TIME AND THE CONWAYS
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!

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.
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.

WELLS FARGO

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.

UNIVERSAL

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.

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, Life of Riley 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

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, 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.

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

BY
J.B. PRIESTLEY

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: Wei-Ling Liao
MUSIC CONSULTATION: Elan McMahan
FIGHT CONSULTATION: George Yó
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 resumen 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.

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

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

$20,000,000 or greater
Donald and Darlene Shiley

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$10,000,000 or greater
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Viterbi Family Foundation

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Mrs. Richard C. Adams

Mrs. John H. Fox (1908–2003)

Clair Burgener (1921-2006)

Estate of Beatrice Lynds

Estate of Dorothy S. Prough

at the San Diego Foundation

Mr. and Mrs. Victor H. Ottenstein

Mrs. Helen Edison

The Stephen & Mary Birch Foundation

In Memoriam

ELAINE
Elaine Bennett Darwin
Chair, Board of Directors

WELCOME
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 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 spire 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 years 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 Shakespeareans 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-imagining 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 them in 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 anatomi-
THE PLAY
An Astounding Story to Tell: Director Rebecca Taichman on Time and the Conways

Interview by Danielle Mages Amato

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 plays by Priestley, 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 theatricalized through a very different lens. The expansion and contraction of time lends itself to theatrical imagination, and as a director 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 diminish, cut off from the growing and the passing, or does it reverberate through a very different lens?

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

I am story-driven, so no matter the genre I am always seeking the most volitional organizing principle. 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 observation with time to the alcoholic father of a childhood friend, who would occasionally disappear for weeks on end. 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,给予了 us access only to the present. He called this a “top-sided” perception 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.” Observers 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, especially, play with form and structure in a way that I imagine would have astonished him. He was interested in the simultaneous existence of past, present, and future. In plays like Time and the Conways, Priestley loops time; he stops and starts it; he creates reset 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 character’s 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 over-takes 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 to recover “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 once more ardent and imaginative and more thoughtful than their fathers and mothers ever knew.”

In his thinking on time, Priestley was particularly influenced 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 “top-sided” perception 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.” Observers 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.

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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.

J.B. 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—describing in detail the physical and emotional changes of a nation at war, 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 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 found domestic happiness with his third wife, archaeologist Jacquetta Hawkes, 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.

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’ rights.

1926

1926 – On May 3 (Red Friday), the Trade Union Council organized a General Strike. To support miners workers who were locked in a battle over wages and standard of living 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 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.
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 stamping—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, want to reach deeply into their souls and discover who they want to be treated like adults. They were not all from a variety of backgrounds and experiences. They were not all engaged in a play that many thought worthy of respect and willing to return to their English class. But we provide more than an empty slate. We enter the room knowing what we do. When students are given the opportunity to prepare in advance for an adult-level experience, the behavior they observe is altered. They arrive ready to show the world that they are worthy of respect and willing to earn their warm welcome. They go 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 theatergoers grasp at a shocking moment on stage, or surprise themselves with unexpected tears at a moment of achieving tenderness. Their raucous laughter, so freely given, rings out at comic moments that jaded adults find only mildly amusing. These teen audiences are acutely sensitive to the most generous, engaged, thoughtful, and responsive group you’ll ever have the honor to welcome into the theater.

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.

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

SARAH MANTON (Jacoa Woloff) 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 Royal, New York), and Major Bar (Cantu Theatre). She was the Madusa House, Village Voicing, 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 Panama directed by Alan Ayckbourn, Owners (Yale Repertory Theatre), When We Are Married (Denver Center Theatre Company), Time of My Life (Pittsburgh Public Theater), and Vittellite (Prantic Assembly/Steven Hoggett). Her television and film credits include “Casualty” and “Doctors” for BBC, various short films, and the lead in Ayckbourn’s “When...” for BBC Radio 4. Ms. Manton trained at Guildford School of Acting in London.

LEO MARXS (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 Lian- noque. Other credits 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 for Drama – Featured Male), Heather Woodbury’s Tale of Two Cities: An American Joyride on Multiple Tracks (Ohio Award for Performance – Ensemble), Charles Mee’s A Perfect Wedding (Kirk Douglas Theatre), and Neal Bell’s Somewhere in the Pacific (Playwrights Horizons). Ms. Mee has also performed at The Shakespeare Company, in Rebecca Taichman’s production of Cymbeline, Geffen Playhouse, Pasadena Playhouse, Irvine’s Aladdin Theatre, La MaMa Experimental Theatre
LEE AARON ROSEN
(Robin Conway) has appeared regionally in Suddenly, Last Summer and Mary’s Wedding (Westport Country Playhouse, Yale Repertory Theatre), The Member of the Corps (Har-lington 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 (Bar-lington Stage Company), and Once in a Lifetime, Lost and God of Vengeance (Williamstown Theatre Festival). His Broad-way credits include The Big Knife and The Normal Heart, and his Off Broadway credits include Gabriel (Atlantic Theater Com-pany), The Lady from Dubuque (Signature Theatre Company), and A Contemporary American’s Guide to a Successful Marriage c. 1939 (Cherry Lane Theatre/Soho Playhouse). On television, he has appeared in “The Big C,” “Nurse Jackie,” “Damages,” “Person of Interest,” “Law & Order: Crimi-nal Intent,” and “30 Rock.” His film credits include Saving Private Ryan, Com-pany 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 radio and video shows. He has directed two award-winning episodes of the PBS documentary series “Superheroes: A Never-Ending Battle.” He received his M.F.A. from New York University’s Grad-uate Acting Program and is a proud vol-unteer at New York’s 52nd Street Project.

J.B. PRIESTLEY
(Steven Burrows) has appeared Off Broadway in 1984-1984, born in Brad-ford, England, was the son of a school-master. 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 war effort. 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 popular and health advice book, Time and the Conways; his book of “time” plays directed by Michael Blakely, 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-grey, Daylight on Saturday, Three Men in New Suits (springing from his observations of wartime life in Britain), and Angel Pavement, a period piece, he was a 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 (SoLo Rep), Kirsten Greenidge’s Milk Like Sugar (Playwrights Horizons), Ms. Greenidge’s Luck of the Irish (LCT3), Mr. Ruhl’s Orlando (Classic Stage Company), Dark Sisters by Nico Muh-ly 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 Rappaport’s Daughter (Guthrie). Her recent Off Broadway credits include Ms. Adjmi’s Marie Antoinette (Vale Rep/ART), Milk Like Sugar and Sleeping Beauty Wakes by Rachel Shinkeln-er and Greer Gilroy (LaJoolla Playhouse), She Loves Me (Oregon Shakespeare Festi-ival), The Winter’s Tale, Cymbeline, Twelfth Night and Measure for Measure (Shakespeare Theatre of New Jersey), The Comedy of Errors and Othelo- (Commonwealth Shakespeare Compa-ny), The Woman in Black (Gloucester Stage Company), and Dead Man’s Cell Phone (The Lyric Stage Company). His upcoming work includes Rehearsals directed by Liz Lerman (Arena Stage). His other work includes Amanda Palmer’s “Down Under” performed at the Barbican Theatre, and Sashimi” tour, and Gallow Green at The McKittrick Hotel. www.davidsreynoso.com.

SCOTT ZIELINSKI

MATT HUBBS
(Sound Design) has designed Stage Kiss and 300 Saints You Should Know (Playwrights Horizons), Natasha, Pierre and the Great Comet of 1812 (Kazino, Ars Nova), Maria Antoinette (Solo Repertory Theatre, American Repertory Theatre, Yale Repere-tory Theatre), How We Got On, Death Tax, and A Devil at Noon (Hummus Festival of New American Plays), Three Pieces (New York Theatre Workshop’s New American Theatre), The Speaker (Theatre of the New York City Opera), The Human Scale (Public Theatre), the Telephone (The Foundry Theatre), Hannah’s Husband, The Orgasm, The 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 Theatre Center). Mr. Hubbs is a company member of the TEAM: Rose’eElvis, Mis-sion 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 Shake-speare Theatre Company, The American Shakespeare Center, Utah Shakespeare Festival, Alabama Shakespeare Festi- val, Arena Stage, San Diego Repertory Theatre, Milwaukee Repertory Theatre,
CRAIG NOEL (Founding Director) was first appointed director in 1950, 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 70s, Global 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 Erimie Pyle Theatre in Tokyo. Described by Variety as the emeritus director of The Old Globe, 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 Federation of Television Critics. In 1987, The Old Globe School of Theatre was named 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 Alumni; Conservatory of Music; Governo della Citta di Milano: More to Love, Getting Away with Murder, Pride's Crossing, The Little Foxes, Hangdog (Lucille Lortel Award, Best Director), Damn Yankees; Ten Shakespearean Actors (Tony nomination), Porgy and Bess (Tony Award). Metropolitan Opera: Il Trittico: London: London: London: London: London: London: London:
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* In Memoriam

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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.

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

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

PUBLIC TOURS
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.

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

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All generous gifts of cash, securities, real property, and other assets make a difference to The Old Globe. Your contribution will help increase the presence on our stages and in our shops, that wherever else they may work, they remain the heart and soul of the Globe.

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

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