

performances

THE  LD GLOBE

MAY 2015

RICH GIRL



WELCOME

Welcome to *Rich Girl*! With this production, we celebrate the Globe debut of a talented playwright whose star is on the rise: Victoria Stewart. Her adaptation of Henry James's novel *Washington Square* reimagines and reinvigorates a classic story for a new generation. Using the same source material that inspired Ruth and Augustus Goetz's play *The Heiress*, she spins a thoroughly modern story about money, family, and how we define "worth" in present-day America. It's a pleasure to welcome her work to the Globe.



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

Rich Girl also initiates a new phase in The Old Globe's relationship with director James Vásquez. James is among San Diego's best and brightest theatrical talents—no mean feat, given the incredible artists in our local community. In addition to directing award-winning productions at theatres across the region, he runs his own independent film production company. Since 2010, James has directed the Globe's annual production of *Dr. Seuss' How the Grinch Stole Christmas!*, and he helmed *Richard O'Brien's The Rocky Horror Show* here in 2011. With *Rich Girl*, James steps up to direct his first non-musical at the Globe. We're thrilled to have him at the head of this moving, funny, and memorable production. And we're delighted that his creative team is chock full of other local artists: costume designer Shirley Pierson, lighting designer Amanda Zieve, and video designer Mark Holmes (all of whom are making their Globe debuts), as well as the Globe's very own Paul Peterson.


Barry Edelstein, Artistic Director


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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



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Leonard Hirsch has been an enthusiastic Globe supporter since moving to Coronado from New Jersey in 1993, where he enjoyed a long career as a securities analyst, serving as Executive Vice President of General American Investors and on the Franklin Township and Somerset County Boards of Education. He and Elaine, his wife of 60 years, supported many San Diego theatres, museums, and charities that help the disadvantaged, and they volunteered at multiple local organizations. At the Globe they were Circle Patrons for several years and founding members of Globe Ambassadors, and they supported the Globe as generous Production Sponsors for *Life of Riley*, *God of Carnage*, and *Double Indemnity*. Elaine passed away in 2014, and it is in her memory that Len has sponsored *Rich Girl* and last year's *Quartet*.



SHEILA AND JEFFREY LIPINSKY

For more than 25 years, San Diego natives Sheila and Jeffrey Lipinsky have been integral members of the Old Globe family. Sheila serves on the Board of Directors and its Development and Nominating Committees. The couple supports organizations throughout the community, including Jewish Family Service, Playwrights Project, San Diego Food Bank, San Diego Youth Symphony, and San Diego State University's President's Advisory Council. Jeffrey serves on the boards of Moores Cancer Center and Seacrest Retirement Homes, and Sheila currently serves on the Patient Advisory Board for Moores Cancer Center and on the Board of the USC School of Dramatic Arts, as well as others. Sheila and Jeffrey have sponsored many productions at the Globe and are a vital part of the Lipinsky family's long and fruitful relationship with the Globe.



For more than 21 years, US Bank has been a stalwart supporter of The Old Globe's artistic, education, and community programming, including the Grinch Initiatives for elementary school students in Title One schools, School in the Park, and Insights Seminars. Additionally, US Bank has long been a production sponsor for many plays, including last fall's hit production *The Royale*, *Sight Unseen*, *Robin and the 7 Hoods*, *Somewhere*, *Good People*, and *A Doll's House*. US Bank's philanthropy is found in priority areas of education, economic opportunity, and artistic and cultural enrichment. Music, art, sports, and educational opportunities all enrich a community, and US Bancorp proudly supports many such organizations, which in turn strengthen communities and enhance the quality of life across America. The Old Globe thanks US Bank for its generous and steadfast support.

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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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Carmen Cusack in *Bright Star*.

2015 Globe Gala Celebrating 80 Years of Extraordinary Theatre Co-Chairs: Pamela Cesak, Jo Ann Kilty, Vicki Zeiger

Saturday, July 25, 2015

6:00 p.m. Cocktail reception in the San Diego Museum of Art Sculpture Garden

7:00 p.m. Exclusive, one-night-only cabaret performance by Carmen Cusack (*Bright Star*) on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Conrad Prebys Theatre Center

8:30 p.m. Post-performance dinner and dancing on the Globe's Copley Plaza to the swing music of the Cab Calloway Orchestra starring Calloway Brooks.

All proceeds benefit The Old Globe's educational and artistic programming. Individual tickets, tables, and underwriting opportunities available.

Contact Eileen Prisby, Events Director, at (619) 684-4146 or eprisby@TheOldGlobe.org for more information.

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 pleased to acknowledge the following Season Sponsors who have generously supported the 2014-2015 season.

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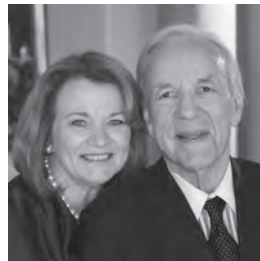
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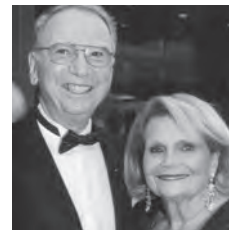


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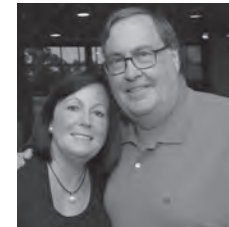
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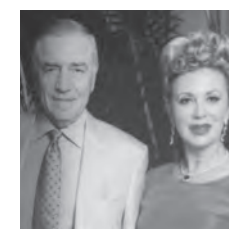
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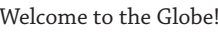


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Photo for Globe Guilders: Tanya Thai McBride and Amy Kim Waschke in the McCarter Theatre Center production of *The White Snake*, 2014; for Edgerton Foundation: Carmen Cusack and Wayne Alan Wilcox in the world premiere of *Bright Star*, 2014; for Diane and John Berol: the cast of *A Midsummer Night's Dream*, 2013.

For additional information on how you may become a Season Sponsor, please contact Keely Tidrow or Rachel Plummer, at (619) 231-1941.

THE PLAY



Old friends and new discoveries are in store with the West Coast premiere of this exciting new American play about money and power, mothers and daughters, and claiming your own right to happiness. Acclaimed playwright Victoria Stewart makes her Globe debut, and by our own beloved director James of local talent with widespread acclaim. Gibson, was last seen here in 1985 in (directed by Jack O'Brien) and *Painting* a trio of powerhouse actors new to the film, the stage, and television.

As your Globe Board Chair and a firm believer in the transformative powers of the arts, I am pleased to represent and support this amazing institution. We are grateful to the production sponsors, Leonard Hirsch (in memory of Elaine Hirsch), Sheila and Jeffrey Lipinsky, and

US Bank. 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.

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 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 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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*In Memoriam

same thing now. In their good intentions they sometimes overstepped, just as they do now. And children, yesterday as today, veer clumsily back and forth between being what the people their parents want them to be and their own authentic selves. But *Rich Girl's* buried layers show us that which in our culture has evolved away from what came before. Women today and women in James's America, or in the America of William Wyler's 1949 film of the story, couldn't be more different. The mother-daughter relationship in *Rich Girl*, circling around money and power and job prospects and public influence, couldn't even be imagined by Wyler or James, let alone credibly dramatized.

The world stays the same; the world moves ahead. Plays that look at the present by refracting the past are my favorite works of theatre because they remind me why the theatre is such a powerfully instructive medium. In the hands of a creative artist blessed with an imagination as fertile as Victoria Stewart's, the theatre tells us a vivid and fresh story even as it tells us things about our past we didn't know, or hadn't seen. Stewart X-rays our own world and reveals its origins; she turns inside-out a work we thought we knew and shows us, via its past, our present.

I'm delighted to have *Rich Girl* on our stage, and I look forward to welcoming its gifted playwright back to the Globe again and again. I'm also beyond pleased to welcome director James Vásquez into our subscription season after his many years shepherding our holiday mainstay, *Dr. Seuss' How the Grinch Stole Christmas!*, to great success. It's important that the Globe nurture San Diego talent, and it's crucial that we build our own family of theatre artists of vision and skill. And James is family.

Thanks for coming. Enjoy the show.



In art scholarship there's something called the pentimento effect. It's when the top layers of paint on a canvas fade with time, revealing older layers of paint underneath. These older layers record the painter's revisions. Artists change their minds as they paint, trying an idea and then covering it up, placing an object in one spot only to move it to another as work on the composition continues. Some past layers of paint are visible to the naked eye; others require X-rays or other modern technologies to see. But all the pentimenti represent the same thing: the buried history beneath the surface of a work of art.

I've always thought that the theatre has its own pentimento effect. It's at work whenever an old play is revived anew, for example. Look hard at a production of Shakespeare, say, staged in 2015, and you'll see just beneath its surface ideas from previous revivals, the influence of important scholarly exegeses, even traces of famous performances in major roles. Eventually your gaze will penetrate all the way back to the play's moment of composition hundreds of years ago. Works of theatre accrete meaning over time, and each subsequent production adds a new layer of paint to the original.

We can also see the theatre's penitimento effect at work in a new adaptation of older source material. *Rich Girl* is one instance. Beneath the slick contemporary surface of Victoria Stewart's very entertaining modern comic drama is a previous version: the play (and later the movie) *The Heiress*. And beneath that is Henry James's great 19th-century novel of New York *Washington Square*. Each layer comes from the pen of a different artist at a different time, and each deploys the story and its characters in different ways. The separate layers reverberate in their own terms even as they combine with each other to lend to the story's essential themes more and more power. That is, what we see on stage are Victoria Stewart's new variations on the source—the domineering wealthy parent is a mother, not a father; the meek daughter finds her voice in a post-Feminist reality, not a Gilded Age one—but what we *sense* as we watch are the penitimenti underneath, all the way back to Henry James's world of parentally sanctioned marriages, servants' quarters, and horse-drawn carriages.

The pentimento effect at work in *Rich Girl*—a new work based on a classic—collapses time. The layers it reveals show us all that has remained unchanged in human society since the original was composed. Parents wanted the best for their children in the 1880s and they want the



PRESENTS

RICH GIRL

BY

VICTORIA STEWART

Wilson Chin
SCENIC DESIGN

Shirley Pierson
COSTUME DESIGN

Amanda Zieve
LIGHTING DESIGN

Lindsay Jones
ORIGINAL MUSIC
AND SOUND DESIGN

Mark Holmes
Paul Peterson
VIDEO DESIGN

Caparelliotis Casting
CASTING

Diana Moser
PRODUCTION STAGE MANAGER

DIRECTED BY

JAMES VÁSQUEZ

RICH GIRL was made possible by Tennessee Rep's 2008-2009 Martha R. Ingram Artist-in-Residence:
New Work for Theatre Fellowship, the McKnight Advancement Grant and The Ruth Easton Reading Series at the Playwrights' Center.

RICH GIRL has had readings at Tennessee Rep, Broken Watch Productions, City Theater and at the Ruth Easton Lab at the Playwrights' Center.

The world premiere of RICH GIRL was presented by George Street Playhouse (David Saint, Artistic Director; Norma Kaplan, Managing Director)
and Cleveland Play House (Michael Bloom, Artistic Director; Kevin Moore, Managing Director).

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center
May 23 – June 21, 2015

CAST

(in alphabetical order)

CLAUDINE..... Lauren Blumenfeld
EVE Meg Gibson
MAGGIE..... Carolyn Michelle Smith
HENRY JD Taylor

PRODUCTION STAGE MANAGER Diana Moser

There will be one 15-minute intermission.

PRODUCTION STAFF

Assistant Director Chrissy Burns
Assistant Scenic Design Eileen McCann
Assistant Costume Design Corrine Roache
Production Assistant..... Hannah May

The Actors 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.

STANDING ON HER OWN TWO FEET

Playwright Victoria Stewart on *Rich Girl*

Interview by Danielle Mages Amato

Where did the idea behind *Rich Girl* come from?

I think every writer starts with a subject or topic that they are personally really interested in. As a freelance artist, I'm always trying to figure out my place in the world of money. I was fascinated by Suze Orman, the financial guru, because she has this straight-talker image, and she is often specifically talking to women. I have at least two other plays that have very strong, even difficult women at the center. And I have a friend who jokingly said, "You should write a third play with a difficult female character—make it a trilogy." I was telling him about my obsession with Suze Orman, and he said, "There it is! Your third play!"

I'm also a huge fan of *Washington Square*, and I love Henry James in general—I had already done an adaptation of *The Bostonians*. For the time, James was writing really complex female characters, and a lot of the time he was writing about why women give power away. Often his female characters have money or power and they don't know what to do with it. They kind of freak out, and they find a man to take their money or their power away from them.

That's an interesting idea in relation to Suze Orman.

Yes, that's often what she's saying: women need to own their money and the power that comes with it. I watched a lot of her videos where she speaks live to an audience. She's often saying: it's okay to have money; don't feel



Victoria Stewart.

like you have to give it away. She talks about how women feel uncomfortable with money, and therefore they don't know how to talk about it, and therefore they don't know how to save.

So the father figure in *Washington Square* became a mother figure in *Rich Girl*. It's a really fascinating relationship, especially as it relates to money and power.

It's a really complicated, far-from-perfect relationship. I do think there is an underrepresentation of mother-daughter relationships on stage. You either get the perfect mother or the absolutely evil mother. I like to think that I tried to find a balance: she does some horrible things, but she learns from them and tries to figure what she's done wrong. But she still can't apologize because she thinks she's right.

What do you think has made Henry James's Catherine—in *Rich Girl* she's called Claudine—such an appealing and enduring character?

There's something lovely about watching someone finally stand on her own two feet. At the time of *Washington Square*, women had a choice between their father's house and their husband's house. There was no third

way. What's been interesting about doing this modern version is there is a third way now. But still, I think people like seeing this person who has always been in her mother's shadow figure out, through falling in love, that she is her own person. She finds herself. Sticks up for herself for the first time. She learns how to be an individual because she has something to fight for.

What were your inspirations for the character of Maggie, Eve's assistant?

I've always been interested in that assistant relationship because often, not only is the person picking up the dry cleaning, they are also being paid to be a friend. I think that goes hand-in-hand with a conversation about money and how it affects relationships. Maggie is Eve's closest friend—and ends up being Claudine's closest friend—but she's also a paid employee. It starts with a working relationship, but actually becomes very deep. Maggie is also an outside perspective, she has strong opinions and can talk back.

In the script, you include a quote from your grandmother: "It's just as easy to fall in love with a rich man as it is a poor one." Is there a story behind that quote?

I think a lot of grandmothers have given that advice. My grandmother was an Irish immigrant who came to the U.S. in the 1930s, and my parents worked their way up the ladder in a very American-Dream kind of way. That's something that is definitely in *Rich Girl*: that sense that anybody can make it in America, so if you don't have money, somehow you have failed. As an artist living in this country, so often living hand-to-mouth, you think: "Have I failed? I haven't made any money." It's not an original idea from my grandmother, but I think it is something that a lot of people are constantly thinking about: how do I fit into this American world, especially when it comes to money?

In other words, how do you prove your worth in terms of the bottom line?

Yes, how do you define worth? In financial terms? In the case of Claudine, she has to prove her worth in another way. She has all this money but she doesn't feel like she is anything until she finds love. When you let someone else—whether it's your mother or your boyfriend—define your worth, you can't live fully. So how do your choices change when you're the one who's defining your own worth? That's one of the big questions of the play. ■

HOPE AND RISK:

FINDING OUR OWN PLACE IN LIFE

Director James Vásquez on *Rich Girl*

Interview by Danielle Mages Amato

What aspects of *Rich Girl* most resonate with you?

What really draws me to it is the idea of hope—and risk. I think we can all relate to Claudine: we've all got our insecurities; we're all faced with growing up and finding our own place in life. And I think that even in the most serious, dramatic moments of life—life is funny. I really appreciate that in Tory's play. Even in the ugly moments, we get to laugh a little bit.

What were the driving ideas behind the physical production?

We had to find a scenic design that could transform into a lot of different locations, but that could also let us live in Eve's spacious, grand penthouse apartment. Wilson Chin has created this very beautiful, pristine white world. In one sense, it feels really fragile, but there's also a certain danger to it. You want to tread lightly—you walk on eggshells. I think it really helps tell the story: this is Eve's brittle world, and Claudine definitely doesn't fit in.

You direct at theatres across San Diego, but Old Globe audiences may know you best for your work on *Dr. Seuss' How the Grinch Stole Christmas!* How does your expertise in musicals influence you when you direct straight plays?

I grew up as a drama geek with a passion for musicals, so I live in a kind of heightened, theatrical world on a daily basis. It's not uncommon for me to walk along and burst into song.



James Vásquez.

Even when I'm not doing musicals, I'm drawn to pieces that have a rhythm to them, a forward movement, and Tory's play definitely has that. There's great musicality to it; there's even a feeling of dance to it, in the way the characters battle with each other. I'm excited to bring that sensibility to this production.

As a San Diego-based theatre artist, what would you say are the strengths of our community?

There's a huge amount of opportunity to create art here. I'm a San Diego native, and I grew up going to poetry readings, independent dance performances, and art gallery shows. It's always been a home base for artists. And what I've experienced is that the theatre community here really wants to hear your voice. They want to know what *you*, as an individual and an artist, have to offer. San Diego is home, and it will always be home. ■

WASHINGTON SQUARE: THEN AND NOW

By Danielle Mages Amato

Henry James's *Washington Square* remains one of the great novelist's most popular and enduring works. First published in serial form in 1880, the novel was inspired by a bit of dinner-table gossip told to James by the actress Fanny Kemble: a story about her brother Henry's ill-fated engagement. As James recalled in his journal, Kemble described her brother as "a young ensign in a marching regiment, very handsome... but very luxurious and selfish, and without a penny to his name." His intended was "a dull, plain, common-place girl... who had a handsome private fortune (£4000 a year)." Her father opposed the match and threatened disinheritance. Despite Henry's insistence that her father would eventually relent and give them the money, his own sisters advised the young woman not to marry him.

Henry James transformed this sketch of a story into a layered, multifaceted look at the thwarted desire for love. He spins a tale about the wealthy Dr. Sloper and his quiet, unassuming daughter Catherine. Tormented by the loss of his beloved wife, Dr. Sloper undermines his daughter's engagement to the poor—and in Dr. Sloper's assessment, unworthy—Morris Townsend. Encouraged by her aunt, Catherine attempts to hold strong against her father for the first time in her life, but Dr. Sloper emerges triumphant. In so doing, however, he destroys not only his relationship to his daughter, but perhaps her ability to love at all. Years later, after her father's death, Morris returns, but Catherine quietly sends him away.

Henry James himself was not a fan of *Washington Square*. He called it "poorish" and an "unhappy accident," and he did not choose to include it the definitive *New York Editions* of his work. For over a century, however, his readers have disagreed. The novel has inspired many adaptations, including most famously the play *The Heiress* by Ruth and Augustus Goetz.

The Heiress opened on Broadway in 1947 and ran for 410 performances, starring Dame Wendy Hiller as Catherine and Basil Rathbone as her father. The play hews closely to



the novel in most respects, although the Goetzes give Catherine a more dramatic—even vengeful—rejection of her once-beloved Morris at the end, in contrast to the quiet resolve of Henry James's novel.

Following its Broadway success, *The Heiress* was made into a 1949 film starring Olivia de Havilland and Montgomery Clift. Once again, the story shifted slightly, this time due to pressure from producers to make the Morris character more likeable, in keeping with Clift's romantic-hero image.

The Heiress has seen numerous Broadway revivals, most recently in 2012, and the film became a true classic. Henry James's original novel has also been adapted for film (most memorably in Agnieszka Holland's 1997 version) and for opera.

In *Rich Girl*, Victoria Stewart brings new life to this enduring story. *Rich Girl* may reimagine James's original plot for a new era and give its characters modern goals and aspirations, but it remains fundamentally true to the deep, human investigation of the heart that marked Henry James's original novel. ■

5 STEPS TO BECOMING A FINANCIAL GURU

(IF YOU ARE A WOMAN)

By Jacqueline Kim



(clockwise from top left) Female financial gurus Mellody Hobson, Suze Orman, Farnoosh Torabi, and Jean Chatzky.

How did Suze Orman become, well, Suze Orman? What obstacles did she and other women like her have to overcome to reach such success? *Rich Girl* lifts the veil on the singular experience of women in finance who, aside from their great accomplishments, endure just as many—if not more—struggles to flourish. The raw truth is that in the world of high finance, few women succeed like Eve, despite the fact that experts, including those at *Forbes* magazine, have suggested that women clients actively seek out female advisors to guide them. Women of finance face many barriers, and Eve certainly would have tackled them with all her tenacious gusto.

1.) Take another path first. Although it may sound backward, few of the most successful financial advisors plan their career trajectory to end in their current field. A *Barron's* feature on the 100 most powerful female financial advisors recognized the fact that many of the women who made the publication's list started out in jobs as varied as human resources and sales. Despite the rich diversity in work experience, only 25% of personal financial advisors today are women.

2.) Get a Ph.D. in economics. Many of the most outstanding female financial advisors and women in high finance today hold doctorates in economics. But for women aspiring to make a career in finance, the many years spent in graduate school and the ever-increasing pile of debt accrued from student loans is just the tip of the iceberg. Higher education has traditionally been predominantly male, and nowhere is that truer than in economics departments—a study conducted by the Federal Reserve Bank of San Francisco found that in the nation's top schools of economics, only 23% of the doctoral students are women.

3.) Become a CFP. After seven years of graduate school, women of finance planning to take the advising route can become Certified Financial Planners (CFPs). But these future advisors face yet another hurdle in their path: a grueling six-hour examination, which, until 2014, had been an excruciating 10 hours long! Once officially certified, female CFPs will still find themselves massively outnumbered by their male colleagues.

4.) Join a national association. Many women of finance join a professional guild, such as National Association of Personal Finance Advisors (NAPFA), one of the most prominent financial networking organizations. But even in such a concentrated group where working women could potentially help each other's careers, such associations still lack an equal balance between the sexes. The issue is strongly pertinent in NAPFA, which hosted a speaker at its 2014 conference who discussed the slim numbers of women advisors in larger corporations.

5.) And if you can manage all that, become your own boss. À la Eve, of course! *U.S. News & World Report* calls the job increasingly flexible for successful women in the field. So women of finance can still carry on a successful career, even with a daughter to manage, a TV show to run, and a potential son-in-law to chase away... ■

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.

Photos on opposite page: (top) Washington Square, 1880s; (middle) Olivia de Havilland in *The Heiress*, 1949; (lower) Olivia de Havilland and Sir Ralph Richardson in *The Heiress*, 1949.



LAUREN BLUMENFELD

(Claudine) is thrilled to be making her Globe debut. She has played an eclectic array of characters, ranging from Olive Oyl to Jesus to Barack Obama. Ms. Blumenfeld appeared on Broadway in Manhattan Theatre Club's *The Assembled Parties* by Richard Greenberg. Her Off Broadway credits include Soho Repertory Theater's *We Are Proud to Present...* by Jackie Sibbles Drury, *Exit Carolyn* (New York Innovative Theatre Award nomination), and *Sailor Man* (Fringe Excellence Award). At Ars Nova, she co-conceived and performed two one-woman shows: *We Are Not Birds* (*Enjoy Your Flight!*) by Bekah Brunstetter and *Let Me Collect Myself* by Nikole Beckwith. Ms. Blumenfeld's regional credits include *Six Degrees of Separation*, *After the Revolution*, *Egg-Layers*, *Chopin's Preludes*, and *A Midsummer Night's Dream* (Williamstown Theatre Festival), *Circle Mirror Transformation* (Pittsburgh Public Theater), and *Tigers Be Still* (TheatreSquared in Arkansas). Her television and film credits include "Deadbeat" (Hulu), "Unforgettable" (CBS), *Black Dog Red Dog*, *The Rebound*, and *A Little Princess*. She is a proud volunteer and smart partner at The 52nd Street Project. Laurenblumenfeld.com.



MEG GIBSON

(Eve) was last seen at the Globe in 1985 in *A Midsummer's Night Dream* directed by Jack O'Brien and *Painting Churches*. Her New York credits include, for The Public Theater, *Talking About Race* (Public Forum, The Aspen Institute), *Measure for Measure* (Mobile Shakespeare Unit), *King Lear*, *The Ride Down Mt. Morgan*, *Casanova*, *Fen*, and *Temptation*. Her other Off Broadway credits are *Human Error* (Atlantic Theater Company), *Slipping* (Rattlestick Playwrights Theater), *Roman Fever* (The Ensemble Studio Theatre), *Lapis Blue*, *Blood Red* (HERE Arts Center), *From Above* (Playwrights Horizons), *Messiah* (Manhattan Theatre Club), and *The Games* (Brooklyn Academy of Music's Next Wave Festival), and she was an Artist-in-Residence at Mabou Mines. Her regional work includes Mark Taper Forum, American Repertory Theater, Yale Repertory Theatre, Long Wharf Theatre, Hartford Stage, Actors Theatre of Louisville, Huntington Theatre Company, Williamstown Theatre

Festival, Westport Country Playhouse, National Playwrights Conference at The Eugene O'Neill Theater Center, and Sundance Institute Theatre Lab. For television she has appeared in "Treme," "The Americans," "Rubicon," "Zero Hour," "Blue Bloods," "Sex and the City," and all versions of "Law & Order." Ms. Gibson's film credits include *Che*, *Dust*, *Amira and Sam*, *The Night Listener*, *Picture Perfect*, and *Dottie*.



CAROLYN MICHELLE SMITH

(Maggie) recently appeared on Broadway in *Romeo and Juliet* directed by David Leveaux. Her other New York credits include *Hit the Wall* by Ike Holter and *Soldier X* (Off Broadway). Her regional credits include *WHADDABLOODCLOT!!!* by Katori Hall at Williamstown Theatre Festival and productions at Actors Theatre of Louisville, Seattle Shakespeare Company, and Princeton Rep Shakespeare Festival. Her television credits include "Codes of Conduct" directed by Steve McQueen (HBO) and "House of Cards" (Netflix), playing the role of Willa, Chief of Staff to Claire Underwood. Her film credits include *Full-Windsor*, directed by Faraday Okoro, *Portraits in Dramatic Time* by David Michalek, and *He's Way More Famous Than You*, directed by Michael Urie. Ms. Smith trained at Fordham University at Lincoln Center (where she received a B.A.), British American Drama Academy's Midsummer in Oxford, and The Juilliard School.



JD TAYLOR

(Henry) is making his Globe debut. His recent theatre credits include *The Understudy* by Theresa Rebeck (McCarter Theatre Center), Ed in the world premiere of *Ed*, *Downloaded* (Denver Center Theatre Company), Leslye Headland's *Bachelorette* (The Studio Theatre), *Red* (Asolo Repertory Theatre, Maltz Jupiter Theatre), *She Stoops to Conquer* (Williamstown Theatre Festival), *Missed Connection* (Samuel French Off Off Broadway Short Play Festival winner), Ground UP Production's world premieres of *Rubber Ducks and Sunsets* (Gene Frankel Theatre) and *Letter from Algeria* (Abingdon Theatre Company), and many development workshops and readings with The Eugene O'Neill Theater Center's National Playwrights Conference, Sundance Institute Theatre Lab, Classic Stage Company, Ars Nova, Soho Rep-

ertory Theater, Lark Play Development Center's Playwrights' Workshop, and Theatreworks USA. Mr. Taylor's television and film credits include "Elementary," "The Good Wife," *The Mend* (SXSW Grand Jury Award nomination for Narrative Feature), *Therefore I Am*, *Welcome to New York*, and *Lewis Black Drama Queen*. He received his M.F.A. from New York University's Graduate Acting program.

VICTORIA STEWART

(Playwright) graduated from the Playwrights Workshop at The University of Iowa. Since then, she has received the Francesca Primus Award, a McKnight Advancement Grant, the Helen Merrill Award, the Susan Smith Blackburn Prize (finalist), and the Jerome Fellowship as well as residencies at the Sundance Institute Playwright's Retreat at Ucross Foundation, Hedgebrook, Tofte Lake Center, and Donmar Warehouse. Her plays include *Rich Girl* (Cleveland Play House, George Street Playhouse, The Lyric Stage Company of Boston), *Mercy Watson to the Rescue!* (The Magik Theatre, Bay Area Children's Theatre/Marin Theatre Company, Children's Theatre Company), *Hardball* (Live Girls! Theater, Summer Play Festival), *Fissures (lost and found)* (Actors Theatre of Louisville), *Clandestino* (Mixed Blood Theatre), *LIVE GIRLS* (Urban Stages, Wellfleet Harbor Actors Theater, Stage Left Theatre), *800 Words: The Transmigration of Philip K. Dick* (Live Girls! Theater, Workhaus Collective, Caravan Theatre of Pittsburgh), and an adaptation of Henry James's *The Bostonians*. She is a member of Workhaus Collective, The Playwrights Union of Los Angeles, The Playwrights' Center (affiliated writer), and Writers Guild of America, West. Recently, she wrote a screenplay for HBO and is developing several projects for television.

JAMES VÁSQUEZ

(Director) has previously worked at The Old Globe directing *Dr. Seuss' How the Grinch Stole Christmas!* and *Richard O'Brien's The Rocky Horror Show*, serving as Associate Director of *Jane Austen's Emma – A Musical Romantic Comedy*, and providing musical staging for *Boeing-Boeing* and the 2013 Shakespeare Festival production of *A Midsummer Night's Dream*. Most recently, he directed the Globe/University of San Diego Graduate Theatre Program's *Clybourne Park*, and will work with Scott Ellis this summer as movement consultant for *The Comedy of Errors*. He received San Diego Theatre Critics Circle Award nominations for Outstanding Direction of a Musical for the world premiere of

Harmony, Kansas and the West Coast premiere of *[title of show]* (Diversionary Theatre), and he won the award in 2010 for *Sweeney Todd* (Cygnnet Theatre Company). His other recent directing/choreography credits include *West Side Story* and *Cats* (San Diego Musical Theatre), *Marry Me a Little*, *Birds of a Feather*, *Pippin*, and *Next Fall* (Diversionary), and *Hedwig and the Angry Inch* and *Little Shop of Horrors* (Cygnnet), as well as developmental workshops at La Jolla Playhouse and Goodspeed Musicals. In 2004, Mr. Vásquez founded Daisy 3 Pictures with Mark Holmes and Carrie Preston. Their first two feature films, *29th and Gay* (TLA Releasing, Here TV) and *Ready? OK!* (Wolfe Video, LOGO), have played national and international film festivals, with *Ready? OK!* winning Best Feature Film awards in Seattle, North Carolina, and San Diego. Their latest feature film, *That's What She Said*, starring Anne Heche, made its world premiere at the 2012 Sundance Film Festival. Mr. Vásquez is a graduate of The Juilliard School.

WILSON CHIN

(Scenic Design) returns to The Old Globe after designing *Othello*, *The Winter's Tale*, *Anna Christie* (Craig Noel Award nomination), *Engaging Shaw*, and *The American Plan*. His New York credits include *Next Fall* (Broadway, Naked Angels), *By the Water* (Manhattan Theatre Club), *Too Much, Too Much, Too Many* (Roundabout Theatre Company), *Pericles*, *Prince of Tyre* and *Macbeth* (The Public Theater), *The Jammer* (Atlantic Theater Company), *Len*, *Asleep in Vinyl* (Second Stage Theatre), *Dark Matters* (Rattlestick Playwrights Theatre), and *Boom* (Ars Nova). His opera designs include *Lucia di Lammermoor* (Lyric Opera of Chicago), *Eine Florentinische Tragödie* and *Gianni Schicchi* (Canadian Opera Company, Dora Award), *I Am Harvey Milk* (Avery Fisher Hall), and *The Ghosts of Versailles* (Wolf Trap Opera). Regionally, he has designed at American Conservatory Theater, Barrington Stage Company, Cincinnati Playhouse in the Park, Geffen Playhouse, Guthrie Theater, Hartford Stage, The Shakespeare Theatre Company, Signature Theatre Company, Westport Country Playhouse, and Yale Repertory Theatre. Mr. Chin is a graduate of UC Berkeley and Yale School of Drama. wilsonchin.com.

SHIRLEY PIERSON

(Costume Design), a San Diego-based, award-winning costume designer, marks her Globe design debut with *Rich Girl*. Her work has been featured on stages throughout San Diego County, such as Cygnnet Theatre Company,

Diversionary Theatre, and New Village Arts. Among her show credits are *Parade* (2012 Craig Noel Award for Outstanding Costume Design), *Spring Awakening*, *The Importance of Being Earnest* (2013 Craig Noel Award nomination), *Assassins*, *The Glass Menagerie*, *Little Shop of Horrors*, *Cabaret*, *Sweeney Todd*, *Private Lives*, *The History Boys*, *Pippin*, *Harmony, Kansas*, *Next Fall*, *Sea Scape*, and the Old Globe/USD M.F.A. production of *Richard III*. Ms. Pierson has also designed costumes and puppets for Kaiser Permanente's Educational Theatre Program, which tours schools throughout Southern California and focuses on issues of literacy, nutrition, and conflict management. Her credits include assistant designer as well, aiding Linda Cho, Robert Morgan, and Charlotte Devaux on several past productions at The Old Globe. Prior to entering the world of costume design, Ms. Pierson had a successful career as a buyer for several major department stores, as well as a textile merchandiser for several major sportswear manufacturers in the fashion industry. She is a faculty member of the Performing Arts Department at Palomar College and received her M.F.A. in Theatre Design from San Diego State University. shirleypiersondesigns.com.

AMANDA ZIEVE

(Lighting Design) is thrilled to be making her design debut for The Old Globe. Her recent San Diego credits include Designer for *West Side Story* (San Diego Musical Theatre), Associate Lighting Designer for *Bright Star* and *Allegiance – A New American Musical* (The Old Globe), and *The Hunchback of Notre Dame* and *Chasing the Song* (La Jolla Playhouse). She will be taking part in her 12th Broadway production soon as Assistant Lighting Designer for *Hamilton*. She received her B.A. in Theatre from California State University Northridge. She is very thankful for her supportive family and friends. amandazieve.com.

LINDSAY JONES

(Original Music and Sound Design) previously worked on the Globe productions of *Buyer & Cellar*, *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 in-

clude 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). lindsayjones.com.

MARK HOLMES

(Video Design), along with James Vásquez and Carrie Preston, is the co-founder of Daisy 3 Pictures. He served as executive producer on *29th and Gay* (TLA Releasing), *Ready? OK!* (Wolfe Releasing), and their latest film, *That's What She Said* (Phase 4 Films). He also provides technical, editorial, and production consultation on most Daisy 3 Pictures work. In San Diego, he has provided video and film work for Cygnnet Theatre Company, Diversionary Theatre, the Theatre Arts School of San Diego, San Diego Musical Theatre, and other clients. He is happy to be making his debut at The Old Globe.

PAUL PETERSON

(Video Design) has designed over 100 productions at The Old Globe, including *Other Desert Cities*, *The Brothers Size*, *God of Carnage*, *Nobody Loves You*, *Odyssey*, *Engaging Shaw*, *Life of Riley*, *Plaid Tidings – A Special Holiday Edition of Forever Plaid*, *Welcome to Arroyo's*, *Brighton Beach Memoirs*, *Broadway Bound*, *The Last Romance*, *Lost in Yonkers*, *I Do! I Do!*, *The Mystery of Irma Vep*, *Kingdom*, *Six Degrees of Separation*, *The Women*, *Dr. Seuss' How the Grinch Stole Christmas!*, *Bell, Book and Candle*, *Two Trains Running*, *Hold Please*, *Restoration Comedy*, *Pig Farm*, *Moonlight and Magnolias*, *Vincent in Brixton*, *Lucky Duck*, *The Intelligent Design of Jenny Chow*, *Blue/Orange*, *Time Flies*, *Pentecost*, *Compleat Female Stage Beauty*, *The Boswell Sisters*, *Crumbs from the Table of Joy*, and many more. His regional credits include designs for Milwaukee Repertory Theater,

San Jose Repertory Theatre, Center Stage, La Jolla Playhouse, Sledgehammer Theatre (Associate Artist), Mo'olelo Performing Arts Company, San Diego Repertory Theatre, North Coast Repertory Theatre, Diversionary Theatre, TheatreWorks Silicon Valley, Malashock Dance, University of San Diego, San Diego State University, and UCLA. Mr. Peterson received his B.F.A. in Drama with an emphasis in Technical Design from San Diego State University.

CAPARELLIOTIS CASTING

(Casting) recently cast the Globe productions of *Arms and the Man*, *Buyer & Cellar*, *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).

DIANA MOSER

(Production Stage Manager) recently stage managed the Globe productions of *Time and the Conways* and *All's Well That Ends Well*, the inaugural touring production of Globe for All. Since 2004 she has worked on over 25 shows at the Globe including *Other Desert Cities*, *The Brothers Size*, *August: Osage County*, *The Recommendation*, *Brighton Beach Memoirs* and *Broadway Bound*, *The Whipping Man*, *I Do! I Do!*, *Opus*, *Six Degrees of Separation*, *The Pleasure of His Company*, *In This Corner*, the 2007 Summer Shakespeare Festival, *Restoration Comedy*, and *The Intelligent Design of Jenny Chow*. Ms. Moser's regional credits include La Jolla Playhouse, San Diego Repertory Theatre, Arena Stage, The Repertory Theatre of St. Louis, New York

Theatre Workshop, Berkshire Theatre Festival, Children's Theatre Company of Minneapolis, and Arizona Theatre Company. Ms. Moser received her B.A. from Bard College and her M.F.A. in directing from Purdue. She lives in Nova Scotia, Canada with her husband, photographer Paul H. Williams. Ms. Moser is a proud member of Actors' Equity. HaresignPhotoWorks.com.

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*, *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 Achieve-

ment 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.

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(2012)

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West Side Story

(1961)

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Orson Welles and Tony Beckley in *Chimes at Midnight* (1965).

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EDUCATION

IN THE THEATRE AND IN THE SCHOOLS

The Old Globe's Free Student Matinee program has inspired tens of thousands of students and their teachers for over a decade. Students emerge from our theatres filled with new ideas, new thoughts, and new outlooks. Their worldviews may shift. Their dreams may get bigger. Their visions of their futures may change in the space of one or two hours in a theatre.

Theatre, from its very beginnings in ancient cultures, has always served as a way to teach, comment, communicate, and expand our thinking. It entertains us and makes our minds work at the same time. It is ancient and new. It changes and stays the same. It embraces our sensibilities and pushes our beliefs. It surprises us and comforts us. It awakens our humanity.

Here in the Globe's Education Department, we know that students are touched and strengthened by the experience of seeing our plays. We believe in the power of our art and we believe in young people. We also believe that we have a responsibility to explore our art with them, to provide them a full and rich experience of theatre when they come to see our shows.

To that end, we create in-school workshops that serve as a pathway to understanding our art form and the specific shows that the students will see. Just like our Insights Seminars, Post-Show Forums, Subject Matters, and In Conversation events serve our adult ticket-buyers, our in-school workshops reach our student audiences.

A few days before students come to the theatre, our Teaching Artists visit each class to deliver highly participatory experiences that teach directly about the shows. Students speak lines from the plays, create improvisational scenes that align with the plots, consider themes that relate to their own lives and experiences, and grapple with ideas that may differ from their own. They see images of costumes, scenic designs, and actors from the shows and learn about how the designers and directors come together to tell a story. By learning about the show ahead of time, they can ignore the distraction of what, for many, is a new experience of attending live theatre. They become informed audiences who can take in the fullness of the spectacle of the performance with deeper understanding.

We take our responsibility to these students seriously and, though the shows and workshops are given freely to them, they repay us with their unbridled enthusiasm and their thoughtful reflections on the shows. We see our productions through their eyes and are changed and pushed and surprised and awakened by their way of seeing and understanding. ■

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

80 YEARS

A LOOK BACK: GOING PRO

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.

In the 1950s and 1960s, The Old Globe went through a series of major changes that would mark its transition from a beloved community institution to a nationally renowned professional theatre. The first came in 1953 with director Craig Noel's landmark production of *Mister Roberts*. Thomas Heggen and Joshua Logan's Broadway hit evoked life on a Navy cargo ship during WWII. San Diego was a Navy town, and Noel jumped at the opportunity to stage the show. He held auditions at military bases across the county, assembling a final cast that included many active-duty Navy personnel. Several roles were double-cast to accommodate the servicemen's other duties.

The show was a smash. It ran for 13 weeks, and attendance exceeded 27,000. In a 1985 interview with Beth Mohr, Craig Noel recalled, "The success of *Mister Roberts* was the turning point in the history of the theatre. We cleared \$70,000—more money than we had ever had at one time... The Globe was never, ever again in danger of going under or fearing it would be unable to produce a next season."

The theatre built on that phenomenal success. In 1959, the summer Shakespeare productions began to use professional actors, members of the Actors' Equity Association. For nearly 25 years, the theatre operated as a professional company in the summer, with a winter season produced by the community theatre organization—a practice that continued until 1982.



Stephen Joyce and Joyce Ebert in *Romeo and Juliet*, directed by Allen Fletcher, 1959.

The theatre grew in other ways as well. As early as 1950, the Globe began staging productions outside of its main theatre space. Falstaff Tavern, originally a restaurant, was used throughout the 1950s as a second stage. In the 1960s, bleacher-style seats were arranged around a central stage in the Tavern, and in 1969, the Cassius Carter Centre Stage officially opened. (In 2009 the Carter was replaced by a new state-of-the-art theatre, the Sheryl and Harvey White Theatre.) And a third stage was just over the horizon... ■



Henry Zeiba (center) in the title role of *Mister Roberts*, 1953.



Craig Noel auditioning servicemen for *Mister Roberts*, 1953.

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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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Tuesday – Sunday: Noon – last curtain

Hours subject to change. Please call ahead.

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

WEBSITE www.TheOldGlobe.org

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

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

NATURAL HERB COUGH DROPS—COURTESY OF RICOLA USA, INC.—ARE AVAILABLE UPON REQUEST. PLEASE ASK AN USHER.

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

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

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

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

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