THE TWENTY-SEVENTH MAN
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 playwriting 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.

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.
ELAINE LIPINSKY FAMILY FOUNDATION

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 Shekters 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.

ERNA AND ANDREW VITERBI

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.

PRODUCTION SPONSORS

ELAINE LIPINSKY FAMILY FOUNDATION


JEAN AND GARY SHEKHTER

GARY AND JEAN CAME TO THE UNITED STATES FROM THE SOVIET UNION IN THE LATE 1970S. GRATIFY FOR ALL THAT THEIR NEW COUNTRY AND COMMUNITY PROVIDED THEM, THE SHEKTERS HAVE BEEN GENTLE 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.

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ERNALD AND ANDREW VITERBI HAVE GENTLELY 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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In 1995, the Season Sponsor program was initiated by Globe Board members to secure a foundation of support for artistic and education programs. Since that time, Season Sponsors have contributed millions of dollars collectively to underwrite the annual operating budget, and The Old Globe is grateful to acknowledge the following Season Sponsors who have generously supported the 2014-2015 season.

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

Welcome to the Globe!

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 the heightened celebrity 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 Viterhi.

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.

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 in pleasure in acknowledging as Associate Artists the following individuals who have repeatedly demonstrated, by their active presence on our stages and of the role of artists in our culture, the importance 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.

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Elaine Bennett Darwin
Chair, Board of Directors

THE ARTISTIC DIRECTOR

FROM THE ARTISTIC DIRECTOR

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 play. I knew Nathan’s fiction and relished the prospect of what his distinctive funny-sad-erotic-smart voice would sound like on the stage, so I read it immediately. I was stunned and thrilled and 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 enigma; he found in the three-dimensionality of the stage an even more powerful sense of his characters’ warmth, humanity, and strength.

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

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 excitement. 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 Blairy-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.

**PERFORMANCES**
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

Caparelliots Casting
CASTING

Anjee Nero
PRODUCTION STAGE MANAGER

PRESENTS

BARRY EDELSTEIN

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

CAST

(in alphabetical order)

GUARD .......................................................... Lowell Byers†
VASYLY KORINSKY ............................................. Robert Dorfman*
PINCHAS PELOVITS ........................................ Eil Gelb*
YEVGENY ZUNSER (MELMAN) ......................... Hal Linden*
MOISHE BRETTZKY ........................................ 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 Scene Design .............................................. Edieem McCann
Assistant Costume Design .......................................... Shelly Williams
Production Assistant .............................................. Brent Eugene Beavers

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedirlo a un usher.
If you would like a synopsis of this production in English or Spanish, please request it from an usher.

*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.
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 and journalists ever to work in the intellectuals were summarily executed. In 1952, a group of Soviet Jewish license to bear on its tragic story.

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 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.

The arrests began. Mikhoels was summoned out of Moscow on false pretenses and bludgeoned to death. The arrests began. Mikhoels was summoned out of Moscow on false pretenses and bludgeoned to death. Stalin’s fears that Jews would become a destabilizing fifth column inside the country’s huge territory, provided the lead it all. Their work was written in form, but Soviet in content.” Stalin encouraged expressions of the many “nationalist in spirit” that were “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.

Stalin died within months, and shortly thereafter the regime hacked 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 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 memoirs of Markish, Bergelson, Kvitko, and the rest are increasingly available in translation so that non-Yiddish readers can marvel at their beauty and skill.

The 27th Man was directed by Alex Gordon, with set design by Alan Muraoka, costume design by Jennifer L. Zeffirri, lighting design by Michael Getman, and sound design by Richard L. Watson. The production was produced by the New Yiddish Repertory Theater and the New Yiddish Repertory Theater of Los Angeles, and presented at the Minetta Lane Theater in New York City from September 28 to October 28, 2012. The cast included Itzik Fefer, Albert Einstein, and Solomon Mikhoels, as well as luminaries such as Albert Einstein, Charlie Chaplin, and Paul Robeson. In the United States, where they were feted in newspapers in Jewish centers around the country, they were sometimes bent to the propagandistic ends of the anti-Soviet Cold Warriors.

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

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 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 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. ■
LOWELL BYERS (Guard) appeared at the Globe this summer in King Lear (The Shakespeare Festival in Central Park), and the original New York production of Fences. As a resident and Larry Kramer’s partner, he directed and has appeared as a clarinet soloist with the Dallas, St. Louis, and Atlanta Symphonies, among many others.

RON ORBACH (Benjy Siegel) is making his Old Globe debut. He appeared opposite Gabriel Byrne as Simon’s Laughter on the Sand in New York and later starred in the Chicago premiere, in the national tour, and at A Contemporary Theatre in Seattle, where he also won two American Critics’ Awards. 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, Chica- go’s Apollo Theater, and Pasadena Playhouse). Mr. Orbach received a Circle Award for Best Ensemble, Neil Simon’s Hotel Suite (Roundabout Theatre Company), and The Bird and the Two-Ton Weight (The Ensemble Studio Theatre /Youngblood). He is a former member of the Shake- speare Troupe at Vassar College, and has performed in numerous readings and development workshops with The New Group, Ensemble Studio Theatre, EST/ ECT, The Barrow Group, the Barrow Group’s New York City Opera, The Actors Place, The Actors Studio, Lincoln Center, and LAByrinth Theatre Company. His credits include television credits in Gilmore Girls. Mr. Orbach has performed in numerous readings and developments with The New Group, Ensemble Studio Theatre, EST/ECT, The Barrow Group, the Barrow Group’s New York City Opera, The Actors Place, The Actors Studio, Lincoln Center, and LAByrinth Theatre Company.

HAL LINDEN (Ebenezer Scrooge in A Christmas Carol) made his Broadway debut at The Old Globe in 2006 and recently appeared at The Old Globe as Ebenezer Scrooge in A Christmas Carol. He was art director for the New America Haggadah published in 2007 and is now designing for the 2013 production. He was also the first recipient of the Richard Thomas, Katie Holahan, and Andrew Unfried (Manhattan Theatre Club). His Broadway credits include In the Next Room, or the vibrator (Theatre at Lincoln Center) and The Social Network, directed by David Fincher. His film work includes Moneyball, The Town, The Social Network, and The Ides of March. Mr. Lindden currently plays the role of Mr. Dorfman resides in Minneapolis.

JAMES SHANKLIN (Joseph in Joseph and the Amazing Technicolor Dreamcoat) was recently seen in Old Globe’s productions of The Hothouse, The Play’s the Thing, and New York in 2007. He has appeared as a clarinet soloist with the Dallas, St. Louis, and Atlanta Symphonies, among many others.

JACKSON MCGRATH (Sacha in The American Hebrew Actors’ 19th Century) has directed nearly half of the Bard’s plays, and he has designed regional and national tours of Twyla Tharp’s Come Fly Away and the recent New York production of The Temperamentals. He was associate director at the Old Globe and director of the Old Globe Changing Room (T. Schreiber Studio). He has been seen regionally in North Shore Fish (Gulfshore Stage Company), As You Like It (Vermont Stage Company), and SMILE: The Musical (Deane Center for the Performing Arts). He is also artistic director with his beloved wife, Kathleen Eads. He was art director for the New America Haggadah published in 2007 and is now designing for the 2013 production. He was also the first recipient of the Richard Thomas, Katie Holahan, and Andrew Unfried (Manhattan Theatre Club). His Broadway credits include In the Next Room, or the vibrator (Theatre at Lincoln Center) and The Social Network, directed by David Fincher. His film work includes Moneyball, The Town, The Social Network, and The Ides of March. Mr. Lindden currently plays the role of Mr. Dorfman resides in Minneapolis.
BRIAN BYRNES (Fight Director) recently worked on the Globe's production of The Winter's Tale. He has worked with New York theaters, 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 Award, 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 in the United States.

ANJEE NERO (Production Stage Manager) has previouly worked on the Globe productions of Henry V, Dog and Pony, The Winter's Tale, Be a Good Little Widow, Alleece – A New American Musical, A Room with a View, Richard O'Brien's The Rocky Horror Show, The Savannah Disputation, Corne- lia, Kingdom, and the 2007 Shakespeare Festival. She was also a founding member of La Jolla Playhouse. Her credits include Sideways directed by Des McAnuff, Rained directed by Liel Tom- mietz, The Artist by Barrie Kosky, The Great Race directed by Christopher Ashley, and Herringbone directed by Roger Rees and starring BD Wong. Ms. Nero has worked in several prominent regional theatres including Center Theatre Group, STII Company, Huntington Theatre Company, and Berkeley Repertory Theatre, among others. Her other selected credits include Black Stick (Fandango in the Ensemble), which has toured nationally and internationally, Dream Report (Ally- son Green Dance featuring Lux Borrole), and Garden of Forbidden Loves and Garden of Deadly Sound (IMAGO/Improv), both of which toured to the Internation- al 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 Pro- duction, Education, Hall of fame, Information Technology, and Facilities Departments, as well as Front of House Operations. He also managed the expansion of the Globe’s new theatre and education facilities. Prior to the Globe, Mr. Murphy was the Managing Director of the Acco- lin Lyric Opera in Austin, Texas; Direct- or of Administration of San Diego Opera; and General Manager of San Diego Repertory Theatre. Before relocat- ing to San Diego from New York, he held similar positions at Theatre for a New Audience and the Joyce Theatre Foun- dation’s American Theatre Exchange. He also served as negotiating assis- tant for the League of Resident Theatres and has represented for Cion- nia Artists Theatricals Corporation. Mr. Murphy serves on the Board of Directors for the National Alliance of Resident Theatres, the National Corporate Theatre Fund, and the Balboa Park Cultural Part- ners, and serves as a Management Trustee for San Diego County Theatri- cal 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 Manage- ment from Webster University in St. Lou- is, Missouri, in Performance Arts Management from Brooklyn Col- lege of the City University of New York.

JACK O’BRIEN (Artistic Director Emeritus) served as 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 Bryan Cranston, Murray Aber- ham, Matthew Broderick, Nathan Lane, Stockard Channing, and Meryl Streep. His Broadway credits also include: Mac- keth with Ethan Hawke, The Nance, Dead Accounts, Catch Me If You Can, Imperation- on, The Original (Tony Award, 2005), ‘t’ll Be Spring (Tony Award), The Time of Your Life (Tony Award), Byrnes Directed by Roger Rees and starring BD Wong. Ms. Nero has worked in several prominent regional theatres including Center Theatre Group, STII Company, Huntington Theatre Company, and Berkeley Repertory Theatre, among others. Her other selected credits include Black Stick (Fandango in the Ensemble), which has toured nationally and internationally, Dream Report (Ally- son Green Dance featuring Lux Borrole), and Garden of Forbidden Loves and Garden of Deadly Sound (IMAGO/Improv), both of which toured to the Internation- al 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.

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ANNOUNCING THE 2015 SUMMER PROGRAMS FOR STUDENTS

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.)

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.

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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