

THE ROYALE

WELCOME

Welcome to *The Royale*! We're proud to kick off our new season with some exciting new voices here at the Globe. This fall, across the plaza, Steve Martin and Edie Brickell are premiering their brand new musical *Bright Star*. And here in the Sheryl and Harvey White Theatre, we welcome playwright Marco Ramirez to The Old Globe for the first time. Marco is an accomplished screenwriter as well as a playwright, and you may already know his work from television shows such as "Orange is the New Black" and "Sons of Anarchy." But *The Royale* is not like anything on television. It's deeply and surprisingly theatrical, a story that demands to be told on the stage.

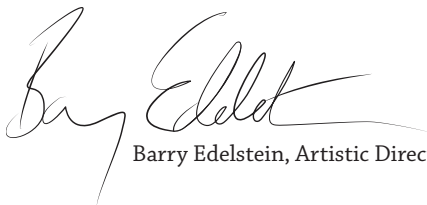
For that very reason, we're delighted to have placed the play in the hands of imaginative director Rachel Chavkin. The founding artistic director of her own company, the TEAM, Rachel has been blazing a name for herself on both sides of the Atlantic. Her ingenious, often immersive work (like the New York hit *Natasha, Pierre and the Great Comet of 1812*) has thrilled East Coast audiences for years, and it's a coup for us to launch her West Coast career.

With *The Royale*, the Globe reinforces its commitment to nurturing the most exciting new talent, artists whose work has both style and substance, whose skills will both move you and knock your socks off. These artists are the future of American theatre, and we're thrilled to have them at the Globe today.



DOUGLAS GATES

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


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.

U.S. BANK



For more than 20 years, U.S. Bank has been a stalwart supporter of The Old Globe's artistic, education, and community programming, including *The Grinch* Literacy Initiatives for elementary school students in Title One schools, School in the Park, and Insights Seminars. Additionally, U.S. Bank has long been a production sponsor for many plays, including *Sight Unseen*, *Robin and the 7 Hoods*, *Somewhere, Good People*, and *A Doll's House*. U.S. Bank's philanthropy is found in priority areas of education, economic opportunity, and artistic and cultural enrichment. Music, art, sports, and educational opportunities all enrich a community, which is why U.S. Bancorp proudly supports many such organizations, which in turn strengthens communities and enhances the quality of life across America. The Old Globe thanks U.S. Bank for its generous and steadfast support.

MANDELL WEISS CHARITABLE TRUST

The Old Globe is grateful to Mandell Weiss Charitable Trust for supporting this production of *The Royale*. Mandell Weiss (1891-1993) was one of San Diego's most successful entrepreneurs and a generous philanthropist. He first fell in love with the theatre as a teenager and, though his plans to pursue an acting career were interrupted by World War I, he later helped build San Diego's vibrant and diverse theatre community through his generous contributions. His legacy continues today as the Mandell Weiss Charitable Trust provides grants to a variety of organizations throughout San Diego County. Since 1996, the Trust has annually sponsored many Globe productions and provided funding to support construction of the Sheryl and Harvey White Theatre in the Conrad Prebys Theatre Center.

THE NATIONAL ENDOWMENT FOR THE ARTS SUPPORTING FREE STUDENT MATINEES AT THE GLOBE



The Old Globe is grateful to receive support from the National Endowment for the Arts for the Student Access to the Arts/Free Student Matinee Program. Each year, this program gives more than 3,500 students from throughout San Diego County opportunities to experience many of the same plays and musicals enjoyed by Globe patrons. During the 2014-2015 school year, students will enjoy performances of *The Royale* by Marco Ramirez; *Bright Star*, a world premiere musical by Edie Brickell and Steve Martin; the Old Globe/University of San Diego Graduate Theatre Program production of Shakespeare's *Pericles, Prince of Tyre*; the annual holiday production of *Dr. Seuss' How the Grinch Stole Christmas!*; and *The White Snake*, written and directed by Mary Zimmerman. The program also offers intensive pre-show workshops with Globe teaching artists to provide background information about the productions and help students build artistic literacy.

For information about how you can contribute matching funds to help support this vital program, contact Rico Zamora at (619) 231-1941 x2308.

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.

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EXECUTIVE DIRECTOR OF CITY OF SAN DIEGO COMMISSION FOR ARTS AND CULTURE APPOINTED

The Old Globe is pleased to welcome and congratulate Dana Springs to the position of executive director of the City of San Diego Commission for Arts and Culture. Springs was appointed in August by Mayor Kevin Faulconer following a national search and a competitive selection process. On staff at the Commission for 14 years, Springs served in progressively more responsible positions in the management of the Commission's Public Art Program. Springs served more than a year as the Commission's interim executive director following the retirement of Victoria Hamilton, who served 24 years at the helm. Springs holds a B.A. in Visual Art from UC San Diego and was named by San Diego Magazine as one of "50 People to Watch" in 2013.



Dana Springs, Executive Director, City of San Diego
Commission for Arts and Culture.

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 2014-2015 season.

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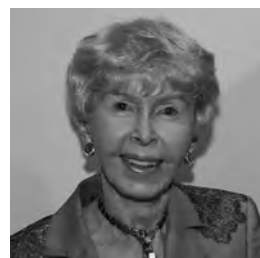
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Photo for Globe Guilders: Lee Aaron Rosen and Sarah Manton in *Time and the Conways*, 2014; for Edgerton Foundation: Nicole Parker and Jon Patrick Walker in *Dog and Pony*, 2014; for John A. Berol: the cast of *A Midsummer Night's Dream*, 2013.

OUR THANKS



The Royale brings to our stage an exciting, immersive look at a crucial moment in sports and American history. It also marks the Globe debuts of two artists—a playwright and a director—whose original visions are reshaping our national theatre culture. Great social issues explored in visceral and energetic theatrical forms by the country's best artists: this is what The Old Globe delivers season after season.

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: Mandell Weiss Charitable Trust and U.S. Bank.

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.

It's our adventurous and open-minded audience that allows us to produce challenging and rewarding theatre that echoes forward from its place in time to our own era. We appreciate your joining us for the ride! Thank you for your presence and for all that you do for the Globe family.

Elaine

Elaine Bennett Darwin
Chair, Board of Directors

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

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FROM THE ARTISTIC DIRECTOR

Marco Ramirez's play *The Royale* is a work of remarkable sophistication and technical accomplishment. I admire many things about it, but to me its particular boldness is its confidence with a technique that drama at its best loves to exploit: the weaving together of diametric opposites. In *The Royale*, the public and the private, the historical and the imagined, the intimate and the epic, the psychological and the mythic, commingle. The result dazzles.

The play's hero, Jay "The Sport" Jackson, is based on a real man, Jack Johnson. He shattered boxing's color barrier in 1908 when he won the World Heavyweight Championship. America wasn't ready for what Johnson achieved, and his personal triumph unleashed public tragedy in the form of ferocious racial violence across the country. But Johnson persevered, fashioning for himself a public persona that courted controversy and willingly stoked the raging social fires of the day. The great documentarian Ken Burns chronicled Johnson in his film *Unforgivable Blackness* and captured his subject's complexity, noting that in his heyday Johnson was "the most famous—and the most notorious—African American on Earth."

Other writers have found creative inspiration in Johnson's story, perhaps most famously the playwright Howard Sackler, whose 1967 work *The Great White Hope* saw in 1908's black boxers parallels to the civil rights pioneers whose struggles roiled America as he wrote. But Sackler, like Burns, hews to Johnson's life with an historian's rigor. Ramirez is more freewheeling. He wants to transcend historical exactitude and imagine Johnson's life neither as a diorama in the distant past nor as a symbol in the current moment. Ramirez's Jay Jackson is smaller in scale than both of those things, and as a result, somehow bigger. Jay is a man, not a metaphor. And his humanity, the vulnerability beneath his muscle

and force, touches us. It reminds us that history, that great tectonic force, is finally only individual people making individual choices, with incomplete information and among imperfect options.

In this sense Marco Ramirez as writer is heir to a true American giant: August Wilson. Not merely because both men explore the experiences of urban Americans of color, but because Wilson reads American history from the grassroots upward. For him, the African American story—the American story—is about simple individuals finding a way to do their best by making the best of what they have. Wilson's heroes manage to build a family, a society, and, most of all, a self with little more than the strength of their own hands. Just like boxers. It's a shame that Wilson never attempted a Jack Johnson play. It might have come out a lot like *The Royale*. He would have liked Ramirez, and his play.

The Globe is proud to give *The Royale* its second production, and to put our resources behind a play whose worthiness we believe earns it a place in the national repertoire. In so doing, we snatch Marco Ramirez temporarily from the clutches of television, where he's thriving, and whisper to him, "Keep writing for the stage." We know he will. We're also proud to welcome director Rachel Chavkin to the West Coast. Her vision of a visceral and deeply physical theatre is a perfect complement to Ramirez's and a true thrill to witness. Together these artists, along with their collaborators, have forged an event as exciting as the title fight it chronicles, and we know our audiences will cheer it.

Thanks for coming. Enjoy the show.



PRESENTS

THE ROYALE

BY
MARCO RAMIREZ

Nicholas Vaughan
SCENIC DESIGN

Denitsa Bliznakova
COSTUME DESIGN

Austin R. Smith
LIGHTING DESIGN

Matt Hubbs
SOUND DESIGN

Caparelliotis Casting
CASTING

Annette Yé
STAGE MANAGER

DIRECTED BY
RACHEL CHAVKIN

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center
October 4 - November 2, 2014

Center Theater Group / Kirk Douglas Theatre, Michael Ritchie, Artistic Director
produced the World Premiere of THE ROYALE in Los Angeles, CA in 2013

CAST

(in order of appearance)

MAX John Lavelle
FISH Okieriete Onaodowan
JAY Robert Christopher Riley
WYNTON Ray Anthony Thomas
NINA Montego Glover

STAGE MANAGER Annette Yé

There will be no intermission.

PRODUCTION STAFF

ASSISTANT DIRECTOR/DRAMA LEAGUE DIRECTING FELLOW Michael Osinski
VOCAL COACH..... David Huber
BOXING CONSULTANT Anthony Bruner
ASSISTANT SCENIC DESIGN Sean Fanning
ASSISTANT COSTUME DESIGN Shelly Williams
PRODUCTION ASSISTANT Corinn Moreno

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

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



THE WORLD OF *THE ROYALE*

By Danielle Mages Amato

Jack Johnson (right) in the ring with Jim Jeffries on the Fourth of July, 1910. Image by Bettmann/CORBIS.

JACK JOHNSON

The Royale is loosely based on the life of boxer Jack Johnson, the first African American Heavyweight Champion of the World. The son of former slaves, Johnson lived and fought at the height of the Jim Crow era, a time when racial segregation was law for the South and common practice in the North, when lynchings and race riots routinely took the lives of black Americans across the country. But Johnson was ambitious and unapologetic, a huge personality both inside and outside the ring. He won the title of World Negro Heavyweight Champion in 1904, but his efforts to take on the white champion, Jim Jeffries, were met with scorn. “When there are no more white men left to fight, I will quit the business,” Jeffries said. Jeffries retired undefeated, and when a new champion emerged, Canadian Tommy Burns, Johnson pursued him

for years, publically taunting him and campaigning hard for a match. In 1908, after promoters allegedly paid Burns \$30,000 (close to a million dollars in today’s money), Johnson got his chance. In Sydney, Australia, he defeated Burns in 14 rounds. An immediate outcry against Johnson led to pleas for a “great white hope,” a white boxer who could reclaim the title. In 1910, former champ Jim Jeffries, who had refused to fight Johnson years before, came out of retirement to challenge him in what came to be known as “The Fight of the Century.” On the Fourth of July, during a match attended by over 20,000 spectators, in a special ring erected in downtown Reno, Johnson again emerged triumphant. It was more than a boxing victory; it was a major national event. Race riots erupted in more than 50 cities across the country in response—both celebrations and protests—during which 20 people

were killed and hundreds more injured. Months later, when a film of the bout was released, its exhibition was banned in many states. But Johnson’s title was confirmed and undeniable. After the fight, Johnson’s detractors looked for some way to take him down, if not in the ring, then in his personal life. Johnson dated white women and socialized with prostitutes, and that vulnerability led to him being targeted, prosecuted, and convicted under the Mann Act, a moral reform law. He was given the maximum sentence—over a year in prison—and the high-profile phase of his career came to an end. But Johnson’s enemies could not erase his victories. At a time in American history when sports were emerging as a major cultural force, Johnson arose as an icon: the most famous, most photographed, most written-about African American of his day. ■

AFTERMATH.

RIOTERS RAMPANT

*Blacks and Whites
Mix Frequently.*

*Fighting Starts in Many
Cities on Receipt of News
of Reno Battle.*

*Negroes Try to Celebrate
Johnson's Victory and
Are Attacked.*

*Greatest Trouble Is in South,
But North Furnishes Share
of Disturbance.*

[BY DIRECT WIRE TO THE TIMES.]

A WHITE man was shot in a race riot in Arkansas and a negro was fatally wounded at Roanoke, Va.

There were disturbances in New York, Pittsburgh and Philadelphia, New Orleans, Atlanta, St. Louis, Little Rock and Houston.

As the night progressed the rioting grew more serious. In New York disgruntled whites fired a negro tenement house. At Mounds, Ill., a negro constable was killed and another man was mortally wounded. Street rioting broke out in Kansas City, Pueblo and Norfolk, and two negroes were shot in New Orleans.

Los Angeles Times, 1910

MODELS OF RESISTANCE

In the early years of the 20th century, leaders in the African American community had conflicting ideas about how to address issues of racial inequality. Influential speaker and writer Booker T. Washington urged "accommodation," a temporary acceptance of the status quo. He believed that by becoming skilled workers, indispensable to the economy, African Americans would gradually achieve respect and social rights. By 1903, historian and economist W.E.B. Du Bois was challenging Washington's ideas.

Du Bois felt that Washington's program of accommodation was hurting, rather than helping, the African American cause, and it was the duty of African Americans to oppose it. "We have no right to sit silently by," Du Bois wrote, "while the inevitable seeds are sown for a harvest of disaster to our children, black and white." In 1909, Du Bois's more radical, activist spirit led him to become one of the founders of the NAACP. At stake in their debate was the very issue of how to achieve desperately needed change in the fabric of American law and culture. Their views divided African Americans in the early 20th century, but over time, Du Bois's view achieved prominence.

As scholar Khalil Gibran Muhammad explains, "Du Bois saw that real change, fundamental change, living up to the real promise of racial democracy in America, depended upon agitation—depended upon a grab for power. He became the singular, towering intellectual figure of African American life in the twentieth century. He parlayed all [his skills and knowledge] to prove with the power of the pen and the power of the voice and the power of organizing that black people could and would transform this world—not just for black people, but for democracy." ■



"Knocked Out! Two Ways of Looking at it,"
Punch, July 7, 1910. Illustration by GH Dancey.



(Top) Booker T. Washington
and (bottom) W.E.B. Du Bois.

The Legacy of Jack Johnson: The End of Segregated Sports

Jack Johnson may have broken the color line in heavyweight boxing in 1908, but segregation in sports would continue for decades, even in boxing. After Johnson lost the heavyweight title in 1915, African Americans were effectively shut out of the championship for another 22 years, until Joe Louis finally challenged for it—and won—in 1937. As professional sports grew in popularity in the first half of the 20th century, they developed a strong connection to colleges and universities—and to corporations—all of which were legally or effectively segregated. This left few opportunities for black athletes.

Organized baseball in the United States welcomed African American players until the late 1800s, when several prestigious players refused to play on or against teams that included blacks. Although the baseball leagues occasionally signed Native American and Cuban players, African Americans were banned until Jackie Robinson joined the Brooklyn Dodgers in 1945. Robinson paved the way for African American players in other sports, including Earl Lloyd, the first black player in the NBA. As with baseball, professional American football included black players at its inception in the 1920s, but it became all-white by 1933. The last NFL team to integrate, the Washington Redskins, didn't include African Americans until 1962. ■

Running on the **Adrenaline of Language**

Director Rachel Chavkin and
Playwright Marco Ramirez
on *The Royale*

Interview by Danielle Mages Amato

How would you describe *The Royale*?

RACHEL CHAVKIN: I'd start, first and foremost, by saying that it's a play inspired by Jack Johnson, the black heavyweight boxer who broke the color barrier. It tells that story in a very intimate way; it feels like a chamber piece that's written for four men. Then a woman steps in, suddenly, in scene five, and the play breaks open into something else.

MARCO RAMIREZ: I completely agree that the character of Nina breaks the play open. She should almost feel like the nanny in "Muppet Babies" (bear with me), in that she opens the door and finds all the male characters playing pretend. Boxing itself is a sort of pretend, because it's staged conflict. She's coming in and saying, "That's cute, the fight you're pretending to have, what about the real one, the one with no bells or water breaks?"

RC: When Nina appears, what at first appeared to be a historical look at an incredibly fascinating and charismatic sports figure becomes a wider piece about the cost to everyone else when someone breaks the color barrier.

MR: I didn't really set out to tell Jack Johnson's story, or even a story about American race relations. Really, I just wanted to write a play about boxing. I love the simplicity of it. The bare-bones nature of it. It's an inherently dramatic

sport, and stunningly theatrical. Two go in, one comes out. They have nothing more than their physical and emotional selves in that ring, and I love that. And fictionalizing it felt right because I knew I'd be taking liberties with the story. In order to make the storytelling as dynamic as I thought it could be, I knew I'd have to switch around the order of events, create entirely new ones, and ignore whole aspects of Jack Johnson's real life. In an effort to not disrespect historians along the way, it just felt right to say this story felt Jack Johnson-adjacent, but not a traditional biographical piece by any means.

Rachel, what about the play drew you to it as a director?

RC: I'm a very political person, and the politics of the piece are both smart and ambiguous in a way I just thought was astonishing. Apart from that, the language is extraordinary. The first time I read the play, I think I read it in a single, hour-long shot. I just couldn't stop reading because of the adrenaline of the language. Rather than seeing boxing presented in a literal way—which I often find to be disappointing on stage because you can't actually have actors hitting each other—Marco has developed this incredible alternative language that lets you inside the minds of the boxers as they're engaged in the fight. So automatically we have the playwright getting in the way of us being too literal, too representational.



Rachel Chavkin.

*Being a trailblazer
puts a target
on your back,
but staying in the
shadows?
That can be
worse.*

- Marco Ramirez.



Marco Ramirez.

The question for us was how to embrace that and let the playfulness of Marco's writing sing while also making the story in the boxing ring clear.

Marco, what led you to approach the boxing in this less naturalistic way?

MR: I'm interested in what makes a piece of theatre worth seeing. It's a live event, like a magic trick or a sporting event, and to treat it like it's anything else is like ordering chicken fingers from a gourmet chef. There have been plenty of "realistic" depictions of boxers on film and TV, and so it was important for me to set this apart from all of those. With no disrespect intended to fight choreographers, I knew at the very beginning that I wanted the "fighting" in this play to be a character in itself, something unseen that could only be understood in person. I knew I was going to do the fighting-without-fighting boxing matches before I even knew the story of the play.

This is a piece with a historical setting, but how do you think it speaks to audiences today?

MR: I always intended the historical setting to feel contemporary. The lead character is as much Jack Johnson as he is Jay-Z. He's bombastic and realizes the only way to get a seat at the table of high society is to take it.

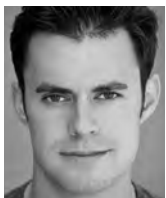
He will be remembered—whether the establishment likes it or not. It's the very definition of swagger.

RC: I think it's a terribly relevant piece today. If we don't still face the color barrier of boxing, we face other color barriers—like the presidency of the United States. That's a recent breakthrough, and it has by no means put an end to questions about the disparity between the rights and privileges of whites and blacks in this country. I think what this piece gets at is the kind of bravery and sheer willpower—and in Jack Johnson's case, arrogance—that it takes to say, "I'm not going along with the status quo." It raises the question of how passive we can be in the face of hatred and violence, and reminds us of the kind of willpower it takes to make change.

MR: Obviously, the racial dynamics are also still in play, but even beyond those, I think there are questions here about growth and progress. For some, it comes too slowly. It's the stuff of MLK and Malcolm, of Professor X and Magneto. For me, *The Royale* is about a backroom conversation between a first black congressional candidate and his wife, or between a gay celebrity who hasn't come out and her publicist. Progress is dangerous. Being a trailblazer puts a target on your back, but staying in the shadows? That can be worse. ■

**MONTEGO GLOVER**

(Nina), an award-winning actress, originated the starring role of Felicia Farrell on Broadway in *Memphis* (Tony Award for Best Musical, 2010), for which she received a Tony Award nomination for Lead Actress in a Musical and a Drama League Award nomination, and she won both the Outer Critics Circle Award and Drama Desk Award for her performance. Ms. Glover made her Broadway debut in *The Color Purple* and has performed at Gefen Playhouse, La Jolla Playhouse, The 5th Ave Theatre, Huntington Theatre Company, and Pittsburgh Civic Light Opera, among others. Her concert work includes The New York Pops, Jazz at Lincoln Center, Lincoln Center Theater, Philadelphia Symphony Orchestra, Atlanta Symphony Orchestra, Indianapolis Symphony Orchestra, Caramoor International Music Festival, and The Smith Center for the Performing Arts (PBS special). Her television and film roles include FBI Agent Lawrence on Fox's "The Following" as well as ABC's "Black Box," "Hostages," "Smash," "Golden Boy," "The Good Wife," "White Collar," "NYC 22," "Law & Order," "Made in Jersey," and the upcoming feature *Alone*. Her other credits include numerous commercials, voiceovers, and animated characters. Ms. Glover is a member of the Artists Committee for the Kennedy Center Honors and a New York PopsEd Ambassador. MontegoGlover.com.

**JOHN LAVELLE**

(Max) has performed at The Old Globe in the 2013 Shakespeare Festival, for which he was nominated for the Craig Noel Award for Outstanding Lead Performance in a Play, and *Bell, Book, and Candle* directed by Darko Tresnjak. His favorite theatre credits include Benjamin in *The Graduate* (Broadway), Gratiano in *The Merchant of Venice* (Royal Shakespeare Company), Achilles in *The Iliad* (Syros Festival, Greece), Yosarian in *Catch-22* (Lucille Lortel Theatre), *Spatter Pattern* (Playwrights Horizons), *The Jew of Malta* (Theatre for a New Audience), *On the Razzle* (Williamstown Theatre Festival), *Burleigh Grimes* (New World Stages), *Rope* (Drama Dept.), and *As You Like It* (The Shakespeare Center of Los Angeles).

les). He has performed regionally at La Jolla Playhouse, McCarter Theatre Center, and Hartford Stage. Mr. Lavelle's television and film credits include "Law & Order: Trial by Jury," "The Black Donnellys," "Numb3rs," "NCIS," "Guiding Light," "All My Children," *The Taking of Pelham 1 2 3*, *August*, *Zerosome*, Disney's *Frozen*, and the soon-to-be-released film *Selma*. Mr. Lavelle is a graduate of New York University's Tisch School of the Arts.

**OKIERIETE ONAODOWAN**

(Fish) last appeared at The Old Globe in *The Brothers Size*. He has been seen on Broadway in *Rocky* directed by Alex Timbers and *Cyrano de Bergerac* directed by Jamie Lloyd and Off Broadway in *Luce* (Lincoln Center Theater), *Neighbors* (The Public Theater), and *Langston in Harlem* directed by Kent Gash (Urban Stages). His Off Broadway credits include *The Shipment* directed by Young Jean Lee (The Kitchen) and Pontius Pilate in *The Last Days of Judas Iscariot* (Richmond Shepard Theatre). He was also seen in the first national tour of *American Idiot*. His regional credits include *Ruined* directed by Liesl Tommy (Huntington Theatre Company, Berkeley Repertory Theatre, La Jolla Playhouse), *Coalhouse* in *Ragtime*, *Guys and Dolls*, and an opening performer for Bernadette Peters and Brian Stokes Mitchell (New Jersey Performing Arts Center). He has been seen on television on "Blue Bloods," "Gravity," and "NYC 22" and on film in *Thanks for Sharing*. He is a graduate of The William Esper Studio. He has been featured in several readings at The Public Theater, New York Stage and Film, Lark Theatre Company, and many others.

**ROBERT CHRISTOPHER RILEY**

(Jay) has appeared on Broadway in *Lombardi* and *Cat on a Hot Tin Roof*. His other theatre credits include *Chasing Manet* (Primary Stages), *Fences* (Hartford Stage), and *Joe Turner's Come and Gone* (Center Stage). His film credits include *The Bourne Legacy*, *Seasons of Love*, *Franny*, and *Sinister*. He currently stars as Terrence Wall on the television series "Hit the Floor." His other television credits

include "Ironside," "Damages," "White Collar," "Medium," "Nurse Jackie," "Royal Pains," and "Law & Order: Criminal Intent." Mr. Riley received his M.F.A. from Ohio University.

**RAY ANTHONY THOMAS**

(Wynton) was part of the Broadway company of David Mamet's *Race*. His Off Broadway credits include *The Most Deserving* (Women's Project), *Volunteer Man*, for which he received an Obie Award for Performance (Rattlestick Playwrights Theater), *Kindness* (Playwrights Horizons), *The Exonerated*, *Saved or Destroyed*, and *Black Eagles* (Manhattan Theatre Club), and *A Midsummer Night's Dream* (New York Shakespeare Festival/The Public Theater). As a member of Atlantic Theater Company, Mr. Thomas has appeared in such productions as *Between Riverside and Crazy*, *Human Error*, *The Beginning of August*, *The Lights*, *Edmond*, and *Distant Fires*. He has worked at many of the major regional theatres across the country, and his favorite credits include the original company of *Water by the Spoonful* (Hartford Stage, 2012 Pulitzer Prize for Drama, Connecticut Critics Circle Award for Outstanding Ensemble), *Glengarry Glen Ross* (La Jolla Playhouse), Proctor in *The Crucible* (Syracuse Stage), "Master Harold"...and the Boys (Westport Country Playhouse), *Topdog/Underdog* (City Theatre), *A.M. Sunday* (Actors Theatre of Louisville), *Fences* (Barrymore Award nomination), and *To Kill a Mockingbird* (Detroit Free Press Theatre Excellence Award for Best Supporting Actor). Mr. Thomas has worked on seven of August Wilson's 10-play cycle and was honored to appear in *Fences* and *Jitney* for NPR's *August Wilson Century Cycle*. His television and film credits include *Their Eyes Were Watching God*, "Rescue Me," "The Sopranos," "Oz," "Law & Order" (numerous episodes), "I'll Fly Away," *Trouble with the Curve*, *Shutter Island*, *Pariah*, *Sleepwalk with Me*, *The Manchurian Candidate*, and *Changing Lanes*.

MARCO RAMIREZ

(Playwright) has had plays produced at Center Theatre Group, The John F. Kennedy Center for the Performing Arts, The Black Dahlia Theatre, and Actors Theatre of Louisville's Humana Festival of New American Plays, where he has

twice won the Heideman Award for Best Ten-Minute Play. He studied at New York University and The Juilliard School and is currently under commission by both Playwrights Horizons and Center Theatre Group. His honors include TCG's Edgerton Foundation New American Play Award and nominations for both the Writers Guild and Emmy Awards. He was born and raised in Hialeah, Florida, but now lives in Los Angeles, where his recent television writing credits include "Sons of Anarchy" (FX) and "Orange is the New Black" (Netflix).

RACHEL CHAVKIN

(Director) is a two-time Obie Award-winning and Drama Desk and Lucille Lortel Award-nominated director, and the Artistic Director of Brooklyn-based ensemble the TEAM, whose work was ranked Best of 2013 on three continents, and whose recent production, *Roosevelt*, will be featured in PS122's COIL festival in January, 2015. Her selected freelance credits include Dave Malloy's *Natasha*, *Pierre and the Great Comet of 1812* (world premiere at Ars Nova, commercial transfer at Kazino; *The New York Times*, *Time Out New York*, and *New York Post* Critics' Picks), British writer/performer Chris Thorpe's *Confirmation* (commissioned by Warwick Arts Centre and Battersea Arts Centre, 2014 Edinburgh Festival Fringe First Award), Joseph Heller's *Catch-22* (Northern Stage, U.K. national tour), Meg Miroshnik's *The Fairytale Lives of Russian Girls* (Yale Repertory Theatre), and multiple collaborations with Taylor Mac, including his extravaganza *The Lily's Revenge* (world premiere at HERE). She is a New York Theatre Workshop Usual Suspect, Artistic Associate at London's Gate Theatre and Classic Stage Company, a New Georges Affiliate Artist, and alumna of Soho Rep's Writer/Director Lab, the Drama League Directors Project, and the Women's Project Directors Lab. She has also taught extensively at New York University, Pace University, and other colleges. She received her B.F.A. from NYU and her M.F.A. from Columbia University. theteamplays.org.

NICHOLAS VAUGHAN

(Scenic Design) is a New York-based visual artist and scenographer. As a member of the devised theatre company the TEAM he has designed sets for *Roosevelt*, *Mission Drift* (Drama League

Award nomination for Distinguished Production of a Musical), *Architecting* (sets and costumes), and *Particularly in the Heartland*. For Lorin Maazel's Castleton Festival he has created sets and costumes for *Il Barbiere di Siviglia* (co-production with the National Centre for the Performing Arts, Beijing), *La Bohème*, *L'Enfant et les Sortilèges*, *The Seven Deadly Sins*, *Il Trittico*, *Soldier's Tale*, *Master Peter's Puppet Show*, *The Turn of the Screw*, *Albert Herring*, *The Beggar's Opera*, and *The Rape of Lucretia*. His other recent projects include *How to Break and Sounding* (HERE Arts Center), The Obie Award-winning *Lily's Revenge* (HERE/Taylor Mac), *POOM2*, *POONARC*, and *Shredded* (Yoshiko Chuma), and *La Cenerentola*, *The Marriage of Figaro*, and *L'Ormindo* (Curtis Institute of Music). He maintains an ongoing performance/installation art collaboration with his husband, Jake Margolin, currently developing *50 States*, a series of installations in response to queer historical narratives, which will premiere at The Invisible Dog Art Center in 2016. nickandjakestudio.com.

DENITSA BLIZNAKOVA

(Costume Design) is happy to return to The Old Globe where she has designed *Good People*, *Anne Christie*, *Groundswell*, *Jane Austen's Emma — A Musical Romantic Comedy*, *The Whipping Man*, *Opus*, and *The Merry Wives of Windsor*. Her work has been seen nationwide at venues such as San Diego Opera, Cleveland Play House, A Noise Within, New Repertory Theatre, Williamstown Theatre Festival, and others. Some of her highlights include working with Garry Marshall on *Happy Days: A Family Musical!* (Falcon Theatre) and *Diva* (Williamstown Theatre Festival). Her design and stylist credits for other media include music videos for various artists and films. A Bulgarian-born costume designer, her academic background includes a B.F.A. in Fashion Design from Parsons School of Design in Paris and New York and an M.F.A. in Theatre Arts from Brandeis University. Ms. Bliznakova is currently an Associate Professor at San Diego State University, where she leads the M.F.A. Costume Design program. Her work can be viewed online at Denitsa.com.

AUSTIN R. SMITH

(Lighting Design) is a New York City-based lighting designer working in theatre, dance, opera, live music, and the intersection thereof. Previously at The Old Globe he designed *Anna Christie*. His other selected credits include *Queen of the Night*, *When January Feels Like Summer* (The Ensemble Studio Theatre), *Charles Ives Take Me Home* and *Massacre* (Rattlestick Playwrights Theater), *Stand-Up Tragedy* (site-specific), *Jesus in India* (Ma-Yi Theater Company), Regina Spektor's *What We Saw from the Cheap Seats* (world tour), *Futurity* (American Repertory Theater), *Sleep No More* (New York City), and *Three Pianos* (New York Theatre Workshop, Ontological-Hysteric Theater; Obie Award). He also continues a public art collaborations with visual artist Jarrod Beck. His upcoming projects include building *Roosevelt* with the TEAM. AustinRSmith.com.

MATT HUBBS

(Sound Design) recently designed the Globe production of *Time and the Conways*. He has also designed *Stage Kiss* (Playwrights Horizons), *Natasha, Pierre and the Great Comet of 1812* (Kazino, Ars Nova), *Marie Antoinette* (Soho Repertory Theater, American Repertory Theater, Yale Repertory Theatre), *Three Pianos* (New York Theatre Workshop, American Repertory Theater), *How We Got On*, *Death Tax*, and *A Devil at Noon* (Humana Festival of New American Plays), *Futura* (National Asian American Theatre Company), *The Human Scale* (The Public Theater), *Telephone* (The Foundry Theatre), *Hammock*, *The Matter of Origins: Tea*, *Blueprints of Relentless Nature*, and *613 Radical Acts of Prayer* (Liz Lerman's Dance Exchange), and the National Playwrights Conference (The Eugene O'Neill Theater Center). A company member of the TEAM, he has designed *Roosevelt*, *Mission Drift*, *Architecting*, *Particularly in the Heartland*, and *A Thousand Natural Shocks*. He received his B.A. in Philosophy as a University Scholar at Xavier University.

CAPARELLIOTIS CASTING

(Casting) recently cast the Globe productions of *Vanya and Sonia and Masha and Spike*, *Water by the Spoonful*, *Time and the Conways*, *Bethany*, *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 *It's Only a Play*, *Disgraced* (upcoming), *Holler If Ya Hear Me*, *Casa Valentina*, *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, "Odyssey" (upcoming, NBC series), "How to Get Away with Murder" (ABC pilot), "Ironside" (NBC), and *Steel Magnolias* (Sony for Lifetime).

ANNETTE YÉ

(Stage Manager) served as stage manager for The Old Globe's *Quartet*, *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; and the upcoming Globe for All, a free professional production of Shakespeare's *All's Well That Ends Well* that will tour a variety of community venues throughout San Diego. 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: *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 Graduate Theatre Program 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 éminence 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.



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CASTING

CAPARELLIOTIS CASTING

David Caparelliottis, CSA

Lauren Port, CSA



MURDER FOR TWO

A NEW
MUSICAL COMEDY

Murder for Two
Book and Music by Joe Kinosian
Book and Lyrics by Kellen Blair
Directed by Scott Schwartz

January 24 - March 1

EDUCATION

Globe for All: Shakespeare in the Community

The Old Globe is known far and wide for its quality productions of great plays. San Diegans come to the Globe with the expectation of experiencing something very special: a theatrical production that makes them laugh or cry or think about the world in new ways. It is, indeed, the responsibility of a theatre company to fill that role. But for some San Diegans, a trip to Balboa Park to see a show is, for many reasons, not a possibility. With those San Diegans in mind, we created our new touring program, Globe for All.

Globe for All is designed to make Shakespeare's work and the Globe's artistic resources accessible and relevant to a wider audience by helping overcome whatever barriers—economic, geographic, or cultural—that limit their access to professional performing arts. The program features free tours of quality, professional productions, designed to be performed outside traditional theatres. Audiences will share an intimate, up-close, and visceral experience of live theatre that fosters a sense of community between the performer and the spectator. And they'll experience those shows in cafeterias, community rooms, meeting rooms, and other non-traditional performance spaces that are accessible to them.

The inaugural Globe for All tour begins October 28, 2014 with Shakespeare's *All's Well That Ends Well*, directed by Old Globe Artistic Director Barry Edelstein. Edelstein's experience with a similar program at The Public Theater in New York inspired him to bring the idea to San Diego.

Venues for the 2014 Globe for All tour include Centinela State Prison, Father Joe's Villages, Jacobs Center for Neighborhood

Innovation Celebration Hall, Naval Base San Diego, Veterans Village of San Diego, San Diego Central Library, Fourth District Seniors Resource Center at the George L. Stevens Senior Center, and the YWCA of San Diego County. In addition to the performance, some of the venues will host workshops and residencies with Old Globe teaching artists. These workshops, modeled on and including aspects of our innovative playwriting program Community Voices, will give interested participants the chance to explore their own imaginations through theatre.

For theatregoers wishing to see the show at The Old Globe, the tour will culminate with three low-cost performances in the Globe's Hattox Hall November 7-9.

Launching a program like Globe for All is challenging and needs wide support. The Old Globe is grateful to The Legler Benbough Foundation, The Parker Foundation (Gerald T. and Inez Grant Parker), The Kenneth T. and Eileen L. Norris Foundation, and the County of San Diego's Community Enhancement Program for their generous grants. Additional support is also provided by Jacobs Center for Neighborhood Innovation. ■



For more information, please contact Eric Louie at (619) 231-1941 x2106.

OUR THANKS

Quartet and *The Two Gentlemen of Verona* Opening Nights

The Old Globe recently celebrated two 2014 Summer Season openings. *Quartet*, directed by Richard Seer, opened Thursday, July 31. *The Two Gentlemen of Verona*, directed by Mark Lamos, opened Saturday, August 16. On both evenings, the festivities began with a pre-show dinner for

Circle Patron donors, Board members, Production Sponsors, and members of the artistic team, and the celebrations continued after the performances with cast and crew members at the opening night cast party.



Quartet Photos 1. Gary and Liz Helming, Charles Freebern, Production Sponsor Jo Ann Kilty*, Miriam Summ, Gene Summ, and Elizabeth Taft. 2. Cynthia Aguirre and Production Sponsor Leonard Hirsch (center) with *Quartet* cast members Jill Tanner, Robert Foxworth*, Elizabeth Franz, and Roger Forbes. 3. Kathryn Laino, Production Sponsor Evelyn Mack Truitt*, and Season Sponsors Hal* and Pam Fuson. 4. Tim and Susanne Bacino of Production Sponsor Gen7 Wines, Jeff Mueller, Sandra Redman* of Production Sponsor California Bank & Trust, and Guy and Gay Bennett. 5. Director of Development Todd Schultz, Production Sponsor Jeanette Stevens, Gordon Brodfuehrer, and Managing Director Michael G. Murphy. Photos by Bob Ross.

The Two Gentlemen of Verona Photos 6. Associate Director of Development Bridget Cantu Wear and Naga and Shobha Bhushan of Season Sponsor Qualcomm Foundation. 7. Chad Newell, Denise Roldan Newell, Patricia Sinay of Season Sponsor Holland America Line, and Art Schmidt. 8. John Hattox and Season Sponsor Kathy Hattox*, Artistic Director Barry Edelstein, and Cathy Robinson. Photos by Douglas Gates. *Board member.

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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 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.

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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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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.

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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.

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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.

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