

performances

THE  LD GLOBE

APRIL 2015

BUYER & CELLAR



WELCOME

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.



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

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!


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.

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PRODUCTION SPONSORS

ALAN BENAROYA



Alan Benaroya (third from right) with *Quartet* director Richard Seer (third from left) and cast members Jill Tanner, Associate Artist and Board Member Robert Foxworth, Elizabeth Franz, and Roger Forbes.

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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 longtime 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.



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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, 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.

The following individuals and organizations, recognized for their tremendous cumulative giving, comprise a special group of friends who have played leading “behind-the-scenes” roles, helping create the productions on the three stages, programs in the community, and our influence beyond this region.

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MEET THE ARTIST 2015

The Old Globe is proud to present its 2015 interview series, Meet the Artist, exclusively for Globe donors. Attendees at the Gold level and above will have an opportunity to meet talented Globe artists as they talk about their careers, personal interests, and theatrical experiences during an intimate reception and candid interview. The next two events are:



David Israel Reynoso.



Darko Tresnjak.

Monday, June 8, 2015

David Israel Reynoso
Costume designer, *Arms and the Man* and *Twelfth Night*

Monday, June 29, 2015

Darko Tresnjak
Director, *Kiss Me, Kate*

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.

OUR THANKS

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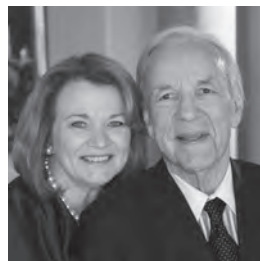
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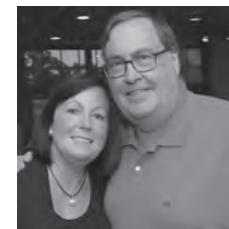
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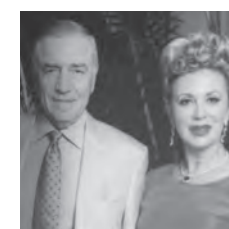
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Photo for Globe Guilders: Lee Aaron Rosen and Sarah Manton in *Time and the Conways*, 2014; for Edgerton Foundation: Nicole Parker and Jon Patrick Walker in *Dog and Pony*, 2014; for Diane and John Berol: the cast of *A Midsummer Night's Dream*, 2013.

OUR THANKS

THE PLAY



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 Barbra 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 sponsors, 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.

Elaine

Elaine Bennett Darwin
Chair, Board of Directors

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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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FROM THE ARTISTIC DIRECTOR

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 germane 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’s 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.

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 megasuperduperstardom of Barbra 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, a once-in-a-generation gift, transmute a life into a legend? What becomes of the gentle, vulnerable person inside when the outside becomes outsized into icon?

Tolins, who has the funnybone of Groucho Marx and the steel-trap mind of his namesake Karl, sets his query in motion with a wildly bold stroke. He sets his cultural deity alongside her diametrical opposite: a nobody. He brings us to Los Angeles, that nexus of American ambition, where Queen Bees and wannabes live cheek-by-jowl and where dreams-come-true shine bright directly adjacent to the dark alleyways of fantasies abandoned. He conjures an encounter between two figures who represent on one hand conspicuous consumption and on the other the maxed-out credit card. And he finds that, alone with each other in a quiet basement room, they’re not so different after all. It’s a simple insight, but in our culture of relentless striving and the unending desire for more, it’s rather powerful.

This very, very funny play comes to life at the Globe thanks to two real masters. Director Ron Lagomarsino boasts a theatrical pedigree as fine as any in America, and we are beyond thrilled to lure him back to the wicked stage from the greener pastures of television. Ron has established a home for himself at San Francisco’s American Conservatory Theater; we’ll be keeping a room ready for him here, too. David Turner impressed me when 16 years ago, kneehigh to a grasshopper (and I was only slightly bigger), he auditioned for me at the Williamstown Theatre Festival. He had “future star” written all over him. It’s been immensely gratifying to watch his talent blaze a trail across the American theatre, and I am as proud as can be to welcome him to this company. Ron, David, and their collaborators make *Buyer & Cellar* into something more than popular. They make it into something good.

Thanks for coming. Enjoy the show.

Buy

PRESENTS

BUYER & CELLAR

BY
JONATHAN TOLINS

Erik Flatmo
SCENIC DESIGN

Charlotte Devaux
COSTUME DESIGN

Philip S. Rosenberg
LIGHTING DESIGN

Lindsay Jones
ORIGINAL MUSIC
AND SOUND DESIGN

Caparelliotis Casting
CASTING

Jess Slocum
PRODUCTION STAGE MANAGER

DIRECTED BY
RON LAGOMARSINO

Original Off-Broadway Production produced by
Darren Bagert, Dan Shaheen 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 MOREDavid Turner

PRODUCTION STAGE MANAGERJess Slocum

There will be no intermission.

PRODUCTION STAFF

Voice and Dialect Coach.....David Huber
Assistant DirectorAnthony Methvin
Assistant Scenic DesignEileen McCann
Assistant Costume DesignMichelle Hunt Souza
Production Assistant.....Hannah May

The Actor and Stage Manager 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.

GOING TO THE BASEMENT

Playwright Jonathan Tolins on Barbra Streisand, one-man shows, and creating *Buyer & Cellar*

Interview by Danielle Mages Amato



Jonathan Tolins.

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 really like one-man shows in general, but I thought it made sense for this. I thought the play would only work if it felt like a friend or someone you knew had gotten the job and was telling you the story. I also didn't ever want to see anyone on stage dressed up as Barbra Streisand, or trying to pretend to be her. I wanted the audience to create Barbra in their minds.

"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

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

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.

Is there a reason you haven't been a fan of one-man shows in the past? What were some of the challenges of writing and structuring one?

A lot of one-man shows in the last 30 years have been performed by the writer and were often a tale of overcoming some terrible hardship and having some kind of hope at the end. And while they can be very moving, they are rarely surprising. And also what

I love most in the theatre is the feeling when you are watching a scene between two people and you are actively trying to learn about the characters and figure out what is happening. So I wrote *Buyer & Cellar* as a play. If you look at the script, all the scenes between Barbra and Alex, and the scenes between Alex and Barry, they are written like a play script. When you are in those scenes, I want you to actually forget that you are watching a one-man show and feel like you are watching a play with several characters.

Is Barbra Streisand someone with whom you've had a long fascination?

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 Loehmann'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.

What do you think makes Streisand a gay, Jewish icon in particular?

Well, the Jewish part is easy: she is our biggest star. And because she's also always been unabashedly Jewish, which is great about her. She didn't fix her nose; she didn't change her name. So that makes her someone who is proudly Jewish, which is wonderful. In terms of the gay icon, there is a lot of debate about what makes a gay icon, but usually people talk about a performer that has created a persona or shown strength and created a strong identity, when they have been taught to hide their real self. One thing you can say about Barbra is that she is very consistent and true to who she is. She came on the scene as who she is and she has remained that. 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.



(from left) Old Globe Artistic Director Barry Edelstein, actor David Turner, and director Ron Lagomarsino on the first day of rehearsal.

The play explores the idea of celebrity from several different angles. Was there a particular reason that you wanted the character of Alex to be an out-of-work actor?

I was trying to think of who would get that job, you know. And Alex has had time working on Main Street at Disneyland, which seems like the closest analogy to what she has down there. Also, I wanted to have a character who is at the other end of the show business spectrum. Someone who is also an artist, and who is trying to make it. Because the play is about that gulf between the top and the bottom, in terms of show business, in terms of economics. And also an actor would be someone who could do all the improvisation that is required in that position.

Do you know if Streisand has actually seen the show?

She has not, although she has a lot of friends who have seen it. I will say that I am very gratified that a lot of people who have been to the basement, and people who have worked with her, have told me that they're shocked at how accurate the play is and how close it feels to actually being with her.

I take it you haven't been in the basement.

No, I haven't been in the basement. But when the show was running in New York, a lot of celebrities came to see the show, and they would come backstage and usually the first words that would come out of their mouth would be: "You know, I've been in the basement." ■

THE PLAY

TALKING SHOP

By Jacqueline Kim

“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.

Streisand in a costume by Cecil Beaton from *On a Clear Day You Can See Forever*.



Streisand in a costume by Cecil Beaton from *On a Clear Day You Can See Forever*.

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.

Streisand in *Funny Girl*.



Kelsey Venosdale.

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 back-drop 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.



Joan Camderroos



Angie Muldowney.

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 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). ■

Jacqueline Kim is the Artistic/Literary Intern at *The Old Globe*, as well as a *Literatures of the World* major at UC San Diego and the Arts and Entertainment Editor of the *UCSD Guardian*.

Shop Lane, Winterthur Museum. Wilmington, DE.

**DAVID TURNER**

(Alex More) In 1999, before Turner had any credits on his résumé or had even joined Equity, Old Globe Artistic Director Barry Edelstein gave him a small but splashy speaking role in his production of *As You Like It* starring Gwyneth Paltrow. Two years later, former Old Globe Artistic Director Jack O'Brien cast Mr. Turner in his first Broadway play: Tom Stoppard's *The Invention of Love*. Mr. Turner would like to dedicate this performance, his Globe debut, to these two men, whose two acts of faith gave him his stage career. Five more Broadway productions have followed since: Stoppard's *Arcadia*, Terrence McNally's *The Ritz*, *In My Life*, *Sunday in the Park with George*, and a starring role opposite Harry Connick Jr. in *On a Clear Day You Can See Forever*. His Off Broadway credits include *The Complete Works of William Shakespeare (abridged)*, *The Butter and Egg Man*, *The Last Sunday in June* (also by Jonathan Tolins), *Gutenberg! The Musical!*, and most recently, *The Good Person of Szechwan* at The Public Theater. Among Mr. Turner's television appearances are "Lipstick Jungle," "The Good Wife," and HBO's "The Leftovers." He is the recipient of two Helen Hayes Award nominations and BMI's prestigious Jerry Harrington Musical Theater Award for songwriting. When his feet aren't on the boards or at the piano, they're in the air. David is a commercial pilot who owns and manages a small public airport in Pennsylvania called the Flying Dollar (8N4), where he lives with his cats and his wonderful partner, Aaron. flyingdollar.com. @iDavidTurner on Twitter.

JONATHAN TOLINS

(Playwright) is the author of *Buyer & Cellar*, which won the Lucille Lortel Award for Outstanding Solo Show and was named Best Unique Theatrical Experience by the Off Broadway Alliance. His other plays include *The Twilight of the Golds*, *If Memory Serves*, *The Last Sunday in June*, and *Secrets of the Trade*. He is represented on Broadway this season by additional material written for the revival of *On the Town*. His film work includes *The Twilight of the Golds* and *Martian Child*. For television, he was a writer for "Queer as Folk" (U.S.), "The Academy Awards," "The Tony Awards," and "Partners." He was the author of *Pushkin 200: A Celebration at Carnegie Hall*, acted as script consultant on *Walking with Dinosaurs – The Arena Spectacular*, and co-wrote *The Divine Millennium Tour* and *The Showgirl Must Go On* for Bette

Midler. He has written articles for *Opera News*, *Opera Monthly*, *TheaterWeek*, *Time*, and *The Huffington Post*, and is a panelist on the Metropolitan Opera Radio Quiz. He lives in Fairfield, Connecticut with his husband, the writer and director Robert Cary, and their children, Selina and Henry. He is a member of the Dramatists Guild and the Writers Guild of America.

RON LAGOMARSINO

(Director) directed the Broadway productions of Alfred Uhry's *The Last Night of Ballyhoo* (Tony Award for Best Play) and the Joseph Dougherty/Lynn Ahrens/Stephen Flaherty musical *My Favorite Year*. His Off Broadway credits include Mr. Uhry's *Driving Miss Daisy* (Pulitzer Prize, Drama Desk Award nomination), *Digby* (Drama Desk and Outer Critics Circle Award nominations), Beth Henley's *Abundance*, and John Patrick Shanley's *Women of Manhattan*. He is the recipient of the Outer Critics Circle Award for *Daisy*, Christopher Durang's *Laughing Wild*, and Timothy Mason's *Only You*. Mr. Lagomarsino also directed the national tour of *Daisy* with Julie Harris, as well as the West End production with Dame Wendy Hiller. His regional credits include the world premieres of Jane Anderson's *Looking for Normal* (Geffen Playhouse), *I Am Not Mark Twain* by Steven Cragg (Aspen Comedy Festival, Best One-Person Play), and Lisa Loomer's *Birds* (South Coast Repertory); the West Coast premieres of David Mamet's *November* (American Conservatory Theater) and Larry Shue's *The Foreigner* (SCR); *Noises Off* (Seattle Repertory Theatre); and *Hay Fever* (Kenyon Festival Theater). He served as Resident Director of Hartford Stage for two seasons as well as Associate Artistic Director of Berkshire Theatre Festival. He has developed many new works at New York Stage and Film, Sundance Institute Theatre Lab, Eugene O'Neill Theater Center, and Ojai Playwrights Conference. Mr. Lagomarsino's television credits include the pilots of "Picket Fences" (Directors Guild of America Award), "Homefront" (Emmy Award nomination), and most recently "Ravenswood," for which he also served as Co-Executive Producer. His favorite episodic television credits include "thirtysomething," "My So-Called Life," "Ally McBeal," "The Unit," "The Starter Wife," "The Fosters," and "Pretty Little Liars." The recipient of a National Endowment for the Arts Directing Fellowship, Mr. Lagomarsino is a graduate of Santa Clara University (valedictorian) and New York University's Tisch School of the Arts (J.S. Seidman Award), where, as an M.F.A. candidate, he launched his professional career as assistant director of the Chelsea Theater Center production of *Yentl the Yeshiva Boy*. Who knew?

ERIK FLATMO

(Scenic Design) is a set designer based in San Francisco. His designs for plays and musicals have been presented by companies including American Conservatory Theater, Asolo Repertory Theatre, Berkeley Repertory Theatre, California Shakespeare Theater, Magic Theatre, San Jose Repertory Theatre, South Coast Repertory, TheatreWorks Silicon Valley, and Yale Repertory Theatre. His work in opera has premiered at Opera Santa Barbara, Opera San Jose, and San Francisco Opera's Merola Opera Program. His work in dance and contemporary performance has debuted at venues such as the American Realness festival, Dance Theater Workshop, Danspace Project, The Kitchen, Museum of Contemporary Art Chicago, On the Boards, and REDCAT, in addition to international presentations in Chile, France, Germany, Mexico, Poland, and Sweden. He is a graduate of Columbia University and the Yale School of Drama. He teaches set design at Stanford University.

CHARLOTTE DEVAUX

(Costume Design) has designed 23 productions at The Old Globe including *Quartet*, *Other Desert Cities*, *Somewhere, The Last Romance* with Marion Ross, *Kingdom*, *The Price*, *Trying*, *Two Sisters and a Piano*, *Who's Afraid of Virginia Woolf?*, *A Body of Water*, *Since Africa*, *Da*, and *All My Sons*. Her work has been featured at La Jolla Playhouse, Mo'olelo Performing Arts Company, TheatreWorks Silicon Valley, and San Diego Dance Theater. She also designed *Miami Libre*, a Cuban dance musical, for the Adrienne Arsht Center for the Performing Arts, Miami. Internationally, Ms. Devaux designed costumes extensively for theatre and television in New Zealand for 10 years. She was the costume designer and stylist for Television New Zealand's children's programming and dramas and is an Associate Artist with the Christchurch Drama Center. Her costumes have also been featured at The Court Theatre and the Christchurch Repertory Theatre, New Zealand. She holds additional costume design credits in Sydney, Australia, and London. Ms. Devaux currently holds the position of Resident Associate Costume Designer at The Old Globe where she has worked on over 70 productions, including *Bright Star*, *A Gentleman's Guide to Love and Murder*, *The Last Goodbye*, *The Winter's Tale*, *The Times They Are A-Changin'*, *Robin and the 7 Hoods*, *Dirty Rotten Scoundrels*, *Sammy*, and the Summer Shakespeare Festivals.

PHILIP S. ROSENBERG

(Lighting Design) previously designed the Globe productions of *A Gentleman's Guide to Love and Murder*, *Pygmalion*, and *The Recommendation*. His Broadway credits include *The Elephant Man*, *It's Only a Play*, and *A Gentleman's Guide to Love and Murder*. His Off Broadway credits include *The Explorers Club* and *Cactus Flower*. His other regional theatre credits include works at La Jolla Playhouse, Ford's Theatre, Arena Stage, TheatreWorks Silicon Valley, Huntington Theatre Company, Chicago Shakespeare Theater, Manhattan School of Music, Portland Stage, The Actors Company Theatre, Barrington Stage Company, Hartford Stage, Williamstown Theatre Festival, Dorset Theatre Festival, Bay Street Theater, Two River Theater Company, George Street Playhouse, and Westport Country Playhouse. Mr. Rosenberg has served as Associate Lighting designer of more than 35 Broadway plays and musicals.

LINDSAY JONES

(Original Music and Sound Design) previously worked on the Globe productions of *Richard III*, *As You Like It*, *Inherit the Wind*, *The Recommendation*, *Groundswell*, *Opus*, *The Glass Menagerie*, *In This Corner*, *Oscar and the Pink Lady*, *Lincolnesque*, *Sky Girls*, and *Beyond Therapy*, among others. He designed and composed for the Broadway productions of *Bronx Bombers* and *A Time to Kill*. His Off Broadway credits include *Bootycandy* (Playwrights Horizons), *Mr. Joy* (LCT3), *Wild with Happy* (The Public Theater), *Top Secret* (New York Theatre Workshop), *Rx* (Primary Stages), and many others. His regional credits include Guthrie Theater, Hartford Stage, Alliance Theatre, Goodman Theatre, American Conservatory Theater, Chicago Shakespeare Theater, Steppenwolf Theatre Company, La Jolla Playhouse, Arena Stage, and many others. His international work includes Stratford Shakespeare Festival in Canada and Royal Shakespeare Company in England, as well as productions in Austria, Zimbabwe, South Africa, and Scotland. Mr. Jones has received seven Joseph Jefferson Awards and 21 nominations, two Ovation Awards and three nominations, and a Los Angeles Drama Critics Circle Award, as well as three Drama Desk Award nominations, two Helen Hayes Award nominations, and nominations for the Barrymore Awards, Henry Hewes Design Awards, and many others. His film scoring credits include Magnolia Pictures' *The Brass Teapot* and HBO Films' *A Note of Triumph: The Golden Age of Norman Corwin* (2006 Academy Award for Best Documentary, Short Subjects). lindsajones.com.

CAPARELLIOTIS CASTING

(Casting) recently cast the Globe productions of *The White Snake*, *The Twenty-seventh Man*, *Dr. Seuss' How the Grinch Stole Christmas!*, *The Royale*, *Vanya and Sonia and Masha and Spike*, *Water by the Spoonful*, *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 *Fish in the Dark*, *It's Only a Play*, *Disgraced*, *Holler If Ya Hear Me*, *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" (upcoming, NBC series), "How to Get Away with Murder" (ABC pilot), "Ironside" (NBC), and *Steel Magnolias* (Sony for Lifetime).

JESS SLOCUM

(Production Stage Manager) previously worked at The Old Globe on *Bright Star*, *Othello*, *Water by the Spoonful*, *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) and *Post Office* (Center Theatre Group). 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

(Artistic Director) is a stage director, producer, author, and educator. Widely recognized as one of the leading American authorities on the works of Shakespeare, he has directed nearly half of the Bard's plays. His Globe directing credits include *The Winter's Tale*; *Othello*; and the West Coast premiere of novelist Nathan Englander's play *The Twenty-seventh Man*. He also directed *All's Well That Ends Well* as the inaugural production of Globe for

All, a new producing platform that tours the works of Shakespeare to diverse communities throughout San Diego County. As Director of the Shakespeare Initiative at The Public Theater (2008-2012), Edelstein oversaw all of the company's Shakespearean productions, as well as its extensive educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-seventh Man*; *Julius Caesar*; *The Merchant of Venice*; Shakespeare's *Timon of Athens*; and Steve Martin's *WASP and Other Plays*. 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. Edelstein's other Shakespearean directorial credits include *The Winter's Tale* at Classic Stage Company; *As You Like It* starring Gwyneth Paltrow, and *Richard III* starring John Turturro. 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; and Molière's *The Misanthrope* starring Uma Thurman in her stage debut. Edelstein has taught Shakespearean acting at The Juilliard School, NYU's Graduate Acting Program, and the University of Southern California. His book *Thinking Shakespeare* is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*.

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 serves on the Board of Directors of the National Alliance of Musical Theatre, the National Corporate Theatre Fund, and the Balboa Park Cultural Partnership 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 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*, *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss' How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *II Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination). National Theatre: *His Girl Friday*. Six movies for PBS's "American Playhouse." Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in the summer of 2013 by Farrar, Straus and Giroux.

CRAIG NOEL

(Founding Director) was 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 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 éminence 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, CSA
Lauren Port, CSA



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



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



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



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

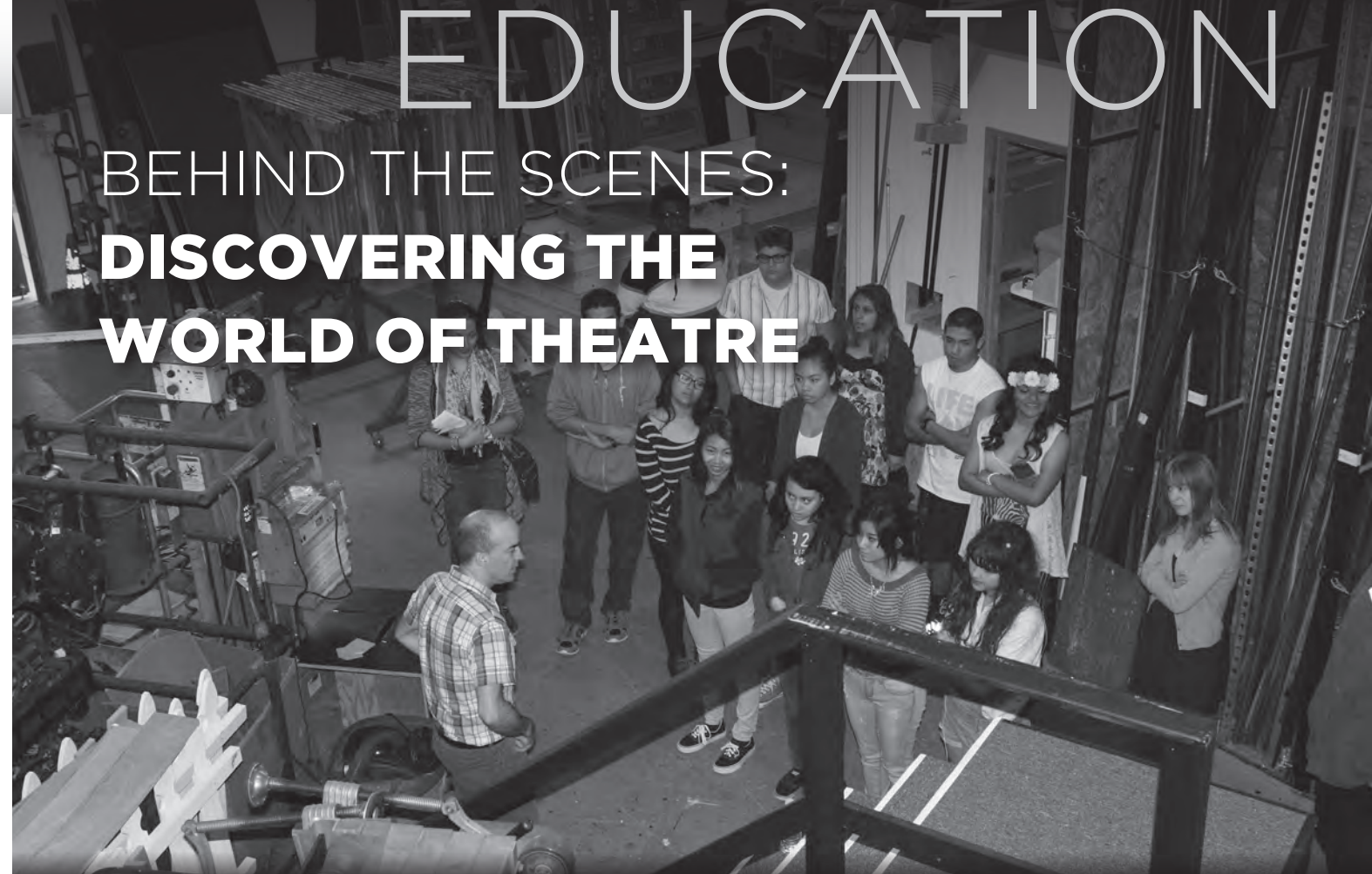
RICH GIRL

Claudine's mother has it all: she's wealthy, successful, and famous. Claudine is awkward, shy, and forever living in her mother's shadow. When a dashing artist sweeps Claudine off her feet, her mother is convinced that all he's after is her money. A modern retelling of the Henry James novel *Washington Square*, which became the stage and screen classic *The Heiress*, *Rich Girl* is 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!"

MAY 23 – JUNE 21



BEHIND THE SCENES: DISCOVERING THE WORLD OF THEATRE



(above) Technical Director Ben Thoron gives a backstage tour to students from Lincoln High School, 2014.
(below) Lead Craftsman Rory Murphy creates a sculpture replica out of polyurethane foam.

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 professionals 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 stages and behind the walls that make up the performance side of the theatre.

It takes people in many roles to create a show, and our backstage tours offer an inside look at all the people who help make magic happen on the stage. Take a look at

our staff page in this program to get an idea of the kinds of professionals who work here on a daily basis. They make up the core staff of the Globe, and they are joined by actors, directors, designers, crew members, stage managers, choreographers, and more. Behind the Scenes Tours will introduce you to some of these hardworking employees, as well as show off their tricks of the trade.

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.

Our audiences see only a tiny fraction of what we do—and that is how it is intended. When an audience member enters the theatre and the lights go down, he or she is prepared for the gift of a magical, seamless experience. But behind the scenes, there's another world that's just as rich as the one created on stage. We welcome you to experience that world with us! ■

For more information, contact our Education Department at GlobeLearning@TheOldGlobe.org.

80 YEARS

A LOOK BACK: THE GLOBE IN WARTIME



(from left) Mabel Bradley, Craig Noel, Frankie Williams, and Eugene Brown in *The Distaff Side*, 1937.

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.

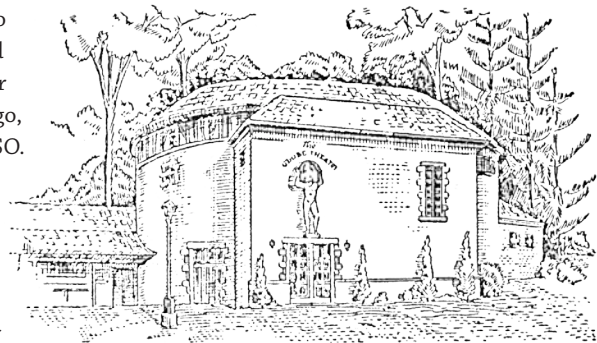
A few days after the bombing of Pearl Harbor in December 1941, the Navy took over all the buildings in Balboa Park (which was renamed Camp Kidd for the duration of the war). Although the theatre was primarily used for training, some of the nation's biggest celebrities came to the Globe to entertain the 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. ■



Lowell Davies and Craig Noel, 1945.



Bob Hope, 1945.



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Underwriters at the Gold Circle and above are invited to attend an exclusive Patron Party hosted by Globe Board member Ann Davies on the Terrace of the Meridian with featured designer Naeem Khan.

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

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
February 5 • 📍

Allegiance is going to Broadway! We're so proud of this wonderful, important new musical, and we're glad that we got to bring it to San Diego audiences first!



George Takei taking Old Globe show to Broadway

"*Allegiance*," inspired by 'Trek' star's childhood, will hit New York this fall

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Sammie @SammieSamSD • Feb 5

Allegiance is going to Broadway! Fantastic! It was so good, can't wait to see it again in NY!
#gaman #ohmy



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*In Memoriam

This list current as of
March 4, 2015.

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TICKET SERVICES HOURS

Monday: Closed

Tuesday – Sunday: Noon – last curtain

Hours subject to change. Please call ahead.

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

FAX (619) 231-6752

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

WEBSITE www.TheOldGlobe.org

ADMINISTRATION HOURS

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

PHONE (619) 231-1941

WEBSITE www.TheOldGlobe.org

ADDRESS The Old Globe

P.O. Box 122171

San Diego, CA 92112-2171

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The Old Globe accepts Visa, Discover, MasterCard, 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 under five years of age 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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