Welcome to the fizzy, effervescent world of *Buyer & Cellar*! Playwright Jonathan Tolins blends sparkling humor with sharp-edged satire as he digs down deep into the absurdity of our celebrity-obsessed culture. We’re delighted to introduce San Diego audiences to this dazzlingly smart and witty play.

The art of the one-man show looks simpler than it is, and we’re thrilled to have a creative team whose hard work makes it all seem effortless. Throughout his career, director Ron Lagomarsino has moved smoothly from film and television to theatre and back again. Here, he has partnered with talented designers Erik Flatmo on sets, Charlotte Devaux on costumes, Philip Rosenberg on lights, and Lindsay Jones on sound. Together with actor David Turner, the entire team brings Tolins’s story to vibrant, giddy life.

This season, the Sheryl and Harvey White Theatre in the Conrad Prebys Theatre Center has boasted its share of unforgettable drama, from Marco Ramirez’s *The Royale* to Nathan Englander’s *The Twenty-seventh Man*. Following *Buyer & Cellar*, we’ll feature even more contemporary comedy, with Victoria Stewart’s *Rich Girl*. It’s a season that showcases the richness and variety of American playwriting today, and we’re proud to share it with you.

Enjoy the show!

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

**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.
The Old Globe has been the recipient of Microsoft’s generosity for almost 10 years, and over $670,000 in funding has come to The Old Globe and enabled it to improve upon its high level of technological capabilities. Beginning in 2007, these in-kind gifts have supported the theatre as it constantly works to upgrade its IT Critical Infrastructure and enable better customer service and communication by utilizing new software, upgrading licenses, and expanding storage capacity. The Globe applauds Microsoft for its long-time friendship and is fortunate to be part of Microsoft’s Unlimited Potential efforts. The company partners with thousands of organizations around the world, assisting technological capabilities to help not-for-profits achieve their mission.

The Old Globe applauds The Prado at Balboa Park for their ongoing and longtime support. The Prado is a restaurant frequently visited by Globe patrons for lunch or dinner prior to 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 are pleased to support the arts in San Diego and are especially delighted to once again partner with the Globe to ensure memorable and delicious nights out for Globe patrons. The Cohns have attended Globe productions for more than a decade, and The Old Globe greatly appreciates The Prado at Balboa Park and its generous financial contributions and in-kind gifts, which support the theatre’s artistic and education programming and fundraising events each year.

THANK YOU, CITY OF SAN DIEGO!

The City of San Diego values not-for-profit arts and culture organizations for their capacity to foster creativity and innovation and stimulate the local economy. In Fiscal Year 2013, the 72 organizations that received City funding totaling $6,042,338 collectively added more than $186.8 million in direct expenditures to the local economy and provided jobs for more than 6,500 workers. More than 1.6 million tourists participated in City-funded arts and cultural events, and these “cultural tourists” generally spend more than twice as much as other visitors. San Diego’s arts and culture not-for-profits represent a multimillion-dollar industry that consistently provides positive returns on the City’s investment. The Old Globe is grateful to The City of San Diego Commission for Arts and Culture for sustaining such an extraordinary array of arts and culture organizations that received City funding totaling $6,042,338 collectively added more than $186.8 million in direct expenditures to the local economy and provided jobs for more than 6,500 workers. These cultural tourists generally spend more than twice as much as other visitors. San Diego’s arts and culture not-for-profits represent a multimillion-dollar industry that consistently provides positive returns on the City’s investment. The Old Globe is grateful to The City of San Diego Commission for Arts and Culture for sustaining such an extraordinary array of arts and culture organizations, festivals, and events for San Diego residents and visitors to enjoy.

EXTRAORDINARY LEADERSHIP

Since the founding of The Old Globe in 1935, heroic leadership has made the theatre a cultural icon in San Diego and a forerunner in the American theatre. Many individuals have paved that way and enabled the theatre’s extraordinary success, and the Globe would like to recognize and honor its most generous and committed philanthropists who have helped make that possible.

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Wells Fargo

THE DEFINING PHOTO

Production photos from Kiss Me, Kate—Director, Darko Tresnjak.

Monday, June 29, 2015
Kiss Me, Kate
Costume designer, Arms and the Man
Twelfth Night
Darko Tresnjak
Director, Kiss Me, Kate

Monday, June 8, 2015
David Israel Reynoso
Costume designer, Arms and the Man

For more information on becoming a donor and attending these events, please contact Robin Hatfield, Annual Fund Manager, at (619) 231-1941 x2311 or rhatfield@TheOldGlobe.org.
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 pleased to acknowledge the following Season Sponsors who have generously supported the 2014-2015 season.

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

Welcome to the Globe!

Sometimes it’s the simplest things that bring the greatest delight—a talent for design, a love of shopping, a mall in the basement containing the amassed collections of Barber Streisand. Playwright Jonathan Tolins brings all these together into a hilarious solo trip down the rabbit hole for Broadway star David Turner. Stage and television director Ron Lagomarsino and a glorious team of designers examine the power of celebrity culture and the satiric humor inherent in devotion to an icon.

As your Globe Board Chair and a firm believer in the restorative powers of the arts, I am pleased to represent and support this amazing institution. We are grateful to the production teams, Alan Benaroya, The Prado at Balboa Park, and Microsoft. We would also like to salute the 60th Anniversary of the Globe Guilders in their support of the Globe and their 25th Annual Fashion Show, Celebrating Couture 2015. Join us on Tuesday, May 12, as renowned fashion designer Naeem Khan dazzles with his 2015 Fall Couture Line.

Your philanthropy makes a difference. We ask you to invest in the Globe and help San Diego’s largest not-for-profit performing arts organization close the 45% funding gap between the total cost of producing each show and earned income from ticket sales. We are grateful to you—our audiences and supporters—for everything you do, including purchasing tickets, attending performances, and spreading the word about our productions and other programs with your friends. And we are grateful for your adventurous and open-minded spirit, which encourages us to produce the best in entertaining and rewarding theatre.

Thank you for being here, and for being part of the Globe family.

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One of the things I really enjoy about programming seasons at The Old Globe is that it brings me the privilege of presenting to our audience the best writing for the stage in a wide variety of styles, genres, and voices. Each season my team and I try to assemble a multifaceted slate that includes works on opposite sides of a series of binaries: there’s comedy and there’s drama, there are new plays and classic ones, there are works by celebrated playwrights and by authors who are not yet so well known.

Another binary is genre to tonight’s play, the experimental vs. the popular. Buyer & Cellar is in the latter category. It was an enormous box office success in its New York premiere a year and a half ago, and then again in its Los Angeles run some months ago, and although it had only a small handful of regional productions thus far, it has worked gangbusters everywhere it has played. It’s a special joy for us to bring to San Diego a work that has proven to be such a crowd-pleaser in a half-dozen cities. Our beautiful home deserves a chance to see what the fuss is all about.

Metro’s current programming seasons at The Old Globe is that there are works by celebrated playwrights and by authors who are not yet so well known. It’s a simple insight, because popularity—the nature of celebrity and wide success—is its subject. This country has produced numerous international megastars, but few have reached the megasuperstardom of Barber Streisand. Playwright Jonathan Tolins has taken a long, deep look at this giant and asked the simple question that has launched a thousand plays: Why? How does a God-given talent, once-in-a-generation gift, truncate a life into a legend? What becomes of the gentle, vulnerable person inside when the outside becomes outsized into icon?

That Buyer & Cellar has found popular acclaim is a happy irony, because popularity—the nature of celebrity and wide success—is its subject. This country has produced numerous international megastars, but few have reached the megasuperstardom of Barber Streisand. Playwright Jonathan Tolins has taken a long, deep look at this giant and asked the simple question that has launched a thousand plays: Why? How does a God-given talent, once-in-a-generation gift, truncate a life into a legend? What becomes of the gentle, vulnerable person inside when the outside becomes outsized into icon?

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BUYER & CELLAR

BY

JONATHAN TOLINS

Original Off-Broadway Production produced by Darren Bagert, Dan Shahvan and Ted Snowden

World premiere produced by Rattlestick Playwrights Theatre; David Van Asselt, Artistic Director; Brian Long, Managing Director

BUYER & CELLAR is presented by special arrangement with Dramatists Play Service, Inc., New York

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center
Saturday, April 4 – Sunday, May 3, 2015

CAST

ALEX MORE ....................................................................................................................... David Turner

PRODUCTION STAGE MANAGER ..................................................................................... Jess Slocum

There will be no intermission.

PRODUCTION STAFF

Voice and Dialect Coach ................................................................. David Huber
Assistant Director .................................................................................... Anthony Methvin
Assistant Scenic Design .............................................................................. Eileen McCann
Assistant Costume Design ........................................................................ Michelle Hunt Souza
Production Assistant .................................................................................. Hannah May

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

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

In 2010, Barbra Streisand’s My Passion for Design was published. My husband got it out of the library and brought it home. We looked through it, fascinated, and saw the underground mall, and I just made a joke: “How would you like to be the guy who worked down there?” Something about the idea stuck with me. So I wrote a short essay, the diary of a guy who was hired to work in the mall. I had a blog at the time, and I put it on my blog. And I have a friend in L.A. who is a talent manager, and he said I should write it as a one-man show. I don’t. And David definitely knows how to do my work. He’s a Tolinsian actor.

Is there a reason you haven’t been a fan of one-man shows in the past?

I think you need an actor who can make an instant connection with an audience and who can sound like they are just talking. You also need someone who is innately funny, and who knows when the material needs a little help and when it doesn’t, so they just get out of the way. I’m really excited about David Turner doing it at The Old Globe. David is a good friend of mine and was in my play The Last Sunday in June, 12 years ago. I would say there are certain actors who either know how to do your work or they don’t. And David definitely knows how to do my work. He’s a Tolinsian actor.

What does the actor need to have to pull off the show?

I think she’s a great talent and a historic show business figure. I also have an interest in her because I’m from Brooklyn and I’m Jewish. I would say if my mother had been a pop megastar she would be Barbra Streisand. And that just always struck me: that Barbra is this incredible show business figure but also feels like a woman who would shop at Loehman’s. So there is that part of it. And also, you know, I’m Jewish and gay. So I’ve spent my life being aware of Barbra Streisand and hearing Barbra’s stories.

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She’s kind of indomitable and strong-willed and has a very strong personality. So that makes her interesting and also fun to write about.”

—Jonathan Tolins
“At first I planned to use the basement as a storage room for antiques so I could stop paying all the fees to storage companies. But then I thought, How ridiculous… I had another idea for this space. Why not do a street of shops like I had seen at Winterthur? In one section of the museum, they recreated all these little stores… a china shop… a country store… just the way they would have looked in the early 1800s. And then they used them to display various collections. Wouldn’t it be fun to do something similar?”

—Barbra Streisand, from My Passion for Design

You can tell a lot about a person by what they keep in their basement. Or at least, in the case of Barbra Streisand, you can get a glimpse of the person behind the persona in her 2010 book, My Passion for Design, which features the Renaissance woman’s private architectural paradise. Underneath her Malibu home, the lines between store and storage are blurred, as Streisand collects and meticulously organizes her prized possessions in her underground shops.

Here is a quick tour of Streisand’s subterranean, turn-of-the-20th-century mall. No sales experience necessary.

Antique Clothing Shop

“I look at fashion today and I don’t get it,” Streisand proclaimed to Harper’s Bazaar in a 2010 exclusive featuring her basement. It is in her clothing museum-slash-closet where the legend keeps not only vintage clothes from the 1930s but also her favorite film and stage costumes. In addition to showcasing the dress she wore when singing “People” in the stage version of Funny Girl, Streisand displays the red Fortuny dress from the film adaptation as well as antique furniture that she carefully selected and altered to match the completely lavender-colored room.

Antique Shop

Compared to the rest of the “mall,” Streisand’s Antiques Shop is less of a store and more of a mini-cottage. Here the singer/actress/director-turned-interior designer has decked out the room with its own fireplace and an old French sink with side cabinets commissioned for it. The cozy setting offers a backdrop for Streisand’s trinkets and gifts (which she later gives away—see “Gift Shoppe”). It’s comfortable and large enough that even Streisand’s dog has her own collectibles, including furniture and a bed just for the canine.

Gift Shoppe

Why go shopping for presents if you already have enough goods to give away? That was clearly Streisand’s line of reasoning when she set up the Gift Shoppe. Completely outfitted in pale green, the room is less of a store and more of a gift-wrapping counter where Streisand keeps a stock of her own ribbons and wrapping paper. For Streisand, giving away her antiques here is the embodiment of paying it forward.

Bee’s Doll Shop

Babs must be young at heart. In 2009, she told Parade, “There’s a part of you that always remains a child, no matter how mature you get, how sophisticated or weary.” It should come as no surprise, then, that Streisand collects antique dolls and their accessories and houses for display in Bee’s Doll Shop. Her extravagant hobby has led to her ownership of an automaton that knits, as well as miniature cards and food for display in Bee’s Doll Shop. Her extravegant hobby has led to her ownership of an automaton that knits, as well as miniature cards and food for her dollhouse families.

Sweet Shop

Not only does Streisand take on youthful endeavors, as evidenced by her extensive doll collection, but she also seems to have a sweet tooth. Living out the verse “Life’s candy and the sun’s a ball of butter” from “Don’t Rain on My Parade,” the Sweet Shop is open for business whenever Streisand is screening a movie for her guests. The sucrose-stocked stop carries a range of sweets including jelly beans, popcorn, licorice, and frozen yogurt (usually coffee-flavored, Streisand’s favorite).
DAVID TURNER
(Alex More) In 1999, before Turner had any creditable career, he had even joined Equity, Old Globe Artistic Direc- tor Barry Edelstein cast him in a small but snazzy speaking role in As You Like It starring Gwyneth Paltrow. He lives in Fairfield, Connecticut with his husband, the writer and director Rob- ert Gehringer. Turner is a native of Missour- i, a member of the Dramatis Artist Guild and the Writers Guild of America.

ROBERT LAMORASINO
The Off Broadway produc- tion of Alfred Uhry’s The Last Night of Ballyhoo for which he was a Dinah Award for Outstanding Achievement in the Joseph Dougherty/Lynn Ahrens/ Stephen Flaherty musical Favorite Son. A recent Off Broadway success Mr. Uhry’s Driving Miss Daisy (Pulitzer Prize, Drama Desk Award nomination), Drygulch (Drama Desk and Outer Critics Cir- cle Award nominations), Beth Henley’s Alien Love Child, and John Patrick Shanley’s Women of Manhattan. He is the recipient of the Outer Critics Circle Award for Direct- ing, Christopher Durang’s Laughing Wild, and Timothy Mason’s Only You. Mr. Lago- marinos also directed the national tour of Daisy with Julie Harris, as well as the West End production of And Who Shall Lead Us at the Hayes Theatre, London. His other regional credits include the Globe productions of Terrence McNally’s The Donkey Flower, for which he was honored by the American Theatre Wing with the prestigious Outer Critics Circle Award for Outstanding Achievement in Playwriting.

CHARLOTTE DEVAUX
(Costume Design) has designed 23 productions at The Old Globe including; Quarter, Other Desert Cities, Somewhere, The Last Romance with Marion Ross, The Little Dog Laughed, The Fantasticks, and a Piano, Who’s Afraid of Virginia Woolf?, A Body of Water, Since Africa, Du, and All Broadway productions of The Go-Betweens at La Jolla Playhouse, Miloform Performing Arts Company, Theatre Works Silicon Valley, Robin Hood, The Ritz, Bubbling Black-Eyed Susan, the West Coast premieres of David Mamet’s November (American Conservatory Theater) and Larry Shue’s The Foreigner (SCR), Noises Off (Seattle Repertory), and Twentieth-Century Theatre; and pinch clerk positions at the National Theatre of Ithaca, Toronto, N.Y. State Theatre Institute (SESTI), and the 2011-2013 San Diego Shakespeare Festivals. She also designed Miami Vice, a Cuban dance adaptation of the American Gothic, for the performing arts of Miami Interna- tionally. Ms. Devaux designed costumes to his one woman show, Miss New Zealand, in New Zealand for 10 years. She was the Associate Artistic Director for Seattle Repertory, Seattle Shakespeare Company, and a Piano, Who’s Afraid of Virginia Woolf?, A Body of Water, Since Africa, Du, and All Broadway productions of The Go-Betweens at La Jolla Playhouse, Miloform Performing Arts Company, Theatre Works Silicon Valley, Robin Hood, The Ritz, Bubbling Black-Eyed Susan, the West Coast premieres of David Mamet’s November (American Conservatory Theater) and Larry Shue’s The Foreigner (SCR), Noises Off (Seattle Repertory), and Twentieth-Century Theatre; and pinch clerk positions at the National Theatre of Ithaca, Toronto, N.Y. State Theatre Institute (SESTI), and the 2011-2013 San Diego Shakespeare Festivals. She also designed Miami Vice, a Cuban dance adaptation of the American Gothic, for the performing arts of Miami Interna- tionally. Ms. Devaux designed costumes to his one woman show, Miss New Zealand, in New Zealand for 10 years. She was the Associate Artistic Director for Seattle Repertory, Seattle Shakespeare Company, and a Piano, Who’s Afraid of Virginia Woolf?, A Body of Water, Since Africa, Du, and All Broadway productions of The Go-Betweens at La Jolla Playhouse, Miloform Performing Arts Company, Theatre Works Silicon Valley, Robin Hood, The Ritz, Bubbling Black-Eyed Susan, the West Coast premieres of David Mamet’s November (American Conservatory Theater) and Larry Shue’s The Foreigner (SCR), Noises Off (Seattle Repertory), and Twentieth-Century Theatre; and pinch clerk positions at the National Theatre of Ithaca, Toronto, N.Y. State Theatre Institute (SESTI), and the 2011-2013 San Diego Shakespeare Festivals. She also designed Miami Vice, a Cuban dance adaptation of the American Gothic, for the performing arts of Miami Interna-
JACK O'BRIEN (Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1981 through 2007. Mr. O'Brien directed the 2014 Broadway revival of It's Only a Play starring F. Murray Abraham, Matthew Broderick, Nathan Lane, Stockard Channing, and Megan Mullally. His Broadway credits also include Macbeth with Ethan Hawke, The Nance, Dear Accounts, Catch Me If You Can, Impressionism, the Coast of Utopia (Tony Award), Dr. Seuss’s 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, Hangdog (Gustle Lortel Award, Best Director), Damn Yankees, Two Shakespearan Actors (Tony nomination), Forgy and True (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. Ancient runners: Hale of the Henry James novel Washington Square, which called it “beautifully written—a thoroughly delightful entertainment!”

CRAIG NOEL (Founding Director) was born on August 25, 1915, and in 2015 The Old Globe celebrates the 100th birthday of this theatre legend who was instrumental in cultivating the San Diego arts community. Noel was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 100 plays of all styles and periods and 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, the regional education programs 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 (1967) 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 Alumni, 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, Metropolitan 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 his contribution to their Fine Arts department; San Diego State University’s Outstanding Alumni, 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.

May 23 – June 21

Claudine’s mother has it all: she’s wealthy, successful, and forever living in her mother’s shadow. When a dashing artist sweeps Claudine off her feet, her mother is convinced that all will be forgiven. It’s a modern re- telling of the Henry James novel The Nanny, Square, which becomes the stage and screen classic The Nanny, Square. Stubbs, Nicholle Tsonis directs a moving and funny new play about mothers and daughters, love and money, and whether they can ever coexist. The News-Herald called it “beautifully written—a thoroughly delightful entertainment!”

The Old Globe has long been committed to bringing high-quality theatrical experiences to the San Diego community. The shows we put on our stages are the result of hundreds of individuals pooling their talents to develop our productions. From the planning of the season to the presentation of the final product, months (and sometimes years) of effort and passion go into making it happen.

For some audience members, there is a curiosity about how on earth we do this work and how an entire world can be created inside a theatre. For them, we offer our Behind the Scenes Tours. These 90-minute experiences take visitors into our workplace: the places where we build our props and stitch our costumes, or paint our scenery and hang our lights. Our docents regale tour groups with stories of the Globe’s history while taking them through twisting pathways under the stage and behind the walls that make up the performance side of the theatre.

Our docents adjust their tours to accommodate the needs of their groups. We welcome school groups (grade 4 and above), theatre students, families, passersby, senior citizens, and anyone else who wants to explore our world.

For more information, contact our Education Department at GlobeLearning@TheOldGlobe.org.
As Balboa Park celebrates its centennial in 2015, The Old Globe also marks a major milestone: our 80th Anniversary. Throughout the year, our programs will feature articles and photo essays looking back over eight decades of Globe history.

Following the amazing success of the Globe Players at the Pacific International Exposition in 1935 and 1936, the temporary theatre structure that had been built for their use was slated for destruction. But a group of civic-minded San Diegans banded together to refurbish the Old Globe Theater as a permanent landmark in Balboa Park. On December 2, 1937, the curtain rose on the first production in the renovated space: The Distaff Side by John Van Druten, featuring a young Craig Noel. Between 1937 and the beginning of World War II, the newly formed San Diego Community Players presented over 250 performances of almost 40 plays in the theatre.

A few days after the bombing of Pearl Harbor in December 1941, the Navy took over all the buildings in Balboa Park (which was renamed Camp Kidd for the duration of the war). Although the theatre was primarily used for training, some of the nation’s biggest celebrities came to the Globe to entertain the troops, including Bob Hope and Bing Crosby. The San Diego Community Players continued to produce plays in other locations around San Diego, in conjunction with the USO.

In 1947, the buildings were reconditioned by the city and returned to the community theatre organization. Its first production was The Time of Your Life, helmed by the theatre’s new Supervising Director, Craig Noel.

Were you there when the news broke?

Our social media fans were the first to find out that Allegiance, the musical that started here at The Old Globe, is going to Broadway this fall.

Don’t get left out. Follow us online and get breaking news, backstage photos, exclusive videos, and more. And join the conversation—we want to hear from you.

Follow us @TheOldGlobe, and tag us with #TheOldGlobe. Be a part of the action and don’t miss the next big story!
The Old Globe is funded by the City of San Diego Commission for Arts and Culture.


director circle

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An annual fund donor is a not-for-profit organization whose mission is to increase the number of people who experience and value the performing arts. The Old Globe is one of the leading regional theatres and the largest outdoor theatre in the United States. The Old Globe is located in Balboa Park in San Diego, California.  The Old Globe is funded by the City of San Diego Commission for Arts and Culture.  The Old Globe's ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the financial support of more than 2,000 individuals, businesses, foundations, and government agencies. Please join us in giving warm thanks and recognition to these leaders who have made tonight and our other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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Karen Ann Daniels .............................. Community Outreach Manager
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Eliza Korshin .................................... Technical Assistant/Buyer
Gillian Kelleher ................................. Master Carpenter
Carole Payette ................................... Charge Scenic Carpenter
Christian Thorsen ............................. Stage Carpenter/Flyman, Globe
Robert Dougherty ............................... Festival Master Carpenter
Jack Hernandez ................................. Charge Carpenter, White
Daniel Caprio, Sean Chaffin, Chris Chauvet, Sloan Holl, Eszer Julian, Kurtis Weichers, .................. Carpenters
W. Adam Bernard ............................... Lead Scenic Artist
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Shelly Williams ................................. Design Assistant/Shopper
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Jim Dodd ........................................ Master Electrician, White
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Craig Noel .................................... Founding Director