

performances



THE OLD GLOBE

AUGUST 2013

THE RAINMAKER



Welcome to THE OLD GLOBE



DOUG GATES

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

N. Richard Nash may have penned *The Rainmaker* nearly 60 years ago, but director Maria Mileaf's production does not turn back the clock. Instead, she offers us a fresh look at an American classic, reminding us that love and longing, dreams and self-discovery are as timeless as rain. This production marks Maria's Globe debut, and we are delighted to welcome her here for the first time. She is joined by an exceptional design team, including scenic designer Neil Patel, costume designer Katherine Roth, lighting designer Japhy Weideman and sound designer Bart Fasbender.

The Old Globe's campus truly comes to life in the summer. Productions run simultaneously on all three of our stages, and the plaza bustles with pre-show excitement. In the Lowell Davies Festival Theatre, the 2013 Shakespeare Festival is already underway, featuring productions of Shakespeare's *The Merchant of Venice* and *A Midsummer Night's Dream*, along with Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*. Despite the prominence of the Summer Shakespeare Festival, our indoor venues are by no means in its shadow. In addition to *The Rainmaker*, the Globe's summer season includes a sexy, stylish adaptation of the noir classic *Double Indemnity*. This is a truly remarkable group of productions, and we hope you will have the chance to see them all.

We also look forward to having you back this fall for the start of our 2013-2014 season! With two sensational new musicals, three award-winning plays about contemporary life by thrilling young American voices, a tour-de-force by an American comedic master, a poetic classic by a 20th century giant, and the return of Shakespeare to the indoor stage, this remarkable and wide-ranging lineup of productions stays true to the Globe's storied reputation even as it edges the company forward in some exciting new directions.

Enjoy the show!


Barry Edelstein
Artistic Director


Michael G. Murphy
Managing Director

Mission Statement

The mission of The Old Globe is to preserve, strengthen, and advance American theatre by: Creating theatrical experiences of the highest professional standards; Producing and presenting works of exceptional merit, designed to reach current and future audiences; Ensuring diversity and balance in programming; Providing an environment for the growth and education of theatre professionals, audiences and the community at large.

Board of Directors



Welcome to The Old Globe's production of the classic romantic comedy *The Rainmaker*, where you'll learn whether Starbuck is the key to everything Lizzie desires, or just another traveling salesman filled with promises of bringing rain.

Whatever the outcome on the stage, we already know that our Production Sponsors shower us with support. These generous and noble individuals and institutions make a critical difference to the Globe's work all year long.

For their sponsorship of *The Rainmaker*, we thank Peter Cooper and Norman Blachford and California Bank & Trust, stalwart leaders in our community who understand that the Globe's ticket sales cover only 55% of our costs.

We ask you to consider joining our family of donors as Members at \$50, Circle Patrons at \$2,500 or at any level you can afford. Just as important is your help in spreading the word of the Globe's mission among your colleagues, friends and family. Bring others with you the next time you come so that they, too, can learn why The Old Globe has led San Diego to its place as, in the words of Artistic Director Barry Edelstein, "a big famous deal" in the national and international theatre world.

Thank you for all you do for the Globe.

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

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

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Peter and Norman are longtime supporters of The Old Globe and are well known for their major philanthropic activities and community activism. Norman serves on the Board of the Mingie International Museum and is on the Founders Council of the Williams Institute at the UCLA School of Law. A native of Montreal, Norman founded a manufacturing firm that produces noise control materials for the transportation industry and many international corporations. In 1981, Norman and Louis Stankiewicz were awarded a Technical Achievement Award (stage operations) by the Academy of Motion Picture Arts and Sciences. Peter, now a retired businessman, is a member of the Globe's Board of Directors, chairs the Education Committee and also serves on the Executive Committee. He is also a Founding Council member of the Williams Institute at the UCLA School of Law and is on the Board of the Fishman Fund at the Sanford Burnham Institute.



CALIFORNIA BANK
TRUST

For more than two decades, California Bank & Trust (CB&T) has been a generous supporter of The Old Globe. This summer, the Globe is pleased to announce the Bank's additional 2013 sponsorship of *The Rainmaker*. CB&T has consistently provided both volunteer and financial contributions to the Globe over the years, including service on the Board of Directors through the leadership of CB&T's Senior Vice President Sandra Redman, who was instrumental in the Bank's generous support of the Globe's Securing a San Diego Landmark Capital and Endowment Campaign. Their previous sponsorships include such plays as *Floyd Collins*, *Henry V*, *Pericles*, *Julius Caesar*, *Antony and Cleopatra*, *The Lady with all the Answers*, *Boeing-Boeing*, *God of Carnage* and, most recently, *A Gentleman's Guide to Love and Murder*, which has announced a Broadway opening for November 2013. The Old Globe is truly grateful to California Bank & Trust for its unwavering support, generosity and commitment to the arts.

The Rainmaker is Dedicated to the Memory of **FORREST N. SHUMWAY**

March 21, 1927 – December 4, 2012

A life-long passionate advocate and patron of theatre, opera and the arts, Forrest N. Shumway was a regular theatregoer in San Diego for more than three decades and served on boards around the country for numerous arts and education institutions. When he moved Signal Companies from Los Angeles to San Diego in 1980, it was one of the first major companies to establish corporate headquarters in this region. He was deeply committed to the arts and encouraged employees at Signal Companies to become active arts supporters. His vision for creating a lively and robust arts scene resonated throughout the business community, and his leadership prompted other civic leaders to invest in San Diego's



not-for-profit institutions. He and his wife Patsy, who served on The Old Globe Board of Directors for many years, have served as generous sponsors and annual fund donors, acting as Globe Production Sponsors and Season Sponsors since the early 1980s. Forrest and Patsy were generous donors to the Globe's Advancement Campaign in 1992, which built new administrative offices and rehearsal halls. The Old Globe is honored that Forrest N. Shumway was a member of its extended family for so many years and is grateful for his Renaissance approach to support of the arts. He will always be fondly remembered for his friendship and abiding affection for The Old Globe and for all of San Diego.



THE OLD GLOBE

PRESENTS

THE RAINMAKER

BY

N. RICHARD NASH

Neil Patel
SCENIC DESIGN

Katherine Roth
COSTUME DESIGN

Japhy Weideman
LIGHTING DESIGN

Bart Fasbender
SOUND DESIGN

Ryan Beattie Scrimger
VOCAL AND DIALECT COACH

Caparelliotis Casting
CASTING

Monica A. Cuoco
STAGE MANAGER

DIRECTED BY

MARIA MILEAF

The Rainmaker is presented by special arrangement with Samuel French, Inc.

Donald and Darlene Shiley Stage
OLD GLOBE THEATRE
Conrad Prebys Theatre Center
July 13 – August 11, 2013

THE CAST
(in alphabetical order)

BILL STARBUCK.....Gbenga Akinnagbe
FILE.....Tug Coker
NOAH CURRY.....Peter Douglas
JIM CURRY.....Kyle Harris
H. C. CURRY.....John Judd
SHERIFF THOMAS.....Herbert Siguenza
LIZZIE CURRY.....Danielle Skraastad

STAGE MANAGEMENT

Stage Manager.....Monica A. Cuoco
Assistant Stage Manager.....Tarin Hurstell

There will be one 15-minute intermission.

PRODUCTION STAFF

Fight Director.....George Yé
Assistant Director.....Jessica Bird
Assistant Scenic Design.....Sean Fanning
Associate Costume Design.....Charlotte Devaux
Assistant Lighting Design.....Jason Bieber
Stage Management Interns.....Meredith O'Gwynn, Sonja Thorson

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

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

“They know that the earth will not thirst forever; they know that one day they will awaken to a green morning.”

When drought hits the lush grasslands of the richly fertile west, they are green no more and the dying is a palpable thing. What happens to verdure and vegetation, to cattle and livestock can be read in the coldly statistical little bulletins freely issued by the Department of Agriculture. What happens to the people of the west — beyond the calculable

and terrible phenomena of sudden poverty and loss of substance — is an incalculable and febrile kind of desperation. Rain will never come again; the earth will be sere forever; and in all of heaven, there is no promise of remedy.

Yet, men of wisdom like H. C. Curry know to be patient with heaven. They know that the earth will not

thirst forever; they know that one day they will again awaken to a green morning. Young people like Lizzie, his daughter, cannot know this as certainly as he does. Bright as she is, she cannot know. She can only count the shooting stars, and hope.

The play is set in such a drought-beset region in the moment when Lizzie's hope

is faltering. Because the hopes of Lizzie and H. C., of Jim and Starbuck and File are finally brought to blessing, because the people of the play are deserving and filled with love of one another — and most important, because it is not always that the hopes of deserving, loving human beings are blessed — this play is a comedy and it is a romance.

—N. Richard Nash



from the ARTISTIC DIRECTOR

The Rainmaker is the first production on the Donald and Darlene Shiley Stage in The Old Globe's 2013 Summer Season, and I'm as excited to share it with you as I am proud of the remarkable year of work that preceded it. When I was appointed Artistic Director, *Allegiance* – *A New American Musical* was in this house; its commercial backers just weeks ago announced that it is *en route* to Broadway. *Dr. Seuss' How the Grinch Stole Christmas!* was next, and the Globe scheduled a special and very important performance that shared this beloved San Diego holiday tradition with an audience that hadn't had a chance to see it: families with children on the Autism spectrum. The New Year brought me and my family to San Diego and Shaw back to the Globe in Associate Artist Nicholas Martin's delightful production of *Pygmalion*, and then another old friend, Darko Tresnjak, returned with the sparkling musical *A Gentleman's Guide to Love and Murder*—also now bound for Broadway. *Other Desert Cities*, the latest work from the pen of Jon Robin Baitz, one of America's leading playwrights, set a provocative story of the intersection between private affairs and public events against a southern California backdrop. As all this extraordinary theater unfolded in this room, next door on the Sheryl and Harvey White stage another list of fine productions held sway: *God of Carnage*, *Good People*, *The Brothers Size*, *A Doll's House*, and *Be a Good Little Widow*.

Reviewing these titles I am struck by a major theme and a minor one. The major one is the sheer eclecticism of The Old Globe's programming. There truly is something here for every taste, and the range of periods, styles, genres, and even stories and characters, is as wide as can be found at any theater in North America. And for me, still the new guy at just over six months in, this breadth of material is a testament less to the Globe's programming acumen than to San Diego's sophistication. I don't mean to flatter when I say that outside the half-dozen cities that are the world's great theater capitals, I would be hard pressed to name another metropolis with a large and loyal audience for a program as broad as ours (and that's not to mention the breadth of theater that's available in dozens of other institutional theaters around San Diego). That this audience is here is a reminder to me—although I rarely need one—that I really am fortunate to be in the position I am.

The minor theme that emerges from our past season is that a majority of the stories the Globe told this year were focused on women. *Allegiance* was driven by a strong female protagonist; *Pygmalion* is of course Shaw's great proto-feminist play; *A Doll's House* is the feminist ur-text of the modern theater; both *Good People* and *Other Desert Cities* boast female roles that the major actresses on the American stage rejoice in playing; and *Be a Good Little Widow* is nothing if not a revelatory exploration of two generations of the American female experience. *Widow* was written by a woman, as was *Carnage*; *Doll's House* and *Brothers Size* were directed by women.

And that brings me to *The Rainmaker*. This mid-century American classic was ahead of its time in its sympathetic view of a young woman's search for self in the context of an overwhelmingly patriarchal culture. Lizzie Curry's self-discovery may not be the stuff of the countercultural explosion that swept the country a decade after this play's Broadway premiere, but her core conviction is no less powerful: that the vast expanses of the American west must hold a promise for her as full as that it offers her brothers, and that hers are the terms that matter more than her family's or her town's as she decides whether to love, and whom. Thinking about a director for this play I knew that I wanted to find an artist who would illuminate Lizzie and her world in ways I'd not seen in previous productions, and I am thrilled at all the richness that my friend and colleague Maria Mileaf has found in every scene. Maria's visual sense complements her interpretive powers, and I think you will agree that she and her collaborators have found the beating heart in a play that deserves its place in the pantheon of American classics.

In 1937—coincidentally not long after the time chronicled in *The Rainmaker*—The Old Globe produced its first non-Shakespearean play. It was called *The Distaff Side*. The title is a now-antiquated phrase that refers to all things female. The distinguished female playwrights and directors who will feature in our 2013-2014 season and the women-centered stories they will tell attest that these many decades later, the distaff side remains very much on this theater's mind.

Enjoy the show.



Barry Edelstein

WEATHER WARNING

Talking with Director Maria Mileaf



Maria Mileaf

What drew you to *The Rainmaker*? What made this a project you wanted to direct?

When Old Globe Artistic Director Barry Edelstein suggested *The Rainmaker* to me, I sat down with the script, and I discovered that it's a page-turner. I'd never seen or read it before, and I hadn't seen the movie. I had a really strong emotional reaction to the play – I found it compelling, engaging, refreshing. I loved the story, and I loved the characters. And I love the challenge of bringing older plays to life.

What kind of challenges do you think the play presents?

Any time you do a play, there are three time periods at work: when it's set, when it was written and today – when a group of artists comes together to make a new production for an audience. The challenge is how to place the story in its original time period, acknowledge the issues raised by the period in which it was written and then still keep it alive for an audience today, with their contemporary sensibilities and expectations. In other words, we want to give the play new life while still respecting the heart of the original and the intentions of the writer.

The Rainmaker is set in the 1930s on a ranch somewhere in the West. It takes place right before the Dust Bowl, but the family in the play is wealthy; they're not poor farmers like the Okies in John Steinbeck's *The Grapes of Wrath*. They're dying in a drought, literally; their cattle are dying, and the characters are worried about their workers and their ranch. We wanted to capture some of that 1930s world in the design: the iconic images of the West, the dryness and the sky. We needed a sense of that place and

time – the wealthy ranch house with its verandas and outbuildings and barns – but we didn't want to burden the audience with pounds and pounds of scenery. I think what scenic designer Neil Patel came up with is very evocative – very beautiful and deceptively simple. And I'm lucky to be working with a fantastic design team. Lighting designer Japhy Weideman has created an amazingly lit sky that is so important to the visual world. Katherine Roth has imagined clothing that places the characters in the '30s while underscoring their personalities in a fresh way. And Bart Fasbender has located a musical universe. For all of us, the challenge is to bring the world of the 1930s to life without suffocating that world in a museum panorama from another decade.

Even though it's set in the 1930s, the politics and the family dynamics of the play are very much of the 1950s, when the play was written. The main character, Lizzie, is 27, and she's very fearful of becoming a "spinster" or an "old maid" – those are the words they use in the play. In 2013, we don't think that a woman's sole destiny is to be a wife and mother. We don't think that's the only way – or even the best way – for a woman to find fulfillment. However, Lizzie's dreams – finding love, starting a family, searching for a soulmate – I think they still resonate for us today. And Lizzie is very articulate about what she wants – and how she wants it. She's not like the other women in town, and she doesn't want to be like them. She's strong; she's smart. She's capable, and even though she longs for love, she isn't willing to put on some kind of act, pretend to be something she's not, to get what she wants. She's standing by her own sense of authentic self, and that to me feels very contemporary. I'm thrilled that Danielle Skraastad is working with me on this production to bring Lizzie to life.



It's interesting that Lizzie is the only female character in the play, the only woman in this world of men.

But the offstage characters are so specific. You almost think you see them. If we do our job well, people will know what Jim's girlfriend looks like and what the girls down the road look like. Playwright N. Richard Nash really gives you a sense of the world offstage. And Lizzie also imitates those women, so you have that trick where you think you're seeing them. The one person they never talk about is the mother. The absent mother – that's a common trope in a lot of fairy tales. To me, this whole play is like a great fairy tale: Lizzie is a motherless child on an adventure toward growing up and coming into herself.

Are there particular aspects of the play you wanted to explore in this production?

The family relationships in the Curry family are stunningly beautiful. The bond between the father and his children, the relationship between Lizzie and her brothers – that's what's timelessly interesting. And I think the father-daughter relationship, the striking dynamic between H. C. and Lizzie, is absolutely

central to the play, and it's key to understanding how the story works.

Then you have the love triangle: the girl torn between this local guy she has a secret crush on and the sexy stranger who comes into town and blows her world apart. I wanted to make that dynamic really compelling. And when it came to Starbuck – I mean, listen to his name, "Starbuck" – I wanted to find an actor who could be smart and sexy and dangerous and inappropriate, and who was able to make you believe in that character's fascinating history. I saw a lot of great actors in the audition process, but Gbenga Akinnagbe was the first person who came into the room and gave me not only what I was looking for in Starbuck but more than I even imagined.

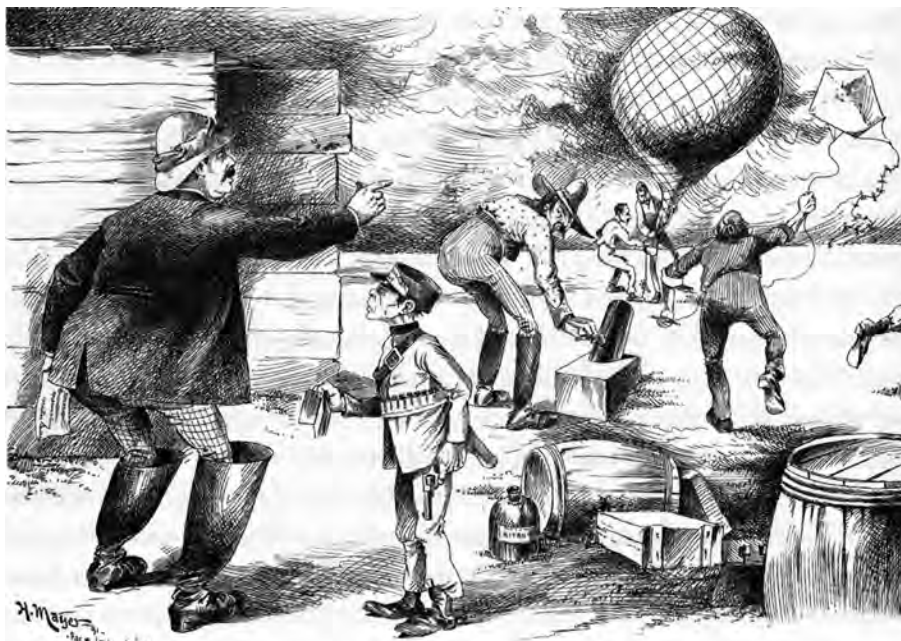
I was looking for a company of actors who could bring all the characters' dreams and relationships to life in an astonishing and dynamic yet completely honest way. I wanted their love and struggles and fears and hopes to be palpable. I'm looking forward to creating the universe of *The Rainmaker* with this group of artists on the remarkable stage of the Old Globe!

Interview by Danielle Mages Amato

SCIENCE OR SNAKE-OIL?

THE HISTORY OF RAINMAKING

By Danielle Mages Amato



Robert Dyrenforth orders his assistants to speed up. Cartoon by H. Mayer, 1891.

The Hopi had their rain dances; the medieval Europeans rang church bells. In the 1800s and early 1900s, the American West produced a bumper crop of rainmakers: men determined to coax storms from an unforgiving sky.

Some rainmakers operated under the aegis of science, with great public support. In the mid-1800s, James Pollard Espy, a respected pioneer in the science of meteorology, proposed setting huge fires across the central United States to ensure rainfall for the nation's crops. His assumption: superheating the air would force raindrops to condense. Espy failed to secure federal funding for this plan, but in 1891, Robert Dyrenforth was more successful. The U.S. Government invested nearly \$20,000 in Dyrenforth's experiments in "rainmaking by explosives." Dyrenforth believed, as did the ancient Greeks and Romans, that the loud sounds of battle shook water loose from the sky. He traveled across Texas, detonating balloons full of hydrogen and rackarock, a coal mining explosive, expecting the resulting explosions to "squeeze the

water out of the air like a sponge." They did not.

The true stock-in-trade of the American rainmaker was not science but showmanship. A rainmaker rolling into town might not bring storms, but he was guaranteed to draw a crowd, much like a traveling magician or circus troupe. Rainmaker Frank Melbourne, also known as "The Rain Wizard," was once described as "a kind of cornfield Barnum." His Australian accent and self-aggrandizing stories were as vital to his success as his secret rainmaking formula, which he kept in a black bag he called "the baby." Rainmaker Clayton Jewell plied his trade from a specially rigged boxcar lab with the help of a hunchbacked assistant. In the words of historian

James Rodger Fleming, Jewell "rode the rails as a kind of traveling fireworks and vaudeville show, detonating dynamite, launching exploding balloons and rockets, and dispensing foul-smelling volatile gases charged with electricity."

But America's most famous rainmaker lived right here in San Diego. In late 1915, at the height of the Panama-California Exposition (the event for which Balboa Park was created), the San Diego City Council promised Charles Mallory Hatfield \$10,000 if he could make enough rain to fill the Morena Reservoir. Hatfield, who preferred to be called a "moisture accelerator," built a 12-foot wooden tower, climbed atop it and mixed his rainmaking chemicals — double the dose he would ordinarily have used. Within a week, the rains began. Within a month, the San Diego River had overflowed its banks, Mission Valley was flooded, two major dams had burst and whole communities had been destroyed. The event became known as "Hatfield's Flood," but the City Council declared it an Act of God, refusing to pay Hatfield a single penny.



Charles Mallory Hatfield. Courtesy of Special Collections, San Diego Public Library.

Hatfield's biographer, Garry Jenkins, called this age of American rainmaking "the era of technology, of practical miracles, of Progress." As great inventors captured the American imagination — Thomas Edison, Henry Ford,

Alexander Graham Bell — nothing could better encapsulate the spirit of the West than the rainmaker: a man determined to use his ingenuity to beat nature at her own game, or at least make a good old American dollar in the attempt.



GBENGA AKINNAGBE

(Bill Starbuck) grew up in the Washington, DC area. His first role was at The Shakespeare Theatre Company in DC as a soldier/servant in *The Oedipus Cycle*, followed by *Henry V* at Shakespeare in the Park in New York. On the hit HBO series "The Wire," he went from being an extra to a recurring role to the lead role of Chris Parlow by the end of the series. His first film was the Oscar Award-nominated *The Savages* with Philip Seymour Hoffman and Laura Linney. Next he appeared in *The Taking of Pelham 1 2 3* with Denzel Washington, followed by *Edge of Darkness* with Mel Gibson. Mr. Akinnagbe recurred on "The Good Wife" and "Nurse Jackie" and is currently on the USA show "Graceland." Mr. Akinnagbe's most recent play was the one-person show *The Thin Place* at Intiman Theatre. He has produced a number of critically acclaimed films including the 2013 Sundance hit *Newlyweeds* and *Dances With Film's* 2013 Industry Choice Award-winning *Home*, in which he also stars. As a writer Mr. Akinnagbe freelances for *The New York Times* in various sections and was one of the writers on Sony's record-breaking web series "The Unknown." He is also a frequent guest on *HuffPost Live*. This spring Mr. Akinnagbe launched *Liberated People*, an eco-friendly, socially conscious brand that celebrates the liberation dates of nations around the world and partners with non-profits around the world. weareliberated.com.



TUG COKER (File) is delighted to be making his Globe debut. His most recent theatre work was on Broadway portraying basketball legend Larry Bird in *Magic/Bird*

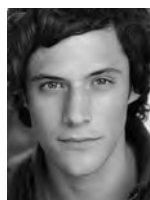
directed by Thomas Kail. His other theatre credits include *Lisa D'Amour's The Cataract* (Women's Project), *A Midsummer Night's Dream* and *Snow in June* (American Repertory Theater), *Take Me Out* (The Studio Theatre) and *You Can't Take It with You* (Capital Repertory Theatre). His television credits include

"The Office," "How I Met Your Mother," "Rizzoli & Isles," "Law & Order: Special Victims Unit," "Raising Hope," "CSI: Crime Scene Investigation," "Torchwood" and "Chuck." Mr. Coker will next be seen in *The Amazing Spider-Man 2*. He received a B.A. in History from the University of Virginia and an M.F.A. from the American Repertory Theater/Moscow Art Theater School Institute for Advanced Theater Training at Harvard University. @tugcoker on Twitter.



PETER DOUGLAS (Noah Curry) is a Maryland native and Juilliard School graduate who has been performing for more than 20 years and is proud to be joining the Globe family

in this production of *The Rainmaker*. His theatrical work includes the title roles in *Hamlet* and *Henry V* (Interlochen Center for the Arts), Agrippa in *Antony and Cleopatra* (Washington Shakespeare Company), Herakles in *Prometheus* (The Studio Theatre), Hal in *Picnic* (The American Century Theater), Oberon and Theseus in Joe Dowling's production of *A Midsummer Night's Dream* and *Canterbury* in Sam Gold's production of *Edward II* (Lincoln Center Theater, REDCAT). While at Juilliard, Mr. Douglas originated the role of Max in Mark Wing-Davey's production of Craig Lucas' musical *The Listener* and was privileged to study with the likes of John Stix, Brian Mertes, Michael Kahn and Moni Yakim. He recently appeared on ABC's "Modern Family" and just wrapped filming the Fox Digital feature *ETXR*. He gratefully acknowledges the support of his family, his parents John and Peggy Douglas, his manager Chris Wright and his true love and best friend, Brittney Lane.



KYLE HARRIS (Jim Curry), originally from Orange County, is incredibly grateful to be back at The Old Globe where he was previously seen in the world premiere musical *A*

Room with a View. His Broadway and National Tour credits include *Sondheim on Sondheim* and Tony in *West Side Story*.

He recently recurred as Seth throughout the first season of "The Carrie Diaries" on The CW and guest stars on the critically acclaimed web series "High Maintenance." His other television and web credits include "Blogger Girls" (MTV), "Guiding Light," Tony in "Web Site Story" (CollegeHumor) and "Submissions Only." His Off Broadway and other regional theatre credits include *Mrs. Sharp* (Playwrights Horizons), *Hair* (Arizona Theatre Company) and *Dream a Little Dream* (Florida Stage). He received a B.F.A. from the University of Arizona. Love to family, Russell and Emi at RegardingEntertainment.com, APA and Stef. kyleaharris.com.



JOHN JUDD (H. C. Curry) makes his Globe debut with *The Rainmaker*. His Chicago credits include *Measure for Measure*, *Sweet Bird of Youth*, *The Iceman Cometh*, *A*

Christmas Carol, *Magnolia* and *Shining City* (Goodman Theatre), *Three Sisters*, *Clybourne Park*, *Last of the Boys*, *The Dresser*, *The Butcher of Baraboo*, *Orson's Shadow*, *Our Town* and *Golden Boy* (Steppenwolf Theatre Company), *The Feast: an intimate Tempest* and *Romeo and Juliet* (Chicago Shakespeare Theater), *Othello*, *Crime and Punishment* and *The Price* (Writers' Theatre), *Great Men of Science Nos. 21 and 22* (Lookingglass Theatre Company), *Lettice and Lovage* and *Gross Indecency* (Court Theatre), *The Lieutenant of Inishmore* and *The Cripple of Inishmaan* (Northlight Theatre), *Gagarin Way* (A Red Orchid Theatre), *A Number* (Next Theatre Company), *Angels in America, Part One: Millennium Approaches* and *Part Two: Perestroika* (The Journeymen Theater Company), *Long Day's Journey Into Night* (Irish Repertory of Chicago), *Come Back, Little Sheba* (Shattered Globe Theatre) and many others. Mr. Judd's Off Broadway appearances include *Crime and Punishment* (59E59 Theaters) and *Orson's Shadow* and *An Oak Tree* (Barrow Street Theatre). His other regional and international appearances include the Steppenwolf Theatre Company production of *American Buffalo*.

(McCarter Theatre Center), *Shining City* (Huntington Theatre Company), Orson's *Shadow* (Beaver Creek Theatre Festival), *Long Day's Journey Into Night* (Town Hall Theatre, Ireland) as well as Williamstown Theatre Festival and Westport Country Playhouse.



HERBERT SIGUENZA

(Sheriff Thomas) is a founding member of the performance group Culture Clash, the most produced Latino theatre troupe in the United

States. Mr. Siguenza has co-written and/or performed in the Culture Clash plays *American Night* (commissioned by Oregon Shakespeare Festival), *Palestine, New Mexico*, *Water and Power* and *Chavez Ravine* (all commissioned by Mark Taper Forum), *Peace* (commissioned by the Getty Villa), *Zorro in Hell* (commissioned by Berkeley Repertory Theatre), *The Birds* (commissioned by Berkeley Repertory Theatre and South Coast Repertory), *Bordertown* (commissioned by San Diego Repertory Theatre), *Radio Mambo*, *Nuyorican Stories*, *Anthems*, *S.O.S.*, *A Bowl of Beings*, *The Mission* and others. As a solo writer Mr. Siguenza is currently touring his one-man show *A Weekend with Pablo Picasso*. He is a recent recipient of Theatre Communications Group's New Generations grant and is being mentored by San Diego Repertory Theatre's Artistic Director Sam Woodhouse (2012-13).



DANIELLE SKRAASTAD

(Lizzie Curry) is proud to make her debut at The Old Globe. Her Broadway credits include *All My Sons*, and her Off

Broadway credits include *Baby Screams Miracle* (Clubbed Thumb), *The Mound Builders* (Signature Theatre Company), *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures* (Signature Theatre Company/The Public Theater), *In the Wake* (The Public Theater), *Anon* (Atlantic Theater Company), *The Pain and the Itch* (Playwrights Horizons), the

world premiere of *The Eyes of Others* (New Ohio Theatre), *Lidless* (Page 73 Productions), *Carrie: A Period Piece* (Theatre Couture/PS122), *Lascivious Something* (Cherry Lane Theatre Mentor Project) and *Big Times* (Women's Expressive Theater). She has appeared regionally in the world premiere of *In the Wake* (Berkeley Repertory Theatre, Center Theatre Group), for which she received an LA Stage Alliance Ovation Award nomination, the world premiere of *Tomorrow in the Battle* (Stageworks/Hudson), *Death Tax* (Humana Festival of New American Plays), *Magnetic North* (Portland Stage) and *Becky Shaw and Big Love* (The Wilma Theater). Regionally Ms. Skraastad has also worked at Hartford Stage, A Contemporary Theatre, Capital Repertory Theatre and Two River Theater Company. Her film and television credits include *27 Dresses*, *Michael Clayton*, *The Business of Story*, "Law & Order," "Law & Order: Special Victims Unit," "Unforgettable," "Mercy" and "Fringe." Ms. Skraastad received a Master's degree from New York University.

N. RICHARD NASH (Playwright)

was born Nathaniel Richard Nusbaum on June 7, 1913, in Philadelphia. He studied philosophy and literature at the University of Pennsylvania and earned his bachelor's degree in 1934. While in school he directed plays at Bryn Mawr, a nearby women's college, and received great reviews for a play he wrote featuring only female characters. Mr. Nash received the Maxwell Anderson Verse Drama Award for *Parting at Imsdorf* (1940). His other notable theatrical plays include *Second Best Bed* (1946), *The Young and Fair* (1948), *See the Jaguar* (1952), *Girls of Summer* (1956), *Handful of Fire* (1958) and the musical *Wildcat* (1960). During the 1950s, Mr. Nash was one of six writers selected by producer Fred Coe to create serious drama for television. His most famous play, *The Rainmaker*, appeared in all three mediums: on Broadway in 1954, as a motion picture starring Katharine Hepburn in 1956 and as a television production in 1982. A musical version of *The Rainmaker*, entitled *110 Degrees in the Shade*, debuted on Broadway in 1963.

Among Mr. Nash's screenplay credits are *Nora Prentiss* (1946), *Dear Wife* (1950) and *Top of the World* (1955). Adapting the works of others, he wrote the script for *The Sainted Sisters* (1948) and *Porgy and Bess* (1959). Later in his career, Mr. Nash focused on writing novels. *East Wind, Rain* (1977), inspired by his time serving with the Office of War Information during World War II, took seven years to research. Other novels include *Cry Macho* (1975) and *Radiance* (1983). Mr. Nash also lectured on drama and philosophy at colleges and universities throughout the United States. He died on Dec. 11, 2000, in New York City at the age of 87.

MARIA MILEAF (Director) has directed the New York productions of Lee Blessing's *Body of Water* (Primary Stages) and *Going to St. Ives* (Outer Critic Circle Award for Best New Play, 2005), Alexandra Gerston-Vassilaros' *The Argument* (Vineyard Theatre), Kira Obolensky's *Lobster Alice* (Playwrights Horizons), Vijay Tendulkar's *Sakharam Binder* and Eric Emmanuel-Schmidt's *Monsieur Ibrahim and the Flowers of the Koran* (The Play Company), Brooke Berman's *A Perfect Couple* (DR2 Theatre), Oren Safdie's *Private Jokes*, *Public Places* (Center for Architecture), Erik Ehn's *'Maid* (Lincoln Center Festival), Neena Beber's *Hard Feelings* (Women's Project), Julia Cho's *99 Histories* (Cherry Lane Theatre) and Dawn Saito's *HA* (Dance Theater Workshop). Regionally, Ms. Mileaf's favorite directing credits include Patricia Wettig's *F2M* and Joanna Murray-Smith's *Ninety* (New York Stage and Film), *Going to St. Ives* (La Jolla Playhouse), Lucy Prebble's *The Sugar Syndrome*, John Belluso's *A Nervous Smile* and Noël Coward's *Blithe Spirit* (Williamstown Theatre Festival), Neil LaBute's *reasons to be pretty* and Tracey Scott Wilson's *The Story* (Philadelphia Theatre Company, Barrymore Award for Outstanding Direction of a Play), Wendy Wasserstein's *The Heidi Chronicles* (Berkshire Theatre Festival) and Wasserstein's *Third* with Christine Lahti (Geffen Playhouse). On the West End, Ms. Mileaf directed Richard Schiff in Glen Berger's *Underneath the Lintel*.

She received her M.F.A. from University of California, San Diego. She lives in New York City with her husband, set designer Neil Patel, and their two children.

NEIL PATEL (Scenic Design) is pleased to be making his Globe debut with *The Rainmaker*. His recent productions with Maria Mileaf include *F2M* (New York Stage and Film) and *A Body of Water* (Primary Stages). Mr. Patel's work is well known on and Off Broadway and in regional theatres and opera houses in the U.S. and abroad. His film and television credits include "In Treatment" (HBO) and Neil LaBute's *Some Velvet Morning*, featured in the 2013 Tribeca Film Festival. neilpatel.design.com.

KATHERINE ROTH (Costume Design) designed the Broadway and National Tour productions of Twyla Tharp's *Come Fly Away* and the recent New York production of *The Twenty-Seventh Man* directed by Barry Edelstein at The Public Theater. Her other New York credits include La Mama, Vineyard Theatre, Playwrights Horizons, New York Stage and Film, Theatre for a New Audience, The Play Company, New York Theatre Workshop, Primary Stages and Rattlestick Playwrights Theater. Regionally she has worked at The Old Globe, Signature Theatre Company, Williamstown Theatre Festival, Alley Theatre, American Conservatory Theater, Alliance Theatre, Yale Repertory Theatre, Asolo Repertory Theatre, Cincinnati Playhouse in the Park, Intiman Theatre, Mark Taper Forum, Huntington Theatre Company, California Shakespeare Theater, Oregon Shakespeare Festival, Dallas Theater Center, La Jolla Playhouse, CENTERSTAGE, South Coast Repertory and Milwaukee Repertory Theater. Ms. Roth's film credits include Neil LaBute's *Some Velvet Morning*, and her television credits include "All My Children" (two Daytime Emmy Awards). She received her M.F.A. from Yale University School of Drama.

JAPHY WEIDEMAN (Lighting Design) previously designed lighting for the Globe production of *August: Osage County*. His notable West Coast designs include

Girlfriend (Berkeley Repertory Theatre), *Jesus in India* (Magic Theatre) and *Creditors* (La Jolla Playhouse). His recent Broadway projects include *Cyrano de Bergerac* and *The Nance* directed by Jack O'Brien, for which he received a Tony Award nomination. Mr. Weideman's other projects in New York include *4000 Miles* and *Slow Girl* (Lincoln Center Theater), *Sons of the Prophet* and *Tigers Be Still* (Roundabout Theatre Company), *Wild With Happy* (New York Shakespeare Festival/The Public Theater) and *Jack Goes Boating* and *The Last Days of Judas Iscariot* (LAByrnith Theater Company). His other regional credits include American Conservatory Theater, Arena Stage, Alley Theatre, Cincinnati Playhouse in the Park, Houston Grand Opera, Huntington Theatre Company, Santa Fe Opera, The Shakespeare Theatre Company, Westport Country Playhouse and others. Internationally, Mr. Weideman designed the world premiere of David Harrower's *Blackbird* directed by Peter Stein (Edinburgh International Festival and the West End). His other work with Peter Stein includes *Troilus and Cressida* (Royal Shakespeare Company, Edinburgh International Festival), *Electra* (Ancient Theater of Epidaurus, Greece, National Theater of Korea) and the double bill opera *Bluebeard's Castle/Il Prigioniero* (La Scala, Netherlands Opera). His awards and nominations for lighting design include Tony, Drama Desk, Lucille Lortel, Hewes Design, San Francisco Bay Area Theatre Critics Circle and San Diego Craig Noel Awards. japhyweideman.com.

BART FASBENDER (Sound Design) is very happy to be at The Old Globe. His previous designs for Maria Mileaf include *Reasons to Be Pretty* and *Ruined* (Philadelphia Theatre Company), *F2M* (New York Stage and Film), *A Body of Water* (Primary Stages) and *Sakharam Binder* (The Play Company). His New York credits include Alex Timber's *Bloody Bloody Andrew Jackson* (Broadway), Jesse Eisenberg's *The Revisionist* and *Asuncion* (Rattlestick Playwrights Theater), John Patrick Shanley's *Storefront Church* (Atlantic Theater Company) and Paul Weitz's

Lonely, I'm Not (Second Stage Theatre). Mr. Fasbender's other credits include designs for Playwrights Horizons, The Public Theater, Women's Project, LAByrnith Theater Company, Cherry Lane Theatre, Manhattan Theatre Club, The New Group, Ars Nova, Clubbed Thumb, Page 73 Productions, Les Freres Corbusier, Lincoln Center Theater, The Juilliard School and Brooklyn Academy of Music. Regionally he had designed for Kirk Douglas Theatre, Seattle Repertory Theatre, American Conservatory Theater, Yerba Buena Center for the Arts, Virginia Shakespeare Festival, Two River Theater Company, Williamstown Theatre Festival, TheaterWorks, Barrington Stage Company and Berkshire Theatre Festival.

RYAN BEATTIE SCRINGER (Vocal and Dialect Coach), M.F.A., is nearly tongue-tied at joining The Old Globe for *The Rainmaker* and *Double Indemnity*. She is on University of San Diego's Theatre Arts and Performance Studies faculty, teaching acting and theatre classes. She specializes in acting and audition techniques; musical theatre, voice, dialect and singing techniques; and career entrepreneurship. Ms. Scrimger is a member of Voice and Speech Trainers Association and a private coach for public speakers, singers and actors, and she has received awards for her performances in musicals, Shakespearean comedies and contemporary dramas in San Diego, the Bay Area and New York City. Locally, she has performed with New Village Arts, Moonlight Stage Productions, Diversionary Theatre, San Diego State University and Cygnet Theatre Company. Her favorite roles include Libby in *The Maiden's Prayer*, Fefu in *Fefu and Her Friends*, Meredith in *Bat Boy: The Musical*, Betty Blake in *The Will Rogers Follies*, Diana Morales in *A Chorus Line*, Miss Flannery in *Thoroughly Modern Millie* and Beatrice in *Much Ado About Nothing*. Her other professional credits include vocal and dialect coach for La Jolla Playhouse's 2012 production of Glengarry Glen Ross and musical director for San Diego Coastal Rotary and Jack in the Box. Ms. Scrimger is directing *The Spitfire Grill* at University of San Diego this fall.

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

MONICA A. CUOCO (Stage Manager) previously worked at The Old Globe on *Oscar and the Pink Lady*, *Hold Please, Ace*, *Lincolnesque*, *The Violet Hour*, *The Prince of LA*, *Moonlight and Magnolias* and the 2004 Shakespeare Festival. Her Broadway credits include *Memphis*, *A Catered Affair*, *Cymbeline*, *South Pacific*, *The Lion King* and *Gypsy*. Her Off Broadway credits include productions with The Public Theater, including Barry Edelstein's production of *The Twenty-Seventh Man*, as well as *Rent*, *Angels in America, Part One: Millennium Approaches* and *Part Two: Perestroika* and *My First Time*. She has stage managed regionally at Dallas Theater Center, Long Wharf Theatre, The 5th Avenue Theatre, Signature Theatre Company, San Diego Repertory Theatre, La Jolla Playhouse and Shakespeare on the Green. Her touring credits include work with Aquila Theatre Company. Ms. Cuoco received a B.A. from Western Michigan University and M.F.A. from University of California, San Diego.

TARIN HURSTELL (Assistant Stage Manager) previously worked at The Old Globe on *A Gentleman's Guide to Love and Murder*. Her selected credits include *Chasing the Song*, *Glengarry Glen Ross*, *Little Miss Sunshine*, *Peer Gynt* and *Surf*

Report (La Jolla Playhouse), *American Night: The Ballad of Juan José* (La Jolla Playhouse, Center Theatre Group), *The Sound of Music*, *Rent*, *Joseph and the Amazing Technicolor Dreamcoat* (San Diego Musical Theatre), *miXtape* and *The Servant of Two Masters* (Lamb's Players Theatre), *SummerFest 2011* (La Jolla Music Society), *The Tempest* (North Coast Repertory Theatre) and *To Kill a Mockingbird* and *Rabbit Hole* (Indiana Repertory Theatre). Ms. Hurstell has also worked in stage management for Moonlight Stage Productions, Marin Theatre Company, PCPA Theaterfest, Utah Festival Opera & Musical Theatre and Illinois Shakespeare Festival. She holds a B.A. in Theatre from James Madison University.

BARRY EDELSTEIN (Artistic Director) is a stage director, producer, author and educator. Widely recognized as one of the leading authorities on the works of Shakespeare in the United States, he has directed nearly half of the Bard's works. As Director of the Shakespeare Initiative at The Public Theater (2008-2012), he oversaw all of the company's Shakespearean productions, as well as its extensive educational, community outreach and artist-training programs. At The Public, Mr. Edelstein staged *Julius Caesar* starring Jeffrey Wright for Shakespeare in the Park and *The Merchant of Venice* featuring Ron Leibman's Obie Award-winning portrayal of Shylock. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998-2003 he was Artistic Director of Classic Stage Company, where he produced and directed some of New York's most memorable classical productions. Mr. Edelstein's Shakespearean directorial credits include productions of *The Winter's Tale* with David Strathairn, *Timon of Athens* with Richard Thomas, *As You Like It* with Gwyneth Paltrow and *Richard III* with John Turturro. His additional credits include the Lucille Lortel Award-winning revival of Arthur Miller's *All My Sons*; the world premiere of Steve Martin's *The Underpants*, which he commissioned; Molière's *The Misanthrope*

starring Uma Thurman in her stage debut; and the world premiere of novelist Nathan Englander's play *The Twenty-Seventh Man*. He has also directed new and classical work extensively at regional theatres around the USA. Edelstein has taught Shakespearean acting at The Juilliard School, NYU's Graduate Acting Program and the University of Southern California. He has lectured on theatre around the USA and the world and has written on the subject for *The New York Times*, *The Washington Post*, *The New Republic* and *American Theatre*. His book *Thinking Shakespeare* (called by *New York* magazine "a must-read for actors") was published in 2007 and is now the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. Mr. Edelstein is a graduate of Oxford University, where he studied as a Rhodes Scholar.

MICHAEL G. MURPHY (Managing Director) served as General Manager of The Old Globe from 2003 to 2012, overseeing the Production, Education, Human Resources, Information Technology and Facilities Departments, as well as Front of House operations. He also managed the construction of the Globe's new theatre and education facilities. Prior to the Globe, he was the Managing Director of Austin Lyric Opera in Austin, Texas, Director of Administration of San Diego Opera and General Manager of San Diego Repertory Theatre. Before relocating to San Diego from New York, he held similar positions at Theatre for a New Audience and the Joyce Theater Foundation's American Theater Exchange. He also served as negotiating assistant for the League of Resident Theatres and sales representative for Columbia Artists Theatricals Corporation. Mr. Murphy has served on the Board of Directors of the San Diego Performing Arts League and serves as a Management Trustee for San Diego County Theatrical Trusts, the pension and welfare trust for IATSE stagehands in the San Diego region. He was also an adjunct faculty member of the Music Department at the University of San Diego. Mr. Murphy earned his

B.F.A. degree in Stage Management from Webster University in St. Louis, Missouri and his M.F.A. in Performing Arts Management from Brooklyn College of the City University of New York.

JACK O'BRIEN (Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1982 through 2007. Mr. O'Brien most recently directed Nathan Lane in Douglas Carter Beane's *The Nance* on Broadway. His Broadway credits also include: *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss' How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *Il Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination). National Theatre: *His Girl Friday*. Six movies for PBS's "American Playhouse." Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, will be released this summer by Farrar, Straus and Giroux.

CRAIG NOEL (Founding Director) was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late '40s, the expansion to two theatres in the '50s, Globe Educational Tours in the '70s and Teatro Meta and the Old Globe/University of San Diego 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.

CASTING

CAPARELLIOTIS CASTING

David Caparelliotis
Lauren Port



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



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



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The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829, IATSE.



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SUMMER PROGRAMS FOR STUDENTS

The Old Globe is filled with activity day and night during the summer months. Shows are performed in all three theatres, and each one is supported with audience engagement activities such as Insights Seminars, Post-Show Forums and Shakespeare in the Garden lectures. Audience members have a lot to choose from, and many do it all.

At the same time, even more is happening behind the scenes. In July and August, the Karen and Donald Cohn Education Center and Globe rehearsal halls are swarming with teenagers immersed in classes, workshops and rehearsals. They're studying acting with some of the top theatre artists in the country – the very actors you see on our stages all summer.

The Old Globe's **MIDDLE SCHOOL CONSERVATORY** introduces eager young actors to a variety of acting styles, equipping them to tackle everything from Shakespeare to contemporary playwrights. Students learn skills ranging from auditioning to stage combat and prepare scenes and monologues for a showcase performance on the last day of class. The Conservatory instructors are professional actors who love sharing their knowledge and skill with these talented young people. The program has become so popular that registration fills by early April each year with students ready to commit three weeks of their summer to building new skills and finding new friends at the Globe.

The **SUMMER SHAKESPEARE INTENSIVE** for high school students is a highlight of The Old Globe's year. In March, hopeful teens line up to audition for one of only 35 spots in the program. Students who participate have the rare opportunity to be treated like professional actors as they rehearse one-hour versions of two Shakespeare plays. They prepare tirelessly with their directors and stage managers in a rehearsal process that mirrors that of any of our regular productions. They see all three shows in the Shakespeare Festival and then study with those very actors. And then, on one glorious evening, they perform on the Lowell Davies Festival Theatre stage before a packed house of family and friends. It is an experience they'll remember for the rest of their lives.



Every department at the Globe is involved in this program, and it shows on the stage that night. The performance this year is on Monday, August 12 at 8:00 p.m. Join us for an evening you won't soon forget. It's just one more reason to enjoy your summer here at The Old Globe.



(top right) 2012 Summer Shakespeare Intensive participants; (above) 2011 Summer Shakespeare Intensive participants.

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

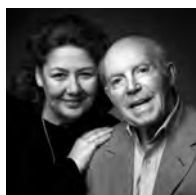
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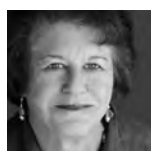


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Photo for Globe Guilders: Euan Morton and Miles Anderson in *Divine Rivalry*, 2012. Photo for John A. Berol: Dana Green and Dan Amboyer in *As You Like It*, 2012. Photos by Henry DiRocco.

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*In Memoriam

This list current as of June 5, 2013.

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 please visit our website at
www.TheOldGlobe.org or contact
 Rachel Plummer, Major Gifts Officer,
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THE ROLE OF THE BOARD OF DIRECTORS

Not-for-profit organizations like The Old Globe are an integral part of our community and, as independent private entities, provide countless services and programs for children and adults of all ages. By definition, each or all of these organizations must depend upon the financial support, advocacy and volunteerism of their patrons to meet their goals and must also rely greatly on the leadership and governance of a dedicated Board of Directors.

You have likely seen the lists of members of the Globe's Board of Directors many times but may not be aware that these individuals are generous donors and volunteers themselves, providing invaluable time and talent in service of the mission established by the Globe's founders. The Globe's Board currently consists of 46 members, representing a broad range of community leaders, educators, businesses and family affiliations. In addition to their own generous financial support, the Board provides countless hours of guidance over fiduciary matters, institutional policy, legal concerns, administrative management and long-range planning. These functions are carried out through regular meetings of the full Board and its committees. In addition, ad-hoc committees are formed as needed, such as the recent Artistic Director Search Committee.



Equally vital, Board members serve as advocates for the Theatre, enhancing the organization's public image. One of the many reasons for the Globe's 78 years of success and achievement comes from a spirit of collaboration set forth by Craig Noel, who greatly valued the volunteer leadership that helped lift the Globe higher and higher. The Globe's Board continues this legacy, reaching out through personal advocacy efforts to neighbors, friends and community, forging new relationships and partnerships.

We are deeply grateful to the Globe's Board of Directors for shepherding this great institution, the largest performing arts organization in San Diego and the sixth-largest regional theatre in the nation.

Photo: Board Member Peter Cooper, Board Members Debra Turner and Conrad Prebys, Board Member Sandra Redman of California Bank & Trust, Richard Wright and Board Member Mary Beth Adderley at the opening night celebration for *A Gentleman's Guide to Love and Murder*.

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City of San Diego



Denise Montgomery,
Executive Director,
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The Old Globe appreciates the City of San Diego's recognition of how effectively arts and culture foster creativity and innovation and stimulate the local economy. Mayor Filner and the City Council are firmly committed to allocating 1% of Transient Occupancy Tax collected from tourists for reinvestment in the City's not-for-profit arts and culture organizations, providing vital programming for both residents and visitors. At The Old Globe, this funding helps support a year-round

production schedule of world-class theatre as well as education and community programs.

The Old Globe is pleased to welcome Denise Montgomery as the new Executive Director of the Commission for Arts and Culture, appointed to this critical post by Mayor Filner in May 2013 following a national search to replace former Executive Director Victoria Hamilton after 24 years of dedicated service. Under Ms. Montgomery's leadership the Commission will continue its exemplary work while moving steadily toward the achievement of new goals and accomplishments.

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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Monday: Closed

Tuesday – Sunday: Noon – last curtain

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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Address The Old Globe

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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

The video and/or audio recording of this performance by any means whatsoever are strictly prohibited. Please silence all digital watches, pagers and cellular phones prior to entering the theatre.

ASSISTED LISTENING SYSTEM

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

PUBLIC TOURS

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

LOST AND FOUND

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

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



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