

performances



THE OLD GLOBE

JANUARY 2013



Welcome to THE OLD GLOBE



DOUG GATES

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

We are proud to kick off an exciting new year at The Old Globe with George Bernard Shaw's *Pygmalion*. This production celebrates the 100th anniversary of Shaw's great comedy, and a century has not dimmed the wit and insight of *Pygmalion* – the play still shines, as fresh and funny and vibrant today as it was in 1913.

You may recognize some familiar faces in this production, both on stage and behind the scenes.

We are pleased to welcome the esteemed director Nicholas Martin back to The Old Globe. Nicky has made a name for himself as a great American theatre director, but he got his start as an actor, and his career began right here at The Old Globe. He first performed in the 1959 Shakespeare Festival, and over the last 50 years he has returned numerous times to the Globe, first as an actor and then as director. Actor Robert Sean Leonard is also a Globe alumnus; he appeared in Jack O'Brien's acclaimed 1993 production of *King Lear*. *Pygmalion* also features five of The Old Globe's Associate Artists: costume designer Robert Morgan and actors Kandis Chappell, Don Sparks, Deborah Taylor and Paxton Whitehead. (See the feature on page 17 for photos of their work at the Globe over the past 30 years.) In *Pygmalion*, these seasoned performers share the stage with six students from our Master of Fine Arts program in acting, a joint program with the University of San Diego. A staple of our Summer Shakespeare Festival, these talented actors train in all genres of classic drama, and we are pleased to draw on their resources to bring Shaw's work to life.

On behalf of the cast, creative team, crews and staff, thank you for joining us for *Pygmalion*.


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.



THE OLD GLOBE

PRESENTS

PYGMALION

BY

GEORGE BERNARD SHAW

Alexander Dodge
SCENIC DESIGN

Robert Morgan†
COSTUME DESIGN

Philip S. Rosenberg
LIGHTING DESIGN

Drew Levy
SOUND DESIGN

Mark Bennett
ORIGINAL MUSIC

Jan Gist
VOICE AND DIALECT COACH

Caparelliotis Casting
CASTING

Annette Yé
STAGE MANAGER

DIRECTED BY

NICHOLAS MARTIN

Donald and Darlene Shiley Stage
OLD GLOBE THEATRE
Conrad Prebys Theatre Center
January 12 - February 17, 2013

THE CAST

(in order of appearance)

CLARA.....	Danielle O'Farrell [▲]
MRS. EYNSFORD HILL.....	Maggie Carney [*]
BYSTANDER.....	Jeremy Fisher [▲]
FREDDY EYNSFORD HILL.....	Robbie Simpson [▲]
ELIZA DOOLITTLE.....	Charlotte Parry [*]
COLONEL PICKERING.....	Paxton Whitehead ^{†*}
PROFESSOR HENRY HIGGINS.....	Robert Sean Leonard [*]
BYSTANDER.....	Erin Elizabeth Adams [▲]
BYSTANDER, TAXI MAN.....	Adam Gerber [▲]
BYSTANDER, PARLOR MAID.....	Allison Layman [▲]
MRS. PEARCE.....	Deborah Taylor ^{†*}
MR. DOOLITTLE.....	Don Sparks ^{†*}
MRS. HIGGINS.....	Kandis Chappell ^{†*}

SETTING

London, 1912

Act I: Covent Garden

Act II: Higgins' Laboratory on Wimpole Street

Act III: Mrs. Higgins' Drawing Room, Chelsea Embankment

15-minute intermission

Act IV: Higgins' Laboratory

Act V: Mrs. Higgins' Drawing Room

STAGE MANAGEMENT STAFF

Stage Manager.....	Annette Yé [*]
Assistant Stage Manager.....	Jess Slocum [*]
Stage Management Interns.....	Jessica Kelley, Ricky Moreno

PRODUCTION STAFF

Assistant Director.....	Jason McDowell-Green
Associate Scenic Design.....	Colin McGurk
Assistant Scenic Design.....	Sean Fanning
Assistant Scenic Design.....	Kenichi Takahashi
Associate Costume Design.....	Charlotte Devaux
Assistant Lighting Design.....	Amanda Zieve

[†]Associate Artist of The Old Globe.

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

[▲]Student in The Old Globe/University of San Diego Graduate Theatre Program.

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

Board of Directors



Happy New Year and welcome to The Old Globe!

Thank you for joining us for the 100th Anniversary celebration of *Pygmalion*, the immortal tale of Henry Higgins and Eliza Doolittle.

As Chair of The Old Globe Board, I am proud to support one of the region's largest and most respected not-for-profit performing arts organizations, and I am grateful to those of you who do the same. Your loyal attendance is gratifying

evidence of the broad appeal of the Globe, and we work very hard to have a positive impact on you and our entire community.

Just as important as your attendance, your charitable gifts and volunteer activities are the fuel that drives our institution. Individuals like you are the foundation of the Globe's annual fund income, which represents 64% of our contributed income. We thank you for your interest and hope that you'll not only support the Globe with your own annual contribution but that you'll also serve as an ambassador, bringing friends with you every time you attend.

On behalf of the Board of Directors, thank you for making the Globe a part of your life.

Enjoy the performance!

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

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The Stephen & Mary Birch Foundation

The Kresge Foundation

[†]In Memoriam

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*Executive Committee Member

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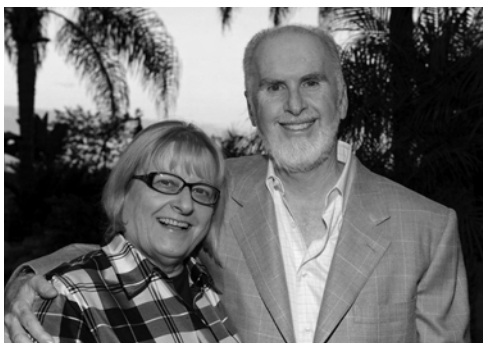
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WELLS FARGO

Wells Fargo has been a stalwart supporter of The Old Globe for decades. The bank's charitable giving and volunteering play an important role in San Diego's future and provide the bank with an outstanding opportunity to support the arts and celebrate its vitality. Through the efforts of Wells Fargo's enthusiastic team and its contributions, Wells Fargo believes in sharing its success within this community by giving back to not-for-profits and educational institutions that address vital community needs and issues. The bank believes the arts are an important tool to create a livable and exciting community and is pleased to be part of The Old Globe's history and its future by supporting its education and artistic programming year after year.

BRIAN AND SILVIJA DEVINE



For Brian and Silvija, supporting the performing arts is a lifelong endeavor. Having lived all over the country, their regional theatre history spans nationwide and includes San Francisco's American Conservatory Theater, New York's Roundabout Theatre Company and Washington, DC's Arena Stage, where they saw *The Great White Hope* with James Earl Jones and Jane Alexander before its Broadway debut. Shortly after moving to San Diego in 1990, the two became involved with San Diego Repertory Theatre, La Jolla Playhouse and The Old Globe, where Silvija joined the Board of Directors in 2012. In addition to theatre, Brian and Silvija ardently support live music of all genres, including at the La Jolla Music Society, on whose board Silvija also serves, as well as multiple charities for education. With Brian as Chairman of the Board at Petco, the Devines are also strong advocates for animal welfare organizations, including the San Diego Humane Society and SCPA.

GLOBE GUILDERS

Founded by Craig Noel and Irma MacPherson in 1955 as a volunteer auxiliary, the Globe Guilders are an essential part of the Globe family. Hundreds of dedicated members provide invaluable assistance to the Globe through their hosting of company calls, connection with the students in the Old Globe/University of San Diego Graduate Theatre Program, coordination of December Nights activities on the Globe's Copley Plaza and involvement in the community and fundraising activities, including their annual Celebrating Couture Fashion Show.

✱ Celebrating Couture 2013 ✱

Featuring the return of internationally
acclaimed designer **Naeem Khan**

Tuesday, May 21, 2013 | Hilton San Diego Bayfront Hotel

Presented by Globe Guilders and Neiman Marcus
Champagne Reception | Luncheon | Auctions | Fashion Show

Proceeds benefit the Globe's artistic and education programs.

For more information, contact Barbara Bolt at
(619) 889-7121 or visit www.GlobeGuilders.org.

UNITED



United is proud to
provide Globe artists
non-stop service
between San Diego

and its New York area hub, Newark Liberty International Airport. United serves over 370 destinations with more than 5,500 flights a day to 378 airports on six continents from hubs in Chicago, Cleveland, Denver, Guam, Houston, Los Angeles, New York/Newark Liberty, San Francisco, Tokyo and Washington, DC. United is committed to the communities it serves and supports numerous charitable organizations across the country. The Old Globe salutes United Airlines for its many years of support and for caring for theatre artists and staff year-round.

Meet BARRY EDELSTEIN

The Globe's New Artistic Director

JOSEPH MORAN



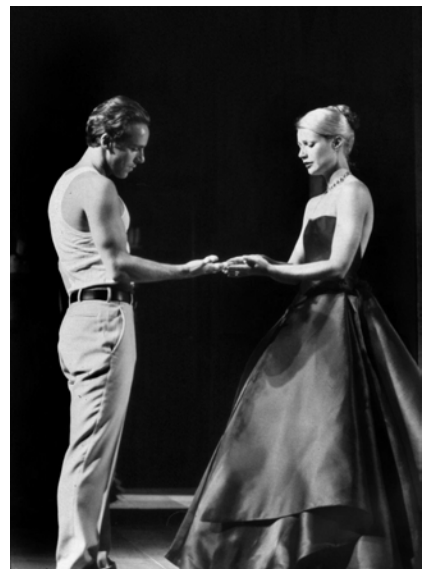
The Old Globe Board of Directors recently announced the appointment of Barry Edelstein as Artistic Director. A nationally recognized director, producer, author and educator, Barry will work together with Managing Director Michael G. Murphy to lead San Diego's flagship arts institution.

Barry was most recently the Director of the Shakespeare Initiative at New York City's Public Theater. In this capacity he oversaw all of the company's Shakespearean productions, including its famous Shakespeare in the Park series in Central Park, as well as The Public's extensive educational,

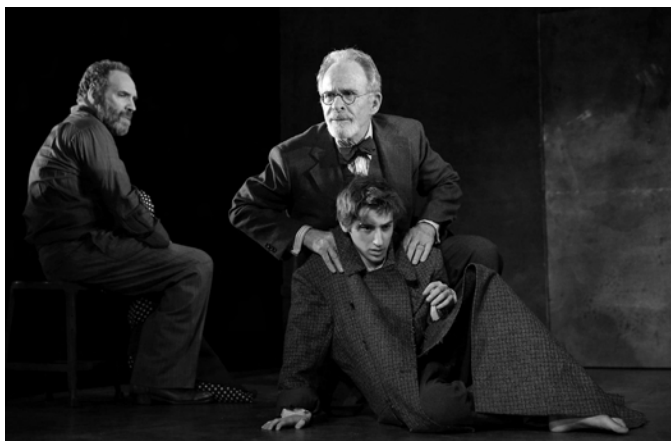
community outreach and artist-training programs. He was Associate Producer of The Public's recent Broadway production of *The Merchant of Venice* starring Al Pacino. Other productions he supervised there were *As You Like It* and *All's Well That Ends Well* directed by Daniel Sullivan, *King Lear* with Sam Waterston and Bill Irwin, *Measure for Measure* directed by David Esbjornson, *The Winter's Tale* directed by Michael Greif, *Twelfth Night* with Anne Hathaway, *Othello* with Philip Seymour Hoffman and *Hamlet* with Michael Stuhlbarg. He supervised the addition of Shakespeare to The Public's Public LAB small-scale producing series with his own production of *Timon of Athens* with Richard Thomas in the title role, and he supervised *Love's Labour's Lost*, *Titus Andronicus* and the upcoming *Troilus and Cressida* in that series. He launched The Public's Mobile Unit tour to prisons, homeless shelters and other underserved audiences with *Measure for Measure* and *Richard III*. This body of work led NPR to call Barry "one of the country's leading Shakespeareans."



Barry Edelstein (right) with John Turturro at a workshop of *Richard III* at Classic Stage Company.



Alessandro Nivola and Gwyneth Paltrow in *As You Like It*, directed by Barry Edelstein at Williamstown Theatre Festival.



(from left) Daniel Oreskes, Ron Rifkin and Noah Robbins in *The Twenty-Seventh Man*, directed by Barry Edelstein at The Public Theater.



Barry Edelstein (left) with Steve Martin during rehearsal for Martin's *Wasp and Other Plays* at New York Stage and Film.



(from left) Mary Lou Rosato and Uma Thurman in *The Misanthrope*, directed by Barry Edelstein at Classic Stage Company.



(from left) Chris McKinney, Richard Thomas, Mark Nelson, Cary Donaldson and Max Casella in *Timon of Athens*, directed by Barry Edelstein at The Public Theater.

From 1998-2003 Barry was Artistic Director of Off Broadway's Classic Stage Company, where he directed *Richard III* starring John Turturro and Julianna Margulies and *The Winter's Tale* starring David Strathairn. He also staged the world premiere of Steve Martin's *The Underpants*, which he commissioned, Ben Jonson's *The Alchemist* and Molière's *The Misanthrope* starring Uma Thurman in her stage debut. At Williamstown Theatre Festival, he directed *As You Like It* starring Gwyneth Paltrow. His other New York credits include Arthur Miller's *All My Sons* (which won the Lucille Lortel Award for Best Revival) and, at The Public, Steve Martin's *Wasp and Other Plays*, *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 has also directed many contemporary and classic plays at leading regional theatres. His first film, *My Lunch with Larry*, starring Lisa Edelstein (no relation) and Greg Germann, played the festival circuit in 2006 and 2007.

Most recently in New York he directed the premiere of novelist Nathan Englander's first play, *The Twenty-Seventh Man*, at The Public.

Barry's book *Bardisms: Shakespeare for all Occasions* "instructs and entertains" (*New York Post*) and was re-released in paperback in 2010. His book *Thinking Shakespeare* (called by *New York* magazine "a must-read for actors") is the standard text on American Shakespearean acting.

Barry has taught at The Juilliard School, New York University's Graduate Acting Program, Yale School of Drama and 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*. He is a graduate of Oxford University where he studied as a Rhodes Scholar. He and his wife, Hilit, have two children, Tillirose and August.



100 YEARS OF *Pygmalion*

BY DANIELLE MAGES AMATO

In October 1913, audiences saw George Bernard Shaw's influential comedy *Pygmalion* for the first time. With his story of a flower girl transformed into a lady through the fine art of proper speech, Shaw reinvented a Greek myth well known to audiences of his time. He turned an ancient tale about a sculptor who falls in love with his own creation into a truly modern story of class divides and sexual politics with an unforgettable heroine at its center. With this 100th Anniversary production, director Nicholas Martin brings Shaw's landmark play to new life at The Old Globe.

Ironically, *Pygmalion*, a love letter to the English language in all its forms, did not premiere in London — or even in English. Instead, in an act of defiance that was typical Shaw, the playwright arranged for the play to have its first production in Vienna in a German translation. This allowed him to thumb his nose at the English press, confound the public's expectations and amuse himself — all things he dearly loved to do.

In attendance at *Pygmalion*'s first performance was Archduke Franz Ferdinand, whose assassination eight months later would spark the start of World War I. After its Vienna run, *Pygmalion* transferred to Berlin. The German translation, written by Shaw's friend and collaborator Siegfried Trebitsch, would make its way to New York months before Shaw's original English version opened on Broadway.

It was not until April 1914 that *Pygmalion* was first performed in London, starring Mrs. Patrick Campbell, the actress for whom Shaw wrote the part of Eliza. Mrs. Pat, as she was known, was 49 years old, decades older than the 18-year-old described in the script, but for Shaw and the critics of the time, she was the definitive Eliza. She went on to play the role in *Pygmalion*'s Broadway debut, and she continued to play the part for nearly a decade in tours and revivals in both England and North America.

(above left to right) Mrs. Patrick Campbell as Eliza Doolittle, Philip Merivale as Henry Higgins, Mrs. Edmund Gurney as Mrs. Eynsford Hill and Olive Wilmut Davies as Miss Eynsford Hill in the 1917 production of *Pygmalion* at the Liberty Theatre.

When the film version of the play was made in 1938, directed by Hungarian filmmaker Gabriel Pascal, Shaw once again offered Mrs. Pat the part.

(She was then 73 years old.) In the end, the film role went to a young Wendy Hiller, whose performances in Shaw's plays helped launch her long and successful career. Shaw himself wrote the film script, creating new scenes and expanding the number of locations in which the story takes place. The screenplay won him an Academy Award.

Shaw began fielding requests to set *Pygmalion* to music as early as 1920, when he firmly quashed a proposed German operetta, writing, "To allow a comic opera to supplant [my play] is out of the question." But the requests kept coming. In 1948, Shaw declared that the play had "its own verbal music," saying further, "My decision is final. Let me hear no more about it. This is final." Just two years later, however, after Shaw's death, Gabriel Pascal acquired the rights from the Shaw estate and began to move forward with the idea. Artists like Cole Porter, Noël Coward, Richard Rodgers and Oscar Hammerstein were attached to the project at various times, but in the end, it was Alan Jay Lerner and Frederick

Loewe who turned Shaw's *Pygmalion* into the musical theatre phenomenon *My Fair Lady*. The musical opened on Broadway in 1956 with Rex Harrison and Julie Andrews in the leading roles, and it ran until 1962, becoming at that time the longest

running musical in history. It was made into a blockbuster film in 1964 with Audrey Hepburn controversially replacing Julie Andrews as Eliza. The film subsequently won eight Academy Awards.



Wendy Hiller and Leslie Howard in the 1938 film version of *Pygmalion*.



Rex Harrison and Julie Andrews in the 1956 Broadway production of *My Fair Lady*.

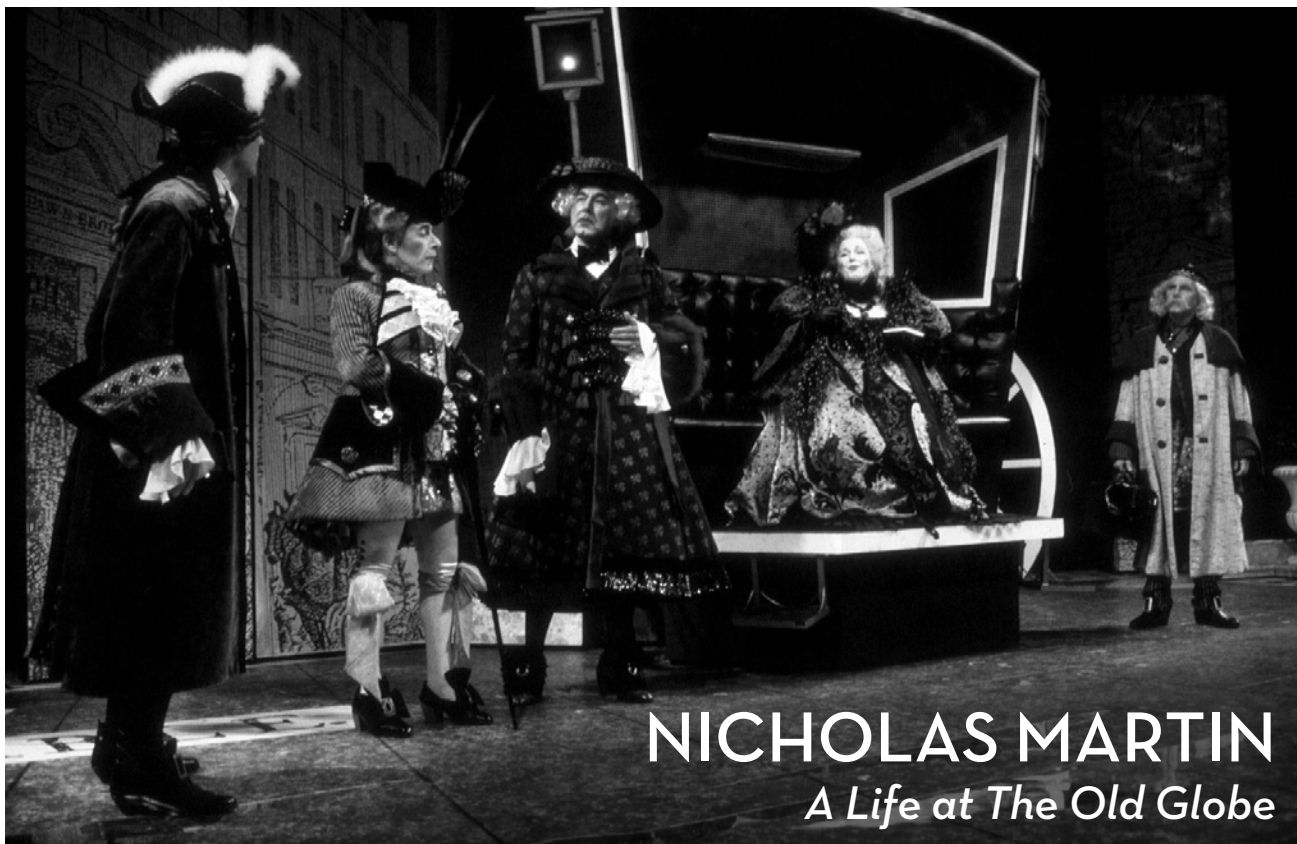
Shaw objected to a musical *Pygmalion* because he feared it would push his original play to the wayside, taking its place in the imaginations and appetites of theatregoers. These fears were, to some degree, proven correct. For many years, *My Fair Lady* seemed to diminish interest in *Pygmalion* — so much so that rumors circulated of a ban on London productions of the play in favor of the musical. In the U.S., after *My Fair Lady* premiered, *Pygmalion* disappeared from Broadway stages, and it has seen only two Broadway revivals since the 1940s.

With this 100th Anniversary production, director Nicholas Martin hopes to make *Pygmalion* new for an audience that might think they already know the story. Says Martin, "I think that *My Fair Lady*, which is its own kind of masterpiece, has prevented companies from doing *Pygmalion*. That should never be the case, because it's a whole other animal. But you do have to invent it anew. And

by that I don't mean putting it in another period, or making it futuristic — none of that will work. I mean being faithful to the play as written and making it really come alive." Shaw would certainly approve.

THE MANY ENDINGS OF PYGMALION

From *Pygmalion*'s earliest productions, Shaw fought actors, directors and even audiences who wanted a "happy ending," in other words, a romantic union between Higgins and Eliza. For Shaw, Eliza's triumph lay in becoming her own woman and leaving Higgins behind. Shaw even went so far as to write a sequel to the play, describing in great detail what he thought happened after the final curtain: Eliza marries Freddy. Despite what Shaw wanted, actors and directors have grappled with how to resolve this complex and compelling relationship. Even in the original production, directed by Shaw, Herbert Beerbaum Tree, who played Higgins, changed the ending, taking it upon himself to add a romantic gesture right before the curtain fell. (He threw flowers to the departing Eliza.) Tree famously told Shaw, "My ending makes money. You should be grateful." Shaw replied, "Your ending is damnable. You should be shot." The romantic conclusion to the 1938 film was shot in secret and only revealed to Shaw days before its official premiere. And of course, *My Fair Lady* ends as a traditional romance.



NICHOLAS MARTIN

A Life at The Old Globe

WILL GUILLETTE

(from left) Paxton Whitehead, Nicholas Martin, Mitchell Edmonds, Linda Hoy and Henry J. Jordan in *The School for Scandal* by Richard Brinsley Sheridan, directed by Craig Noel, 1989.

Director Nicholas Martin speaks with Literary Manager and Dramaturg Danielle Mages Amato about his history at The Old Globe



Nicholas Martin

WHEN DID YOU FIRST BECOME INVOLVED WITH THE OLD GLOBE?

I started to work at the Globe in the 1950s when I was still in college. At that time, of course,

it was run by the great Craig Noel. My acting teacher, Alan Fletcher, directed there every summer. He brought gifted young people from Carnegie Mellon to the Shakespeare Festival with him to act, and I was one of those lucky people. I just kept coming back every summer for four years. I fell in love with San Diego, and to this

day, I think of San Diego as my hometown and the Globe itself as my home theatre.

WHAT WERE SOME OF YOUR EARLY PRODUCTIONS AT THE GLOBE?

I played the fool in *King Lear*. That was my favorite. It's still my favorite part I ever played, and I was only 18. A real highlight for me when I was young was playing Rosencrantz in Bill Ball's *Hamlet*. And then later, I came back to be in Jack O'Brien's *Hamlet*.

YOU AND JACK O'BRIEN MET WHEN YOU WERE QUITE YOUNG, YES?

Jack and I met when I was 23 and he was a year younger. I

was an actor and Jack was a director, and from the moment we met we were great friends. I got to know him when we were in a famous repertory company called APA Rep, which was run by a genius named Ellis Rabb. It was really the last repertory company to work on Broadway. Jack was an assistant to Ellis, and he eventually rose in the company to be a staff director. He was enormously encouraging of me when I stopped acting and started directing. And he's a great director.

I UNDERSTAND YOU ALSO HAVE A LONG HISTORY WITH ROBERT SEAN LEONARD.

When I started directing, which

was very late in life — I was 50 when I started directing in New York — I worked with a wonderful bunch of young people, including Calista Flockhart, Ethan Hawke and Jonathan Sherman, and Bobby was in that group. We first had a chance to work together when I was directing George Bernard Shaw's *You Never Can Tell* at the Roundabout. He was the ideal person to play the lead, and we became fast friends. Among the actors I have worked with, he is one of the greatest and certainly one of the smartest and most charismatic.

WHAT MADE HIM A GOOD FIT FOR THE PART OF HENRY HIGGINS?

It's a hard part, and you need somebody who is enormously appealing as well as enormously articulate, because if you don't like Henry Higgins, you're in

trouble. That's a very short list of actors. I just played a hunch that Bobby, after all that television and not really being able to do theatre, would fall for a masterpiece. And I was right. It was one of the happiest days in my old life when he agreed. And then I knew I had to find an actress who was equally gifted to play Eliza. And with Charlotte Parry, I have.

IS THERE SOMETHING ABOUT SHAW'S WORK THAT YOU FIND PARTICULARLY ATTRACTIVE?

I'm drawn by his enormous skill with language. And the wit. It's never been equaled.

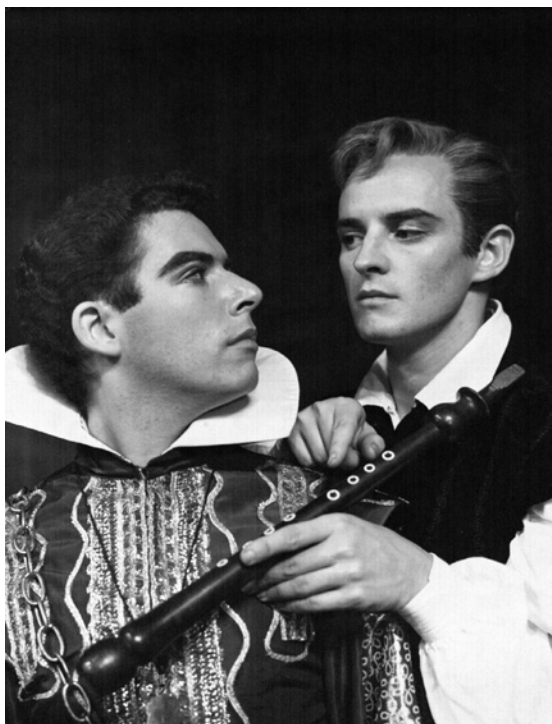
HIS PLAYS—AND ALSO HIS LETTERS AND ESSAYS—ARE JUST SO ENORMOUSLY FUN.

I'm glad you mentioned the word fun. I'm up for fun, and I'm up for giving an audience fun. I've frequently been assailed for finding the humor in plays

like Chekhov. And I think, "Well, it's there." Just like people are always discovering that Hamlet has some funny things to say. Well, yeah! I like to mine that fun.

WHAT DOES IT MEAN TO YOU TO COME BACK TO THE GLOBE AT THIS POINT IN YOUR CAREER?

It means a lot to me to come back now. I'm old but feeling young, and the Globe is a place where I've always felt at home and sort of...in love. It's so peculiar to fall in love with a place, but one hears about people falling in love with Paris, or falling in love with Venice. I really feel that way about San Diego. I've seen it change greatly, but I don't regret those changes, because the great spirit of this theatre, and this city, is still so prevalent.



Nicholas Martin (left) in *Hamlet* with Bill Ball, 1960.



Victor Garber with Joan McMurtry in *Macbeth*, directed by Nicholas Martin, costume design by Old Globe Associate Artist Robert Morgan, 1996.

KEN HOWARD



ERIN ELIZABETH ADAMS

(Bystander) was last seen in the Old Globe/USD M.F.A. production of *Measure for Measure*. She has worked in New York City on *Gated* (Midtown International

Theatre Festival) and regionally on *Heist!*, *A Midsummer Night's Dream* and *Post Wave Spectacular* (Actors Theatre of Louisville), *Henry IV Parts I and II* (Actors' Shakespeare Project) and *Done* (Providence Black Repertory Company). She is a former Acting Apprentice with the Actors Theatre of Louisville. Ms. Adams received her B.A. in Theatre and Literary Arts from Brown University.



MAGGIE CARNEY (Mrs. Eynsford Hill) is delighted to be making her Globe debut with *Pygmalion*. Her other local credits include *A Christmas Carol* (Cygnets Theatre Company), *Standing*

on *Ceremony: The Gay Marriage Plays* (Diversions Theatre), *Yellow Face* (Mo'olelo Performing Arts Company, Craig Noel Award nomination) and *A Midsummer Night's Dream*, *Peter and the Starcatchers* and *iSalsalandia!* (La Jolla Playhouse). Her regional credits include *The Tempest* and Bill Irwin's *Largely New York* (Seattle Repertory Theatre), *Bad Dates* (Boars Head Theater, Thespian Award, Wilde Award nomination), *Bedroom Farce* (Jeff Citation) and *Into the Woods* (Jeff Citation nomination) (Touchstone Theatre) and *Smash* (Bailiwick Repertory Theatre, Jeff Citation). She has also appeared at Northlight Theatre, Roadworks Productions, Writers' Theatre, Noble Fool Theatricals, Famous Door Theatre Company, Chicago Shakespeare Theater, Poetry Foundation, The Second City, Peninsula Players, Creede Repertory Theatre and Wisconsin Shakespeare Festival.



KANDIS CHAPPELL (Mrs. Higgins) is an Associate Artist of The Old Globe where she has appeared in more than 30 productions including *The Dining Room*, *Richard III*, *The Norman*

Conquests, *King Lear* and *Collected Stories*. She has performed at North Coast Repertory Theatre, San Diego Repertory Theatre and Lyric Opera San Diego, and she has worked extensively at South Coast Repertory in Costa Mesa. Ms. Chappell has appeared on Broadway, at Lincoln Center Theater and in theatres across the country.



JEREMY FISHER

(Bystander) appeared in the 2012 Old Globe Shakespeare Festival productions of *Richard III*, *As You Like It* and *Inherit the Wind*. He has also appeared

in the Old Globe/USD M.F.A. productions of *Measure for Measure*, *Twelfth Night*, *Fathers and Sons* and a staged reading of *Pygmalion*. His Chicago productions include *Coronado and Hollow Lands* (Steep Theatre Company), *Stage Door* and *No More Dead Dogs* (Griffin Theatre Company), the title role in *Ivanov*, *Sweet Confinement* (After Dark Award for Outstanding Ensemble), *The Incredibly Famous Willy Rivers* and *Bible B-Sides* (Sinnerman Ensemble), *Sweet Bird of Youth* (The Artistic Home), *Election Day* (Theatre Seven), *Odin's Horse* (Infamous Commonwealth Theatre), *Hot N' Throbbing* (Pine Box Theater Company) and *Another Day in the Empire* (Black Sheep Productions). Mr. Fisher is a graduate of Indiana University and The School at Steppenwolf.



ADAM GERBER (Bystander,

Taxi Man) was last seen in the Old Globe/USD production of *Measure for Measure*. His New York credits include *As You Like It* and the Off Broadway

revival of *Lebensraum* (Harold Clurman Lab Theatre). He most recently worked in Tokyo, Japan on *Hikobae* (The Actors Clinic, Will Do). Mr. Gerber has performed in numerous other productions including *Sex and the Holyland* (New York International Fringe Festival) and *Much Ado About Nothing*, *Macbeth*, *Twelfth Night*, *In the Boom Boom Room* and *Dancing at Lughnasa* (Stella Adler Studio of Acting), and he has been featured in various national commercials. He is a graduate of the Stella Adler Studio of Acting and received his B.A. from The George Washington University where he appeared in *The Winter's Tale* and *Metamorphosis*.



ALLISON LAYMAN

(Bystander, Parlor Maid) recently appeared in the Old Globe/USD M.F.A. production of *Measure for Measure*. She spent the past

two years as a company member of The Shakespeare Theatre of New Jersey where her mainstage roles included Luciana in *The Comedy of Errors* and Sempronius in *Timon of Athens* as well as multiple roles in the educational touring productions of *A Midsummer Night's Dream*,

Julius Caesar and *Macbeth*. Her other regional work includes *Petra* in *An Enemy of the People* (Playhouse on Park) and a wide range of roles in productions at the Monomoy Theatre in Chatham, Massachusetts. Ms. Layman studied with Bill Esper at his studio in New York and received her B.A. in French Language and Literature from Wesleyan University in Connecticut.



ROBERT SEAN LEONARD

(Professor Henry Higgins) previously appeared at The Old Globe in *King Lear* directed by Jack O'Brien. He has performed in the Broadway productions of

The Invention of Love (Tony Award), *Long Day's Journey Into Night* (Tony nomination), *Born Yesterday*, *The Violet Hour*, *The Music Man*, *The Iceman Cometh*, *Arcadia*, *Candida* (Tony nomination), *Philadelphia*, *Here I Come!*, *The Speed of Darkness*, *Breaking the Code* and *Brighton Beach Memoirs*. His Off Broadway credits include *Fifth of July*, *You Never Can Tell* and *When She Danced*.

He also appeared in the West End production of *Our Town*. Born in New Jersey, Mr. Leonard began acting at age 14 at The Public Theater in New York. At 19, he made his film debut in the acclaimed *Dead Poets Society*. His film credits include *Much Ado About Nothing*, *The Age of Innocence*, *Mr. & Mrs. Bridge*, *Swing Kids*, *Tape*, *Chelsea Walls* and Whit Stillman's *The Last Days of Disco*. He appeared for eight seasons on the Fox medical drama "House."



DANIELLE O'FARRELL

(Clara) recently appeared in *As You Like It*, *Richard III* and *Inherit the Wind* (The Old Globe 2012 Shakespeare Festival) and *Measure for Measure*, *Twelfth Night* and

Fathers and Sons (The Old Globe/USD M.F.A. Program). Previously she worked in Chicago on *The Real Thing* (Remy Bumppo Theatre Company), *Orpheus Descending* (American Theater Company), *The Taming of the Shrew* (Chicago Shakespeare Theater) and *No Exit*, *The Love of the Nightingale* and the world premiere of *Hideous Progeny* (LiveWire Chicago Theatre). She has performed in many other productions with the side project theatre company, First Folio Theatre, Signal Ensemble Theatre, Point of Contention Theatre Company and Bruised Orange as well as projects with Chicago Children's Theatre, Remy Bumppo, Around the Coyote and Northwestern University. Her film credits include *Farewell Darkness*

and *Stay with Me*. Her television credits include "My Boys." Ms. O'Farrell received her B.F.A. in Theatre from the Chicago College of Performing Arts at Roosevelt University. www.danielleofarrell.com.



CHARLOTTE PARRY (Eliza Doolittle) was a member of the inaugural year of Sam Mendes' Bridge Project, performing *The Cherry Orchard* and *The Winter's Tale* at Brooklyn Academy

of Music, on the West End and internationally. She played Cecily in the sellout Broadway run of *The Importance of Being Earnest*. Her other Broadway credits include *Coram Boy* and *The Real Thing*. Her Off Broadway credits include *Equivocation* (Manhattan Theatre Club), *Look Back in Anger* and *Howard Katz* (Roundabout Theatre Company), *The Master Builder* (Irish Repertory Theatre), *Rainbow Kiss* (The Play Company) and *The Lover* (DirectorFest). For Peter Hall Company at BAM, Center Theater Group and London she performed in *As You Like It* and *The Importance of Being Earnest*. Regionally she has appeared in the world premiere of John Patrick Shanley's *Pirate* (New York Stage and Film), the world premiere of Albee's *Me, Myself & I* and *The Birthday Party* (McCarter Theatre Center), *The Turn of the Screw* (Westport Country Playhouse) and *Cymbeline* and *Private Lives* (The Shakespeare Theatre of New Jersey). Ms. Parry's West End credits also include *The Real Thing*, *The Cherry Orchard* and *The Winter's Tale*, and her U.K. regional and national tour credits include *Charley's Aunt*, *Amadeus*, *The Blue Room*, *A Midsummer Night's Dream*, *Titus Andronicus*, *As You Like It*, *Northanger Abbey*, *Les Liaisons Dangereuses*, *The Seagull*, *Three Sisters*, *Godspell*, *Follies* and *Whistle Down the Wind*. She has appeared on television in *The Safe House* and *Extreme Ghost Stories* (ITV). Her film credits include *The Park Bench*. Ms. Parry has narrated over 40 audiobooks in America and the U.K.



ROBBIE SIMPSON (Freddie Eynsford Hill) was most recently seen in the Old Globe/USD production of *Measure for Measure*. His U.K. credits include Orlando in *As You Like It*

(Shakespeare's Globe). His New York and Off Broadway credits include *A Class Act* directed by Bob Moss (Playwrights Horizons), Hanschen in *Spring Awakening* (Roy Arias Studios & Theaters) and

Punchlines & Pregnant (Broadway Comedy Club). His favorite regional credits include *A Class Act* (Berkshire Theatre Festival), *Rent* and *Almost, Maine* (Papermill Theatre), *The Sisters Rosensweig* and *The House of Blue Leaves* (New Century Theatre) and *Miss Saigon*, *Inherit the Wind*, *The Sunshine Boys* and *Lost in Yonkers* (The Majestic Theatre). He has appeared on television in NBC's "30 Rock" and "Smash," Syfy's "Can You Survive a Horror Movie?" and numerous commercials. Mr. Simpson holds a B.F.A. in Acting from Syracuse University.



DON SPARKS (Mr. Doolittle) is an Associate Artist of The Old Globe and has appeared in over 30 productions since apprenticing at the Globe and then making his Equity debut in 1972 in *Beyond the Fringe*. His other Globe roles include Aubrey Piper in *The Show-Off* and Malvolio in *Twelfth Night*. He has performed at numerous theatres throughout the U.S. and Canada including the Mark Taper Forum, South Coast Repertory, Long Wharf Theatre, Berkshire Theatre Festival, Geffen Playhouse, Manhattan Theatre Club, The Eugene O'Neill Theater Center and many others. His Broadway credits include *Take Me Out* playing Skipper for five months. He has also had recurring roles on "L.A. Law," "Frasier," "Get a Life," "Madame's Place" and "Law & Order."



DEBORAH TAYLOR (Mrs. Pearce) is an Associate Artist of The Old Globe and has appeared in the Globe productions of *Romeo and Juliet*, *The Merry Wives of Windsor*, *Bell, Book and*

Candle, *As You Like It*, *Antony and Cleopatra*, *Twelfth Night*, *The Magic Fire*, *Wonderful Tennessee*, *Out of Purgatory*, *Interior Decoration*, *The Snow Ball* (also at Hartford Stage and Huntington Theatre Company), *Season's Greetings*, *Yankee Wives*, *A Midsummer Night's Dream*, *Hamlet*, *The Dining Room*, *The Seagull*, *Ring 'Round the Moon*, *The Rivals*, *Henry IV Part I*, *The Winter's Tale* and *Othello*. Her other theatre credits include *The Magic Fire* (Berkeley Repertory Theatre), *The Beaux Stratagem* (Hartford Stage), *The Women* (Royal Alexandra Theatre, Toronto), *Holiday*, *Breaking the Silence* and *Tonight We Improvise* (Shaw Festival Theatre), *Whose Line Is It Anyway?*, *Ah, Wilderness!* and *A Place to Stay* (Studio Arena Theater) and

The Miser (Stage West). She has appeared in the films *Sea of Love*, *The Brother from Another Planet* and *Lianna*. Her television credits include "Murphy Brown," "Star Trek," "Cop Rock," "Knightswatch" and "NYPD Blue." She is the proud mother of mountain climber Billy Clapp and performs on The Old Globe stage with love and dedication to her beautiful mother, "Tina," and Craig Noel.



PAXTON WHITEHEAD

(Colonel Pickering) is an Old Globe Associate Artist and has previously appeared at the Globe in *Twelfth Night*, *The Mask of Moriarty*, *The School for Scandal*,

Much Ado About Nothing, *Beyond the Fringe*, *The Rivals*, *Richard III* and *The Miser*, as well as serving as director for *Misalliance* and co-adaptor for *There's One in Every Marriage*. His New York credits include *The Importance of Being Earnest*, *Absurd Person Singular*, *Suite in Two Keys*, *London Suite*, *My Fair Lady*, *Lettice and Lovage*, *Artist Descending a Staircase*, *A Little Hotel on the Side*, *Run for Your Wife*, *Noises Off*, *Camelot*, *The Crucifer of Blood*, *Habeas Corpus*, *Candida*, *Beyond the Fringe*, *The Affair*, *One Way Pendulum*, *Gallows Humor* and premieres of Doric Wilson plays at Caffé Cino. His London credits include *Heartbreak House* with Rex Harrison, Diana Rigg and Rosemary Harris. He has been seen in Los Angeles in *How the Other Half Loves*, *Woman in Mind* and *The Pirates of Penzance* and at South Coast Repertory in *Heartbreak House*, *How the Other Half Loves* and *The Circle*. His recent credits include *The Habit of Art* and *All's Well that Ends Well* in Washington, DC and productions at Coconut Grove Playhouse, Paper Mill Playhouse, Princeton, Williamstown, Stratford, Westport, Seattle, Boston, Hartford, Cincinnati, Memphis, Toronto, Vancouver, Winnipeg and Philadelphia. Mr. Whitehead served as Artistic Director of the Shaw Festival Theatre in Niagara-on-the-Lake, Canada from 1967 to 1978. He adapted, with Suzanne Grossmann, Georges Feydeau's *The Chemmy Circle*, *There's One in Every Marriage* and *A Flea in Her Ear*.

GEORGE BERNARD SHAW (Playwright)

is the second-most produced playwright in Globe history, following only William Shakespeare. Mr. Shaw was born in Dublin on July 26, 1856 and immigrated to London in 1878. His first significant attempt at literature was as a novelist; he produced five novels between 1879 and 1888. Eventually he turned to criticism: first art

and music (enough to fill volumes) and later theatre. Mr. Shaw's theatre criticism was particularly significant for pointing the way to a theatre he himself would soon create: a theatre of paradox and wit, one that sought engagement with the world and contemporary issues rather than escape from them. As a playwright, Mr. Shaw turned out an impressive body of work including more than 50 plays. Some of his better known plays include *Man and Superman* (1903), *Major Barbara* (1905), *Pygmalion* (1912) – which would later be turned into the musical *My Fair Lady* – and *Saint Joan* (1923). By the time of his death in 1950, Mr. Shaw had received world fame unprecedented for a literary figure and was hailed by worshipers as one of the greatest playwrights in the English language, second only to William Shakespeare.

NICHOLAS MARTIN (Director) previously directed the Globe productions of *Later Life*, *Full Gallop*, *Overtime*, *Macbeth* and *The Mask of Moriarty*. He has directed the Broadway productions of *Present Laughter*, *Butley*, *Match*, *Hedda Gabler*, *The Rehearsal* and *You Never Can Tell*. His Off Broadway directing credits include the World Premiere of Christopher Durang's *Why Torture is Wrong, and the People Who Love Them*, *The Time of the Cuckoo* and *Chaucer in Rome* (The Public Theater), Noah Haidle's *Saturn Returns* and Paul Rudnick's *The New Century* (Lincoln Center Theater), *Fully Committed* (Vineyard Theatre and Cherry Lane Theatre), *Full Gallop* (Manhattan Theatre Club and Westside Arts Theatre), *Observe the Sons of Ulster Marching Towards the Somme* (Drama Desk Award nomination), *Betty's Summer Vacation* (Obie Award, Drama Desk nominations), Jonathan Marc Sherman's *Sophistry* (Playwrights Horizons) and John Guare's *Bosoms and Neglect* (Signature Theatre Company). Mr. Martin's numerous regional credits include *She Stoops to Conquer* (McCarter Theatre Center), *The House of Blue Leaves* (Mark Taper Forum) and *Dead End* (Ahmanson Theatre). He is also director of the West Coast and London productions of *Full Gallop*. He most recently opened the new Christopher Durang play *Vanya and Sonia and Masha and Spike* at Lincoln Center Theater. He served as Artistic Director of Williamstown Theatre Festival and Huntington Theatre Company and directed numerous productions at both. He is the recipient of the Norton Award for Sustained Achievement.

ALEXANDER DODGE (Scenic Design) has designed the Globe productions of *The Recommendation*, *Rafta, Rafta...*, *The Last Romance*, *Sammy*, *The Pleasure of His Company*, *Bell, Book and Candle*, *The Sisters Rosensweig* and *Moonlight and Magnolias*. His Broadway credits include *Present Laughter* (2010 Tony Award nomination), *Old Acquaintance*, *Butley* and *Hedda Gabler*. His West End credits include *All New People* as well as Manchester and Glasgow. Off Broadway he has designed *Modern Terrorism*, or *They Who Want to Kill Us* and *How We Learn to Love Them*, *All New People*, *Trust* and *The Water's Edge* (Second Stage Theatre), *Maple and Vine* and *Rapture*, *Blister*, *Burn* (Playwrights Horizons), *The Understudy* (Roundabout Theatre Company), *Paris Commune* and *Measure for Measure* (The Public Theater), *Antony and Cleopatra* (Theatre for a New Audience), *Observe the Sons of Ulster Marching Towards the Somme* (Lucille Lortel Award) and *Chaucer in Rome* (Lincoln Center Theater) and *Force Continuum* and *Sexual Perversity in Chicago* (Atlantic Theater Company). His regional credits include productions at Alley Theatre, Arena Stage, CENTERSTAGE, Hartford Stage, Huntington Theatre Company, Geffen Playhouse, Guthrie Theater, La Jolla Playhouse, Long Wharf Theatre, Mark Taper Forum, The Shakespeare Theatre Company, Stratford Shakespeare Festival, Williamstown Theatre Festival and Yale Repertory Theatre. His opera credits include *Il Trittico* (Deutsche Oper Berlin), *Così Fan Tutte* (Minnesota Opera), *Der Waffenschmied* (Munich), *The Flying Dutchman* (Würzburg) and *Lohengrin* (Budapest). Mr. Dodge trained at the Yale School of Drama.

ROBERT MORGAN (Costume Design) is an Old Globe Associate Artist and has designed the Globe productions of *God of Carnage*, *Dr. Seuss' How the Grinch Stole Christmas!*, *Life of Riley*, *Measure for Measure*, *Hamlet*, *Moonlight and Magnolias*, *Vincent in Brixton*, *Bus Stop*, *Love & Hours* and *Imaginary Friends*, among others. He has designed the Broadway productions of *Dr. Seuss' How the Grinch Stole Christmas!*, *The Full Monty*, *Imaginary Friends*, *I'm Not Rappaport* and *Sherlock's Last Case*. His Off Broadway credits include *Pride's Crossing* and *Saturn Returns* (Lincoln Center Theater) and *The Loves of Anatol* (Circle in the Square Theatre). His television credits include *American Playhouse*, *The Skin of Our Teeth* and *A Christmas Carol*. He has designed internationally for the West End and Maria Theresa's Schönbrunn Palace Theater

in Vienna. His regional credits include Ahmanson Theatre, American Conservatory Theater, American Players Theatre, The Denver Center for the Performing Arts, Guthrie Theater, Huntington Theatre Company, The John F. Kennedy Center for the Performing Arts, McCarter Theatre Center, Milwaukee Repertory Theatre, Oregon Shakespeare Festival, Portland Center Stage, Seattle Repertory Theatre, Studio Arena Theater and Williamstown Theatre Festival. He has received two Drama Desk nominations, 12 Drama-Logue Awards and has exhibited at Prague Quadrennial. He is the former Director of Boston University's Theatre Arts Division, School for the Arts.

PHILIP S. ROSENBERG (Lighting Design) previously designed the Globe production of *The Recommendation*. His Off Broadway credits include *Cactus Flower*. His regional credits include The Kennedy Center, La Jolla Playhouse, Ford's Theatre, Guthrie Theater, TheatreWorks, Hartford Stage, Huntington Theatre Company, Chicago Shakespeare Theater, The Shakespeare Theatre Company, Manhattan School of Music, Portland Stage, The Actors Company Theatre, Barrington Stage Company, Williamstown Theatre Festival, Dorset Festival, Bay Street Theatre, Two River Theater Company, George Street Playhouse and Westport Country Playhouse. Over the past 12 years Mr. Rosenberg has served as associate lighting designer on over 35 Broadway plays and musicals.

DREW LEVY (Sound Design) has designed the Broadway productions of *Chaplin*, *The Importance of Being Earnest* and *Present Laughter*. His Off Broadway credits include *Why Torture is Wrong, and the People Who Love Them*, *Emergence-See!*, *Rainbow Kiss*, *Dutchman* (AUDELCO VIV Award nomination) and *The Mistakes Madeline Made*. His regional credits include *The Elephant Man*, *The Last of the Red Hot Lovers*, *A Month in the Country*, *She Stoops to Conquer*, *Our Town*, *A Funny Thing Happened on the Way to the Forum*, *Quartermaine's Terms*, *She Loves Me*, *The Corn is Green* and *Crimes of the Heart* (Williamstown Theatre Festival), *You, Nero* (Arena Stage), *The Year of Magical Thinking* and *The Circle* (Westport Country Playhouse), *Jacques Brel is Alive and Well and Living in Paris* (Two River Theater Company), *She Stoops to Conquer* (McCarter Theatre Center), *Pirates!*, *The Corn is Green*, *She Loves Me*, *Present Laughter*, *The Cherry Orchard*, *Love's Labour's Lost*, *The Sisters Rosensweig*, *Burn This* and the world premiere of *Sonia*

Flew (Huntington Theatre Company) and *Shipwrecked!* (Long Wharf Theatre). His associate credits include *One Man, Two Guvnors* (Tony Award nomination), *Rock of Ages*, *That Championship Season*, *Women on the Verge on a Nervous Breakdown*, *Everyday Rapture* (Drama Desk Award nomination), *The 39 Steps* (Tony Award), *South Pacific*, *Cymbeline*, *Happiness*, *The Apple Tree*, *Adding Machine* and The Metropolitan Opera's 125th Anniversary Gala. Mr. Levy holds an M.F.A. from Boston University.

MARK BENNETT (Original Music) previously worked on the Globe production of *Twelfth Night* directed by Jack O'Brien. His Broadway credits include *Dead Accounts*, *Driving Miss Daisy*, *A Steady Rain*, *The Coast of Utopia* (2007 Drama Desk Award for Outstanding Music in a Play, Henry Hewes Award for Sound Design), *Henry IV*, *Golda's Balcony*, *The Goat, or Who Is Sylvia?*, Lily Tomlin's *The Search for Signs of Intelligent Life in the Universe*, *The Lion in Winter*, *Who's Afraid of Virginia Woolf?* and *A View from the Bridge*, among others. His Off Broadway credits include *Vanya and Sonia and Masha and Spike*, *The New Century*, *Chaucer in Rome* and *The Time of the Cuckoo* (Lincoln Center Theater), *An Illiad* (Obie Award), *Valhalla*, *Mad Forest* and *My Children! My Africa!* (New York Theatre Workshop) and original scores for eight Shakespeare in the Park productions, *Why Torture is Wrong*, and *the People Who Love Them*, *The Seagull* and *Dogeaters* (The Public Theater). Some of his regional credits include *An Iliad* directed by Lisa Peterson, *A Midsummer Night's Dream* directed by Christopher Ashley (Craig Noel Award, Outstanding Music for a Play) and composer and co-lyricist for *Most Wanted* (La Jolla Playhouse), *Dead End* directed by Nicholas Martin, *Without Walls* and *The House of Bernarda Alba* (Center Theater Group), *Plato's Symposium* (The Getty) and *The Bridge Project* directed by Sam Mendes, 2009-2012 (Brooklyn Academy of Music, The Old Vic). Mr. Bennett has received the 1998 Obie Award for Sustained Excellence of Sound Design, 1998 Bessie Award, Ovation Award, American Theatre Wing Award and 14 Drama Desk nominations.

JAN GIST (Voice and Dialect Coach) has been Voice, Speech and Dialect Coach for Old Globe productions since 2002. She has coached at theatres around the country including Ahmanson Theatre, La Jolla Playhouse, Oregon Shakespeare Festival, The Shakespeare Theatre Company in DC, The American Shakespeare Center, Utah

Shakespeare Festival, Alabama Shakespeare Festival, Arena Stage, San Diego Repertory Theatre, Milwaukee Repertory Theater, PlayMakers Repertory Company, Indiana Repertory Theatre, American Players Theatre and Mo'olelo Performing Arts Company. Ms. Gist has been a guest on KPBS radio's "A Way with Words," narrated San Diego Museum of Art documentaries, coached dialects for the film *The Rosa Parks Story* and recorded dozens of *Books To Listen To*. She is a founding member of The Voice and Speech Trainers Association and has presented at many national and international conference workshops for them and for The Voice Foundation. She has taught workshops in Russia for the International Voice Teachers Exchange at The Moscow Art Theatre and at London's Central School of Speech and Drama. She has been published in *VASTA Journals*, and chapters in books include *The Complete Vocal Warm-Up*, *More Stage Dialects* and an interview in *Voice and Speech Training in the New Millennium: Conversations with Master Teachers*. She is a professor in The Old Globe/USD Graduate Theatre Program. www.jangistspeaking.com.

CAPARELLIOTIS CASTING (Casting) recently cast the Globe productions of *The Brothers Size* and *Good People*. Their Broadway casting credits include Craig Wright's *Grace*, Theresa Rebeck's *Dead Accounts*, Sharr White's *The Other Place* (upcoming), Lyle Kessler's *Orphans* (upcoming), *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).

ANNETTE YÉ (Stage Manager) served as stage manager for The Old Globe's *God of Carnage*, *Anna Christie*, *Groundswell* and the 2010 production of *Dr. Seuss' How The Grinch Stole Christmas!* Her other Globe credits include *Dr. Seuss' How the Grinch Stole Christmas!* ('11 and '12), *Boeing-Boeing*, *The First Wives Club*, *Opus*, *Dancing in the Dark*, *Hay Fever* and the Summer Shakespeare Festivals 2008 and 2010-2012. Ms. Yé's regional credits include *Peter and the Starcatchers*, *Tobacco Road* and *iSalsalandia!* (La Jolla Playhouse). Her other

credits include *9 Parts of Desire* (Mo'olelo Performing Arts Company).

JESS SLOCUM (Assistant Stage Manager) has previously worked at the Globe on *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 Theater 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 M.F.A. 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.

CAPARELLIOTIS CASTING

David Caparelliotis
Lauren Port
Miriam Mintz

SPECIAL THANKS

Marsha Kuligowski
High Society



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.

Familiar Faces on the Globe Stage

This production of *Pygmalion* features five of The Old Globe's Associate Artists: costume designer Robert Morgan and actors Kandis Chappell, Don Sparks, Deborah Taylor and Paxton Whitehead. Together, they have been involved with over 100 shows at The Old Globe. The photos below represent just a few highlights of their Globe careers.

KANDIS CHAPPELL

JOHN PETER WEISS



KEN HOWARD

(above) Old Globe Associate Artist Kandis Chappell as Regan with Katherine McGrath as Goneril in *King Lear*, directed by Jack O'Brien, costume design by Old Globe Associate Artist Robert Morgan, 1993. (left) Chappell as Helena in *A Midsummer Night's Dream*, directed by Jack O'Brien, costume design by Robert Morgan, 1985.

DON SPARKS

KEN HOWARD



(above) Old Globe Associate Artist Don Sparks in *The House of Blue Leaves* by John Guare, directed by Craig Noel, 1971. (left) Sparks as Malvolio in *Twelfth Night* by William Shakespeare, directed by Laird Williamson, 1994.

DEBORAH TAYLOR

CRAIG SCHWARTZ



(above) Old Globe Associate Artist Deborah Taylor as a Nurse with Heather Wood as Juliet in *Romeo and Juliet*, directed by Rick Seer, 2008. (right) Taylor as Hermia in *A Midsummer Night's Dream*, directed by Jack O'Brien, costume design by Old Globe Associate Artist Robert Morgan, 1978.

PAXTON WHITEHEAD

JOHN PETER WEISS



Old Globe Associate Artist Paxton Whitehead as Richard in the Globe's 500th production, *Richard III*, directed by John Houseman, 1985. (below) Whitehead as Malvolio in *Twelfth Night*, directed by Jack O'Brien, 2001.



CRAIG SCHWARTZ

ROBERT MORGAN



CLIFFORD BAKER



HENRY DIBOCO

(far left) Old Globe Associate Artist Robert Morgan, 1977. (left) Amanda Naughton, Kelsey Venter, Geno Carr and Phil Johnson in *Dr. Seuss' How the Grinch Stole Christmas!*, costume design by Robert Morgan.

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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.

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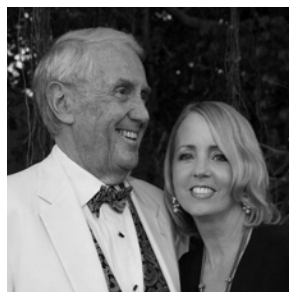
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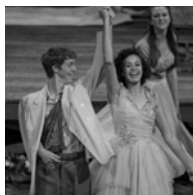
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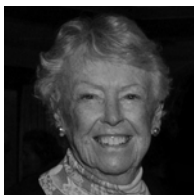
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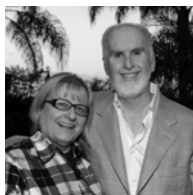
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SUMMER SHAKESPEARE INTENSIVE

For high school-aged students, our Education Department offers two top-notch programs that provide training and scholarships toward a future in the theatre.

High school students looking for an opportunity to study classical acting and perform in The Old Globe's Lowell Davies Festival Theatre can audition for the **SUMMER SHAKESPEARE INTENSIVE**. This four-week program immerses participants in deep study of one of Shakespeare's plays and gives students a professional-level experience as they rehearse their show. Students work with the Globe's stage managers and costume, props and scenic departments in an exhilarating theatre experience.

Here's what former students have to say about the Summer Shakespeare Intensive!

"The hardest fun you could ever have."

– Mico Ramos

"A wonderfully empowering program that not only increased my confidence in my acting skills, but my confidence in myself."

– Meghan McKenzie

"This is the best program I have ever done. I have been to a lot of workshops and done a lot of camps, but the Intensive is by far the

best one. I learned a million different things, and everyone who taught the program was professional and insightful."

– Kelly Prendergast

"I had an amazing time in the Shakespeare Intensive. Everything was done at a very professional level while still keeping a sense of fun and enjoying theatre."

– Derl Clausen

Auditions for the Summer Shakespeare Intensive will take place on March 9 and 10, 2013.



JEFFREY WEISER



HENRY DIROCCO



HENRY DIROCCO

(top) 2012 Summer Shakespeare Intensive participants begin their training with movement exercises; (bottom) A Midsummer Night's Dream, 2012 Summer Shakespeare Intensive.

GLOBE HONORS



J. KATARZYNA WIRONOWICZ

The semi-finalists, finalists and winners of the 2012 Globe Honors.

GLOBE HONORS is a competition for San Diego County students who have worked on plays and musicals at their schools and in the community. The competition consists of auditions for actors and singers and an interview process for technical theatre students.

Winners of the semi-finals move on to the finals round where they perform their audition pieces onstage in The Old Globe Theatre. All winners receive \$1,000 scholarships.

Auditions for Globe Honors will be held on May 4 and 5, 2013.

For more information about Education Programs, please contact GlobeLearning@TheOldGlobe.org or visit www.TheOldGlobe.org/Education.

David C. Copley

January 31, 1952 – November 20, 2012

The Old Globe fondly remembers David Copley as a loyal supporter of the theatre and a beloved friend to Craig Noel, Jack O'Brien and all of The Old Globe family.

David and his family were leaders in San Diego for more than 80 years. During David's tenure as publisher, the *San Diego Union-Tribune* won two Pulitzer Prizes and was named in 2008 by the California Newspaper Publishers Association as the best large daily in the state. A noted philanthropist, David loved the arts and supported many local organizations, including the Museum of Contemporary Art San Diego, La Jolla Playhouse, the Museum of Photographic Arts and The Old Globe. He established an endowment for UCLA's David C. Copley Chair for the Study of Costume Design and was a leading contributor to San Diego's new Central Library, the



"Though much is taken, much abides."
TENNYSON

San Diego Humane Society and Sharp Healthcare.

The Old Globe is grateful to have built a lasting connection to a life lived with inestimable integrity and compassion. He and his family were longtime Globe supporters whose many contributions included both generous personal gifts and grants from the Helen K. and James S. Copley Foundation, which supported the holiday production of *Dr. Seuss' How the Grinch Stole Christmas!* from 1998 through 2008 as well as the Globe's Securing a San Diego Landmark campaign.

David recently opened his home to host a celebration honoring the underwriters of the 2012 Globe Gala, an event that raised nearly \$1 million for the theatre. The Globe's Copley Plaza bears his family's name, providing a permanent reminder of David's kind and generous spirit.

THANK YOU, CITY OF SAN DIEGO!

A PENNY FOR THE ARTS

The Old Globe is grateful that the City of San Diego values not-for-profit arts and culture organizations for their capacity to foster creativity and innovation and stimulate the local economy. In October 2012, the City Council voted in support of a plan to gradually restore funding for the Commission for Arts and Culture to 2002 levels, allocating a "full penny" from each dollar of TOT (Transient Occupancy Tax) paid by tourists to support arts and culture. This plan outlines a gradual increase of total funding for the Commission's Organizational Support Program and Creative Communities San Diego Program from \$6.5 million in fiscal year 2013 to 12.8 million in fiscal year 2017.

San Diego's arts and culture not-for-profit represent a multimillion-dollar industry that consistently provides a positive return on the City's investment. In 2011, more than two million visitors to San Diego participated in City-funded



arts and cultural events, and these "cultural tourists" spent more than twice as much as other visitors. That same year, 68 organizations, including The Old Globe, were funded by the Commission's Organizational Support Program (OSP) through a rigorous application process.

The total budget for fiscal year 2011 OSP

support was \$5.8 million. Collectively, these 68 organizations added more than \$170 million in direct expenditures to the local economy and supported a workforce of nearly 6,000. The City's funding was also leveraged to bring in more than \$107 million in earned revenues and \$95 million in contributions. The Old Globe's annual contract with the City of San Diego Commission for Arts and Culture helps sustain a year-round production schedule of world-class theatre on three stages in Balboa Park as well as a wide range of education and community programs serving both adults and children.

Events at the Globe

Meeting our artists is one of the many benefits of membership at The Old Globe. From \$500 donors to Production Sponsors, Globe donors have a variety of opportunities to connect with the theatre from the inside, getting to know the directors, actors, designers and creators of our spectacular and moving plays and musicals.

DOUG GATES



(from left) Season Sponsors Diane Zeps and Kamaya Jane and Season Sponsor and Board Member Mary Beth Adderley with *Allegiance* star George Takei at the Opening Night of *Allegiance - A New American Musical*.

J. KATARYNA WODKOWICZ



(from left) Stephen Smith, *Allegiance* star George Takei, Margie Kitano, Eleanor Lynch and Patrick Harrison at the Meet the Artist event with George Takei.

DOUG GATES



(from left) Carl Zeiger, Board Member Vicki Zeiger and Frank Urtasun with new Artistic Director Barry Edelstein (center) at the *Grinch* 15th Anniversary Celebration.

DOUG GATES



(from left) Board member Lynne Wheeler, Patricia Hodgkin, *Allegiance* star and Tony Award winner Lea Salonga and Kimberly Bernantz at a private luncheon.

DOUG GATES



(from left) Michelle Cardinal, *Allegiance* star and Tony Award winner Lea Salonga and Peter Landin at the Opening Night festivities of *Allegiance - A New American Musical*.

DOUG GATES



(from left) Board Member Don Cohn and Karen Cohn with new Artistic Director Barry Edelstein at the *Grinch* 15th Anniversary Celebration.

THE OLD GLOBE Community VOICES

2012 saw the launch of The Old Globe Residency Project, an artistic initiative funded by a grant from The James Irvine Foundation that seeks to further the Globe's engagement with underserved communities in San Diego County. The centerpiece is The Old Globe Community Voices, a program that introduces new audiences to not only theatregoing, but also to the process of creating their own art in and for their communities. Participants attend free playwriting workshops and performances, culminating in a presentation of their own plays, which are performed by professional actors at The Old Globe. We asked two members of our inaugural groups to share a few words about their experience.



J. KATARZYNA WORNOWICZ

MILLER OLIVER

VICTORY OUTREACH CHURCH

Before I joined the program, I had little experience with theatre. One of the pastors told me to join but I said, "No, I can't do it. I have a lot going on right now." But he kept pushing the idea, and finally I made a deal with two of my friends that I would take the class if they would.

In the beginning, I was nervous and embarrassed but, as the classes continued, I found myself beginning to loosen up. By the time we saw our second show together at the Globe, we were a family. *Good People* was great, and as I started writing my play,

I knew I also wanted to get a real message across. It just all began to flow and fall into place.

When it was finally time to present my play at The Old Globe, I was nervous all over again. But it was really amazing to be able to see my play performed in front of my family and friends.

I feel so grateful that The Old Globe would offer such a great experience for free. By the time the class was ending all I kept saying was, "I wish this was longer."

I plan to lead future productions within my local church and to enhance them with the tools and skills I obtained from the class. My advice to anyone considering doing the class would be DO IT!



DOUG GATES

ERIKA A. HERNANDEZ

THE SALVATION ARMY RAY & JOAN KROC CORPS COMMUNITY CENTER

Prior to participating in Community Voices, I had some experience in writing, but none in theatre. The greatest benefit that I received from the program was being exposed to the impact of a live show. I had the opportunity to see *Good People* and was fascinated by the sensation of being more than an onlooker in the drama. I felt drawn in, almost as if I was a family member.

I could feel the entire audience connect even though we were all complete strangers. This is an experience that everyone should have without being limited by financial constraints.

The workshop presented an opportunity for me to tell a story that fellow community members could identify with. I would like to write more plays that speak to the needs of our communities. I think we all need to listen to the voices in our heads; there is usually an interesting character or two lurking there, waiting for an opportunity to be heard. It is my hope that the Globe can continue to offer this opportunity to as many people as possible.



J. KATARZYNA WORNOWICZ

The Old Globe Community Voices participants from Victory Outreach Church with performers from their play readings at The Old Globe on Thursday, Nov. 8, 2012.

➤ For more information about The Old Globe Community Voices, please email dnash@TheOldGlobe.org or visit www.TheOldGlobe.org/CommunityVoices.

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.

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*In Memoriam

This list current as of November 30, 2012.

For additional information on how you may support The Old Globe's artistic, education and community programs, please visit our website at www.TheOldGlobe.org or contact Rachel Plummer, Major Gifts Officer, at (619) 231-1941 x2317 or rplummer@TheOldGlobe.org.

Become a Member of the Annual Fund

Did you know that your ticket or subscription purchase covers only 50% of the cost of your seat? As a not-for-profit theatre, The Old Globe relies on the generous support of patrons like you to contribute the rest.

Annual Fund donations support both the artistic work of the Globe and the variety of educational opportunities that we offer for the San Diego community. As an Annual Fund member, you will also enjoy many benefits that will enhance your theatregoing experience. For more information contact GlobeMembership@TheOldGlobe.org

“WHAT THE GLOBE MEANS TO US”



DOUG GATES

Director Michael Wilson with Globe Board Member Valerie Cooper and Harry Cooper at the Circle Patron Opening Night Dinner for *Divine Rivalry* in July 2012.

Valerie and Harry Cooper

Globe Board Member (Valerie Cooper), Season Sponsors

“San Diego is lucky to have one of the country’s best regional theatres that gives so many people the opportunity to see world-class plays. Ticket prices do not completely cover costs, and we feel it is important to support the Globe so shows are available for the community.”



J. KATARYNA WOKONOWICZ

James and Janice LaGrone with *Allegiance* star George Takei (center) at a Meet the Artist event in September 2012.

James and Janice LaGrone

Bronze Level Members, Craig Noel League Members

“It was a no-brainer decision to take our association with The Old Globe to the next level by becoming Craig Noel League Members. In this era of declining financial support for arts it became imperative to us that the quality of productions, acting and actor development be protected from future degradation.”



JEFFREY WEISER

(from left) Esther Rodriguez and Randy Tidmore with 2012 Shakespeare Festival Cast members Jonas McMullen, Aidan Hayek, Dana Green and Lou Francine Rasse at a summer event with the Festival acting company.

Esther Rodriguez and Randy Tidmore

Diamond Level Members, Globe Guilders, Craig Noel League Members

“The Globe keeps our youth engaged and nurtured in a cultural environment that enriches their lives, and we need to support it so it will continue to thrive through future generations.”

-Esther Rodriguez

“I support the Globe because it works hard to help the children in the community learn about theatre, including writing and staging plays of their own. I like the variety of productions the Globe brings to San Diego, and I like the people that work at the theatre and make all this possible.”

-Randy Tidmore



DOUG GATES

(seated) Board member Crystal Sargent and Doug Sargent with (standing) set designer Jeff Cowie, Torrey Pines Bank CEO Gary Cady, director Michael Wilson and lighting designer Rui Rita at the Circle Patron Dinner for the opening night of *Dividing the Estate*.

Crystal Sargent

SVP with Torrey Pines Bank, Globe Board Member, Director Circle Corporate Member

“San Diego is our flagship city, and we take great pride in the roots and business success we have built here. We remain committed to paying it forward through the support of iconic institutions like The Old Globe, and exposing our clients to these timeless productions nurtures and adds value to our relationships.”

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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:

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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.





Jay Whittaker (center) with
(from left) Danielle O'Farrell and
Bree Welch in *Richard III*.

The Old Globe is pleased to salute Qualcomm Foundation for its commitment to being good citizens and good neighbors in San Diego.

Qualcomm Foundation contributes to a multitude of organizations and participates in touching people's lives on a personal level all over San Diego, a community they will always call home. At The Old Globe, Qualcomm, and now the Qualcomm Foundation, have been longtime Leading Sponsors of the Summer Shakespeare Festival and support the Shakespeare Initiatives for young people, which include the rigorous Shakespeare Intensive, serving high school students who spend four weeks during the summer studying acting, theatre production and Shakespeare and, ultimately, stage a production in the Lowell Davies Festival Theatre.

Qualcomm Foundation consistently supports Production Guides, a pre-show workshop for teachers to help them incorporate theatre into their curriculum, as well as Follow the Bard Tours for nearly 1,000 students and a Teacher Appreciation Series.

The philanthropic endeavors of Qualcomm Foundation and Qualcomm Incorporated develop and strengthen communities worldwide, and here in San Diego the Globe is grateful for Qualcomm Foundation's support where culturally vibrant organizations, such as The Old Globe, can continue to serve this community and provide outstanding theatre to San Diego for years to come.

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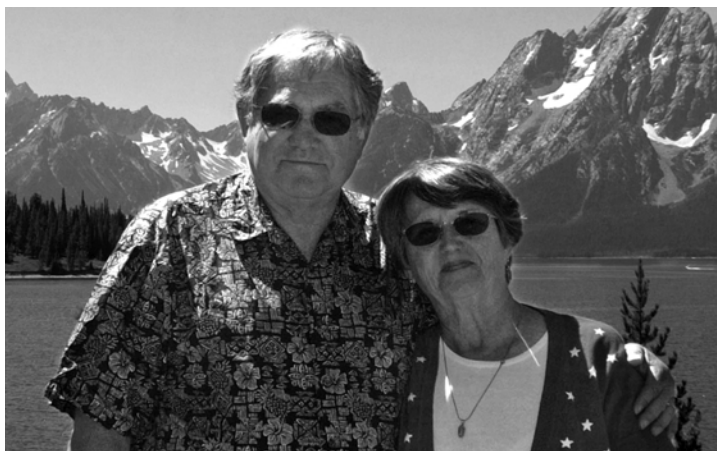
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JOIN THE CRAIG NOEL LEAGUE TODAY

Ensure a Stronger Future for The Old Globe!

Founded in 2000 and named for the Globe's Founding Director, the Craig Noel League is a planned giving society for the Globe comprised of individuals who have included The Old Globe in their estate plans. Through their generosity, these members of the theatre are helping to ensure a long and bright future for San Diego's leading cultural landmark.



"We have been supporting The Old Globe for over 30 years as usher team captains and most recently as tour docents. We are impressed by the excellence of Globe productions and its crew, designers, actors and staff. We both believe the Globe is one of the premiere theatres in the nation and we are very proud to be part of its family. We decided to include the theatre in our estate plan through membership in the Craig Noel League. Today we are contributing our time through volunteering, and in the future our gift will help the Globe continue its great tradition of producing outstanding theatre."

—Craig and Mary Hunter

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CRAIG NOEL 1957

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*In Memoriam

To become a member of the Craig Noel League or to tell us of a gift you have already made, please contact Bridget Cantu Wear, Associate Director of Development, Planned Giving, at (619) 231-1941 x2312 or bcantuwear@TheOldGlobe.org.

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

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Monday: Closed

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Hours subject to change. Please call ahead.

Phone (619) 231-GLOBE or (619) 234-5623

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Email Tickets@TheOldGlobe.org

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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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