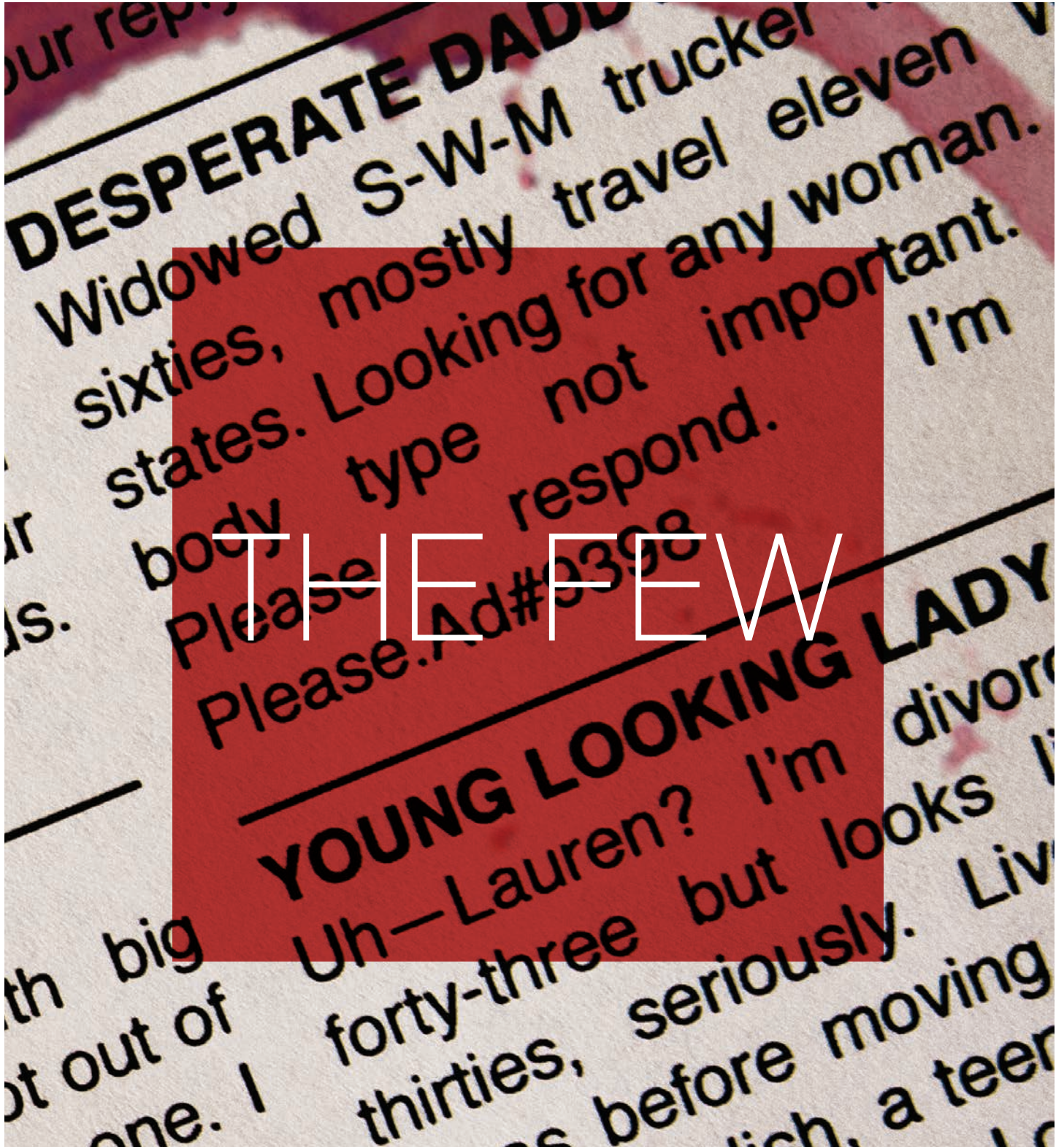


performances

THE  LD GLOBE

OCTOBER 2013



WELCOME



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

We are delighted to welcome playwright Samuel D. Hunter to The Old Globe for the world premiere of *The Few*. Sam is a rising star whose work is exploding onto stages across the country, and it is a particular pleasure to introduce him to our audiences for the first time with this remarkable play.

This production marks Sam's fourth collaboration with director Davis McCallum—an extraordinary partnership between two talented artists at the top of their fields. Davis is no stranger to The Old Globe; he took part in Jack O'Brien's Director's Lab here in 2007 and returned to direct Itamar Moses' *Back Back Back* in 2009.

The Few kicks off what we like to think of as a mini-season within our season: three plays by young writers exploring aspects of contemporary American life. Each of these plays—Sam Hunter's *The Few*, Laura Marks's *Bethany* and Quiara Alegría Hudes' *Water by the Spoonful*—has a distinct voice and a unique point of view. And yet all three plays tell compelling stories about the way we live now. All three writers embrace the stage as a place to explore this moment in our society. We invite you to experience them in conversation with one another.

Enjoy the show!


Barry Edelstein, Artistic Director


Michael G. Murphy, Managing Director

MISSION STATEMENT

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




Thank you for attending *The Few*, a world premiere production in The Old Globe’s state-of-the-art Sheryl and Harvey White Theatre in the Conrad Prebys Theatre Center. Playwright Samuel D. Hunter takes us into the world of long-haul truckers searching for love on the open road.

My wife Pam and I are honored to be Production Sponsors of *The Few* along with our stalwart friends and Globe patrons Mary Beth Adderley, Alan Benaroya and the Elaine Lipinsky Family Foundation. This financial support is crucial to keeping the Globe at the forefront of American theatre.

Please consider joining us on our journey of discovery, invention and imagination as we present over 15 productions annually at The Old Globe. You can join our Membership Program for as little as \$50 per year, become a Circle Patron at \$2,500, or contribute at any level you can afford. Help us engage new audiences from our diverse region by introducing your friends and family to the Globe.

Thank you for all you do for the Globe.


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

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

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Mary Beth Adderley with Tony Award winner Lea Salonga.

MARY BETH ADDERLEY
Mary Beth Adderley is a native San Diegan who has been passionately involved with The Old Globe for many years. Mary Beth serves on the Executive Committee of The Old Globe Board of Directors and as Co-Chair of the Development Committee. She is also on the Board of South Coast Repertory Theatre and is an Emeritus Trustee of Vanderbilt University. Of the numerous Globe productions sponsored by Mary Beth in the past, a sampling includes *The Price*; *The American Plan*; *Hold Please*; *Richard O’Brien’s The Rocky Horror Show*; and *Allegiance—A New American Musical*. In addition, she has been a generous supporter of the Globe Gala and other important events.

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.



HAL AND PAM FUSON

Pam and Hal became Globe regulars shortly after moving from Los Angeles to Encinitas in 1983. During their two children’s teenage years they subscribed as a family. The children went off to college and Hal and Pam gained new insights attending performances on evenings with Post-Show Forums. Hal became the Globe’s Board Chair in 2011, an experience that has engaged the couple in new challenges and reinforced for them the vital role The Old Globe plays in the cultural life of San Diego. This summer, Hal and Pam watched from a few rows back as their children’s families, now including two nine year-olds and two seven year-olds, sat raptly attentive through almost three hours of *A Midsummer Night’s Dream*. Pam and Hal are proud to sponsor *The Few*.



Diane Zeps and Kamaya Jane with George Takei.

ELAINE LIPINSKY FAMILY FOUNDATION

Daughter of the late Dorris and Bernard Lipinsky, Elaine was a stalwart supporter of The Old Globe, for many years attending performances and sponsoring plays and musicals. The Lipinsky family’s tradition of generous support to the Globe began in the 1950s, and it was extremely important to Elaine that this tradition continue. She shared her parents’ love of the Globe and its service to the community and carried on their legacy of support through her own foundation and advocacy. Her personal commitment endures through her daughters, Kamaya Jane and Diane Zeps—a third generation of the Lipinsky Family helping make theatre accessible and meaningful for all of San Diego.

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*Executive Committee Member

THE FEW

BY

SAMUEL D. HUNTER

Dane Laffrey
SCENIC DESIGN

Jessica Pabst
COSTUME DESIGN

Matt Frey
LIGHTING DESIGN

Daniel Kluger
ORIGINAL MUSIC AND
SOUND DESIGN

Caparelliotis Casting
CASTING

Annette Yé
STAGE MANAGER

DIRECTED BY

DAVIS MCCALLUM

Workshopped and developed in the 2012 Pacific Playwrights Festival at South Coast Repertory.

Developed at the Perry-Mansfield Performing Arts New Works Festival, June 2012.

The Few was workshopped at JAW: A Playwrights Festival produced by Portland Center Stage.

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center
September 28 - October 27, 2013

THE CAST (in alphabetical order)

MATTHEWGideon Glick*
QZ..... Eva Kaminsky*
BRYAN.....Michael Laurence*

STAGE MANAGER.....Annette Yé*

VOICES OF *THE FEW*

Jenny Bacon*, Ken Baker, Beverly Boyd, Darin Bratcher, Cristan Callaway, Dennis Dyson,
Hal Fuson, Stephen Gallup, Oscar Gonzalez, Leslie Hodge, David Jantzen,
Robert Middlewood, Rory Murphy, Amanda Ochoa, Mikiea Perkins,
Scott Roleson, Eric Smith, Kristin Steva Campbell, Vanessa Torralba,
Roberta Wells-Famula, Michelle Wills, Bret Young

SETTING
Northern Idaho, August, 1999.

There will be no intermission.

PRODUCTION STAFF

COMPUTERS AND VIDEO DESIGN.....Paul Peterson
ASSOCIATE DIRECTOR/DRAMA LEAGUE DIRECTING FELLOWDanny Sharron
ASSISTANT SCENIC DESIGNSean Fanning
ASSOCIATE SCENIC DESIGN Scott Tedmon-Jones
SCENIC DESIGN ASSISTANT Brandon McNeel
ASSISTANT COSTUME DESIGN..... Shelly Williams
VOCAL AND DIALECT COACH Jan Gist
PRODUCTION ASSISTANT Kendra Stockton

*Member of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.

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

Vital, Important Stories

An interview
with playwright
Samuel D. Hunter by
Literary Manager/Dramaturg
Danielle Mages Amato



Samuel D. Hunter

Where did the inspiration behind this piece come from?

I went to graduate school in Iowa City, and my then-boyfriend and now-husband and I used to do a lot of driving around, exploring the landscape, etc. And I noticed that at almost every truck stop there was this newspaper for truckers that was pretty much all personal ads. They were absolutely fascinating; the language was so specific, the information they chose to reveal was at times so bizarre. The experience of reading the ads was sort of incredible: at first they were hilarious, then they were strange and then they were absolutely heartbreaking. You realize that these are people who travel the country endlessly, spend all their time alone in the cab of an 18-wheeler, and here they are sending up a flare into the night. I first encountered them several years ago, around 2006. So when I went back about a year and a half ago, I picked up an issue and I was amazed and devastated to find that I recognized some of the ads—meaning that the identical personal ad had been running

in that paper for five or six years. Out of all of that came this idea for a play about truckers, about loneliness, about desperately looking for a reason to go on.

*Is it true that your plays are all set in your home state of Idaho? What makes it a place you return to over and over? Is there something about that setting that feels essential to *The Few*?*

With very few exceptions, all of my plays are set in Idaho. It's something that I started doing a long time ago, when I was first writing plays back in college. I think at the time it was something that just felt natural to me; I was from Idaho, my family goes pretty far back there actually, and it felt like this was the unique setting that I hadn't yet seen on the American stage. So I guess in the beginning I thought of myself as a regional writer. But as I continue, I think Idaho has just become a really useful blank canvas for me to return to over and over again. It hasn't gotten old yet—at least not to me. As it relates to *The Few*, I think there's also a sense of Western isolation and expanse

that feeds the loneliness that these characters are all feeling.

Are there certain types of characters—or certain types of relationships—you find yourself writing about again and again?

I've found over the years that many of my plays contain what I've come to call "the bewildered young man." They come in all different forms, but frequently my plays contain a younger guy who is sort of a misfit, someone who doesn't feel comfortable in his own skin. It's inadvertently autobiographical in a way. I write all these plays set in Idaho—the place where I was once a bewildered young man myself, not comfortable in my own skin. Often these characters are struggling with something I once struggled with, or am still struggling with. I also find that my plays frequently revolve around someone having a spiritual or existential crisis in some way. Bryan's struggle for connection and meaning in *The Few* is something that a lot of my characters go through.

What made you want to write for the theatre? Are there stories you think need to be told on stage?

When I was in high school I wrote a lot of poetry, and I acted in school plays and community theatre, so I knew that I always liked both theatre and writing. But for many years, theatre was restricted to plays like *Arsenic and Old Lace* and *Harvey*—wonderful plays, but plays that I wasn't particularly passionate about. Then, when I was 16 or so, I saw a production of *Angels in America* at the University of Idaho, and suddenly theatre became church to me. Theatre became a place where vital, important stories could be told, by living breathing actors. Something about the immediacy of the relationship between actor and audience member was so moving, almost holy. It's different than the kind of connection and catharsis you get from film. Whereas film gives you the representation of the actor and the catharsis, translated through projected light and recorded sound, theatre gives you the living breathing actor. ■

FROM THE ARTISTIC DIRECTOR

I've been very fortunate that my career in the American theatre has brought me into contact with some of the luminaries in the field. One was Arthur Miller, whose play *All My Sons* I directed in the mid-1990s. Talking about his play with me and the cast in rehearsal, he once noted, "A play must have both an occasion and a theme." He was given to oracular pronouncements of this sort. He knew that one of the burdens of greatness was that it didn't leave much time for small talk—only statements for the ages would do. So he'd scatter them like gems for those of us sitting at the feet of his genius to collect.

A play must have both an occasion and a theme. I've turned this formula around in my mind for years, and I've come to understand that by an "occasion"—an unusual term in the context of playwriting—Miller really meant something quite simple: a play's story, its specific set of occurrences, its outward circumstances. And that occasion, he implied, becomes meaningful and gains gravity through its theme: the larger idea that the story points to, the immutable human truth that the once-upon-a-time of the play reveals. *All My Sons* has an occasion (an arms manufacturer's culpability in a deadly crime) and a theme (our individual actions cannot but affect a community much greater than ourselves). QED.

Miller's dictum has been heeded by many American playwrights who've succeeded him. Samuel D. Hunter, whose wonderful play *The Few* makes its world premiere at The Old Globe, is an heir to the Miller tradition of the American stage in many different ways, and he too writes plays with occasions and themes. The occasion of *The Few* is simple—the continuing struggle of a small newspaper in a small town, and the impact of that struggle, for better and worse, on the lives of the people who are involved with it. *The Few's* once-upon-a-time is warm, offbeat, surprising, and even rather gentle. Hunter's great gift is an uncommon empathy for American lives that unfold quietly in the anonymous towns that line the highways traversing the far reaches of our nation. He hears Americans speaking softly in the margins of our culture, and he lets their voices resound fully on stage.

But what I delight in most as I watch *The Few* is the way in which Hunter's skill expresses through the play's quiet occasion a theme that is extraordinarily consequential. The small paper must survive because even in a tiny village barely rating an exit on the interstate, the things that happen matter. They merit recording and reporting. And by extension, the lives in these far-flung places are important. That's what Bryan believes in *The Few*; that's the proposition to which QZ and Matthew have devoted themselves. Simple folk matter. What a worthy theme.

Another is that all of us, especially in this continent-sized country we call home, yearn for connections to each other, long for a life lived in league with a community that might be as small as a single friend or as large as the readership of the local paper. The artists who tonight bring *The Few* to life on our stage have in the past months forged a community of their own. Their leader, the director Davis McCallum, has been a member of the wider Globe community before. He's also been in my own personal community in many guises: formerly as my student and assistant, now as my colleague and my valued friend. I am so pleased to have his wisdom, talent, and good humor in my first season as Artistic Director.

One of the Globe's most important jobs is to introduce entertaining and significant new American plays to San Diego and beyond. *The Few* fulfills that mandate splendidly and I am proud to present it.

Thanks for coming. Enjoy the show.



(above and lower left) Photos from *Truck Stop* taken by Marc F. Wise.

Keep on Trucking

By Danielle Mages Amato

Nearly 3.5 million truckers make a living connecting buyers and sellers along the vast network of America's highways. The profession emerged in the 1930s, and it quickly developed a masculine, independent culture, fueled by the image of the "asphalt cowboy:" a lone adventurer living a life of freedom on the open road.

Over the years, the nation's reliance on trucking has grown, and today, nearly 80% of all goods transported in the United States travel by truck.

Although long-haul truckers connect people across the continent, allowing businesses to operate across great distances, trucking is sometimes called the loneliest profession. While on the job, drivers work 14-hour days—11 hours on the road, three hours off—alone in the cab of a truck. They spend an average of 22 nights a month in their vehicles, which means minimal time at home with spouses and families. In exchange for the isolation and often grueling hours, truckers earn an average of \$40,000



a year, and the profession has an extremely high turnover rate (some companies average over 100% turnover in any given year). Even today, trucking remains an overwhelmingly male profession—women make up only 4% of professional truck drivers.

Despite trucking's free-wheeling mystique, today's drivers are carefully tracked and controlled, their every move electronically

logged by sensors in their trucks. On-board computers track truck location and drive time, and even govern the maximum speed of the truck itself. In today's economy, independent truckers (people who own and operate their own vehicles) struggle to make ends meet, while the trucking industry is increasingly dominated by large corporations who can afford to buy in bulk and cut expenses to the bone. Some experts even predict that within the next few decades, so-called autonomous vehicles will take over the trucking industry, their computer-run guidance systems making drivers obsolete.

Journalist Bryan Di Salvatore wrote: "More than permanent transience, more than constant anonymity, the defining aspect of the job of the American truck driver is loneliness. Separation." Although truck drivers cross miles of highway to keep America together, the job itself sets them apart. ■

"Every single thing we buy, everything we wear, eat, and use, everything moves by truck. The gas that fuels all those trucks also moves by truck. The parts for those trucks move by truck. The three million trucks that run in this country literally run the country. It would take less than three days for the entire nation to grind to a terrifying halt, if the truckers stopped rolling."

—Doug Pray, documentary filmmaker, *Big Rig*



THE SMALL PRINT

By Danielle Mages Amato

“Small newspapers,” wrote Judy Muller in her recent book *Emus Loose in Elnar: Stories from Small Towns*, “keep churning out news for the corniest of reasons—the belief that our freedoms depend

on it. No one else does what they do: document the births, deaths, crimes, sports, local shenanigans, and many other events that only matter to the 2,000 or so souls in their circulation area. Taken together, however, these ‘little’ stories create a mosaic of American life.”

Newspapers have played a vital role in American life from the earliest days of our republic. In the late 1700s, papers like the *Hartford Courant* and the *Philadelphia Evening Post* discussed the need for revolution, distributed the Declaration of Independence and helped to build a shared sense of national identity among the inhabitants of 13 diverse colonies. But America also has a rich history of tiny newspapers that have flourished in towns and villages across the country—small newspapers, run by individuals and families, that are as vital in their way to the functioning of our democracy as the nation’s largest papers.

The changing realities of the newspaper industry over the last 40

years have challenged large and small papers alike. The Pew Research Center’s annual report on American journalism reveals that newspaper staffing across the country has dropped to its lowest levels since the 1970s—down 30% from 2000. Media consolidation has permanently altered the journalistic landscape, as big corporations have bought up both newspapers and television stations, and the number of newspapers published in the United States continues to decline. Newspaper readership has been threatened not only by the rise of internet sources, but by the perception that those papers no longer provide the same high level of journalism they once did. According to Pew’s 2013 State of the News Media report, the public is abandoning the news outlets they no longer trust—and a primary reason is because they “no longer provide the news and information they had grown accustomed to receiving.”

It takes a certain kind of determined idealism to spearhead and maintain a newspaper that serves a small readership, a sense of the vital role it plays in both the society at large and the society writ small. In *The Few*, Bryan describes his newspaper and the fellowship that formed around it as “church without God.” For a small town or a small community—like the truckers in the play—a newspaper can serve as connective tissue, as a way for a group to imagine itself as a group. Small newspapers are more than just pulp or stories on a website; they’re proof of belonging, of connection. They help to create and shape the communities they serve. ■

Looking for Love in Black and White

By Danielle Mages Amato

Almost as long as there have been newspapers, there have been personal ads. In England, men began advertising for wives in the pages of their local publications as early as the 1690s. “A gentleman about 30 years of age,” read one ad from 1695, “that says he had a Very Good Estate, would willingly match himself to some Good Young Gentlewoman...”

The 1800s were boom years for the so-called “matrimonial ads.” Entire publications devoted to personals flourished in both the U.S. and the U.K., with names like *The Wedding Bell*, *Matrimonial Herald* and *Fashionable Marriage Gazette*. In the early 1900s, personal ads began to transform. The “lonely hearts” who advertised sought not only marriage but also “companionship”—and their desires became more explicit during the sexual revolution of the 1960s and 70s. As technology evolved, personal ads evolved along with it. Video personals became popular in the 1980s, and

today, an estimated one-third of all marriages grow out of online dating.

Sociologists link the rise of personal ads in the 20th century to our increasingly mobile culture, as individuals rely less and less on their extended families and religious congregations to broker romance. Some see the personals as “a theatre of fantasy” in which the advertisers playact their ideal selves and envision their ideal mates. But over the last 300 years, personal ads have also forged new communities, bringing together individuals who would otherwise have been separated by distance or enforced silence. Journalist Daniel Harris has written about the history of gay personals in the 1940s, 50s and 60s, which began as coded messages in the pages of hobby magazines. He compares some of these ads,

especially those originating in isolated, rural areas, to “the messages that shipwrecked castaways place in bottles.” “Would like to hear from anyone, anywhere,” they say. “Will write anyone who writes me.”

Laura J. Schaefer, the author of *Man with Farm Seeks Woman with Tractor: The Best and Worst Personal Ads of All Time*, concludes: “With little patience for Cupid, prospective suitors from centuries past right up to the present day have embraced the marketplace. Perhaps we can’t buy love, but good ad space is probably the next best thing.” ■



Photo from *Truck Stop* taken by Marc F. Wise.

The Voices of *The Few*

By Danielle Mages Amato

In *The Few*, QZ is keeping her small newspaper alive by running personal ads from long-haul truckers. Throughout the play, we hear those ads, as truckers call in and leave their messages on the newspaper’s answering machine. Ranging from heartfelt to



Old Globe Artistic Associate Bernadette Hanson (left) conducts a voice audition with Old Globe Associate Director of Planned Giving Bridget Cantu-Wear.

an open call on July 21, and more than 121 people from across San Diego County auditioned for a chance to be heard

in the show. McCallum selected the most unique and compelling voice talents, invited them to the Globe for a recording session and worked with them to create the 17 recordings you hear in the show. ■



GIDEON GLICK (Matthew) has appeared on Broadway in the original companies of Julie Taymor's *Spider-Man: Turn Off the Dark* and *Spring Awakening*. Off Broadway he played Jack in Shakespeare in the Park's production of *Into the Woods* and has appeared in *Wild Animals You Should Know* (MCC Theater), *Speech & Debate* (Roundabout Theatre Company), *Spring Awakening* (Atlantic Theater Company), *D.C.* (Ensemble Studio Theatre) and *Democracy* (Naked Angels/The Culture Project). Regionally he has appeared at The Wilma Theater and the Prince Music Theater. His film credits include *One Last Thing...* and the upcoming films *A Case of You*, *Gods Behaving Badly* and *Song One*. He can also be seen in two web series, *It Could Be Worse* and *Wallflowers*. @gidglick on Twitter.



EVA KAMINSKY (QZ) is very happy to return to the Globe after playing Margie Walsh last season in *Good People*. She most recently spent a week at The Eugene O'Neill Theater Center as part of the National Playwrights Conference. She has worked on Broadway in *The Lyons*, Off Broadway in *The Language Archive* (Roundabout Theatre Company), *Made in Poland* (The Play Company) and *Nami* (Partial Comfort Productions), and on the National Tour of *The Syringa Tree*. Her regional credits include *Mud Blue Sky* (CENTERSTAGE), *August: Osage County* (Alley Theatre), *God of Carnage* (The Repertory Theatre of St. Louis), *Breadcrumbs* and *Lidless* (Contemporary American Theater Festival), *The Syringa Tree* (Long Wharf Theatre and A Contemporary Theatre), *The Real Thing* (Syracuse Stage), *1:23* (Cincinnati Playhouse in the Park), *Speech & Debate* (TheaterWorks), *A Small Family Business* (Cleveland Play House) and many others. Her film credits include *Extremely Loud & Incredibly Close*, *The Adjustment Bureau* and *Just Like the Son*. She has been seen on television in "Mercy," "Ugly Betty," "Gossip Girl," "ER," "Numb3rs," "Royal Pains" and all

the "Law & Order" series. Ms. Kaminsky is also an audiobook narrator and has recorded over 30 books. She holds a B.F.A. from Boston University.



MICHAEL LAURENCE (Bryan) has appeared on Broadway in *Talk Radio* and *Desire Under the Elms*. His other theatre credits include *Opus* and *The Morini Strad* (Primary Stages), *Horsedreams* (Rattlestick Playwrights Theater), *Diary of a Teenage Girl* (New Georges/3LD Art & Technology Center), *Two Rooms* (Platform Theatre Group), *Lydie Breeze* (New York Theatre Workshop), *Tooth of Crime* and *Book of Days* (Signature Theatre Company), John Proctor in *The Crucible* (Hartford Stage), Mikey Dillon in *Good People* (Huntington Theatre Company), Starbuck in *The Rainmaker* (Arena Stage), Eric Bogosian's *Humpty Dumpty* (McCarter Theatre Center), Seattle Repertory Theatre, The Shakespeare Theatre Company, Portland Center Stage, Westport Country Playhouse, The Wilma Theater, Humana Festival and others. He is the playwright/performer of the solo play *Krapp, 39* (Soho Playhouse, Tristan Bates Theatre, London, Drama Desk Award nomination) and the upcoming duologue *Hamlet in Bed*. His television credits include "The Heart, She Holler" (series regular), "Damages" (recurring), "The Good Wife," "Elementary," "Person of Interest," "Third Watch," "Johnny Zero," "F/X: The Series," "Ghost Stories," "As the World Turns" and *What's Not to Love?* for Showtime. His film credits include *One for the Money*, *Man on a Ledge*, *A Walk in the Park*, *The Operator*, *Follow Me Outside*, *Room 314*, *Escape Artists*, *Claire Dolan*, *Love God*, *Particles of Truth* and other independent films.



JENNY BACON (Voice of Cindy) recently played the role of Rivkeh in *My Name is Asher Lev* at the Westside Theatre, after creating the role of Lucy in Sam Shepard's *Heartless* at Signature Theatre Company. Her other New York credits include *In the Wake* (The Public Theater), *Omnium*

Gatherum (Variety Arts Center), *Race* (Classic Stage Company), *Orphan of Zhao* (Lincoln Center Theater), *Carson McCullers* (Playwrights Horizons/Women's Project), *A Streetcar Named Desire*, *The Most Fabulous Story Ever Told* and *More Stately Mansions* (New York Theatre Workshop) and *The Arabian Nights* (Manhattan Theatre Club). Regionally, she recently originated the role of She in Sarah Ruhl's *Stage Kiss* (Goodman Theatre). She has performed across the country, including at Steppenwolf Theatre Company, Arena Stage, Seattle Repertory Theatre, Alley Theatre, McCarter Theatre Center, Long Wharf Theatre, Williamstown Theatre Festival, Yale Repertory Theatre, Westport Country Playhouse, Weston Playhouse, Court Theatre and California Shakespeare Theater. She has guest starred on all three "Law & Order" series and appeared in the films *In God's Hands* and *We Pedal Uphill*.

SAMUEL D. HUNTER's (Playwright) plays include *The Whale* (2013 Drama Desk Award, 2013 Lucille Lortel Award for Outstanding Play, Drama League and Outer Critics Circle nominations for Best Play), *A Bright New Boise* (2011 Obie Award for Playwriting, 2011 Drama Desk nomination for Best Play) and his newest plays, *The Few*, *A Great Wilderness* and *Rest*, all set to premiere in the 2013-14 season. His plays have been produced by theatres such as Playwrights Horizons, South Coast Repertory, Victory Gardens Theater, Woolly Mammoth Theatre Company, Denver Center Theatre Company, Clubbed Thumb and Page 73 Productions. His work has been developed at the O'Neill Center National Playwrights Conference, the Ojai Playwrights Conference, Seven Devils and elsewhere. Mr. Hunter is the winner of a 2012 Whiting Writers' Award, the 2013 Otis Guernsey New Voices Award, the 2011 Sky Cooper Prize, and the 2008-2009 PoNY Fellowship. He is a member of New Dramatists, an Ensemble Playwright at Victory Gardens, a Core Member of The Playwrights' Center, a member of Partial Comfort Productions and is currently a Resident Playwright at Arena Stage. A native of northern Idaho, Mr. Hunter lives in New York City. He

holds degrees in playwriting from New York University, The Iowa Playwrights Workshop and The Juilliard School.

DAVIS MCCALLUM (Director) previously helmed the Globe production of *Back Back Back*. His previous collaborations with Samuel D. Hunter include *The Whale* (Playwrights Horizons, Lucille Lortel Award for Outstanding Play), *A Bright New Boise* (Partial Comfort Productions, Drama Desk Award nominations for Outstanding Play and Outstanding Director) and *Five Genocides* (Clubbed Thumb). His other New York credits include Quiara Alegria Hudes' *Water by the Spoonful* (2012 Pulitzer Prize) and Michael Mitnick's *Sex Lives of Our Parents* (Second Stage Theatre), Gabriel Kahane and Seth Bockley's *February House* (The Public Theater), Sarah Ruhl and Todd Almond's *Melancholy Play* (13P), Greg Moss' *punkplay* (Clubbed Thumb), Charles Mee's *Queens Boulevard* (Signature Theatre Company), Hudes' *Elliot, A Soldier's Fugue* (Page 73 Productions, Pulitzer Prize finalist), *Henry IV, Part I* (The Pearl Theatre Company), *Henry V* (The New Victory Theater) and *Jane Eyre*, *The Tempest* and *The Turn of the Screw* (The Acting Company). His regional credits include Guthrie Theater, Humana Festival, Hartford Stage, Long Wharf Theatre, Oregon Shakespeare Festival, Williamstown Theatre Festival, Alliance Theatre, Chautauqua Theater Company, The Eugene O'Neill Theater Center, PlayMakers Repertory Company, Two River Theater Company and New York Stage and Film, among others. He has taken part in the NEA/TCG Career Development Program for Directors and is a Drama League Alumnus, a Boris Sagal Fellow and a Princess Grace Award honoree.

DANE LAFFREY (Scenic Design) has recent New York City credits at Lincoln Center Theater, Roundabout Theatre Company, Second Stage Theatre, Soho Repertory Theater, Transport Group, New World Stages, MCC Theater, Red Bull Theater, The Joyce Theater, Rattlestick Playwrights Theater, Orpheus Chamber Orchestra, Primary Stages, The Play Company, Clubbed

Thumb and others. His regional credits include Huntington Theatre Company, Dallas Theater Center, Denver Center Theatre Company, New York Stage and Film, Yale Opera, Asolo Repertory Theatre, Two River Theater Company, Chautauqua Theater Company, Signature Theatre Company, Ringling International Arts Festival and others. Internationally he has worked in Oslo, Osaka, Tokyo and Sydney, as well as on *The Roast*, currently airing nightly on ABC2 across Australia. Mr. Laffrey has nominations for three American Theatre Wing Henry Hewes Design Awards, a Drama Desk Award and a Sydney Theatre Award.

JESSICA PABST (Costume Design) recently designed the New York productions of *Somewhere Fun* and *The Metal Children* (Vineyard Theatre), *Murder Ballad* (Manhattan Theatre Club/Union Square Theatre) *The Whale* (Lucille Lortel Award), *Assistance* (Playwrights Horizons), *Nobody Loves You*, *Warrior Class* and *The Bad Guys* (Second Stage Theatre), *Buyer & Cellar* (Barrow Street Theatre), *The Revisionist*, *Through the Yellow Hour* and *The Hallway Trilogy* (Rattlestick Playwrights Theater) and *Three Pianos* (New York Theatre Workshop). Her regional credits include *Clybourne Park* (Chautauqua Theater Company), *The Glass Menagerie* (University of Rochester), *Good People* (Cleveland Play House, Syracuse Stage), *This* (Kirk Douglas Theatre) and *Three Pianos* (American Repertory Theater). Her work has also appeared at Page 73 Productions, Ars Nova, The Juilliard School, St. Ann's Warehouse and Princeton University. Ms. Pabst has been nominated for both a Drama Desk Award and a Henry Hewes Design Award.

MATT FREY (Lighting Design) recently designed Bruce Norris' *Clybourne Park* (Chautauqua Theater Company), Amy Herzog's *Belleville* (Steppenwolf Theatre Company), *Mese Mariano* and *Le Villi* (Spoleto Festival), Lucas Hnath's *A Public Reading of an Unproduced Screenplay About the Death of Walt Disney* (Soho Repertory Theater), Tanya Barfield's *The Call* (Playwrights Horizons), Will Eno's *Gnit* and Branden Jacobs-Jenkins' *Appropriate* (Humana Festival), Jesse

Eisenberg's *The Revisionist* (Rattlestick Playwrights Theater), Melissa James Gibson's *What Rhymes With America* (Atlantic Theater Company), David Henry Hwang's *Golden Child* (Signature Theatre Company) and *Dog Days* directed by Robert Woodruff (Peak Performances). Some companies he has collaborated with include Brooklyn Academy of Music, The Corn Exchange in Dublin, Naked Angels, The New Group, MCC Theater, New York Theatre Workshop and Second Stage Theatre, as well as many others, both regionally and abroad.

DANIEL KLUGER (Original Music and Sound Design) has designed the New York productions of *Nikolai and the Others* (Lincoln Center Theater), *Somewhere Fun* and *The North Pool* (Vineyard Theatre), *Tribes* and *Hit the Wall* (Barrow Street Theatre), *House for Sale* (Transport Group), *A (radically condensed and expanded) SUPPOSEDLY FUN THING I'LL NEVER DO AGAIN (after David Foster Wallace)* directed by Daniel Fish and *The Common Pursuit* (Roundabout Theatre Company), *A Map of Virtue* (13P), *Lidless* (Page 73 Productions), *The Temperamentals* (Daryl Roth Theatre), *Enjoy* (The Play Company), *Jailbait* (Cherry Lane Theatre) and *Uncle Vanya*, *Ivanov*, *Platonov* and *The Seagull* directed by Brian Mertes (Lake Lucille). His regional credits include Mark Taper Forum, La Jolla Playhouse, Pig Iron Theatre Company, Arden Theatre Company, Two River Theater Company, People's Light & Theatre Company, TheatreWorks Silicon Valley and American Players Theatre. danielkluger.com.

CAPARELLIOTIS CASTING (Casting) recently cast the Globe productions of *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 Lyle Kessler's *Orphans*, *The Trip to Bountiful*, *Grace*, *Dead Accounts*, *The Other Place*, *Seminar*, *The Columnist*, *Stick Fly*, *Good People*, *Bengal Tiger at the Baghdad Zoo*, *The House of Blue Leaves*, *Fences*, *Lend Me a Tenor* and *The Royal Family*. They also cast for Manhattan Theatre Club, Second Stage

Theatre, Atlantic Theater Company, LCT3, Ars Nova, Goodman Theatre, Arena Stage, Ford’s Theatre and three seasons with Williamstown Theatre Festival. Their recent television credits include *HairBrained* with Brendan Fraser, “Ironside” (NBC) and *Steel Magnolias* (Sony for Lifetime).

ANNETTE YÉ (Stage Manager) served as stage manager for The Old Globe’s *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!* (‘11 and ‘12), *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 authorities on the works of Shakespeare in the United States, he has directed nearly half of the Bard’s works. As Director of the Shakespeare Initiative at The Public Theater (2008-2012), he oversaw all of the company’s Shakespearean productions, as well as its extensive educational, community outreach and artist-training programs. At The Public, Mr. Edelstein staged *Julius Caesar* starring Jeffrey Wright for Shakespeare in the Park and *The Merchant of Venice* featuring Ron Leibman’s Obie Award-winning portrayal of Shylock. He was also Associate Producer of The Public’s Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998-2003 he was Artistic Director of Classic Stage Company, where he produced and directed some of New York’s most memorable classical productions. Mr. Edelstein’s Shakespearean directorial credits include productions of *The Winter’s Tale* with David Strathairn, *Timon of Athens* with Richard Thomas, *As You Like It* with Gwyneth Paltrow and *Richard III* with John Turturro. His additional credits include the Lucille Lortel Award-winning revival of Arthur Miller’s *All My Sons*; the world premiere of Steve Martin’s *The Underpants*, which he commissioned;

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

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

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

JACK O’BRIEN (Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1982 through 2007. Mr. O’Brien most recently directed Nathan Lane in Douglas Carter Beane’s *The Nance* on Broadway. His Broadway credits also include: *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss’ How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride’s Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *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, will be released this summer by Farrar, Straus and Giroux.

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

program in the ‘80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the former director of the Ernie Pyle Theatre in Tokyo. Described by *Variety* as the eminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego’s “Living Treasures.” He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include *The San Diego Union-Tribune* list of 25 persons who shaped the city’s history; the Governor’s Award for the Arts; University of Arizona Alumni Association’s Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University’s Outstanding Alumnus;


Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego, Honorary Doctorate in Fine Arts, San Diego State University and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts—the nation’s highest honor for artistic excellence—in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.

CASTING


CAPARELLIOTIS CASTING

David Caparelliotis


Lauren Port




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



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



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

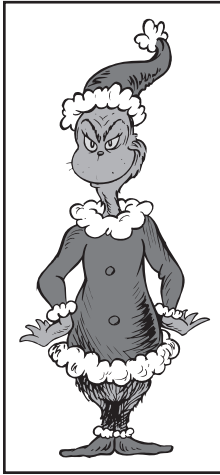


The Scenic, Costume, Lighting and Sound Designers in LORT Theatres are represented by United Scenic Artists Local USA-829, IATSE.

ASSOCIATE ARTISTS OF THE OLD GLOBE

In recognition of their unique 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
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Dr. Seuss’

How The GRINCH STOLE CHRISTMAS!

November 16 - December 28

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Music by Mel Marvin

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Original Choreography by John DeLuca

Original Production Conceived and Directed by Jack O’Brien

Dr. Seuss’ *How the Grinch Stole Christmas!* is a wonderful, whimsical musical based upon the classic Dr. Seuss book. Back for its 16th incredible year, the family favorite features the songs “This Time of Year,” “Santa for a Day” and “Fah Who Doraze,” the delightful carol from the popular animated version of *How the Grinch Stole Christmas!* Celebrate the holidays as the Old Globe Theatre is once again transformed into the snow-covered Whoville, right down to the last can of Who-hash.

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Krystel Lucas (center) with the cast of *A Midsummer Night's Dream*, 2013. Photo by Jim Cox.

A TRUSTWORTHY FUTURE

Endowment:
Vital for the
Future of Your
Old Globe

The financial crisis of 2008 served as an important reminder of the fragility of cultural institutions. Performing arts organizations throughout the U.S. suffered greatly in the wake of the economic shift, forcing many to scale back programs or close down entirely.

The Old Globe has remained solvent and stable, due largely to the leadership of a small group of generous individuals who ensure that the Globe remains at the forefront of American theatre and a vital part of our city's cultural landscape.

To protect against negative turns in the economy, The Old Globe must create a robust and substantial endowment that can ensure long-term stability for the high quality and meaningful artistic and community programs you have come to expect.

An endowment is essentially a trust fund that covers a portion of a not-for-profit institution's annual expenses and serves as a buffer against hard times. The Old Globe Board of Directors is planning short- and long-term strategies that will enable the creation of an appropriate endowment for an institution with a \$20 million annual budget. And one day very soon you will be asked to help.

The two ways to support the endowment are either through a cash gift or through planned giving, such as with a bequest or estate gift. Your support can ensure that generations to come will continue to learn about the works of Shakespeare, Shaw, Williams and Simon, as well as the new voices in the American theatre that will join their ranks.

To learn more about the Globe's planned giving program or ways to support the Endowment, please contact Director of Development Todd Schultz at (619) 231-1941 x2310.

THEATRE 101 The Humanities Series



The Old Globe has long offered pre- and post-show events that give our audiences an opportunity to learn more about our shows. Collectively, these events are called our Humanities Series, and taken together, they provide audiences with a long-term course in a variety of aspects of theatre from history and acting to scenic design and stage combat.

Join us for any or all of these wonderful experiences and bring a friend; we guarantee you'll have plenty to chat about as you head home after the event.

INSIGHTS SEMINARS

Members of the artistic team (directors, playwrights, designers) participate in a moderated discussion about the creative process followed by a Q&A.

Insights Seminars take place in the theatres and include an informal reception starting at 6:30 p.m. with seminars beginning at 7:00 p.m. No reservations necessary. Insights Seminars are free and open to the public.

POST-SHOW FORUMS

Cast members participate in a Q&A with audience members following selected performances of our shows.

No reservations are necessary. Post-Show Forums are free and take place minutes after the final bows.

SHAKESPEARE IN THE GARDEN

Pre-show lectures with actors or members of our artistic team discussing the Summer Shakespeare Festival. These events are held in the Craig Noel Garden in our lower plaza and are free and open to the public. Shakespeare in the Garden lectures begin one hour before the show starts.

MEET THE ARTIST

Meet the Artist is a series of events that are a benefit to donors of \$500 or more. A member of the Globe staff interviews an artist affiliated with one of our productions. The conversation ranges from the production itself to the scope of the artist's career. The conversation is followed by a Q&A.

For event dates and to learn more about these programs, visit www.TheOldGlobe.org/Humanities.

NEW THIS COMING SEASON!

IN CONVERSATION WITH...

Old Globe Artistic Director Barry Edelstein interviews a nationally renowned artist or scholar on topics related to a current production. Ticketed and open to the public.

SUBJECT MATTERS

Explore the ideas and issues raised by a production through brief, illuminating post-show discussions with local experts, such as scientists, artists, historians and scholars. Subject Matters discussions are free and follow select performances.

(photo) Old Globe Artistic Director Barry Edelstein (far left) with actors (from left) Angel Desai, Lucas Hall and Triney Sandoval during a *Thinking Shakespeare Live!* presentation. Photo by Doug Gates.

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 donors who have generously supported the 2013-2014 season.

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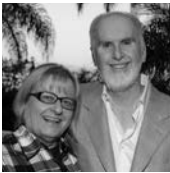
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For additional information on how you may become a Season Sponsor, please contact Todd Schultz, Director of Development, at (619) 231-1941 x2310.

Photos for Globe Guilders: Charlotte Parry and Robert Sean Leonard in *Pygmalion*, 2012; for John A. Berol: Krystel Lucas and Miles Anderson in *A Midsummer Night's Dream*, 2013.

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

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*In Memoriam
This list current as of September 11, 2013

For additional information on how you may support The Old Globe's artistic, education and community programs, please visit our website at www.TheOldGlobe.org or contact Rachel Plummer, Major Gifts Officer, at (619) 231-1941 x2317 or rplummer@TheOldGlobe.org.



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.

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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

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

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

UNABLE TO ATTEND?

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

RESTROOMS

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

SEATING OF LATECOMERS

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

YOUNG CHILDREN

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

ELECTRONIC DEVICES AND CAMERAS

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

ASSISTED LISTENING SYSTEM

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

PUBLIC TOURS

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

LOST AND FOUND

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

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A Musical Adaptation of
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Two-time Tony Award-nominated director Alex Timbers (*Peter and the Starcatcher*) joins forces with 2013 Emmy Award-nominated choreographer Sonya Tayeh (TV's "So You Think You Can Dance") and a cast of leading young Broadway talent to bring Shakespeare's *Romeo and Juliet* to new musical life. The unforgettable music of Jeff Buckley (including "Hallelujah") will stir your soul as thrilling swordplay and stagecraft stir your pulse. *The Last Goodbye* is a breathtaking and hugely entertaining new musical!

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