

performances

THE  LD GLOBE

FEBRUARY 2015

THE TWENTY- SEVENTH MAN



WELCOME

Welcome to *The Twenty-seventh Man*, Nathan Englander's moving and unforgettable play about the redemptive power of storytelling, even in the face of tyranny. The play marks the Globe debut of a major American voice. Nathan is an acclaimed, multi-award-winning fiction writer and novelist, and we are delighted that he has been won over to the theatre—not just for this one project, but for what we believe will be a long playwrighting career that will enrich the American stage for years to come.

Among the things we are most proud of, as leaders and custodians of The Old Globe, is the breadth of work this theatre produces. We're starting off 2015 with this serious historical drama in the Sheryl and Harvey White Theatre, but across the plaza, *Murder for Two* brings audiences a true tour-de-force of musical comedy entertainment. From Shakespeare to Sondheim, from world classics to world premieres, The Old Globe presents an unparalleled range of work as a part of its ongoing mission to serve the San Diego community it calls home. Thank you for being a part of it.



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


Barry Edelstein, Artistic Director


Michael G. Murphy, Managing Director

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

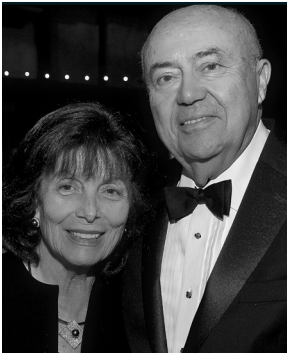
JEAN AND GARY SHEKHTER



Gary and Jean came to the United States from the Soviet Union in the late 1970s. Grateful for all that their new country and community provided them, the Shekhters have been generous supporters of many charitable institutions. Jean has served on The Old Globe Board of Directors since 2008 and serves on the Development Committee. Gary and Jean reside in Rancho Santa Fe. They are honored to sponsor *The Twenty-seventh Man*.

PRODUCTION SPONSORS

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Erna and Andrew Viterbi have generously supported the Globe for many years, most recently with a leadership gift of \$2 million to the Capital Campaign. Andrew co-founded Qualcomm, a leading developer and manufacturer of mobile satellite communications and digital wireless telephony. Today, all international standards for digital cellular telephony utilize the Viterbi algorithm for interference suppression, as do most digital satellite communication systems. He has received multiple awards, including the Franklin Medal and National Medal of Science, and holds the Presidential Chair in Electrical Engineering at University of Southern California. Erna, born in Sarajevo and raised in Italy and Switzerland, is fluent in four languages and is active in many philanthropic roles.

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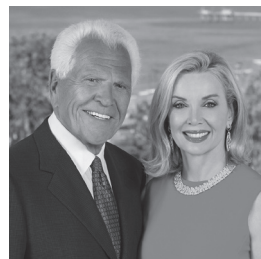
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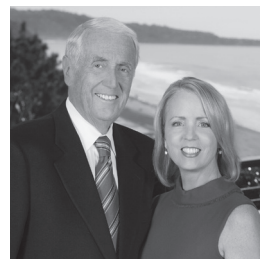
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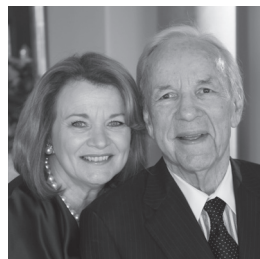
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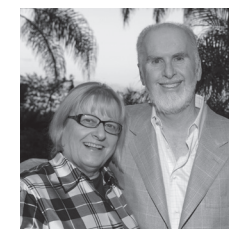
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Photo for Globe Guilders: Lee Aaron Rosen and Sarah Manton in *Time and the Conways*, 2014; for Edgerton Foundation: Nicole Parker and
Jon Patrick Walker in *Dog and Pony*, 2014; for John A. Berol: the cast of *A Midsummer Night's Dream*, 2013.

OUR THANKS

THE PLAY



Welcome to the Globe!

In the 1950s, after decades of cultivating Yiddish-language culture and institutions, Joseph Stalin turned against the Soviet Union’s leading Jewish artists—a fact that was hidden from public knowledge for many years. In a world rocked by heightened clarity of the role of artists in our culture, the Globe celebrates its 80th Anniversary with a timely and provocative play based on that moment in history.

As your Globe Board Chair and a firm believer in the restorative powers of the arts—and their ability to raise awareness of current issues by shining a light on those in the past—I am pleased to represent and support this amazing institution. We are grateful to the production sponsors, who include The Elaine Lipinsky Family Foundation, Jean and Gary Shekhter, and Erna and Andrew Viterbi.

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 that remains after the costs of presenting each show and that ticket sales do not cover. Special thanks to those who guarantee the Globe’s future for years to come through endowments and membership in the Craig Noel League. 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

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.

William Anton	Tim Donoghue	Mark Harelik	John McLain	Steven Rubin	Deborah Taylor
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FROM THE ARTISTIC DIRECTOR

The Twenty-seventh Man stirs my emotions and affects me deeply.

The play has been in my life for nearly four years. Oskar Eustis, Artistic Director of The Public Theater in New York, where I worked before coming to San Diego, introduced it to me. I told him that I’d been mulling a break from my usual beat, Shakespeare, and that I wanted to direct a play by a living writer who could, for example, when I asked, “What does this line mean?” actually answer me! A great Shakespearean himself, Oskar sympathized and told me that he’d just been sent something that I might like: Nathan Englander’s first play. I knew Nathan’s fiction and relished the prospect of what his distinctive funny-sad-wise-ironic-smart voice would sound like on the stage, so I read it immediately. I was stunned and thrilled and I fell in love.

Nora Ephron was in love with the play, too. She had commissioned the play when she divined in Nathan’s short story of the same title the potential for a powerful drama. She and Nathan worked over a couple of years to shape the story into a play and then she brought it to Oskar, whom she knew through her service on The Public’s Board of Directors. After he gave it to me, the four of us—Oskar Eustis, Nathan Englander, Nora Ephron, and (One of These Things Is Not Like the Others) Barry Edelstein—embarked on a development process that would unfold over almost two years. It included three readings, a week-long workshop, and endless hours of discussion, analysis, and debate. Most of all, it involved astonishing, prolific, precise, and productive writing and rewriting by a playwright who, though new to this form, was already a master of narrative. (As collaborative as theatre-making is, in the end it comes down to the playwright and his pen.) Nathan retained what was essential from his story and also added new material; he further distilled his already condensed retelling of an historical enormity; he found in the three-dimensionality of the stage an even more powerful sense of his characters’ warmth, humanity, and strength.

The play premiered at The Public in November 2012. The first performance capped not only four years of Nathan’s magnificent work, but also a series of unrelated excitements. Hurricane Sandy made our preview process a nail-biter: her floodwaters delayed technical rehearsals by a week when they blacked out lower Manhattan. That strangeness exacerbated my already extreme state of bleary-eyed volatility: my son August was born eight weeks before rehearsal started and there wasn’t much sleep in my house. On top of that, I was flying frequently to and from San Diego, as my appointment as Artistic Director at the Globe was announced just days before Sandy struck. But all that wild energy was leavened by a quiet stillness on opening night: Nora’s seat was empty. This giant who was the play’s guiding spirit had passed away in June. We missed her terribly, and we still do. I’m honored on behalf of The Old Globe to dedicate this production to her memory.

I’m honored as well by the opportunity to visit for a second time a play that has been a real highlight of my career. Nathan Englander’s achievements in it are manifold. He makes an impressively accomplished debut as a dramatist even as his savvy theatricality brings to wider attention a little-known story of 20th-century despotism. And he eulogizes a group of writers and artists whose brilliant and idiosyncratic voices were silenced prematurely by an act of terrible malice and violence. For all of these, and especially for the last, I am grateful for this special play, as I know you will be.

Thanks for coming. Enjoy the show.

Barry Edelstein

PRESENTS

THE TWENTY-SEVENTH MAN

BY
NATHAN ENGLANDER

Michael McGarty
SCENIC DESIGN

Katherine Roth
COSTUME DESIGN

Russell H. Champa
LIGHTING DESIGN

Darron L West
SOUND DESIGN

Brian Byrnes
FIGHT DIRECTOR

Caparelliotis Casting
CASTING

Anjee Nero
PRODUCTION STAGE MANAGER

DIRECTED BY
BARRY EDELSTEIN

Original New York Production by
The Public Theater
Oskar Eustis, Artistic Director

Presented by Special Arrangement with Nora Ephron

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center
February 14 - March 15, 2015

CAST

(in alphabetical order)

GUARD Lowell Byers[†]
VASILY KORINSKY Robert Dorfman*
PINCHAS PELOVITS Eli Gelb*
YEVGENY ZUNSER (MELMAN) Hal Linden*
MOISHE BRETZKY Ron Orbach*
AGENT IN CHARGE James Shanklin*

PRODUCTION STAGE MANAGER Anjee Nero*

SETTING

Location: A prison cell in Russia.

Time: 1952.

PRODUCTION STAFF

Assistant Director/Drama League Directing Fellow Emma Weinstein
Assistant Scenic Design Eileen McCann
Assistant Costume Design Shelly Williams
Production Assistant Brent Eugene Beavers

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

[†]Student in the Old Globe/University of San Diego Graduate Theatre Program.

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.

THE NIGHT OF THE MURDERED POETS

Just behind *The Twenty-seventh Man* stands one of the darkest but least-known episodes of 20th-century Jewish history. “The Night of the Murdered Poets” was the last of Stalin’s brutal purges, conducted with his customary ruthlessness months before his death. Playwright Nathan Englander fictionalizes aspects of this terrible event and brings imaginative license to bear on its tragic story.

In 1952, a group of Soviet Jewish intellectuals were summarily executed. Among them were a number of the greatest poets, novelists, playwrights, and journalists ever to work in the Yiddish language: Peretz Markish, Leib Kvitko, Dovid Bergelson, Itzik Fefer, David Hofshteyn, Benjamin Zuskin,

Leon Talmy, and Ilya Vatenberg. Their murders silenced a Yiddish literary and artistic culture unparalleled at the time anywhere in the world.

The Soviet regime in its early decades encouraged expressions of the many national cultures throughout that country’s huge territory, provided such expression was “nationalist in form, but Soviet in content.” Stalin supported, and the Soviet Jews built, Yiddish schools, newspapers, publishing houses, and theatres, and a Yiddish intelligentsia arose—socialistic and atheistic, and drawn to Russia from around the secular Jewish world—to lead it all. Their work was written in Yiddish but suffused with passionately committed Communist ideology. The

temple of Yiddish high culture was the Moscow State Jewish Theater, whose repertoire was celebrated by Jewish and non-Jewish audiences alike. Its director, the actor Solomon Mikhoels, became one of the most famous men in Russia, and his performance as Shakespeare’s King Lear, in Yiddish, was legendary.

With the outbreak of World War II and the Nazi invasion of the Soviet Union, Stalin pressed the Yiddish cultural elite into the service of the state. He constituted a Jewish Anti-Fascist Committee (JAC), whose task was to rally Jewish communities around the world in support of the Soviet struggle against Hitler. Chaired by Mikhoels but supervised closely by the Central Committee, the JAC rose patriotically

to its task. Its members placed articles in newspapers in Jewish centers around the world and traveled to those cities on fundraising junkets. In 1943, Mikhoels and Itzik Fefer visited the United States, where they were feted by luminaries such as Albert Einstein, Charlie Chaplin, and Paul Robeson. In New York, Mayor Fiorello LaGuardia paid tribute to them at a rally of nearly 50,000 at the Polo Grounds. They returned home with millions of dollars and, fatally, a newly awakened zeal for the notion of an independent Jewish culture within the Soviet Union.

Hitler’s defeat rendered the JAC obsolete, and Stalin’s paranoia—as well as, his biographers argue, an innate anti-Semitism that was never far from

of Yiddish art and thought. Inquiring family members were threatened into silence, exiled to Kazakhstan or Siberia, or arrested themselves. And in a particularly savage irony, the very work the members of the JAC did at the direct behest of the regime was held against them as evidence of their treason.

Stalin died within months, and shortly thereafter the regime backed away from many of his worst enormities. It quietly acknowledged that the JAC writers had been executed on false charges. Some in the international Jewish community had inklings of what had happened, but no hard evidence concerning the fates of these disappeared writers could penetrate the KGB’s controlling apparatus, let alone the Iron Curtain. By

“Their murders silenced a Yiddish literary and artistic culture unparalleled at the time anywhere in the world.”

his consciousness—made him come to view Mikhoels and his circle as threats. Nationalistic expression was officially frowned upon, and the institutions of Yiddish culture were disbanded. Jewish confidence continued to build, however, as post-war Zionist aspirations climaxed with the establishment of the State of Israel in 1948. The excitement this fostered in Soviet Jewry stoked Stalin’s fears that Jews would become a destabilizing fifth column inside the country (a stance he hid from the rest of the world when his regime became the first to recognize the new Jewish state).

The arrests began. Mikhoels was summoned out of Moscow on false pretenses and bludgeoned to death. Henchmen staged a traffic accident as a cover for the execution and Stalin afforded the actor a lavish state funeral to quell any lingering suspicion. Soon KGB prison cells were filled with the cream

of the 1980s, with international attention focused intensely on the plight of Soviet Jewry, some in the West began to commemorate the murdered Yiddishists, but even these events were based on speculation and rumor, and, worse, sometimes bent to the propagandistic ends of the anti-Soviet Cold Warriors. Only after the collapse of the USSR did the full story emerge, and now, the writings of Markish, Bergelson, Kvitko, and the rest are increasingly available in translation so that non-Yiddish readers can marvel at their beauty and skill.

Nathan Englander wrote the short story on which his play is based before the archival record of “The Night of the Murdered Poets” was known. In it, and in his stage adaptation, he memorializes this cohort of extraordinary Jewish artists whose lives were cut short, but whose spirit, passion, and achievement will never fade. ■

This article originally appeared in the program for The Twenty-seventh Man at The Public Theater, November, 2012.

JAILED WRITERS

The imprisonment and execution of writers remains a worldwide concern. Since 1960, the international writers’ association PEN has worked to draw attention to persecuted writers worldwide through its Writers in Prison Committee. Every year, PEN publicizes a list of currently jailed, detained, harassed, and killed writers around the globe; the 2014 list featured nearly 900 such individuals, including the following.



Mahvash Sabet

Iran
Poet and teacher

First detained 2008.
Serving 20 years.



Liu Xiaobo

China
Writer, critic,
2010 Nobel Peace
Prize winner

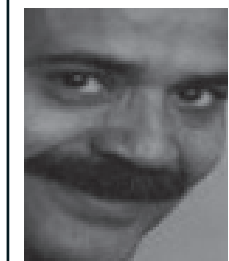
First detained 2009.
Serving 11 years.



Enoch Meyomesse

Cameroon
Poet, writer, historian

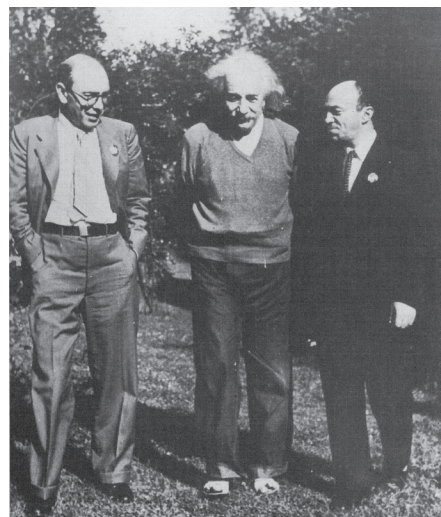
First detained 2011.
Serving 7 years.



Zaki Cordillo

Syria
Playwright

First detained 2012.
Sentence unknown. ■



(above) Soviet Yiddish Poet Itsik Fefer, Albert Einstein, and Solomon Mikhoels, Princeton, New Jersey, June 1943. Courtesy of Archives of the YIVO Institute for Jewish Research New York.



(top right) Members of The Jewish Anti-Fascist Committee, Moscow, 1941: (front row, from left) writer Samuil Marshak, poet Peretz Markish, novelist David Bergelson, architect Boris Iofan, and writer Ilya Ehrenburg; (back row) pianist Yakov Flier, violinist David Oistrakh, critic Isaac Nusinov, actor Solomon Mikhoels, pianist Yakov Zak, actor Benjamin Zuskin, painter Alexander Tishler, and journalist Shakhno Epshteyn. Courtesy of Archive of the late Irina Ehrenburg.



(bottom right) Solomon Mikhoels as King Lear, 1935. Courtesy of A.A. Bakhrushin State Central Theater Museum, Moscow.

THE PLAY

BRINGING THE PAST TO LIFE

Playwright Nathan Englander and director Barry Edelstein talk about bringing *The Twenty-seventh Man* to the stage.

Interview by Danielle Mages Amato

Nathan, what about this historical event captured your imagination as a fiction writer?

NATHAN ENGLANDER: It didn't even capture my imagination as a fiction writer—it captured it as someone dreaming of being a fiction writer. I spent a year of university in Jerusalem; I was there in November of 1989 when the Berlin Wall fell. And a professor, an expert on Russia, happened to mention that Stalin had rounded up and killed these writers, but nobody knew anything about it. And after I heard that, I just couldn't shake it. I thought: these writers were murdered with the greatest stories of their lives to tell. I couldn't accept that Stalin's intent was to silence them,

impossible, and I thought: if I spend my whole life writing and nobody ever reads a word of it, is it as a writer that I die? So the character of Pinchas in the story was me exploring a question that I really needed an answer to for myself.

Barry, what made this a play you wanted to direct?

BARRY EDELSTEIN: In addition to Shakespeare, a second thread running through my work as a director has been Jewish themes, and plays that deal with Jewish historical and cultural issues. That's a very important part of my own identity, and I love exploring it in the context of my work as an artist. I was familiar with Nathan as a great American fiction writer.

Why do you think the story of these writers is not very well known?

BE: Because it happened behind the Iron Curtain. Some in the West who knew these writers and their work understood that they had died, or had disappeared, and they surmised what might have happened. And we know that a small number of people in the West knew the actual facts. But many of the members of the secular Yiddish-speaking world in America in the first part of the 20th century were on the far, far left and were essentially Communist, either in sympathy or in fact, and so they had to make really hard decisions about whether to tell the truth about what happened and risk acknowledging that Stalin was a

doing with *The Twenty-seventh Man*: eulogizing these great writers, giving them the funeral they never got.

Nathan, how was playwriting different than fiction writing? Was it a challenge to make the transition?

NE: I literally had to relearn all the laws of writing. The theatre demands a completely different kind of process. And paramount to that process is the fact that a play does not get built by one person. I don't care if it's a one-person show—it's a team effort. Barry is a great director and a great friend to me, but he was also really happy to be an educator. He taught me so much. Everyone did; they invested in me and gave me an education. From Nora Ephron to Oskar Eustis to everyone at The Public—they were all so dedicated and generous. My first drafts of the play were really just a story in dialogue. Not a play. In a play, there are different rules for timing, pacing, clarity. You don't get to stop and pause and think. You don't get to read at your own pace. Everything happens in real time. And I had to learn how to build dialogue for the stage. The tightest bit of dialogue in a short story, your punchiest, most spring-loaded line in the most pressurized short story—if you have that on stage, blood would be running out of people's ears from boredom. Really, for me, the biggest transformation happened when I started writing the interrogation scene—the “agent in charge” scene—which is central to the play, but does

not appear in the story. The moment when I started working on that scene was the moment when it became a play.

BE: Even in Nathan's very early drafts, there was something in it that was incredibly powerful. Any great play has a story that it tells, and then it has themes that it explores. And the story has to be compelling enough to keep our attention, but it's the themes of the play that really make it into a work of literature. And this was a case where the big ideas were really big: about the value of telling stories, about how we hold onto our identity in the face of terrible oppression and tyranny, about how to impute value to a meaningless death. Coming from fiction, Nathan had to figure out how to create dramatic action, which unfolds in a completely different way than action on the page. He had to make the characters change in front of us based on the actions of other characters. That's what drama is. And he was an incredibly quick study.

NE: And when the production was finally running, I have to say that going to the theatre and seeing actors on the stage representing these writers was incredibly moving to me. I had always

talked about these writers needing a story, about that notion of them having been murdered and forgotten in this period of history. And I'm not belittling fiction at *all* when I say this, but to go to the play, to sit in a room full of people, to see these writers coming alive again—literally people embodying these writers—it was shocking. It gave me a real, deep sense of what it means to bring something to the stage.

So have we hooked you? Are you going to keep writing plays?

NE: I like to joke that I got tired of living on Easy Street, surviving in New York, living off literary short fiction, and I was like: what takes more time and pays even less? Theatre! So, yes, I'm hooked! I love the process so much. And I can't tell you how much writing the play has informed my fiction and changed me as a writer. Lately, I've been working on a commission from Lincoln Center to adapt my story “What We Talk About When We Talk About Anne Frank,” and secretly, for the first time, I'm writing an original script. It's hidden away under the novel and the new story collection. So don't tell anyone. Or you can tell everyone. ■

“*To see these writers coming alive again—literally people embodying these writers—it was shocking.*” — Nathan Englander

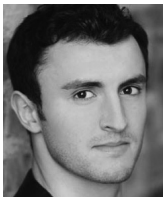
to erase them, and that basically, aside from a professor mentioning it offhandedly, they *had been* erased and forgotten. Somewhere, I thought, there's a “real writer,” and he or she should write these people a story. They deserved a story. Stalin shouldn't get to make that choice about their fates. And I carried the idea around for years. And all that time, I was writing and dreaming of being a writer, and finally I thought: If no one's going to write them a story, I guess I should, humbly, give it a shot. One part of me wanted to give the actual writers a memorial—they deserved to be remembered—and another part of me just sincerely wanted to explore this notion: “what makes a real writer?” I was a kid from Long Island, dreaming of being a writer and thinking it was

The terrain that he explores, and the characters he conjures, and his sense of humor, are all equally beguiling and wonderful. But just on a sheer level of craft he's incredibly special: there's a real aesthetic pleasure simply in reading sentences that are put together as beautifully as his. And although he bristles at hearing himself described as a “Jewish writer,” he's undeniably very much an heir to Saul Bellow and Philip Roth and Isaac Bashevis Singer: the great American Jewish writers of the 20th century. So I jumped at the chance to look at the script. And I discovered this episode in Jewish history that I knew nothing about, this universe of Jewish writers and Yiddish writing that I've since learned was the greatest flowering of the language pretty much ever.

monster and the whole Soviet system was corrupt. Many of them decided it was better to hold onto this fantasy of a perfect Communist society, and for their own political reasons keep that alive, rather than admit that Stalin had persecuted these writers for being Jews. Of course the other savage, terrible thing about this whole story is that even when the truth was known, Western Jews could not memorialize these writers because they were Communists, and on the wrong side of the Cold War. So they were persecuted by the Communists for being Jews, and then they were marginalized by the Jews for being Communists. Finally, all these years later, with the old divisions now irrelevant, we can memorialize them. That's one of the things Nathan is

(left) Nathan Englander. Photo by Michael Lionstar. (right) Barry Edelstein. Photo by Joseph Moran.





LOWELL BYERS

(Guard) appeared at the Globe this summer in *The Two Gentlemen of Verona*, as Turio, and *Othello*, and he was featured in the Old Globe/USD M.F.A. Program productions of *Much Ado About Nothing*, *Antigone*, *Reckless*, and, most recently, in the title role of *Pericles, Prince of Tyre*. His Off Broadway credits include *Night Float* (Playwrights Horizons), *Othello* (Theatre Row), *Balm in Gilead* (New York Innovative Theatre Award for Outstanding Production of a Play), and *You Never Can Tell* and *The Changing Room* (T. Schreiber Studio). He has been seen regionally in *North Shore Fish* (Gloucester Stage Company), *As You Like It* (Vermont Stage Company), and *SMILE: The Musical* (Deane Center for the Performing Arts). He played the title role in *Caligula: 1400 Days of Terror* (History Channel) and appeared in the films *Chilling Visions: 5 Senses of Fear* (Chiller/NBC Universal), *Brewsie and Willie* (Rocam Productions), and *Things I Don't Understand* (Best Feature Film winner, Burbank International and Philadelphia Independent Film Festivals). His original play, *Luft Gangster*, had its 2013 world premiere at Abingdon Theatre Company directed by Austin Pendleton. A New York City native, he received a B.A. in Theatre from Denison University where he competed as an NCAA All-American Swimmer.



ROBERT DORFMAN

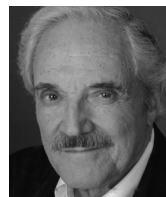
(Vasily Korinsky) is making his Old Globe debut. His Southern California theatre credits include Jose Rivera's *Street of the Sun* (Mark Taper Forum), *The Drowsy Chaperone* directed by Casey Nicholaw (Ahmanson Theatre), Doug Wright's *Quills* (Geffen Playhouse), *Much Ado About Nothing* (South Coast Repertory), Diana Son's *Boy* and Eric Overmyer's *Don Quixote de La Jolla* (La Jolla Playhouse), and *The Mysteries* directed by Brian Kulick (The Actors' Gang). His Broadway and Off Broadway credits include *The Lion King* directed by Julie Taymor, *Social Security* directed by Mike Nichols, and the world premieres of Tony Kushner's *A Dybbuk* and Larry Kramer's *The Normal Heart*, both for The Public Theater in New York. This past season he was seen in *Our Town* directed by Gordon Edelstein (Long Wharf Theatre), *Uncle Vanya* directed by Joe Dowling and *Freud's Last Session* directed by Rob Melrose (Guthrie Theater), Barry Kornhauser's

Balloonacy directed by Peter Brosius (Children's Theatre Company), and Harold Pinter's *The Hothouse* (Dark and Stormy Productions). His many film and television credits include Julie Taymor's *Fool's Fire*, Andrew Bergman's *It Could Happen to You*, and HBO's "Boardwalk Empire." Mr. Dorfman resides in Minneapolis.



ELI GELB

(Pinchas Pelovits) is honored to make his West Coast debut at The Old Globe. He made his regional debut last spring with *The North Pool*, a two-hander by Rajiv Joseph, at Cincinnati Playhouse in the Park. His New York theatre credits include the American premiere of Clare McIntyre's *The Thickness of Skin* (The Barrow Group), Eugene in *Brighton Beach Memoirs* (Emelin Theatre), and *The Bird and the Two-Ton Weight* (The Ensemble Studio Theatre /Youngblood). He is a former member of the Shakespeare Troupe at Vassar College, and has performed in numerous readings and development workshops with The New Group, Ensemble Studio Theatre, EST/Youngblood, The Barrow Group, Dixon Place, The Actors Studio, Lincoln Center, and LAByrinth Theater Company. His film and television credits include Noah Baumbach's *The Squid and the Whale*, *Holy Rollers* (Sundance 2010), David Chase's *Not Fade Away*, Aaron Sorkin's "The Newsroom" (HBO), and "Odyssey" (NBC, upcoming). With gratitude.



HAL LINDEN

(Yevgeny Zunser) is an actor/singer/musician who has earned three Emmy Awards and a Tony Award. He has appeared in the Broadway productions of *The Rothschilds* (Tony Award), *I'm Not Rappaport*, *Cabaret*, *The Gathering*, *The Sisters Rosensweig*, and *Bells are Ringing*, among others. He also appeared Off Broadway in *Visiting Mr. Green*, played Ebenezer Scrooge in *A Christmas Carol* at Madison Square Garden, and toured in concert in *The Hal Linden Tour*. Television audiences know him as the star of the series "Barney Miller," "Blacke's Magic," "The Boys are Back," and "Jack's Place." He won two Emmy Awards for "FYI: For Your Information" and a third for *The Writing on the Wall*. He has also appeared on numerous other series, including "Law & Order," "Will & Grace," "The King of Queens," "Two Broke Girls," "Hot in Cleveland," "Huff," "Gilmore

Girls," and more. His many film credits include *Out to Sea* with Jack Lemmon and Walter Matthau, *A New Life* with Alan Alda, and *When You Comin' Back, Red Ryder?* As a musician, he has played with Ray McKinley, Bobby Sherwood, Boyd Raeburn, and Sammy Kaye, and he has appeared as a clarinet soloist with the Dallas, St. Louis, and Atlanta Symphonies, among many others.



RON ORBACH

(Moishe Bretzky) is making his Old Globe debut. He appeared on Broadway in Neil Simon's *Laughter on the 23rd Floor* in 1993 and later starred in the Chicago premiere, in the national tour, and at A Contemporary Theatre in Seattle, where he also directed. His other Broadway credits include Amos Hart in *Chicago* (also first national tour – 1998 Jeff Award), *Dance of the Vampires*, *Never Gonna Dance*, and *Soul Doctor*. He has been seen Off Broadway in *Lies & Legends: The Musical Stories of Harry Chapin* (The Village Gate, Chicago's Apollo Theater Center, and Pasadena Playhouse – 1988 LA Drama Critics Circle Award for Best Ensemble), Neil Simon's *Hotel Suite* (Roundabout Theatre Company), and Mark St. Germain's *The God Committee*. Among his many regional credits are Bottom in *A Midsummer Night's Dream* (Chicago Shakespeare Theater), Tevey in *Fiddler on the Roof* (Sacramento Music Circus), Pseudolus in *A Funny Thing Happened on the Way to the Forum* (Denver Center), Mr. Foreman and Marlowe in *Enter Laughing* (Berkshire Theatre Festival), and David O. Selznick in the world premiere of *Moonlight and Magnolias* (Goodman). Mr. Orbach's most memorable big screen performance is as the DMV Tester in Amy Heckerling's *Clueless*, and his most recent television credit is "Girls" (upcoming). Mr. Orbach is also an acting coach and a director (Ovation Award for Jim McGrath's *The Ellis Jump*, 1996). He currently resides in Jamestown, New York, with his beloved wife, Kathleen Eads.



JAMES SHANKLIN

(Agent in Charge) recently appeared at The Old Globe in *Bethany*. He also currently plays Aaron Hatch on the AMC television show "Hell on Wheels." He is a graduate of the Yale University School of Drama where he received his M.F.A. in Acting.

In New York he has performed in several plays with The Public Theater including *Everybody's Ruby* with Viola Davis, *As You Like It* and *Julius Caesar* for the New York Shakespeare Festival in Central Park, and the original New York production of the Pulitzer Prize-winning play *Wit*. Mr. Shanklin has performed in regional theatres across the country including Yale Repertory Theatre, Guthrie Theater, Washington Shakespeare Company, Arena Stage, and Center Stage, to name a few. He has appeared in over 35 network television shows and 12 feature films including *The Social Network*, *Moneyball*, and *Mission: Impossible III*.

NATHAN ENGLANDER

(Playwright) Mr. Englander's theatrical adaptation of his short story *The Twenty-seventh Man* premiered at The Public Theater in New York in November 2012. He is currently working on a commission, by Lincoln Center Theater, to adapt his short story *What We Talk About When We Talk About Anne Frank*, for the stage. Mr. Englander was selected as one of 20 Writers for the 21st Century by *The New Yorker* and has received a Guggenheim Fellowship, PEN/Malamud Award, a Berlin Prize, and the Sue Kaufman Prize for First Fiction from the American Academy of Arts and Letters. His most recent book, the story collection *What We Talk About When We Talk About Anne Frank*, was the winner of the Frank O'Connor International Short Story Award and a finalist for the 2013 Pulitzer Prize. His previous books are the novel *The Ministry of Special Cases* and the story collection *For the Relief of Unbearable Urges*. Mr. Englander translated the *New American Haggadah* (edited by Jonathan Safran Foer) and co-translated Etgar Keret's *Suddenly a Knock at the Door*. He lives in Brooklyn, New York, where he is Distinguished Writer-in-Residence at New York University.

BARRY EDELSTEIN

(Director, Old Globe 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 directing credits include his Globe directorial debut with *The Winter's Tale* starring Billy Campbell, the first Shakespeare to be staged in our indoor theatre in over a decade, and his 2014 Summer Shakespeare Festival production of *Othello* starring Blair Underwood, Richard Thomas, and Kristen Connolly.

ly in the Lowell Davies Festival Theatre. 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 *Julius Caesar* starring Jeffrey Wright for Shakespeare in the Park and *The Merchant of Venice* featuring Ron Leibman's Obie Award-winning portrayal of Shylock. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998-2003 he was Artistic Director of Classic Stage Company, where he produced and directed some of New York's most memorable classical productions. Edelstein's Shakespearean directorial credits include *The Winter's Tale* with David Strathairn, *Timon of Athens* with Richard Thomas, *As You Like It* with Gwyneth Paltrow, and *Richard III* with John Turturro. His additional credits include the Lucille Lortel Award-winning revival of Arthur Miller's *All My Sons*; the world premiere of Steve Martin's *The Underpants*, which he commissioned; Molière's *The Misanthrope* starring Uma Thurman in her stage debut; and the world premiere of novelist Nathan Englander's play *The Twenty-Seventh Man*. Edelstein has taught Shakespearean acting at The Juilliard School, NYU's Graduate Acting Program, and the University of Southern California. His book *Thinking Shakespeare* (called by *New York Magazine* "a must-read for actors") was published in 2007 and is now the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*.

MICHAEL MCGARTY

(Scenic Design) designed the set for the initial production of *The Twenty-seventh Man* at The Public Theater. His Broadway designs include *Master Class* (also national tour and London), *Julia Sweeney's God Said "Ha!"* and *Wait Until Dark*. His Off Broadway credits include *Dreamland*, *By the Sea*, *By the Sea*, *By the Beautiful Sea*, *Lonely Planet*, *Revelers*, and *Hide Your Love Away*. His regional credits include *Heaven and Earth* (Bay Street Theatre), *Four Dogs and a Bone* (Geffen Playhouse), and sets for Dallas Theater Center, the Knickerbocker Theatre Festival, and The Living Theatre. He was art director for *Fool's Fire*, produced on "American Playhouse," and the feature film *Late Bloomers*. As a resident designer at Trinity Repertory Company, his recent designs include *Vanya* and

Sonia and Masha and Spike, *The Grapes of Wrath*, *King Lear*, *A Number*, *Far Away*, *Ivanov*, and *Hedda Gabler*. He teaches design at Rhode Island School of Design.

KATHERINE ROTH

(Costume Design) previously designed the Globe productions of *Othello* and *The Rainmaker*. She designed the Broadway and international tour productions of Twyla Tharp's *Come Fly Away* and the recent New York production of *The Twenty-seventh Man* directed by Barry Edelstein at The Public Theater. She has designed costumes for many regional and New York theaters. Ms. Roth's film credits include Neil LaBute's *Some Velvet Morning*, and her television credits include "All My Children" (two Daytime Emmy Awards). She received her M.F.A. from Yale University School of Drama.

RUSSELL H. CHAMPA

(Lighting Design) previously designed The Old Globe's productions of *The Winter's Tale*, *Groundswell*, *Back Back Back*, and *The Four of Us*. His current and recent projects include *You Got Older* (Page 73 Productions/HERE Arts Center), *Zealot* (South Coast Repertory), *To the Bone* (Cherry Lane Theatre), *The Qualms* (Steppenwolf Theatre Company), and *When We Were Young and Unafraid* (Manhattan Theatre Club). His Broadway credits include *In the Next Room, or the vibrator play* (Lyceum Theatre/Lincoln Center Theater) and *Julia Sweeney's God Said "Ha!"* (Lyceum Theatre). His work with other New York companies includes Lincoln Center, The Public Theater, Pilobolus, Second Stage Theatre, Vineyard Theatre, and New York Stage and Film. He has designed regionally for American Conservatory Theater, The Wilma Theater, California Shakespeare Theater, Trinity Repertory Company, Mark Taper Forum, and The Kennedy Center. Thanks J + J. Peace.

DARRON L WEST

(Sound Design) recently designed *Into the Woods* at The Old Globe. He is a Tony and Obie Award-winning sound designer whose work for theatre and dance has been heard in over 500 productions nationally and internationally on Broadway and off. His other accolades for sound design include the San Francisco Bay Area Theatre Critics Circle Award, the Lucille Lortel Award, and the AUDELCO Award, and he is a two-time Henry Hewes Design Award winner and a proud recipient of the 2012 Princess Grace Award Statue.

BRIAN BYRNES

(Fight Director) recently worked on the Globe's production of *The Winter's Tale*. He has worked with New York theatres, regional theatres, Shakespeare festivals, colleges, universities, and motion-capture animation companies in the U.S. and Sweden. His credits include Alley Theatre, Houston Grand Opera, Stages Repertory Theatre, Ensemble Theatre Company, Dallas Theater Center, Houston Ballet, Houston Shakespeare Festival, Texas Ballet Theater, Dominic Walsh Dance Theater, Prague Shakespeare Company, American Players Theatre, John Houseman Theater, Lucille Lortel Theatre, Westbeth Theatre Center, and many other companies over the past 25 years. He is a longtime member of the Society of American Fight Directors and holds the SAFD credentials of Certified Teacher, Fight Director, and Fight Master within the organization. He is an AEA actor, has worked as a director for theatre and opera, and has written several plays that have been professionally produced. Mr. Byrnes is an Associate Professor with the Old Globe/USD M.F.A. in Dramatic Arts.

CAPARELLIOTIS CASTING

(Casting) recently cast the Globe productions of *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).

ANJEE NERO

(Production Stage Manager) has previously worked on the Globe productions of *Bright Star*, *Dog and Pony*, *The Winter's Tale*, *Be a Good Little Widow*, *Allegiance – A New American Musical*, *A Room with a View*, *Richard O'Brien's The Rocky Horror Show*, *The Savannah Disputation*, *Cornelia*, *Kingdom*, and the 2007 Shakespeare Festival. Her selected La Jolla Playhouse credits include *Sideways* directed by Des McAnuff, *Ruined* directed by Liesl Tommy, *A Midsummer Night's Dream* directed by Christopher Ashley, and *Herringbone* directed by Roger Rees and starring BD Wong. Ms. Nero has worked with several prominent regional theatres including Center Theatre Group, SITI Company, Huntington Theatre Company, and Berkeley Repertory Theatre, among others. Her other selected credits include *Schick Machine* (Paul Dresher Ensemble), which has toured nationally and internationally, *Dream Report* (Allyson Green Dance featuring Lux Borrell), and *Garden of Forbidden Loves* and *Garden of Deadly Sound* (IMAGOmoves), both of which toured to the International Hungarian Theatre Festival in Cluj, Romania. Ms. Nero will also stage manage the upcoming production of *Kiss Me, Kate*, directed by Darko Tresnjak, at both Hartford Stage and The Old Globe.

MICHAEL G. MURPHY

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

CRAIG NOEL

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

Program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the director of the Ernie Pyle Theatre in Tokyo. Described by *Variety* as the 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.



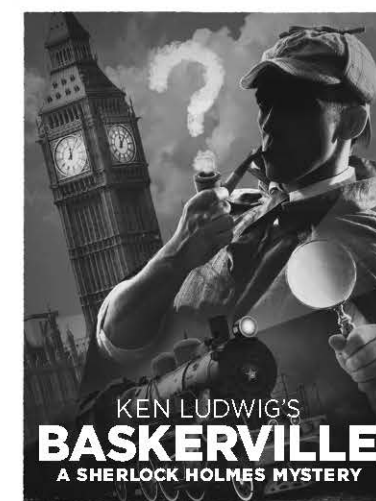
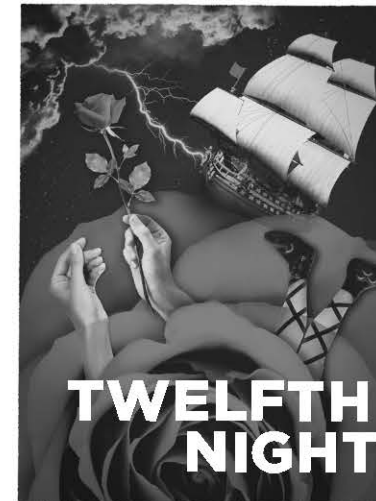
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ANNOUNCING THE 2015 SUMMER PROGRAMS FOR STUDENTS



The Old Globe's 2014 Summer Shakespeare Intensive for high school students presented one-hour versions of *Julius Caesar* and *The Comedy of Errors* in the Lowell Davies Festival Theatre on August 18, 2014. Photo by Douglas Gates.

Summer Shakespeare Intensive

Teens in grades 9-12 are eligible to audition to participate in the Globe's annual four-week Summer Shakespeare Intensive. Participants are immersed in classical training, plus daily rehearsals for one-hour versions of two of the Bard's plays. The program culminates in a public performance on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Conrad Prebys Theatre Center.

- Program Dates: Monday – Friday, July 13 – August 10, 2015
- Pre-Session Date: Saturday, July 11, 9:30 a.m. – 3:30 p.m.
- Program Times: 9:30 a.m. – 3:30 p.m. daily
- Program Cost: \$725 (a limited number of need-based scholarships are available)
- Audition Dates: Saturday and Sunday, March 21 and 22, 2015
- To audition, please prepare a memorized 1-2 minute monologue from a Shakespeare play

Contact the Education Department after February 1, 2015
at GlobeLearning@TheOldGlobe.org to sign up for an audition slot.

Middle School Conservatory

The Middle School Conservatory begins registration on March 9. This fantastic three-week program for students in grades 6-8 challenges young actors to explore Shakespeare as well as movement, speech, and ensemble work in a supportive yet challenging environment.

- Program Dates: Monday – Friday, June 29 – July 17, 2015
- Program Times: 10:00 a.m. – 3:00 p.m. daily
- Program Cost: \$625 (\$600 for children and grandchildren of Globe subscribers)

Contact the Education Department at GlobeLearning@TheOldGlobe.org to register starting March 9.
(No early registrations will be accepted.)

A LOOK BACK: THE OLD GLOBE IN 1935



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 1935, Balboa Park was revived and expanded to host the California Pacific International Exposition, an event designed to boost Depression-era morale and establish San Diego as a major tourist destination. The city restored many of the structures built for the 1915 Panama California Exposition, but it also built new ones, including the Organ Pavilion, the Ford Building (now the San Diego Air & Space Museum), the international cottages, and The Old Globe. Theatre directors Thomas Wood Stevens and Ben Iden Payne, who had launched a successful Shakespeare troupe for the Chicago World's Fair in 1933, were brought in to replicate their success in San Diego. The two men oversaw the construction of the building—a replica of Shakespeare's original Globe Theatre in London—and also directed the Globe Players, a repertory company that performed abbreviated versions of Shakespeare's plays six times daily (at 2, 3, 4, 7, 8, and 9 o'clock). According to the Exposition's official guide, all performances lasted 45 minutes, except *Macbeth*, which ran an

hour. Tickets were 25 cents for adults, 10 cents for children. Morris dancing was held before every show on the "Village Green" outside the theatre. Visitors could buy souvenirs at The Old Curiosity Shop, which boasted "English pottery, rare old prints, old English silver, and imported English curios," or they could sit down for a meal at Falstaff Tavern, "the only authentic English tavern on the coast." The exposition ran for two years, and among the thousands of audience members who saw performances at the Globe in 1935 and 1936 was Craig Noel, a young man who would go on to be the guiding force in the life of the Globe for the next 60 years. ■

Top: The original Globe Players Company poses in front of the theatre, 1935. **Middle:** 1936 Exposition Flyer. Courtesy of Adams Postcard Collection, Special Collections & University Archives, SDSU. **Bottom:** Postcard of Balboa Park main thoroughway, 1935. Courtesy of Adams Postcard Collection, Special Collections & University Archives, SDSU.



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Tuesday – Sunday: Noon – last curtain

Hours subject to change. Please call ahead.

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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.

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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.

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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.

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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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