

# performances

THE  LD GLOBE

MAY 2014



WATER  
BY THE  
SPOONFUL

# WELCOME



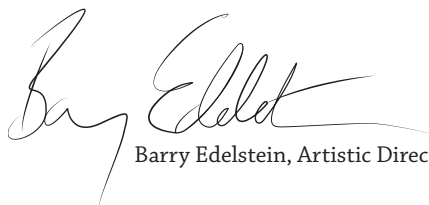
Managing Director Michael G. Murphy and Artistic Director Barry Edelstein.

It's a true pleasure to introduce you to the work of Quiara Alegría Hudes, whose Pulitzer Prize-winning play *Water by the Spoonful* exemplifies the best new American playwriting. Her play is in good hands with director Edward Torres, a nationally acclaimed theatre artist who is making his Globe debut with this production. Torres knows Hudes' work well as both an actor and a director, and he

just ushered her latest play, *The Happiest Song Plays Last*, to a world premiere at Chicago's Goodman Theatre.

Torres is joined by a team of designers who have a deep understanding of this small and intimate stage. Scenic designer Ralph Funicello has designed over 75 productions for The Old Globe, including a decade of sets for the Summer Shakespeare Festival. He was also the very first scenic designer to work in this space, creating the set for its inaugural production, *I Do! I Do!*, in 2009. Costume designer David Reynoso recently designed both *Double Indemnity* and *Be a Good Little Widow* for this theatre, and he's currently doing double duty, designing costumes for the Globe's production of *Time and the Conways* that opened just two weeks before this show.

They're joined by some newcomers to The Old Globe: lighting designer Jesse Klug, sound designer Mikhail Fiksel, and an entire cast of actors who are making their Globe debuts. We welcome them to the Globe, as we welcome you to the vivid, unforgettable theatrical world they've created together.

  
Barry Edelstein, Artistic Director

  
Michael G. Murphy, Managing Director

## MISSION STATEMENT

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





Thank you for joining us for Quiara Alegria Hudes’ *Water by the Spoonful*, winner of the 2012 Pulitzer Prize for Drama. This production is the 26th Pulitzer Prize-winning play to be produced at The Old Globe.

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 The Prado at Balboa Park, Gen7 Wines, and the Elaine Lipinsky Family Foundation.

Show us your commitment—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 are in the midst of unfolding a great season, so we hope you will enjoy this important new play. Again, thank you for your presence and all that you do for the Globe family.

Elaine

Elaine Bennett Darwin  
Chair, Board of Directors

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

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†In Memoriam

PRODUCTION SPONSORS



Diane Zeps and Kamaya Jane with George Takei.

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



The Old Globe is pleased to recognize The Prado at Balboa Park for its outstanding and longtime support. The Prado is frequently visited by Globe patrons for lunch or dinner before Globe performances, and restaurant patrons from all over the region receive unparalleled service and ambiance complemented by world-class cuisine. Owners David and Lesley Cohn believe in supporting the arts and are pleased to partner with the Globe to ensure memorable and delicious nights out for Globe patrons. David and Lesley have attended Globe productions for more than a decade. The Old Globe greatly appreciates Cohn Restaurant Group’s generous financial contributions and in-kind gifts, which support the theatre’s artistic and education programming and fundraising events held throughout the year.

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The Old Globe welcomes Gen7 Wines, an historic California winemaker of fine boutique wines, as a new corporate donor. The Globe is pleased to recognize its outstanding support of theatre and patron events. Tim and Susanne Bacino are avid theatregoers and were introduced to the theatre through a special event they attended last summer. Gen7 Wines began assisting the Globe through generous support of the annual Gala with major in-kind wine discounting. Today, Gen7 Wines provides the Globe with top-rated wines for Opening Night dinners and wine service in the Lipinsky Family Suite. The Old Globe thanks Gen7 Wines for its friendship and very generous support.

# WATER BY THE SPOONFUL

BY

QUIARA ALEGRÍA HUDES

Ralph Funicello<sup>†</sup>  
SCENIC DESIGN

David Israel Reynoso  
COSTUME DESIGN

Jesse Klug  
LIGHTING DESIGN

Mikhail Fiksel  
SOUND DESIGN

Caparelliotis Casting  
CASTING

Jess Slocum  
STAGE MANAGER

DIRECTED BY

EDWARD TORRES

*Water by the Spoonful* was originally commissioned by Hartford Stage  
Michael Wilson, Artistic Director      Michael Stotts, Managing Director  
Through the AETNA New Voices Fellowship Program

World Premiere Production  
Presented by  
Hartford Stage  
October 28, 2011

Darko Tresnjak, Artistic Director      Michael Stotts, Managing Director

New York Premiere Produced by Second Stage Theatre, New York, 2013  
Carole Rothman, Artistic Director

*Water by the Spoonful* is presented by special arrangement with Dramatists Play Service, Inc., New York.

Sheryl and Harvey White Theatre  
Conrad Prebys Theatre Center

April 12 - May 11, 2014

## THE CAST

(in alphabetical order)

FOUNTAINHEAD aka JOHN ..... Robert Eli\*  
YAZMIN ORTIZ..... Sarah Nina Hayon\*  
ELLIOT ORTIZ..... Rey Lucas\*  
GHOST, PROFESSOR AMAN, POLICEMAN .....M. Keala Milles, Jr.  
ORANGUTAN ..... Ruibo Qian\*  
CHUTES&LADDERS ..... Keith Randolph Smith\*  
ODESSA ORTIZ aka HAIKUMOM ..... Marilyn Torres\*

STAGE MANAGER .....Jess Slocum\*

## SETTING

2009. Six years after Elliot left for Iraq.  
Philadelphia, San Diego, Japan (various cities), and Puerto Rico.

There will be one 15-minute intermission.

## PRODUCTION STAFF

ASSISTANT DIRECTOR ..... Kristin Leahey  
ASSISTANT SCENIC DESIGN ..... Sean Fanning  
ASSISTANT COSTUME DESIGN ..... Shelly Williams  
DIALECT COACH ..... Jan Gist  
FIGHT CONSULTANT ..... George Yé  
PRODUCTION ASSISTANT ..... Sarah Kolman

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

<sup>†</sup>Associate Artist of The Old Globe.

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

# THE PLAY

## STORIES COLLIDE AND INTERTWINE:

### Playwright Quiara Alegría Hudes and director Edward Torres on *Water by the Spoonful*

Interview by Danielle Mages Amato

**Quiara, could you tell us a bit about where this particular play falls in the larger trilogy of work about Elliot? Are there elements, themes, or styles that remain constant through all three plays?**

**QUIARA ALEGRÍA HUDES:** The themes that seem to have stuck with me since 2003, when I began writing the plays, are: earth and healing, medicine, floating on water, gardens bringing urban desolation to thriving life, renewal, ghosts, women healing men, and of course, music.

**Eddie, what drew you to this piece as a director? What are the biggest challenges of bringing it to the stage?**

**EDWARD TORRES:** I was drawn by the opportunity to explore Elliot's battle with addiction and his ability to function as an Iraqi war veteran in America—how he deals with his family in Philadelphia, and his ability to face the emotional consequences of his actions in Iraq. The biggest challenge for this play is to be able to stage it in such a way that the world of the internet and the various

locales are clear and precise, while keeping Elliot's story as the focal point. I also love the musicality of the play. Figuring out how the stories collide and intertwine, allowing the characters the opportunity to realize that redemption and forgiveness are attainable, that hope lies in supporting each other no matter how difficult the problem is.

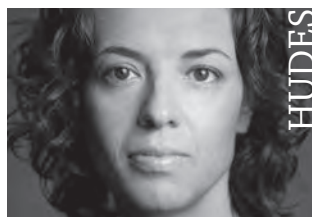
**The three plays in The Elliot Cycle have drawn together some of the brightest lights in the American theatre community (and the Latino theatre community in particular) in unique and positive ways. What's it like to work on multiple pieces in the trilogy with the same collaborators?**

**ET:** Working on *Water by the Spoonful* kind of brings me full circle. My first encounter with the Elliot trilogy was as an actor/producer. Teatro Vista in Chicago produced the Midwest premiere of the first play—*Elliot: A Soldier's Fugue*—in a co-production with Rivendell Theatre Ensemble as part of the Visiting Company Initiative at Steppenwolf Theatre. I played the

role of Pops, Elliot's father. I had the pleasure of workshopping the third play in the trilogy—*The Happiest Song Plays Last*—at the O'Neill Center Playwright's Conference, and I directed the world premiere at the Goodman Theatre in the spring of 2013.

**QAH:** I began writing the first play in 2003. In 2006, we cast Armando Riesco to originate the role of Elliot. I did not know him before auditions. He walked in and the role was his within 30 seconds. His facility with language, his energy. The first line he ever said as Elliot onstage was "A man enters," as he entered onstage. Now it is 2014 and Armando is in *The Happiest Song Plays Last* in New York. His final line as Elliot is "Just like a kid, right?" The past decade has been a real era in our creative lives.

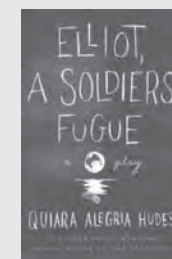
But today I am back to my writing desk, where there is no safety net and no warm-fuzzies. I'm looking out the window, fishing the crisp air for the next story and the next character, and that I do alone. ■



### THE ELLIOT CYCLE

Over the course of eight years, playwright Quiara Alegría Hudes wrote three plays inspired by the experiences of her cousin, Elliot Ruiz. Each play stands alone, but taken together, the plays follow the history of a family and the coming of age of a bright but haunted young Puerto Rican man.

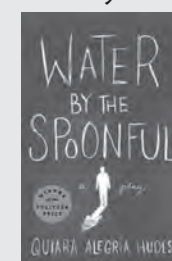
#### *Elliot: A Soldier's Fugue*



The first play takes place in 2003-2004, when Elliot is 18 and 19 years old. Woven into the story of Elliot's tours of duty are the stories of his father and grandfather, both also military veterans. The play moves across time and space as we hear stories from Elliot's father's service in the Vietnam War and his grandfather's service in the Korean War. From her lush and verdant garden in Philadelphia, Elliot's mom, Ginny, shares her own memories of her time spent in the Army Nurse Corps, where she met Elliot's father.

Finalist for the 2007 Pulitzer Prize for Drama.

#### *Water by the Spoonful*



In 2009, six years after Elliot first left for Iraq, he's back in the United States. The former Marine is now working at Subway and trying to kick-start his acting career. Ginny's death brings Elliot and his cousin Yazmin back in contact with Elliot's birth mother, Odessa, who runs an online support group for recovering crack addicts.

Winner of the 2012 Pulitzer Prize for Drama.

#### *The Happiest Song Plays Last*



The final play in the trilogy is set in 2010 and 2011. Elliot has returned to the Middle East—this time as a consultant on a film about the Iraq War—and he struggles to finally confront his ghosts head-on. Yaz has moved into Ginny's house, bringing the trilogy's musings on family and community full circle. ■

### FROM THE ARTISTIC DIRECTOR

*Water by the Spoonful* is the third play in a mini-season within our season that brings to this theatre the best contemporary American writing for the stage. I believe deeply in the play, and I think you'll find that its excellence speaks for itself, but I'm pleased to note that a very distinguished group has also vouched for it: the Pulitzer Prize selection committee. *Water* was awarded the Pulitzer for Drama in 2012, and the Globe is proud to produce it, as it has 25 Pulitzer winners before it.

Quiara Alegría Hudes, its author, is a writer of immense talent and imagination. *Water* is the second play in a trilogy about the struggles and triumphs of Elliot Ortiz, and while the Pulitzer has conferred upon it an imprimatur of mainstream success, the approval of the establishment has also in a way belied how experimental the play really is.

Hudes' early training as a musician has shaped her approach to dramaturgical forms: Bach gives the first play in the Elliot trilogy, *Elliot: A Soldier's Fugue*, its distinctive structure, and contemporary world beats inspire the pulse of the third play, *The Happiest Song Plays Last*. *Water by the Spoonful* is shot through with jazz, and the musical construction of the play is everywhere apparent. Each time I listen to it I appreciate more the sophistication of Hudes' technique. She makes individual characters sound like soloists in a jam session, syncopating speech rhythms and sending voices on wild riffs. And yet she places these musical flights within carefully composed scenes that never privilege lyric fancy over dramatic action. This balance of freedom and control is, of course, the very essence of jazz,

and Hudes' invention of a theatrical equivalent is to me nothing short of uncanny.

*Water* harnesses its formal originality to a story that expresses this moment in our culture quite completely. The returning Iraq veteran is a figure much-analyzed in contemporary journalism and film, but until Hudes' Elliot took the stage, the theatre had yet to find a way to tell that story with nuance and honesty. Hudes entwines this veteran's fate with his family's and then links that family to the denizens of an internet chatroom whose subject is another one roiling contemporary America: addiction. With this bold structure, Hudes focuses her audience's gaze on figures who rarely find themselves center stage, and in so doing, she imputes value to them. Delicately, gently, and with huge respect, she dignifies them. This act of artistic compassion is humanizing, both to Elliot and his cohort and also to us.

I hope that the Globe's production of *Water by the Spoonful* will open for this theatre and its audience a long and productive relationship with this playwright. She shows us that the theatre is a place of deep empathy toward others, where formal innovation need not preclude deep humanity and where the polyglot, multi-cultural mix of 21st century America can sing out in a powerful, idiosyncratic, and authentic voice.

Thanks for coming. Enjoy the show.



## PULITZER PRIZE-WINNING PLAYS AT THE OLD GLOBE

Since 1917, the Pulitzer Prize has honored excellence in American journalism and the arts. The brainchild of newspaper publisher and journalist Joseph Pulitzer, the Pulitzer Prize was originally given in eight categories: four journalism prizes and one each for novels, biographies, histories, and drama. Over the last century, the Prize has grown to 21 annual awards. To select finalists for the drama prize, a jury—usually composed of three critics, one academic, and one playwright—attends plays both in New York and the regional theatres. The award in drama goes to a playwright, but production of the play as well as script are taken into account.

AUGUST: OSAGE COUNTY

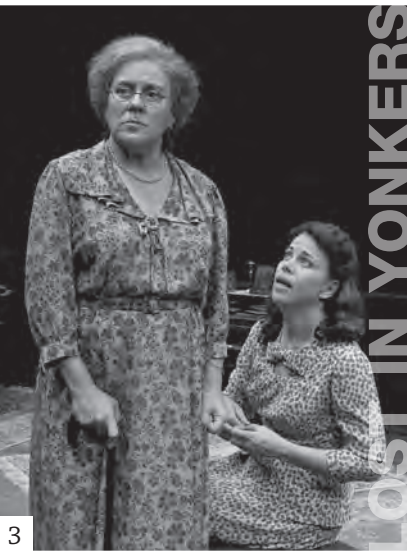
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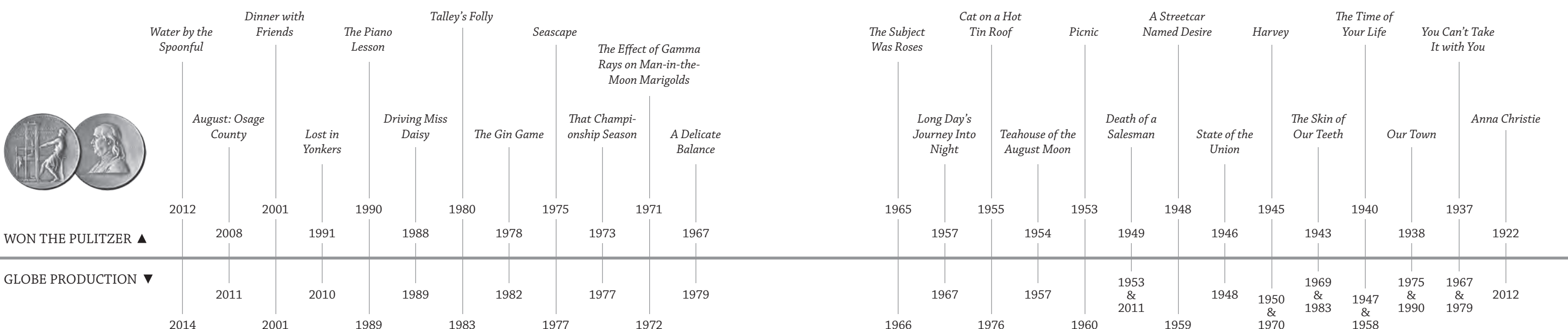
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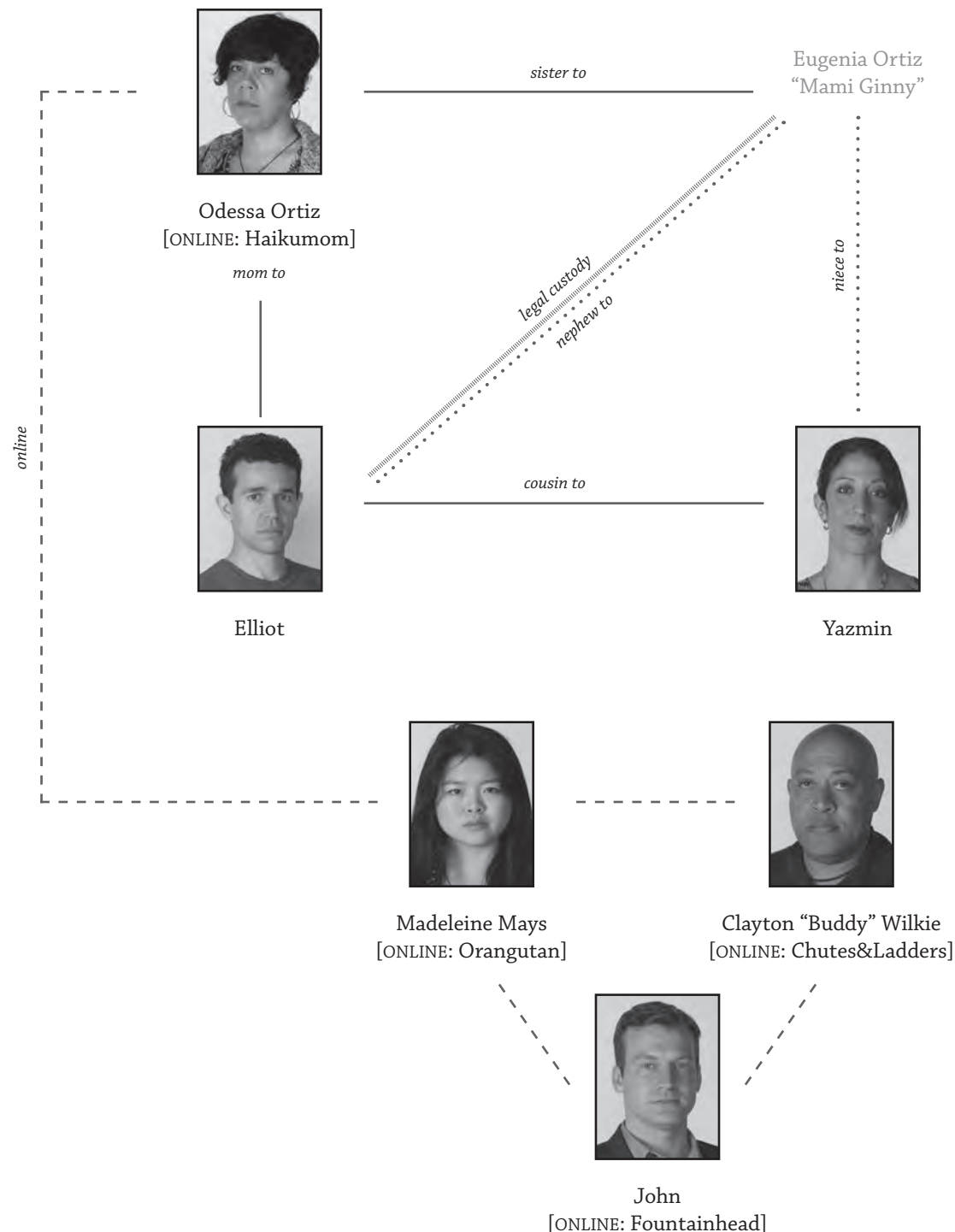
1. The cast of Tracy Letts's *August: Osage County*, 2011. Photo by Henry DiRocco. 2. G. Wood and Eve Roberts in D.L. Coburn's *The Gin Game*, 1982. 3. (from left) Judy Kaye and Jennifer Regan in Neil Simon's *Lost in Yonkers*, 2010. Photo by Craig Schwartz. 4. (from left) Jeffrey DeMunn, Tyler Pierce, and Lucas Caleb Rooney in Arthur Miller's *Death of a Salesman*, 2011. Photo by Henry DiRocco. 5. Michael Lueders, Gary Dontzig, Old Globe Associate Artist Sada Thompson, and Sean Sullivan in Thornton Wilder's *The Skin of Our Teeth*, 1983.





# WHO'S WHO

## Tracking the Links



### ROBERT ELI

(Fountainhead aka John) has appeared on Broadway in *Tartuffe* (Roundabout Theatre Company) and Off Broadway in *Saturn Returns* (Lincoln Center Theater), *The Pretty Trap* (Theatre Row), *The Drunk* (Center Stage), and *John Gabriel Borkman* (Century Center for the Performing Arts). His regional credits include *Macbeth*, *La Dispute*, and *The 39 Steps* (Hartford Stage), *Bell, Book and Candle* (Long Wharf Theatre/Hartford Stage), *A Few Good Men* (Alley Theatre), *Moving Picture*, *Caligula*, and *Polaroid Stories* (Williamstown Theatre Festival), *The Show-Off* (Westport Country Playhouse), *The Cherry Orchard* and *Twelfth Night* (Chautauqua Theater Company), *Cat on a Hot Tin Roof* (Flat Rock Playhouse), *All My Sons* (Delaware Theatre Company), and *Who's Afraid of Virginia Woolf?* (English Theatre of Frankfurt). Mr. Eli's television credits include "House of Cards," "Hostages," and "Fringe." He graduated from The Juilliard School, Group 37. roberteli.com.



### SARAH NINA HAYON

(Yazmin Ortiz) is thrilled to make her debut at The Old Globe. A three-time Drama Desk Award nominee, Ms. Hayon is a proud member of LAByrinth Theater Company and Partial Comfort Productions. Passionate about new play development, she has worked with LAByrinth, Playwrights Horizons, Lark Theatre Company, New Dramatists, INTAR Theatre, Rattlestick Playwrights Theater, Vineyard Theatre, Manhattan Theatre Club, The Public Theater, Page 73 Productions, The 52nd Street Project, Yale Repertory Theatre, Huntington Theatre Company, New York Stage and Film, and New York Theatre Workshop. Her recent theatre credits include the world premiere of *Se Llama Cristina* directed by Loretta Greco (Magic Theatre), *The Nature of Captivity* directed by Victor Maog (Mabou Mines), *A Bright New Boise* directed by Davis McCallum (Drama Desk nomination) and *A Matter of Choice* directed by John Gould Rubin (Partial Comfort), *Sor Juana* (Royal Shakespeare Company), *The Provenance of Beauty* directed by Melanie Joseph (The Foundry Theatre, Obie Award, Drama Desk nomination), *Rearviewmirror* directed by Carl Forsman (Drama Desk nomination) and *Widows*

directed by Hal Brooks (Reverie Theatre Company), *Sunsets and Margaritas* directed by Nick Avila (Denver Center Theatre Company), and *Night Over Taos* directed by Estelle Parsons (INTAR). Ms. Hayon's recent television and film credits include "Unforgettable," "Parker & Maggie," "Are We There Yet?," *The Green*, "Sex and the City," "Law & Order," and *Avatar*. She dedicates her performance to Phil, Ed, and her beloved LAB family.



### REY LUCAS

(Elliot Ortiz) is excited to be making his West Coast theatre debut at The Old Globe, with prior theatre work including Roundabout Theatre Company on Broadway, The Public Theater, Playwrights Horizons, and INTAR Theatre in New York; Goodman Theatre and Victory Gardens Theater in Chicago; Arena Stage in Washington, D.C.; Long Wharf Theatre, Yale Repertory Theatre, and The Eugene O'Neill Theater Center in Connecticut; Williamstown Theatre Festival in Massachusetts; Alliance Theatre in Atlanta; and Denver Center Theatre Company in Colorado. On television, he has recurred on "Blue Bloods" and the upcoming new series "Believe," and he also appeared on "The Blacklist," "The Following," "Golden Boy," "Elementary," "Person of Interest," "Weeds," "Army Wives," "Law & Order," and "100 Centre Street." His appearances in film include the upcoming *Keep in Touch* and *About Alex*, and also *Allegiance*, *On the Job Training*, and *The Doghouse*. Mr. Lucas earned his B.A. in English and Government from Wesleyan University in Connecticut and his M.F.A. in Acting from the Yale University School of Drama. reylucas.com.



### M. KEALA MILLES, JR.

(Ghost, Professor Aman, Policeman) was born in Honolulu, Hawaii but grew up in Washington where he graduated from the University of Washington School of Drama in 2001. His credits at UW include *The General of Hot Desire*, *Woyzeck*, and a handful of pieces through the playwriting and production workshop he co-produced in attendance. Mr. Milles's local credits include *Pride and Prejudice* (Arts Off Broadway/Ivy Players), *Dinner Detective*, the world premiere *John Doe: The Musical* (A Culture of Peace/John Doe Produc-

tions), *Godspell* (The Ocean Beach Playhouse and Arts Center), and *The Elaborate Entrance of Chad Deity* (ion theatre company). He is also a musician, composer, teacher, and freelance web writer. Still relatively new to San Diego, he is honored and grateful to work with The Old Globe. mkealamillesjr.com.



### RUIBO QIAN

(Orangutan) is delighted to be making her Globe debut. Her New York credits include *Henry IV* (The Pearl Theatre Company), *Miss Julie* (Jimmy's No. 43), and *Measure for Measure*, a cautionary tale, *Festen*, and *King Lear* (New York University Graduate Acting Program). Her other credits include *You for Me for You* (Woolly Mammoth Theatre Company), *Golden Child* (Silk Road Rising), and Comedy Central's "Broad City." Ms. Qian holds a B.F.A. from Boston University and an M.F.A. from the New York University Tisch School of the Arts Graduate Acting Program.



### KEITH RANDOLPH SMITH

(Chutes&Ladders) is honored to be making his debut at The Old Globe. Mr. Smith's Broadway credits include *Fences* with Denzel Washington, *King Hedley II* with Brian Stokes Mitchell, *The Piano Lesson* with Charles "Roc" Dutton, *Salome* with Al Pacino, and *Come Back, Little Sheba* with S. Epatha Merkerson. He has worked Off Broadway in *Fabulation* (Playwrights Horizons), *Intimacy* (The New Group), *The First Breeze of Summer* (Signature Theatre Company), *Holiday Heart* (Manhattan Theatre Club), *Jitney* (Second Stage Theatre, National Theatre), *The Resistible Rise of Arturo Ui* (Classic Stage Company), and others. He has also enjoyed performing at some of the finest regional theatres in this country, such as Goodman Theatre, Seattle Repertory Theatre, Alliance Theatre, La Jolla Playhouse, Hartford Stage, Long Wharf Theatre, Yale Repertory Theatre, Huntington Theatre Company, Actors Theatre of Louisville, Cleveland Play House, Chautauqua Theater Company, Philadelphia Theatre Company, Arden Theatre Company, Pittsburgh Public Theater, and McCarter Theatre Center. Mr. Smith has acted on film and television in *Malcolm X*, *Girl 6*, *Anesthesia*, *The Warrior Class*, *Path to Paradise*

(HBO), *Dead Dogs Lie*, *Fallout*, *Journeymen*, *Backstreet Justice*, three “Law & Order” series, “Onion SportsDome,” “I’ll Fly Away,” “New York Undercover,” “Cosby,” “One Life to Live,” “All My Children,” and “Another World.” Mr. Smith is a graduate of The American Academy of Dramatic Arts in New York.



#### MARILYN TORRES

(Odessa Ortiz aka Haikumom) was born and raised in Harlem, New York. She has appeared in films such as *Maid in Manhattan*, *Lady in the Water*, *Bella*, and *Bernard and Doris*. Her television credits include “Law & Order: Special Victims Unit,” “Law & Order,” “Flight of the Conchords,” “Third Watch,” and “The Chris Rock Show.” Ms. Torres has graced the stage in Nicky Silver’s *The Agony & the Agony* (Vineyard Theatre), *Breath, Boom* by Kia Corthron (Yale Repertory Theatre), and most recently Mike Lew’s *Bike America* (Alliance Theatre). Ms. Torres also had the honor to be part of the Tribeca Theater Festival in *Late Night*, *Early Morning* by Frank Pugliese, produced by Robert De Niro, which made its way into the HBO Comedy Festival, winning best theatre piece. She has written and performed two solo shows: *I Have Something to Say* and *Snap Shots*. Her monologues have been featured on “Showtime at the Apollo” and HBO Latino. Her latest film projects include *Musical Chairs* with Priscilla Lopez, *Suck City* with Robert De Niro, and *Home* with Gbenga Akinagbe.

#### QUIARA ALEGRÍA HUDES

(Playwright) is most recently the author of The Elliot Cycle, three stand-alone plays written over an eight-year period. Each play uses a different kind of music—Bach, Coltrane, and Puerto Rican folk music—to trace the coming of age of a bright but haunted young Puerto Rican man. *Elliot, A Soldier’s Fugue*, the first play, was a finalist for the Pulitzer Prize in 2007. *Water by the Spoonful*, the second, won the 2012 Pulitzer Prize for Drama. The final play, *The Happiest Song Plays Last*, opened Off Broadway in February 2014 at New York’s Second Stage Theatre. Ms. Hudes wrote the book for the Broadway musical *In the Heights*, which received the 2008 Tony Award for Best Musical, a Tony nomination for Best Book of a Musical, and was a 2009 Pulitzer Prize finalist. For the original Off Broadway incarnation

of *In the Heights*, Ms. Hudes won the Lucille Lortel and Outer Critics Circle Awards for Best Musical. The touring companies of *In the Heights* have performed at Puerto Rico’s Centro de Bellas Artes, L.A.’s Pantages Theatre, and Tokyo’s International Forum. Her other works include *Barrio Grrrrl!*, a children’s musical that premiered at The Kennedy Center in 2009 and toured nationally; *26 Miles*, which premiered at Atlanta’s Alliance Theatre in 2009 and was published in *American Theatre* magazine; and *Yemaya’s Belly*, Ms. Hudes’ first play, which premiered at Portland Stage and received the Clauder Prize. Ms. Hudes’ honors include the United States Artists Fontanals Fellowship, the Joyce Fellowship at Goodman Theatre, the Aetna New Voices Fellowship at Hartford Stage, the Roe Green Award at the Cleveland Play House, fellowships at Sundance Institute Theatre Lab and The Eugene O’Neill Theater Center, and a residency at New Dramatists. The City of Philadelphia honored Ms. Hudes with a Resolution in 2011, and Mayor Rahm Emmanuel declared April 27, 2013 “Quiara Hudes Day” in Chicago. After graduating from public school in Philadelphia, Ms. Hudes went on to receive a B.A. in Music from Yale University and an M.F.A. in playwriting from Brown University, where she studied with Paula Vogel. She was recently inducted into the Central High School Hall of Fame, in the first round of women to receive this honor since the school’s founding in 1836. Ms. Hudes is on the board of Philadelphia Young Playwrights, which produced her first play in the 10th grade. She now lives in New York with her husband and children.

#### EDWARD TORRES

(Director) is proud to make his directorial debut at The Old Globe with *Water by the Spoonful*. Most recently he directed the world premiere of *White Tie Ball* by Martín Zimmerman (Teatro Vista), Quiara Alegría Hudes’ *The Happiest Song Plays Last* (Goodman Theatre), and *How Long Will I Cry?: Voices of Youth Violence* (Steppenwolf for Young Adults). He directed the world premiere of Kristoffer Diaz’s *The Elaborate Entrance of Chad Deity* at Victory Gardens Theater (produced in association with Teatro Vista), which was named Best Play of 2009 by the *Chicago Tribune*, *Chicago Sun-Times*, and *Time Out Chicago*, was a finalist for the Pulitzer Prize, and earned Joseph Jefferson Awards for Best Production and Best Director. He also directed sub-

sequent productions Off Broadway at Second Stage Theatre (2011 Lucille Lortel Award for Outstanding Play, Obie Award for Best New American Play) and at Geffen Playhouse to critical acclaim. Mr. Torres has been a producer for 18 years and is the cofounder and former artistic director of Teatro Vista. His Teatro Vista directing credits include *The Show Host*, Jamie Pachino’s *Aurora’s Motive*, Romulus Linney’s *Ambrosio*, Edwin Sánchez’s *Icarus*, Reuben Gonzalez’s *The Boiler Room*, and Karen Zacarías’s *The Sins of Sor Juana*. His other Chicago directing credits include *Fish Men*, Amparo Garcia-Crow’s *Cocks Have Claws and Wings to Fly*, and Migdalia Cruz’s *Lolita de Lares*. As an actor he has appeared in *Oedipus el Rey* (Victory Gardens Theater), *El Grito del Bronx* (Collaboraction in association with Goodman Theatre), *The Cook* (Goodman Theatre), and Teatro Vista’s productions of *Massacre (Sing to Your Children)* (Goodman Theatre) and *Elliot, A Soldier’s Fugue* (Rivendell Theatre Ensemble and Teatro Vista as part of the Visiting Company Initiative at Steppenwolf Theatre Company). He was the recipient of a 2010 3Arts Artist Award and was featured as guest director at the 2011 Eugene O’Neill Theater Center National Playwrights Conference, where he has served on their artistic council since 2014. Mr. Torres has a B.A. in Theatre from Roosevelt University and an M.F.A. in Film from Columbia College Chicago. He has served on the Illinois Arts Council, the National Endowment for the Arts Theater Panel (2005-07), and the MAP Fund Theatre Panel (2008).

#### RALPH FUNICELLO

(Scenic Design) is an Associate Artist of The Old Globe and has designed the sets for over 78 productions for the company including the Summer Shakespeare Festivals 2004-2013. Elsewhere, Mr. Funicello has designed scenery on and Off Broadway and for many theatres across the country and abroad, including Lincoln Center Theater, Manhattan Theatre Club, American Conservatory Theater, A Contemporary Theatre, Mark Taper Forum, Arizona Theatre Company, Seattle Repertory Theatre, Berkeley Repertory Theatre, Milwaukee Repertory Theater, Denver Center Theatre Company, The Shakespeare Theatre Company, Guthrie Theater, South Coast Repertory, Oregon Shakespeare Festival, Williamstown Theatre Festival, Huntington Theatre Company, Intiman Theatre, Stratford Shakespeare

Festival, Royal Shakespeare Company, Theatre Royal Bath, New York City Opera, LA Opera, and San Diego Opera. He has received a Tony Award nomination, the Michael Merritt Award for Excellence in Design and Collaboration, and numerous awards from the San Francisco Bay Area Theatre Critics Circle and the LA Drama Critics Circle. He currently holds the position of Powell Chair in Set Design at San Diego State University.

#### DAVID ISRAEL REYNOSO

(Costume Design) recently designed the Globe’s productions of *Time and the Conways*, *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. davidreynoso.com.

#### JESSE KLUG

(Lighting Design) has designed the Off Broadway productions of *The Elaborate Entrance of Chad Deity* (Lucille Lortel and Henry Hewes Design Award nominations), *The Screwtape Letters* (Off Broadway and National Tour), *Romulus*, and *The Hourglass*. His regional credits include Goodman Theatre, Drury Lane Theatre, Broadway In Chicago, Chicago Shakespeare Theater, Marriott Theatre, Victory Gardens Theater, Lookingglass Theatre Company, Steppenwolf Theatre Company, Court Theatre, Writers’ Theatre, Arizona Theatre Company, Milwaukee Repertory Theater, Geffen Playhouse, Fulton Theatre, Center Stage, Indiana Repertory Theatre, American Theater Company, The Shakespeare Theatre Company, Asolo Repertory Theatre, Northlight Theatre, First Stage, and TimeLine Theatre Company. He is a Joseph Jefferson Award and After Dark Award recipient. jessekluglightingdesign.com.

#### MIKHAIL FIKSEL

(Sound Design) is excited for his first production with The Old Globe. His other recent regional and Off Broadway credits include productions with Long Wharf Theatre, American Conservatory Theater, Dallas Theater Center, Berkeley Repertory Theatre, Geffen Playhouse, and Second Stage Theatre. His upcoming productions include the PLAY Group, Williamstown Theatre Festival, The New Victory Theater and, in Chicago (where he is currently based), Goodman Theatre, Writers’ Theatre, Victory Gardens Theater, TimeLine Theatre Company, The Seldoms, Lucky Plush Productions, Albany Park Theater Project, The Hypocrites, and Redmoon Theater. His recent film work includes scores for the feature films *Glitch*, *The Wise Kids*, and *In Memoriam*. He has received several Joseph Jefferson Awards, a Lucille Lortel Award, and the Michael Maggio Emerging Designer Award. He is a resident artist with Albany Park Theater Project and Adventure Stage Chicago; an ensemble member of 2nd Story Theatre; an artistic associate with TimeLine Theatre Company, Teatro Vista, and Redmoon Theater; and is on the faculty at Loyola University Chicago and University of Chicago. mikhailfiksel.com.

#### CAPARELLIOTIS CASTING

(Casting) recently cast the Globe productions of *Time and the Conways*, *Bethany*, *The Winter’s Tale*, *The Few*, *Double Indemnity*, *The Rainmaker*, *Other Desert Cities*, *Be a Good Little Widow*, *A Doll’s House*, *The Brothers Size*, *Pygmalion*, and *Good People*. Their Broadway casting credits include *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).

#### JESS SLOCUM

(Stage Manager) has previously worked at The Old Globe on *The Winter’s Tale*, *A Doll’s*

*House*, *Pygmalion*, *A Room with a View*, *Richard O’Brien’s The Rocky Horror Show*, the 2011-2013 Shakespeare Festivals, *Rafta*, *Rafta...*, *Robin and the 7 Hoods*, *Alive and Well*, *Sammy*, *Cornelia*, *Since Africa*, *Dr. Seuss’ How the Grinch Stole Christmas!*, and *The Glass Menagerie*. Her Broadway credits include *In the Heights*. Her regional credits include *Side Show*, *Ruined*, *The Third Story*, *Memphis*, and *Most Wanted* (La Jolla Playhouse), *Post Office* (Center Theatre Group), and *Tranquility Woods* (Steppenwolf Theatre Company). Her San Diego credits include Mo’olelo Performing Arts Company, North Coast Repertory Theatre, and Lamb’s Players Theatre. She is a graduate of Vanderbilt University. Proud member of Actors’ Equity.

#### 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 Broad-

way 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: *Il Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination). National Theatre: *His Girl Friday*. Six movies for PBS's "American Playhouse." Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in the summer of 2013 by Farrar, Straus and Giroux.

#### CRAIG NOEL

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

**SPECIAL THANKS**  
Stephen Aveces  
Meaghan Boeing  
Edward Camarena  
Josue De La Sancha at City Boxing  
Masahiro Omae  
Rita Pittman-Philpot  
Myles Thurman



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.



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



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

# 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*.



Excitement was in the air for the much-anticipated Globe directorial debut of Artistic Director Barry Edelstein, whose production of Shakespeare's *The Winter's Tale* celebrated its opening night on Thursday, February 13, 2014. Festivities began with the most well-attended Circle Patron dinner of all time prior to the evening's performance, followed by a jubilant post-show party with donors, staff, cast, and, crew to close out the evening.



1. Old Globe Artistic Director Barry Edelstein (far right) and cast members (from left) Billy Campbell, Jordi Bertran, Natacha Roi, and Paul Michael Valley. 2. Board member emerita Carolyn Yorston-Wellcome and Bard Wellcome. 3. Board member Don Cohn and Karen Cohn, Production Sponsors. 4. John Hattox and Board member and Production Sponsor Kathy Hattox. 5. Allison and Robert Price. 6. Board Chair Elaine Darwin and Dave Darwin, Production Sponsors. 7. (from left) Doug and Sue Roberts, Janet Rafalovich, and Board member Tim Rafalovich. 8. (from left) Lucia Stone, Joanne Wang, and Board member Vicki Zeiger. Photos by Doug Gates.

# WHAT THE GLOBE MEANS TO US



Jeffrey White and Eric Swenson at the annual Craig Noel League Luncheon aboard Holland America Line's ms Statendam. Photo by Bob Ross.

*Member of the Globe's Craig Noel League Planned Giving Society*

## ERIC SWENSON

"We have been attending theatre for decades and for more than 20 years have enjoyed organizing theatre parties for our group of season subscribers. Both of us have continued this tradition because we love the variety of shows produced annually, the quality of actors, the production values the Globe is known for, and the great price of a subscription ticket. We admire the professional talent we see in each show, and we are proud that many productions go on to Broadway. Plus, the Shakespeare Festival is an experience that can't be duplicated anywhere and is an evening we look forward to each summer."



(from left) Gerald and Barbara Kent and Judy and Matthew Pollack at the Opening Night Dinner for *The Winter's Tale*. Photo by Doug Gates.

*Craig Noel Level Circle Patrons*

## BARBARA AND GERALD KENT

"The Globe continues to provide world-class theatre in its multiple venues. Coming from New York, one of our greatest concerns was giving up the quality of what we had come to expect in the arts. The Globe, in providing performances at the highest levels, long ago assuaged our concerns and is one of San Diego's artistic gems."

*Founder Level Circle Patrons*

## JUDY AND MATTHEW POLLACK

"We were honored to attend the dinner and premiere of *The Winter's Tale* directed by our esteemed Artistic Director Barry Edelstein. We are fortunate to have such a respected individual at the Globe who brings a certain sophistication and experience to our magnificent theatre."



*Director Level Circle Patrons*

## KAREN FOX AND HARVEY RUBEN

"When I settled in La Jolla, Harvey introduced me to The Old Globe, having been a patron since the days of Craig Noel. I was immediately smitten. We are thrilled with the theatre's continuous evolution and commitment to our community's youth and culture. Attending Galas and serving on the Board has given us an opportunity to contribute to the future of one of America's most renowned theatre companies, while also indulging our passions."

Board member Karen Fox and Harvey Ruben at the 2013 Globe Gala. Photo by Doug Gates.



# OUR THANKS

In 1995, the Season Sponsor program was initiated by Globe Board members to secure a foundation of support for artistic and education programs. Since that time, Season Sponsors have contributed millions of dollars collectively to underwrite the annual operating budget, and The Old Globe is grateful to acknowledge the following Season Sponsors who have generously supported the 2013-2014 season.

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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; for The County of San Diego: Participants of the 2010 Summer Shakespeare Intensive.

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This list current as of March 21, 2014.

For additional information on how to support The Old Globe's artistic, education, and community programs, please visit our website at [www.TheOldGlobe.org](http://www.TheOldGlobe.org) or contact Rachel Plummer, Major Gifts Officer, at (619) 231-1941 x2317 or [RPlummer@TheOldGlobe.org](mailto:RPlummer@TheOldGlobe.org).

## Your Donation Makes Great Theatre!

The San Diego Theatre Critics Circle honors the best in local theatre every year with the Craig Noel Awards, named after the Globe's Founding Director. This year the work on our stages—made possible by loyal supporters of the Globe—was recognized with eight awards:



*A Gentleman's Guide to Love and Murder* won for New Musical, Direction of a Musical, Orchestrations, Scenic Design, and Lead Performance in a Musical for Jefferson Mays

Miles Anderson won Lead Performance in a Play for *The Merchant of Venice*

Don Sparks won Featured Performance in a Play for *Pygmalion*

*Other Desert Cities* won for Lighting Design

Congratulations to all of the winners and nominees — and to you, the donors, who made it happen!

Ken Barnett and Chilina Kennedy in *A Gentleman's Guide to Love and Murder*, 2013. Photo by Henry DiRocco.



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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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Tuesday – Sunday: Noon – last curtain

Hours subject to change. Please call ahead.

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

FAX (619) 231-6752

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

### ADMINISTRATION HOURS

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

PHONE (619) 231-1941

WEBSITE www.TheOldGlobe.org

ADDRESS The Old Globe

P.O. Box 122171

San Diego, CA 92112-2171

### ORDERING TICKETS/CHANGE OF ADDRESS

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

### UNABLE TO ATTEND?

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

### RESTROOMS

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

### SEATING OF LATECOMERS

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

### YOUNG CHILDREN

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

### ELECTRONIC DEVICES AND CAMERAS

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

### ASSISTED LISTENING SYSTEM

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

### PUBLIC TOURS

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

### LOST AND FOUND

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

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