

performances



THE OLD GLOBE

APRIL 2013



A DOLL'S HOUSE



DOUG GATES

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

The Old Globe's production of *A Doll's House* combines the best of global and local theatre: Henrik Ibsen's masterpiece of world drama, brought to life by some of San Diego's most talented theatre artists, both on and off the stage. Translator/adaptor Anne-Charlotte Hanes Harvey is a Professor Emerita at San Diego State University, and costume designer Alina Bokovikova teaches at UC San Diego. Scenic designer Sean Fanning and sound designer Paul Peterson are both members of the Globe's full-

time staff as well as graduates of SDSU's theatre program. Local actors Amanda Naughton and Katie Whalley appear regularly on stages across town, and, of course, director Kirsten Brandt launched her career here in San Diego, first as a student at UCSD, then as a freelance director and later as artistic director of Sledgehammer Theatre. Globe audiences will remember Kirsten from her work on *Hold Please*, *Lobby Hero*, *Christmas on Mars* and *The Intelligent Design of Jenny Chow*. The Globe is proud to showcase the gifted artists who call San Diego their home.

A Doll's House also represents The Old Globe's continuing commitment to producing the classics in all three of our venues. The opportunity to see the classics in different types of theatre spaces, with different configurations of stage and audience, allows for a fresh perspective and lets us see classic plays with new eyes. We can also promise that in the seasons ahead you will see more new adaptations of the classics by living writers. We are looking forward to bringing together the great playwrights of the past and the great playwrights of today – creating artistic conversations over time that will inject fresh energy into the classics, making them new again for a brand new audience. The classics are an essential part of the Globe's repertoire, and reinvigorating these great plays for you is our goal and our great pleasure.

We hope you enjoy *A Doll's House*!


Barry Edelstein
Artistic Director


Michael G. Murphy
Managing Director

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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.

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As you settle in for Henrik Ibsen's classic drama *A Doll's House*, please take this time to reflect on your most memorable moment at The Old Globe. Was it a special actor's mastery? The reaction of someone in the seat next to you? Riveting dramatic tension? An over-the-top comic twist? Or any of the hundreds of other things that can transform a mind provoked into thinking by the craftsmanship of the stage?

We all remember magical moments at the Globe. We owe it to our friends and family members, especially younger ones, to introduce them to the same magic. A simple phone call, a tweet or a Facebook post from you might be the nudge that brings a joyous interlude of world-class theatre right here in San Diego. Better yet, come back yourself and bring someone with you.

As Chair of The Old Globe Board, I look forward to sharing a bright future with our Artistic Director Barry Edelstein. You can help Barry build on our fabled past as the community's preeminent arts organization, not only with your presence, but also with the gifts that fuel our progress.

Your gifts build 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.

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Enjoy the performance!

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With homes in San Diego and Greenwich, Connecticut, Pam has served on the Globe's Board of Directors since 2005. She chairs the Audit Committee, is a member of the ad-hoc Governance Committee and sponsored *Anna Christie*. After many years as Chair of

the Greenwich Chapter of the American Red Cross, Pam was appointed National Chair of Volunteers in 2008 where she served as volunteer partner to the CEO and a member of the senior management team. She recently received the American Red Cross Harriman Award for Distinguished Volunteer Service. Pam was a consultant with McKinsey & Company for 12 years. Until recently she was a partner in Muirhead Holdings and served as Chairman of Amerigives, a multimillion dollar philanthropic outsourcing business. Pam holds a B.A. in Economics from the University of California at Berkeley and an M.B.A. from Yale University where she is currently on the board of the Yale School of Management.



Jo Ann Kilty

Originally from Los Gatos, California, Jo Ann currently resides in Solana Beach and enjoys a second home in San Francisco. After a career in advertising, she took over her father's seat on the Board of Directors of National Car Rental in Phoenix until the

2004 sale of the company. Jo Ann has served as Chair of the Del Mar Cultural Arts Committee and served two terms on the Board of the California Center for the Arts in Escondido. In 2009, she joined the Globe's Board of Directors where she has served on the Development and Nominating Committees. At the Globe, Jo Ann served as Honorary Chair for the 2011 Globe Guilders Fashion Show and last year assumed the important role of Co-Chair for the 2012 Globe Gala. In 2012 Jo Ann became a Globe production sponsor, supporting the Classics Up Close production of *Anna Christie*.



For more than a decade, U.S. Bank has consistently supported The Old

Globe's artistic, education and community programming, including the Grinch Literacy Initiatives for elementary school students in Title One schools, School in the Park and Insights Seminars. In addition, U.S. Bank has long been a production sponsor for many plays including *Sight Unseen*,

Robin and the 7 Hoods, *Somewhere, Good People* and this year's *A Doll's House*. U.S. Bank's philanthropic philosophy is centered around strengthening communities through contributions to not-for-profit organizations to improve the educational and economic opportunities of low- and moderate-income individuals and families and enhancing the cultural and artistic life in communities across the country. The Old Globe is pleased to thank U.S. Bank for its long and steadfast support.



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THE OLD GLOBE

PRESENTS

HENRIK IBSEN'S **A DOLL'S HOUSE**

NEW ADAPTATION BY

ANNE-CHARLOTTE HANES HARVEY
AND **KIRSTEN BRANDT**

FROM A PLATFORM TRANSLATION BY
ANNE-CHARLOTTE HANES HARVEY

Sean Fanning
SCENIC DESIGN

Alina Bokovikova
COSTUME DESIGN

David Lee Cuthbert
LIGHTING DESIGN

Paul Peterson
SOUND DESIGN

Caparelliotis Casting
CASTING

Jess Slocum
STAGE MANAGER

DIRECTED BY

KIRSTEN BRANDT

SHERYL AND HARVEY WHITE THEATRE
Conrad Prebys Theatre Center
March 23 - April 21, 2013

THE CAST

(in order of appearance)

HELENEKatie Whalley
NORA HELMER.....Gretchen Hall*
TORVALD HELMER.....Fred Arsenault*
MRS. KRISTINE LINDENisi Sturgis*
NILS KROGSTAD/PORTER.....Richard Baird*
DR. RANKJack Koenig*
ANNE-MARIE.....Amanda Naughton*

Stage Manager Jess Slocum*

SETTING

A town in Norway, Christmastime, 1879.

There will be one 15-minute intermission.

PRODUCTION STAFF

Assistant DirectorAlex Bezdeka
Assistant Costume Design.....Michelle Hunt Souza
Movement CoordinatorKatie Whalley
Production Assistant.....Sarah Kolman
Stage Management InternAlannah Estrada

*Member of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa.
If you would like a synopsis of this production in English or Spanish, please request it from an usher.

Ibsen in AMERICA

BY DANIELLE MAGES AMATO

Henrik Ibsen was Norwegian by birth, but the American theatre quickly claimed him as one of its own. Ibsen's work began to appear on U.S. stages in the 1800s, and he swiftly went from controversial to canonical, from

rule-breaking to rule-making. His nuanced, psychological realism broke new theatrical ground and had a profound influence on the great American playwrights of the 20th century, including Arthur Miller and Eugene O'Neill.

Americans have tended to focus on the social issues in Ibsen's work, and as a result, his plays have flourished in the U.S. during times of social change and upheaval. The rise and fall of Ibsen's popularity on the American stage is a fascinating barometer of our national focus on issues like women's rights, political corruption and economic injustice.

In the late 19th century, Ibsen's work came to the U.S. partly through the large Scandinavian immigrant community, which was quick to embrace Ibsen's plays even when they proved too controversial to be staged elsewhere.

Ghosts, for instance,

which was published in 1881, provoked a public outcry with its frank portrayal of illness, incest and assisted suicide. European theatres refused to produce the play, so *Ghosts* had its 1882 world premiere not in Copenhagen or Berlin but in Chicago, performed by

progressive Danish and Norwegian immigrants (only Mrs. Alving was played by a professional actor) for an audience of fellow Scandinavians. (London audiences would not see the play for another 10 years.)

That same year, American audiences became the first in the English-language world to see *A Doll's House*. The play – in slightly adjusted versions, one of them titled *The Child Wife* – had two American productions before it made its bow in England, and it has remained the best-known and most revived Ibsen play in the American theatre.

In the early years of the 20th century, amid national debates over women's rights, Ibsen became one of the most popular playwrights in America, and *A Doll's House* became a lightning rod for conversation about "the woman question." From its 1882 American premiere through the end of World War I, *A Doll's House* was performed twice as often as any other Ibsen play in the U.S. (the next frequent being *Hedda Gabler*). It is not surprising, then, that some of Ibsen's most passionate champions in this country have been women, from reformers like Annie Nathan Meyer to actresses like Mary Shaw and Eva Le Gallienne. Le Gallienne, who not only acted in Ibsen's plays but also translated and directed them, once wrote, "I would rather play Ibsen than eat – and that's often just what it amounts to."

During the middle of the 20th century, Ibsen's work faded from American stages as the issues raised in his plays came to feel less pressing. But in 1938, an adaptation of *A Doll's House* became the first Broadway success for a playwright who would soon see many more: Thornton Wilder. Wilder cut Ibsen's text significantly, renaming characters, updating the setting and making the play "more American." (Nora's tarantella was choreographed by the great Martha Graham.) Wilder's Americanized adaptation became the longest-running Ibsen play ever on Broadway, a record that stood until 1997.

Ibsen's work saw a major American revival during the 1960s and 1970s, another period of rapid social change. This rediscovery of Ibsen's work coincided with the growth of the feminist movement, a widespread distrust of authority and a focus on sexual liberation.



Ruth Gordon and Dennis King in Thornton Wilder's adaptation of *A Doll's House*, 1937. Photo courtesy of the Theatre Collection, Museum of the City of New York.



Jane Fonda and Edward Fox in *A Doll's House* directed by Joseph Losey, 1973.



Eva La Galliene in *The Master Builder*, 1925. Photo courtesy of the Theatre Collection, Museum of the City of New York.

Again, *A Doll's House* became a symbol of the times. In 1973, not one but two film adaptations of the play appeared, one starring Jane Fonda in a performance as polarizing as the actress herself.

As we move into the second decade of the 21st century, our national dialogue returns to many of the issues Ibsen tackled with such compelling intensity in his plays. Ibsen's characters struggle in a climate of economic uncertainty, fighting with a familiar desperation to get and keep jobs that are few and far between. "The woman question" is far from settled in our own time, as politicians battle over legislation on equal pay, violence against women and reproductive rights. The time feels ripe for a resurgence of Ibsen on stages across the United States. As we return to *A Doll's House* in 2013, we find in the play a surprising mirror for the struggles and concerns of the day — not only a powerful story but also a fascinating lens with which to examine our own cultural moment.

from the ARTISTIC DIRECTOR


I've been on a steep learning curve since my appointment as Artistic Director of The Old Globe in November of last year. However, many things have helped flatten that curve and ease my transition into my new post, none more exciting than that I am presiding over the rich and fascinating season of work that the theatre put in place prior to my arrival. And of the plays in this season, none gets my heart racing like *A Doll's House*.

That's because, next to William Shakespeare, Henrik Ibsen is my favorite playwright. The so-called "Father of Modern Drama" is as seminal to today's theatre as the Bard himself. The great Norwegian's great innovation was to see morality as inherently dramatic. World drama before him had spawned plenty of playwrights who could place characters in untenable situations and create drama as they tried or failed to work their way out. But Ibsen understood how much more wrenching these terrible circumstances are when they are created not by outside forces like the gods or fate or history or the social order or the King, but instead by a character's own previous moral failings. For Ibsen, the past is a trap that waits around every corner, a time bomb sure to explode. No past misdeed can be outrun, no family secret can be erased, no bad decision can remain hidden for long. And when the past bursts back into the present, it does so with a fury — a fury that is precisely what makes Ibsen, Ibsen; a fury that is the very stuff of exhilarating theatre.

Ibsen's influence can be seen on a wildly diverse range of writers. Witness two who happen to be in this very season at the Globe. George Bernard Shaw worshipped Ibsen and aspired to create works that functioned as his did, as can be seen in *Pygmalion*, a play that is in many ways Shaw's own version of *A Doll's House*. And later this season we will see in Jon Robin Baitz's *Other Desert Cities* a modern Ibsenite, a dramatist exploring festering family secrets and moral failings whose consequences shatter personalities across the span of decades.

Like Ibsen's other masterpiece, *Hedda Gabler*, *A Doll's House* ends with a bang. I won't spoil it, other than to say that you will feel its resonance with special force here in the Sheryl and Harvey White Theatre. The Globe's Classics Up Close series uses this space in a brilliant way, placing the greatest drama in world history within five rows of the furthest seat. I hope to continue producing classics here, because the intimate experience of proximity to writing this good in a space this size is one of the treasures of theatregoing in San Diego. I know you will find tonight's production, staged by hometown favorite Kirsten Brandt, a bracing new look at one of the world's great plays. My job is to bring you more nights like this.

Thanks for coming. Enjoy the show!


Barry Edelstein

Henrik Ibsen

BIOGRAPHY

Nothing marked Henrik Ibsen's career like controversy. Alternately dubbed "The Father of Modern Drama" and "The Bard of Bacteria," Ibsen has been described as both "a profound poetic dramatist – the best since Shakespeare" and "a gloomy sort of ghoul...groping for horrors by night." Ibsen was so polarizing partly because his mature 12-play cycle – the so called social problem plays – confronted social taboos, disregarding the common wisdom about what was appropriate subject matter for the stage. Many of his plays dealt with hot button issues, and he tackled those topics in a contemporary setting with recognizable characters. These social problem plays, such as *Ghosts*, *An Enemy of the People*, *The Wild Duck* and *A Doll's House*, earned Ibsen the respect of writers like George Bernard Shaw, but they also earned him a reputation as a didactic writer. And Ibsen, whose career spanned 50 years, wrote in a

wide range of dramatic styles, from early verse dramas (*Peer Gynt*, *Brand*) to introspective psychological plays (*Hedda Gabler*, *The Master Builder*) to his more dreamlike last work (*When We Dead Awaken*).

Ibsen was born in 1828 in a small port town in Norway. The failure of his father's business meant financial ruin and a loss of social standing that drove his father to alcoholism. Although Ibsen planned to study medicine, he failed his university entrance exam and found a job in the theatre instead. He worked as a stage manager while also writing plays; his intimate knowledge of the theatre of his day and how it worked contributed immeasurably to his playwriting. He left Norway in 1862, living in Italy and Germany, where he wrote all his plays from *A Doll's House* to *Hedda Gabler*. By the time he returned to Norway in 1891, his international reputation

was established. In 1900, he suffered the first of a series of strokes that ended his writing career, and he died in 1906. Famously, Ibsen's last words were, "On the contrary..."

After Shakespeare, Ibsen is the world's most produced playwright, and *A Doll's House* is his most produced play, although it has never before been produced at The Old Globe.

[D.M.A.]



(from left) Ron Glass, CCH Pounder and John Leonard Thompson in the Globe's 1995 production of *Hedda Gabler*, directed by Sheldon Epps.



Old Globe Associate Artist Patricia Conolly in the 1993 production of *Ghosts*, directed by Jack O'Brien.

IBSEN'S MAJOR PLAYS

- 1867 **PEER GYNT**
- 1879 **A DOLL'S HOUSE**
- 1881 **GHOSTS** (Globe production, 1993)
- 1882 **AN ENEMY OF THE PEOPLE** (Globe production, 1970)
- 1884 **THE WILD DUCK**
- 1888 **THE LADY FROM THE SEA**
- 1890 **HEDDA GABLER** (Globe productions, 1938 and 1995)
- 1892 **THE MASTER BUILDER**
- 1894 **LITTLE EYOLF**
- 1896 **JOHN GABRIEL BORKMAN**
- 1899 **WHEN WE DEAD AWAKEN**

BUILDING *A* NEW *House*

Director Kirsten Brandt and translator Anne-Charlotte Hanes Harvey talk about the process of adapting Henrik Ibsen's *A Doll's House*.

ANNE-CHARLOTTE, TELL US A BIT ABOUT YOUR PROCESS AS A TRANSLATOR.

Anne-Charlotte Hanes Harvey:

The first step is for me to create a working script, a platform, for the subsequent work. The platform text is necessarily long and unwieldy since it includes word choices, explanations, comments, questions, footnotes and the original punctuation. I strive to leave as many doors as possible open for the theatre practitioners to choose from. A platform translation opens a script for production.

WHAT ELEMENTS OF IBSEN'S WORK ARE CHALLENGING TO TRANSLATE?

Anne-Charlotte: There are some issues that come with the Norwegian language, like the difference between the formal and informal address. There are also the unstressed modifiers: the tiny words that Norwegians use to soften a sentence by anticipating a rejection or inviting agreement. Those words lighten up the speech because they give a flow or a lilt to it. If you take them all away you end up with a very clunky text, but they are so small that when you translate them with "perhaps" or "I suppose" or something else it becomes a bit too heavy.

Then there are the Ibsen specific challenges. Ibsen was inventive. He was creative. He did not write standard Dano-Norwegian, but created a language that was almost as fresh as Shakespeare was in his day. We don't recognize that. We may think: old fashioned, stuffy. But that's not right. His language is direct and deceptively simple, his characters

each have different voices, and there is also sly humor. The humor is often completely overlooked. It isn't verbal; it isn't jokes. It's a matter of very subtly coloring characters, and that's tricky.

IT SEEMS LIKE THERE ARE SEVERAL LEVELS THAT HAVE TO BE CONVEYED: THE MEANING OF THE WORDS, THE FLOW OR FEEL OF THE LANGUAGE AND THEN THE ACTION OF THE LINES.

Kirsten Brandt: Since I'm directing it, it's important to come at it from the standpoint of action. The language needs to move the text along and do what Ibsen wanted it to do. Sometimes the tactics a character is trying to play require the line to be longer or shorter depending on what goal they are trying to achieve. Looking at this play from an acting perspective as well as a literary perspective — that's where the fun has been in this process.

WHAT HAVE YOU LEARNED FROM THE ADAPTATION PROCESS THAT YOU WERE ABLE TO BRING INTO REHEARSAL?

Kirsten: I feel emotionally tied to this text now, and I feel like I've really been inside it. I know what every line means and what's happening subtextually with it. Anne-Charlotte shared with me something Paul Whitworth said about an actor's process: that an actor starts on the surface, then they dive down deep into a well and come back up. The audience might not see that well, but they see the results.



Anne-Charlotte Hanes Harvey and Kirsten Brandt.

WHAT DO YOU LOVE MOST ABOUT THIS PLAY?

Anne-Charlotte: The more I work on it, the more I appreciate it: the structure, the word choice — it's like getting closer to Ibsen through one of his works. And I can visualize it. Christmas in Norway at that time is very vivid to me. The children coming in from outside with the snow and their wet socks — that to me is very much alive. It has a kind of homey feel.

Kirsten: For me, I love that it's not easy: that each one of these characters constantly surprises you, that you can't label them. The characters are so multi-dimensional that there is a richness and a lushness to the play that makes you want to explore it with actors. I think that's why it's still done — that's what makes it a classic.



THERE ARE NO Villains in Ibsen

BY ANNE-CHARLOTTE HANES HARVEY

Ibsen did not write melodramas peopled by heroes and villains, “good guys” and “bad guys.” Although he absorbed much of his playwriting technique from the hundreds of melodramas and well-made plays he stage managed during his early years, he was uniquely able to disguise some of the mechanics we associate with these types of plays by creating seemingly real people, believably fleshed out in three dimensions. Ibsen’s men and women are no cartoon characters, no conventional types.

Ibsen relies especially on speech as he masterfully creates his individualized characters. Everyone in *A Doll’s House* has his or her own way of speaking, but the central character, Nora, has an entire repertoire of different voices. In addition to her own voice when she is alone, she has one voice as her husband Torvald’s “little bird,” another with her friend Kristine, another with the nursemaid Anne-Marie and yet another with her children. With Krogstad, who is blackmailing Nora to keep his job, she is straightforward, cold and disdainful – no point in trying to charm him. With Torvald and his friend Rank her speech has a caressing, lilting

quality, and she uses a childish, limited vocabulary along with a repertoire of attitudes: breathless enthusiasm, pouting, cajoling, flattering, teasing. In other words, Ibsen creates a woman who hides her own intellect beneath a role she is playing. Audiences beware – do not for a moment believe that the little bird you see in the first scene with Helmer is the real Nora. Nora is neither heroine nor flibbertigibbet. She may be poorly educated, spoiled and immature; her notions of loans and the law may be laughably naive. But she is no little bird.



DANIEL GEORGINVILIN

Ibsen avoids stereotypes by creating carefully observed and original characters and scrupulously providing motivations for their actions. If we were able to hear with ears of the 1880s, we would fully understand the demands, constraints and pressures that explain – though may not legally excuse – Krogstad’s actions. Krogstad is no lingo.

He is a victim of circumstance who is struggling to survive.

Nor is Torvald Helmer a villain, though he has certainly been played as such. Ibsen’s contemporaries saw Helmer not as an archenemy of feminism, but as a fine, educated, honest lawyer and

an unusually indulgent and tender spouse, pushed to the limit by his wife’s behavior. They understood that as the head of an Aktiebank – a new type of bank that relied for its success on the integrity and unassailable reputation of its manager – Helmer would indeed be utterly ruined if Nora’s dealings with Krogstad became known. Nor is Nora blameless in their unequal marriage. In modern parlance, Helmer and Nora are codependent. They perform for each other, he the role of the noble, indulgent male protector, she the helpless female seeking shelter under his wing.

If there is any villain in *A Doll’s House*, it is, as in other Ibsen plays, dead conventions, preconceived notions, accepted dogma, impossible ideals – “ghosts.” All the characters in the play are hemmed in, some by physical, economic or social constraints, some by ideals that they are trying to live up to. Nora throws off these constraints and sees that the “most wonderful of all, a true marriage” between herself and Torvald would be impossible.

Ibsen’s skillfully created characters seem like people we know. (He said that of all his characters, Nora was the one he felt he knew best.) We hope you will come to know them, too, as you meet them where he envisioned them – fully alive, on stage.



FRED ARSENAULT

(Torvald Helmer) has appeared on Broadway in *The Royal Family* (Manhattan Theatre Club) and *Born Yesterday*. His Off

Broadway credits include *Henry V* (Guthrie Theater/The Acting Company) and *Blue Man Group*. His regional and international credits include *Marie Antoinette* and *Stone in His Pockets* (Yale Repertory Theatre), *The Spy* (Guthrie Theater), *The Book Club Play* (Arena Stage), *Travesties* (McCarter Theatre Center), *Twelfth Night*, *She Stoops to Conquer* and *Measure for Measure* (American Shakespeare Center), *Billy Bishop Goes to War* (Virginia Stage Company), *The Playboy of the Western World* (Hangar Theatre) and *Pericles* (Continuum Company in Florence, Italy). His film and television credits include *Shadows & Lies*, "The Good Wife," "Person of Interest" and "Law & Order: Special Victims Unit." Mr. Arsenault has been awarded the Baryshnikov Arts Center Fellowship and is a Beinecke Fellow at the Yale University School of Drama. He received his M.F.A. from the New York University Graduate Acting Program.



RICHARD BAIRD

(Nils Krogstad, Porter) is thrilled to be making his Globe debut. His regional credits include Oberon and Theseus in *A Midsummer Night's*

Dream (Portland Center Stage), The Prince of Wales in *The Madness of George III* (Chicago Shakespeare Theater), Gus in *The Dumb Waiter*, Tom in *This* directed by Kirsten Brandt, Tajomaru in *Rashomon*, Mercutio in *Romeo and Juliet* and Valentine in *Arcadia* (North Coast Repertory Theatre), the title role in *Macbeth* and Leontes in *The Winter's Tale* (Kingsmen Shakespeare Festival) and productions at Oregon Shakespeare Festival, Shakespeare Santa Cruz and Diversionary Theatre. Mr. Baird served as Associate Artistic Director of Southwest Shakespeare Company where he played the title roles of

Cyrano de Bergerac and *Tartuffe*, Iago in *Othello*, Petruchio in *The Taming of the Shrew*, Bassanio in *The Merchant of Venice* and Leontes in *The Winter's Tale*. In San Diego, Mr. Baird formed the award-winning Shakespeare troupe Poor Players, for whom he has acted and directed in over 20 productions. His favorites include the title roles in *Hamlet*, *Macbeth* and *Coriolanus*, Angelo in *Measure for Measure* (2004 San Diego Theatre Critics Circle Award), Malvolio in *Twelfth Night* and Hotspur in *Henry IV, Part I*. Mr. Baird lives in Chicago and is a proud member of Actors' Equity.



GRETCHEN HALL

(Nora Helmer) is making her Globe debut. On Broadway, she was a member of the company of *Stick Fly*. Her Off Broadway credits include

Saturn Returns and *7th Monarch*. Regionally, she has worked at Arena Stage, Westport Country Playhouse, The Shakespeare Theatre Company, CENTERSTAGE, Shakespeare on the Sound and Hangar Theatre. Her television credits include "Law & Order," "Person of Interest," "Louie," "Deception," "Gossip Girl" and "Lipstick Jungle." Her movie credits include *Almost in Love* and *The Weekend* (soon to be released). She received her B.A. from Fordham University and her M.F.A. from New York University's Graduate Acting Program.



JACK KOENIG

(Dr. Rank) is happy to be making his Globe debut. On Broadway, he spent three years in *The Lion King* as standby for the leading role of Scar. Since leaving

that production he has been very busy, working on Broadway in *The Pitmen Painters* and *Accent on Youth*, Off Broadway in *Incident at Vichy*, *The Cocktail Party* and *The Grand Manner* and in 16 regional theatre productions, including *A Moon for the Misbegotten*, *Private Lives*, *Heartbreak House* (NH Theatre Award) and four world premieres, most recently *Clementine in the Lower 9* at TheatreWorks Silicon

Valley. He received a Drama Desk Award for the Off Broadway play *Tabletop*.

Television viewers have seen him this season on "The Good Wife" and "Zero Hour" and in previous years on "Sex and the City," "The Cosby Mysteries," "Now and Again," "The Education of Max Bickford," various soaps and all three "Law & Order" programs. His film credits include *National Treasure*, *I.Q.*, *Last Exit to Brooklyn*, *Ceremony*, *The Proprietor* and *My Girlfriend's Boyfriend*. He is a member of The Actors Company Theatre and The Actors Center.



AMANDA NAUGHTON

(Anne-Marie) has previously appeared at the Globe in *Dr. Seuss' How the Grinch Stole Christmas!*, *Jane Austen's Emma - A Musical*

Romantic Comedy, *Lost in Yonkers*, *The Women*, *The Constant Wife*, *Loves & Hours* and *Paramour*. Her Broadway credits include *Into the Woods* (2002 revival) and *The Secret Garden* (also the National Tour, Jefferson Award nominee). She has appeared Off Broadway in *Romance in Hard Times*, *Hundreds of Hats*, *3 Postcards* and *Mr. President*. Regionally she has been seen in *A Midsummer Night's Dream* and *Chasing the Song* (La Jolla Playhouse), *A Little Night Music* (at Goodspeed Musicals, LA Opera and South Coast Repertory!), *Amour* and *O. Henry's Lovers* (Goodspeed Musicals), *On the Town* (Pittsburgh Civic Light Opera), *Gypsy*, *Tartuffe*, *The Waves*, *Misalliance*, *Bedroom Farce* and *The Threepenny Opera* (Hangar Theatre), *Anything Goes*, *Hello, Dolly!*, *The Sound of Music*, *The Foreigner*, *Lend Me a Tenor*, *Steel Magnolias* and *Barefoot in the Park* (Forestburgh Playhouse), *The Royal Family* (Caldwell Theatre Company), *The Betrayal of Nora Blake* (Cuillo Centre For The Arts), *Another Kind of Hero* (Walnut Street Theatre) and *Edith Stein* (Geva Theatre). Her television credits include the role of Betty Roberts on AMC's original series "Remember WENN," "Law & Order: Criminal Intent," "Law & Order: Special Victims Unit," "Payne" with John Larroquette and

"Chappelle's Show." Her film credits include *Mexico City* and *The Secret Life of Walter Mitty*, which opens in December 2013.



NISI STURGIS (Mrs. Kristine Linde) loves returning to The Old Globe, where she has been seen as Honey in *Who's Afraid of Virginia Woolf?* and Monica in *Life*

of *Riley*, both directed by Richard Seer, *Loves & Hours* directed by Jack O'Brien, *Pentecost* directed by Mark Lamos, *The Taming of the Shrew* directed by John Rando, *Much Ado About Nothing* directed by Brendon Fox and *Pericles* directed by Darko Tresnjak. Her Broadway and New York credits include The Woman in *The 39 Steps* directed by Maria Aitken, Laura in *The Pretty Trap* (Theatre Row), Mrs. Van Buren understudy in *Intimate Apparel* directed by Daniel Sullivan (Roundabout Theatre Company and Mark Taper Forum) and *Dsyphoria* and *The Less We Talk* directed by Alec Duffy (Ontological-Hysteric Theater). Ms. Sturgis' regional credits include three seasons with Denver Center Theatre Company as Vivie Warren in *Mrs. Warren's Profession*, Alice Sycamore in *You Can't Take It with You*, Elizabeth Bennet in *Pride and Prejudice*, Sister James in *Doubt*, Lady Anne in *Richard III* and four seasons with The Shakespeare Theatre of New Jersey as Stella in *A Streetcar Named Desire*, Jean Louise in *To Kill a Mockingbird*, Raina in *Arms and the Man* and Rose Trelawny in *Trelawny of the Wells*. This summer Ms. Sturgis will play Lady Macbeth at the Illinois Shakespeare Festival. In HBO's "Boardwalk Empire," she has the recurring role of June Thompson. She received her M.F.A. from The Old Globe/University of San Diego Graduate Theatre Program.



KATIE WHALLEY (Helene) is delighted to be making her Globe debut. Her San Diego credits include *Cabaret*, *Parade* and *Man of La Mancha* (Cygnet Theatre Company), *Chicago* (San Diego Musical

Theatre), *miXtape* (Lamb's Players Theatre), *Hello, Dolly!* (Starlight Musical Theatre) and *Gypsy* (ion theatre company), for which she received a Craig Noel Award for her portrayal of the title role. Her other regional credits include *White Christmas*, *The Secret Garden*, *Big River* and *The Producers* (Musical Theatre of Georgia), *Nunsense* and *Thoroughly Modern Millie* (McLeod Playhouse), *Rivets* (Galatean Players) and *It's a Wonderful Life* (Janesville Armory). She received her B.F.A. in Music Theatre from Illinois Wesleyan University. Following *A Doll's House*, she will appear in Cygnet Theatre's production of *Company*. katiwhalley.com.

HENRIK IBSEN (Playwright, 1828 - 1906) is often considered the father of modern drama. His plays are still highly topical, and after Shakespeare, his works are more frequently performed than any other playwright in the world. He began writing plays in 1850, and his best-known works include *A Doll's House* (1879), *Ghosts* (1881), *An Enemy of the People* (1882) and *Hedda Gabler* (1890). Many of Mr. Ibsen's plays are realistic, issue-driven dramas that focus on social criticism. *A Doll's House* was Mr. Ibsen's international breakthrough. His later plays shift to psychological and symbolic drama. His four last dramatic works, *The Master Builder* (1892), *Little Eyolf* (1894), *John Gabriel Borkman* (1896) and *When We Dead Awaken* (1899), are frequently characterized as dramatic self-portraits, as artistic confessions in the name of self-scrutiny and self-awareness. In 1900 Mr. Ibsen suffered his first stroke. His "dramatic epilogue," *When We Dead Awaken*, was thus and appropriately the last dramatic work that he wrote. In all, Mr. Ibsen wrote 26 dramatic works and some 300 poems.

ANNE-CHARLOTTE HANES HARVEY (Adaptation, Translation) is Professor Emerita of Theatre at San Diego State University. Swedish-born and educated in Sweden and the U.S., she is a board member of The August Strindberg Society of Los Angeles (TASSLA) and a former board member of the Ibsen Society of America. As a translator

and dramaturg she specializes in the plays of Ibsen and Strindberg as well as contemporary Swedish plays for young audiences like *Medea's Children*. Her platform translations have been used by a wide range of Ibsen productions, from academic theatre to regional theatre to Broadway, serving adaptations of Ibsen's plays by Jon Robin Baitz, Christopher Shinn and Mabou Mines, among others. Her first Old Globe assignment was as dramaturg for Jack O'Brien's production of Ibsen's *Ghosts*. Her first collaboration with director Kirsten Brandt was as translator/dramaturg for Strindberg's *A Dream Play* at Sledgehammer Theatre in San Diego. Committed to providing global access to the vibrant dramas of Ibsen and Strindberg, Ms. Harvey is pleased that her translations into English have also served as source texts for local language productions in Mysore, India and Beijing. Since her early immigrant days in Minneapolis, Ms. Harvey has also been researching, performing, recording, documenting and lecturing on Scandinavian immigrant music and theatre in America. In 1998, King Carl XVI Gustaf of Sweden awarded her the Kings' Medal, 8th class, with the ribbon of the Order of the Seraphim for outstanding contributions to Swedish-American culture in the United States.

KIRSTEN BRANDT (Adaptation, Director) has directed *Hold Please*, *Lobby Hero*, *Christmas on Mars* and *The Intelligent Design of Jenny Chow* at The Old Globe. She is currently the Associate Artistic Director of San Jose Repertory Theatre where she directed *Rabbit Hole*, *Splitting Infinity*, *Groundswell*, *This Wonderful Life* and *Legacy of Light* and this spring will direct a four-person multimedia version of Marlowe's *Dr. Faustus*. Her regional directing credits include La Jolla Playhouse, San Diego Repertory Theatre (including last summer's *Zoot Suit*), Shakespeare Santa Cruz, TheatreWorks Silicon Valley, North Coast Repertory Theatre and Sierra Repertory Theatre. Ms. Brandt was Executive Artistic Director of Sledgehammer Theatre from 1999 to 2005 where she produced 23 theatrical events, directed 15 productions

including *Macbeth*, *A Knife in the Heart*, *A Dream Play* and *Sweet Charity* and wrote *The Frankenstein Project*, *NU* and *Berzerkergång*. Last winter Ms. Brandt wrote and directed *The Thinning Veil*, a multimedia, multisite telematic performance piece based on *Electra*. She is the recipient of numerous KPBS Awards, a Backstage West Garland Award and two San Diego Theatre Critics Circle Awards. Ms. Brandt is a faculty member in the Theatre Arts and Digital Arts New Media (DANM) departments at the University of California, Santa Cruz and is an alumna of UC San Diego. kirstenbrandt.com.

SEAN FANNING (Scenic Design) is a San Diego-based set designer, with a career spanning over 30 productions across local stages. His previous Globe credits include *Plaid Tidings – A Special Holiday Edition of Forever Plaid* and *Kingdom*. He is a Resident Artist at Cygnet Theatre Company, where his credits include *Mistakes Were Made*, *Man of La Mancha*, *Parade*, *Dirty Blonde*, *Little Shop of Horrors*, *Cabaret*, *Sweeney Todd*, the world premiere of *Tragedy of the Commons*, *The Norman Conquests*, *Noises Off*, *Mauritius*, *A Christmas Carol*, *A Little Night Music*, *The Receptionist* and *The Matchmaker*. His other credits include *Walter Cronkite is Dead* (San Diego Repertory Theatre), *A Raisin in the Sun* (MOXIE Theatre), *Hamlet* (Intrepid Shakespeare Company), *Birds of a Feather*, *Pippin* and *Harmony*, *Kansas* (Diversions Theatre), *Measure for Measure*, *Twelfth Night*, *The Winter's Tale*, *The Two Gentlemen of Verona* and *A Midsummer Night's Dream* (The Old Globe/USD M.F.A. program), *Das Barbecu* (Theatre in Old Town) and *Zombie Prom* (2008 Patté Award) and *The Grapes of Wrath* (San Diego State University). Mr. Fanning is in his fifth season as the Resident Design Assistant at The Old Globe, where he has assisted designers on over 60 productions. He holds a B.A. in Technical Theatre from Sonoma State University and an M.F.A. in Scene Design from San Diego State University. seanfanningdesigns.com.

ALINA BOKOVIKOVA (Costume Design) is thrilled to work with The Old Globe again. Her recent design credits include the world premiere musical *Words By, The Underpants, This and Henry IV* (North Coast Repertory Theatre), The Playwrights Project and *The Great American Trailer Park Musical* (San Diego Repertory Theatre), *A Man, His Wife, and His Hat* and *A Raisin in a Sun* (MOXIE Theatre), *Hedda Gabler*, *Joe Turner's Come and Gone*, the film *Stereoblind*, *Phantom Band*, *Camino Real* (Patté Award), *Beehive: The 60's Musical*, *Good Doctor*, the ballet *Les Noces* and the opera *La Traviata*. Ms. Bokovikova has an M.F.A. in Costume Design from UC San Diego and a Masters Degree in Education from Russia. She is an instructor of costume design at UC San Diego and history of costume at Fashion Institute of Design & Merchandising.

DAVID LEE CUTHBERT (Lighting Design) is pleased to return to The Old Globe, where his previous designs include *Hold Please*, *Christmas on Mars* and *Rounding Third*, among others. He is a frequent collaborator at San Jose Repertory Theatre where he designed lighting and media for *Next to Normal*, *Love in American Times*, *Legacy of Light* and *Spring Awakening* as well as designing scenery and media for *Secret Order* and *As You Like It* and lighting for *The Dresser*, *Rabbit Hole*, *The 25th Annual Putnam County Spelling Bee*, *Groundswell* and *The Kite Runner*, for which he received a Bay Area Theatre Critics Circle Award. Mr. Cuthbert was a Resident Artist at Sledgehammer Theatre, designing scenery, media and lighting for dozens of productions including lighting *A Knife in the Heart*, for which he won the Craig Noel Award for Outstanding Lighting Design. He lit Billy Crystal's Tony Award-winning *700 Sundays* on Broadway and its international tours. Mr. Cuthbert's work has also been seen at La Jolla Playhouse, San Diego Repertory Theatre, Opera San Jose, Arena Stage, South Coast Repertory, Intiman Theatre, American Repertory Theater and Arizona Theatre Company. He is the Theatre Arts Department Chair and a

professor of design at the University of California, Santa Cruz.

PAUL PETERSON (Sound Design) has designed over 100 productions at The Old Globe, including *The Brothers Size*, *God of Carnage*, *Nobody Loves You*, *Anna Christie*, *Odyssey*, *Engaging Shaw*, *Life of Riley*, *Plaid Tidings – A Special Holiday Edition of Forever Plaid*, *Welcome to Arroyo's*, *Brighton Beach Memoirs*, *Broadway Bound*, *The Last Romance*, *Lost in Yonkers*, *I Do! I Do!*, *The Mystery of Irma Vep*, *Cornelia*, *Kingdom*, *Six Degrees of Separation*, *The Women*, *Dr. Seuss' How the Grinch Stole Christmas!*, *Bell, Book and Candle*, *Two Trains Running*, *Hold Please*, *Restoration Comedy*, *Pig Farm*, *Moonlight and Magnolias*, *Vincent in Brixton*, *Lucky Duck*, *The Intelligent Design of Jenny Chow*, *Blue/Orange*, *Time Flies*, *Pentecost*, *Compleat Female Stage Beauty*, *The Boswell Sisters*, *Crumbs from the Table of Joy*, and many more. His regional credits include designs for Milwaukee Repertory Theater, San Jose Repertory Theatre, CENTERSTAGE, La Jolla Playhouse, Sledgehammer Theatre (Associate Artist), Mo'olelo Performing Arts Company, San Diego Repertory Theatre, North Coast Repertory Theatre, Diversions Theatre, Malashock Dance, University of San Diego, San Diego State University and Freud Playhouse at UCLA. Mr. Peterson received his B.F.A. in Drama with an emphasis in Technical Design from San Diego State University.

CAPARELLIOTIS CASTING (Casting) recently cast the Globe productions of *The Brothers Size*, *Pygmalion* and *Good People*. Their Broadway casting credits include Lyle Kessler's *Orphans* and *The Trip to Bountiful* (both upcoming), *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 and upcoming film and television

credits include *HairBrained* with Brendan Fraser and *Steel Magnolias* (Sony for Lifetime).

JESS SLOCUM (Stage Manager) has previously worked at the Globe on *Pygmalion*, *A Room with a View*, *Richard O'Brien's The Rocky Horror Show*, the 2011 and 2012 Shakespeare Festivals, *Rafta, Rafta...*, *Robin and the 7 Hoods*, *Alive and Well*, *Sammy*, *Cornelia*, *Since Africa*, *Dr. Seuss' How the Grinch Stole Christmas!* ('07-'09) and *The Glass Menagerie*. Her Broadway credits include *In the Heights*. Her regional credits include *Ruined*, *The Third Story*, *Memphis* and *Most Wanted* (La Jolla Playhouse), *Post Office* (Center Theatre Group) and *Tranquility Woods* (Steppenwolf Theatre Company). Her San Diego credits include *Yellow Face* (Mo'olelo Performing Arts Company), *Words By* (North Coast Repertory Theatre) and *Festival of Christmas 2011* (Lamb's Players Theatre). She is a graduate of Vanderbilt University. Proud member of Actors' Equity.

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 Norbert Leo Butz and Katie Holmes in Theresa Rebeck's *Dead Accounts* on Broadway. His Broadway credits also include: *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.

CASTING

CAPARELLIOTIS CASTING

David Caparelliottis

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.



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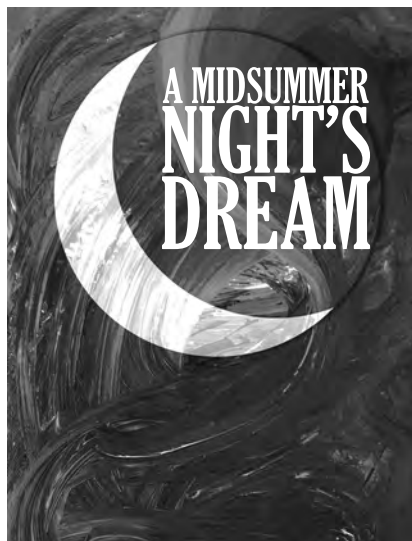


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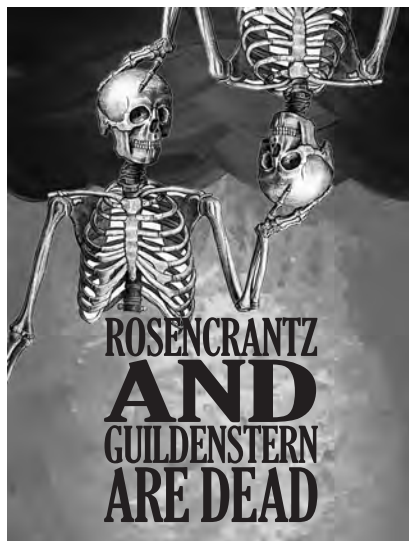
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The Globe is launching a new touring program that will travel to San Diego county schools in April and May of 2013 with a one-hour version of Shakespeare's *Twelfth Night*. Our talented actors do not need a traditional stage for their production so the show can be performed at any school regardless of the size of their performance spaces.

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The Old Globe's 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 Globe is one of 42 professional theatre companies selected to participate in *Shakespeare for a New Generation*, bringing the finest Shakespeare productions to middle and high school students in communities across the United States.

The touring program runs from April 22 to May 17, 2013.

➤ To learn more, book a performance or sponsor a school, please contact GlobeLearning@TheOldGlobe.org.



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The Old Globe's summer Middle School Conservatory offers three weeks of top-notch training for theatre-loving students. Students work with professional actors and directors to explore the art of acting and develop their talent. This program requires no audition but does require a willingness to work hard and have fun with a group of like-minded young people. Workshops with actors from the Globe's summer Shakespeare Festival season are a highlight of the program. Classes will take place Monday through Friday, July 15 - August 2, 2013 from 10:00 a.m. to 3:00 p.m.



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HONORS

Auditions for Globe Honors, the exciting awards program for high school-aged theatre students, will take place on May 4 and 5, 2013. Finalists perform on The Old Globe's stage, and winners receive \$1,000 scholarships. Winners in the Leading Role category will travel to New York to participate in The Road to the Jimmy Awards, a program featured in the 2012 PBS miniseries *Broadway or Bust*. Globe Honors and The Road to the Jimmy Awards are presented in association with Broadway/San Diego, a Nederlander Presentation.

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➤ To learn more about the Middle School Conservatory or Globe Honors, contact GlobeLearning@TheOldGlobe.org.

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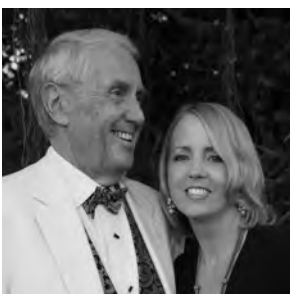
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*In Memoriam

This list current as of February 20, 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.

Enhance your theatre experience and become a member of the Globe's Annual Fund!



Technical Director Ben Thoron (second from left) leading a backstage tour.

Even with strong ticket sales, income from the box office only accounts for approximately 50% of the theatre's \$20 million operating budget. As a not-for-profit theatre, The Old Globe primarily relies on the generous support from patrons like you to contribute the rest. Annual Fund donations support artistic work and educational programs that the Globe offers to the San Diego community. As an Annual Fund Member, you will receive benefits that enhance your theatregoing experience. Enjoy one-of-a-kind activities, including special artist events, technical insights from professional artisans, backstage tours and access to the private donor lounge.

Double the impact of your gift!

Many companies match their employees' charitable donations. To find out if your company has a matching gift policy, check with your company's Human Resources department.

Annual Fund Benefits (by membership level)

- Invitation to the Annual Meeting (\$50)
- Complimentary backstage tour (\$125)
- Subscription seating upgrade priority (commensurate with giving level)
- Discounts at participating restaurants (\$250)
- Opportunity to purchase tickets before the general public (\$250)
- Listing as an Annual Fund donor in all programs for one year (\$500)
- Invitations to attend Meet the Artist events (\$500)
- Three complimentary blanket rentals (\$500)
- Invitations to selected opening night receptions (\$1,000)
- Voucher for one complimentary admission for two to the Lipinsky Family Suite (\$1,000)
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- Unlimited admission to the Lipinsky Family Suite (\$2,500)
- Personal VIP ticketing and subscription assistance (\$2,500)
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To learn more about Annual Fund giving and benefits, contact Jessica Burger, Development Manager of Individual Annual Giving, at (619) 684-4142.

Associate Artists of The Old Globe

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

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Patron Information

TICKET SERVICES HOURS

Monday: Closed

Tuesday – Sunday: Noon – last curtain

Hours subject to change. Please call ahead.

Phone (619) 23-GLOBE or (619) 234-5623

FAX (619) 231-6752

Email Tickets@TheOldGlobe.org

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Phone (619) 231-1941

Website www.TheOldGlobe.org

Address The Old Globe

P.O. Box 122171

San Diego, CA 92112-2171

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

UNABLE TO ATTEND?

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

RESTROOMS

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

SEATING OF LATECOMERS

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

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

YOUNG CHILDREN

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

ELECTRONIC DEVICES AND CAMERAS

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

ASSISTED LISTENING SYSTEM

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

PUBLIC TOURS

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

LOST AND FOUND

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

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



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