

performances

THE  LD GLOBE

AUGUST 2014

QUARTET



WELCOME



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

It's an intergenerational summer here at The Old Globe. Across the plaza in the Lowell Davies Festival Theatre, we are producing one of Shakespeare's first plays, if not his very first: *The Two Gentlemen of Verona*, a piece about young men, adolescent love, and the dawning of adulthood. Here in the Conrad Prebys Theatre Center, on the stage of the Sheryl and Harvey White Theatre, we explore a different phase of life, as the four characters in Ronald Harwood's *Quartet* come to terms with life, love, and friendship after retirement.

To explore those rich themes in *Quartet*, we reap the great benefit of four performers with decades of experience to their credit. Robert Foxworth, of course, is a beloved Associate Artist of The Old Globe, last seen here in *Other Desert Cities*. He is joined by the acclaimed Elizabeth Franz, at long last making her Globe debut, as is seasoned Shakespearean Roger Forbes. The final member of the play's quartet, Jill Tanner, returns to the Globe after a 30-year absence. And who better to lead such a team of actors than our own Richard Seer? Rick's deft hand at comedy, his skill at staging in the round, and his ability to bring out the heart of a piece are all on ample display here.

This *Quartet*, and you, our audiences, are in excellent hands.


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.

PRODUCTION SPONSORS



LEONARD HIRSCH, IN MEMORY OF ELAINE HIRSCH

Len has been an enthusiastic Globe supporter since moving to Coronado from New Jersey in 1993, where he enjoyed a long career as a securities analyst. He served as Executive Vice President of General American Investors and served on the Boards of Education in Franklin Township and Somerset County. He and Elaine, his wife of 60 years, supported a variety of San Diego theatres, museums, and charities that help the disadvantaged, and they volunteered at many local organizations. At the Globe they were Circle Patrons for several years, founding members of Globe Ambassadors and supporters of the Globe as generous Production Sponsors for *Life of Riley*, *God of Carnage*, and *Double Indemnity*. Sadly, Elaine passed away earlier this year, and it is in her beautiful and loving memory that Len sponsors *Quartet*.

ALAN BENAROYA



Alan Benaroya (third from left) with Old Globe Managing Director Michael G. Murphy, Old Globe Associate Artist Robin Pearson Rose, and director Richard Seer at TheatreWorks Silicon Valley's production of *Other Desert Cities*, a co-production with The Old Globe.



CALIFORNIA BANK & TRUST

California Bank & Trust (CB&T) has been an outstanding corporate partner of The Old Globe for more than two decades. This summer the Globe is pleased to announce the bank's 2014 sponsorship of *Quartet*. CB&T has provided both volunteer and financial contributions to the

Globe over the years, including service on the Board of Directors through the leadership of CB&T's Senior Vice President Sandra Redman, who was instrumental in the bank's unwavering support of the Globe's Securing a San Diego Landmark Capital and Endowment Campaign. Previous sponsorships include such plays as *Boeing-Boeing*, *Antony and Cleopatra*, *Julius Caesar*, *Pericles*, *Henry V*, *Floyd Collins*, *God of Carnage*, and most recently *A Gentleman's Guide to Love and Murder*, which earned the Tony Award for Best Musical in 2014. The Old Globe is grateful to California Bank & Trust for its very generous support and applauds its commitment and dedication to the arts.

EXTRAORDINARY LEADERSHIP

Since the founding of The Old Globe in 1935, heroic leadership has made the theatre a cultural icon in San Diego and a forerunner in the American theatre. Many individuals have paved that way and enabled the theatre's extraordinary success, and the Globe would like to recognize and honor its most generous and committed philanthropists who have helped make that possible.

The following individuals and organizations, recognized for their tremendous cumulative giving, comprise a special group of friends who have played leading "behind-the-scenes" roles, helping create the productions on the three stages, programs in the community, and our influence beyond this region.

— **\$25 million and higher** —
Donald* and Darlene Shiley

— **\$11 million and higher** —
Conrad Prebys | San Diego Commission for Arts and Culture

— **\$8 million and higher** —
Karen and Donald Cohn | Sheryl and Harvey White

— **\$7 million and higher** —
Kathryn Hattox

— **\$3 million and higher** —
Helen K. and James S. Copley Foundation | Audrey S. Geisel | County of San Diego

— **\$2 million and higher** —
The James Irvine Foundation | The Shubert Foundation | Viterbi Family Foundation

— \$1 million and higher —		
The Lipinsky Family	The Kresge Foundation	J. Dallas and Mary Clark*
Carolyn Yorston-Wellcome	Estate of Dorothy S. Prough	Qualcomm
California Cultural & Historical Endowment	National Endowment for the Arts	Bank of America
Stephen & Mary Birch Foundation, Inc.	Helen Edison*	Anonymous
Jeannie and Arthur Rivkin	Estate of Beatrice Lynds*	
Wells Fargo	Victor H.* and Jane Ottenstein	*In Memoriam



JO ANN KILTY

Originally from Los Gatos, California, Jo Ann currently resides in Solana Beach and enjoys a second home in San Francisco. After a career in advertising, she took over her father's seat on the board of directors of National Car Rental in Phoenix until the 2004 sale of the company. Jo Ann has served as Chair of the Del Mar Cultural Arts Committee and served two terms on the board of the California Center for the Arts in Escondido. In 2009, she joined the Globe's Board of Directors where she serves on the Development and Education Committees. At the Globe, Jo Ann served as Honorary Chair of the 2011 Globe Guilders Fashion Show and co-chaired the 2012 Globe Gala. Jo Ann's previous sponsorships have included *A Doll's House*, *Anna Christie*, and *Engaging Shaw*.



JEANETTE STEVENS

A Chicago native and graduate of Indiana University, Jeanette was first involved in the arts as a devoted, passionate student of dance within a family and university dedicated to cultural appreciation. After moving to San Diego, her first profession was as a teacher in public and private elementary schools, and later she taught and choreographed ballet. Currently, Jeanette is retired from her public relations career at SDG&E, having developed and managed various programs and partnerships for many years. A former board member at San Diego Ballet, Jeanette currently serves on the San Diego Youth Symphony and La Jolla Music Society boards and continues her enthusiastic involvement with arts organizations countrywide. A longtime Globe subscriber and patron, Jeanette derives immeasurable benefit from both performance and her meaningful relationships established at the Globe.



EVELYN MACK TRUITT

A longtime friend of Globe Founding Director Craig Noel, Evelyn Mack Truitt has been involved with The Old Globe for more than 30 years, and she has served as a member of the Board of Directors for much of that time. As Vice President at The Signal Companies, Evelyn moved to San Diego in 1980, retiring in 1985. Immediately upon arrival in San Diego, she became heavily involved with the theatre and soon joined its Board of Directors. Evelyn supports numerous charities and has served on the board of the National Corporate Theatre Fund for 25 years. At the Globe, she has sponsored *Private Lives* with Robert Foxworth, directed by Jack O'Brien, and *Shirley Valentine* with Katherine McGrath, among others. In addition to her theatre interests, Evelyn is a published film historian.

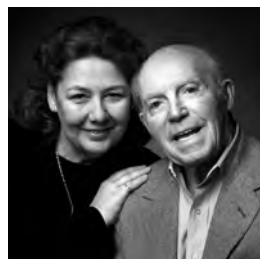
OUR THANKS

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.

Leading Season Sponsors \$75,000 and higher



KAREN AND DONALD COHN
Charter Sponsors since 1995



DARLENE MARCOS SHILEY
In memory of Donald Shiley
Charter Sponsors since 1995



Charter Sponsor since 1995



AUDREY S. GEISEL
Sponsor since 1998



KATHRYN HATTOX
Sponsor since 1998



SHERYL AND HARVEY WHITE
Sponsors since 2000



CONRAD PREBYS AND
DEBRA TURNER
Sponsors since 2004



MARY BETH ADDERLEY
Sponsor since 2004



MARY ANN BLAIR
Sponsor since 2007



PETER COOPER AND
NORMAN BLACHFORD
Sponsors since 2008



ELAINE AND DAVE DARWIN
Sponsors since 2011



PAULA AND BRIAN POWERS
SPONSORS SINCE 2012

QUALCOMM FOUNDATION

Sponsor since 2000

Season Sponsors \$50,000 and higher



Globe Guilders
Charter Sponsor since 1995



John A. Berol
Sponsor since 1996



The County of San Diego
Sponsor since 1996



Joan and Irwin Jacobs
Sponsors since 2002



Valerie and Harry Cooper
Sponsors since 2005



Mickey Stern
Sponsor since 2009



Gillian and Tony Thornley
Sponsors since 2009



June E. Yoder
Sponsor since 2010



Brian and Silvija Devine
Sponsors since 2012



Gloria Rasmussen
Sponsor since 2012



Rhona and Rick Thompson
Sponsors since 2013



Ann Davies
Sponsor since 2013



Hal and Pam Fuson
Sponsors since 2013



Vicki and Carl Zeiger
Sponsors since 2014

UNITED

Charter Sponsor since 1995

Microsoft®

Sponsor since 2007

Photo for Globe Guilders: Lee Aaron Rosen and Sarah Manton in *Time and the Conways*, 2014; for John A. Berol: the cast of *A Midsummer Night's Dream*, 2013; for The County of San Diego: Participants of the 2010 Summer Shakespeare Intensive.



Glorious operatic arias, the simple joys of longtime friendship, tending to unfinished business, and the welcome discovery of a quiet port in the storms of life. These are themes explored by the amazing veteran actors featured in *Quartet*. Thank you for joining us on their journey.

As your Globe Board Chair and a firm believer in the restorative powers of the arts, I am pleased to represent and support this amazing institution alongside our valued sponsors: Alan Benaroya; Leonard Hirsch, in memory of Elaine Hirsch; Jo Ann Kilty; Jeanette Stevens; Evelyn Mack Truitt; and California Bank & Trust.

Show us your commitment—your philanthropy can make a difference. Your financial support of the Globe, San Diego’s largest not-

for-profit performing arts organization, helps close the funding gap between the costs of presenting each show and ticket sales. And special thanks goes to those who guarantee the Globe’s future for years to come through endowments and Craig Noel League membership. We are grateful for our audiences and our supporters for everything you do, including purchasing tickets, attending performances, and spreading the word about our productions and education programs with your friends.

Music has been a constant in this season at the Globe, whether underscoring a moment or defining how an artist approaches the end of a career. We are delighted to share tonight’s opus with all those who have enriched our lives in the arts. Thank you for your presence and for all that you do for the Globe family.

Elaine

Elaine Bennett Darwin
Chair, Board of Directors

BOARD OF DIRECTORS

Elaine Bennett Darwin*
CHAIR

Anthony S. Thornley*
TREASURER

Harold W. Fuson, Jr.*
IMMEDIATE PAST CHAIR

Vicki L. Zeiger*
VICE CHAIR, NOMINATING

Peter J. Cooper*
VICE CHAIR, EDUCATION

Harvey P. White*
SECRETARY

DIRECTORS

Mary Beth Adderley*
Elizabeth Altman
Pamela Cesak
Nicole A. Clay
Joseph J. Cohen
Donald L. Cohn*
Valerie S. Cooper*
Ann Davies
Silvija Devine
Stephen P. Embry
Pamela A. Farr
Karen Fox
Robert Foxworth
Jack Galloway
Victor P. Gálvez

Kathryn Hattox*
Patricia A. Hodgkin
Daphne H. Jameson
Jo Ann Kilty
Sheila Lipinsky
Keven Lippert
Mitzi Lizárraga
Ramin Pourteymour
Paula Powers*
Conrad Prebys*
Tim Rafalovich
David L. Reagan
Sandra Redman
Crystal Sargent
Jean Shekhter
Ann Steck*

Steven J. Stuckey
Daniel L. Sullivan, Ph.D.
Karen Tanz
Rhona Thompson
Evelyn Mack Truitt
Debra Turner
Linda Van Vark
Stacey LeVasseur Vasquez
Jordine Von Wantoch
Pamela J. Wagner
Lynne Wheeler
Karin Winner*
June Yoder

HONORARY DIRECTORS

Mrs. Richard C. Adams
(1912–2005)
Clair Burgener (1921–2006)
Mrs. John H. Fox
(1908–2003)
Audrey S. Geisel
Paul Harter
Gordon Luce (1925–2006)
Dolly Poet (1921–2007)
Deborah Szekely
Hon. Pete Wilson

*Executive Committee Member

EMERITUS DIRECTORS

Garet B. Clark
J. Dallas Clark (1913–2005)
Bea Epsten
Sally Furay, R.S.C.J.
Bernard Lipinsky
(1914–2001)
Delza Martin (1915–2005)
Darlene Marcos Shiley
Patsy Shumway
Carolyn Yorston-Wellcome

ASSOCIATE ARTISTS OF THE OLD GLOBE

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

William Anton	Tim Donoghue	Mark Harelik	John McLain	Steven Rubin	Deborah Taylor
Gregg Barnes	Richard Easton	Bob James	Jonathan McMurtry	Ken Ruta	Irene Tedrow*
Jacqueline Brookes*	Tovah Feldshuh	Charles Janasz	Stephen Metcalfe	Douglas W. Schmidt	Sada Thompson*
Lewis Brown*	Monique Fowler	Peggy Kellner*	Robert Morgan	Seret Scott	Paxton Whitehead
Victor Buono*	Robert Foxworth	Tom Lacy	Patrick Page	David F. Segal	James Winker
Wayland Capwell*	Ralph Funicello	Diana Maddox	Ellis Rabb*	Richard Seger*	Robert Wojewodski
Kandis Chappell	Lillian Garrett-Groag	Nicholas Martin*	Steve Rankin	Diane Sinor*	G Wood*
Eric Christmas*	Harry Groener	Dakin Matthews	William Roesch	Don Sparks	
Patricia Conolly	A.R. Gurney	Deborah May	Robin Pearson Rose	David Ogden Stiers	* In Memoriam
George Deloy	Joseph Hardy	Katherine McGrath	Marion Ross	Conrad Susa*	

FROM THE
ARTISTIC
DIRECTOR

Plays take many paths to production at The Old Globe. I’m always surprised by how circuitous they are. Laid out on paper, they’d trace lines as full of loops, switchbacks, twists, and surprises as a medieval map of London.

One path, infrequent though not uncommon, is taken by the play that’s brought to our office by an artist in the Globe family. *Quartet* arrived in this way. Indirect and full of ricochets and meanders, its journey toward production started simply enough. Two excellent men of the theatre who happen to be cherished members of this institution’s family chatted on a coffee break during rehearsals for last season’s *Other Desert Cities*. The brilliant actor and Old Globe Associate Artist Robert Foxworth mentioned an idea to his director Richard Seer, a Globe stalwart who is in charge of the superb actor training program we run with the University of San Diego. Bob said that a friend of his was friends with an actress who had a play she thought might be something she and Bob could do together. Bob loved the play and wanted in. Rick read it and wanted in, too. He passed it along to me and when I read it I was struck by its wit and warmth. Then I called Rick, and then I discovered that the actress Bob’s friend knew was Elizabeth Franz, and then I had lunch with Bob, and then I said, “Go!” As I noted, some paths are circuitous!

Bob Foxworth and Rick Seer have each logged over a dozen sterling credits on our stages. When they tell me there’s a play I should look at, I listen. When that play has a giant of Liz Franz’s stature lurking around it, I pay even more special attention. And when that play is the work of one of the most accomplished and decorated writers of the past few decades, then I move it to the top of the pile. But longtime relationships and trusted friendships and top credentials only succeed in getting a play read. The play’s merits are what get it produced. *Quartet’s* merits are many.

Quartet is a play about how best to live in what Shakespeare describes as the Sixth Age of Man: the time when our eyes start to dim and our limbs start to shrink and our big manly voices turn again to childish treble. The play asks if the inevitable end must be “mere oblivion,” or if there’s some other alternative. And *pace* Shakespeare, it posits that there are happier possibilities. The latter chapters of our lives can be a time of new beginnings, of reconciliation and rapprochement, and of a sense of self that is more nuanced and rich than ever before. The play advances a theme that’s a personal favorite: that art is a hedge against time, perhaps the best that man ever devised. Here, music is a balm and a force of healing, and the four retired opera singers who live in a house inspired by Verdi find that the composer’s sublimity is a sustaining force with an efficacy as potent as any medicine ever devised. *Quartet’s* dramaturgical mode is a quiet naturalism with a brush of the boulevard play and a dash of the English drawing room, but its soul is as robust as the grand Italian music sung in the passage from *Rigoletto* alluded to in the play’s title. I like the play a great deal, and I think you will too.

I invite you to join me in thanking Bob Foxworth and Rick Seer for setting this play on its wandering path toward production at the Globe. It’s nice to be reminded that a life in art is richly worth living, and for a long time, especially when it’s lived at the height of excellence that these good friends and fine gentlemen have reached.

Thanks for coming. Enjoy the show.

Bob

QUARTET

BY
RONALD HARWOOD

Ralph Funicello[†]
SCENIC DESIGN

Charlotte Devaux
COSTUME DESIGN

York Kennedy
LIGHTING DESIGN

Christopher R. Walker
SOUND DESIGN

Annette Yé
STAGE MANAGER

DIRECTED BY
RICHARD SEER

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center
July 25 - August 24, 2014

THE CAST

(in alphabetical order)

WILFRED BOND Roger Forbes
REGINALD PAGET Robert Foxworth[†]
JEAN HORTON..... Elizabeth Franz
CECILY ROBSON Jill Tanner

STAGE MANAGERAnnette Yé

SETTING

KENT, ENGLAND. 1999.
ACT 1 - A JUNE MORNING
ACT 2, SC.1 - THE NEXT DAY
ACT 2, SC.2 - THREE WEEKS LATER
ACT 2, SC.3 - 10 OCTOBER

There will be one 15-minute intermission.

PRODUCTION STAFF

OPERA CONSULTANT Nicolas Reveles
DIALECT CONSULTANT Ursula Meyer
ASSISTANT DIRECTOR Gerardo Flores
ASSISTANT SCENIC DESIGN Sean Fanning
ASSISTANT COSTUME DESIGN Corrine Roache
PRODUCTION ASSISTANT Sarah Kolman
LIGHTING INTERNCharles Evans

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.

[†]Associate Artist of The Old Globe.

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.

THE PLAY

Something Rather Glorious

An interview with director Richard Seer

Interview by Danielle Amato

What drew you to this piece as a director? Are there aspects of it that particularly resonate with you?

I've always felt that if I could come back in another life as anything I wanted, it would be an opera singer. There's nothing more glorious than that, than being able to make those sounds. I studied singing, and when I started out in the theatre, all my first jobs were in musicals. I used to sing arias—not on stage, but just because they're an excellent training tool. There's something beautiful and bittersweet about artists like opera singers and ballet dancers, artists who aim for a kind of perfection, an ideal that we can only dream of.

And as I get closer to retirement age, I begin to contemplate: What is my place in my senior years? What should I be doing with my time? How can I best focus myself? What happens to an artist when you are no longer creating art? What happens to your creative spirit? Those questions are especially interesting to me.

But more than just opera or the lives of artists, I think that the play is about the aging process in general and how people relate both romantically and as friends as they get older. How they form bonds at a time of life that is often isolating.

How would you describe the style of the piece?

The play could be described as a farcical comedy, but there's a kind of absurdist bent to it that I find particularly interesting. It's set in the music room of this big house that's been turned into a retirement home. It's full of chairs and places to hang out, and it almost feels like it could be a bus station, in a weird way. It's kind of an existential waiting room. I want to let it be a comedy, to embrace the fun and hopeful play that



Director Richard Seer (center) with the cast of *Quartet*: (from left) Robert Foxworth, Elizabeth Franz, Jill Tanner, and Roger Forbes.

it is, but I'm not afraid of the darker implications of the piece.

What do you hope that people will take away from the play and the production?

One of the characters in the play is very concerned about being ridiculous in her old age and about being seen as less than she once was. She has a very clear and appreciative sense of herself and what she has accomplished, and she doesn't want that diminished by people laughing at her or thinking she's ridiculous in any way. I think that's something that an awful lot of us, as we get older, are concerned about. We don't want to be a joke. We don't want

to be taken for granted or dismissed or thought of as silly. I think all of the characters in this play represent that fear. But they decide to tackle it head on, which I find really courageous. By doing that, by allowing themselves to be ridiculous in this one circumstance, they transcend that into something rather glorious. They remind us that in their hearts, they are those same people who were young once—full of ambition, full of talent, full of ideas, full of passion—those people still exist. They just exist in a slightly different form. And they are capable of expressing that in quite a profound way. I find the play very moving in that regard, and I hope that people are inspired by it. ♦♦

CASA VERDI: The Great Composer's Most Beautiful Work

By Danielle Mages Amato



Giuseppe Verdi's personal piano in the concert hall at Casa Verdi.

Before his death in 1901, the great opera composer Giuseppe Verdi conceived of a home, a haven for retired opera singers and musicians without the means to provide for themselves. Verdi knew well the struggles faced by these older artists, or as he called them, "Poor, dear companions of my life!"

Verdi had already financed, built, and staffed a hospital near his home in northern Italy, and he was equally invested in the design and construction of what he called the Casa di Riposo per Musicisti. He dedicated the last few years of his life to its creation: he purchased the land, selected the architect, and researched other institutions of the same kind. In order to provide for the long-term stability of the Casa, Verdi directed that all royalties from his operas should go to its care and upkeep.

The Casa was completed in 1899, but not wanting to be thanked for his generosity, Verdi asked that it not be opened until after his death. However, he always referred to the artists who

would live in the house as "guests," a tradition that endures to this day. Verdi is buried at the house, alongside his wife, Giuseppina Strepponi, and their crypt is a popular tourist attraction.



The exterior and grounds of Casa Verdi.

The house, which came to be known as Casa Verdi, opened its doors on October 10, 1902. Since that time, it has housed over 1,000 singers, composers, conductors, and orchestra musicians. Today, the elderly guests of Casa Verdi live alongside over 50 students and recent graduates of local music schools. Casa Verdi hosts numerous

"Quella Casa è veramente l'opera mia più bella."

*"That Home is truly my most beautiful work."
—Giuseppi Verdi*

**"What is immediately striking, when you enter Casa Verdi, is not the way life there is organized, but rather the sound. Music reaches you from near and far—the sounds of pianos, violins, sometimes an organ; often you hear a young voice going over or practicing an opera aria. And you may even hear voices that are no longer young singing one aria or another."
—Lorenzo Arruga**

In 1984, Swiss film director Daniel Schmid made a documentary about Casa Verdi, called *Tosca's Kiss*. The film, a moving portrait of the residents of the Home, triggered the imagination of playwright Ronald Harwood. He said, "It was such a haunting idea, I thought to myself: there is a play in that." ♦♦

THE PLAY

“MAMA DIVA”



Carol Neblett.

Interview by Danielle Mages Amato

One of America’s greatest and most acclaimed sopranos, Carol Neblett’s career has spanned over 40 years. She has performed opera’s most coveted roles in the world’s greatest opera houses, including the Metropolitan Opera, Teatro alla Scala, Covent Garden, San Francisco Opera, Salzburg, Hamburg, Chicago Lyric Opera, and our own San Diego Opera. Now 68, she serves as an Artist-in-Residence at Chapman University and conducts master classes for young artist programs worldwide.

I know that you began your professional career as a choral singer and then made the jump to opera at 24. What skills did you need to develop to make that change?

Well, certainly power, because opera singers don’t use microphones. There’s a way of learning to sing so that your softest singing will carry to the back of the hall just as well as your loudest. And to have the physical stamina to sing over a 95-piece orchestra without a mic. In choral singing, there is a lot of blending asked of you, so that you don’t stick out. There’s a big skill in that, too. But the opera singer has to be very present. You want a voice that’s unique, so that when someone turns on the radio, they can immediately in two or three notes say, “Oh, that’s Joan Sutherland,” or, “That’s Marilyn Horne.”

What are the physical demands associated with the career?

Opera is very physically demanding. I threw myself down stairs; I did all kinds of things. The raked and angled stages are hard on the back, and just the weight of the costumes can be a challenge. I once had a costume that, honest to God, weighed 70 pounds. It was sewn with heavy jewels—they weren’t real, of course, but they were heavy. It was one of those queen-type roles. I was exhausted every night, just from the costume. I did over 400 performances of *Tosca*, and I jumped to my death many times. Every night you have to do that—plus rehearsals! I had an accident jumping off for a suicide scene

once—the whole platform holding the mattress I was supposed to land on broke. Plus, you have to breathe very deeply and sustain long phrases, and as you get older it just gets tougher and tougher.

Does your voice change as you mature and move through your career?

With time, sometimes even just with having children, the voice gets deeper. The range might still be big, but the quality of the voice gets more depth to it. More beauty, more power. That comes with the training: how you use the diaphragm, the freedom of the jaw and the tongue. But definitely the voice matures. I had three children, and I felt that my voice grew in depth and beauty with each child. Between my 18-year-old voice and my 40-year-old voice, I had the same quality of voice, but the difference is that I had so much more interest and color in my voice with time and experience.

What do you think leads opera singers to retire?

Well, the main reason would be if you’re saying to yourself, “The voice isn’t working as well as it used to.” I wanted to retire when I was still singing well, and I was very fortunate to sing as long as I did. But also, the younger people are coming along, and maybe they’d rather have a 25-year-old Gilda in *Rigoletto* instead of a 50-year-old. I think men have a better time of it than women, because the aging woman is not looked upon as kindly as the aging man, but even they are not going to be playing the leading man any

more. Today, so much opera is being filmed, and going into the movie theatres, that you really have to look like the role you’re playing or it just isn’t believable. In opera, the voice is number one. But number two is now that you need to look like what you’re playing.

Do you think many opera singers have a second career?

I think many of them cannot stand being retired. They have to perform somehow. Some people go into different careers altogether—I have one friend who went into high finance. But I can’t drag myself away from music, so teaching has been a great step. It’s sad when you know your career is coming to an end, but you have to face it. You don’t want to sing badly. And you have to be gracious enough to move over for the next person. Nowadays, I’m training the next people, the ones that are going to make people move over. Many of my students call me “Mama Diva,” and I hope I represent the best of both of those words.

In opera, the demands are big, and the reward is great. And I’m not talking about the monetary reward, I’m talking about the reward of being able to stand out there and know a production went superbly and you were a part of it. There are no guarantees, and there will be rejections. But you have to pick yourself up and keep going. You know the old saying: “When life gives you lemons, make lemonade.” Or pick them up and throw them at a critic. *(laughs)* ♦♦

Rigoletto

True to its title, Ronald Harwood’s *Quartet* is a composition for four players—and it requires four distinct voices. Each of Harwood’s characters has a unique rhythm, energy, and point of view. As their quartet unfolds, they come together and move apart, creating moments of harmony, dissonance, and beautiful silence.

The play also owes its name to another quartet: the famous “Bella Figlia dell’Amore” from Giuseppe Verdi’s opera *Rigoletto*. In the final act of the opera, the quartet brings together four of *Rigoletto*’s central characters. The Duke, an avowed womanizer, has seduced and abandoned Gilda, the daughter of his jester Rigoletto. Gilda and Rigoletto follow him to a run-down tavern, where they watch him attempt to seduce Maddalena. The moment is captured in “Bella Figlia dell’Amore.” The quartet weaves

together four contrasting musical lines, infusing each with its own emotional quality. Musically, Verdi captures his characters’s complex personalities and the inherent drama of the moment: the Duke’s seduction, Maddalena’s laughing rejection, Gilda’s anguish, and Rigoletto’s desire for revenge.

Harwood’s four retired opera singers—Reggie, Cissy, Joan, and Wilf—performed *Rigoletto* together in their heyday. The recording of their performance has just been re-issued, and it plays a significant role in the events of the play. Harwood cleverly juxtaposes his own characters against their *Rigoletto* counterparts, inviting the audience to see them as both similar to and different from the roles they play. ♦♦



Albanian tenor Giuseppe Gipali as the Duke of Mantua and American mezzo-soprano Kirstin Chávez as Maddalena in San Diego Opera’s *Rigoletto*, 2009.



(from left) Kirstin Chávez as Maddalena, Joseph Calleja as the Duke, Nino Machaidze as Gilda, and Giovanni Meoni in the title role of Verdi’s *Rigoletto* at the Metropolitan Opera in New York, 2011.



(from left) Željko Lucić as Rigoletto, Diana Damrau as Gilda, Oksana Volkova as Maddalena, and Piotr Beczala as the Duke at the Metropolitan Opera in New York, 2013.

**ROGER FORBES**

(Wilfred Bond) has acted for over 40 years in both the United States and in his native England. His credits include four years at the National Theatre under Sir Laurence Olivier as well as appearing in London's West End at the Garrick and Cambridge Theatres. In the U.S. he was a founding member of Geva Theatre in New York, where he acted in and directed over 30 plays. His credits include five seasons with Alabama Shakespeare Festival as well as seasons at Oregon Shakespeare Festival, Alliance Theatre, Milwaukee Repertory Theater, Studio Arena Theater, Long Wharf Theatre, Florida Stage, Cincinnati Playhouse in the Park, and Portland Center Stage. He spent two seasons at the Stratford Festival in Canada and has worked extensively in Vienna and Frankfurt. In 2007 he premiered his one-man show *Falstaff* at the National Arts Centre in Ottawa, which won him a Best Actor Award for 2007-2008, and subsequently toured the U.K. in 2008. He has made numerous film and television appearances in both the U.K. and the U.S. and has performed Off Broadway but never on it! His directing credits include *King Lear* (Ohio University), *The Seagull* (Alabama Shakespeare Festival), *Shear Madness* (Studio Arena Theater), *Time and the Conways* (The University of Utah), and most recently *A Capital Affair* and *Six Dance Lessons in Six Weeks* (Vienna's English Theatre). He has taught at Ohio University, Auburn University, and summer courses at the Royal Academy of Dramatic Art in London, where he is currently a member of the audition board.

**ROBERT FOXWORTH**

(Reginald Paget) is an Associate Artist of The Old Globe and has appeared in *Other Desert Cities*, *Inherit the Wind*, *Richard III*, *August: Osage County*, *King Lear*, *The Madness of George III*, *Cornelia*, *Julius Caesar*, *Private Lives*, *Below the Belt*, *Love Letters*, and *Antony and Cleopatra*. In 2011 he played Arthur in *Superior Donuts* at San Diego Repertory Theatre, for which he won Outstanding Lead Performance in a Play from the San Diego Theatre Critics Circle. He most recently appeared in *Other Desert Cities* at the Mark Taper Forum in L.A. His most recent appearance on Broadway was in *August: Osage County* as Charlie Aiken. Also on Broadway, Mr. Foxworth has appeared in *Twelve Angry Men*, *Ivanov*, *Honour*, *Judgment at Nuremberg*, and *Henry V*. He won the Theatre World Award for his

portrayal of John Proctor in *The Crucible* at Lincoln Center Theater. His television series include "Storefront Lawyers," "Falcon Crest," and "LateLine" with Al Franken. He has guest starred on countless television shows over the years such as a two-year stint on "Six Feet Under" and episodes of "Law & Order" and "Law & Order: Special Victims Unit." Mr. Foxworth's regional theatre work has included *Cyrano de Bergerac* (Great Lakes Theatre Festival), Iago in *Othello* and The Scottish King in *Macbeth* (Guthrie Theater), George in *Who's Afraid of Virginia Woolf?* (Hartford Stage), *Uncle Vanya* (Geffen Playhouse), and many more. He is the voice of Ratchet in the *Transformers* movies.

**ELIZABETH FRANZ**

(Jean Horton) It is impossible to do justice to any veteran actor's career in the allotted 200 words. In her 50 years of performing, Ms. Franz has acted on Broadway, at the Royal

National Theatre in London, Off Broadway, in Scotland and in Egypt, all around the United States, in films both for the big screen and television, and on television series, both dramatic and comedic. She has been nominated numerous times for Tony, Emmy, Screen Actors Guild, Drama Desk, and Outer Critics Circle Awards and has been awarded a Tony Award, Obie Award, Lucille Lortel Award, Chicago's Joseph Jefferson Award, Boston's Elliot Norton Award, Los Angeles's Ovation Award, Friends of New York Theatre (FANY) Award, and Dramatist Guild Fund's Lifetime Achievement Award.

**JILL TANNER**

(Cecily Robson) is delighted to be back at The Old Globe after a 30-year absence. She previously played the Nurse in Jack O'Brien's production of *Romeo and Juliet*, Rosaline in *Love Labour's Lost*, and

Klytemnestra in *Elektra*. On Broadway she played in *Dividing the Estate*, *Enchanted April*, *Rose, My Fat Friend*, and *No Sex Please, We're British*. Last season she played Lady Margaret in Mint Theater Company's production of *A Picture of Autumn in New York*. She has played leads in almost every regional theatre in the country. Ms. Tanner has recorded over 100 books for both the Library of Congress and Recorded Books.

RONALD HARWOOD

(Playwright) was born in Cape Town, South Africa, in 1934 and went to England in

1951. His novel *Home* was awarded the Jewish Quarterly-Wingate Prize for Fiction in 1994. He is the editor of *The Faber Book of Theatre* and the author of a history of the theatre, *All the World's a Stage*, which accompanies the BBC television series, which he presented. He also wrote *Sir Donald Wolfit, C.B.E.: His Life and Work in the Unfashionable Theatre*. He was Visitor in Theatre at Balliol College, Oxford. Since 1993 he has been President of PEN International, the world organization of writers. His plays include *A Family*, *The Ordeal of Gilbert Pinfold* (from Evelyn Waugh), *The Dresser*, *Tramway Road*, *The Deliberate Death of a Polish Priest*, *Interpreters*, *J.J. Farr*, *Ivanov* (from Anton Chekhov), *Another Time*, *Reflected Glory*, and *Poison Pen*. *Taking Sides* had simultaneous world premieres in Chichester and Krakow prior to opening at the Criterion Theatre in London's West End. *Another Time*, under the title *Temps Contre Temps*, won the Molière Award for Best Show, Paris, 1993. His play *The Handyman* opened in Chichester in September 1996 starring Frank Finlay. He won the Academy Award for his screenplay of *The Pianist* and was nominated for *The Dresser* and *The Diving Bell and the Butterfly*. He also wrote the films *The Browning Version* starring Albert Finney and *Cry, the Beloved Country* starring James Earl Jones and Richard Harris. In 1996 he was awarded the Chevalier de L'Ordre des Arts et des Lettres.

RICHARD SEER

(Director) is an award-winning director and actor who has directed and/or performed on Broadway, Off Broadway, on film and television, and in over 70 productions at regional theatres in this country and Great Britain, including The Kennedy Center, Goodman Theatre, Stratford Shakespeare Festival, Brooklyn Academy of Music, Huntington Theatre Company, San Jose Repertory Theatre, Studio Arena Theater, Edinburgh Festival Fringe, and the Sybil Thorndike Theatre in England. He originated the role of Young Charlie in the 1978 Tony Award-winning Broadway production of Hugh Leonard's *Da* and received the Theatre World Award for his performance. At The Old Globe, he has directed productions of *Other Desert Cities*, *God of Carnage*, *Life of Riley*, *The Last Romance*, *The Price*, *Romeo and Juliet*, *Who's Afraid of Virginia Woolf?*, *Trying*, *Fiction*, *Blue/Orange* (San Diego Critics Circle Award), *All My Sons*, *Da*, and *Old Wicked Songs*. His recent directing assignments also include *Third* (Huntington Theatre Company), *Bill W. and Dr. Bob* and *Sonia Flew* (San Jose Repertory Theatre), and *Other Desert Cities* (TheatreWorks Silicon Valley). He received his M.F.A. in directing from Boston Univer-

sity, where he was awarded the prestigious Kahn Directing Award. In 1990, Mr. Seer was invited to return to Boston University's School for the Arts as an Associate Professor of Acting and Directing. He has been Director of the Old Globe/University of San Diego Graduate Theatre Program since 1993 and is the University's current Chair of Theatre. In 2010, he was awarded the Craig Noel Distinguished Professorship.

RALPH FUNICELLO

(Scenic Design) is an Associate Artist of The Old Globe and has designed the sets for over 79 productions for the company including the recent production of *Water by the Spoonful* and the Summer Shakespeare Festivals 2004-2013. Elsewhere, Mr. Funicello has designed scenery on and Off Broadway and for many theatres across the country and abroad, including Lincoln Center Theater, Manhattan Theatre Club, American Conservatory Theater, A Contemporary Theatre, Mark Taper Forum, Arizona Theatre Company, Seattle Repertory Theatre, Berkeley Repertory Theatre, Milwaukee Repertory Theater, Denver Center Theatre Company, The Shakespeare Theatre Company, Guthrie Theater, South Coast Repertory, Oregon Shakespeare Festival, Williamstown Theatre Festival, Huntington Theatre Company, Intiman Theatre, Stratford Shakespeare Festival, Royal Shakespeare Company, Theatre Royal Bath, New York City Opera, LA Opera, and San Diego Opera. He has received a Tony Award nomination, the Michael Merritt Award for Excellence in Design and Collaboration, and numerous awards from the San Francisco Bay Area Theatre Critics Circle and the LA Drama Critics Circle. He currently holds the position of Powell Chair in Set Design at San Diego State University.

CHARLOTTE DEVAUX

(Costume Design) has designed over 20 productions at The Old Globe including *Other Desert Cities*, *Somewhere*, *The Last Romance* with Marion Ross, *Kingdom*, *The Price*, *Trying*, *Who's Afraid of Virginia Woolf?*, *A Body of Water*, *Since Africa*, *Da*, and *All My Sons*. She designed La Jolla Playhouse's production of *Blood and Gifts*, *9 Parts of Desire* for Mo'loelo Performing Arts Company, numerous productions for San Diego Dance Theater, and *Other Desert Cities* at TheatreWorks Silicon Valley. She also designed *Miami Libre*, a Cuban dance musical, for the Adrienne Arsht Center for the Performing Arts, Miami. Internationally, she has designed costumes for theatre and television in New Zealand for 10 years. She is the former costume designer and stylist for Television New Zealand's children's programming and dramas. She is

an Associate Artist with the Christchurch Drama Center and has designed for The Court Theatre and Christchurch Repertory Theatre, New Zealand. She holds additional costume design credits in Sydney, Australia, and London. Ms. Devaux holds the position of Resident Associate Costume Designer at The Old Globe where she has worked on over 70 productions, including *A Gentleman's Guide to Love and Murder*, *The Winter's Tale*, *The Times They Are A-Changin'*, *Robin and the 7 Hoods*, *Dirty Rotten Scoundrels*, *Sammy*, and the Summer Shakespeare Festival.

YORK KENNEDY

(Lighting Design) is a lighting designer for the performing arts and architecture. His designs for the stage have been seen in theatres across America and in Europe including Arena Stage, Chicago Shakespeare Theater, Berkeley Repertory Theatre, Seattle Repertory Theatre, American Conservatory Theater, Sacramento Opera, Polish National Opera, Alley Theatre, Dallas Theater Center, Hartford Stage, Theatre for a New Audience, Yale Repertory Theatre, Brooklyn Academy of Music, Goodspeed Musicals, and the Denver Center Theatre Company. He has designed over 45 productions for The Old Globe and spent six seasons as resident lighting designer for the company's Shakespeare Festival. His awards for theatrical lighting include the Dramalogue Award, San Diego Theatre Critics Circle Award, Back Stage West Garland Award, AriZoni Theatre Award, and the San Francisco Bay Area Theatre Critics Circle Award. In the dance world he has designed for Malashock Dance, Brian Webb, and Tracey Rhodes. As an architectural lighting designer he has designed both nationally and internationally for numerous themed environments, theme parks, and residential, retail, restaurant, and museum projects including the Sony Metreon Sendak Playspace in San Francisco, Warner Bros. Movie World in Madrid, Le Centre de Loisirs in Morocco, and *The LEGO Racers 4D* attraction in Germany, Denmark, England, and the U.S.A. He is Head of Lighting Design in the theatre program at San Jose State University and is a graduate of the California Institute for the Arts and the Yale University School of Drama.

CHRISTOPHER R. WALKER

(Sound Design) is very pleased to be returning to The Old Globe. Based in Seattle, he is the resident designer for the Seattle Children's Theatre and has also designed there at Seattle Repertory Theatre, A Contemporary Theatre, Intiman Theatre, and The 5th Avenue Theatre. In California he has designed for La Jolla Playhouse, Mark Taper Forum,

Geffen Playhouse, and American Conservatory Theater. He spent seven seasons as the resident designer at American Repertory Theater in Boston, designing over 40 productions while there. He has also designed in New York, Houston, Austin, Philadelphia, Princeton, Providence, Phoenix, New Haven, Washington D.C., Chicago, Minneapolis, and Kansas City as well as internationally in Singapore, Taiwan, and Moscow. Commercially he has designed for Intel, Harvard University, Starbucks, and PopCap Games. He holds a degree in Classical Piano Performance from Cornish College of the Arts.

URSULA MEYER

(Dialect Consultant) has studied voice with Cicely Berry, Patsy Rodenburg, Andrew Wade, Arthur Lessac, and Kristin Linklater. She graduated with distinction from the Advanced Voice Studies Program at the Royal Central School of Speech & Drama in London and is a designated Linklater teacher. Her regional credits include The Old Globe, the Guthrie Theater, The Shakespeare Theatre Company, South Coast Repertory, Yale Repertory Theatre, La Jolla Playhouse, and the Idaho, Santa Cruz, and Utah Shakespeare Festivals, as well as 15 seasons with the Oregon Shakespeare Festival. Ms. Meyer is currently on the faculty at UC San Diego. In 2007, she was a recipient of UCSD's Saltman Distinguished Teacher of the Year Award.

ANNETTE YÉ

(Stage Manager) served as stage manager for The Old Globe's *Vanya and Sonia and Masha and Spike*, *The Few*, *Pygmalion*, *God of Carnage*, *Anna Christie*, *Groundswell*, and the 2010 production of *Dr. Seuss' How the Grinch Stole Christmas!* Her other Globe credits include *A Gentleman's Guide to Love and Murder*, *Dr. Seuss' How the Grinch Stole Christmas!* (2011-2013), *Boeing-Boeing*, *The First Wives Club*, *Opus*, *Dancing in the Dark*, *Hay Fever*, and the Summer Shakespeare Festivals 2008 and 2010-2013.

BARRY EDELSTEIN

(Artistic Director) is a stage director, producer, author, and educator. Widely recognized as one of the leading American authorities on the works of Shakespeare, he has directed nearly half of the Bard's plays. His directing credits include his Globe directorial debut with *The Winter's Tale* starring Billy Campbell, the first Shakespeare to be staged in our indoor theatre in over a decade, and his 2014 Summer Shakespeare Festival production of *Othello* starring Blair Underwood, Richard Thomas, and Kristen Connolly in the Lowell Davies Festival Theatre. As Director of the

Shakespeare Initiative at The Public Theater (2008-2012), Edelstein oversaw all of the company's Shakespearean productions, as well as its extensive educational, community outreach, and artist-training programs. At The Public, he 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. Edelstein's Shakespearean directorial credits include *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*. Edelstein has taught Shakespearean acting at The Juilliard School, NYU's Graduate Acting Program, and the University of Southern California. 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*.

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 serves on the Board of Directors of the National Alliance of Musical Theatre, the National Corporate Theatre Fund, and the Balboa Park Cultural Partnership 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 1981 through 2007. Mr. O'Brien will direct *It's Only a Play* this fall on Broadway starring F. Murray Abraham, Matthew Broderick, Nathan Lane, Stockard Channing, and Megan Mullally. He most recently directed the Broadway revival of *Macbeth* with Ethan Hawke. 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: *Il Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination). National Theatre: *His Girl Friday*. Six movies for PBS's "American Playhouse." Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, 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 Graduate Theatre Pro-

gram in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the 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.



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.

For Students at the Globe, It's All About Shakespeare

Shakespeare has been at the heart of The Old Globe's life since the theatre began in 1935. During the California Pacific International Exposition that year, thousands of people enjoyed short versions of many of Shakespeare's plays in what was then a replica of London's Globe theatre. Our own Craig Noel made pocket money by selling tickets to those shows. The edited versions of those productions are still sold by the publisher for theatres looking to present shorter versions of the Bard's plays.

Our Summer Shakespeare Festival, a wonderful celebration of all things Shakespeare, draws people from across the country to experience brilliant productions of brilliant plays. Our Master of Fine Arts students perform many roles in those summer shows in addition to lending their talents as teaching artists in pre-show workshops for groups planning to see our productions. Our Artistic Director, Barry Edelstein, is one of America's foremost authorities on Shakespeare, and his experience as an educator supports our student training programs.

This summer, dozens of students are spending their days on the Globe campus studying classical acting with an emphasis on Shakespeare. Those students will meet Barry; study his book, *Thinking Shakespeare*;

and train with talented actors and directors. The Middle School Conservatory students, grades 6-8, will demonstrate their learning in a showcase for parents and friends on the final day of their three-week program. It's an exhilarating course, and the students never fail to amaze us with their maturity and dedication.

Students in grades 9-12 are immersed in training and rehearsal in the Summer Shakespeare Intensive. Their work this year includes intense training in speaking and understanding Shakespeare. Daily classes of studying text, using the logical and effective methods in Edelstein's book, help students prepare for their big performance in the Lowell Davies Festival Theatre. They perform one-hour versions of two of Shakespeare's plays, bringing us full circle to those early days of The Old Globe.

Join us on August 18 to witness the Shakespeare Intensive performances and see what we're doing to further this company's history as a destination for actors, directors, and audiences who seek the very best of Shakespeare in America.

For more information about our Education programs email GlobeLearning@TheOldGlobe.org.



Old Globe Artistic Director Barry Edelstein with the students of the 2013 Summer Shakespeare Intensive.

AT THE GLOBE

The Old Globe celebrated the opening of the world premiere musical comedy *Dog and Pony*, directed by Roger Rees, on Thursday, June 5, 2014. The festivities began with a pre-show reception for Circle Patron donors, Board members, Production Sponsors, and members of the artistic team, and the fun continued after the performance with the addition of cast and crew members at the opening night cast party.



1. *Dog and Pony* director Roger Rees and Season Sponsor June Yoder*. 2. Cast, crew, and sponsors of *Dog and Pony*: (from left) book writer Rick Elice, cast member Beth Leavel, Artistic Director Barry Edelstein, cast member Jon Patrick Walker, Production Sponsors Sheila* and Jeff Lipinsky, cast members Eric Williams Morris, Nicole Parker, and Heidi Blickenstaff, composer and lyricist Michael Patrick Walker, director Roger Rees, and stage manager Anjee Nero. 3. Managing Director Michael G. Murphy and Jean and David Laing. 4. Dick and Barbara Enberg and Karen and Jim Braelien. 5. Pam Marks, *Dog and Pony* book author Rick Elice, and Season Sponsor Valerie Cooper*. 6. Cast member Nicole Parker, Season Sponsors Brian and Paula* Powers, and cast member Jon Patrick Walker. 7. Ann Brizolis, Board Chair and Season Sponsor Elaine Darwin*, and Karen Tanz*. 8. *Othello* actors Richard Thomas and Kristen Connolly with Season Sponsors Vicki* and Carl Zeiger. *Board member. Photos by Doug Gates.

ENHANCE YOUR THEATRE EXPERIENCE

Become a Member of the Globe's Annual Fund!

Even with strong ticket sales, income from the box office only accounts for approximately 50% of the theatre's \$20 million operating budget. As a not-for-profit theatre, The Old Globe primarily relies on the generous support of patrons like you to contribute the rest. Annual Fund donations support artistic work and educational programs that the Globe offers to the San Diego community. Annual Fund members also receive benefits that enhance the theatregoing experience. Check to see if your company has a matching gift policy, which can double the impact of your donation.

Annual Fund Benefits (*by membership level*):

- Complimentary backstage tour (\$125)
- Subscription seating upgrade priority (*commensurate with giving level*)
- Discounts at participating restaurants (\$250)
- Opportunity to purchase tickets before the general public (\$250)
- Listing as an Annual Fund donor in all programs for one year (\$500)
- Invitations to attend Meet the Artist events (\$500)
- Three complimentary blanket rentals (\$500)



Annual Fund donors at the 2013 Shakespeare Festival Cast Signing Party.

- Invitations to selected opening night receptions (\$1,000)
- Voucher for one complimentary admission for two to the Lipinsky Family Suite (\$1,000)
- Invitations to all opening night dinners (\$1,500)
- Gift from the Helen Edison Gift Shop (\$1,500)

To learn more about Annual Fund giving and benefits, contact Jessica Burger, Development Manager of Individual Annual Giving, at (619) 231-1941 x2311.

Join the Craig Noel League Today

Ensure a Stronger Future for The Old Globe

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



520
1957

Anonymous (20)
Diana Barliant*
Jan Bart
Nancine Belfiore
Alan Benaroya
Barbara Bolt
Nancy Brock
Ronald Brown

Dr. & Mrs.
Edgar D. Canada
Sandra & Harry Carter
Garet & Wendy Clark
Joseph J. Cohen &
Martha P. Farish
R. Patrick & Sharon
Connell
Jane Cowgill
Gigi Cramer
Patricia W. Crigler. Ph. D.,
CAPT/USN/Ret.
Carlos & Patricia Cuellar
Darlene Gould Davies
Mrs. Philip H. Dickinson*
Doug Druley & Becky
Young
Bernard J. Eggertsen &
Florence Nemkov
Dr. & Mrs. Robert Epstein

Frank A. Frye, III
Mr. Alan Gary &
Ms. Joane Udelf
Nancy Reed Gibson
Robert Gleason & Marc
Matys
Marcy Goldstone
Carol & Don Green
Betsy Hamblin
Bernard & June Harland
Kathryn Hattox
David & Debbie Hawkins
Jill Denison Holmes
Craig & Mary Hunter
Grace Johnston
J. Robert & Gladys H. King
Family Trust
Marilyn Kneeland
Jean & David Laing

James & Janice LaGrone
Dr. Ronald &
Mrs. Ruth W. Leonardi
Jerry Lester Foundation
Robin J. Lipman
Heather Manion
Chris & Jill Metcalf
Paul I. & Margaret W.
Meyer
Steve Miller
Shirley Mulcahy
Laurie Dale Munday
Stanley Nadel & Cecilia
Carrick
Alice B. Nesnow
Arthur & Marilyn
Neumann
Ronald J. Newell
Greg & Polly Noel

PACEM (Pacific Academy
of Ecclesiastical Music)
Sarah B. Marsh-Rebello &
John Rebello
Esther Rodriguez
Bruce Sherman
Darlene Marcos Shiley
Patsy & Forrest* Shumway
B. Sy & Ruth Ann Silver
Dee E. Silver, M.D.
Stephen M. Silverman
Roberta Simpson
Jen Sisskind
Dolores & Rod Smith
Marisa SorBello & Peter
Czipott
John & Cindy Sorensen
Nancy A. Spector &
Alan R. Spector

Jeanette Stevens
Peter Stovin & Marilyn
Johns
Eric Leighton Swenson
Anne C. Taubman
Randy Tidmore
Cherie Halladay Tirschwell
Evelyn Mack Truitt
Ginny Unanue
Jordine Von Wantoch
Merle Wahl*
Holly J. B. Ward
Sarah Woodruff Watkins
Sheryl & Harvey P. White
Mrs. Jack Galen Whitney
Julie Meier Wright
Carolyn Yorston-Wellcome

*In Memoriam

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

OUR THANKS

CORPORATE DONORS

Lead Season Sponsors (\$75,000 or more)



Season Sponsors (\$50,000 - \$74,999)



Production Sponsors (\$25,000 - \$49,999)



Director Circle (\$15,000 to \$24,999)



(\$10,000 to \$14,999)
First American Trust ResMed Foundation

Founder Circle (\$5,000 - \$9,999)
Bertrand at Mister A's Loma Media Nokia Inc.

Craig Noel Circle (\$2,500 - \$4,999)
Cubic Corporation Luna Grill

PUBLIC SUPPORT

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.



ANNUAL FUND DONORS

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

Benefactors (\$100,000 and above)

Mary Beth Adderley Anonymous City of San Diego Commission for Arts & Culture Karen & Donald Cohn Peter Cooper & Norman Blachford Elaine & Dave Darwin Edgerton Foundation	Audrey S. Geisel/Dr. Seuss Fund at The San Diego Foundation Globe Guilders Kathryn & John Hattox The James Irvine Foundation Microsoft Paula & Brian Powers	Conrad Prebys & Debra Turner Qualcomm Foundation Darlene Marcos Shiley, in memory of Donald Shiley The Shubert Foundation Sheryl & Harvey White Foundation
---	---	--

Season Sponsors (\$50,000 to \$99,999)

The Legler Benbough Foundation John A. Berol Mary Ann Blair Valerie & Harry Cooper Ann Davies Mr. & Mrs. Brian K. Devine Hal & Pam Fuson	Joan & Irwin Jacobs Fund of the Jewish Community Foundation NCTF/Edgerton Foundation Fund for New American Theatre The Parker Foundation (Gerald & Inez Grant Parker) Gloria Rasmussen Mickey Stern	Rhona & Rick Thompson Gillian & Tony Thornley United Wells Fargo June E. Yoder Vicki & Carl Zeiger
--	---	---

Production Sponsors (\$25,000 to \$49,999)

Bank of America Alan Benaroya Richard & Kathy Binford California Bank & Trust Pamela & Jerry Cesak Joseph Cohen & Martha Farish Cohn Restaurant Group/Prado Restaurant The County of San Diego Nina & Robert Doede Pamela Farr & Buford Alexander	GEN7 Wines Higgs Fletcher & Mack, LLP Leonard Hirsch, in memory of Elaine Hirsch HM Electronics, Inc. Holland America Line The Hull Family Jo Ann Kilty Elaine Lipinsky Family Foundation Jeffrey & Sheila Lipinsky Family Foundation National Corporate Theatre Fund	Neiman Marcus Price Philanthropies Foundation Random House Children's Books San Diego Gas & Electric® Sheraton San Diego Hotel & Marina Ms. Jeanette Stevens Torrey Pines Bank Evelyn Mack Truitt Union Bank U.S. Bank Mandell Weiss Charitable Trust
--	--	---

Director Circle (\$10,000 to \$24,999)

Melissa Garfield Bartell & Michael Bartell Jane Smisor Bastien Bjorg Family The Anthony Cerami & Ann Dunne Foundation for World Health Nikki & Ben Clay Dan & Phyllis Epstein Dr. & Mrs. Robert Epsten Karen Fox Diana R. Glimm Lee & Frank Goldberg	Dr. & Mrs. Harry F. Hixson, Jr. Daphne H. & James D. Jameson Barbara G. Kjos Brooke & Dan Koehler Carol & George Lattimer Rebecca Moores National Endowment for the Arts Caroline & Nicolas Nierenberg The Kenneth T. & Eileen L. Norris Foundation Tom & Lisa Pierce Ramin Pourteymour	Allison & Robert Price Jean & Gary Shekhter Ben & Karen Sherwood Karen & Stuart Tanz Nita & Henk van der Werff Carol & Larry Veit Jordine Skoff Von Wantoch Pamela J. Wagner Dr. Steve & Lynne Wheeler Karin Winner Brent Woods & Laurie Mitchell
--	---	---

FOUNDER CIRCLE
(\$5,000 to \$9,999)
Lawrence G. Alldredge & Dawn Moore
Anonymous
Joan & Jeremy Berg
Barbara Bloom
The Louis Yager Cantwell
Private Foundation
Carol & Jeff Chang
Barbara Charlton
Colwell Family Distributable Fund at
The San Diego Foundation
R. Patrick & Sharon Connell
Bernard J. Eggertsen & Florence Nemkov
Marion Eggertsen
Barbara & Dick Enberg
Carol Spielman-Ewan & Joel Ewan
Susanna & Michael Flaster

Drs. Thomas H. & Jane D. Gawronski
Norm Hapke & Valerie Jacobs Hapke
Gordon & Phyllis Harris
Alexa Kirkwood Hirsch
Jerri-Ann & Gary Jacobs
William Karatz
Jennifer Lake & Donald Francis Donovan
Peter Landin & Michelle Cardinal
Peter Manes & Yoko Sakaguchi
Paul & Maggie Meyer
Money/Arenz Foundation, Inc.
Matthew & Judith Pollack
John & Marcia Price Family Foundation
Rivkin Family Fund I at
The San Diego Foundation
The Jerome Robbins Foundation
Chrissy & Roger Roberts
Patricia K. Shumway

Herb Solomon & Elaine Galinson
Iris & Matthew Strauss
Pat & Jack Thomas
Cherie Halladay Tirschwell
Carol Vassiliadis
Viterbi Family Fund of the
Jewish Community Foundation
Jim & Mary Jane Wiesler
Pamela & Marty Wygod

CRAIG NOEL CIRCLE
(\$2,500 to \$4,999)
Dr. & Mrs. Wayne Akeson
Anonymous (6)
Judith Bachner & Eric Lasley
Jan & Rich Baldwin
Bobbie Ball
Diana J. Barliant* & Nowell Wisch

Jan Bart
Mr. & Mrs. Bear
Charlotte & Charles Bird
Paul Black
Steve & Elizabeth Bluhm
Dr. Herman & Irene H. Boschken
Anita Busquets & William Ladd
Dr. & Mrs. Edgar D. Canada
Edward & Pamela Carnot
Cecilia Carrick & Stan Nadel
Harry & Sandra Carter
George & Ellen Casey
Rudy & Carol Cesena
Garet & Wendy Clark
Ms. Heidi Conlan/
The Saham Daywi Foundation
Richard & Stephanie Coutts
Susan Barlow Cowell

OUR THANKS

Jane Cowgill
Gigi & Ed Cramer
Carlo & Nadine Daleo
Darlene G. Davies, in memory
of Lowell Davies
Jim & Sally Ditto
Devora & Ron Eisenberg of Great News!
Mr. & Mrs. Ira S. Epstein
Diane & Elliot Feuerstein
Mary & David Fitz
Jean & Sid Fox
Chuck Freebern
Charles & Millicent Froehlich
Joy & Dr. Fred Frye
Barbara & Albert Garlinghouse
Bill & Judy Garrett
Teresa George
Wendy Gillespie
Robert Gleason & Marc Matys
Sheila & Tom Gorey
George C. Guerra
Ms. Cheryl Haimsohn
Guy & Laura Halgren
Pat & Rick Harmetz
Patrick Harrison & Eleanor Lynch
Liz & Gary Helming
Rhonda Heth & Thomas Mabie
Gary & Carrie Huckell
Richard & Janet Hunter
Hutcheson Family Fund at
The San Diego Foundation
Drs. Sonia & Andy Israel
Pat JaCoby
Mary & Russell Johnson
Jackie Johnston
Katleman Family Fund of the
Jewish Community Foundation
Dr. Gerald & Barbara Kent
Edythe Kenton
J. Robert & Gladys H. King Family Trust
Ken & Sheryl King
Webster & Helen Kinnaird
Jane & Ray* Klofkorn
Curt & Nancy Koch
Rosalie Kostanzer & Michael Keefe
Regina Kurtz, in fond memory
of Al Isenberg
Bob & Laura Kyle
Jean & David Laing
Terry & Mary Lehr
Ms. Sherrill Leist
Ronald & Ruth W. Leonardi
James & Pamela Lester
Paul Levin
Sandy & Arthur Levinson
Robin J. Lipman
Barbara & Mathew Loonin
Susan and John Major
Donor Advised Fund at the
Rancho Santa Fe Foundation
Carlos Malamud
Dr. Robert & Marcia Malkus
Jackie & Charlie Mann Fund of the
Jewish Community Foundation
Lois Marriott
Ms. Kerri Martella
Dr. Ted & Marcy Mazer
Elizabeth & Edward McIntyre
Elizabeth B. Meyer
Dr. Howard & Barbara Milstein
Sara F. Moser
Nancy & James Mullen
Bette Nagelberg
Joyce & Martin Nash
Lyn Nelson
Arthur & Marilyn Neumann
Lawrence Newmark
Patrons of the Prado
Patricia Payne
Col. & Mrs. Ben Pollard
Bill & Mo Popp
Daniel Porte Jr., MD & Sally Dubois
Joseph & Jane Rascoff
Sarah B. Marsh-Rebelo & John G. Rebelo
Nancy J. Robertson
Cathy & Larry Robinson
Carole Sachs
Beverly & Warren Sanborn
Sue & Duff Sanderson
Dr. Myron & Doreen Schonbrun
Sherry & Charles Sheppard
Drs. Joseph & Gloria Shurman
Dee E. Silver, MD
Beth & Kevin Smith

Marisa SorBello & Peter Czipott
Nancy & Alan Spector and Family
Barbie & Dan Spinazzola
Ann & Robert Steck
Nancy Steinhart & Rebecca Goodpasture
Hannah & Gene Step
Karen & Don Tartre
Michael T. Turner & Suzanne Poet Turner
Mary R. Warkentin
Jan Harden Webster & Raul Ortega
The Patricia and Christopher Weil
Family Foundation
Shirli, Damien and Justin Weiss
Mary Kay West
Pat & Bob Whalen
James E. & Kathryn A. Whistler
Ellen & Tim Zinn

DIAMOND
(\$1,500 to \$2,499)
Anonymous (2)
Jeff & Donna Applegate
Mrs. Lazare F. Bernhard
Mary-Kay Butler
Greg & Loretta Cass
Gay and Lesbian Fund for San Diego
at The San Diego Foundation
Bill & Nancy Homeyer
Jake's on 6th A Wine Bar
Dr. & Mrs. M. Joseph McGreevy
Judith & Neil* Morgan
Akiko Charlene Morimoto &
Hubert Frank Hamilton, Jr.
Elspeth & Jim Myer
Susan C. Parker
The Arthur & Jeanette Pratt
Memorial Fund
Wade and Candi Rich
Ryde Family Memorial Foundation at
The San Diego Foundation
Jack & Louise Strecker
Ms. C. Anne Turhollow &
Mr. Michael J. Perkins

PLATINUM
(\$1,000 to \$1,499)
In Memory of Freda Altschuler &
Sylvia Goldin
Drs. Gabriela & Mike Antos
Sondra & Robert Berk Fund of the
Jewish Community Foundation
Gary & Barbara Blake Family Fund of the
Jewish Community Foundation
Bob & Joyce Blumberg
Walter & Cheryl Deegan
Dean & Mrs. Michael H. Dessent
Dorothy R. Dring
Clare & Paul Friedman
Geraldo & Scarrain Gomes Fund
Louise & Doug Goodman
Heat Bar & Kitchen
Phil & Kathy Henry
Joan & George Hornig
Isaacs Brothers Foundation at
The San Diego Foundation
Kenneth & Marilyn Jones
Louis & Mary Beth Kelly
Robert Kilian & Kathleen Slayton
Gayle & Jerry Klusky
Bill & Linda Kolb
Dr. & Mrs. James E. Lasry
Thomas D. Lookabaugh Foundation
Edward & Nancy Lyon
Joy & Ronald Mankoff
Jasna Markovac & Gary Miller
Marcia A. Mattson
Rena Minisi & Rich Paul
Charles & Ilene Mittman
Jim & Ruth Mulvaney Foundation at
The San Diego Foundation
Marsha J. Netzer, in memory of
Alice & Ray Jacobson
Mark Niblack, MD
Virginia Oliver
Barbara B. Oswalt
Christopher & Susan Pantaleoni
Robert & Doris Reed
John & Josette Rekettye
Jordan Ressler Charitable Fund of the
Jewish Community Foundation
Esther Rodriguez
Dr. Sara Rosenthal & Dr. Julie Prazich
Crystal A. Rubin
Ryan Family Charitable Foundation

San Diego Branch of
The English-Speaking Union
Marilies Schoepflin, Ph.D.
Alan & Ester Siman
Dave & Phyllis Snyder
Margery & John Swanson
Greta & Steve Treadgold
Stan & Anita Ulrich
Karen Walker
James & Ellen Weil
David & Irene Weinrieb
Judith Wenker
Sandy Wichelecki &
Suzanne Dukes
Howard & Christy Zatklin

GOLD
(\$500 to \$999)
Mrs. Marilyn Adams
George Amerault, Jr.
Anonymous (3)
Earl Asbury
Alicia Atun & Elaine Rendon*
The Backman Family
Bruce & Loretta Cass
Amnon & Lee Ben-Yehuda
Jay Biskupski & Catherine Imrie
Barbara Bolt
Deb & Brand Brickman
Ruth Bunn
Luc Cayet & Anne Marie Pleska
Drs. Lynne Champagne & Wilfred Kears

Richard T. Clampitt
Jack & Carol Clark
Alan L. & Frances E. Cornell
Ronald D. Culbertson
Honorable Vincent P. Di Figlia (Ret.)
Dr. Donald & Eilene Dose
Jacqueline & Stanley Drosch
Berit & Tom Durler
Bill Eiffert & Leslie Hodge
Drs. George & Susan Dersnah Fee
Richard & Beverly Fink
Family Foundation
Pauline E. Forman & Jack Burke
Steven & Susan Garfin
Terrie Georgi
Arthur Getis & Roberta King
Norman & Patricia Gillespie
J. M. Gillman
Robert & Edry Goot
Barbara & Leonard Gosink
Chris Graham & Michael Albo
Carol & Don Green
Richard & Candace Haden
Jeff & Judy Handler
James & Ruth Harris Fund of the
Jewish Community Foundation
Virginia Hawkins
Kaaren Henderson
Jamie Henson & Robert Houskeeper
Bruce & Jane Hopkins
Joseph & Donna Hynes
Mrs. Susan Inot
Ed & Linda Janon
Tony & Nancy Janus
Dr. & Mrs. Clyde W. Jones
Anthony & Joyce Joseph
Bob & Janice Kayler
Dr. Marvin M. Kripps
LABS, Inc./Silvia Dreyfuss
Rick & Sherry Levin
Marshall & Judy Lewis Fund of the
Jewish Community Foundation
Carl Maguire & Margaret Sheehan
Sally & Luis Maizel
Drs. Betty Joan Maly & John Meyers
Mercy & Ron Mandelbaum
Rev. Stephen J. Mather
Ronald McCaskill & Robyn Rogers
Mr. & Mrs. William M. McKenzie
Mr. & Mrs. Paul E. Michelson
James & Estelle Milch Fund of the
Jewish Community Foundation
Ursula & Hans Moede
Dr. Robert & Anne Morrison
Charles & Susan Muha
Shirley Mulcahy
Darrell Netherton
Evy & Ed Newton
William & Carla Nolan
Rod & Barbara Orth
Dr. David & Elizabeth Ostrander
Lori Partrick

Julius J. Peal Fund at
The San Diego Foundation
In Memory of Margaret Peninger
Clifford T. Pentrack &
Mary E. Giovaniello
Isabella Fund at The San Diego
Foundation
Natasha Josefowitz, Ph.D.
Jim & Sharon Justeson
Drs. Irvin & Nancy Kaufman
C. A. Keppel
Loretta Kramer
Mr. & Mrs. Robert Kucinski
James Lare & Jacquelyn McCoy
Bill & Tamara Lascurain
Elliott & Phyllis Lasser
Dixon & Pat Lee
Ellen & Ira Levine
B. Leonard Levy
Lois & Larry Lewis
Morris & Zita Liebermensench
Angie Longenecker
Eric & Lori Longstreet
Bill Luckow
Mr. & Mrs. Howard Lund
Neil Malmquist
Deborah & Frederick Mandabach
Russell Mangerie

SILVER
(\$250 to \$499)
Karen Adam
Diane Ambrose
Anonymous (6)
John & Elizabeth Bagby
Sharon & Bill Beamer
Sally & John Berry
Nicholas B. Binkley
Robert Blanton & Ann Clark
Kathleen Blossfield
Gaylyn N. Boone & James R. Dorcy
Douglas & Helen Boyden
LaVerne & Blaine Briggs
Donor Advised Fund at the
Rancho Santa Fe Foundation
Beth Bruton
David Burns & Diane Lischio
R. Nelson & Janice Byrne
Helen M. Caldwell
Brent Carey
Leslie & Shlomo Caspi
Elaine Chortek
Lisa Churchill
K. Cline
James Cochran & Sue Lasbury
Boyd & Rita Collier
Michelle Conde
Maryanne Cordahl
Dr. Cynthia & Mr. Martin Davis
Florence C. De Lucia
Angie DeCaro
Caroline S. DeMar
Bethany Derrough
Charlene Webster Dibella
Sidney Djanogly
Steve & Sandy Drew
Victor & Louise Engleman
Nate & Margaret Englund
Joan & Milt Evangelou
Esther & Robert Feier
Dr. & Mrs. Richard Friedman
Dr. & Mrs. Benjamin Frishberg
John & Mary Garvelink
Peter & Christine Gault
Rita Geisel
Mr. & Mrs. Bruce Gemberling
In honor of Steve "Dude" Godfrey
Phyllis & Morris Gold
Fred & Lisa Goldberg
Euvoughn L. Greenan
Craig & Catherine Greene
Gregoire Associates
Gary & Anne Grim
Stanley C. Harazim
George D. Hardy
Mark & Corrine Harvey
Garry & Sharon Hays
Joan Henkelmann
Gerald M. Hermanson &
Donna L. Buckner
Mrs. Suzanne Hess
Blaine Hibbard
Donald J. Hickey
Christine Hickman & Dennis Regan

Charlotte Hockstein
Peggy & John Holl
Stephanie & Carl Hurst
Robert Hyman
Isabella Fund at The San Diego
Foundation
Natasha Josefowitz, Ph.D.
Jim & Sharon Justeson
Drs. Irvin & Nancy Kaufman
C. A. Keppel
Loretta Kramer
Mr. & Mrs. Robert Kucinski
James Lare & Jacquelyn McCoy
Bill & Tamara Lascurain
Elliott & Phyllis Lasser
Dixon & Pat Lee
Ellen & Ira Levine
B. Leonard Levy
Lois & Larry Lewis
Morris & Zita Liebermensench
Angie Longenecker
Eric & Lori Longstreet
Bill Luckow
Mr. & Mrs. Howard Lund
Neil Malmquist
Deborah & Frederick Mandabach
Russell Mangerie

Patricia Manning
The Maretz Family
Joseph L. Marshall &
Dr. Rosemarie Marshall Johnson
Mr. & Mrs. Gerald P. May, Jr.
H. G. McAvenia
William McBride
Robert McCommins
Dennis A. McConnell
Oliver McElroy & Karen Delaurier
Teresa McEuen
Charles & Billie McKnight
C. & D. Meadrus
William & Janice Melton
Craig & Betsey Monsell
Terry & Sandra Moore
Mimi & Ernie Mortensen
Jan & Mark Newmark
Katherine Newton
Thomas & Tanya O'Donnell
Max & Fredda Opalsky
Susan & Jimmy Oxford
Phil & Pam Palisoul
Dennis & Nan Pennell
Dr. & Mrs. Richard Perlman
Abigail Pike
Eve Pritchard

James & Judith Queenan
C. Jay & Kathleen Rains
Wayne & Christine Rounsavell
Dr. Norman & Barbara Rozansky
Mr. & Mrs. Todd Ruth
George & Karen Sachs
Susan Salt
Lillian Schafer
Shari & Frederick Schenk
Carl Schott
Martin & Connie Schroeder
Paul Searby
Dr. Katharine Sheehan &
Dr. Frederick Walker
Glenda Allen Shekell
Alex V. Sher
Curt Sherman
Stella Shvil Professional Fiduciary
Anne & Ronald Simon
Malcolm E. Smith
Norman & Judith Solomon
Bill & Barbara Sperling
Susanne Stanford Fund of the
Jewish Community Foundation
Scott & Sarah Stanton
Ann & Robert Steiner
Jill & Evan Stone

Dave & Jan Stormoen
Eric & Marian Suggs
Mrs. J.B. Swedelius
John & Gail Tauscher
Brian & Janet Taylor
Marshall & Leila Taylor
Reed & Solange Thompson
K. Jean Timmons
Doug & Lynn Todd
Robert C. & Melesse W. Traylor
Capt. & Mrs. Ben Trovaten
Barbara C. Ward
Corky & Joyce Wharton
Judith L. White
Olivia & Marty Winkler
Omar & Carol Winter
Mr. & Mrs. John W. Witt
Caryl Lees Witte
Joe & Mary Witztum
Mr. & Mrs. William F. Wolff
David A. Wood
Vicky Zollweg & Michael Dunteman

*In Memoriam
This list current as of July 1, 2014.

For additional information on how to support The Old Globe's artistic, education, and community programs, please visit our website at www.TheOldGlobe.org or contact Rachel Plummer or Keely Tidrow, Major Gifts Officers, at (619) 231-1941.

PATRON INFORMATION

TICKET SERVICES HOURS

Monday: Closed

Tuesday – Sunday: Noon – last curtain

Hours subject to change. Please call ahead.

PHONE (619) 23-GLOBE (234-5623)

FAX (619) 231-6752

EMAIL Tickets@TheOldGlobe.org or Info@TheOldGlobe.org

WEBSITE www.TheOldGlobe.org

ADMINISTRATION HOURS

Monday – Friday: 9:00 a.m. – 5:00 p.m.

PHONE (619) 231-1941

WEBSITE www.TheOldGlobe.org

ADDRESS The Old Globe
P.O. Box 122171
San Diego, CA 92112-2171

ORDERING TICKETS/CHANGE OF ADDRESS

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

UNABLE TO ATTEND?

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

RESTROOMS

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

NATURAL HERB COUGH DROPS—COURTESY OF RICOLA USA, INC.—ARE AVAILABLE UPON REQUEST. PLEASE ASK AN USHER.

SEATING OF LATECOMERS

Although we understand parking is often at a premium, the seating of latecomers is extremely disruptive. Latecomers may be given alternative seating and will be seated at an appropriate interval.

YOUNG CHILDREN

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

ELECTRONIC DEVICES AND CAMERAS

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

ASSISTED LISTENING SYSTEM

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

PUBLIC TOURS

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

LOST AND FOUND

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

Amy E. Allison General Manager
 Dave Henson Director of Marketing and Communications
 Todd Schultze Director of Development
 Mark Somers Director of Finance
 Richard Seer Director of Professional Training
 Robert Drake Director of Production
 Roberta Wells-Famula Director of Education

ARTISTIC

Eric Louie, Justin Waldman Associate Producers
 Danielle Mages Amato Literary Manager/Dramaturg
 Bernadette Hanson Artistic Associate
 Jan Gist Resident Vocal Coach

PRODUCTION

Debra Pratt Ballard Associate Director of Production
 Suzanne Conway Company Manager
 Carol Donahue Production Coordinator
 Jackson Smith Assistant Company Manager

STAGE MANAGEMENT

Leila Knox Production Stage Manager

TECHNICAL

Benjamin Thoron Technical Director
 Wendy Berzansky Associate Technical Director
 Lucas Skoug Interim Associate Technical Director
 Travis Barrett Assistant Technical Director
 Sean Fanning Resident Design Assistant
 Eliza Korshin Technical Assistant/Buyer
 Gillian Kelleher Master Carpenter
 Carole Payette Charge Scenic Artist
 Gregg Essex Draftsman
 Christian Thorsen Stage Carpenter/Flyman, Globe
 Robert Dougherty Festival Master Carpenter
 Jack Hernandez Charge Carpenter, White
 Jessica Amador, Dave Garcia, Eileen McCann Painters
 Daniel Caprio, Sean Chaffin, Chris Chauvet,
 Michael Curtis, Matt Giebe, Larry J. Hall,
 Sloan Holly, Laura McEntyre, Francisco Ramirez,
 Jon Serbian Carpenters
 W. Adam Bernard Lead Scenic Artist
 Jason Chohon Automation Coordinator
 Tim McCalister Technical Director Intern

COSTUMES

Stacy Sutton Costume Director
 Charlotte Devaux Resident Design Associate
 Maureen Mac Niallais Assistant to the Director
 Shelly Williams Design Assistant/Shopper
 Corrine Roache, Michelle Hunt Souza Design Assistants
 Erin Cass, Su-Lin Chen,
 Marsha Kuligowski, Wendy Miller Draper and Tailors
 Mary Miller Tailoring/Construction
 Mark Baiza, Maria De La Mora, Allison Elsey,
 Tea Ninkovic, Nunzia Pecoraro,
 Heather Premo, Ademir Serrano Stitchers
 Erin Carignan Craft Supervisor/Dyer/Painter
 Sharon Granieri, Brent Roberts,
 Emily N. Smith Craft Artisans
 Molly O'Connor Wig and Makeup Supervisor
 Kimberly Eddo, Danielle Griffith Wig Assistants
 Beverly Boyd Wardrobe Supervisor
 Beth Merriman Wardrobe Crew Chief, Globe
 Anna MacDonald Wardrobe Crew Chief, White
 Ana Maldonado, Sarah Mendez,
 Sue Noll, Kim Parker, Hallie Thomas,
 Noelle Van Wyk Wardrobe Crew, Festival
 Marie Jezbera Rental Agent

PROPERTIES

Neil A. Holmes Properties Director
 Kristin Steva Campbell Assistant to the Director
 M.H. Schrenkeisen Shop Foreman
 Rory Murphy Lead Craftsman

Barry Edelstein, Artistic Director

Chris Carignan, Trish Rutter,
 Tom Stephansky Craftspersons
 David Medina Properties Buyer
 Kristine Hummel-Rosen Properties Assistant
 David Buess Property Master, Globe
 Kristen Flores Stage & Property Master, White
 Andrew Recker Property Master, Festival

LIGHTING

Shawna Cadence Lighting Director
 Jack Bender Assistant Lighting Director
 Steve Schmitz Lighting Assistant
 Evan Page Interim Master Electrician, Globe
 Jim Dodd Master Electrician, White
 Kevin Liddell Master Electrician, Festival
 Derek Lauer,
 Bradley Bergholtz Follow Spot Operators, Festival
 Christian Erikson, Mike McCulloch, Xavier Luevano,
 Kyle Montgomery Electricians

SOUND

Paul Peterson Sound Director
 Mark Hartshorn Master Sound Technician, Globe
 Dana Pickop Master Sound Technician, White
 Jeremy Nelson Master Sound Technician, Festival
 Austin Taylor Deck Audio, Globe
 James Zada Deck Audio, Festival
 RJ Givens, Emily Yavitch Sound Technician

ADMINISTRATION

Alexandra Hisserich Operations Assistant
 Carolyn Budd Assistant to the Artistic
 and Managing Directors
 Darlene Davies The Old Globe Historian

INFORMATION TECHNOLOGY

Dean Yager Information Technology Director
 John Ralston Information Technology Assistant Manager
 Brittany Summers Information Technology Assistant

HUMAN RESOURCES

Sandy Parde Human Resources Director
 Manny Bejarano Human Resources Coordinator

MAINTENANCE

Mark Gingery Facilities Director
 Violanda Corona, Ismael Delgado, Frank Fields,
 Roberto Gonzalez, Bernardo Holloway, Reyna Huerta,
 Jose Morales, Albert Rios, Maria Rios, Leonardo
 Rodriguez, Vielka Smith,
 Will Van Atta Building Staff

PROFESSIONAL TRAINING

Shana Wride Program Coordinator
 Brian Byrnes, Maria Carrera, Cynthia Caywood,
 Ray Chambers, Gerhard Gessner, Jan Gist,
 Fred Robinson, Abraham Stoll M.F.A. Faculty
 Corey Johnston, Nate Parde,
 Nicole Ries M.F.A. Production Staff

EDUCATION

Crystal Mercado Education Programs Manager
 Katherine Harroff Community Voices Teaching Artist
 Carol Green Speakers Bureau Coordinator
 Lisel Gorell-Getz, Jason Heil, Stephen Hohman,
 Erika Malone, Heather Pauley, Christopher Salazar,
 Damon Shearer Teaching Artists

FINANCE

Carly Bennett-Valle Senior Accountant
 Janet Gray Interim Senior Accountant
 Trish Guidi Accounts Payable/Accounting Assistant
 Adam Latham Payroll Coordinator/Accounting Assistant
 Tim Cole Receptionist

Michael G. Murphy, Managing Director

DEVELOPMENT

Annamarie Maricle Associate Director,
 Institutional Grants
 Bridget Cantu Wear Associate Director, Planned Giving
 Eileen Prisby Events Manager
 Rachel Plummer, Keely Tidrow Major Gifts Officers
 Jessica Burger Development Manager,
 Individual Annual Giving
 Matthew B. Williams Major Gifts Associate
 Diane Addis Membership Administrator
 Rico Zamora Development Assistant
 Tyler Jones VIP Donor Ticketing

DONOR SERVICES

Silvana Burrata, Laura Embry, Janette Jack,
 Barbara Lekes, Richard Navarro,
 Gary Neuberg, Stephanie Reed,
 Stephen Wade Suite Concierges

MARKETING

Susan Chicoine Public Relations Director
 Ed Hofmeister Associate Director of Marketing
 Mike Hausberg Public Relations Associate
 Andrew Waltz Digital and Print Publications Coordinator
 Stephen Wade Marketing/Events Assistant
 DeAndre Clay, Carolann Malley,
 Lauren Senko Distribution Staff

SUBSCRIPTION SALES

Scott Cooke Subscription Sales Manager
 Arthur Faro, Janet Kavin, Pamela Malone,
 Yolanda Moore, Jessica Morrow, Ken Seper,
 Cassandra Shepard, Jerome Tullmann,
 Grant Walpole Subscription Sales Representatives

TICKET SERVICES

Bob Coddington Ticket Services Director
 Marsi Bennion Ticket Operations Manager
 Karen Ann Daniels Group Sales Manager
 Tony Dixon,
 Jordyn Patton Lead Ticket Services Representatives
 Kari Archer, Kathy Fineman, Adam Gibbs, Bea
 Gonzalez, Lauryn Greschke, Alejandro Gutierrez,
 Amanda King, Caryn Morgan, Danielle Porath,
 Christopher Smith, John Sweeney,
 Jesse Uribe Ticket Services Representatives

PATRON SERVICES

Mike Callaway Patron Services Director
 Juliana Johnson, Mary Taylor House Managers
 Stephanie Hable Front of House Assistant
 Elaine Gingery Food and Beverage Manager
 Timothy Acosta,
 Topher Rasmussen Pub Shift Supervisors
 Tanika Baptiste, Carolyn Elder, Deborah Montes,
 Stephanie Passera, Paige Plihal, Brandon Potter,
 Isaac Saenz, Michelle Thorson Pub Staff
 Linda Bahash, Jessica Piatt,
 Stephanie Rakowski Gift Shop Supervisors

SECURITY/PARKING SERVICES

Edward Camarena Security Supervisor
 Sherisa Eselin Security Officer
 Jonathon Ayon, Joshua Caldwell,
 Dallas Chang, Jeff Howell,
 Janet Larson, Guadalupe Velez Security Guards
 Michael Prince,
 Alexander Thomas VIP Valet Attendants

Jack O'Brien Artistic Director Emeritus
 Craig Noel Founding Director