

performances

THE  LD GLOBE

FEBRUARY 2014



BETHANY

WELCOME



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

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 Helpert, 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

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.

WELCOME



Happy New Year and welcome to The Old Globe!

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

We are grateful for the backing of *Bethany'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

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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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PRODUCTION SPONSORS

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

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.



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 theatres's call to save and grow their education programs, which serve over 500,000 children in school districts nationwide.

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

Globe Guilders and
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Celebrating Couture 2014

Friday, May 9, 2014
Hilton San Diego Bayfront Hotel

BETHANY

BY

LAURA MARKS

Lauren Helpern
SCENIC DESIGN

Sarah J. Holden
COSTUME DESIGN

Japhy Weideman
LIGHTING DESIGN

Leon Rothenberg
ORIGINAL MUSIC AND
SOUND DESIGN

J. David Brimmer
FIGHT DIRECTOR

Caparelliotis Casting
CASTING

Diana Moser
STAGE MANAGER

DIRECTED BY

GAYE TAYLOR UPCHURCH

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

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

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

Time: Early 2009.

Place: The exurbs of a small city in America.

There will be no intermission.

PRODUCTION STAFF

ASSISTANT DIRECTOR..... Shaun Tuazon
ASSISTANT SCENIC DESIGN Sean Fanning
ASSISTANT COSTUME DESIGN Shelly Williams
PRODUCTION ASSISTANT Sarah Kolman

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

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

TAKING A CLOSE LOOK

AT THE

American Dream

Playwright Laura Marks
and Director Gaye Taylor
Upchurch on *Bethany*

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 just ended too, and we had two small children and a mortgage. So it was 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 drew you to *Bethany* as a director?*

GTU: I was drawn to this play because it's a page-turner. The first time I read it I had no idea where it was going. And I thought it would be a great challenge to direct a production that took the audience on as big and enjoyable and harrowing and suspenseful a journey as I had on that first reading. I also found myself caring deeply about Crystal right from the beginning. Laura has such a unique voice—she's a very spare writer who is able to quickly immerse us into rich, full personal lives that not only grip us emotionally but also reflect what is happening socioeconomically in America.

How has the play grown since you've been working on it together?

LM: Watching GT rehearse the Off Broadway production was so valuable. I had over a dozen readings of the play beforehand, but so much of the play lives in its eerie silences

and behavior, which you can't fully explore at music stands. I ended up doing more rewrites in rehearsal than I ever did in development. And GT's dramaturgical brain was a huge help when I was doing those rewrites.

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.

LM: I read a lot of Barbara Ehrenreich when I was writing the play. I love her book *Bait and Switch: The (Futile) Pursuit of the American Dream*, and I remember being really inspired by a *New York Times* op-ed she wrote in late 2008 called "The Power of Negative Thinking"—this was before she wrote *Bright-Sided*, but along the same lines. And the character Charlie's "Law of Attraction" philosophy was all too easy to research—just look in the remainder bin at your local bookstore.

What do you think the play has to say about where we find ourselves today in America?

LM: It seems funny now, but back when I first wrote *Bethany* I was a little afraid that the economy would bounce right back and my play wouldn't feel relevant anymore—nobody would care about a recession play. The play had a long development life, a lot of staged readings around the country. And it was really gratifying to hear a man in Atlanta say, "The Saturn dealership near my house was just like that. One day the lot was full of cars like nothing was wrong, and the next day it was empty." And a woman and her son from Florida told me "This is supposed to be Florida, right? It has to be Florida." The play's setting is never explicitly stated, but people were seeing their own communities in it, which is what I had hoped would happen.

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 empathy that we can easily put ourselves in their shoes without judgment. At the foundation of *Bethany* is an urgency to take a harder, more realistic look at the American Dream. ■

*Interview by
Danielle Mages Amato*

FROM THE
ARTISTIC
DIRECTOR

Three of the four plays I've programmed in the Sheryl and Harvey White Theatre this

season make up a kind of mini-season of their own. *The Few*, which played last autumn, and *Water by the Spoonful*, which is up next, bookend tonight's play, *Bethany*, and together these works do a number of things I think are vital to the continuing artistic health of The Old Globe.

First, they showcase the considerable gifts of three of the strongest writers now at work on the American stage. Although all are members of the same generation, Laura Marks, Samuel D. Hunter, and Quiara Alegria Hudes come from different backgrounds and possess different sensibilities. All three have emerged in recent years as playwrights of consequence. If someone were to ask me, "Barry, what's the state of American playwriting at the moment?" I would respond simply, "Watch the three plays in the White Theatre this season, and you'll know." I believe it is impossible to come away from these works with any view other than that this 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 American life as it is lived right now, and by Americans who don't always find themselves center stage. A returning Iraq vet sets about rebuilding his life in *Water*, a heartsick 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 a step behind the status quo, that 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 boggle at Marks'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 unfolds in what 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. Too, her very talented 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.

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,



Estrella del Mercado, an affordable apartment community adjacent to Chicano Park in San Diego.

IF CRYSTAL LIVED IN SAN DIEGO

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 imminently 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 \$26.58 per hour, to make that apartment 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.

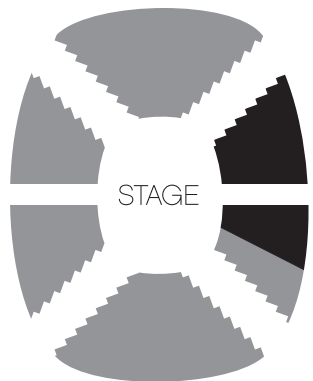
Unfortunately, the very industries that are the engine of San Diego's economy are often those that pay the lowest wages. The tourism industry had the lowest median earnings in 2012: \$26,040 for a year of full-time work. A typical salary for an office administrator in San Diego is \$30,600. Over one-third 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. ■

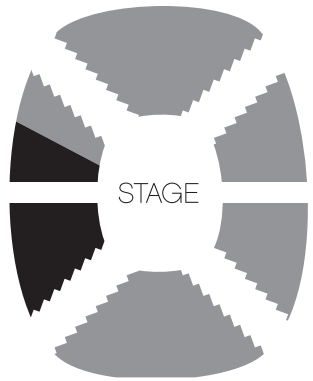
San Diego Housing Federation is the collective voice of those who support, build, and finance the creation and preservation of homes affordable to low-income San Diegans and people in need. For more information visit www.housingsandiego.org.

The Sheryl and
Harvey White Theatre
Holds 250 Patrons



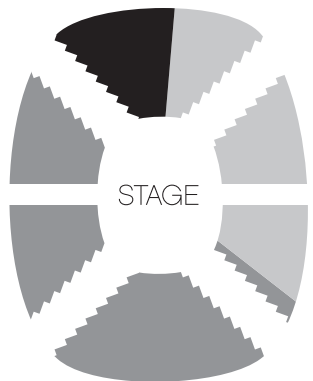
If we were the general population of San Diego...

■ 50 of us would have an annual household income under \$25,000.



If we were the working population of San Diego...

■ 31 of us would live below the federal poverty level, despite having a job.



If we were the homeless population of San Diego on any given night...

■ 27 of us would be in an emergency shelter.
■ 85 of us would be in transitional housing.
■ 138 of us would have no shelter.



CARLO ALBÁN (Gary) has appeared regionally 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), *Dreamlandia* (Dallas Theater Center), and *The Night of the Iguana* (Guthrie Theater). His New York credits include *Intrigulis*, a solo show he both wrote and performed, *A Small Melodramatic Story*, *References to Salvador Dali Make Me Hot*, *A Summer Day*, *Alice in Slasherland*, *Living Dead in Denmark*, and *Flipzoids*. His television credits include “Law & Order,” “Touched by an Angel,” “Oz,” *Thicker Than Blood*, “Prison Break,” “Sesame Street,” “Criminal Justice,” and “Girls.” He has appeared in the films *Hurricane*, *Hi-Life*, *The Tavern*, *Strangers with Candy*, *Life Support*, *21 Grams*, *Whip It*, and *Margaret*. Mr. Albán is a member of LAByrnth Theater Company and a recipient of New Dramatists’ Charles Bowden Actor Award.



DEANNA DRISCOLL (Shannon) is proud to return to The Old Globe in *Bethany*. She has performed onstage in New York and regionally. Her theatre credits

include National Shakespeare Company Black Box, Cockpit Theater, Diversionary Theatre, MOXIE Theatre, ion theatre company, and San Diego Repertory Theatre. Some of her favorite roles include Randy in *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 Ensler 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 is a proud member of both Equity and SAG/AFTRA.



JENNIFER FERRIN (Crystal) is a New York City-based actress currently playing Louise Ellison on AMC’s *Wild West* drama “Hell on Wheels.” She recently completed production on the Cinemax limited series “The Knick” alongside Clive Owen and directed by Steven Soderbergh. Her other television series include “The Following,” “The Cape,” “The Kill Point” with John Leguizamo, “Life on Mars” with Harvey Keitel, “3 lbs.” with Stanley Tucci, as well as guest starring roles on “Person of Interest,” “Elementary,” “Royal Pains,” “The Good Wife,” “Unforgettable,” “White Collar,” “Nurse Jackie,” and “Boardwalk Empire.” In 2008, she made her Broadway debut as a member of the original four-person cast of Alfred Hitchcock’s *The 39 Steps*. She also appeared in *Sex and the City 2*. She is a proud graduate of the University of North Carolina School of the Arts.



AMANDA NAUGHTON (Patricia) has previously appeared at the Globe in *A Doll’s House*, *Dr. Seuss’ How the Grinch Stole Christmas!*, *Jane Austen’s Emma – A Musical*

Romantic Comedy, *Lost in Yonkers*, *The Women*, *The Constant Wife*, *Loves & Hours*, and *Paramour*. Her Broadway credits include *Into the Woods* (2002 revival) and *The Secret Garden* (also the National Tour, Jefferson Award nominee). She has appeared Off Broadway in *Romance in Hard Times*, *Hundreds of Hats*, *3 Postcards*, and *Mr. President*. Regionally she has been seen in *A Midsummer Night’s Dream* and *Chasing the Song* (La Jolla Playhouse), *A Little Night Music* (Goodspeed Musicals, LA Opera, South Coast Repertory), *Amour* and *O. Henry’s Lovers* (Goodspeed Musicals), *On the Town* (Pittsburgh Civic Light Opera), *Gypsy*, *Tartuffe*, *The Waves*, *Misalliance*, *Bedroom Farce*, and *The Threepenny Opera* (Hangar Theatre), *Anything Goes*, *Hello, Dolly!*, *The Sound of Music*, *The Foreigner*, *Lend Me a Tenor*, *Steel*

Magnolias, and *Barefoot in the Park* (Forestburgh Playhouse), *The Royal Family* (Caldwell Theatre Company), *The Betrayal of Nora Blake* (Cuillo Centre For The Arts), *Another Kind of Hero* (Walnut Street Theatre), and *Edith Stein* (Geva Theatre). Her television credits include the role of Betty Roberts on AMC’s original series “Remember WENN,” “Law & Order: Criminal Intent,” “Law & Order: Special Victims Unit,” “Payne” with John Larroquette, and “Chappelle’s Show.” Her film credits include *Mexico City* and *The Secret Life of Walter Mitty*, which opened December 25, 2013.



JAMES SHANKLIN (Charlie) currently plays Aaron Hatch on the AMC television show “Hell on Wheels.” He is a graduate of the 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 Theater including *Everybody’s Ruby* with Viola Davis, *As You Like It* and *Julius Caesar* for the New York Shakespeare Festival in Central Park, and the original New York production of the Pulitzer Prize-winning play *Wit*. Mr. Shanklin has performed in regional theatres across the country including Yale Repertory Theatre, Guthrie Theater, Washington Shakespeare Company, Arena Stage, and Center Stage, to name a few. He has appeared in over 35 network television shows and 12 feature films including *The Social Network*, *Moneyball*, and *Mission: Impossible III*. Mr. Shanklin has been cast in three Academy Award-nominated films in the past three years.



SYLVIA M’LAFI THOMPSON (Toni) is a Craig Noel Award winner who was most recently seen in Coronado in Lamb’s Players Theatre’s production of Mary Edson’s *Wit*. Some of her other performances include the title role in

Othello, Carrie Watts in *The Trip to Bountiful*, Teiresias in *Antigone*, Rose in *Fences*, Mama in *A Raisin in the Sun*, and Stage Manager in *Our Town*. Her other credits include *Coming Attractions*, *Boom*, *The Vagina Monologues*, *Gibson Girls*, *The Haunting of Jim Crow*, *Intimate Apparel*, *Dog Act*, *Going to St. Ives*, *Joe Turner’s Come and Gone*, *A Streetcar Named Desire*, *Boesman and Lena*, *The Gospel at Colonus*, *The Mousetrap*, *The Fabulous Miss Marie*, *Stories About the Old Days*, *Miss Witherspoon*, and *A Christmas Carol*. Ms. Thompson is the recipient of Drama-Logue, Billie, San Diego Theatre Critics Circle, Patté 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 Play, won the Leah Ryan Prize for Emerging Women Writers, was a Susan Smith Blackburn Prize finalist, was published in Methuen’s *American Next Wave* anthology in the U.K., and was chosen by John Guare as runner-up for Yale University’s David C. Horn Prize. Her other plays include *Mine*, produced last year in Chicago by The Gift Theatre Company, and *Gather at the River*, recently workshopped at TheatreWorks Silicon Valley. Ms. Marks is a graduate of The Juilliard School’s playwriting program and a member of New Dramatists. Her other honors include a 2012 Helen Merrill Playwriting Award, a 2013 Lilly Award, a 2013 award from the Fellowship of Southern Writers, two Lecomte du Noüy Prizes, and a two-year residency in The Public Theater’s Emerging Writers Group. Her plays have been developed at The Public Theater, The Juilliard School, Women’s Project, LCT3, The Black Dahlia Theatre, Manhattan Theatre Club, Royal Exchange Theatre, HighTide Festival Theatre, The Wilma Theater,

Lark Theatre Company, Steppenwolf Theatre Company, Partial Comfort Productions, Prospect Theater Company, and more. She currently holds a commission from South Coast Repertory. Ms. Marks is a native of Kentucky and is now living in New York.

GAYE TAYLOR UPCHURCH (Director) has directed the Off Broadway productions of Laura Marks’ *Bethany* (Women’s Project, Lortel Award nomination for Outstanding Play), Lucy Thurber’s *Stay* (Rattlestick Playwrights Theater), and Simon Stephens’ *Harper Regan* and *Bluebird* with Simon Russell Beale (Atlantic Theater Company). Her work has been seen at Culture Project, La Mama, and Lincoln Center Institute, among others, and she has developed new work at New Dramatists, New York Stage and Film, The Kennedy Center, Playwrights’ Center, Lincoln Center Theater’s Directors Lab, and SPACE on Ryder Farm. She worked with Sam Mendes as associate director on The Bridge Project’s productions of *The 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, and the University of North Carolina School of the Arts. Her upcoming projects include Nancy Harris’ *Our New Girl* (Atlantic Theater Company).

LAUREN HELPERN (Scenic Design) designed the New York production of *Bethany* at Women’s Project. Her other New York credits include *4000 Miles* (Lincoln Center Theater, Lortel Award, Hewes Design Award nomination), *Bad Jews* (Roundabout Theatre Company), *The Model Apartment* (Primary Stages, *Time* magazine and *The New York Times*’ Best of 2013 theatre lists), *The Loneliness of the Long Distance Runner* (Atlantic Theater Company), *Bend in the Road* (New York Musical Theatre Festival), *Core Values* (Ars Nova), *Bug* (Obie Award) and *Hit the Wall* (Barrow Street Theatre), *Disgraced*

(LCT3), *Escape* directed by Gaye Taylor Upchurch (La Mama), *Desperate Writers* (Union Square Theatre), *The Irish Curse* and *Underneath the Lintel* (Soho Playhouse), *The Amish Project* (Rattlestick Playwrights Theater), *The Diary of a Teenage Girl* (3-Legged Dog, Hewes nomination), Manhattan Theatre Club, Second Stage Theatre, Playwrights Horizons, Cherry Lane Theatre, the stageFARM, New Georges, TheatreworksUSA, and *Voices in the Dark* on Broadway. Her regional credits include *Blue Man Group/Live at Luxor* (Las Vegas, Boston, Chicago), *Always... Patsy Cline* (Las Vegas, Coronet Theatre in Los Angeles), Laguna Playhouse, Portland Center Stage, Pittsburgh Public Theater, Syracuse Stage, Theater J, Denver Civic Theatre, and Anchorage Opera. She has also designed numerous events and benefits. laurenhelpnern.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 world premiere of *Bethany* (Women’s Project) and *Harper Regan* and *Bluebird* (Atlantic Theater Company). Her other notable credits include the world premieres of Neil LaBute’s *Reasons to Be Happy* (MCC Theatre) and *reasons to be pretty* (MCC Theater and Broadway), *Checkers* (Vineyard Theatre), *Fifth of July* (Williamstown Theatre Festival, Bay Street Theatre), *Still Life* (MCC Theater), Robert Altman’s miniseries *Tanner on Tanner*, the feature film *The Ten* (Sundance Film Festival, 2007), and the Comedy Central series “Stella.” She currently lives in Brooklyn with her husband, Griffin, and their son, August.

JAPHY WEIDEMAN (Lighting Design) previously designed lighting for the Globe productions of *The Rainmaker* and *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 *Macbeth*

with Ethan Hawke and *The Snow Geese* with Mary Louise Parker. His other Broadway credits include *Cyrano de Bergerac* and *The Nance*, 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* (LAByrnth 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.

LEON ROTHENBERG (Original Music and Sound Design) previously designed the Globe production of *Some Lovers*. 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 Stage, Two River Theater Company, Arena Stage, Seattle Repertory Theatre, North Shore Music Theatre, Theatre By The Sea, New York Stage and Film, Long Wharf Theatre, McCarter Theatre Center, La Jolla

Playhouse, and Intiman Theatre. His other work in New York City includes New York City Center Encores! Off-Center and Fall for Dance, *Murder Ballad* at Union Square Theatre, and work with Women's Project, Tectonic Theater Project, Manhattan Theatre Club, The Public Theater, and Lincoln Center Theater. Mr. Rothenberg's international designs include Cirque du Soleil's *Kooza* and *Wintuk*, *Diabolidad* at the National Theatre of Cyprus, and *King Lear* at the Dijon Festival. klaxson.net.

J. DAVID BRIMMER (Fight Director), a Fight Master with The Society of American Fight Directors, has choreographed the Broadway productions of *Grace*, *An Enemy of the People*, *Hands on a Hardbody*, *The Big Knife*, *Wit*, *Born Yesterday*, *A Life in the Theatre*, *Speed-the-Plow*, *Come Back*, *Little Sheba*, *Spring Awakening*, and *The Lieutenant of Inishmore*. He has also choreographed the New York premieres of *Mr. Burns*, *A Post-Electric Play*, *Blasted*, *The Whipping Man*, *Bethany*, *We Are Proud to Present*, *Harper Regan*, *Hit the Wall*, *Ages of the Moon*, *The American Pilot*, *Blackbird*, *Bug*, and *Killer Joe*. His other credits include Red Bull Theater's *The Revenger's Tragedy* and *The Duchess of Malfi*, Druid Theatre's *The Cripple of Inishmaan*, violence consultant for Donmar Warehouse's productions of the all-female *Julius Caesar* at St. Ann's Warehouse and *The Night Alive* at Atlantic Theater Company. He has also worked at The Public Theater, Metropolitan Opera, Manhattan Theatre Club, Atlantic Theater Company, LCT3, Women's Project, Soho Repertory Theater, MCC Theater, Signature Theatre Company, Theatre for a New Audience, Roundabout Theatre Company, Dallas Theater Center, Hartford Stage, North Shore Music Theatre, American Repertory Theater, Center Stage, Yale Repertory Theatre, and Guthrie Theater, and collaborated with David Mamet, Sam Shepard, Ethan Coen, Martin McDonagh, Tracy Letts, Kenneth Lonergan, Ken Russell, and Franco

Zeffirelli. "Walk cheerfully over the world, answering that of God in everyone."

CAPARELLIOTIS CASTING (Casting) recently cast the Globe 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 Brothers Size*, *Pygmalion*, and *Good People*. Their Broadway casting credits include *The Snow Geese*, 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 film and television credits include *HairBrained* with Brendan Fraser, "Ironside" (NBC), and *Steel Magnolias* (Sony for Lifetime).

DIANA MOSER (Stage Manager) recently stage managed *Other Desert Cities*, *The Brothers Size*, *The Recommendation*, *August: Osage County*, *Rafta, Rafta...*, *Brighton Beach Memoirs*, *Broadway Bound*, and *The Whipping Man* at The Old Globe. Her additional credits at the Globe include *Lost in Yonkers*, *I Do! I Do!*, *The Price*, *Opus*, *Six Degrees of Separation*, *The Pleasure of His Company*, *The Glass Menagerie*, *In This Corner*, the 2007 Summer Shakespeare Festival, *Restoration Comedy*, *Christmas on Mars*, *A Body of Water*, *Lobby Hero*, *Fiction*, and *The Intelligent Design of Jenny Chow*. Ms. Moser's regional credits include La Jolla Playhouse, San Diego Repertory Theatre, Arena Stage, The Repertory Theatre of St. Louis, New York Theatre Workshop, Berkshire Theatre Festival, The Children's Theatre Company, and Arizona Theatre Company. Ms. Moser received her B.A. from Bard College and her M.F.A. in Directing from Purdue. She lives in Nova Scotia,

Canada and sails on the classic wooden sailboat, Simba I. This marks her 25th year as a proud member of Actors' Equity.

BARRY EDELSTEIN (Artistic Director) is a stage director, producer, author, and educator. Widely recognized as one of the leading authorities on the works of Shakespeare in the United States, he has directed nearly half of the Bard's works. As Director of the Shakespeare Initiative at The Public Theater (2008-2012), he oversaw all of the company's Shakespearean productions, as well as its extensive educational, community outreach, and artist-training programs. At The Public, Mr. Edelstein staged *Julius Caesar* starring Jeffrey Wright for Shakespeare in the Park and *The Merchant of Venice* featuring Ron Leibman's Obie Award-winning portrayal of Shylock. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998-2003 he was Artistic Director of Classic Stage Company, where he produced and directed some of New York's most memorable classical productions. Mr. Edelstein's Shakespearean directorial credits include productions of *The Winter's Tale* with David Strathairn, *Timon of Athens* with Richard Thomas, *As You Like It* with Gwyneth Paltrow and *Richard III* with John Turturro. His additional credits include the Lucille Lortel Award-winning revival of Arthur Miller's *All My Sons*; the world premiere of Steve Martin's *The Underpants*, which he commissioned; Molière's *The Misanthrope* starring Uma Thurman in her stage debut; and the world premiere of novelist Nathan Englander's play *The Twenty-Seventh Man*. He has also directed new and classical work extensively at regional theatres around the USA. Mr. 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 Ethan Hawke in *Macbeth* on Broadway this season. His Broadway credits also include: *The Nance*, *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: *II 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, was released in the summer of 2013 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.



This Theatre operates under an Agreement with the International Alliance of Theatrical Stage Employees Local No. 122.



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

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.

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WATER BY THE SPOONFUL

By *Quiara Alegria Hudes*
Directed by *Edward Torres*

April 12 - May 11

Winner of the 2012 Pulitzer Prize for Drama, an exciting new play from the playwright behind the Tony Award-winning musical *In the Heights!* Elliot Ortiz is back in the States after serving in Iraq, reconnecting with family and starting a new life. At the same time, four strangers in an internet chat room seek support to face demons of their own, and soon, the real world and the virtual one start to intersect in unexpected ways. *The Hartford Courant* calls *Water by the Spoonful* "funny, warm, and uplifting, with characters that stay with you long after the play is over!" *Contains strong language.*

COMING THIS SPRING!

COMMUNITY MATTERS



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*, *Time and the Conways*, and *Water by the Spoonful*.

In the past, we have reached out to community members whenever one of our play's 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, exhibits, 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.

(above) In Their Own Words: Stories from Former Internees, 2012. Former Japanese American internees share their unique, first-hand perspective of historical events that took place during their time in internment camps during World War II. A supplemental event of the Globe's 2012 production of *Allegiance — A New American Musical*.

AT THE GLOBE

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.



1. (seated, from left) Artistic Director Barry Edelstein, Barbara Kjos, Hilit Edelstein, Board member Emerita Darlene Shiley, and Board member Peter Cooper; (standing) Ken and Deni Carpenter, Ingrid Hibben, Board members Karin Winner and Ann Davies, Norman Blachford, and Board member Paula Powers. 2. Board member Ramin Pourteymour and Tara Tarrant. 3. Linda and Joe Satz. 4. (from left) Hans Tegebo, Board members Pamela Wagner and Jo Ann Kilty, and Chuck Freebern. 5. (from left) Thomas and Lisa Pierce and Kathryn and Richard Binford. 6. Mary Jane and Jim Wiesler. 7. (from left) Diana Glimm and Mary Ray. 8. (from left) Cast members Megan Carmitchel, Nancy Snow Carr, and Geno Carr, Board member Karen Fox, Harvey Ruben, and Managing Director Michael G. Murphy. Photos by Bob Ross.



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—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.

(above) Attendees of the autism-friendly performance of *Dr. Seuss' How the Grinch Stole Christmas!*, 2012.

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.

OUR THANKS

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.

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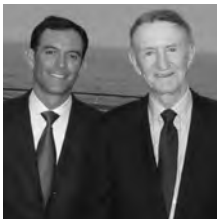
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Photos for Globe Guilders: Charlotte Parry and Robert Sean Leonard in *Pygmalion*, 2013; for John A. Berol: Krystel Lucas and Miles Anderson in *A Midsummer Night's Dream*, 2013.

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

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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.

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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.

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

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