We are excited to kick off 2014 with the West Coast premiere of Laura Marks’s engaging and powerful play *Bethany*. This production marks the Globe debut for Marks, as well as for director Gaye Taylor Upchurch, an artist who’s making a major name for herself in the American theatre, especially for her work on new plays (her world premiere production of *Bethany* in New York City in 2013 was widely acclaimed). She’s joined for this production by a talented team of designers. Globe audiences may recognize the work of lighting designer Japhy Weideman and composer/sound designer Leon Rothenberg, but we welcome scenic designer Lauren Helpern, costume designer Sarah J. Holden, and fight director J. David Brimmer to the Globe for the first time.

With this production of *Bethany*, the Globe further deepens its efforts to share our work and indeed our entire institution with all of San Diego. We have initiated a series of partnerships with community organizations to foster discussion of the issues raised in our plays. In *Bethany*, issues surrounding housing and homelessness are central, and so we have reached out to the San Diego Housing Federation and the San Diego Housing Commission, and we appreciate their warm and enthusiastic embrace of our invitation to join in our programming. We hope to be of further service to our community by raising awareness, providing information, and encouraging conversations both public and private about a major issue that touches every San Diegan. We hope you’ll join us for these public events – see our website for more information!

Enjoy the show!

Barry Edelstein, Artistic Director
Michael G. Murphy, Managing Director
WELCOME

Happy New Year and welcome to The Old Globe!

I am pleased you are joining us for the West Coast premiere of Laura Mark’s Berthy, another step forward in the Globe’s commitment to nurturing new American plays.

We are grateful for the backing of Berthy’s Production Sponsors: Microsoft and the National Corporate Theatre Fund. Their generosity and the support of so many of you make possible the Globe’s position at the forefront of not-for-profit theatre in America.

This production also marks the end of my tenure as the Globe’s Board Chair. There have been some big changes on my watch, especially the addition of our marvelous new Artistic Director Barry Edelstein. Also remarkable is the stability and power of the central core of the enterprise: The Globe’s amazing artisans and technicians, as well as its able senior leadership team. Together they bring our audiences a level of consistent artistic and technical achievement unparalleled in American theatre.

Fantastic costumes, lighting, sets, and sound combined with dynamic administrative, ticketing, and house management teams are just a few of the many features that are the envy of other theatre companies.

Finally, I cannot forget the audience members themselves; your loyalty and savvy bring a dimension to every performance rarely seen elsewhere.

Thank you for a great run!

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

LEADERSHIP GIFTS

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

$20,000,000 or greater
Donald and Darlene Shiley

$10,000,000 or greater
Conrad Prebys

$5,000,000 or greater
Sheryl and Harvey White

Kathryn Hattox

Karen and Donald Cohn

$2,000,000 or greater
Viterbi Family Foundation

$1,000,000 or greater
California Cultural and Historical Endowment

Estate of Dorothy S. Proogh

The Rivkin Family

Estate of Beatrice Lynds

Audrey S. Geisel/Dr. Seuss Fund at
The San Diego Foundation

Mr. and Mrs. Victor H. Ottenstein

Mrs. Helen Edisons

The Stephen & Mary Birch Foundation

The Kroegle Foundation

In Memoriam

National Corporate Theatre Fund (NCTF) is a not-for-profit association dedicated to sustaining America’s finest theatres, on the stage and in the community, through innovative partnerships with companies, individuals, and artists. Based in New York, NCTF provides a national vehicle for the flow of theatre, collaboration, and ideas to and from key national markets.

Through support of NCTF, partners keep American theatre alive by funding theatre education programs, artistic programs, and theatre infrastructure. Together, NCTF serves theatres and companies, a win-win partnership focusing on shared values and creativity.

Impact Creativity is NCTF’s new national arts education campaign and a response to The Old Globe and other resident theatre’s call to save and grow their education programs, which serve over 500,000 children in school districts nationwide.

Champagne Reception
Silent and Live Auctions
Luncheon
Fashion Show

Underwriters will enjoy an exclusive party at the home of Iris and Matthew Strauss with special guest Naam Khan

LOIS LÉWIS Chair · SANDRA REDMAN Honorary Chair

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

Proceeds will benefit The Old Globe’s artistic, education and community programs.

Microsoft

will enable better customer service and communication by utilizing new software, upgrading necessary licenses, and expanding storage capacity. Microsoft has pledged to partner with thousands of organizations around the world to expand technological capabilities and achieve its mission, and the Globe is fortunate to be a recipient of Microsoft’s generosity.

The Old Globe applauds Microsoft for its outstanding in-kind gift to the theatre and is delighted to be part of Microsoft’s Unlimited Potential efforts. This very generous gift will enable the Globe to improve upon its high level of technological capabilities and support the theatre’s plan to upgrade its IT Critical Infrastructure. These upgrades

CHAMELEON
FASHION SHOW

Globe Guilders and
Neiman Marcus present

Celebrating Couture 2014
Friday, May 9, 2014
Hilton San Diego Bayfront Hotel
The Old Globe
PRESENTS

BETHANY

BY
LAURA MARKS

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center
January 25 - February 23, 2014

DIRECTED BY
GAYE TAYLOR UPCHURCH

THE CAST
(in alphabetical order)

GARY ................................................................. Carlo Albán
SHANNON .................................................. DeAnna Driscoll
CRYSTAL ......................................................... Jennifer Ferrin
PATRICIA ...................................................... Amanda Naughton
CHARLIE ....................................................... James Shanklin
TONI ............................................................... Sylvia M’Lafi Thompson

STAGE MANAGER: ........................................... Diana Moser

SETTING
Place: The exurbs of a small city in America.

There will be no intermission.

The World Premiere of Bethany was in New York City by Women’s Project Theater, Julie Crosby, Producing Artistic Director.

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

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa.

If you would like a synopsis of this production in English or Spanish, please request it from an usher.
Playwright Laura Marks

Could you tell us a little bit about the inspiration for the piece?

LM: My chief inspiration for Bethany was that I’d just been laid off. It was January 2009. My husband’s job had cut out and we had two small children and a mortgage. So it was in an easy time to go to the dark place in your head and wonder what would happen next—not just for my little family but for the whole country. But we did have this shiny new president, and there was a certain amount of collective magical thinking about this smart, handsome man who was going to take over and fix the recession. I don’t think we all realized just how hard his job was going to be.

In my final months at my old job, I heard a wealthy, powerful man say in a speech, “People in other parts of the country aren’t hurting the way we are in New York.” And my mouth fell open. He simply had no frame of reference for the people who couldn’t afford to put gas in their cars. I think I wanted to show him and the people in his world what real fear, real scarcity, feels like.

What kind of research did you do to bring the play to the stage?

GTU: Unfortunately, you don’t have to dig deep to find research for this piece—in the last several years, more and more stories have emerged about working class people who have made all the right decisions but are still unable to make ends meet. We are living in a society in which sometimes doing all the right things does not equal a sustainable existence. People are forced to look outside the system because the system is broken—safety nets are often elusive or simply not provided.

GTU: Laura’s writing bridges the gap between ourselves and anyone we might consider “other”—she has a way of getting inside all of her characters with such such empathy that we can easily put ourselves in their shoes without judgment. At the foundation of Bethany’s urgency to take a harder, more realistic look at the American Dream is empathy. I believe it is impossible to come away from this work with any view other than that writing is imaginative, skillful, and impassioned, and that the future vitality of the American stage is assured.

Second, these three plays support Hamlet’s famous contention that theatre’s purpose is “to hold, as ’twere, the mirror up to nature.” Hunter, Hudes, and Marks write about America life as it is lived right now, and by Americans who don’t always find that themselves at center stage. A returning Iraqi vet sets about rebuilding his life in Water, a heartbroken trucker longs for a simple human connection in The Few, and an enterprising single mother braves the cold winds of the real estate bust in Bethany. To be sure, these stories hold up mirrors that reflect those parts of American nature that stand and step forward behind the status quo, but we are fighting for stability amid great social and economic change, and that play by the rules only to find those rules being revised by the day. In this sense, these three plays trade in the emotional power that is especially intense in the theatre: empathy. They invite us inside the subjective experiences of others whose lives are lived in circumstances far from our own. They urge us to see what others see and to feel what they feel. That seeing and feeling, the activation of our senses and imaginations through art, is empathy in action. In the end, it’s why I go to the theatre, and why I’ve devoted my professional life to this form.

Third, Water, The Few, and Bethany tell their stories through stagecraft that is uncommonly sophisticated. The three plays are very different from each other in form; despite their seemingly naturalistic surfaces, each play has experimental aspects. One example: the recorded voicemails of The Few, the last of which—all six minutes of it—delivers the evening’s emotional punch. Another: in Water, the play’s subplot takes place almost entirely inside an internet chatroom. Bethany’s boldness is not only a coup de théâtre of an ending, but also the remarkable feat of—spoiler alert!—keeping a central character completely offstage. These works showcase the playwright as tightrope walker, and they suggest a playfulness and sense of formal adventure that are to me yet more hallmarks of the vibrancy of our American stage.

Bethany is a personal story set against a national backdrop. The dramaturgical technique dates to classical times: the stage has the power to distill a public calamity of incomprehensible size (war, revolution, social upheaval) into a two-hour story of an individual or a family. I bought the idea of Mark’s achievement and I find the play she’s created, even in its most challenging moments, completely engaging. I care about Crystal and her quest and at every moment I want to know what’s going to happen next. I cheer at Crystal’s ingenuity and cringe at her ingenuousness. I laugh with her victories and want to hug her when things are hard. Most of all, I empathize with her, even though her life unfurls in a way that is for me an undiscovered country. I am glad to spend two hours there in Crystal’s company.

And I am glad to welcome Laura to the Globe for what I’m sure is the first of many thrilling productions. To her, as to every gifted interpreter Gaye Taylor Upchurch, who staged the play’s world premiere and now reexamines it in the round, is sure to become a regular presence at this theatre. Their artistry builds on an important Old Globe tradition of bringing the best contemporary American playwriting to San Diego and I applaud it, as I know you will, too.

Thanks for coming. Enjoy the show.
**AT HOME IN SAN DIEGO**

by Michelle Jaramillo

San Diego Housing Federation

Like tens of thousands of San Diegans and millions across the country, Crystal, the lead character of Bethany, finds herself at the crossroads of an all-too-common story: home, as precious as it is, can be precarious.

Homelessness, the risk of homelessness, and debilitating housing costs are points on a spectrum, different expressions of a critical issue that has touched virtually every family in San Diego County.

The San Diego region is among the most expensive places to live in the nation. Regardless of whether a person rents or owns, housing costs often comprise a disproportionate share of family income. Recent data shows that only one third of San Diegans can afford to purchase the median priced home.

Regardless of whether a person rents or owns, housing costs can mean choosing spending 30% or more of income on housing. For families living on modest budgets, the construction of affordable housing is essential, basic human need: home.

The San Diego region is among the most expensive places to live in the nation. Regardless of whether a person rents or owns, housing costs often comprise a disproportionate share of family income. Recent data shows that only one third of San Diegans can afford to purchase the median priced home.

Worse, renters are facing one of the tightest and most expensive markets in San Diego’s history. San Diego renters need an annual income of $55,280 to afford a market rate two-bedroom apartment. Yet average incomes for San Diego don’t come near those levels. In 2011, one out of every five households in the county earned less than $25,000 a year.

A generally accepted measure says that housing is considered “affordable” when it comprises no more than 30% of a household’s monthly income, including rent/mortgage and utilities. For families living on modest budgets, spending 30% or more of income on housing costs can mean choosing between a roof over their family’s head and other critical household necessities: healthcare, groceries, transportation, and savings for emergency or education.

When people can afford to live in a safe and stable home, families, communities, and economies thrive. Instead of working two or more jobs just to make the rent, parents can afford the time to parent, leading to a more stable homelife and better health and educational outcomes for kids and parents alike. When a home is affordable, senior citizens don’t have to choose between the rent and medicine, and returning veterans can focus on rebuilding their lives in a stable environment.

There are direct economic benefits too. Research points to the significant role affordable housing plays in a business’s decisions about where to build, relocate, or expand their operations. A city or region’s economic competitiveness enjoys a boost when employers can rely on an adequate supply of affordable housing for their work force. Additionally, when housing is affordable, families have more discretionary income to spend on local goods and services, supporting a broad array of business activities and a more dynamic economy.

A housing market that is functioning well, one where supply meets demand with housing options that work for a variety of income levels, is an important factor in a vibrant and strong economy.

The construction of affordable housing itself is documented as an economic driver. The National Association of Home Builders estimates that for every affordable housing unit built, 1.2 jobs are created during construction and 30 jobs are supported after construction.

Unfortunately, the very industries that are the engine of San Diego’s economy are often those that pay the lowest wages. The tourism industry had the lowest median earnings in 2012: $26,040 for a year of full-time work. A typical salary for an office administrator in San Diego is $30,600. Over one-third of the retail workforce makes less than $23,000 a year. These trends are certainly not moving in the right direction. In fact, data shows that poverty and economic hardship in San Diego have been on a steady upward climb over the last several years.

This gap between income and the cost of housing means that over half of San Diegans struggle to “make the rent.” At this point, all it takes is one economic shock, one medical bill, one car repair, or even the briefest period of unemployment and, like Crystal, we can find ourselves at risk of losing that most essential, basic human need: home.

San Diego tenants can’t rely on an adequate supply of affordable housing for their work force. Additionally, when housing is affordable, families have more discretionary income to spend on local goods and services, supporting a broad array of business activities and a more dynamic economy.

A housing market that is functioning well, one where supply meets demand with housing options that work for a variety of income levels, is an important factor in a vibrant and strong economy.

The construction of affordable housing itself is documented as an economic driver. The National Association of Home Builders estimates that for every affordable housing unit built, 1.2 jobs are created during construction and 30 jobs are supported after construction.

Unfortunately, the very industries that are the engine of San Diego’s economy are often those that pay the lowest wages. The tourism industry had the lowest median earnings in 2012: $26,040 for a year of full-time work. A typical salary for an office administrator in San Diego is $30,600. Over one-third of the retail workforce makes less than $23,000 a year. These trends are certainly not moving in the right direction. In fact, data shows that poverty and economic hardship in San Diego have been on a steady upward climb over the last several years.

This gap between income and the cost of housing means that over half of San Diegans struggle to “make the rent.” At this point, all it takes is one economic shock, one medical bill, one car repair, or even the briefest period of unemployment and, like Crystal, we can find ourselves at risk of losing that most essential, basic human need: home.

According to the Department of Labor, the average salary of a car salesperson is $46,000 per year. Let’s say that Crystal was not immediately facing unemployment. Even with a steady job, Crystal’s wage would not be enough to get back on her feet.

Average fair market rent for a two-bedroom apartment in San Diego is nearly $1,400. If we consider affordable housing to be housing that does not exceed 30% of a household’s income, Crystal would need to earn $55,280 a year, or $1,400 per hour, to make that apartment affordable.

The San Diego region is among the most expensive places to live in the nation. Regardless of whether a person rents or owns, housing costs often comprise a disproportionate share of family income.

The San Diego region is among the most expensive places to live in the nation. Regardless of whether a person rents or owns, housing costs often comprise a disproportionate share of family income.

The San Diego region is among the most expensive places to live in the nation. Regardless of whether a person rents or owns, housing costs often comprise a disproportionate share of family income.

The San Diego region is among the most expensive places to live in the nation. Regardless of whether a person rents or owns, housing costs often comprise a disproportionate share of family income.

The San Diego region is among the most expensive places to live in the nation. Regardless of whether a person rents or owns, housing costs often comprise a disproportionate share of family income.

The San Diego region is among the most expensive places to live in the nation. Regardless of whether a person rents or owns, housing costs often comprise a disproportionate share of family income.

The San Diego region is among the most expensive places to live in the nation. Regardless of whether a person rents or owns, housing costs often comprise a disproportionate share of family income.

The San Diego region is among the most expensive places to live in the nation. Regardless of whether a person rents or owns, housing costs often comprise a disproportionate share of family income.

The San Diego region is among the most expensive places to live in the nation. Regardless of whether a person rents or owns, housing costs often comprise a disproportionate share of family income.

The San Diego region is among the most expensive places to live in the nation. Regardless of whether a person rents or owns, housing costs often comprise a disproportionate share of family income.
CARLO ALBÁN (Gary) accountant (not usually in a Parallelogram (Center Theatre Group), Lydia (Denver Center Theatre Company, Yale Repertory Theatre, CTG), Hurricane (Asolo Repertory Theatre), All About Us (Westport Country Playhouse), The Dubliner (Dallas Theater Center), and The Night of the Iguana (Guthrie Theatre). His New York credits include Intríngulis, of the Iguana (Dallas Theater Center), and AT&T.

DEANNA DRISCOLL (Shannon) is proud to return to The Old Globe in Bethany. She has performed regionally in New York and regionally. Her theatre credits include National Shakespeare Company Black Box, Cockpit Theatre, Diverseyion Theatre, MOXIE Theatre, ion theatre company, and San Diego Repertory Theatre. Some of her favorite credits include Superior Donuts, Frankie in Frankie and Johnny in the Clair de Lune, Grace in Bus Stop, Haley in Bad Dates, Betty and Mrs. Saunders in Cloud 9, Eve Endler in The Good Body, Old Woman in The Chairs, and Regan in King Lear. Her television, commercial, and film credits include Lincoln Heights, “Point Pleasant,” Veronica Mars, “Decaf,” Nixon Baby, Union Bank, Pepsi, Sunny Delight, and AT&T. Ms. Driscoll holds a Bachelor of Music in both Equity and SAG/AFTRA.

JENNIFER FERRIN (Carrie Watts) is a New York City-based actress currently playing Louise Ellision on AMC’s Wild West drama Hell in Fences, Mama in A Raizin in the Sun and Stage Manager in Our Town. Her other credits include Coming Attractions at the American Shakespeare Festival; Monologues, Gibson Girls, The Haunting of Jim Crow, Intimate Apparel, Dog Act, Going to St. Ives, Joe Turner’s Come and Go, London Strips, Boezman and Lena, The Gospel at Colonus, The Mosestrop, The Fabulous Miss Marie, Stories About the Old Days, Miss Wutherspoon, and A Christmas Carol. Ms. Thompson is the recipient of Drama-Logue, Billie, San Diego Theatre Critics Circle, Pettie and Beverly Hills/Hollywood NAACP Theatre Awards.

JAMES SHANKLIN (Charlie) currently plays Aaron Hatch on the AMC television show “Hell on Wheels.” He is a graduate of Yale University School of Drama where he received his M.F.A. in Acting. In New York he has performed in several plays with The Public Theatre including Everybody’s Ruby and With Volks and Jews with John Larroquette and Chappell's Show. His film credits include Mexico City and The Secret Life of Walter Mitty, which opened December 25, 2013.


LAURA MARKS (Playwright) is the author of Bethany, which premiered Off Broadway at New York City Center Stage II, produced by the Women’s Project, directed by Gaye Taylor Upchurch, and starring America Ferrera. Bethany was nominated for the 2013 Lucille Lortel Award for Outstanding Individual Achievement in Non-Profit Theaters for Cherry Orchard, The Winter’s Tale, The Tempest, and As You Like It (Brooklyn Academy of Music, The Old Vic, International Tour). Ms. Upchurch is an alumna of the Women’s Project Directors Lab, The Drama League, Lecomte du Noüy Prizes, and a two-year honors include a 2012 Helen Hayes Design Award nomination, Manhattan (La Jolla Playhouse). His recent West coast designs include The Threepenny Opera, Jesus in Berkeley Repertory Theatre), Roundabout Theatre Company), and Anchorage Opera. She has also designed numerous events and benefits. laurenhelpertn.com.

SARAH J. HOLDEN (Costume Design) is pleased to be making her Old Globe debut. Her other collaborations with director Gaye Taylor Upchurch include The Chairs (Gary), Bethany (Women’s Project) and Harper Regan and Bluebird (Atlantic Theater Company). Her costume design credits include National Shakespeare Company’s Much Ado About Nothing, Comedy, Lost in Yonkers, The Women, The Constant Wife, and the University of Guthrie Theatre, Washington Shakespeare Company, Arena Stage, and Center Stage, to name a few. She has appeared in over 35 network television shows and 12 feature films including The Social Network, Stay, and “The Good Wife.” Ms. Naughton has performed in the original four-person cast of Four Little Girls (Geva Theatre). Her other credits include National Shakespeare Company’s Much Ado About Nothing, Steel Magnolias, and Barefoot in the Park (Festive Theatre Company, Southwark Playhouse, Rose in Fences, Mama in A Raizin in the Sun and Stage Manager in Our Town. Her other credits include Coming Attractions at the American Shakespeare Festival; Monologues, Gibson Girls, The Haunting of Jim Crow, Intimate Apparel, Dog Act, Going to St. Ives, Joe Turner’s Come and Go, London Strips, Boezman and Lena, The Gospel at Colonus, The Mosestrop, The Fabulous Miss Marie, Stories About the Old Days, Miss Wutherspoon, and A Christmas Carol. Ms. Thompson is the recipient of Drama-Logue, Billie, San Diego Theatre Critics Circle, Pettie and Beverly Hills/Hollywood NAACP Theatre Awards.

LAURA MARKS (Playwright) is the author of Bethany, which premiered Off Broadway at New York City Center Stage II, produced by the Women’s Project, directed by Gaye Taylor Upchurch, and starring America Ferrera. Bethany was nominated for the 2013 Lucille Lortel Award for Outstanding Individual Achievement in Non-Profit Theaters for Cherry Orchard, The Winter’s Tale, The Tempest, and As You Like It (Brooklyn Academy of Music, The Old Vic, International Tour). Ms. Upchurch is an alumna of the Women’s Project Directors Lab, The Drama League, Lecomte du Noüy Prizes, and a two-year honors include a 2012 Helen Hayes Design Award nomination, Manhattan (La Jolla Playhouse). His recent West coast designs include The Threepenny Opera, Jesus in Berkeley Repertory Theatre), Roundabout Theatre Company), and Anchorage Opera. She has also designed numerous events and benefits. laurenhelpertn.com.

SARAH J. HOLDEN (Costume Design) is pleased to be making her Old Globe debut. Her other collaborations with director Gaye Taylor Upchurch include The Chairs (Gary), Bethany (Women’s Project) and Harper Regan and Bluebird (Atlantic Theater Company). Her costume design credits include National Shakespeare Company’s Much Ado About Nothing, Comedy, Lost in Yonkers, The Women, The Constant Wife, and the University of Guthrie Theatre, Washington Shakespeare Company, Arena Stage, and Center Stage, to name a few. She has appeared in over 35 network television shows and 12 feature films including The Social Network, Stay, and “The Good Wife.” Ms. Naughton has performed in the original four-person cast of Four Little Girls (Geva Theatre). Her other credits include National Shakespeare Company’s Much Ado About Nothing, Steel Magnolias, and Barefoot in the Park (Festive Theatre Company, Southwark Playhouse, Rose in Fences, Mama in A Raizin in the Sun and Stage Manager in Our Town. Her other credits include Coming Attractions at the American Shakespeare Festival; Monologues, Gibson Girls, The Haunting of Jim Crow, Intimate Apparel, Dog Act, Going to St. Ives, Joe Turner’s Come and Go, London Strips, Boezman and Lena, The Gospel at Colonus, The Mosestrop, The Fabulous Miss Marie, Stories About the Old Days, Miss Wutherspoon, and A Christmas Carol. Ms. Thompson is the recipient of Drama-Logue, Billie, San Diego Theatre Critics Circle, Pettie and Beverly Hills/Hollywood NAACP Theatre Awards.

LAURA MARKS (Playwright) is the author of Bethany, which premiered Off Broadway at New York City Center Stage II, produced by the Women’s Project, directed by Gaye Taylor Upchurch, and starring America Ferrera. Bethany was nominated for the 2013 Lucille Lortel Award for Outstanding Individual Achievement in Non-Profit Theaters for Cherry Orchard, The Winter’s Tale, The Tempest, and As You Like It (Brooklyn Academy of Music, The Old Vic, International Tour). Ms. Upchurch is an alumna of the Women’s Project Directors Lab, The Drama League, Lecomte du Noüy Prizes, and a two-year honors include a 2012 Helen Hayes Design Award nomination, Manhattan (La Jolla Playhouse). His recent West coast designs include The Threepenny Opera, Jesus in Berkeley Repertory Theatre), Roundabout Theatre Company), and Anchorage Opera. She has also designed numerous events and benefits. laurenhelpertn.com.

SARAH J. HOLDEN (Costume Design) is pleased to be making her Old Globe debut. Her other collaborations with director Gaye Taylor Upchurch include The Chairs (Gary), Bethany (Women’s Project) and Harper Regan and Bluebird (Atlantic Theater Company). Her costume design credits include National Shakespeare Company’s Much Ado About Nothing, Comedy, Lost in Yonkers, The Women, The Constant Wife, and the University of Guthrie Theatre, Washington Shakespeare Company, Arena Stage, and Center Stage, to name a few. She has appeared in over 35 network television shows and 12 feature films including The Social Network, Stay, and “The Good Wife.” Ms. Naughton has performed in the original four-person cast of Four Little Girls (Geva Theatre). Her other credits include National Shakespeare Company’s Much Ado About Nothing, Steel Magnolias, and Barefoot in the Park (Festive Theatre Company, Southwark Playhouse, Rose in Fences, Mama in A Raizin in the Sun and Stage Manager in Our Town. Her other credits include Coming Attractions at the American Shakespeare Festival; Monologues, Gibson Girls, The Haunting of Jim Crow, Intimate Apparel, Dog Act, Going to St. Ives, Joe Turner’s Come and Go, London Strips, Boezman and Lena, The Gospel at Colonus, The Mosestrop, The Fabulous Miss Marie, Stories About the Old Days, Miss Wutherspoon, and A Christmas Carol. Ms. Thompson is the recipient of Drama-Logue, Billie, San Diego Theatre Critics Circle, Pettie and Beverly Hills/Hollywood NAACP Theatre Awards.

LAURA MARKS (Playwright) is the author of Bethany, which premiered Off Broadway at New York City Center Stage II, produced by the Women’s Project, directed by Gaye Taylor Upchurch, and starring America Ferrera. Bethany was nominated for the 2013 Lucille Lortel Award for Outstanding Individual Achievement in Non-Profit Theaters for Cherry Orchard, The Winter’s Tale, The Tempest, and As You Like It (Brooklyn Academy of Music, The Old Vic, International Tour). Ms. Upchurch is an alumna of the Women’s Project Directors Lab, The Drama League, Lecomte du Noüy Prizes, and a two-year honors include a 2012 Helen Hayes Design Award nomination, Manhattan (La Jolla Playhouse). His recent West coast designs include The Threepenny Opera, Jesus in Berkeley Repertory Theatre), Roundabout Theatre Company), and Anchorage Opera. She has also designed numerous events and benefits. laurenhelpertn.com.
with Ethan Hawke and The Snow Geese directed by Jack O’Brien. Meeting Broadway credits include Cyrdno de Bergerac and The Nance, for which he received a Tony Award nomination. His Broadway acting credits include Regional Theatre, North Shore Music Theatre; and his M.F.A. in Performing Arts from Purdue. She lives in Nova Scotia, Canada and sails on the classic wooden sailing vessel, The Mary, with Zeroth. In her 25th year as a proud member of Actors’ Equity.

CARELLIOTIS CASTING (Casting) recently cast the Broadway productions of The Winter’s Tale, The Few, Double Indemnity, The Rainmaker, Other Desert Cities, Be A Good Little Widow, A Doll’s House, The Great Leap, and Good People. Their Broadway casting credits include The Snow Geese, Lyle Kusser’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 at Manhattan Theatre Club, Second Stage Theatre, Atlantic Theatre Company, LCT3, Ars Nova, Goodman Theatre, Arena Stage, Ford’s Theatre, and three seasons with Williamsstown Theatre Festival. Their recent film and television credits include HairBrained with Brendan Fraser, “Ironside” (NBC), and Steel Magnolias (Tony Lifetime).

DIANA MOSER (Stage Manager) recently stage managed Other Desert Cities, The Sisters Rosensweig, with Ethan Hawke and The Snow Geese and previously designed the Globe production of Some?. On Broadway he has designed The Nance (Tony Award), The Heiress, Joe Turner’s Come and Gone (Tony nomination), and Impressionism. His select regional credits include Short North Projects (Artistic Director), Utah Shakespeare Festival, and the Utah Shakespeare Festival’s American Premieres: the world premiere of Steve Martin’s The Misanthrope with David Strathairn, and the revivals of Amadeus, The Price, Six Degrees of Separation, and The Importance of Being Earnest which garnered her a Drama Desk Award. She serves as Development Director of Columbia Artists Management and is a proud member of Actors’ Equity. She has lectured on theatre around the world and has written books including Bardisms: Shakespeare for All and Thinking Shakespeare, which magazine “a must-read for students, teachers and actors alike.”

JACK O’Brien (Artistic Director Emeritus) has served as the Artistic Director of The Old Globe from 1982 through 2007. Mr. O’Brien most recently directed Ethan Hawke in Making it on Broadway this season. His Broadway credits also include: The Nance, Dead Accounts, Catch Me If You Can, Impressionism, The Coast of Utopia, The Lost in Yonkers, How the Grinch Stole Christmas!, Dirty Rotten Scoundrels (Tony nomination), Henry IV (Tony Award), Hairspay (Tony Award), Imaginary Friends, The Invention of Love (Tony nomination), Drama Desk Award, The Full Monty, More 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, Hairspay (Olivier nomination) National Theatre: His Girl Friday. Six movies for PBS’s “American Playwright” Awards: 2008 Theatre Hall of Fame, 2005 Theatre Hall of Fame, 2004 Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate of Humane Letters, University of San Diego. Film (actor): Sex and the City, The Royal Tenenbaums, Dogma. Television: Education of an Unintentional Director, his memoir about the early years of his career, was released in the summer of 2013 by Farrar, Straus and Giroux.
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 held 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.

ASSOCIATE ARTISTS OF THE OLD GLOBE

In recognition of their unique contributions 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.

The Old Globe’s Education and Artistic departments have been working together to expand our audience enrichment programming. In 2013, we launched Subject Matters, a free post-performance discussion series around topics sparked by an aspect of each play. These talks are quite different from our regular Post-Show Forum Series in that instead of actors, we invite local specialists to speak with the audience about one specific subject. We continue the series this season with talks following Bethany, The Winter’s Tale, and the Conways, and Water by the Spoonful. In the past, we have reached out to community members whenever one of our plays’ themes warranted deeper discussion about a topic of significance. Coinciding with the Globe’s productions of The Scottsboro Boys and Allegiance—A New American Musical, our panel discussions on the history of race relations in San Diego and on the internment of Japanese Americans during World War II were well-received and supported our belief that our audiences and the community at large are interested in deeper exploration of challenging subjects.

With that in mind, this season we begin a new effort to reach out to various community organizations whose missions align with topics raised in our shows. For Bethany, we contacted numerous organizations that deal with the problems of housing affordability and homelessness in San Diego. On Monday, February 3, we will convene a public panel discussion on the issue that promises to be an enlightening look at how the challenges faced by the central character in the play are reflected in our own community. Even our dramaturgical notes in the program are written using these community specialists as resources.

We’re also planning events around Water by the Spoonful, so stay tuned for more compelling discussions, presentations, exhibitions, and events as we further our goal of serving the community through our art. Join us for enriching and meaningful explorations of issues that are deeply embedded in our community and our lives. For all of us at The Old Globe, our community really does matter.

For more information about the Globe’s education programs like Subject Matters, visit www.TheOldGlobe.org/Education or email GlobeLearning@TheOldGlobe.org.
On Monday, December 9, The Old Globe hosted its 2013 Founder Circle Dinner at the beautiful Lodge at Torrey Pines. This annual celebration is held as an expression of gratitude for the support of donors who contribute $5,000 or more each year to the Globe’s Annual Fund. The evening included a three-course dinner and musical entertainment by cast members of the Globe’s perennial holiday favorite, Dr. Seuss’ How the Grinch Stole Christmas! The Old Globe would like to thank Evans Hotels and the Lodge at Torrey Pines for their extraordinary support.

SUPPORT THE OLD GLOBE’S EDUCATION PROGRAMS

Well ahead of its time, The Old Globe made a commitment to young audiences by developing its first education programs in 1947. Inspired by the example set by Craig Noel, the Globe’s legendary Founding Director and one of California’s most important pioneers in providing live theatre to young people, we continue to offer education programs for all ages. Each year The Old Globe provides thousands of free tickets to students to see matinee performances, giving them access—many for the first time—to live, professional theatre of the highest quality. Free Globe Study Guides offer pre- and post-show learning activities, along with background on the play, the playwright, and more. In 2014, the Globe will offer student matinees for The Winter’s Tale, Time and the Conways, and Dr. Seuss’ How the Grinch Stole Christmas!

Inspired by the autism-friendly performance of The Lion King on Broadway, the Globe was the first regional theatre outside of New York to present a performance of a major production specifically for children and adults on the autism spectrum. In December, we reprised this program with our second annual autism-friendly performance of Dr. Seuss’ How the Grinch Stole Christmas! Now in 2014, we will add an autism-friendly performance of Into the Woods.

This is just a sample of what the Globe is doing for young people today. Many of our subscribers, donors, volunteers, staff members, and artists fondly recall their first theatre experiences here on the Globe campus, and we eagerly continue the tradition of reaching out to new audiences to cultivate the theatregoing community. Our education programs would not be possible without the generous support of Globe patrons. We encourage you to help us continue reaching the next generation.

For more information or to contribute to the Globe’s community programs like autism-friendly performances and student matinees, call (619) 231-1941 x2311 or visit www.TheOldGlobe.org/Support.
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 Season Sponsors who have generously supported the 2013-2014 season.

### Lead Season Sponsors

<table>
<thead>
<tr>
<th>Sponsor</th>
<th>Years of Support</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karen and Donald Cohn</td>
<td>1995</td>
</tr>
<tr>
<td>Darlene Marcos Shiley</td>
<td>2004</td>
</tr>
<tr>
<td>Audrey S. Geisel</td>
<td>2000</td>
</tr>
<tr>
<td>Sheryl and Harvey White</td>
<td>1998</td>
</tr>
<tr>
<td>Conrad Prebys and Debra Turner</td>
<td>1995</td>
</tr>
<tr>
<td>Mary Ann Blair</td>
<td>2004</td>
</tr>
<tr>
<td>Peter Cooper and Norma Blackford</td>
<td>2011</td>
</tr>
<tr>
<td>Paula and Brian Powers</td>
<td>2009</td>
</tr>
</tbody>
</table>

### Season Sponsors

<table>
<thead>
<tr>
<th>Sponsor</th>
<th>Years of Support</th>
</tr>
</thead>
<tbody>
<tr>
<td>Globe Guilders</td>
<td>1995</td>
</tr>
<tr>
<td>John A. Berol</td>
<td>2013</td>
</tr>
<tr>
<td>City of San Diego</td>
<td>2013</td>
</tr>
<tr>
<td>Kathy and Irwin Jacobs</td>
<td>2002</td>
</tr>
<tr>
<td>Mary Beth Adderley</td>
<td>2004</td>
</tr>
<tr>
<td>The Legler Foundation</td>
<td>2000</td>
</tr>
<tr>
<td>California Bank &amp; Trust</td>
<td>2008</td>
</tr>
<tr>
<td>Karen &amp; Donald Cohn</td>
<td>2000</td>
</tr>
<tr>
<td>Peter Cooper &amp; Norma Blackford</td>
<td>2003</td>
</tr>
<tr>
<td>Valerie &amp; Harry Cooper</td>
<td>2001</td>
</tr>
<tr>
<td>Elaine &amp; Dave Darwin</td>
<td>2012</td>
</tr>
<tr>
<td>Mr. &amp; Mrs. Brian K. Dorris</td>
<td>2004</td>
</tr>
<tr>
<td>Hal &amp; Pam Fauer</td>
<td>2009</td>
</tr>
<tr>
<td>Audrey S. Geisel/Dr. Seuss Fund</td>
<td>2006</td>
</tr>
<tr>
<td>Kathy &amp; John Hattox</td>
<td>2007</td>
</tr>
<tr>
<td>HM Electronics, Inc.</td>
<td>2010</td>
</tr>
<tr>
<td>Joan &amp; Irwin Jacobs Fund of the Jewish Community Foundation</td>
<td>2008</td>
</tr>
<tr>
<td>United Wells Fargo</td>
<td>2012</td>
</tr>
<tr>
<td>Vicki and Carl Zeiger</td>
<td>2011</td>
</tr>
<tr>
<td>Anonymous</td>
<td>2012</td>
</tr>
<tr>
<td>Bank of America</td>
<td>2014</td>
</tr>
<tr>
<td>Alan Benaroya</td>
<td>2011</td>
</tr>
<tr>
<td>Richard &amp; Kathy Stratford</td>
<td>2010</td>
</tr>
<tr>
<td>Pamela &amp; Jerry Ceadt</td>
<td>2009</td>
</tr>
<tr>
<td>Ann Dornes</td>
<td>2008</td>
</tr>
<tr>
<td>Nina &amp; Robert Dorze</td>
<td>2007</td>
</tr>
<tr>
<td>Pamela A. Farr</td>
<td>2006</td>
</tr>
<tr>
<td>San Diego Gas &amp; Electric®</td>
<td>2012</td>
</tr>
<tr>
<td>Sheraton San Diego Hotel &amp; Marina</td>
<td>2005</td>
</tr>
<tr>
<td>Mr. Jeannette Dorner</td>
<td>2004</td>
</tr>
<tr>
<td>Gillon &amp; Tony Thornton</td>
<td>2013</td>
</tr>
<tr>
<td>Torrey Pines Bank</td>
<td>2007</td>
</tr>
<tr>
<td>Evelyn Mark Truitt</td>
<td>2011</td>
</tr>
<tr>
<td>Union Bank</td>
<td>2006</td>
</tr>
<tr>
<td>Mandalay Winz Charitable Trust</td>
<td>2005</td>
</tr>
</tbody>
</table>

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

ANNUAL DONORS

Hora, Janette & Bev Furlan

Jan Bart

Jan & Rich Baldwin ($2,500 to $4,999)

CRAIG NOEL CIRCLE

Jim & Mary Jane Wiesler

Carol Vassiliadis

Kathryn B. & Daniel L. Sullivan Family

Chrissy & Roger Roberts

The Jerome Robbins Foundation

Dr. Robert & Anne Morrison

Christian Bradbury

Cari Leifer

Dana A. Gilmore

Lea & Frank Goldberg

Joanne & Gene Paul

Beverly & Warren Sanborn

Joseph & Jane Rascoff

Col. & Mrs. Ben Pollard

Patricia Payne

Patrons of the Prado

Arthur & Marilyn Neumann

Lyn Nelson

Bette Nagelberg

Nancy & James Mullen

Dr. Howard & Barbara Milstein

Elizabeth B. Meyer

Dr. Ted & Marcy Maier

Dr. & Mrs. Robert Epsten

Nikki & Ben Clay

Dr. Gerald & Barbara Kent

Katleman Family Fund of the Hutcheson Family Fund at

Patrick Harrison & Eleanor Lynch

Pamela & Marty Wing

CRAG NOEL CIRCLE ($5,000 to $10,000)

Dr. & Mrs. Wayne W. Ashon

Carol & David Ash

Anaheim (6)

Anonymous (O)

Judy Richer & Eric & tas

Jan & Rick Balbin

Bobbi Hall

Diana J. Rosenthal & Niswold Welch

Jan Bart

Charlotte & Charles Red

Directed by John R. Hilderbrand

PERFORMANCES MAGAZINE 21

For additional information on how you may support The Old Globe's artistic, education and community programs, please visit our website at theoldglobe.org.
THE OLD GLOBE IS CELEBRATED.
THE VISUAL SPLENDOR AND RICHNESS FOR WHICH
A POWERFUL PERIOD CLASSIC, REIMAGINED WITH
THE OLD GLOBE IS CELEBRATED.
COMING THIS SPRING!
A POWERFUL PERIOD CLASSIC, REIMAGINED WITH
THE VISUAL SPLENDOR AND RICHNESS FOR WHICH
THE OLD GLOBE IS CELEBRATED.
TIME AND THE CONWAYS
By J.B. Priestley
Directed by Rebecca Taichman
March 29 - May 4
The curtain rises on a gorgeous English country home in 1919, in the
middle of a game of Blind Man’s Buff played by the young Conway family
at a birthday party with their friends. Flash forward to 1937 in the same
middle of a game of Blind Man’s Bluff played by the young Conway family
at a birthday party with their friends. Flash forward to 1937 in the same
CONTEXT: A world not so bright as it was.
March 29 - May 4
The curtain rises on a gorgeous English country home in 1919, in the
middle of a game of Blind Man’s Buff played by the young Conway family
at a birthday party with their friends. Flash forward to 1937 in the same
middle of a game of Blind Man’s Bluff played by the young Conway family
at a birthday party with their friends. Flash forward to 1937 in the same
CONTEXT: A world not so bright as it was.
March 29 - May 4
The curtain rises on a gorgeous English country home in 1919, in the
middle of a game of Blind Man’s Buff played by the young Conway family
at a birthday party with their friends. Flash forward to 1937 in the same
middle of a game of Blind Man’s Bluff played by the young Conway family
at a birthday party with their friends. Flash forward to 1937 in the same
CONTEXT: A world not so bright as it was.
March 29 - May 4
The curtain rises on a gorgeous English country home in 1919, in the
middle of a game of Blind Man’s Buff played by the young Conway family
at a birthday party with their friends. Flash forward to 1937 in the same
middle of a game of Blind Man’s Bluff played by the young Conway family
at a birthday party with their friends. Flash forward to 1937 in the same
CONTEXT: A world not so bright as it was.
March 29 - May 4
The curtain rises on a gorgeous English country home in 1919, in the
middle of a game of Blind Man’s Buff played by the young Conway family
at a birthday party with their friends. Flash forward to 1937 in the same
middle of a game of Blind Man’s Bluff played by the young Conway family
at a birthday party with their friends. Flash forward to 1937 in the same
CONTEXT: A world not so bright as it was.
March 29 - May 4
The curtain rises on a gorgeous English country home in 1919, in the
middle of a game of Blind Man’s Buff played by the young Conway family
at a birthday party with their friends. Flash forward to 1937 in the same
middle of a game of Blind Man’s Bluff played by the young Conway family
at a birthday party with their friends. Flash forward to 1937 in the same
CONTEXT: A world not so bright as it was.
March 29 - May 4
The curtain rises on a gorgeous English country home in 1919, in the
middle of a game of Blind Man’s Buff played by the young Conway family
at a birthday party with their friends. Flash forward to 1937 in the same
middle of a game of Blind Man’s Bluff played by the young Conway family
at a birthday party with their friends. Flash forward to 1937 in the same
CONTEXT: A world not so bright as it was.