to join The Old Globe with Linda Cho. His Off Broadway credits include *We Live Here* (Manhattan Theatre Club). His associate costume design credits include Kentucky Shakespeare

Festival and Allyson Green's Los Noces. His La Jolla Playhouse design assistant credits include *Limelight: The Story of Charlie Chaplin*, *Little Miss Sunshine*, *A Dram of Drummhicit*, *Surf Report* and *Ruined* (also at Huntington Theatre Company and Berkley Repertory Theatre). He also served as wardrobe supervisor for the La Jolla Playhouse productions of *Peter and the Starcatchers*, *Xanadu*, *Bonnie & Clyde* and *The 39 Steps*. His other credits with Cirque du Soleil, North Shore Music Theatre, San Diego Opera, Mo'olelo Performing Arts Company, Diversionary Theatre, ion theatre and Cygnet Theatre Company.

PHILIP S. ROSENBERG (Lighting Design) has designed *Cactus Flower* (Off Broadway), *Liberty Smith* (Ford's Theatre), *The Winter's Tale* (Guthrie Theater), *The Heir Apparent* (The Shakespeare Theatre Company), *Noises Off* (Dorset Festival), *A Dram of Drummhicit* (La Jolla Playhouse), *Bus Stop* and *She Loves Me* (Huntington Theatre Company), *Summer and Smoke* (Manhattan School of Music), *[title of show]* (George Street Playhouse), *I Do! I Do!* (Westport County Playhouse), *Sweeney Todd* (Barrington Stage Company), *Bach at Leipzig* (Portland Stage), *The Memorandum* (The Actors Company Theatre), *The Lisbon Traviata* (The Kennedy Center), *Elizabeth Rex*, *The Taming of the Shrew*, *Macbeth*, *Edward II*, *Amadeus* and *Cymbeline* (Chicago Shakespeare Theater), *Knickerbocker* (Williamstown Theatre Festival) and *Shanghai Moon* and *The Lady in Question* (Bay Street Theatre). Over the past 12 years Mr. Rosenberg has served as Associate Lighting Designer on over 35 Broadway and West End plays and musicals.

LINDSAY JONES (Original Music and Sound Design) is excited to be working on his 10th show here at The Old Globe. His Off Broadway credits include *Through the*

Night (Union Square Theatre and Westside Theatre), *The Brother/Sister Plays* (The Public Theater), *The Burnt Part Boys* (Playwrights Horizons), *Top Secret* (New York Theatre Workshop), *The God of Hell* (The Actors Studio), *In the Continuum* (Primary Stages), 1001 (Page 73), *The Glass Cage* (Mint Theater Company), *Beautiful Thing* (Cherry Lane Theatre) and many others. He has designed regionally for McCarter Theatre, Arena Stage, Goodman Theatre, Steppenwolf Theatre Company, Hartford Stage, Guthrie Theater, Chicago Shakespeare Theater, South Coast Repertory, CENTERSTAGE, American Conservatory Theater, Seattle Repertory Theatre, Utah Shakespeare Festival, Northlight Theatre, Milwaukee Repertory Theater, Geva Theatre and many others. His international credits include productions with the Royal Shakespeare Company, Stratford Shakespeare Festival as well as shows in Austria, Zimbabwe, South Africa, Canada and Scotland. Mr. Jones has received five Joseph Jefferson Awards and 16 nominations, two Ovation Awards and three nominations, Los Angeles Drama Critics Circle and San Diego Theatre Critics Circle Awards and nominations for Drama Desk, Henry Hewes Design, AUDELCO, Barrymore, LA Weekly, Connecticut Critics Circle, Austin Critics' Table and Garland Awards. He was also the first sound designer to win the Michael Maggio Emerging Designer Award. His recent television and film scoring work includes *Mama, I Want to Sing* for 20th Century Fox, "Family Practice" for Sony Pictures/Lifetime Television and *A Note of Triumph: The Golden Age of Norman Corwin* (2006 Academy Award winner, Best Documentary, Short Subjects) for HBO Films. www.lindsayjones.com.

TONY CALIGAGAN (Movement) appeared in the Tony Award-winning Broadway show *Jerome Robbins' Broadway*, and he has appeared

in national commercials and Off Broadway during his eight-year stint in New York City. From 1988 to the present, Mr. Caligagan's show choreography has been seen around the globe. He has been a part of over 1,000 corporate events, fundraisers and special event shows. His company, Event Entertainment, has received accolades from clients, organizations and institutions. His other Globe credits include dance sequences in *Odyssey*, *Kingdom* and *The Taming of the Shrew*. As directors and choreographers for San Diego Latin Allstars, he and his wife Maria are entering their 17th year on faculty at UC San Diego in the Department of Theatre and Dance. www.evententertainment.us.

CALLERI CASTING (Casting) (James Calleri, Paul Davis, Erica Jensen) also cast The Old Globe's upcoming *Anna Christie* and 2012 Summer Shakespeare Festival. They are currently represented by *Venus in Fur* on Broadway and the long-running *Fuerza Bruta*. Some past Broadway credits include *33 Variations*, *A Raisin in the Sun*, *Chicago* and *James Joyce's The Dead*. They have cast at Playwrights Horizons for 10 seasons and numerous seasons for Classic Stage Company including the recent *Cherry Orchard* and the acclaimed *School for Lies* and *Three Sisters*. Their other theatre credits include Williamstown Theatre Festival ('11 and upcoming '12), Rattlestick Playwrights Theater, Long Wharf Theatre, The Flea Theater, Soho Repertory Theater, Actors Theatre of Louisville, Naked Angels, New Georges, the stageFARM, Epic Theatre Ensemble and Summer Play Festival. Some long running productions include *Fully Committed*, *Dinah Was* and *The Vagina Monologues* (National Tour). Their television credits include "Army Wives," "Lipstick Jungle," "Z Rock," "Ed," "Hope & Faith," "Monk" and *A Raisin in the Sun*. Their film credits include the 2011 Sundance

Film Festival Special Jury Prize winner *Another Earth*, Yearbook, Merchant Ivory's *The City of Your Final Destination*, *Heights*, *The White Countess*, *Lisa Picard is Famous*, *Ready? OK!*, *Trouble Every Day*, *Peter and Vandy* and *Armless*. Their upcoming projects include *That's What She Said* (Sundance '12) and *Refuge*. They have been awarded eight Artios Awards for Outstanding Achievement in Casting. Member CSA.

DIANA MOSER (Stage Manager) recently stage managed *August: Osage County*, *Rafta, Rafta...*, *Brighton Beach Memoirs*, *Broadway Bound* and *The Whipping Man* at The Old Globe. Her additional credits at the Globe include *Lost in Yonkers*, *I Do! I Do!*, *The Price*, *Opus*, *Six Degrees of Separation*, *The Pleasure of His Company*, *The Glass Menagerie*, *In This Corner*, 2007 Summer Shakespeare Festival, *Restoration Comedy*, *Christmas on Mars*, *A Body of Water*, *Lobby Hero*, *Fiction* and *The Intelligent Design of Jenny Chow*. Ms. Moser's regional credits include La Jolla Playhouse, San Diego Repertory Theatre, Arena Stage, The Repertory Theatre of St. Louis, New York Theatre Workshop, Berkshire Theatre Festival, The Children's Theatre Company and Arizona Theatre Company. Ms. Moser received her B.A. from Bard College and her M.F.A. in Directing from Purdue. When not doing theatre, she splits her time between Nova Scotia and the classic wooden sailboat Simba I. Ms. Moser is a strong supporter of the Bard Prison Initiative, which provides a college education to inmates. www.bard.edu/bpi.

MICHAEL G. MURPHY (Interim Managing Director) has been the General Manager at The Old Globe since 2003, overseeing the Production, Education, Human Resources, Information Technology and Facilities Departments, as well as Front of House operations. He

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

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

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

CRAIG NOEL (Founding Director) was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late '40s, the expansion to two theatres in the '50s, Globe Educational Tours in the '70s and Teatro Meta and the Old Globe/University of San Diego MFA program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the former director of the Ernie Pyle Theatre in Tokyo. Described by *Variety* as the eminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include *The San Diego Union-Tribune* list of 25 persons who shaped the city's history; the Governor's Award for the Arts; University of Arizona Alumni Association's Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University's Outstanding Alumnus; Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and

a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego, Honorary Doctorate in Fine Arts, San Diego State University and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts - the nation's highest honor for artistic excellence - in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.

CALLERI CASTING

James Calleri, Paul Davis, Erica Jensen

SPECIAL THANKS

The Recommendation is dedicated to Amdie Mengistu.

Additional thanks to Marsha Norman, Chris Durang and Tanya Barfield at The Juilliard School, Alex Barron, Annie MacRae and Jerry Patch at Manhattan Theatre Club, Jonathan Lomma at William Morris Endeavor, Evan Cabnet, Chris Shinn and the incredible Winnie Holzman.

—Jonathan Caren



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



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



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



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

AROUND THE GLOBE

Recent Happenings On and Off Stage at The Old Globe



JEFFREY WEISER

The Old Globe and the University of San Diego welcomed seven new students into the prestigious Master of Fine Arts program at a recent reception. (from left) Director of Professional Training Richard Seer with Christopher Salazar, Danielle O'Farrell, Jeremy Fisher, Stephanie Roetzel, Matthew Bellows, Whitney Wakimoto and Sean-Michael Wilkinson.



JEFFREY WEISER

Members of the Craig Noel League, the Globe's Planned Giving Society, enjoyed a complimentary lunch and visit with Associate Artist Robert Foxworth. The event was moderated by Interim Managing Director Michael G. Murphy.



DOUGLAS GATES

Globe Guilders President Liz Helming, Burt Bacharach and Torrey Pines Bank Senior Vice President and Globe Board Member Crystal Watkins celebrate the World Premiere of *Some Lovers*.



BOB ROSS

Season Sponsors, Party Co-Chairs and Board Members Peter Cooper and Valerie Cooper, Harry Cooper, Board Member and Party Underwriter Jo Ann Kilty, Party Underwriter Norman Blachford, Board Chair Hal Fuson and Pam Fuson at the *Rocky Horror* Costume Bash fundraiser.



HE NRY DIROCCO

The Old Globe received 27 2011 Craig Noel Award nominations - more than any other theatre company in San Diego! *August: Osage County* and *The Tempest* were nominated for Best Play and *Jane Austen's Emma* for Best Musical.



JEFFREY WEISER

The Globe kicked off *The Rocky Horror Show* with a Time Warp Flash Mob in the streets of Hillcrest.



J. KATARZYNA WORNOWICZ

Steve Blanchard greeted hundreds of children as The Grinch at the 2011 Old Globe Christmas Tree Lighting.



J. KATARZYNA WORNOWICZ

Odyssey, a unique new musical, enjoyed three sold-out performances in the Lowell Davies Festival Theatre and featured over 200 members of the San Diego community.

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WORLD PREMIERE

The Recommendation

By Jonathan Caren | Directed by Jonathan Munby
JANUARY 21 – FEBRUARY 26, 2012

WORLD PREMIERE MUSICAL

A Room with a View

Based on the Novel by E.M. Forster
Book by Marc Acito
Music and Lyrics by Jeffrey Stock
Additional Lyrics by Marc Acito
Directed by Scott Schwartz
MARCH 2 – APRIL 8, 2012

CLASSICS UP CLOSE

Anna Christie

By Eugene O'Neill | Directed by Daniel Goldstein
MARCH 10 – APRIL 15, 2012

DIRECT FROM BROADWAY

The Scottsboro Boys

Music and Lyrics by John Kander and Fred Ebb
Book by David Thompson
Direction and Choreography by Susan Stroman
APRIL 29 – JUNE 10, 2012

WORLD PREMIERE MUSICAL

Nobody Loves You

Music and Lyrics by Gaby Alter
Book and Lyrics by Itamar Moses
Directed by Michelle Tattenbaum
MAY 9 – JUNE 17, 2012

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The City of San Diego Supports Arts and Culture

The Old Globe appreciates the City of San Diego's investment in arts and culture, fostering a vibrant community that supports creativity and innovation. The Commission's vision for a vibrant and successful San Diego recognizes arts and culture as a major factor in improving the local economy while enhancing the quality of life for both residents and visitors. Audiences of *The Recommendation* may be interested in learning more about the Commission for Arts and Culture's Diversity Initiative, a multi-year, multi-dimensional project launched in 2003 to foster a diverse, inclusive arts and culture community in San Diego.

City funding for arts and culture is provided through the Transient Occupancy Tax (TOT) paid by tourists

visiting San Diego. The City allocates slightly less than 0.5% of total TOT proceeds to the Commission for Arts and Culture, which provides financial support to

more than 100 arts and culture organizations, including The Old Globe, through a rigorous application process. In 2010 TOT, funding of \$6.4 million was matched by \$77.8 million in earned revenue and \$81.8 million in contributed revenue. San Diego's arts and culture nonprofits represent a multi-million-dollar industry that

added more than \$173 million in direct expenditures to the local economy, including \$98.8 million in salaries. In addition, spending by the nearly 1.5 million visitors to San Diego who participated in City-funded arts and cultural events also boosted the local economy.

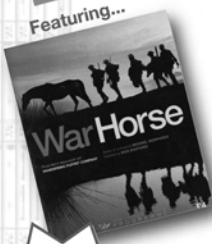
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TRAIN AT THE OLD GLOBE



SUMMER SHAKESPEARE INTENSIVE



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.

For information about these programs, please visit www.TheOldGlobe.org/Education.

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

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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.

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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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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.

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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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Patron Information

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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

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ORDERING TICKETS/CHANGE OF ADDRESS

The Old Globe accepts Visa, Discover, MasterCard, or American Express. Phone orders for non-subscribers are subject to a \$3.50 per ticket service charge. Ticket exchanges are subject to a service charge for non-subscribers. If you have moved, please notify the Ticket Services Office to update our records. Call (619) 234-5623 during Ticket Services hours, mail your change of address to the Ticket Services Office, or email us at Tickets@TheOldGlobe.org.

UNABLE TO ATTEND?

If you find you are unable to use your tickets, please give them to a friend, or turn them in to the Ticket Services Office and receive a tax receipt for your donation. Tickets must be received by show time.

RESTROOMS

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

SEATING OF LATECOMERS

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

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

YOUNG CHILDREN

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

ELECTRONIC DEVICES AND CAMERAS

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

ASSISTED LISTENING SYSTEM

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

PUBLIC TOURS

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

LOST AND FOUND

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

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

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