

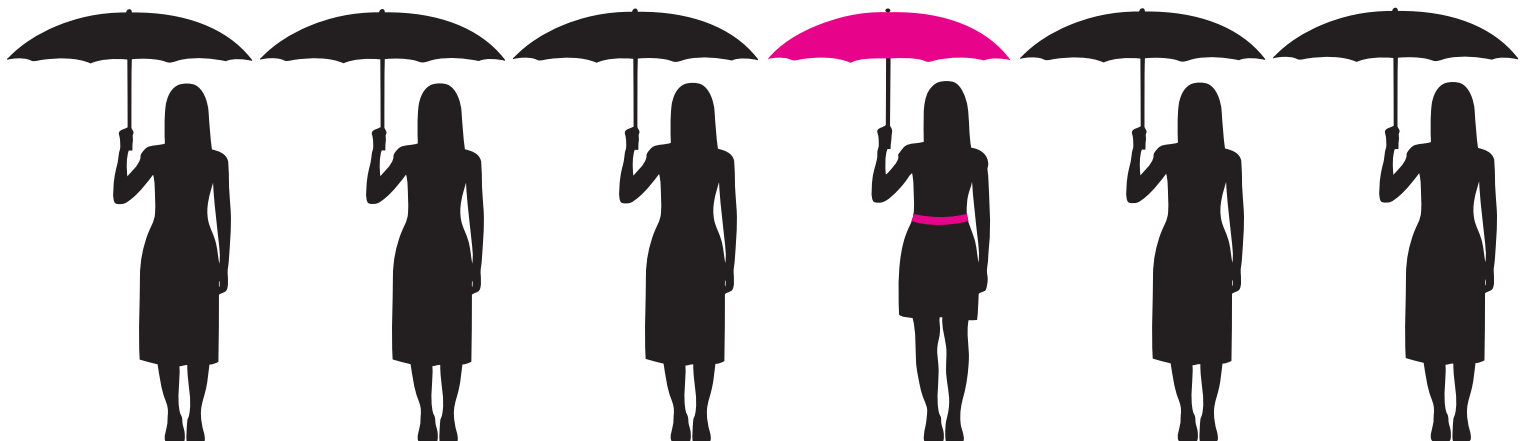
performances



THE OLD GLOBE

MAY 2013

Be a Good Little Widow



Welcome to THE OLD GLOBE



DOUG GATES

Managing Director Michael G. Murphy and Artistic Director Barry Edelstein.

The Sheryl and Harvey White Theatre has served The Old Globe, in part, as a crucible for exciting new work. It's been a launching pad for world premiere plays like Jonathan Caren's *The Recommendation* and Matthew Lopez's *Somewhere*. Last season also saw the birth of two new musicals in this space: Gaby Alter and Itamar Moses' *Nobody Loves You* and

Steven Sater and Burt Bacharach's *Some Lovers*. Theatre in the round creates a unique sense of intimacy between actor and audience, one that encourages deep listening and powerful emotional investment. What better place to introduce Globe audiences to dynamic new writers like Bekah Brunstetter, whose *Be a Good Little Widow* is making its West Coast Premiere with this production.

Bekah's play is in excellent hands with director Hal Brooks. As the Artistic Director of the Cape Cod Theatre Project and the Associate Artistic Director of the Ojai Playwrights Conference, Hal has built a career around developing new plays and staging them with sensitivity and style. We are delighted to have him here at The Old Globe for the first time.

Keep your eye on the Sheryl and Harvey White Theatre in the seasons ahead. You'll find a space for experimentation, for risk-taking, for new voices trying out new ideas. We hope you'll join us!


Barry Edelstein
Artistic Director


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.

Board of Directors



Thank you for joining us at The Old Globe for this quirky new comedy by playwright Bekah Brunstetter, a rising and important voice in American theatre today.

As Chair of the Old Globe Board, I am privileged to welcome you to many riveting theatre experiences. I urge you to engage your friends, family and colleagues to support and celebrate the arts in San Diego this year.

The loyal generosity of you who donate to the Globe builds the bridge of funding between ticket sales and production costs that keeps the Globe at the forefront of America's great not-for-profit theatres. Your support makes possible a range of programming unique among American regional theatres for its diversity and consistent high quality.

All of us on the Board of Directors are pleased to bring *Be a Good Little Widow* to you and are honored to represent our region's largest and most respected performing arts organization.

Thank you again for your presence and for all that you do for The Old Globe.

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

LEADERSHIP GIFTS

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

\$20,000,000 or greater

Donald[†] and Darlene Shiley

\$10,000,000 or greater

Conrad Prebys

\$5,000,000 or greater

Sheryl and Harvey White

Kathryn Hattox

Karen and Donald Cohn

\$2,000,000 or greater

Viterbi Family Foundation

\$1,000,000 or greater

California Cultural and

Historical Endowment

Estate of Dorothy S. Prough

The Rivkin Family

Estate of Beatrice Lynds

Audrey S. Geisel/San Diego

Foundation Dr. Seuss Fund

Mr. and Mrs. Victor H.[†] Ottenstein

Mrs. Helen Edison[†]

The Stephen & Mary Birch Foundation

The Kresge Foundation

[†]In Memoriam

BOARD OF DIRECTORS

Harold W. Fuson, Jr.*
Chair

Donald L. Cohn*
Immediate Past Chair

Anthony S. Thornley*
Vice Chair,
Finance & Treasurer

Elaine Bennett Darwin*
Vice Chair, Nominating

Harvey P. White*
Secretary

DIRECTORS

Mary Beth Adderley*
Elizabeth Altman
Pamela Cesak
Nicole A. Clay
Joseph J. Cohen
Peter J. Cooper*
Valerie S. Cooper
Ann Davies
Silvija Devine
Stephen P. Embry
Pamela A. Farr
Karen Fox
Victor P. Gálvez
Kathryn Hattox*
Deni Jacobs
Daphne Jameson

Jo Ann Kilty
Sheila Lipinsky
Ramin Pourteymour
Paula Powers*
Conrad Prebys*
Tim Rafalovich
David L. Reagan
Sandra Redman
Crystal Sargent
Jean Shekhter
Ann Steck
Steven J. Stuckey
Daniel L. Sullivan, Ph.D.
Rhona Thompson
Evelyn Mack Truitt
Debra Turner
Linda Van Vark

Stacey LeVasseur Vasquez
Jordine Von Wantoch
Pamela J. Wagner
Jim Wening
Lynne Wheeler
Debbie Wilson
Karin Winner
June Yoder
Vicki Zeiger
*Executive Committee Member

HONORARY DIRECTORS

Mrs. Richard C. Adams
(1912-2005)
Clair Burgener (1921-2006)
Mrs. John H. Fox (1908-2003)
Audrey Geisel

Paul Harter
Gordon Luce (1925-2006)
Dolly Poet (1921-2007)
Deborah Szekely
Hon. Pete Wilson

EMERITUS DIRECTORS

Garet B. Clark
J. Dallas Clark (1913-2005)
Bea Epsten
Sally Furay, R.S.C.J.
Bernard Lipinsky (1914-2001)
Delza Martin (1915-2005)
Darlene Shiley
Patsy Shumway
Carolyn Yorston-Wellcome



Elaine and Dave Darwin

Before moving to Rancho Santa Fe, Elaine and Dave lived in Palm Beach and Aspen where Dave served on the Corporate Board of the Aspen Music Festival and School. Dave, an environmental activist, was the Chair of the Save the Dunes Committee, and Elaine served on the Board of the Community Foundation for Palm Beach and Martin Counties. At the Globe, Elaine is a Vice Chair on the Executive Committee and serves on the Investment, Finance and Development Committees. She chairs the Board Nominating Committee, and in 2012 she chaired the Artistic Director Search Committee. Currently, Elaine is Treasurer of the La Jolla Music Society. Most recently, they sponsored *Inherit the Wind* and the world premiere play *Somewhere*. They enjoy sharing their love of music and theatre.



Sheila and Jeffrey Lipinsky

For more than 25 years, San Diego natives Sheila and Jeffrey Lipinsky have been integral members of the Old Globe family. Sheila currently serves on the Board of Directors and its Development and Education Committees. The couple supports many organizations throughout the community, including Jewish Family Service, Playwrights Project, San Diego Food Bank, San Diego Youth Symphony and SDSU President's Advisory Council. Jeffrey serves on the Boards of San Diego Opera, Moores Cancer Center and Seacrest Retirement Homes, and Sheila currently serves on the Patient Advisory Board for the Moores Cancer Center and the Board of the USC School of Dramatic Arts, as well as others. Sheila and Jeffrey have sponsored many productions at The Old Globe and are a vital part of the Lipinsky family's long and fruitful relationship with the Globe.



TORREY PINES BANK

Torrey Pines Bank has been a generous supporter of The Old Globe since 2006. Since then, the Bank has contributed over \$100,000 to the Globe. The Bank believes in the importance of giving back to the community, where it has enjoyed much success. In 2013 Torrey Pines Bank celebrates its 10th Anniversary as a leading financial institution in San Diego and has significantly increased its annual contribution to the theatre in recognition of the milestone. The Old Globe is pleased to recognize the Bank as a Production Sponsor of *Be a Good Little Widow* and thanks Torrey Pines Bank and Board member Crystal Sargent, Senior Vice President, for their longtime friendship and service to the theatre. Their unwavering support of iconic San Diego institutions is part of the framework of their commitment to the flagship city where the Bank started and continues to flourish.



THE OLD GLOBE

BE A GOOD LITTLE WIDOW

BY

BEKAH BRUNSTETTER

Jason Simms
SCENIC DESIGN

David Israel Reynoso
COSTUME DESIGN

Seth Reiser
LIGHTING DESIGN

Ryan Rumery
SOUND DESIGN

Caparelliotis Casting
CASTING

Anjee Nero
STAGE MANAGER

DIRECTED BY

HAL BROOKS

Be a Good Little Widow is presented by special arrangement with Samuel French, Inc.

Commissioned and Developed by Ars Nova

Jason Eagan, Artistic Director; Jon Steingart & Jenny Wiener Steingart, Executive Producers

World Premiere produced by Ars Nova

511 West 54th Street New York

www.arsnovanyc.com

SHERYL AND HARVEY WHITE THEATRE

Conrad Prebys Theatre Center

May 11 – June 9, 2013

THE CAST

(in alphabetical order)

Hope.....Christine Estabrook
Craig.....Ben Graney
Brad.....Kelsey Kurz
Melody.....Zoë Winters

Stage Manager.....Anjee Nero

SETTING

A small house in Connecticut.

There will be no intermission.

PRODUCTION STAFF

Video Content.....Paul Peterson
Assistant Director.....Edgar M. González
Assistant Scenic Design.....Sean Fanning
Assistant Costume Design.....Mary Rochon
Associate Sound Design.....M. Florian Staab
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.



MAGGIE TAKVAR

FROM *Tears* TO *Laughter* AND BACK AGAIN

Bekah Brunstetter on
Be a Good Little Widow

INTERVIEW BY DANIELLE MAGES AMATO

WHERE DID THE IDEA FOR *BE A GOOD LITTLE WIDOW* COME FROM?

Widow was actually my very first play commission ever (from Ars Nova in New York City). In early 2009, if you recall, there were a fair amount of plane crashes, starting with a commuter plane that crashed into a house in upstate New York. This tragedy unlocked a visceral, intense anxiety in me that I'm still attempting to quiet. I couldn't stop thinking about the crash, and so I had to write about it. At the time, I was also spending a fair amount of brain space pondering my own emotional maturity. I found myself wondering: when would I grow up? At that point in my life, I'd never been to a funeral. Never experienced a great loss. I was terrified of what it would feel like and if I'd be able to act a lady through it. I found myself jealous of those who had experienced tragedy, as it seemed to make them drop into themselves.



Director Hal Brooks (center) with the cast of *Be a Good Little Widow* and Ben Graney.

And so, I shoved all of these worries and questions together into a play. Most importantly, I now cannot die in a plane crash, because it would just be too ironic. I hope. Now I have to go knock on nine types of wood.

THE CROSS-GENERATIONAL RELATIONSHIP BETWEEN MELODY AND HOPE IS ONE OF THE UNFORGETTABLE THINGS ABOUT THE PLAY — NOT ONLY BECAUSE OF THEIR CONFLICTS BUT BECAUSE OF THE GIFTS THEY HAVE TO OFFER EACH OTHER. WOULD YOU TALK A LITTLE BIT ABOUT THAT?

I love that relationship too, and it was shockingly satisfying to write. I think it's pretty much a dramatization of an argument that's constantly going on in me, between my proper self and my improper self. But thankfully, it's played out with characters. I oftentimes feel like a mess. I wasn't raised that way, but I do, more often than not, find myself in situations where I feel like my dress or nail-biting or the way I eat my cheese is offending, well, everyone. But then, there's also something incredibly liberating about being a mess. Via messiness (a la Melody) you have easier access to your emotions,

continued on page 8



(from left) Kelsey Kurz, Christine Estabrook, Zoë Winters

from the **ARTISTIC DIRECTOR**

One of The Old Globe's strongest assets is the breadth of its repertoire. On our three stages we produce Shakespeare (our house writer), musicals, classics from the American and world canon, and brand new writing. As the largest theatre in San Diego, the second largest in California, and the sixth largest in the United States, we have a mandate to serve a broad constituency—to provide, as it were, something for everyone—and the wide range of material in one of our typical seasons is a natural expression and fulfillment of our mission.

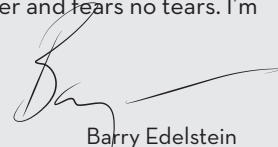
My job is of course to select the material we produce. The process can be dizzying. After all, any one genre of theatre has in it dozens of worthwhile plays. You want a French classic? There's Molière, Marivaux, Racine, Corneille, Ionesco. German? Brecht, Goethe, Schiller. You want a musical? Should it be a revival or an original work? An epic, Broadway blowout with chorus girls and two dozen sets, or a chamber piece with a small cast and a piano?

But in no area do I feel more spoiled for choice than in new American writing. These days one hears endless proclamations of doom and despair about the state of the contemporary American theatre, but if the measure of our industry's health is the number of people writing for it and the number of accomplished works they are creating, then I'm an optimist. There are hundreds of terrific, worthy, smart, and provocative new plays being written right now, by countless devoted, innovative, and deeply talented individuals in communities all across this country. Indeed, I'd go so far as to argue that we are living in a Golden Age of American playwrighting.

Tonight's play is a prime example. Bekah Brunstetter is by no means a household name. She will be, though, and soon, on the strength of *Be a Good Little Widow* and a growing body of imaginative and emotionally engaged plays. *Widow* is a small gem of a piece, deceptive in its simplicity but devastating in its sincerity and commitment to psychological truth. In her characterization of her heroine, Melody, Brunstetter has her finger firmly on the pulse of this moment in popular culture, in which smart, hyperarticulate, searching, and slightly mystified twenty-something women are the subjects of books, essays, songs, and hit cable TV series. But inasmuch as she's a figure in a work of theatre art rather than a profile in *Vanity Fair*, Melody has a dimensionality and emotional verisimilitude that is rich, striking, and to me completely disarming. Profane and wretchedly immature one moment, profoundly self-actualized the next, Melody becomes a kind of Everywoman, thrown into an experience that's all too widespread, but making of it something new. She turns widowhood into a strange form of art, fashioning from deep loss a new sense of self, and from grief a very modern kind of hope.

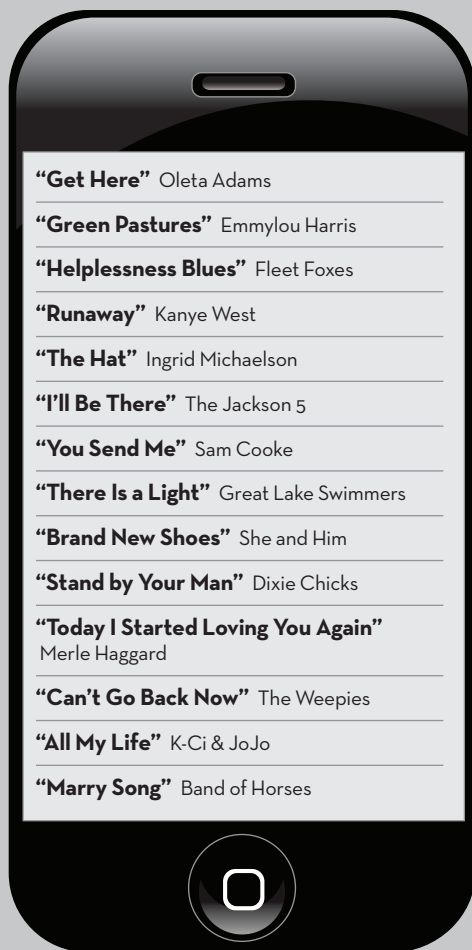
On the first day of rehearsal I told the Globe company that the play is for me a kind of Trojan Horse. Its beguiling outside, charming and funny, makes us drop our defenses and open our gates. But once we've let it in, the play's belly bursts open and lets loose a troop of furious Greeks—here, Brunstetter's slyly deployed characters in all their confusion and intensity—who slay us, move us, and rend our hearts. The captain of this theatrical Trojan Horse is my esteemed colleague Hal Brooks, an artist who, like our playwright, is a real devotee of theatrical truth. He and his cast have served Brunstetter well and brought to the Globe a sterling example of what today's American theatre is all about: meaningful stories on themes that matter, told with panache and a sensibility that, while by no means sentimental, loves laughter and fears no tears. I'm proud to be part of it.

Thanks for coming. Enjoy the show.


Barry Edelstein

INSIDE MELODY'S IPOD

Music is an important component of *Be a Good Little Widow* — it permeates the production and helps define character and mood. Music also plays a significant role in playwright Bekah Brunstetter's writing process. She says, "I had a playlist when I was first writing the piece, and I tend to always have at least one song when I'm writing that I listen to over and over to help me access the emotional underpinnings of what I'm working on." Brunstetter put together a playlist for Melody, a peek inside the character's musical world.



► To listen to this playlist, visit www.TheOldGlobe.org/Widow.

continued from page 7

to truth. But simultaneously, I love the decorum of Hope's way of life, with its cloth napkins and its rules. I wish I had the fortitude, charm and class of the women of generations before me. It's just a question that interests me. We're so, so much more open now — as people, as women. Is this better? Worse? Either way, I have respect for both ways of life.

WHAT HAVE BEEN THE MOST CHALLENGING ASPECTS OF THIS PLAY — EITHER IN WRITING IT OR GETTING IT ON ITS FEET? WHAT'S BEEN MOST FUN?

It's a really delicate balance, tone-wise. It was tough to write, and has been tough to work on, as I'm expecting myself, my actors, my director and subsequently my audience to be yanked from tears to laughter and back again, sometimes even both simultaneously. But I couldn't help but try and have a laugh during an incredibly tragic time. We say the most ridiculous things when we're hurting, and I really wanted to try and capture that. Also, in terms of the darker moments of the play, I had to really make sure those were organic. I never want to manipulate my audience's emotions.

With Melody, I wanted to write her youth and her journey from immaturity to approaching womanhood honestly. To do so, I had to honor the fact that she's selfish. Potentially grating. It's tricky to start with a character that could be perceived as unlikeable — thanks, the success of "Girls!" But I really, truly believe that she's trying, trying to be a good wife, and subsequently a good widow, and that's what really counts. Her heart is constantly in the right place. Lastly, it's just one young woman's story. Or rather, two, Melody and Hope's. When you write a small-ish play, you always hope that it transcends its size and touches its audience in some universal way.

DO YOU FIND YOURSELF RETURNING TO SPECIFIC THEMES OVER AND OVER IN YOUR WORK, OR TO SPECIFIC STYLES?

Definitely. I always write in dramedy. Sometimes on the heavier side, but I always, always need to be able to laugh at myself when I'm working on something, and I need my characters to be able to do the same. I also keep returning to worlds that are grounded in reality but are theatrical in some way. As for themes, my first plays were all about love, faith and odd, contemporary re-tellings of Bible stories. I then shifted into a "military family play" phase, then into "how to be an adult in this world" and "what is death?" phases. Now that I'm the ripe old age of 30, I find myself thinking and writing a lot about morality — and where exactly it comes from — and my family history. I'm also thinking a lot about babies. But not so much writing about them. Mostly just spying on them on the internet.

WHAT ARE YOU CURRENTLY WORKING ON?

I'm currently writing for ABC Family's fantastic Peabody Award-winning show, "Switched at Birth." I'm taking a wee break from playwriting. This is the first time in four years I don't have a commission (not woe is me, at all, but still), and I want whatever play I work on next to just hit me in the face one day (hopefully not while I'm driving), and then I'll start writing it. I'm patiently waiting for that. I don't want to force it. In the meantime, I scratch my theatre itch with my custom-made monologue business for actors and tend to say "Yes, please!" anytime anyone asks me to write a short play, because I love any excuse to write one. I'm also working on a movie called *Together/Apart* which one might call a romantic comedy but with more words.

Widow's Weeds

MOURNING IN THE PUBLIC EYE

By Danielle Mages Amato



Queen Victoria

From widowed queens to the mothers of fallen soldiers, women have long been asked to bear the weight of mourning in powerful, public ways. The rituals of mourning have historically played out on women's bodies, involving everything from what clothing a widow must wear to what she may eat to whether she is allowed out of bed in the morning — and in some cultures, whether she is allowed to live at all.

In many eras, public mourning was as much about social status as grief. Mourning properly could raise one's social standing, and failing to do so often carried a social cost. Dressing and acting like a “good” widow was both a status symbol and a social necessity. In the 21st century, expectations are less fixed, and yet women like Melody in *Be a Good Little Widow* still find themselves on a social tightrope, trying to find the “proper” way to execute the ever-evolving traditions of grief.

Many Eastern cultures still use white as the color of mourning, but the Western custom of wearing black dates back to the ancient Romans, who tore their garments and blackened them with dirt after the death of a loved one. (Some also believed that black clothing would protect the wearer from the roving soul of the deceased.) It is no coincidence that traditional widows' garments resemble nuns' habits — the two were established during the same period and with much the same intent: to mark a change of life for a woman expected to stand apart from society. The phrase “widow's weeds” comes from the Old English word “waed,” which means garment or cloth.

By the 15th and 16th centuries, sumptuary laws set out strict legal requirements for mourning clothing, dictating in painstaking detail the quality, style and amount of fabric the bereaved must wear — the higher the rank, the more elaborate the clothing. Mourning caps also came into fashion during this period. These “Mary Stuart caps,” with their sharp

Mourning of To-day.

Widow's Skirt in newest shape for coming Season, made in either Priestley's Venetian Crapecloth, Cashmere or dull Mourning Cloth, trimmed with plain band of Courtauld's Crape, 12 inches in depth, headed by three rouleaux (of quite new design). Price, including material for Bodice, 49/6.

The Handsome Mantle, latest design, in dull Mourning Silk, trimmed with band and rouleaux of Crape to match Skirt, lined and warmly quilted throughout. Price 3 Gns.

The Charming "Marie Stuart" Bonnet in Folded Crape, with loops at side to match. The Fall of Brussels Net is trimmed with 1½ inch Crape band all round, and the bottom point has a pretty arrangement of five pointed Crape bands. Price 16/9.

The Whole Suite, comprising the above Mantle, Bonnet, Costume, Skirt, and Bodice Material, 6 Gns.

GOODS ON APPROVAL.

Ladies requiring Mourning instantly, and, if first transaction, wishing to save the time which a reference involves (three days in the case of a bank), should send a cash deposit of about half the value of the goods they would like sent. By this system we are enabled to forward a selection within half an hour of the receipt of letter or wire. Money sent in advance WILLIAM BARKER guarantees to return without any deduction whatsoever if the goods prove unsuitable.



Advertisement for William Barker's, London, in *The Lady*, showing the correct outdoor wear for a widow in the first stage of mourning, 1900.

vee over the forehead, were the origin of the term "widow's peak." As late as the 1700s, many aristocratic European widows faced the "mourning bed." Not only were they confined to their homes but also to their beds — beds draped entirely in black, with black sheets and black fabric covering walls, ceilings and floors. Customs like these reveal a profound fear: a fear of the contagion of grief, a fear that, even in the absence of disease, death is catching. Such fear can only be allayed by the comfort of rules strictly followed.

The Victorian era took its name from Europe's most famous widow, the queen who would profoundly shape traditions of public mourning for generations to

come. Victoria was 42 when her husband Albert died. She donned black and wore it until the day she died — 40 years later. Inspired by Victoria's public act of devotion, English mourning rituals grew more and more elaborate, so elaborate that an entire industry grew up to support them. On the death of a loved one, the family would often hire two "mutes" to stand at the door of the home. Dour-faced and statue-still, wearing top hats and black sashes, mutes were human symbols of death. These mutes would also lead the funeral procession, carrying baskets of black ostrich feathers, walking ahead of the horses (black or dyed black for the occasion) that pulled the glass-walled hearse.

The Victorian mourning industry was geared largely toward women. Women's magazines featured mourning advice columns where anxious widows could parse the etiquette of grief. Their pages were filled with advertisements for one-stop mourning warehouses, where widows could purchase everything from dresses to black-edged handkerchiefs. One memorable *Vogue* magazine article on the latest mourning fashions declared, "Correct mourning is a science; becoming mourning is a fine art."

In both England and the United States, those mourning fashions were most often made of black crepe — a crinkled silk fabric that became the gold standard for widow's weeds. In addition to being highly flammable and extremely uncomfortable, crepe disintegrated in water, and when worn as a "weeping veil," it often led to respiratory ailments, severe eye irritation and even blindness.

When World War I broke out, the high number of casualties led people to abandon the huge machinery of mourning that the Victorians had developed, moving toward a simpler, more restrained style. In the 20th century, Jacqueline Kennedy

became perhaps the iconic widow, an image not only of poise in grief but of fashionable public presence: her oversized sunglasses and chic black suits a new model of widowhood.

In Bekah Brunstetter's play, *Melody* finds herself caught in a gap between experience and expectation. In a modern American culture that makes death much less visible than in other time periods, she has no real experience of mourning, but she must still grapple with the weight of tradition and the expectations of her mother-in-law as she tries to craft a new identity for herself, to make herself into "a good little widow."



CHRISTINE ESTABROOK (Hope) has performed in hit Broadway shows, television shows and films. She has won accolades and acting awards for her Off

Broadway performances and earned an M.F.A. degree from Yale University School of Drama. She originated roles in the Off Broadway productions of Christopher Durang's *Baby with the Bathwater*, Craig Lucas's *Blue Window* and Deborah Eisenberg's *Pastorale*, for which she won an Obie Award. She also originated roles in and earned Drama Desk Award nominations for *North Shore Fish* and *Win/Lose/Draw*. Ms. Estabrook was awarded both the Drama Desk and the Clarence Derwent Award for her portrayal of Sheila in *The Boys Next Door*. In 2011 *LA Weekly* presented her with their award for best comedic performance in another one of Christopher Durang's plays, *Why Torture Is Wrong*, and the *People Who Love Them* (The Blank Theatre). She performed in two of Wendy Wasserstein's hit Broadway shows, *The Heidi Chronicles* and *The Sisters Rosensweig*, as well as opening and performing for two years in Steven Sater's Broadway musical *Spring Awakening*. Her many television credits include "Desperate Housewives," "American Horror Story," "Anger Management" and "Mad Men." Her film appearances include *Sea of Love*, *The Usual Suspects* and *Spider-Man 2*.



BEN GRANEY (Craig) is thrilled to be making his Globe debut. He has appeared on Broadway in *War Horse* (Lincoln Center Theatre) and Off Broadway in *When the*

Rain Stops Falling directed by David Cromer (Lincoln Center Theatre) and *The Netflix Plays* (Ars Nova). His other New York theatre credits include *Paper Dolls* directed by Mark Brokaw (Sundance Institute Theatre Lab), *The Spring Fling* (F*It Club/IRT Theater), *Bare Naked Drama* (Aporia Theater/Cherry Pit Theatre), *Obama Drama* (Creative Destruction/The Tank) and

An Irish Brew (Studio Tisch). He has appeared regionally in *Twelfth Night* directed by Rebecca Taichman and the Youth Ink! Festival (McCarter Theatre Center), *Postcards from Earth* (Guthrie Theater), *The Cherry Orchard* directed by Ethan McSweeney and *Twelfth Night* (Chautauqua Theater Company) and the Brand:New Festival of New Plays 2009 and 2010 (Hartford Stage). Mr. Graney's film credits include *Canto* and *Ama at Sea*, and his television credits include "Unscripted" and The History Channel. He is the writer of *The Baby Gospel* (2011 semi-finalist, The Eugene O'Neill Theater Center) and the co-creator, co-writer and actor of *The Kosher Cucina* (web series). Mr. Graney received an M.F.A. from New York University Graduate Acting and a B.A. from California State University, Long Beach. bengraney.com.



KELSEY KURZ (Brad) has previously been seen at the Globe in *Nobody Loves You* and *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 *Single Girls Guide* (Capital Repertory Theatre), *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.



ZOË WINTERS (Melody) is very excited to be making her Globe debut. Her Off Broadway credits include *4000 Miles* (LCT3 at The Duke, Lincoln Center's Mitzi E.

Newhouse Theater) and *Love Song* (59E59 Theaters). Her other New York credits include *Hater* (Ohio Theatre), *The Eyes of Others* (New Ohio Theatre)

and two productions of short stories that she wrote and performed: *Swimming Legs* (TheaterLab) and *Not At The Dinner Table* (New Ohio Theatre). Her regional credits include *The Imaginary Invalid* (Seattle Repertory Theatre, Footlight Award for Outstanding Acting), *The Importance of Being Earnest* (Paper Mill Playhouse), *The Rivals* and *The Matchmaker* (CENTERSTAGE), *Mauritius* (Magic Theatre, San Francisco Bay Area Theatre Critics Circle Award nomination for Principal Performance, Female), *The Diary of Anne Frank* (Virginia Stage Company) and *Half 'n Half 'n Half* (Merrimack Repertory Theatre). Her film and television credits include *In the Family*, *Under*, "Law & Order," "Ugly Betty," "Gossip Girl" and "Army Wives." Ms. Winters received her B.F.A. from SUNY Purchase Acting Conservatory.

BEKAH BRUNSTETTER (Playwright) has written the plays *House of Home* (Williamstown Theatre Festival, Rough Reading Series), *Oohrah!* (Atlantic Theater Company, 2009, and Steppenwolf Theatre Company Garage/LiveWire Productions, 2012) and *Miss Lilly Gets Boned* (Lark Play Development Center's Playwrights' Week, 2009, Finborough Theatre, June 2010, and Ice Factory, 2012). She was a New Voice/New York Fellow through the Lark Play Development Center, member of Primary Stages' Writer's Group and the Naked Radio writing team. Ms. Brunstetter is an alumna of the Women's Project Playwrights Lab, the Ars Nova Play Group and the Playwrights Realm. She received her B.A. from The University of North Carolina at Chapel Hill and her M.F.A. in Dramatic Writing from the New School for Drama. She worked with Craig Wright on his original MTV series "Underemployed" and is currently writing for ABC Family's "Switched at Birth." bekahbrunstetter.com.

HAL BROOKS (Director) directed the National Tour of Nilaja Sun's Obie Award-winning *No Child...* and the acclaimed Off Broadway hit and Pulitzer Prize finalist *Thom Pain*

(based on nothing) by Will Eno. His recent credits include *Figaro* and *The Bald Soprano* (The Pearl Theatre Company), Alena Smith's *The Bad Guys* (Second Stage Theatre Uptown), Samuel D. Hunter's *The Whale* (Denver Center Theatre Company), Kimberly Rosenstock's *Tigers Be Still* and Itamar Moses' *Back Back Back* (Dallas Theater Center), Mona Mansour's *Urge for Going* (The Public Theater), creative consultant on *Colin Quinn: Long Story Short* directed by Jerry Seinfeld, Sharr White's *Six Years* (Humana Festival) and Steve Martin's *Picasso at the Lapin Agile* (Two River Theater Company). He is Artistic Director of the Cape Cod Theatre Project and the Associate Artistic Director of the Ojai Playwrights Conference. He was Artistic Director of the Rude Mechanicals of New York where he directed the Off Broadway premieres of Don DeLillo's *Valparaiso* and Will Eno's *The Flu Season*. Mr. Brooks is a proud member of the Lincoln Center Theater Directors Lab and the Stage Directors and Choreographers Society. He was a Drama League Fall Directing Fellow in 2003 and is a recipient of the 2007-2009 NEA/TCG Career Development Program for Directors. He is a lecturer at Yale University.

JASON SIMMS (Scenic Design) has designed the Off Broadway productions of *Urge for Going* (The Public Theater), *The Bad Guys* (Second Stage Theatre Uptown), *Play Nice!* and *Ghost Light* (59E59 Theaters) and *Headstrong* and *Finks* (The Ensemble Studio Theatre). His regional credits include *The Whale* (Denver Center Theatre Company), *A Thousand Clowns* (Two River Theater Company), *Dutch Masters* and *The Puppetmaster of Lodz* (Berkshire Theatre Group), *Sweeney Todd* (The Yale Dramatic Association), *A Bright Swarm of Beetles*, *Fefu and Her Friends* and *The Crucible* (Ursinus College), *Rent* (Bristol Riverside Theatre) and *Talley's Folly* (Hudson Stage Company). His Off Off Broadway credits include *A Bright New Boise* and *After* (Partial Comfort Productions), *Dot* and *Vendetta Chrome* (Clubbed Thumb), *American Treasure* and *Melancholy*

Play (13P) and *MilkMilkLemonade* (Astoria Performing Arts Center, The Management Theater Company). Mr. Simms' upcoming projects include *Venus in Fur* (Philadelphia Theatre Company), *Clybourne Park* (Chautauqua Theater Company) and *The Loudest Man on Earth* (TheatreWorks Silicon Valley). Mr. Simms received an M.F.A. from New York University's Tisch School of the Arts and a B.F.A. from Cornish College of the Arts. He also received the 2012 USITT Rising Star Award, sponsored by Live Design/LDI.

DAVID ISRAEL REYNOSO (Costume Design) is the Obie Award-winning costume designer of *Sleep No More* (Punchdrunk/Emursive). His scenic and costume design credits include *Chasing the Song* (La Jolla Playhouse), *Futurity*, *Cabaret*, *The Snow Queen*, *Alice vs. Wonderland*, *Trojan Barbie*, *Copenhagen*, *No Man's Land*, *Hamletmachine*, *Ajax in Iraq* and *Abigail's Party* (American Repertory Theater), *The Comedy of Errors* and *Othello* (Commonwealth Shakespeare Company), *The Woman in Black* (Gloucester Stage Company) and *Dead Man's Cell Phone* (The Lyric Stage Company). His other work includes Amanda Palmer's "Down Under" tour, Juan Son's "Mermaid Sashimi" tour and *Gallow Green* at The McKittrick Hotel. davidreynoso.com.

SETH REISER (Lighting Design) designs for theatre and dance across the country. His recent work includes *Sleep Rock Thy Brain* (Actors Theatre of Louisville), *Come and Back Again* (David Dorfman Dance), *King Lear* and *Tigers Be Still* (Dallas Theater Center), *An Iliad* (PlayMakers Repertory Company), *The Agony and the Ecstasy of Steve Jobs* (The Public Theater), *The Bad Guys* (Second Stage Theatre), *The Whale* (Denver Center Theatre Company), *Radio Play* (PS122), the Obie Award-winning *The Lily's Revenge* (HERE Arts Center), *Transition*, by Tommy Smith and Reggie Watts, and *Middlemen* (The Human Animals Collective). Mr. Reiser has also designed for Woolly Mammoth

Theatre Company, Berkeley Repertory Theatre, Juilliard Opera, Seattle Repertory Theatre, On the Boards and The Eugene O'Neill Theater Center, among others. Mr. Reiser received his M.F.A. from New York University and lives in Brooklyn with his wife, Mary, and daughter Marion. sethreiserdesign.com.

RYAN RUMERY (Sound Design) is a musician and composer living in Brooklyn, New York. Most of his work has been heard in theatres across the United States, which includes the Broadway production of *Thurgood* starring Laurence Fishburne. His recent Off Broadway works include *All in the Timing* (Primary Stages), *What Rhymes with America* (Atlantic Theater Company), *The Submission* (MCC Theater), *4000 Miles* (Lincoln Center Theater/LCT3), *Ivanov*, *Cherry Orchard*, *Three Sisters*, *Orlando* and *Uncle Vanya* (Classic Stage Company), *The Emperor Jones* (Irish Repertory Theatre, Lucille Lortel Award nomination) and *We Live Here* (Manhattan Theatre Club). Regionally Mr. Rumery has worked on over 175 shows. His film credits include *SyncroNYCity*. He is also playing drumset in the Colorado band The Joy of Harm, which is finishing an EP produced by Craig Schumacher, and the New York City-based Palissimo's *The Painted Bird*.

CAPARELLIOTIS CASTING (Casting) recently cast the Globe productions of *Other Desert Cities*, *A Doll's House*, *The Brothers Size*, *Pygmalion* and *Good People*. Their Broadway casting credits include Lyle Kessler's *Orphans*, *The Trip to Bountiful*, *Grace*, *Dead Accounts*, *The Other Place*, *Seminar*, *The Columnist*, *Stick Fly*, *Good People*, *Bengal Tiger at the Baghdad Zoo*, *The House of Blue Leaves*, *Fences*, *Lend Me a Tenor* and *The Royal Family*. They also cast for Manhattan Theatre Club, Second Stage Theatre, Atlantic Theater Company, LCT3, Ars Nova, Goodman Theatre, Arena Stage, Ford's Theatre and three seasons with Williamstown Theatre Festival. Their recent television credits include *HairBrained* with Brendan Fraser and *Steel Magnolias* (Sony for Lifetime).

ANJEE NERO (Stage Manager) has previously worked on the Old Globe productions of *Allegiance – A New American Musical*, *A Room with a View*, *Richard O'Brien's The Rocky Horror Show*, *The Savannah Disputation*, *Cornelia*, *Kingdom* and the 2007 Shakespeare Festival. Her selected La Jolla Playhouse credits include the *Chasing the Song* workshop with the writers of *Memphis*, *Blood and Gifts*, *Ruined* directed by Liesl Tommy, *A Midsummer Night's Dream* directed by Christopher Ashley, *Herringbone* starring BD Wong and *The Seven*. Ms. Nero has worked with several prominent regional theatres including Center Theater Group, SIT Company, Huntington Theatre Company, Berkeley Repertory Theatre and more. Her other selected credits include *Schick Machine* (Paul Dresher Ensemble), which has toured nationally and internationally for the past five years, multiple corporate events with MSI Production Services, Inc., *Dream Report* (Allyson Green Dance featuring Lux Borreal) and *Garden of Forbidden Loves* and *Garden of Deadly Sound* with San Diego-based dance company IMAGOMoves, which toured to the International Hungarian Theatre Festival in Cluj, Romania. Ms. Nero recently stage managed the 2013 La Jolla Playhouse Gala featuring The Flaming Lips and will return there this summer to work with Des McAnuff on the world premiere of *Sideways*.

BARRY EDELSTEIN (Artistic Director) is a stage director, producer, author and educator. Widely recognized as one of the leading authorities on the works of Shakespeare in the United States, he has directed nearly half of the Bard's works. As Director of the Shakespeare Initiative at The Public Theater (2008-2012), he oversaw all of the company's Shakespearean productions, as well as its extensive educational, community outreach and artist-training programs. At The Public, Mr. Edelstein staged *Julius Caesar* starring Jeffrey Wright for Shakespeare in the Park and *The Merchant of Venice* featuring Ron Leibman's Obie Award-winning portrayal of Shylock. He was also Associate Producer of The Public's

Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998-2003 he was Artistic Director of Classic Stage Company, where he produced and directed some of New York's most memorable classical productions. Mr. Edelstein's Shakespearean directorial credits include productions of *The Winter's Tale* with David Strathairn, *Timon of Athens* with Richard Thomas, *As You Like It* with Gwyneth Paltrow and *Richard III* with John Turturro. His additional credits include the Lucille Lortel Award-winning revival of Arthur Miller's *All My Sons*; the world premiere of Steve Martin's *The Underpants*, which he commissioned; Molière's *The Misanthrope* starring Uma Thurman in her stage debut; and the world premiere of novelist Nathan Englander's play *The Twenty-Seventh Man*. He has also directed new and classical work extensively at regional theatres around the USA. Edelstein has taught Shakespearean acting at The Juilliard School, NYU's Graduate Acting Program and the University of Southern California. He has lectured on theatre around the USA and the world and has written on the subject for *The New York Times*, *The Washington Post*, *The New Republic* and *American Theatre*. His book *Thinking Shakespeare* (called by *New York* magazine "a must-read for actors") was published in 2007 and is now the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. Mr. Edelstein is a graduate of Oxford University, where he studied as a Rhodes Scholar.

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. Mr. O'Brien most recently directed Nathan Lane in Douglas Carter Beane's *The Nance* on Broadway. His Broadway credits also include: *Dead Accounts*, *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*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, will be released this summer by Farrar, Straus and Giroux.

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.

CASTING

CAPARELLIOTIS CASTING

David Caparelliotis

Lauren Port



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-829, IATSE.

UP NEXT



Double Indemnity

JULY 27 - AUGUST 25

By **James M. Cain**

Adapted for the stage by

David Pichette and **R. Hamilton Wright**

Directed by **John Gould Rubin**

SHERYL AND HARVEY WHITE THEATRE

Conrad Prebys Theatre Center

The classic crime novel and film noir masterpiece, reinvented for the stage! When a small-time insurance agent falls under the spell of a gorgeous femme fatale, the two conspire to murder her husband for the insurance money. It seems like the perfect crime—until it all starts to unravel. Sexy, fun and wildly theatrical, ***Double Indemnity*** is the perfect summer thriller.

Artisans AT WORK

Nothing is trendier than artisans. Americans have fallen under the spell of what writer Adam Sachs calls “the spirit of the handcrafted, the painstakingly procured, the small-batch.” Here at The Old Globe, we know the true meaning of “artisan.” Our staff of highly skilled artist-craftspeople is called upon to create everything from elaborate crystal chandeliers to realistic severed heads. For this season’s production of *Pygmalion*, Lead Craftsman Rory Murphy hand-sculpted a reproduction of an ancient Greek statue of the goddess Diana. It took 40 hours for Murphy to transform a block of polyurethane foam into the gorgeously draped figure, which was then sealed with a hard polyurethane coating. Globe craftsperson Trish Rutter cleaned the sculpture with acetone, primed it and painted it with a series of glazes to resemble marble. Top-notch artisans: just one reason why the Globe’s technical staff is considered among the best in the nation.



(counterclockwise from top left) Rory Murphy working on the sculpture of Diana; Don Sparks and Paxton Whitehead on stage with the finished sculpture.

Corporate Donors

LEAD SEASON SPONSORS (\$75,000 OR MORE)



SEASON SPONSORS (\$50,000 - \$74,999)



PRODUCTION SPONSORS (\$25,000 - \$49,999)



DIRECTOR CIRCLE (\$15,000 to \$24,999)



(\$10,000 to \$14,999)

Break-Away Tours Holland America Line ResMed Foundation

FOUNDER CIRCLE (\$5,000 - \$9,999)

Bertrand at Mister A's
First American Trust Nokia Inc. Hyatt Regency La Jolla

CRAIG NOEL CIRCLE (\$2,500 - \$4,999)

Cubic Corporation HoyleCohen Luna Grill
Northgate González Market

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

Acquis Consulting Group	Marsh & McLennan Companies
American Express Foundation	The McGraw-Hill Companies
AOL	MetLife
Bank of America	Morgan Stanley
Bloomberg	Pfizer, Inc.
BNY Mellon	RBC Wealth Management
James E. Buckley	RVM Inc.
Steven Bunson	The Ralph and Luci Schey Foundation
Christopher Campbell/	Sharp Electronics
Palace Production Center	Skadden, Arps, Slate,
Cisco Systems, Inc.	Meagher & Flom LLC
Citi	George S. Smith, Jr.
Clear Channel Outdoor	TheaterMania.com/Gretchen Shugart
Cleveland Clinic	John Thomopoulos
CMT/ABC	The James S. and Lynne P. Turley Ernst
Datacert, Inc.	& Young Fund for Impact Creativity
Dorsey & Whitney Foundation	UBS
Epiq Systems	Wells Fargo
Ernst & Young	Willkie Farr & Gallagher LLP
Goldman, Sachs & Co.	

Public Support

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



Sharing Shakespeare

THE EDUCATION DEPARTMENT FOCUSES ON THE BARD

Since its opening during the California Pacific International Exposition in 1935, The Old Globe has brought the Bard's plays to life for its audiences.

The Old Globe's Education Department offers a variety of programs to enhance audience appreciation of Shakespeare, introduce children to the plays and lore, and train young actors in classical technique, developing the next generation of Shakespeare lovers and performers. Here's a sampling of the Shakespeare Initiatives:

SHAKESPEARE IN THE GARDEN

LECTURES – Actors, directors, dramaturgs and others offer brief, fascinating talks on the play that is scheduled to be performed that evening. These free events take place in the Craig Noel Garden before select performances on the Globe's lower plaza one hour prior to showtime. Audience members bring their coffee, wine and snacks to the sitting area to listen to our engaging speakers discuss the play, its history and the director's concept for the production. The talks end with a brief Q & A, and then audiences make their way to the theatre armed with knowledge and insight on the play they're about to see.

PRE-SHOW WORKSHOPS FOR SCHOOL

GROUPS – Teachers love bringing their students to see the Globe's



Shakespeare productions. Actors from the shows visit the classes ahead of time to conduct free, interactive workshops. Students participate in theatre games and activities all designed to support comprehension and enjoyment of the performances.

SUMMER SHAKESPEARE INTENSIVE –

Every summer, high school students descend on the Globe's rehearsal halls for a four-week immersion in classical acting as they rehearse one-hour versions of two of Shakespeare's plays. Workshops with actors from the Shakespeare repertory company are a key component of the program, providing students with a deeper understanding of the many skills they'll need to perform their play. Then, on one joyous summer night (this year on August 12), they perform in full costume under the stage lights of the outdoor Lowell Davies Festival Theatre. The program is now a highlight in the memories of hundreds of young people who have participated over the last five years.

FOLLOW THE BARD TOURS – Younger Bardophiles giggle their way through an interactive tour that highlights the life and plays of William Shakespeare. The

tour is a hunt around the theatres for pictures, sculptures and actual props from many of the Bard's plays. With each prop they find, students read lines from the play and learn about the plot from our engaging docents.

TOURING PRODUCTION – This year, The Old Globe tours a one-hour version of Shakespeare's *Twelfth Night* to schools throughout San Diego County. The production is part of *Shakespeare for a New Generation*, a national program of the National Endowment for the Arts in partnership with Arts Midwest. The fully professional production introduces students to Shakespeare's work and supports state and national curriculum standards.



▶ To learn more about these programs, contact GlobeLearning@TheOldGlobe.org.

Individual Season Sponsors

In 1995, the Season Sponsor program was initiated by Globe Board Members to secure a foundation of support for artistic and education programs. Since that time, Season Sponsors have contributed millions of dollars collectively to underwrite the annual operating budget, and The Old Globe is grateful to acknowledge the following donors who have generously supported the 2012-2013 season.

LEAD SEASON SPONSORS



KAREN AND DONALD COHN
Charter Sponsors since 1995



DARLENE MARCOS SHILEY
In memory of Donald Shiley
Charter Sponsors since 1995



AUDREY S. GEISEL
Sponsor since 1998



SHERYL AND HARVEY WHITE
Sponsors since 2000



CONRAD PREBYS AND DEBRA TURNER
Sponsors since 2004

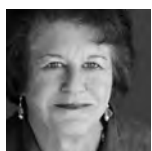


MARY ANN BLAIR
Sponsor since 2007



PETER COOPER AND NORMAN BLACHFORD
Sponsors since 2008

SEASON SPONSORS



Elaine Lipinsky Family Foundation
Charter Sponsor since 1995



Globe Guilders
Charter Sponsor since 1995



John A. Berol
Sponsor since 1996



The County of San Diego
Sponsor since 1996



Kathryn Hattox
Sponsor since 1998



Joan and Irwin Jacobs
Sponsors since 2002



Mary Beth Adderley and
Elizabeth & Ryan Williams
Sponsors since 2004



Valerie and Harry Cooper
Sponsors since 2005



Brian and Silvija Devine
Sponsors since 2012



Paula and Brian Powers
Sponsors since 2013



Rhona and Rick Thompson
Sponsors since 2013

Corporate Season Sponsors

In 1995, the Season Sponsor program was initiated by Globe Board Members to secure a foundation of support for artistic and education programs. Since that time, Season Sponsors have contributed millions of dollars collectively to underwrite the annual operating budget, and The Old Globe is deeply grateful to its Corporate Season Sponsors, each of whom has generously supported the 2012-2013 season.

LEAD SEASON SPONSORS

Microsoft®

Sponsor since 2007

**WELLS
FARGO**

Charter Sponsor since 1995

QUALCOMM FOUNDATION

Sponsor since 2000

SEASON SPONSORS

UNITED 

Charter Sponsor since 1995

HME®

Sponsor since 2004

 **CALIFORNIA BANK**
TRUST

Sponsor since 2005

For additional information on how you may become a Season Sponsor,
please contact Todd Schultz, Director of Development, at (619) 231-1941 x2310.

Annual Fund Donors

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

Benefactors (\$100,000 and above)

City of San Diego Commission
for Arts & Culture
The County of San Diego
Audrey S. Geisel/The San Diego
Foundation Dr. Seuss Fund

Globe Guilders
The James Irvine Foundation
Microsoft
Darlene Marcos Shiley,
in memory of Donald Shiley

The Shubert Foundation
Wells Fargo
Sheryl & Harvey White Foundation

Season Sponsors (\$50,000 to \$99,999)

Mary Beth Adderley and
Elizabeth & Ryan Williams
The Legler Benbough Foundation
John A. Berol
Mary Ann Blair
California Bank & Trust
Karen & Donald Cohn
Peter Cooper & Norman Blachford

Valerie & Harry Cooper
Mr. & Mrs. Brian K. Devine
Edgerton Foundation
Kathy & John Hattox
HM Electronics, Inc.
Joan & Irwin Jacobs Fund of the
Jewish Community Foundation
Elaine Lipinsky Family Foundation

Paula & Brian Powers
Conrad Prebys & Debra Turner
Qualcomm Foundation
Rhona & Rick Thompson
United

Annual Fund Donors

Production Sponsors (\$25,000 to \$49,999)

Anonymous	Elaine & Leonard Hirsch	<i>Shakespeare for a New Generation</i>
Balboa Park Celebration, Inc.	The Hull Family	a National Program of the
Bank of America	Inn at the Park	National Endowment for the Arts
Alan Benaroya	Jo Ann Kilty	in Partnership with Arts Midwest
Richard & Kathy Binford	Barbara G. Kjos	Sheraton San Diego Hotel & Marina
Pamela & Jerry Cesak	Jeffrey & Sheila Lipinsky	Patsy & Forrest* Shumway
Cohn Restaurant Group/Prado Restaurant	Family Foundation	Mickey Stern
Elaine & Dave Darwin	National Corporate Theatre Fund	Ms. Jeanette Stevens
Ann Davies	Neiman Marcus	Gillian & Tony Thornley
Nina & Robert Doede	Random House Children's Books	Torrey Pines Bank
Pamela A. Farr	Gloria & Dick Rasmussen	Union Bank
Hal & Pam Fuson	San Diego Gas & Electric®	U.S. Bank
Higgs Fletcher & Mack, LLP		Mandell Weiss Charitable Trust

Director Circle (\$10,000 to \$24,999)

Jane Smisor Bastien	Rebecca Moores	Jordine Skoff Von Wantoch
Nikki & Ben Clay	National Endowment for the Arts	Pamela J. Wagner
Joseph Cohen & Martha Farish	Rafael & Marina Pastor	Dr. Steve & Lynne Wheeler
Karen Fox & Harvey Ruben	Tom & Lisa Pierce	Karin Winner
Diana Glimm	Allison & Robert Price	Laurie Mitchell & Brent Woods
Lee & Frank Goldberg	Price Family Charitable Fund	Pamela & Marty Wygod
Dr. & Mrs. Harry F. Hixson, Jr.	Jean & Gary Shekhter	June E. Yoder
Deni & Jeff Jacobs	Anne Taubman & David Boyle	Carolyn Yorston-Wellcome
Daphne H. & James D. Jameson	Evelyn Mack Truitt	
Carol & George Lattimer	Nita & Henk van der Werff	

FOUNDER CIRCLE

(\$5,000 to \$9,999)

Lawrence G. Alldredge & Dawn Moore
 Anonymous
 Melissa Garfield Bartell & Michael Bartell
 Bradford W. Bates
 Joan & Jeremy Berg
 Barbara Bloom
 The Louis Yager Cantwell Private Foundation
 Carol & Jeff Chang
 Colwell Family Distributable Fund at The San Diego Foundation
 R. Patrick & Sharon Connell
 Bernard J. Eggertsen & Florence Nemkov
 Marion Eggertsen
 Barbara & Dick Enberg
 Carol Spielman-Ewan & Joel Ewan
 Martha & George Gafford
 Drs. Thomas & Jane Gawronski
 Norm Hapke & Valerie Jacobs Hapke
 Gordon & Phyllis Harris
 Alexa Kirkwood Hirsch
 William Karatz
 Brooke & Dan Koehler
 Peter Manes & Yoko Sakaguchi
 Paul & Maggie Meyer
 Money/Arenz Foundation, Inc.
 Caroline & Nicolas Nierenberg
 Matthew & Judith Pollack
 John & Marcia Price
 Family Foundation

Rivkin Family Fund I at
 The San Diego Foundation
 Chrissy & Roger Roberts
 Bob & Julie Sullivan
 Kathryn B. & Daniel L. Sullivan Family Fund at The San Diego Foundation
 Pat & Jack Thomas
 Cherie Halladay Tirschwell
 Carol Vassiliadis
 Pat & Bob Whalen

CRAIG NOEL CIRCLE

(\$2,500 to \$4,999)

Dr. & Mrs. Wayne Akeson
 Gail Andrade and John & Jennifer Andrade
 Anonymous (4)
 Judith Bachner & Eric Lasley
 Jan & Rich Baldwin
 Bobbie Ball
 Diana J. Barliant* & Nowell Wisch
 Jan Bart
 Mr. & Mrs. Bear
 Linda Birch
 Charlotte & Charles Bird
 Joan Bishop, in memory of Harold McNeil
 Paul Black
 Dr. Herman & Irene H. Boschken
 Dr. & Mrs. Edgar D. Canada
 Edward & Pamela Carnot
 Sandra & Harry Carter
 George & Ellen Casey
 Rudy & Carol Cesena
 Garett & Wendy Clark

Ms. Heidi Conlan/
 The Sahan Daywi Foundation
 Richard & Stephanie Coutts
 Susan Barlow Cowell
 Gigi & Ed Cramer
 Timothy & Marie Cuning
 Carlo & Nadine Daleo
 Darlene G. Davies, in memory of Lowell Davies
 Pat & Dan Derbes
 Dean & Mrs. Michael H. Dessent
 Jim & Sally Ditto
 Mr. & Mrs. Ira S. Epstein
 Mary & David Fitz
 Susanna & Michael Flaster
 Jean & Sid Fox
 Samuel I. & John Henry Fox
 Foundation at
 Union Bank of California
 Chuck Freebern
 Charles & Millicent Froehlich
 Joy & Dr. Fred Frye
 Elaine & Murray* Galinson
 Barbara & Albert Garlinghouse
 Bill & Judy Garrett
 Teresa George
 Nancy Reed Gibson
 Wendy Gillespie
 Robert Gleason & Marc Matys
 Sheila & Tom Gorey
 Dr. & Mrs. William Gott
 Timothy P. Haidinger
 Ms. Cheryl Haimsohn
 Guy & Laura Halgren
 Pat & Rick Harmetz

Drs. Patrick Harrison & Eleanor Lynch
 Liz & Gary Helming
 Rhonda Heth & Thomas Mabie
 Richard & Janet Hunter
 Hutcheson Family Fund at
 The San Diego Foundation
 Drs. Sonia & Andy Israel
 Jerri-Ann & Gary Jacobs
 Pat JaCoby
 Mary & Russell Johnson
 Jackie Johnston
 Katleman Family Fund of the
 Jewish Community Foundation
 Dr. Gerald & Mrs. Barbara Kent
 Gladys H. King
 Ken & Sheryl King
 Webster & Helen Kinnaird
 Jane & Ray* Kloforn
 Curt & Nancy Koch
 Betty & Dr. Leonard Kornreich
 Rosalie Kostanzer & Michael Keefe
 Bob & Laura Kyle
 Jean & David Laing
 Peter Landin & Michelle Cardinal
 Terry & Mary Lehr
 Ms. Sherrill Leist
 Dr. Ronald & Mrs. Ruth W. Leonardi
 James & Pamela Lester
 Sandy & Arthur Levinson
 Barbara & Mathew Loonin
 Sue & John Major
 Jackie & Charlie Mann Fund of the
 Jewish Community Foundation
 Lois & F. Dale Marriott
 Ms. Kerri Martella

Annual Fund Donors

Elizabeth & Edward McIntyre
Elizabeth B. Meyer
Grace & Scott Miller
Sara F. Moser
Nancy & James Mullen
Jim & Ruth Mulvaney Foundation at
The San Diego Foundation
Elsbeth & Jim Myer
Joyce & Martin Nash
Bob Nelson
Lyn Nelson
Arthur & Marilyn Neumann
Lawrence Newmark
Patrons of the Prado
L. Robert & Patricia L. Payne
Col. & Mrs. Ben Pollard
Bill & Mo Popp
Daniel Porte Jr., MD
The Arthur & Jeanette Pratt
Memorial Fund
Joseph & Jane Rascoff
Sarah B. Marsh-Rebello &
John G. Rebello
Nancy Robertson
Carole Sachs
Warren & Beverly Sanborn
Sanderson Family Donor Advised
Fund at the Rancho Santa Fe
Foundation
Drs. Joseph & Gloria Shurman
Dee E. Silver, MD
Elene & Herb Solomon
Nancy & Alan Spector and Family
Barbie & Dan Spinazzola
Nancy Steinhart &
Rebecca Goodpasture
Eugene & Hannah Step
Karen & Don Tartre
Suzanne Poet Turner & Michael Turner
Lou & Doris Vettese
Zelda J. Waxenberg
Jan Harden Webster & Raul Ortega
The Patricia and Christopher Weil
Family Foundation
Mary Kay West
James E. & Kathryn A. Whistler

(\$1,500 to \$2,499)

Anita Busquets & William Ladd
Devora & Ron Eisenberg
of Great News!
Gary & Carrie Huckell
William & Edythe Kenton
Sherry & Larry Kline
Robin J. Lipman
Marisa SorBello & Peter Czipott
James & Ellen Weil
Shirli Fabbri Weiss

DIAMOND

(\$1,500 to \$2,499)

Anonymous
Jeff & Donna Applestein
Mrs. Lazare F. Bernhard
Steve G. Bjorg
Jane Cowgill
George C. Guerra
Dr. Robert & Marcia Malkus
Joy & Ronald Mankoff
Holly & David Bruce
Dr. & Mrs. M. Joseph McGreevy
Akiko Charlene Morimoto &
Hubert Frank Hamilton, Jr.
Mark Niblack, MD
Susan Parker

Shearn & Linda Platt
Jack & Louise Strecker
Margery & John Swanson

PLATINUM

(\$1,000 to \$1,499)

Anonymous
Drs. Gabriela & Mike Antos
Sondra & Robert Berk Fund of the
Jewish Community Foundation
Bob & Joyce Blumberg
Cecilia Carrick & Stan Nadel
Walter & Cheryl Deegan
Dorothy R. Dring
Clare & Paul Friedman
Gay and Lesbian Fund for San Diego
at The San Diego Foundation
Arthur & Marlene Greenberg
Kaaren Henderson
Bill & Nancy Homeyer
Kenneth & Marilyn Jones
Louis & Mary Beth Kelly
Robert Kilian & Kathleen Slayton
Gayle & Kerry Klusky
Bill & Linda Kolb
Dr. & Mrs. James E. Lasry
Edward & Nancy Lyon
Jasna Markovac & Gary Miller
Marcia Mattson
Jack Meek
Judith & Neil Morgan
Virginia Oliver
Dr. Julie Prazich & Dr. Sara Rosenthal
Robert & Doris Reed
Esther Rodriguez
The Ralph B. Rogers Foundation
Jay & Julie Sarno
Richard Seer & Douglas Wallingford
Alan & Esther Siman
Dave & Phyllis Snyder
Ann & Robert Steck
Greta & Steve Treadgold
Stan & Anita Ulrich
Jo & Howard Weiner
David & Irene Weinrieb
Howard & Christy Zatkun

GOLD

(\$500 to \$999)

In Memory of Freda Altschuler &
Sylvia Goldin
Anonymous (7)
George Auerault
The Backman Family
Bruce & Patricia Becker
Amnon & Lee Ben-Yehuda
Drs. John & Karen Berger
Jay Biskupski & Catherine Imrie
Deb & Brand Brickman
Ruth Bunn
Beth & Tim Cann
Greg & Loretta Cass
Luc Cayet & Anne Marie Pleska
Lynne Champagne & Wilfred Kears
Jack & Carol Clark
Ronald Culbertson
Honorable Vincent Di Figlia
Dr. Donald & Eilene Dose
Jacqueline & Stanley Drosch
Elisabeth K. Ecke
Bill Eiffert & Leslie Hodge
Drs. Susan & George Fee
Richard & Beverly Fink
Family Foundation
Pauline Forman & Jack Burke

Susan & Steven Garfin
Theresa A. Georgi
Arthur Getis
Norman & Patricia Gillespie
J. M. Gillman
Louise & Doug Goodman
Robert & Edry Goot
Drs. Barbara B. & Leonard J. Gosink
Chris Graham & Michael Albo
Carol & Don Green
Richard & Candace Haden
Helen M. Hammond
Jeff & Judy Handler
James & Ruth Harris Fund of the
Jewish Community Foundation
Virginia Hawkins
Jamie Henson & Robert Houskeeper
Bruce & Jane Hopkins
Stephen Hopkins & Dr. Carey Pratt
Joseph & Donna Hynes
Isaacs Brothers Foundation at
The San Diego Foundation
Dr. & Mrs. Clyde W. Jones
Dr. Marvin Kripps
La Farfalla Cafe
Barney Lanz
Rick & Sherry Levin
Marshall & Judy Lewis Fund of the
Jewish Community Foundation
Carl Maguire & Margaret Sheehan
Sally & Luis Maizel
Drs. Betty Joan Maly & John Meyers
Ron & Mercy Mandelbaum
Rev. Stephen J. Mather
Ronald McCaskill & Robyn Rogers
Mr. & Mrs. William M. McKenzie
Charles & Billie McKnight
Rena Minisi & Rich Paul
Charles & Susan Muha
Shirley Mulcahy
Marsha J. Netzer
Evy & Ed Newton
Rod & Barbara Orth
Dr. David & Elizabeth Ostrander
Barbara B. Oswalt

Julius J. Peal Fund at
The San Diego Foundation
In Memory of Margaret Peninger
Dr. Ken Pischel &
Dr. Katherine Ozanich
Drs. Paul & Katherine Pongonis
Mr. & Mrs. J.S. Rekettye
Rowling Family Charitable Fund of the
Jewish Community Foundation
Crystal A. Rubin
Frank Ruyak
Simon & Ruth Sayre
Mr. & Mrs. Russell Schnapp
Linda J. Seifert
Stella Shvil Professional Fiduciary
Beverly & Howard Silldorf
Mr. William D. Smith &
Dr. Carol Harter
Peter & Frances Splinter
Clifford & Kay Sweet
Brenda & Robert Tomaras
Doris Trauner, M.D. & Richard Sanford
Jeffrey & Sheila Truesdell
Ms. C. Anne Turhollow &
Mr. Michael J. Perkins
Marlene G. Lipsey Turrentine
Natalie C. Venezia & Paul A. Sager
Karen Walker
Kathy & Jim Waring
The Washkowiak's
Ms. Sandy Wichelecki
Dennis & Carol Wilson
Cass Witkowski Family
Brendan M. & Kaye I. Wynne

*In Memoriam

This list current as of April 12, 2013.

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.

GLOBE GUILDERS AND NEIMAN MARCUS PRESENT

*Celebrating
Couture 2013*

Tuesday, May 21, 2013 | Hilton San Diego Bayfront

Champagne Reception, Silent and Live Auctions,
Luncheon and Fashion Show

Featuring the Fall 2013 Couture Line by **Naeem Khan**

Proceeds will benefit The Old Globe's Artistic,
Education and Community Programs.

Exclusive party for Fashion Show underwriters, hosted by
Iris and Matthew Strauss at their Rancho Santa Fe home.

Liz Helming, Chair | Elaine Darwin, Honorary Chair

► For reservations, call (619) 889-7121 or visit www.GlobeGuilders.org.

Events at the Globe

The Old Globe celebrated the opening of Henrik Ibsen's *A Doll's House* on Thursday, March 28. The evening began with a pre-show Circle Patron Dinner. Following the performance, donors, sponsors and Board Members mingled with the cast and other members of the creative team at the opening night cast party. On April 8, donors enjoyed meeting actor Jefferson Mays from *A Gentleman's Guide to Love and Murder*, one of the events in the popular Meet the Artist series.



1) Esther Rodriguez with Jefferson Mays (center) and Old Globe Artistic Director Barry Edelstein at Meet the Artist on Monday, April 8, 2013 at The Old Globe. 2) (from left) Virginia Oliver, Rose Aftreth, Pat Weil and Joann Boone at Meet the Artist. 3) Board Member and Production Sponsor Jo Ann Kilty and Chuck Freebern at the opening night reception for *A Doll's House*. 4) (from left) Susan Lyons, Jefferson Mays and Board Member Evelyn Mack Truitt at Meet the Artist. 5) (from left) Kristy and Steve Gregg, Gia Stuckey and Board Member Steve Stuckey representing Production Sponsors US Bank at the opening night reception for *A Doll's House*. 6) Board Member Elaine Darwin and Cathy Robinson at the opening night reception for *A Doll's House*. 7) (from left) Cherie Halladay, Maudie Bobbitt and Jefferson Mays at Meet the Artist. 8) (from left) Susan Lyons, Jeanette Stevens and Jefferson Mays at Meet the Artist.

Associate Artists of The Old Globe

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

William Anton	Tim Donoghue	Mark Harelik	John McLain	Steven Rubin	Deborah Taylor
Gregg Barnes	Richard Easton	Bob James	Jonathan McMurtry	Ken Ruta	Irene Tedrow*
Jacqueline Brookes	Tovah Feldshuh	Charles Janasz	Stephen Metcalfe	Douglas W. Schmidt	Sada Thompson*
Lewis Brown*	Monique Fowler	Peggy Kellner*	Robert Morgan	Seret Scott	Paxton Whitehead
Victor Buono*	Robert Foxworth	Tom Lacy	Patrick Page	David F. Segal	James Winker
Wayland Capwell*	Ralph Funicello	Diana Maddox	Ellis Rabb*	Richard Seger*	Robert Wojewodski
Kandis Chappell	Lillian Garrett-Groag	Nicholas Martin	Steve Rankin	Diane Sinor*	G Wood*
Eric Christmas*	Harry Groener	Dakin Matthews	William Roesch	Don Sparks	
Patricia Conolly	A.R. Gurney	Deborah May	Robin Pearson Rose	David Ogden Stiers	* In Memoriam
George Deloy	Joseph Hardy	Katherine McGrath	Marion Ross	Conrad Susa	

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

The video and/or audio recording of this performance by any means whatsoever are strictly prohibited. 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.



THE OLD GLOBE

Barry Edelstein, Artistic Director

Michael G. Murphy, Managing Director

Amy E. Allison.....General Manager
Dave Henson.....**Director of Marketing and Communications**
Todd Schultz.....**Director of Development**
Mark Somers.....**Director of Finance**
Richard Seer.....**Director of Professional Training**
Robert Drake.....**Director of Production**
Roberta Wells-Famula.....**Director of Education**

ARTISTIC

Adrian Noble.....**Shakespeare Festival Artistic Director**
Eric Louie, Justin Waldman.....**Associate Producers**
Danielle Mages Amato.....**Literary Manager/Dramaturg**
Bernadette Hanson.....**Artistic Associate**
Desiree Nash.....**Community Outreach Coordinator**
Katherine Harroff.....**Community Teaching Artist**
Jan Gist.....**Resident Vocal Coach**

PRODUCTION

Debra Pratt Ballard.....**Associate Director of Production**
Suzanne Conway.....**Company Manager**
Carol Donahue.....**Production Coordinator**
Jonathan Cohn.....**Assistant Company Manager**

Stage Management

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

Technical

Benjamin Thoron.....**Technical Director**
Wendy Berzansky.....**Associate Technical Director**
Travis Barrett.....**Assistant Technical Director**
Sean Fanning.....**Resident Design Assistant**
Eliza Korshin.....**Technical Assistant/Buyer**
Christian Thorsen.....**Stage Carpenter/Flyman, Globe**
Carole Payette.....**Charge Scenic Artist**
W. Adam Bernard.....**Scenic Artist**
Gillian Kelleher.....**Master Carpenter**
Robert Dougherty.....**Festival Master Carpenter**
Jack Hernandez.....**Charge Carpenter, White**
Daniel Caprio, Chris Chauvet, Jason Chohon,
Larry Hall, Josh Letton.....**Carpenters**
Jerome Kinchen.....**Irvine Intern**

Costumes

Stacy Sutton.....**Costume Director**
Charlotte Devaux.....**Resident Design Associate**
Maureen Mac Niallais.....**Assistant to the Director**
Shelly Williams.....**Design Assistant/Shopper**
Elisa Benzoni, Michelle Hunt Souza,
Mary Rochon.....**Design Assistants**
Wendy Miller.....**Tailor/Draper**
Erin Cass, Phyllis Davies, Wendy Miller,
Louise Powers, Randal Sumabat.....**Drapers**
Babs Behling, Anne Glidden Grace, Susan Sachs,
Joanna Stypulkowska.....**Assistant Cutters**
Mary Miller.....**Costume Assistant**
Tracy Graham, AnnaLynn Luu, Brooke Vlasich,
Veronica von Borstel.....**Stitchers**
Erin Carignan.....**Craft Supervisor**
Cammy Blevins, Alysha DeVries, Sharon Granieri,
Stephanie Parker, Emily Smith.....**Craft Artisans**
Molly O'Connor.....**Wig and Makeup Supervisor**
Kim Parker.....**Assistant to Wig and Makeup Supervisor**
Anna Maldonado.....**Wig Assistant**
Beverly Boyd.....**Wardrobe Supervisor**
Beth Merriman.....**Crew Chief, Globe**
Anna MacDonald,
Noelle Van Wyk.....**Wardrobe Crew, Globe**
Anna Noll.....**Wardrobe Crew, White**
Marie Jezbera.....**Rental Agent**

Properties

Neil A. Holmes.....**Properties Director**
Kristin Steva Campbell.....**Assistant to the Director**
Kristine Hummel.....**Prop Assistant**
M.H. Schrenkeisen.....**Shop Foreman**
Rory Murphy.....**Lead Craftsman**
Josh Camp, Trish Rutter.....**Craftspersons**
David Medina.....**Properties Buyer**
David Buess.....**Property Master, Globe**
Seamus O'Bryan.....**Stage & Property Master, White**

Lighting

Shawna Cadence.....**Lighting Director**
Sarah Lawler.....**Lighting Fellow**
Tonnie Ficken.....**Master Electrician, Globe**
Jim Dodd.....**Master Electrician, White**
Kevin Liddell.....**Master Electrician, Festival**
Mark Dewey,
Leah Nellman.....**Follow Spot Operators, Globe**
Eben Alguire, Kevin Anthenill, Mark Dewey, Sam Ibrahim,
Luke Olson, Raf Vallejo, Amanda Zieve.....**Electricians**

Sound

Paul Peterson.....**Sound Director**
Mark Hartshorn.....**Master Sound Technician, Globe**
RJ Givens.....**Deck Audio, Festival**
Dana Pickop.....**Master Sound Technician, White**
Jeremy Nelson.....**Master Sound Technician, Festival**
Rachel Doemelt, Austin Taylor.....**Sound Technicians**

ADMINISTRATION

Brian Franko.....**Associate General Manager**
Shana Wride.....**Assistant to the Artistic and
Managing Directors**
Darlene Davies.....**The Old Globe Historian**

Information Technology

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

Human Resources

Sandy Parde.....**Human Resources Director**
Kathy Silberman.....**Interim Human Resources Manager**

Maintenance

James Ford.....**Facilities Manager**
Viola Corona, Ismael Delgado,
Roberto Gonzalez, Bernardo Holloway, Reyna Huerta,
Jose Morales, Albert Rios, Maria Rios, Leonardo
Rodriguez, Vielka Smith, Nicolas Torres.....**Building Staff**

PROFESSIONAL TRAINING

Lance Bower.....**Program Coordinator**
Brian Byrnes, Maria Carrera, Cynthia Caywood,
Ray Chambers, Gerhard Gessner, Jan Gist,
Fred Robinson, Abraham Stoll.....**M.F.A. Faculty**
William Hartley, Corey Johnston,
Nate Parde.....**M.F.A. Production Staff**

EDUCATION

Kim Montelibano Heil.....**Education Programs Manager**
Carol Green.....**Speakers Bureau Coordinator**
James Cota, Jo Anne Glover, Lisel Gorell-Getz,
Brian Hammond, Jason Heil, Stephen Hohman,
Erika Malone, Erika Phillips, James Pillar,
Damon Shearer, Cynthia Stokes.....**Teaching Artists**

FINANCE

Carly Bennett-Valle.....**Senior Accountant**
Trish Guidi.....**Accounts Payable/Accounting Assistant**

Adam Latham.....**Payroll Coordinator/Accounting Assistant**
Tim Cole.....**Receptionist**

DEVELOPMENT

Annamarie Maricle.....**Associate Director, Institutional Grants**
Bridget Cantu Wear.....**Associate Director, Planned Giving**
Eileen Prisby.....**Events Manager**
Rachel Plummer, Keely Tidrow.....**Major Gifts Officers**
Jessica Burger.....**Development Manager,
Individual Annual Giving**
Angelique von Thun.....**Major Gifts Associate**
Diane Addis.....**Membership Administrator**
Kacie Bluhm.....**Development Assistant**
Rico Zamora.....**VIP Donor Ticketing**

Donor Services

Janette Jack, Barbara Lekes, Richard Navarro,
Michael Prince, Stephanie Reed, Megan Smith,
Susie Virgilio, Stephen Wade,
Judy Zimmerman.....**Suite Concierges**

MARKETING

Jeffrey Weiser.....**Public Relations Director**
Ed Hofmeister.....**Associate Director of Marketing**
Mike Hausberg.....**Public Relations Associate**
Kelly Boyle.....**Digital and Print Publications Coordinator**
Marissa Haywood.....**Marketing Assistant**
Susie Virgilio.....**Marketing/Events Assistant**
Carol Ann Malley, Stephen Wade.....**Distribution Staff**

Subscription Sales

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

Ticket Services

Bob Coddington.....**Ticket Services Manager**
Marsi Bennion.....**Ticket Operations Manager**
Dani Meister.....**Group Sales Manager**
Tony Dixon,
Rob Novak.....**Lead Ticket Services Representatives**
Kari Archer, Kathy Fineman, Alejandro Gutierrez,
Tyler Jones, Michael McCulloch,
Caryn Morgan, Jordyn Patton,
Christopher Smith.....**Ticket Services Representatives**

PATRON SERVICES

Mike Callaway.....**Theatre Manager**
Mary Taylor, Samaria Ship.....**House Managers**
Kristen Cairns.....**Front of House Assistant**
Elaine Gingery.....**Food and Beverage Manager**
Timothy Acosta, Missy Bradstreet,
Nellie R. del Rosario, Sondra Mejia, Benjamin A. Murrell,
Stephanie Passera, Paige Plihal, Amanda Rhoades,
Michelle Thorsen.....**Pub Staff**
Linda Bahash, Jessica Piatt,
Stephanie Rakowski.....**Gift Shop Supervisors**

Security/Parking Services

Rachel "Beahr" Garcia.....**Security Supervisor**
Eddie Alvarez, Dallas Chang, Sherisa Eselin, Jeff Howell,
Janet Larson, Jeffrey Neitzel.....**Security Officers**
Oscar Gonzalez.....**Parking Lot Attendants**
Michael Prince, Alexander Thomas.....**VIP Valet Attendants**

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