

performances

THE  LD GLOBE

APRIL 2014





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

Since its New York premiere in 1938, J.B. Priestley's *Time and the Conways* has been produced on American stages only a handful of times. The Old Globe is delighted to usher this rare and striking gem back into the American repertoire. To bring Priestley's rich, multilayered play to life today, the Globe needed a director with an understanding of its emotional complexities, a strong visual style, and a modern

sensibility, so we're extremely pleased to welcome director Rebecca Taichman; she's making her Globe debut with this production.

Rebecca's artistic collaborators on *Time and the Conways* include some familiar names: scenic designer Neil Patel (*The Rainmaker*) and costume designer David Reynoso (*Double Indemnity*, *Be a Good Little Widow*). This production also introduces some major American designers to the Globe whom we've never had the opportunity to work with before: lighting designer Scott Zielinski and sound designer Matt Hubbs. And all but one of these 10 gifted actors are making their Globe debuts in this production. We hope you enjoy your first encounter with this talented team!

Barry Edelstein
Barry Edelstein, Artistic Director

Michael G. Murphy
Michael G. Murphy, Managing Director

MISSION STATEMENT

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

PRODUCTION SPONSORS



CONRAD PREBYS AND DEBRA TURNER

A native of South Bend, Indiana and a San Diego resident since 1965, Conrad Prebys is CEO of Progress Construction. Debra Turner hails from Phoenix and for more than 20 years has been involved in real estate in Southern California. Conrad and Debra share a love of the arts and generously support San Diego not-for-profits including Scripps Mercy Hospital, San Diego Hospice, Sanford/Burnham Medical Research Institute, San Diego Zoo, Boys and Girls Club of East County, and UC San Diego Theatre & Dance. At The Old Globe, Conrad

serves on the Board Executive Committee, and Debra serves as Co-Chair of the Development Committee. As part of the Globe's Capital Campaign for facilities, Conrad donated \$10.4 million for the new complex bearing his name, and he has been a Season Sponsor for several years, supporting *Dirty Rotten Scoundrels*, *Ace*, *Romeo and Juliet*, *August: Osage County*, *Allegiance* — *A New American Musical*, and *Other Desert Cities*. In 2014 they serve as Production Sponsors of both *Time and the Conways* and *Into the Woods*.



United has been supporting The Old Globe for more than 25 years, and it is proud to provide artists round-trip flights between San Diego and Newark Liberty International Airport, its New York area hub and JFK. United serves over 370 destinations with more than 5,300 flights per day to 62 countries. Hubs include Chicago, Cleveland,

Denver, Guam, Houston, Los Angeles, Newark Liberty, San Francisco, Tokyo, and Washington, D.C. United is committed to the communities it serves and supports numerous charitable organizations across the country. The Old Globe salutes United for its many years of support and for caring for theatre artists and staff year-round.

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Wells Fargo's core vision and values have always been committed to the communities it serves, and for decades The Old Globe has been a recipient of the Bank's generosity and interest in supporting arts and culture. The Bank's charitable giving and volunteering have played an important role in San Diego's future and have provided an outstanding opportunity to celebrate the

arts and its vitality. Wells Fargo believes in giving back to not-for-profits and educational institutions that address important community needs, and it understands the arts are an important tool to create a livable and exciting city. The Bank supports more than 19,000 charitable institutions throughout the country and is especially delighted to be part of The Old Globe's history and efforts to shape its future by supporting education and artistic programming year after year.

GLOBE GUILDERS

Founded by Craig Noel and Irma MacPherson in 1955 as a volunteer auxiliary, the Globe Guilders are an essential part of the Globe family. Hundreds of dedicated members provide invaluable assistance to the Globe through their hosting of company calls; connection with the students in The Old

Globe/University of San Diego Graduate Theatre Program; coordination of December Nights activities on the Globe's Copley Plaza; involvement in the community; and annual Celebrating Couture Fashion Show, featuring the fall line from internationally acclaimed designer Naeem Khan.

Globe Guilders and Neiman Marcus present

Celebrating Couture 2014

Friday, May 9, 2014 | Hilton San Diego Bayfront Hotel

CHAMPAGNE RECEPTION | SILENT AND LIVE AUCTIONS | LUNCHEON | FASHION SHOW

Underwriters at \$500 and above can attend an exclusive Patron Party with **Naeem Khan** at the Rancho Del Arte Estate of **Iris and Matthew Strauss**

LOIS LEWIS *Chair* • SANDY REDMAN *Honorary Chair*

For reservations, contact Barbara Bolt at (619) 889-7121 or visit www.GlobeGuilders.org.

IN MEMORIAM



ELAINE HIRSCH 1931 - 2014

The Old Globe is deeply saddened by the loss of Elaine Hirsch, a lover of theatre and an ardent supporter of the Globe and many performing arts organizations throughout San Diego. Growing up in New York, Elaine quickly developed a love for theatre, as did her husband, Leonard. They lived with their two sons in New Jersey and regularly attended productions in Manhattan before moving to Coronado in the 1990s. Len continues to support the theatres they began attending upon their arrival, including the Globe, North Coast Repertory Theatre, San Diego Opera, Lamb's Players Theatre, and Cygnet Theatre Company. Together at the Globe the couple sponsored productions such as *Life of Riley*, *God of Carnage*, and *Double Indemnity*. They were also Globe Ambassadors, members of the Craig Noel League Planned Giving Society, and regulars at opening nights and special events. Elaine greeted everyone with a warm smile and a hug, and her lovely presence was a pleasure at every occasion. She will be tremendously missed by all who knew her, and we at the Globe will always remember her as a patron and friend.

TIME AND THE CONWAYS

BY

J.B. PRIESTLEY

Neil Patel
SCENIC DESIGN

David Israel Reynoso
COSTUME DESIGN

Scott Zielinski
LIGHTING DESIGN

Matt Hubbs
SOUND DESIGN

Jan Gist
VOCAL AND DIALECT COACH

Caparelliotis Casting
CASTING

Diana Moser
STAGE MANAGER

DIRECTED BY

REBECCA TAICHMAN

Time and the Conways is presented by special arrangement with Samuel French, Inc.

Donald and Darlene Shiley Stage
Old Globe Theatre
Conrad Prebys Theatre Center
March 29 - May 4, 2014

THE CAST

(in alphabetical order)

CAROL CONWAY Leanne Agmon
ALAN CONWAY Jonathan Fielding
MADGE CONWAY Morgan Hallett
HAZEL CONWAY Rose Hemingway
JOAN HELFORD Sarah Manton
GERALD THORNTON Leo Marks
MRS. CONWAY Kim Martin-Cotten
ERNEST BEEVERS Max Gordon Moore
KAY CONWAY Amanda Quaid
ROBIN CONWAY Lee Aaron Rosen

STAGE MANAGEMENT

STAGE MANAGER Diana Moser
ASSISTANT STAGE MANAGER Jennifer Wheeler Kahn

SETTING

The play takes place in 1919 and 1937.

There will be one 15-minute intermission.

PRODUCTION STAFF

ASSISTANT DIRECTOR Stephanie Ward
ASSISTANT SCENIC DESIGN Sean Fanning
ASSISTANT COSTUME DESIGN Michelle Hunt Souza
ASSISTANT LIGHTING DESIGN Wen-Ling Liao
MUSIC CONSULTATION Elan McMahan
FIGHT CONSULTATION George Yé
STAGE MANAGEMENT INTERN Rebecca Sharpe

The Actors and Stage Managers 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.



Thank you for joining us for J.B. Priestley’s poignant drama *Time and the Conways*, set in Britain between the wars. You’re certain to be fascinated by the comings and goings of the Conway family.

As your new 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 Conrad Prebys and Debra Turner, the Globe Guilders, Wells Fargo and United. As always, your philanthropy can make a difference. Your financial support for 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. We are grateful for our audiences, our supporters, and everything you do including purchasing tickets, attending performances, and spreading the word about our productions and education programs with your friends.

We have a great season ahead of us. Please enjoy Priestley’s gorgeous settings and fabulous period costumes—and the professional artistry for which The Old Globe is celebrated. Again, thank you for your presence and all that you do for the Globe family.

Elaine

Elaine Bennett Darwin
Chair, Board of Directors

LEADERSHIP GIFTS

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

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FROM THE
ARTISTIC
DIRECTOR

At any theatre, the Artistic Director’s most important duty is the selection of the season’s programming. To find great and worthy material, every Artistic Director I know reads plays voraciously, goes to the theatre constantly, and consults friends and confidantes in cities around the country and even the world to learn of new and exciting talents. As I write this, for example, my iPad has on it more than 20 scripts awaiting perusal, my calendar has in it about a dozen theatregoing evenings over the next six weeks, in San Diego, Los Angeles, and New York, and my spies the world over are emailing scouting reports into my inbox.

But all the Artistic Directors I know also rely on something else: a long list of plays they already know and yearn to do. I have quite a few lists, in fact. There’s a “small cast comedy” list of plays for our smallest stage, and a “big American bomber” list of those huge early 20th-century works that only a place like The Old Globe, with its great production resources and corps of M.F.A. actors in residence, could even attempt. I have a list of brand-new plays I’d love to premiere here, and a list of Shakespeares I want still to explore. And I also have a list of neglected classics, masterworks by great writers of the past that are awaiting re-imagination and rediscovery for a new generation of audiences.

Time and the Conways has been at the top of my rediscovered classics list for over two decades. I first came across it in the early 1990s, when J.B. Priestley’s other masterpiece, *An Inspector Calls*, was revived in London and later New York by the visionary director Stephen Daldry. That production redeemed Priestley from what was then near-total obscurity, restored to him the dignity and prominence he’d enjoyed in his lifetime, and reminded the English-speaking theatre of a gigantic achievement in playwriting.

It also sent me to the library. There I devoured Priestley’s plays and found in them enormous elegance and great emotional power. I found a sense of the theatrical that was bold and even daring, coupled to a deep humanity that made it easy for me to care about characters from another country at another time. Most of all, I found a scintillating and searching intelligence. Priestley struck me as an explorer, perhaps even an anat-

mist, committed in play after play to the notion that the basic assumptions of his culture demand constant reexamination, and that the stage is the best instrument with which to conduct the procedure. I felt a restlessness in Priestley, a sense that the status quo was not enough, that humanity is capable of more, if only it would give itself permission. This was bracing to me, hopeful, energizing. I knew I wanted to work on his plays, and I’m so grateful now to have the chance at last.

Time and the Conways is quintessential Priestley. On its surface it’s an English drawing-room play, all urbanity and wit, all upholstery and lush costumes. Those qualities alone make it an ideal piece for The Old Globe, because opulent period production is one of our specialties. But beneath the velvet and the lace, and underneath the cushions of the overstuffed sofa, there’s something else. The Conways and their turbulent lives confer on us an almost spiritual understanding of the driving forces in human existence: love, ambition, and most of all, time. Priestley sees time as a helix in which past, present, and future are inextricably intertwined. He taps us on the shoulder with the small decisions we made years ago and shows us how they still resonate in our every breath today. And he urges us to consider how our actions today will similarly resound years and decades and even centuries from now.

It’s highly gratifying to me that one decision I made in my past—to someday do this play—has come to fruition now. It’s equally wonderful that I’ve been able to share my passion for this piece with a visionary artist who has found a contemporary theatrical language that brings Priestley thrillingly to life. The director Rebecca Taichman, my colleague and friend, is an ideal interpreter for this play. Like its author she is a master of craft with a real wit and a deep soul, and like Priestley, she views the theatre as a kind of crucible in which story and emotion and humor and metaphor meld together to reveal new and illuminating truths. I’m so happy she’s here, and so delighted that her production, like Daldry’s *An Inspector Calls* all those years ago, will acquaint a new generation of theatregoers with a great voice that deserves to be better known.

Thanks for coming. Enjoy the show.

Rebecca Taichman

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An Astounding Story to Tell:

Director Rebecca Taichman on *Time and the Conways*

Interview by Danielle Mages Amato



REBECCA TAICHMAN

Were you familiar with *Time and the Conways*—or with J.B. Priestley's other work—before the *Globe* approached you to direct this play?

I knew and greatly admired other of Priestley's plays, but I hadn't read *Time and the Conways*. Barry introduced me to it—a tremendous gift. The play is astonishing. Somehow it has become a lost treasure, in this country at least.

As a work of art, it remains deeply resonant today. The fluidity of time in the play is theatrical in the extreme. The expansion and contraction of time lends itself to theatrical imagination, and as soon as you get actors speaking Priestley's language, his characters leap to life.

What do you find so moving about the play?

Priestley draws a portrait of a family captured in a moment of great hope, and then he invites us to see that moment through a very different lens. I find the different perspectives on time that the play explores very provocative. In a sense, Priestley is asking: what is time? Does it ravage and destroy? Or is there perhaps a more Buddhist view of time in which everything is concurrent, in which time is collapsible? In this view, all of life is happening simultaneously, rather than existing only in the present moment. Past, present, and future are all unfolding simultaneously.

Priestley is also proposing that, by its very nature, life is a constant set of contradictions, that grief and joy are

entwined. I find this a powerful spiritual principle, the idea that life swings between opposites and must encompass both great grief and great joy. They can, and should, coexist. They need not cancel each other out.

Would you talk a bit about your style as a director? How does this production fit into your larger body of work?

I love to direct opera, classics, new plays, musicals...everything really. I like to do projects that are tonally and stylistically different from each other. I am story-driven, so no matter the genre I am always seeking the most powerful way to release any given story. I hope I don't have one signature style that gets stamped onto each work but rather am led by the play. That said, I do tend to think visually, so my work usually has a central, visual organizing principle.

How would you describe the visual style of this production?

I don't want to give away any of our surprises, but we wanted to make transparent the movement of time in the play. That urge is at the center of the design.

With a play as wonderful as *Time and the Conways*, Priestley has an astounding story to tell, and we have just been looking for the most theatrical, beautiful, true way that we can imagine to tell Priestley's story. ■

PLAYING WITH TIME

By Danielle Mages Amato



Throughout his writing life, J.B. Priestley found himself haunted by the question of time. He invested countless hours researching theories about how time works, how human beings perceive it, and how our understanding of time shapes our personal, social, and even political lives.

Priestley compared his obsession with time to the alcoholic father of a childhood friend, who would occasion-

In his thinking on time, Priestley was particularly captivated by the theories of J.W. Dunne. Dunne was an engineer and mathematician whose essay "An Experiment with Time" also influenced writers like H.G. Wells and Graham Greene. According to Dunne, in our conscious lives, time functions in a linear manner, moving inexorably from past to present to future, giving us access only to the present. He called this a "lop-sided" perception

“EVERY FEW YEARS I FEEL COMPELLED TO VANISH INTO THE MAZES OF THE TIME PROBLEM, RETURNING, RATHER WORN, WITH A PLAY OR A STORY.”

ally disappear for weeks on a drinking binge. "I myself am the victim of a similar habit," he wrote. "Every few years I feel compelled to vanish into the mazes of the time problem, returning, rather worn, with a play or a story."

of time, "with the 'future' part unaccountably missing, cut off from the growing 'past' by a traveling 'present moment.'" But Dunne believed that we have other selves—he called these multiple selves "Observers." Ob-



ly, play with form and structure in an attempt to capture and explore the simultaneous existence of past, present and future. In plays like *Time and the Conways*, *An Inspector Calls*, *I Have Been Here Before*, and *Dangerous Corner*, Priestley loops time; he stops and starts it; he creates resets and do-overs. Indeed, Priestley used the theatre as a laboratory in which he could conduct experiments with time. As audience members watching his plays, we exist outside the linear experience of his characters. Priestley transforms us into dreamers, Observers who have access to the characters' past, present, and future all at once.

For Priestley, these were more than theatrical experiments. He fervently believed that "much of the evil of our age comes from the notion that we have merely so much time before oblivion overtakes us." He hoped that by transforming our perception of time, we could transform ourselves and our societies. He especially wanted England to turn away from the dehumanizing Fascism that loomed across Europe and rediscover "the seriousness of the moment, bringing a creative responsibility, as well as zest, into a man's outlook and conduct."

Through these experiments with time, Priestley hoped that the theatres of the world would become "outposts for the army of the citizens of tomorrow, demanding to live a life at once more ardent and imaginative and more thoughtful than their fathers and mothers ever knew." ■

server 1 may be trapped in linear time, but Observer 2 is free to exist in past, present, and future simultaneously. Dunne argued that as long as we remain conscious, we are limited to the perceptions of Observer 1, but in dreams—and other extreme states—we could have access to Observer 2, and to other moments in time.

Priestley embraced this idea of "multiple time" and brought it into his fiction writing. His dramas, especial-

(above left) J.B. Priestley, actress Jean Forbes Robinson, and J.W. Dunne at Dunne's meeting with the London cast of *Time and the Conways* in 1937.

THE PLAY

England Between the Wars

By Danielle Mages Amato

Time and the Conways takes place in two different time periods: in 1919, at the end of World War I, and in 1937, as England teeters on the brink of World War II. The change in the political and social landscape of England during those 16 years forms an essential backdrop for the events of the play.



1926

- **1918** – On November 11, the Allied Powers and Germany sign an armistice, ending hostilities on the Western Front.
- **June 1919** – The Treaty of Versailles is signed, officially ending war between Germany and the Allied Powers.
 - Even as soldiers return to celebratory parades, Britain finds itself £900 million in debt to the U.S. for war loans, and with a significant number of lost and wounded soldiers.
- **1924** – Vladimir Lenin dies; Joseph Stalin takes control of the Soviet government.
- **1926** – On May 3 (Red Friday), the Trade Union Council organized a General Strike.
 - To support mineworkers who were locked in a battle over wages and standard of living

“WE INHERITED TWO WORLDS – THE ONE OF HOPE TO WHICH WE HAD BEEN BRED; THE ONE OF DISILLUSION WHICH WE HAD DISCOVERED EARLY FOR OURSELVES. AND THAT FIRST WORLD WAS GROWING AS REMOTE AS ANOTHER COUNTRY, HOWEVER CLOSE IN TIME.”

—F. Scott Fitzgerald, 1939

with the owners of Britain’s coal mines, over 3 million men from every industry around the nation refused to work. But by May 12, the strike was over. The unions were unsuccessful in negotiating solid promises of change, leaving workers feeling betrayed and disillusioned and undermining the cause of workers’s rights.

- **1927** – All women over the age of 21 are given the right to vote in Britain.
- **1929** – The Wall Street crash

sets off a worldwide economic depression. During Britain’s “Great Slump” of the 1930s, the demand for British products collapsed, and unemployment soared, reaching 70% in some areas. Northern England was hit hardest and took longest to recover.

- **1933** – Adolf Hitler is appointed Chancellor of Germany.
- **1934** – J.B. Priestley’s *English Journey* is published.
 - In 1933, Priestley traveled through Northern England

The Man Behind the Writing

By Danielle Mages Amato

J.B. Priestley was both a versatile writer and a polarizing public figure, one of England’s best known authors of the mid-20th century. His biographer and colleague, the English actress Dulcie Gray, described him as “light on his feet, both physically and in conversation. He had many of the attributes of Falstaff—gusto, patriotism, a delight in good living, and in spite of a face like a ‘glowering pudding’ (his description), considerable success with other men’s wives.”

Priestley was born in 1894 in Bradford, just outside Leeds. Although he lived in London



for most of his life, Northern England—and Yorkshire in particular—loomed large in both his life and work. In 1914, at the age of 20, he joined the British Army and served on the front line in France during World War I. He was demobilized and returned home in 1919 (just like the character of Robin in *Time and the Conways*). His first published work was a collection of essays—*Brief Diversions*, published in 1922—

but it was the novel *The Good Companions* in 1929 that catapulted him into the public eye. In 1932, Priestley turned to playwriting, which he considered his favorite medium. His first play, *Dangerous Corner*, premiered on the West End in 1932, and in 1937, three of his plays were produced in London in the same year: *Time and the Conways*, *I Have Been Here Before*, and *Music at Night*. His best known play, *An Inspector Calls* (1945), premiered in Moscow before its London and New York productions.

In 1940, as World War II began, the successful essayist, novelist, and playwright took on yet another medium: radio. For six months, Priestley wrote and broadcast a 10-minute Sunday night program on BBC Radio called “Postscripts.” In these 19 radio essays, Priestley not only captured the national mood,

describing in detail the physical and emotional changes of a nation at war, he also lifted the national morale, especially during the London Blitz. The broadcasts made Priestley a household name, and their international popularity led novelist Graham Greene to call Priestley “a leader second in importance only to Mr. Churchill.”

In his later years, Priestley found domestic happiness with his third wife, archaeologist Jacquetta Hawkes, and he was a founding member of the Campaign for Nuclear Disarmament. He continued his prolific literary output, and by the time of his death in 1984, he had written an astonishing 43 plays, 32 novels, and 61 works of non-fiction, including essays and collections of poetry. He was awarded the Order of Merit in 1977. ■

and wrote *English Journey*: part travelogue, part sociopolitical documentary. In it, Priestley recounts in detail the effects of the Great Slump on the industrial and rural towns of Yorkshire—the very backdrop he explores in *Time and the Conways* three years later.

- **1935** – Germany violates the Treaty of Versailles by introducing a draft and rebuilding its military forces.
- **1936** – The Spanish Civil War begins. Germany reoccupies the demilitarized zone in the Rhineland.
 - From 1936-1938, Britain followed a policy of “appeasement” and non-intervention, choosing to remain neutral on Spain and avoid conflict with Hitler in the hopes of averting war. Over 4,000



1927

Britains ignored their country’s stance and went to Spain to fight against the Nationalists and Francisco Franco.

- **1938** – Germany again violates the

Treaty of Versailles by occupying and annexing Austria.

- **1939** – Britain and France declare war on Germany.

Listen— It's the Sound of the Future of Theatre

One afternoon last October, 600 students and their teachers were seated in the Old Globe Theatre watching a matinee. At the end, they burst into thunderous applause that a passerby might mistake for the response to a rock concert. But this was for *The Last Goodbye*, the musicalized take on Shakespeare's *Romeo and Juliet*. The cheering, the shouting, the foot stomping—stunning to our staff, cast, and crew—was not so shocking to our education team. We've seen it before. Young people, captivated and engaged in a play that many think would simply not interest them. Shakespeare? Come on, what teenager (aside from a future English major) wants to sit through Shakespeare?

Admittedly, this iteration of the Bard was infused with rock music and a slimmed-down script that cut right to the chase. But experience has shown that teenagers long to be treated like adults. They want to reach deeply into their souls and discover who they are. They are willing to be moved—if only we approach them with respect.

Those teens were a cross section of the San Diego community, from a wide variety of backgrounds and experiences. They were not all theatre students. Many had never seen a play. They came for a field trip and they left having had the experience of a lifetime.

So how did this rollicking



audience end up at the Globe that day?

Every September, San Diego teachers and principals open their emails to find an invitation from The Old Globe's education department. They spring into action to be on the list of applicants for our Student Matinee program. It's the best deal in town—thousands of dollars worth of tickets at absolutely no charge to the school—the Globe's way of investing in San Diego's youth and the theatre's future.

But we provide more than just tickets to matinees. Each class gets a free in-school workshop with one of our talented Teaching Artists—professional actors who love teaching young people their craft. These hour-long workshops are designed to get students actively involved in learning about the show they

are about to see. Students speak lines from the plays, create tableaux to physicalize plot points, wrestle with challenging vocabulary, and visualize how they might direct a scene themselves before seeing how we do it. When students are given the opportunity to prepare in advance for an adult-level experience, they behave like adults. They arrive ready to show the world that they are worthy of respect and willing to earn their warm welcome. They pay us back for the free tickets and free workshops by embracing the work and applauding our efforts.

Once the students take their seats and the lights go down, our team breathes in the joy of that moment. We are privileged to be in the room as first time theatregoers gasp at a shocking moment on-stage, or surprise themselves

with unexpected tears at a moment of aching tenderness. Their raucous laughter, so freely given, rings out at comic moments that jaded adults find only mildly amusing. These teen audiences are the most generous, engaged, thoughtful, and responsive group you'll ever have the honor to welcome into the theatre.

Their applause is a most sincere thank you, reminding actors why they have chosen this path. It's a wake-up call for every stagehand who struggled to get up early for a student matinee. It's the future standing before us, cheering and clapping and showing us that theatre is for all of us, now and for a very long time to come. ■

(above) Students take part in a post-show discussion with the cast after a matinee performance of *The Last Goodbye*.



LEANNE AGMON

(Carol Conway), originally from London, is elated to return to her English roots with the Conway family! She recently starred alongside Paul Sorvino and Carolyn Hennesy in the upcoming feature film *Hybrids*, a comedy about a family of vampire/witches. Her other film credits include *Every Word Handwritten* (featured in Rolling Stone and on VH1), *Acabonac Sunrise*, and the Stanley Kubrick biopic *Fidelio*. She made her network television debut on CBS' "Blue Bloods." Her favorite stage credits include Irina in *Three Sisters* (Atlantic Theater Conservatory), Diana in *All's Well That Ends Well* (Royal Academy of Dramatic Art), Rivkele in *God of Vengeance* and Ilse in *Spring's Awakening* (Marvell Rep). A graduate of Tisch School of the Arts at New York University, Ms. Agmon trained with the Atlantic Theater Company, where she received the prestigious Outstanding Achievement Award. She was also classically trained at the Royal Academy of Dramatic Art, U.K. www.leanneagmon.org.



JONATHAN FIELDING

(Alan Conway) is thrilled to be making his Globe debut. On Broadway he appeared in *Pygmalion* with Roundabout Theatre Company and *The Seagull* at the Walter Kerr Theatre. He has also worked Off Broadway at Manhattan Theatre Club, Atlantic Theater Company, 59E59 Theaters, Dixon Place, and Ohio Theatre and regionally with Penguin Rep, Ivoryton Playhouse, American Stage Theatre Company, and The Public Theatre in Maine. In 2008 Mr. Fielding performed in Washington, D.C. for the grand reopening of Ford's Theatre in *The Heavens are Hung in Black*, commemorating the 200th anniversary of Abraham Lincoln's birth. Mr. Fielding is an artistic associate of Amphibian Stage Productions in Texas and a founding member of the Harbor Stage Company in Wellfleet, Massachusetts, where he spends his summers. During the winters, he teaches acting at New York University's Steinhardt School. His

television and film credits include "All My Children," "Guiding Light," the 2014 NBC pilot "The Odyssey," and *Miyuki*. He received his M.F.A. from the Mason Gross School of the Arts at Rutgers.



MORGAN HALLETT

(Madge Conway) has appeared on Broadway in *Translations* directed by Garry Hynes and *Long Day's Journey Into Night* directed by Robert Falls, and her Off Broadway credits include *When the Rain Stops Falling* (Lincoln Center Theater) and *Rebel Voices* (Culture Project). Her regional credits include *Quartermaine's Terms* (Williamstown Theatre Festival), *Translations* (McCarter Theatre Center), *Love, Janis* (Actors Theatre of Louisville, Cincinnati Playhouse in the Park, Marines' Memorial Theatre), *The Ladies Man* (Indiana Repertory Theatre, Geva Theatre), *Vincent in Brixton* (Virginia Stage Company), and *A Death in the House* (Alliance Theatre). Ms. Hallett spent five seasons at Denver Center Theatre Company, where her credits included *Noises Off*, *Love's Labour's Lost*, *The Lonesome West*, *Pierre*, *Hamlet*, *Much Ado About Nothing*, *The Cripple of Inishmaan*, and *Tantalus* directed by Sir Peter Hall. Her television and film credits include "Law & Order: Criminal Intent," "The Good Wife," "Deception," "Unforgettable," *Population 436*, and *The Reader*. She holds an M.F.A. from the National Theatre Conservatory and is a regular reader for Recorded Books.



ROSE HEMINGWAY

(Hazel Conway) is elated to be making her debut at The Old Globe. Most recently she could be seen on the Broadway stage playing Rosemary Pilkington opposite Daniel Radcliffe in the 50th anniversary revival of *How to Succeed in Business Without Really Trying*. Her other stage roles include Sophie Sheridan in the National Tour of *Mamma Mia!* and Mary Phagan in *Parade* (Donmar Warehouse/Mark Taper Forum). Her television credits include "The Mob Doctor" and "Blue Bloods."



SARAH MANTON

(Joan Helford) has appeared in *One Man, Two Guvnors* (Broadway), *The Coast of Utopia* and *South Pacific* (National Theatre, London), *Baby in Dirty Dancing* (West End), *Einstein and Mileva* (Theatre Row, New York), and *Major Barbara*, *The Madras House*, *Village Wooing*, and *O'Flaherty V.C.* (Orange Tree Theatre, London). She has toured the U.K. as Alison in *Look Back in Anger*, Juliet in *Romeo and Juliet*, and Lucy in *The Rivals*. Her regional theatre credits include *The Champion of Paribanou* directed by Alan Ayckbourn, *Owners* (Yale Repertory Theatre), *When We Are Married* (Denver Center Theatre Company), *Time of My Life* (Pittsburgh Public Theater), and *Villette* (Frantic Assembly/Steven Hoggett). Her television and film credits include "Casualty" and "Doctors" for BBC, various short films, and the lead in Ayckbourn's "Whenever" for BBC Radio 4. Ms. Manton trained at Guildford School of Acting in London.



LEO MARKS

(Gerald Thornton) is delighted to be back at The Old Globe, where he appeared previously as Leo in the world premiere of John Strand's *Lincoln*. Other world premieres include Noah Haidle's *Smokefall* and Julia Cho's *The Language Archive* (South Coast Repertory, Los Angeles Times Culture Monster's year-end "Top Flight Performances"), Bill Cain's *How to Write a New Book for the Bible* (Berkeley Repertory Theatre, Seattle Repertory Theatre, San Francisco Bay Area Theatre Critics Circle Award nomination for Drama – Featured Male), Heather Woodbury's *Tale of 2 Cities: An American Joyride on Multiple Tracks* (Obie Award for Performance – Ensemble), Charles Mee's *A Perfect Wedding* (Kirk Douglas Theatre), and Neal Bell's *Somewhere in the Pacific* (Playwrights Horizons). He has also performed at The Shakespeare Theatre Company, in Rebecca Taichman's production of *Cymbeline*, Geffen Playhouse, Pasadena Playhouse, Intiman Theatre, Ahmanson Theatre, La MaMa Experimental Theatre

Club, Soho Repertory Theater, Pittsburgh Irish and Classical Theatre, and Actors Theatre of Louisville. Mr. Marks's other awards include *Pittsburgh Post-Gazette* Performer of the Year in 2012, *Pittsburgh Post-Gazette's* Top 10 Leading Men in 2010 and 2011, and several *L.A. Weekly* Theater Awards and nominations. He is a member of The Antaeus Company and Evidence Room and a founder of Elevator Repair Service. He also has many television credits.



KIM MARTIN-COTTEN

(Mrs. Conway) is delighted to be making her Globe debut. Her recent acting work includes Paulina in *The Winter's Tale* (Hang a Tale Productions) and The Guide in *Not What Happened* (Brooklyn Academy of Music's Next Wave Festival). She was also recently nominated for a Drama Desk Award for her portrayal of Josie Hogan in *A Moon for the Misbegotten* (The Pearl Theatre Company) and had the pleasure of covering Portia opposite Al Pacino in *Merchant of Venice* (Broadway). Her other work includes Goneril in *King Lear* with Stacy Keach (Goodman Theatre, The Shakespeare Theatre Company), the premiere of Naomi Iizuka's *Ghostwritten* (Goodman), and performing all three sisters while covering the Broadway National Tour of *August: Osage County*. Ms. Martin-Cotten is also a director and recently directed productions of *Death of a Salesman*, *Cabaret*, *The Taming of the Shrew*, and *The Dumb Waiter* as well as assisting Anna Deavere Smith with her production of *House Arrest: First Edition* (Arena Stage). She is also one of the founding producers of Hang A Tale Productions in New York City. Her upcoming projects include *Antony and Cleopatra* with John Douglas Thompson and *Orpheus Descending*.



MAX GORDON MOORE

(Ernest Beevers) is pleased to make his debut at The Old Globe. He has performed on Broadway in *Relatively Speaking*, three one-act plays written

by Ethan Coen, Elaine May, and Woody Allen. His other credits include Jack Tanner in *Man and Superman* and George Bailey in *It's A Wonderful Life* (Irish Repertory Theatre), *The Master Builder* (Brooklyn Academy of Music), *TRAGEDY: a tragedy* (Berkeley Repertory Theatre), *The Seagull* (Cleveland Play House), *Richard III*, *As You Like It*, and *The Merchant of Venice* (California Shakespeare Theater), *Bach at Leipzig* (A Contemporary Theatre), *John Bull's Other Island* (Geva Theatre), *Pleasure and Pain* (Magic Theatre), *Private Jokes*, *Public Places* (Aurora Theatre Company), *Learned Ladies* and *The Two Gentlemen of Verona* (Texas Shakespeare Festival), *The American Song Project* (The Flea Theater), and *Family Alchemy* (A Traveling Jewish Theatre). Mr. Moore's film and television credits include *Gods Behaving Badly*, *Terrors of Basketweaving*, and "The Good Wife." He received an M.F.A. at Yale University School of Drama.



AMANDA QUAID

(Kay Conway) is making her Globe debut in *Time and the Conways*. She appeared Off Broadway at Lincoln Center Theater/LCT3 in *Luck of the Irish*, also directed by Rebecca Taichman, for which she was nominated for a Lucille Lortel Award. Her other New York credits include *Equus* (Broadway), the U.S. premiere of *Cock* (The Duke on 42nd Street), *The (curious case of the) Watson Intelligence* (Playwrights Horizons), *The Seagull* directed by Max Stafford-Clark (Culture Project), *A Public Reading of an Unproduced Screenplay About the Death of Walt Disney* (Soho Repertory Theater), *Galileo* opposite F. Murray Abraham (Classic Stage Company), *The Illusion* directed by Michael Mayer (Signature Theatre Company), the world premiere of Ethan Coen's *Happy Hour* (Atlantic Theater Company), *The Witch of Edmonton* (Red Bull Theater), and *The Yeats Project* and *Banished Children of Eve* (Irish Repertory Theatre). Ms. Quaid's regional work includes Vivie in *Mrs. Warren's Profession* opposite Elizabeth Ashley (The Shakespeare Theatre Company) and Rosalind in *As You Like It* (Folger Theatre). Ms. Quaid teaches accents and dialects at

HB Studio in addition to other teaching artist work throughout New York City.



LEE AARON ROSEN

(Robin Conway) has appeared regionally in *Suddenly*, *Last Summer* and *Mary's Wedding* (Westport Country Playhouse), *All My Sons* (Huntington Theatre Company), *Barefoot in the Park* (Actors Theatre of Louisville, Bucks County Playhouse), *The Matchmaker* (Center Stage), *The Member of the Wedding* (Ford's Theatre), *The Game* (Barrington Stage Company), and *Once in a Lifetime*, *Loot*, and *God of Vengeance* (Williamstown Theatre Festival). His Broadway credits include *The Big Knife* and *The Normal Heart*, and his Off Broadway credits include *Gabriel* (Atlantic Theater Company), *The Lady from Dubuque* (Signature Theatre Company), and *A Contemporary American's Guide to a Successful Marriage c. 1959* (Cherry Lane Theatre/Soho Playhouse). On television, he has appeared in "The Big C," "Nurse Jackie," "Damages," "Person of Interest," "Law & Order: Criminal Intent," and "Guiding Light." His film credits include *Saving Private Ryan*, *Company K*, the short film *Lawn Care*, and the upcoming features *Sidewalk Traffic* and *The Girl in the Book*. Mr. Rosen is featured in the award-winning web series "80/20," and his voice can be heard in several Rockstar Games titles as well as in the PBS documentary series "Superheroes: A Never-Ending Battle." He received his M.F.A. from New York University's Graduate Acting Program and is a proud volunteer at New York's 52nd Street Project.

J.B. PRIESTLEY

(Playwright, 1894-1984), born in Bradford, England, was the son of a schoolmaster. He served in the British Army until 1919, when he went to Trinity Hall, Cambridge. Mr. Priestley was a wartime broadcaster, second only to Winston Churchill as spokesman for England's self-determination and faith. He wrote some 50 plays and dramatic adaptations; among the best known are his "Time" plays (*Dangerous Corner*, *I Have Been Here Before*, and *Time and the Conways*), influ-

enced by the theories of J.W. Dunne; his psychological mystery drama *An Inspector Calls*; and his farce *When We Are Married*. Although more naturally a playwright, he is also well-remembered for his many novels, including *Black-Out in Gretley*, *Daylight on Saturday*, *Three Men in New Suits* (springing from his observations of wartime life in Britain), and *Angel Pavement*, a romantic novel. Satirist, philosopher, humorist, time-theorist, political pundit, and entertainer, he was made a member of the Order of Merit in 1977.

REBECCA TAICHMAN

(Director) has directed Off Broadway productions of Sarah Ruhl's *Stage Kiss* (Playwrights Horizons), David Adjmi's *Marie Antoinette* (Soho Rep), Kirsten Greenidge's *Milk Like Sugar* (Playwrights Horizons), Ms. Greenidge's *Luck of the Irish* (LCT3), Ms. Ruhl's *Orlando* (Classic Stage Company), *Dark Sisters* by Nico Muhly and Stephen Karam (MTG/Gotham Opera), Telemann's *Orpheus* (New York City Opera), Theresa Rebeck's *The Scene* (Second Stage), *Menopausal Gentleman* (Ohio Theatre), and *Rappaccini's Daughter* (Gotham Opera). Ms. Taichman's regional credits include Mr. Adjmi's *Marie Antoinette* (Yale Rep/ART), *Milk Like Sugar* and *Sleeping Beauty Wakes* by Rachel Sheinken and *GrooveLily* (La Jolla Playhouse), *She Loves Me* (Oregon Shakespeare Festival), *The Winter's Tale*, *Cymbeline*, *Twelfth Night*, and *The Taming of the Shrew* (Shakespeare Theatre Company), *The Winter's Tale* and *Twelfth Night* (McCarter), Ms. Ruhl's *Dead Man's Cell Phone* and *The Clean House* (Woolly Mammoth), and Mr. Adjmi's *Evildoers* (Yale Rep). Ms. Taichman is currently co-creating the new piece *Vengeance* with Paula Vogel for La Jolla Playhouse, Yale Rep, and Oregon Shakespeare Festival, and she will be directing Sarah Ruhl's new play, *The Oldest Boy*, at Lincoln Center this fall.

NEIL PATEL

(Scenic Design) recently designed The Old Globe's production of *The Rainmaker*. This season in New York he designed Sarah Ruhl's *Stage Kiss* directed by Rebecca Taichman (Playwrights Horizons). Mr. Patel's work is well known on and

Off Broadway and in regional theatres and opera houses in the U.S. and abroad. His film and television credits include "In Treatment" (HBO) and Neil LaBute's *Some Velvet Morning* (TriBeCa Films). www.neilpatel.design.com.

DAVID ISRAEL REYNOSO

(Costume Design) recently designed the Globe's productions of *Water by the Spoonful*, *Double Indemnity* and *Be a Good Little Widow*. Mr. Reynoso is the Obie Award-winning costume designer of *Sleep No More* (Punchdrunk/Emursive). His scenic and costume design credits include *Chasing the Song* workshop (La Jolla Playhouse), *Futurity*, *Cabaret*, *The Snow Queen*, *Alice vs. Wonderland*, *Trojan Barbie*, *Copenhagen*, *No Man's Land*, *Hamletmachine*, *Ajax in Iraq*, and *Abigail's Party* (American Repertory Theater), *The Comedy of Errors* and *Othello* (Commonwealth Shakespeare Company), *The Woman in Black* (Gloucester Stage Company), and *Dead Man's Cell Phone* (The Lyric Stage Company). His upcoming work includes *Healing Wars* directed by Liz Lerman (Arena Stage). His other work includes Amanda Palmer's "Down Under" tour, Juan Son's "Mermaid Sashimi" tour, and *Gallow Green* at The McKittrick Hotel. www.davidreynoso.com.

SCOTT ZIELINSKI

(Lighting Design) is based in New York and has created lighting designs for over 300 productions of theatre, dance, and opera throughout the world. His New York credits include *Topdog/Underdog* (Broadway), Atlantic Theater Company, Classic Stage Company, Lincoln Center Festival, Manhattan Theatre Club, New York Theatre Workshop, Playwrights Horizons, The Public Theater, Signature Theatre Company, and Theatre for a New Audience, among others. Regionally he has designed at numerous theatres throughout the U.S. Internationally he has designed in Adelaide, Amsterdam, Avignon, Berlin, Bregenz, Edinburgh, Fukuoka, Gennevilliers, Hamburg, Hong Kong, Istanbul, Linz, London, Lyon, Melbourne, Orleans, Oslo, Ottawa, Paris, Reykjavik, Rouen, St. Gallen, Singapore, Stockholm, Stuttgart, Tokyo, Toronto, Vienna, Vilnius, and Zurich. Mr. Zielins-

ki's dance credits include American Ballet Theatre, American Dance Festival, Boston Ballet, Centre National de la Danse, Houston Ballet, The Joyce Theater, The Kennedy Center, The National Ballet of Canada, and San Francisco Ballet. His opera work includes Arizona Opera, Bregenzer Festspiele, Brooklyn Academy of Music, Canadian Opera Company, English National Opera, Gotham Chamber Opera, Houston Grand Opera, Lithuanian National Opera and Ballet Theatre, Minnesota Opera, De Nederlandse Opera, New York City Opera, Opera Colorado, Pittsburgh Opera, Royal Opera House, San Francisco Opera, and Spoleto Festival USA. www.scottzielinski.com.

MATT HUBBS

(Sound Design) has designed *Stage Kiss* and *100 Saints You Should Know* (Playwrights Horizons), *Natasha*, *Pierre and the Great Comet of 1812* (Kazino, Ars Nova), *Marie Antoinette* (Soho Repertory Theater, American Repertory Theater, Yale Repertory Theatre), *How We Got On*, *Death Tax*, and *A Devil at Noon* (Humana Festival of New American Plays), *Three Pianos* (New York Theatre Workshop, American Repertory Theater), *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). Mr. Hubbs is a company member of the TEAM: *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.

JAN GIST

(Vocal and Dialect Coach) has been Voice, Speech, and Dialect Coach for Old Globe productions since 2002. She has coached at theatres around the country including Ahmanson Theatre, La Jolla Playhouse, Oregon Shakespeare Festival, The Shakespeare Theatre Company, The American Shakespeare Center, Utah Shakespeare Festival, Alabama Shakespeare Festival, Arena Stage, San Diego Repertory Theatre, Milwaukee Repertory Theater,

PlayMakers Repertory Company, Indiana Repertory Theatre, American Players Theatre, and Mo'olelo Performing Arts Company. Ms. Gist has been a guest on KPBS radio's "A Way with Words," narrated San Diego Museum of Art documentaries, coached dialects for the film *The Rosa Parks Story*, and recorded dozens of *Books To Listen To*. She is an originating member of The Voice and Speech Trainers Association and has presented at many national and international conference workshops for them and for The Voice Foundation. She has taught workshops at London's Central School of Speech and Drama and the International Voice Teachers Exchange at The Moscow Art Theatre. She has been published in *VASTA Journals*, and chapters in books include *The Complete Vocal Warm-Up*, *More Stage Dialects*, and an interview in *Voice and Speech Training in the New Millennium: Conversations with Master Teachers*. She is a professor in The Old Globe/USD Graduate Theatre Program. www.jangistspeaking.com.

CAPARELLIOTIS CASTING

(Casting) recently cast the Globe productions of *Water by the Spoonful*, *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 *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" (NBC pilot), "Ironside" (NBC), and *Steel Magnolias* (Sony for Lifetime).

DIANA MOSER

(Stage Manager) recently stage managed *Bethany*, *Other Desert Cities*, and *The Brothers Size* at The Old Globe. Since

2004 she has worked on over 25 shows at the Globe including *August: Osage County*, *The Recommendation*, *Brighton Beach Memoirs* and *Broadway Bound*, *The Whipping Man*, *I Do! I Do!*, *Opus*, *Six Degrees of Separation*, *The Pleasure of His Company*, *In This Corner*, the 2007 Summer Shakespeare Festival, *Restoration Comedy*, and *The Intelligent Design of Jenny Chow*. Ms. Moser's regional credits include La Jolla Playhouse, San Diego Repertory Theatre, Arena Stage, The Repertory Theatre of St. Louis, New York Theatre Workshop, Berkshire Theatre Festival, Children's Theatre Company in Minneapolis, and Arizona Theatre Company. Ms. Moser received her B.A. from Bard College and her M.F.A. in Directing from Purdue. She lives in Nova Scotia, Canada and sails on the classic wooden sailboat, Simba I. This marks her 25th year as a proud member of Actors' Equity.

JENNIFER WHEELER KAHN

(Assistant Stage Manager) has her B.F.A. in Stage Management from USC and is a proud member of Actors' Equity Association. Some of her career highlights include the National Tour of *In the Heights*, the Off Broadway production of *Clara's Christmas Dreams* and regional productions of *Other Desert Cities*, *Allegiance – A New American Musical*, the 2012 Summer Shakespeare Festival, *Some Lovers*, *Twelfth Night*, *Coriolanus*, *Cyrano de Bergerac*, *Working*, and *Six Degrees of Separation* (The Old Globe), *Sideways*, DNA New Work Series, *Little Miss Sunshine*, *Surf Report*, and *Creditors* (La Jolla Playhouse), Los Angeles Philharmonic (Walt Disney Concert Hall), *Urinetown*, *Ragtime*, and *Nine* (Starlight Musical Theatre), *The Who's Tommy* (Ricardo Montalban Theatre), and many others.

BARRY EDELSTEIN

(Old Globe 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. Most recently Mr. Edelstein made his directorial debut at The Old Globe with *The Winter's Tale*. 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, *Timon of Athens* with Richard Thomas, 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 *The Winter's Tale* with David Strathairn, *As You Like It* with Gwyneth Paltrow, and *Richard III* with John Turturro. His additional credits include the Lucille Lortel Award-winning revival of Arthur Miller's *All My Sons*; the world premiere of Steve Martin's *The Underpants*, which he commissioned; Molière's *The Misanthrope* starring Uma Thurman in her stage debut; and the world premiere of novelist Nathan Englander's play *The Twenty-Seventh Man*. He has also directed new and classical work extensively at regional theatres around the USA. Mr. Edelstein has taught Shakespearean acting at The Juilliard School, New York University'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* was published in 2007 and is now the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. Mr. Edelstein is a graduate of Oxford University, where he studied as a Rhodes Scholar.

MICHAEL G. MURPHY

(Managing Director) served as General Manager of The Old Globe from 2003 to 2012, overseeing the Production, Education, Human Resources, Information Technology, and Facilities Departments, as well as Front of House operations. He also

managed the construction of the Globe's new theatre and education facilities. Prior to the Globe, he was the Managing Director of Austin Lyric Opera in Austin, Texas; Director of Administration of San Diego Opera; and General Manager of San Diego Repertory Theatre. Before relocating to San Diego from New York, he held similar positions at Theatre for a New Audience and the Joyce Theater Foundation's American Theater Exchange. He also served as negotiating assistant for the League of Resident Theatres and sales representative for Columbia Artists Theatricals Corporation. Mr. Murphy has served on the Board of Directors of the San Diego Performing Arts League and serves as a Management Trustee for San Diego County Theatrical Trusts, the pension and welfare trust for IATSE stagehands in the San Diego region. He was also an adjunct faculty member of the Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Stage Management from Webster University in St. Louis, Missouri, and his M.F.A. in Performing Arts Management from Brooklyn College of the City University of New York.

JACK O'BRIEN

(Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1982 through 2007. Mr. O'Brien most recently directed Ethan Hawke in *Macbeth* on Broadway this season. His Broadway credits also include: *The Nance*, *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss' How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *II Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination). National Theatre: *His Girl Friday*. Six movies for PBS's "American Playhouse." Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe

Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in the summer of 2013 by Farrar, Straus and Giroux.

CRAIG NOEL

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



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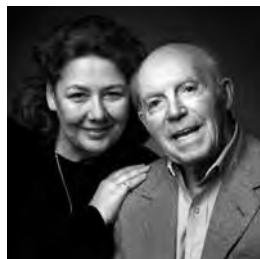
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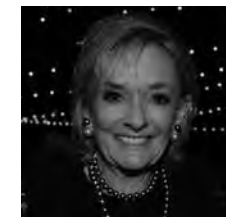
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Photo for Globe Guilders: Charlotte Parry and Robert Sean Leonard in *Pygmalion*, 2013; for John A. Berol: the cast of *A Midsummer Night's Dream*, 2013.

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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.

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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.

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.

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

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

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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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