

performances

THE  LD GLOBE

JUNE 2016



tokyo fish story

WELCOME

Welcome to *tokyo fish story*! Some of you may already be familiar with the gifted author of this piece, Kimber Lee. The Old Globe first got to know Kimber when we included her play *brownsville song (b-side for tray)* in our 2014 New Voices Festival. We decided then that she was a playwright we wanted to know better, a playwright whose work San Diego audiences deserved to experience. Now we have the privilege of introducing you to yet another Kimber Lee play, this one a funny, haunting, and quietly emotional story set in a tiny sushi restaurant in Tokyo, Japan.

This production marks not only Kimber's Globe debut but also the debuts of several members of this talented creative team. May Adrales is quickly making a name for herself across the country as an exciting up-and-coming director with a unique energy and vision, especially in her work with new plays. She is joined here by a notably diverse design team, including scenic designer Mikiko Suzuki MacAdams, costume designer David Israel Reynoso, lighting designer Jiyoun Chang, and sound designers Nathan Roberts and Charles Coes.

tokyo fish story brings to life a culture that isn't often seen on Globe stages—nor on any stage in the American regional theatre. We're delighted that Kimber and the creative team have so richly imagined this world for us, and we're even more delighted to share it with all of you.



Managing Director Michael G. Murphy and Erna Finci Viterbi Artistic Director Barry Edelstein.

Barry Edelstein
Barry Edelstein, Erna Finci Viterbi Artistic Director

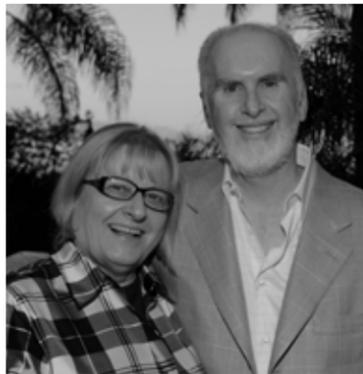
Michael G. Murphy
Michael G. Murphy, Managing Director

MISSION STATEMENT

The mission of The Old Globe is to preserve, strengthen, and advance American theatre by: creating theatrical experiences of the highest professional standards; producing and presenting works of exceptional merit, designed to reach current and future audiences; ensuring diversity and balance in programming; providing an environment for the growth and education of theatre professionals, audiences, and the community at large.

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PRODUCTION SPONSORS



SILVIJA AND BRIAN DEVINE

For Silviya and Brian Devine, supporting the performing arts is a lifelong endeavor. Having lived all over the country, their regional theatre history spans nationwide and includes San Francisco's American Conservatory Theater, New York's Roundabout Theatre Company, and Washington, DC's Arena Stage, where they saw *The Great White Hope* with James Earl Jones and Jane Alexander before its Broadway debut. Shortly after moving to San Diego in 1990, the Devines became involved with San Diego Repertory Theatre, La Jolla Playhouse, and The Old Globe, where Silviya joined the Board of Directors in 2012. In addition to theatre, Silviya and Brian ardently support live music of all genres—including at La Jolla Music Society, on whose board Silviya also serves—as well as multiple charities for education. With Brian as Chairman of the Board at Petco, the Devines are also strong advocates for animal welfare organizations, including the San Diego Human Society and SPCA.



LEONARD HIRSCH, IN MEMORY OF ELAINE HIRSCH

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



SHEILA AND JEFFREY LIPINSKY

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



UNION BANK

Union Bank began supporting The Old Globe almost three decades ago and has contributed close to \$660,000 to the theatre's education and artistic programming, including providing bank employees to serve as volunteers in various capacities at the theatre. Union Bank is a champion of arts education throughout the region and believes strongly in supporting local not-for-profits. Union Bank has sponsored many Globe productions, including *The Comedy of Errors*, *The Glass Menagerie*, *Othello*, *As You Like It*, *Imaginary Friends*, *Allegiance – A New American Musical*, and 2015's *The Comedy of Errors*. In addition, many of the bank's executives have served on the theatre's Board of Directors. The Old Globe applauds Union Bank for its longtime and generous support.



THE PRADO AT BALBOA PARK

The Old Globe applauds The Prado at Balboa Park for their outstanding support and commitment to the Globe over several years. Globe patrons frequently visit The Prado for lunch or dinner prior to Globe performances. Restaurant patrons from all over the region receive unparalleled service and ambiance complemented by world-class cuisine. Owners David and Lesley Cohn are pleased to support the arts in San Diego and, in 2016, are especially delighted to again partner with The Old Globe to ensure memorable and delicious nights out for the theatre's patrons. The Cohns have attended Globe productions for more than a decade, and The Old Globe greatly appreciates The Prado at Balboa Park and its generous financial contributions and in-kind gifts, which support the theatre's artistic and education programming and annual fundraising events.

EXTRAORDINARY LEADERSHIP

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

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

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OUR THANKS

In 1995, the Season Sponsor program was initiated by Globe Board members to secure a foundation of support for artistic and education programs. Since that time, Season Sponsors have contributed millions of dollars collectively to underwrite the annual operating budget, and The Old Globe is pleased to acknowledge the following Season Sponsors who have generously supported the 2015-2016 season.

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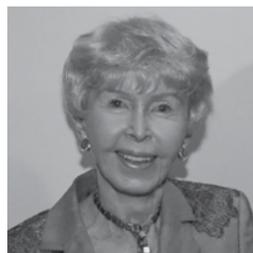
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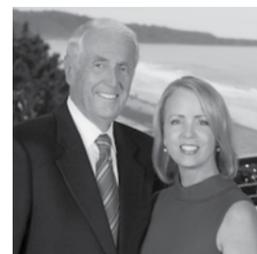
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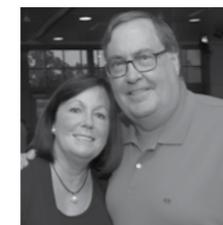
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Photo for Globe Guilders: Dina Thomas and Adam LeFevre in *The Metromaniacs*, 2016; for Diane and John Berol: the cast of *A Midsummer Night's Dream*, 2013; for Dolores and Rodney Smith: Blake Segal, Liz Wisan, Euan Morton, and Usman Ally in Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, 2015.

For additional information on how you may become a Season Sponsor, please contact Major Gifts Officers Keely Tidrow or Matthew Richter at (619) 231-1941.



Welcome to the Globe!

Teamwork, precision, tradition, detail, and the importance of the big picture. These ideas, explored in tonight's play through the metaphor of making the perfect piece of sushi, also apply to the creation of great theatre. In sharing with our audience a new generation of playwrights, directors, designers, and creative artists in every discipline of theatre, we pay our own homage to these vital tenets of our society. We are especially delighted that so many of this season's talented artists are women and artists of color, and we are honored that our stages are hosting the work of five prominent directors who happen also to be artistic directors of some of this country's preeminent regional theatres.

I am happy to welcome to the Globe a new member of its executive team: Director of Development Llewellyn Crain. Ms. Crain has most recently done amazing work for the Kansas City Symphony, and she is looking forward to working with The Old Globe's donors, whose invaluable support is crucial to our ability to present a wide range of theatre. We are particularly grateful to the Production Sponsors of *tokyo fish story*: Leonard Hirsch, in memory of Elaine Hirsch; Silvija and Brian Devine; Sheila and Jeffrey Lipinsky; Union Bank; and The Prado at Balboa Park.

We hope to see you all at the many exciting Shakespeare-related events this month as the Globe and the San Diego Public Library co-host *First Folio! The Book that Gave Us Shakespeare, on tour from the*

Folger Shakespeare Library. This rare opportunity to stand just inches from the first complete works of Shakespeare from 1623 will be accompanied by a special exhibition showcasing the Globe's special relationship with the Bard: original props, costumes, photographs, and ephemera from our 80-year archive. It will demonstrate the Globe's prominence as one of the most important Shakespeare theatres in North America and as the primary place where San Diegans make and sustain their relationships with Shakespeare and his plays. Dozens of other events, from panel discussions to film screenings to lectures to performances, will make June a Shakespeare-palooza in our city, and we are grateful to all of the presenting partners and sponsors who are part of it.

We also know full well that individual philanthropy is essential for us to create great theatre. So we ask you to invest in the Globe and help San Diego's largest not-for-profit performing arts organization close the 44% funding gap between the cost of producing our season and earned income from ticket sales. We are grateful to you, our audiences and supporters, for everything you do, including purchasing tickets, attending performances, and spreading the word about our productions and programs to your friends. And we are thankful 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 Old Globe family.

Vicki L. Zeiger
Chair, Board of Directors

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*In Memoriam

ASSOCIATE ARTISTS OF THE OLD GLOBE

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 Harelík	John McLain	Steven Rubin	Deborah Taylor
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George Deloy	Joseph Hardy	Katherine McGrath	Marion Ross	Conrad Susa*	

FROM BARRY

A prediction: 90 minutes from now, you're going to want to eat sushi.

We close our 2015-2016 season in the Sheryl and Harvey White Theatre with a sweet and quiet play about fish, rice, vinegar, and the stories of the artisanal chefs who put those ingredients together to make meals rich in subtle and nuanced flavor. Kimber Lee's lovely play *tokyo fish story* unfolds as gently as the lowercase letters that start the words in its title, yet it delves into potent and deeply human themes about food, craft, tradition, and change. Kimber demonstrates one of the truisms of art: the best way to create a work of universal meaning is to create a work of the most minute specificity. As we watch Koji and his staff clean and cook rice in vessels specially adapted to that task, tenderize octopus with concentrated massage, and inspect the texture of tuna under both fingertip and flashlight, we learn something about the beauty of hard work, the nature of being expert, and the value of patience and repetition. As we empathize with Takashi, torn between the respect he owes his mentor and the need he has to be his own man, we find in the ancient relationship of master and apprentice a metaphor for our relationships with parents, employers, and teachers. And as we lose ourselves in the precise choreography of a Tokyo commercial kitchen and the sounds of bustling Japanese streets—environments so distant from those in which we spend our days—we discover in another culture a set of rituals that seem remarkably similar to our own. If the theatre makes strange things look familiar, then it also makes familiar things—ourselves—appear strange, reflecting them back to us in mirrors of other cultures, places, and times.

We met Kimber Lee two years ago when we read her play *brownsville song (b-side for tray)* in our New Voices Festival reading series. Like that play, whose complexity is glanced at in its title's reference to its own flip-side, *tokyo fish story* has a b-side, too. For a "fish story" is one so surprising that it sounds unlikely to be true. And that aspect of this play—its fable-like, fantastical elements of memory and magic—is what makes it so very special. Taking us into a realism so detailed that we can almost taste the saltiness of the nori sheets as they're heated on the fire, the play simultaneously sweeps us into a mythic place of dream and apparition, of love and loss. Kimber is onto something special in this doubleness of scale and scope, and to express it she has invented a theatrical language that I've not seen before. It combines, on the one hand, the spare, ritualized forms of the Japanese

traditions of stage, visual, and culinary arts, and on the other, the great American traditions of family drama and a keenly observed dialogue that rings psychologically and sociologically true.

Such a complex and innovative dramaturgy requires a director with a sure hand, and we've found one in May Adrales. Her career, like Kimber's, is on the ascent, and I'm very happy to add the Globe to the list of major theatres that have been clamoring for her. I'm also happy to see our own professional relationship develop in this way: May and I go back to 2007 and the start of my tenure as Director of the Shakespeare Initiative at The Public Theater, where she was my associate. Her talent and vision were clear then, and the wonderful work she's done with her gifted cast and hugely imaginative team of designers marks her as one of the most promising stage directors of her generation. I look forward to welcoming her here again and again in the time ahead.

The Globe has recommitted itself to new plays by the best American writers, even as it has devoted real energy and resources to ensuring that our stages feature voices from many cultures interpreted by a truly diverse spectrum of artists, including directors and designers. *tokyo fish story* is the perfect example of that. I'm proud it's in our season, and I know you will enjoy it.

Just as I know you'll enjoy the omakase course at whatever restaurant you choose later this evening...

Thanks for coming. Enjoy the show.

PRESENTS

tokyo fish story

BY
KIMBER LEE

Mikiko Suzuki MacAdams
SCENIC DESIGN

David Israel Reynoso
COSTUME DESIGN

Jiyoun Chang
LIGHTING DESIGN

Charles Coes and
Nathan A. Roberts
ORIGINAL MUSIC
AND SOUND DESIGN

David Huber
VOCAL COACH

Caparellotis Casting
CASTING

Jess Slocum
PRODUCTION
STAGE MANAGER

DIRECTED BY
MAY ADRALES

Originally produced by South Coast Repertory
Developed at The Lark Play Development Center, New York City
tokyo fish story was developed at TheatreWorks, Palo Alto, CA, as a part of their New Works Festival

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

May 28 – June 26, 2016

CAST (in alphabetical order)

AMA MIYUKI, WOMAN Tina Chilip
TAKASHI Tim Chiou
NOBU Raymond Lee
KOJI James Saito
TUNA DEALER APPRENTICE, OISHI, TORU,
YUJI, DAISUKE, HIRAYAMA..... Jon Norman Schneider

Production Stage Manager Jess Slocum

SETTING

present day Tokyo, Japan.
in and around a dingy, declining restaurant called Sushi Koji, which is located in a dingy side street,
in a dingy, declining neighborhood in the Roppongi Hills district.

There will be no intermission.

PRODUCTION STAFF

Assistant Director Jose Galvan
Assistant Scenic Design Eileen McCann
Assistant Costume Design Corrine Roache
Production Assistant..... Amanda Nussbaum
Sushi Consultant..... Azuki Sushi (Hisashi "Nao" Ichimura, Nanami Koshiba,
Akiyoshi Miyauchi, Changjin Oh,
Guillermo Alejandro Rendon Sandoval,
and Robin Villanueva)

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

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedirselo 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.

PERFECTION AND PRECISION

Playwright Kimber Lee and director May Adrales on bringing *tokyo fish story* to The Old Globe

Interview by Danielle Mages Amato

Kimber, could you say a bit about the origins of the piece? Where did the idea originate, and how has it developed?

KIMBER LEE: Well, the thing is, I love to eat. And I love sushi. And then I happened across the great documentary *Jiro Dreams of Sushi* and became fascinated by the artistic rigor practiced by master sushi chefs. And I should say that my play is not at all meant to be a version of that film, or even based on it in any way—but the relationship between Jiro and his son made me so curious. I started reading books about the history of sushi and scouring the internet for articles about it, and then I noticed that I kept seeing this image of an older man (who turned out to be Koji in the play) riding his bicycle against a cobalt blue sky in the early morning. And from there the structure of the daily routine of the restaurant emerged as the bones of the story.



May, what drew you to this piece as a director? What made you want to work on it?

MAY ADRALES: The poetry, imagery, and rhythm. So many little stories within each of the silences and murmurs. The beautiful complexity of each character. They are all so rich, unique, and full of life. I love the quotidian rhythm of the sushi kitchen and the balletic choreography of making sushi. But most of all, I'm drawn to the story of Koji, a father facing his mortality as memory and regret seep into the everyday tasks of his life.

I am also deeply intrigued by the play's insight into the act of creation. I see the creation of sushi as similar to the act of making theatre. In both, there is so much preparation; such attentive care to each detail and each material used; painstaking effort to get the alchemy of ingredients just right; and in the end, there is a performance. As I work to better understand the play and its characters, I better understand the act of making art and the subsequent sacrifices that come with choosing that kind of life.



Tsukiji Fish Market, Tokyo, Japan.

“I am also deeply intrigued by the play’s insight into the act of creation. I see the creation of sushi as similar to the act of making theatre.”

—May Adrales

The play seems to move back and forth between realism and a more heightened theatricality. What made that form feel like the right way to explore this story? And May, how are you envisioning the stage space accommodating both of these styles?

KL: I don't know that I make those decisions separate from the flow of the storytelling as it is being written. What I pay attention to when I'm writing is an instinct, a rhythm and flow to the words and silences and the way bodies might be moving purposefully in space, the way a turn of the head can communicate an entire page full of emotion and intent. Restaurant work flows with a very specific rhythm: It's very physical work, and all of the staff—from the dishwasher to the sous chef to the front of house staff—they all move in a vibrant choreography, often in very confined spaces with a very short timeline, so there is an urgency to the movement. I love this. And so if there are stylized elements in the play, for me those images and sounds and rhythms spring from these work rhythms, which are grounded in a very real, practical routine. I'm fascinated by and have deep love and respect for the routine rhythms of labor, and I actually hope that there isn't a discernible separation between that sort of "choreography" and the "real world"—to me, these two things are always bound together in any storytelling for the stage.

MA: I see the two worlds simultaneously, intertwining both the everyday world of the sushi kitchen—replete with specialty sushi-making knives, pans, and hibachi—and the outer world of the Tsukiji fish market and Sumida River Roppongi Hills district. The two worlds inform one another. Whereas the sushi kitchen is a place with strict timing, order, and efficiency, the outer world is one where time is fluid, where memory seeps into the present. In our physical production, we have gently separated the two spaces, placing the sushi kitchen in the center, and the outer world around its perimeter. The two spaces look and sound extremely different. In the sushi kitchen, industrial kitchen lights illuminate the space, and we hear hyper-realistic sounds: the shusssh-shusssh of the rice being washed and the fwapshhh-fwapshhh of the nori slapping and brushing across the grill. Conversely, original music and sounds of rising waves and the buzz of the fish market are done through instrumentation and sound effects.

Silence also seems to play an important role in the play. Could you talk a bit about writing silence?

KL: I'm always interested in what happens when we come to the limit of our ability to put language on things, and related to that, in the ways we understand what is being said in silence or a simple "Mm." In many instances the most urgent messages we send to one another are unspoken or carried on the backs of mundane words that superficially seem to say something else—but the truth is there, at depth. And I find it so powerfully moving to watch two people understand one another in silence, through a gesture or a look. The perfection and precision of that communication. Maybe this is because it is the first way we connected with those we loved, as infants or small children. Before we had language in which to clothe our intentions, we had a look, a tone, a silence. ■

THE HISTORY AND ART OF SUSHI

By Danielle Mages Amato

At several points in Kimber Lee's *tokyo fish story*, the characters use the Japanese word *shokunin*. Literally, the word can be translated as "craftsman" or "artisan," but its true meaning goes far deeper than that. It refers to a cultural attitude—indeed, a spiritual obligation—to create for the joy of creating, to give your utmost even in the smallest details of creation, and to be constantly improving, constantly striving to better your craft, even in minute ways. The spirit of the master artisan, the *shokunin*, can be found in all areas, from woodworking to pottery, from the design of machinery to the venerable art of making sushi.

The term *sushi* originally referred to a method of preserving fish that began as early as the second century. Chinese texts from that period describe wrapping salted fish in cooked rice and leaving it to ferment; the rice would then be discarded and the fish eaten. When the practice came to Japan several centuries later, it was called *nare* sushi.

During the 17th and 18th centuries, when Tokyo was still named Edo, the dish began to evolve into the one we recognize today. Sushi makers used vinegar to reduce the need for lengthy fermentation, and they served the fish and rice together. It was a chef named Hanaya Yohei in 19th century Edo who is credited with creating the *nigiri* style of sushi (pressed rice with vinegar, topped with raw fish). The dish, often called Edo-style sushi, could be eaten quickly with fingers or chopsticks, and it became popular as an early version of

fast food. Sushi carts soon filled the streets of the city. As Japan grew and changed in the early 20th century, sushi restaurants moved indoors and the cuisine gained status and prestige.

Sushi came to the United States in the 1960s and 1970s, as Japanese chefs like Noritoshi Kanai first popularized the cuisine in Los Angeles restaurants that catered to a celebrity clientele. Of course, the cross-pollination of East and West led to new trends and styles of sushi: the popularization of *maki* sushi (cut rolls wrapped in seaweed) and the use of ingredients like avocado, canned tuna, and even cream cheese.

Today in Tokyo, chefs will often train for over a decade to become sushi *itamae*, including a long apprenticeship before being allowed to make the rice, cut fish, and serve customers directly. The leadership hierarchy in a Japanese kitchen is strict and regimented. And at the Tsukiji fish market in Tokyo, the buyers take their jobs seriously, examining the tuna with high-powered LED flashlights to evaluate its fat content, translucency, and texture.

And of course, the spirit of the *shokunin* can be seen in the chefs' respect for their art, and their dedication to precision and perfection—in ingredients, in technique, and in appearance. Different chefs from different regions roll and arrange the sushi according to their own history and style, carefully passing along the tradition to the next generation of master artisans. ■

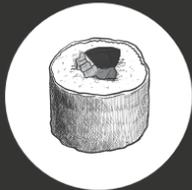


(above) Chefs in a Tokyo sushi restaurant.

(right) A variety of fresh sushi being served at the Tsukiji Fish Market, Tokyo, Japan.



KANAI HATA



SUSHI GLOSSARY

HAMACHI

Young yellowtail tuna

IKURA

Salmon roe

KOHADA

Japanese shad, a type of fish

MIRIN

Sweet rice wine for cooking

NIGIRI

A variety of sushi that consists of a piece of fish (or other ingredient) placed on a finger of lightly vinegared rice

NORI

Sheets of dried seaweed

OKIMARI

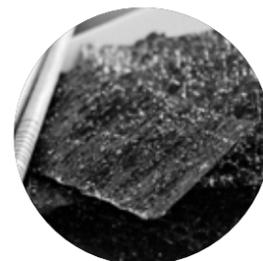
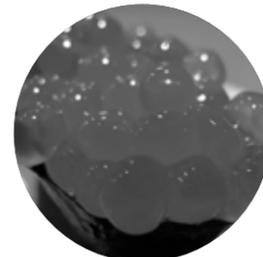
Sushi dining that involves ordering from a set menu at specific prices

SHOYU

Japanese soy sauce

TAMAGOYAKI (ALSO CALLED TAMAGO)

A Japanese omelet made by rolling together several layers of cooked egg



(from top) Ikura, nori, and tamagoyaki.



NOTES FROM NAO

Hisashi "Nao" Ichimura is the Executive Chef of Azuki Sushi in San Diego. He and his chefs served as sushi consultants for *tokyo fish story*.

Interview by Danielle Mages Amato

What's your history with sushi?

I've been working since I was 17 in sushi. Now I'm 51. Sushi is amazing. Basically rice, topped with so many kinds of things. It's very simple, but so many different tastes. This is my life, my happiness: making sushi.

Did you study sushi in Japan?

I started out doing delivery. In Japan, they don't let you touch the sushi for many months. Then you're making rice first. Maybe another year before cutting fish. In Japan, nobody teaches in sushi. You have to watch. Things are old fashioned. Even in other kinds of restaurants—French, Italian—you study by yourself. But I met my partner, Akira Nagamizo. We opened Sushi Bar Nippon in San Diego in 1985. He worked in Japan also, and he taught me a lot. Even now, I study. I go to Japan, L.A., New York, wherever they have a good sushi bar. I go and check what's there. When I eat, I can understand the ingredients. The technique. That's study for me.

What is most important to you when it comes to sushi?

Number one is happiness. And love, too. Every day. Love the job, love the people, love the sushi. If you don't love sushi, then making sushi doesn't make sense. Even if you have technique, but no heart for sushi, it's not going to be good sushi. ■



TINA CHILIP

(Ama Miyuki, Woman) was recently seen Off Broadway in the world premiere of *House Rules* (Ma-Yi Theater Company). Her other New York credits include *Golden Child* (Signature Theatre Company), *A Dream Play* (National Asian American Theatre Company), *Flipzoids* (Ma-Yi Theater Company), and *The Joy Luck Club* (Pan Asian Repertory Theatre). Her regional credits include *after all the terrible things I do* (Huntington Theatre Company, IRNE Award nomination for Best Actress–Play), *Our Town* and *Chinglish* (Portland Center Stage), *The Intelligent Homosexual’s Guide to Capitalism and Socialism with a Key to the Scriptures* (Berkeley Repertory Theatre), *M. Butterfly* (Guthrie Theater), *Yellow Face* (TheatreWorks Silicon Valley), and performances at Syracuse Stage, Trinity Repertory Company, and others. Internationally she was in *Golden Child* (Cultural Center of the Philippines). Her television appearances include “Royal Pains” and “The Mysteries of Laura.” Ms. Chilip is a graduate of the Brown University/Trinity Rep M.F.A. Acting Program. tinachilip.com.



TIM CHIOU

(Takashi) is thrilled to be making his debut at The Old Globe and to be a part of *tokyo fish story* after participating in its workshop at South Coast Repertory. His past theatre performances include Han in Michael Golamco’s *Year Zero* (Victory Gardens Theater, The Colony Theatre Company), Kabuo in *Snow Falling on Cedars* (TheatreWorks Silicon Valley), and *The Lover in The North China Lover* (Lookingglass Theatre Company). His recent television credits include “Chicago P.D.,” “iZombie,” “2 Broke Girls,” and the NBC pilot “Tin Man.” His love for the stage started at UCLA where he joined a theatre group co-founded by Randall Park, Michael Golamco, and David J. Lee. He can also be seen streaming his video game play online as one third of the group TheHotMessVG. timchiou.com.



RAYMOND LEE

(Nobu) has appeared in South Coast Repertory’s world premiere productions of Qui Nguyen’s *Vietgone*, directed by May Adrales (also upcoming at Manhattan Theatre Club this fall) and Julia Cho’s *Office Hour*, directed by Neel Keller. He is a member of the Los Angeles-based, internationally touring clown troupe Four Clowns. The company’s inaugural show, also titled *Four Clowns*, took them to notable venues such as La MaMa, South Coast Repertory, Sacred Fools Theater Company, The Neo-Futurists, Chopin Theatre, and Gremlin Theatre, among others. Mr. Lee’s television credits include “Scandal,” “Modern Family,” “It’s Always Sunny in Philadelphia,” “How I Met Your Mother,” “Jessie,” “Ben and Kate,” “Zach Stone Is Gonna Be Famous,” and “Hart of Dixie.” His film credits include *Farah Goes Bang* (Tribeca Film Festival premiere and Nora Ephron Prize winner) and *A Leading Man* (Best Supporting Actor at Asians on Film Festival). theraymondlee.com.



JAMES SAITO

(Koji) has appeared on Broadway in *Golden Child* and *The King and I*. His Off Broadway and regional credits include Manhattan Theatre Club, Lincoln Center Theater, The Public Theater (Obie Award for *Durango*), Playwrights Horizons, Roundabout Theatre Company, Vineyard Theatre, Ensemble Studio Theatre, The Kennedy Center, Williamstown Theatre Festival, Arena Stage, Guthrie Theater, Mark Taper Forum, Long Wharf Theatre, Seattle Repertory Theatre, American Conservatory Theater, Edinburgh International Festival, and Singapore Repertory Theatre. Mr. Saito has appeared on television and film in “House of Cards,” “The Deuce,” *Wilson*, *The Sea of Trees*, *Big Eyes*, “Madam Secretary,” *While We’re Young*, *Life of Pi*, “Hawaii Five-0,” “Person of Interest,” “30 Rock,” *Too Big to Fail*, “Blue Bloods,” “Eli Stone” (series regular), “The Unit,” *I Think I Love My Wife*, *Pearl Harbor*, *The Thomas Crown Affair*, *Henry Fool*, *Home Alone 3*, *The Devil’s Advocate*, “Third Watch,” “Sex and the City,” “Law & Order,” “Star Trek: Voyager,” and *Teenage Mutant Ninja Turtles* as Shredder.



JON NORMAN SCHNEIDER

(Tuna Dealer Apprentice, Oishi, Toru, Yuji, Daisuke, Hirayama) was last seen at the Globe in Mary Zimmerman’s *The White Snake*. He has appeared in the New York productions of *House Rules* (Ma-Yi Theater Company), *Awake and Sing!* (National Asian American Theatre Company/The Public Theater), *The Oldest Boy* (Lincoln Center Theater), *City Of* (The Playwrights Realm), *The Architecture of Becoming* (Women’s Project Theater), *A Map of Virtue* (13P), *Queens Boulevard (the musical)* (Signature Theatre Company), *Durango* (The Public Theater), and *Ching Chong Chinaman* (Pan Asian Repertory Theatre), among others. His international and regional credits include London’s *Paper Dolls* (Tricycle Theatre), *Tiger Style!* (Alliance Theatre), *The White Snake* (Goodman Theatre, McCarter Theatre Center), *Edith Can Shoot Things and Hit Them* (Actors Theatre of Louisville/Humana Festival), *Pool Boy* (Barrington Stage Company), *American Hwangap* (Magic Theatre), *Durango* (Long Wharf Theatre), and *Citizen 13559: The Journal of Ben Uchida* (The Kennedy Center). Mr. Schneider’s film and television appearances include roles in *The Girl in the Book*, *The Normals*, *The Rebound*, HBO’s *Angel Rodriguez*, “Jessica Jones,” “Veep,” “The Electric Company,” “30 Rock,” and “Law & Order: Criminal Intent.”

KIMBER LEE

(Playwright) Ms. Lee’s plays include *to the yellow house, tokyo fish story* (South Coast Repertory, TheatreWorks Silicon Valley), *brownsville song (b-side for tray)* (Humana Festival at Actors Theatre of Louisville, LCT3 at Lincoln Center, Long Wharf Theatre, Philadelphia Theatre Company, Seattle Repertory Theatre, MOXIE Theatre), and *different words for the same thing* (Kirk Douglas Theatre at Center Theatre Group). Her work has also been presented by the New Voices Festival at The Old Globe, Lark Play Development Center, Page 73 Productions, Hedgebrook, Seven Devils Playwrights Conference, Bay Area Playwrights Festival, Great Plains Theatre Conference, and Magic Theatre. She is under commission at LCT3, South Coast Repertory, Denver Center Theatre Company, Hartford Stage, Center Theatre Group, and Bush Theatre. Ms. Lee is a Lark Playwrights’ Workshop Fellow; a Dramatists Guild Fellow; a member of Ma-Yi Writers Lab; a recipient of the Ruby Prize, PoNY Fellowship, Hartford Stage’s Aetna New Voices Fellowship; and the inaugural 2015 PoNY/Bush Theatre Playwright Residency in London. She received her M.F.A. from The University of Texas at Austin.

MAY ADRALES

(Director) is a freelance theatre director, primarily working with new plays. She has directed at Lincoln Center Theater, Signature Theatre Company, Manhattan Theatre Club, South Coast Repertory, Oregon Shakespeare Festival, Goodman Theatre, Actors Theatre of Louisville, Portland Center Stage, Syracuse Stage, Cleveland Play House, Pioneer Theatre Company, Milwaukee Repertory Theater, and Two River Theater. She is a Drama League Directing Fellow, Women’s Project Theater Directors Lab member, Soho Repertory Theater Writer/Director Lab member, New York Theatre Workshop directing fellow, and recipient of the Theatre Communications Group New Generations Program grant, Denham Fellowship, and Paul Green Award. She proudly serves as an Associate Artist at Milwaukee Repertory Theater. She is the former Director of Onsite Programs at Lark Play Development Center and Artistic Associate at The Public Theater. She received her M.F.A. from Yale School of Drama. She has directed at New York University, Bard College, The Juilliard School, and Fordham University. She is currently on faculty at Yale School of Drama and Brown University. mayadrales.net.

MIKIKO SUZUKI MACADAMS

(Scenic Design) recently designed *brownsville song (b-side for tray)*, *The Glass Menagerie*, *The Brothers Size*, and *The Cook* (Seattle Repertory Theatre), *Abe Lincoln in Illinois* and *The Year of Magical Thinking* (Intiman Theatre), *The Sign in Sidney Brustein’s Window* (Oregon Shakespeare Festival), and *In the Next Room, or the vibrator play* (Syracuse Stage). Ms. MacAdams’s further work has been seen Off Broadway at Epic Theater Ensemble, INTAR Theatre, Ensemble Studio Theatre, Working Theater, and National Asian American Theatre Company. Her regional credits include Opera Theatre of Saint Louis, Long Wharf Theatre, Actors Theatre of Louisville, Cornerstone Theater Company, Cincinnati Playhouse in the Park, Yale Repertory Theatre, and The Public Theater’s Under the

Radar Festival, among others. She has designed internationally for Aichi Triennale, Kanagawa Prefectural Hall, Nissei Theatre, Tokyo Nikikai Opera Theatre, and Tokyo Metropolitan Theatre. As an associate scenic designer, her Broadway credits include *Fiddler on the Roof*, *The King and I*, *The Bridges of Madison County*, *Golden Boy*, *That Championship Season*, *Women on the Verge of a Nervous Breakdown*, *Next Fall*, and *Joe Turner’s Come and Gone*, as well as the U.S., U.K., and Australian national tours of Lincoln Center Theater’s production of *South Pacific* and the U.S. tour of *The Bridges of Madison County* and *The King and I*. She teaches at Rutgers University and Fordham University. mikikosuzukimacadams.com.

DAVID ISRAEL REYNOSO

(Costume Design) is a scenic and costume designer who recently designed the Globe’s productions of *Constellations*, *Twelfth Night*, *Arms and the Man*, *Water by the Spoonful*, *Time and the Conways*, *Double Indemnity*, and *Be a Good Little Widow*. He also designed *As You Like It* for The Old Globe and University of San Diego Shiley Graduate Theatre Program. Mr. Reynoso is the Obie Award-winning costume designer of the Off Broadway hit *Sleep No More* (Punchdrunk/Emursive), and he is also a Helen Hayes Award nominee for *Healing Wars* (Arena Stage). He is also recognized locally for his designs of *Healing Wars*, *The Darrell Hammond Project*, *Kingdom City*, and the DNA New Work Series presentation of *Chasing the Song* (La Jolla Playhouse). His other work includes *Futurity*, *Cabaret*, *The Snow Queen*, *Alice vs. Wonderland*, *Trojan Barbie*, *Copenhagen*, *No Man’s Land*, *Hamletmachine*, *Ajax in Iraq*, and *Abigail’s Party* (American Repertory Theater), *The Comedy of Errors* and *Othello* (Commonwealth Shakespeare Company), *The Woman in Black* (Gloucester Stage Company), and *Dead Man’s Cell Phone* (The Lyric Stage Company). Mr. Reynoso is also the recipient of the Elliot Norton Award, a Craig Noel Award nomination, and multiple IRNE and BroadwayWorld Award nominations. davidreynoso.com.

JIIYOUN CHANG

(Lighting Design) is making her Globe debut. She is the recipient of an Obie Award Special Citation in Lighting for *The World is Round* (Ripe Time). Her New York credits include *Ugly Lies the Bone* (Roundabout Underground), *brownsville song (b-side for tray)* (LCT3), *Goldberg’s Variations* (Brooklyn Academy of Music’s 2013 Next Wave Festival), *The Dance and the Railroad* (Signature Theatre Company), *Sojourners* (The Playwrights Realm), *T.1912* and *Peter & the Wolf* (Guggenheim Museum), and *Light Within* (Carnegie Hall). Her other credits include *Aubergine* (Berkeley Repertory Theatre), *The Unfortunates* and *Troilus and Cressida* (Oregon Shakespeare Festival), and work with Triad Stage. She received her M.F.A. from the Yale School of Drama. jiiyouchang.com.

CHARLES COES

(Original Music and Sound Design) is making his debut at The Old Globe. He has previously designed shows at Yale Repertory Theatre, Seattle Repertory Theatre, Berkeley Repertory Theatre, South Coast Repertory, Guthrie Theater, Shakespeare Theatre Company, ArtsEmerson, The Wilma Theater, Two River Theater, North Shore Music Theatre, Williamstown Theatre Festival, HERE Arts Center, Ford’s Theatre, Dallas Theater Center, Roundabout Theatre Company, and Huntington Theatre Company. His tour credits include Phoenix Entertainment and The Acting Company. He has also designed aerial and aquatic spectacles for Royal Caribbean and for *Queen of the Night*, an immersive show at the Diamond Horseshoe. He has collaborated on installations with artists Ann Hamilton, Abelardo Morell, and Luis Roldán. He has also worked as an associate on more than 10 Broadway shows, including *Peter and the Starcatcher* (Tony Award-winning sound design); *In the Next Room, or the vibrator play*; *Vanya and Sonia and Masha and Spike*; and *Fully Committed*, currently at the Lyceum Theatre. He teaches at Yale School of Drama.

NATHAN A. ROBERTS

(Original Music and Sound Design) is a multi-instrumentalist, composer, instrument-maker, and sound designer who specializes in creating original music and soundscapes for plays, often live onstage. His regional credits include *Sense and Sensibility* (Dallas Theater Center), *In the Next Room, or the vibrator play* (Syracuse Stage), *Accidental Death of an Anarchist* (Yale Repertory Theatre, Berkeley Repertory Theatre), *The Widow Lincoln* and *Our Town* (Ford’s Theatre), *Twelfth Night* and *The Tempest* (Hartford Stage), *The Servant of Two Masters* (Seattle Repertory Theatre, Guthrie Theater, Shakespeare Theatre Company, Yale

Repertory Theatre), *Macbeth* (The Acting Company/Guthrie Theater), *It’s a Wonderful Life* (Long Wharf Theatre), and *Third, On Borrowed Time*, and *Electric Baby* (Two River Theater). Mr. Roberts earned his M.F.A. from Yale School of Drama and teaches in the Theater Studies program of Yale University.

DAVID HUBER

(Vocal Coach) previously worked on the Globe productions of *Camp David*, *Constellations*, *Rain*, *The Last Match*, *The Metromaniacs*, Ken Ludwig’s *Baskerville: A Sherlock Holmes Mystery*, *Arms and the Man*, *Buyer & Cellar*, *The Royale*, *Bright Star*, and *The Two Gentlemen of Verona*. His previous Old Globe acting credits include *The Winter’s Tale* directed by Jack O’Brien, *The Tempest*, *The Two Gentlemen of Verona*, and *The Merchant of Venice*, among several others. He has studied voice with Master Linklater Voice teacher David Smukler, Eric Armstrong, and Kate Burke. He is a graduate of the Graduate Voice Teacher Diploma Program at York University in Toronto. His regional theatre credits include Actors Theatre of Louisville, Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Pittsburgh Playhouse, PCPA Theaterfest, Texas Shakespeare Festival, Center REP Theatre, and Centennial Theater Festival, among many others. Mr. Huber coaches voice, speech, and acting locally, works on speech issues with special needs students, and is currently teaching at Actors Workshop Studios. He is a graduate of the Old Globe/University of San Diego Graduate Theatre Program.

CAPARELLIOTIS CASTING

(Casting) has cast the Globe productions of *Constellations*, *The Last Match*, *Dr. Seuss’ How the Grinch Stole Christmas!*, Ken Ludwig’s *Baskerville: A Sherlock Holmes Mystery*, *Rich Girl*, *Arms and the Man*, *Buyer & Cellar*, *The White Snake*, *The Twenty-seventh Man*, *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 *Blackbird*, *An Act of God*, *Airline Highway*, *Fish in the Dark*, *It’s Only a Play*, *Disgraced*, *The Country House*, *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, McCarter Theatre Center, Arena Stage, and three seasons with Williamstown Theatre Festival. Their recent film and television credits include *HairBrained* with Brendan Fraser, “American Odyssey” (NBC), “How to Get Away with Murder” (ABC pilot), “Ironside” (NBC), and *Steel Magnolias* (Sony for Lifetime).

JESS SLOCUM

(Production Stage Manager) previously worked at The Old Globe on *The Metromaniacs*, *In Your Arms*, *Twelfth Night*, *Buyer & Cellar*, *Bright Star*, *Othello*, *Water by the Spoonful*, *The Winter’s Tale*, *A Doll’s House*, *Pygmalion*, *A Room with a View*, *Richard O’Brien’s The Rocky Horror Show*, the 2011-2013 Shakespeare Festivals, *Rafta*, *Rafta...*, *Robin and the 7 Hoods*, *Alive and Well*, *Sammy*, *Cornelia*, *Since Africa*, *Dr. Seuss’ How the Grinch Stole Christmas!*, and *The Glass Menagerie*. Her Broadway credits include *In the Heights*. Her regional credits include *Indecent*, *Side Show*, *Ruined*, *The Third Story*, *Memphis*, and *Most Wanted* (La Jolla Playhouse) and *Post Office* (Center Theatre Group). Her San Diego credits include Mo’olelo Performing Arts Company, North Coast Repertory Theatre, and Lamb’s Players Theatre. She is a graduate of Vanderbilt University. Proud member of Actors’ Equity.

BARRY EDELSTEIN

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. Widely recognized as one of the leading American authorities on the works of Shakespeare, he has directed nearly half of the Bard’s plays. His Globe directing credits include *The Winter’s Tale*; *Othello*; the West Coast premiere of novelist Nathan Englander’s play *The Twenty-seventh Man*; and the world premiere of Michael John LaChiusa and Sybille Pearson’s musical *Rain*. He also directed *All’s Well That Ends Well* as the inaugural production of Globe for All, a new producing platform that tours the works of Shakespeare to diverse communities throughout San Diego County. As Director

of the Shakespeare Initiative at The Public Theater (2008-2012), Edelstein oversaw all of the company's Shakespearean productions, as well as its extensive educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998-2003 he was Artistic Director of Classic Stage Company. Edelstein's other Shakespearean directorial credits include *The Winter's Tale* at Classic Stage Company; *As You Like It* starring Gwyneth Paltrow; and *Richard III* starring John Turturro. Additional credits include the Lucille Lortel Award-winning revival of Arthur Miller's *All My Sons*; the world premiere of Steve Martin's *The Underpants*, which he commissioned; and Molière's *The Misanthrope* starring Uma Thurman in her stage debut. Edelstein has taught Shakespearean acting at The Juilliard School, NYU's Graduate Acting Program, and the University of Southern California. His book *Thinking Shakespeare* is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*.

MICHAEL G. MURPHY

(Managing Director) served as General Manager of The Old Globe from 2003 to 2012, overseeing the Production, Education, Human Resources, Information Technology, and Facilities Departments, as well as Front of House operations. He also managed the construction of the Globe's new theatre and education facilities. Prior to the Globe, he was the Managing Director of Austin Lyric Opera in Austin, Texas; Director of Administration of San Diego Opera; and General Manager of San Diego Repertory Theatre. Before relocating to San Diego from New York, he held similar positions at Theatre for a New Audience and the Joyce Theater Foundation's American Theater Exchange. He also served as negotiating assistant for the League of Resident Theatres and sales representative for Columbia Artists Theatricals Corporation. Mr. Murphy serves on the Board of Directors of the National Alliance of Musical Theatre, the National Corporate Theatre Fund, and the Balboa Park Cultural Partnership, and he serves as a Management Trustee for San Diego County Theatrical Trusts, the pension and welfare trust for IATSE stagehands in the San Diego region. He was also an adjunct faculty member of the Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Stage Management from Webster University in St. Louis, Missouri, and his M.F.A. in Performing Arts Management from Brooklyn College of the City University of New York.

JACK O'BRIEN

(Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1981 through 2007. Mr. O'Brien directed the 2014 Broadway revival of *It's Only a Play* starring F. Murray Abraham, Matthew Broderick, Nathan Lane, Stockard Channing, and Megan Mullally. His Broadway credits also include: *Macbeth* with Ethan Hawke, *The Nance*, *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss' How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *II Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination). National Theatre: *His Girl Friday*. Six movies for PBS's "American Playhouse." Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in the summer of 2013 by Farrar, Straus and Giroux.

CRAIG NOEL

(Founding Director) was born on August 25, 1915, and in 2015 The Old Globe celebrated the 100th birthday of this theatre legend who was instrumental in cultivating the San Diego arts community. Noel was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late '40s, the expansion to two theatres in the '50s, Globe Educational Tours in the '70s, and Teatro Meta and the Old Globe/University of San Diego Graduate Theatre Program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the director of the Ernie Pyle Theatre in Tokyo. Described by *Variety* as the éminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include the *San Diego Union-Tribune* list of 25 persons who shaped the city's history; the Governor's Award for the Arts; University of Arizona Alumni Association's Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University's Outstanding Alumnus; Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego; Honorary Doctorate in Fine Arts, San Diego State University; and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts—the nation's highest honor for artistic excellence—in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.

CASTING

CAPARELLIOTIS CASTING
David Caparelliottis, CSA
Lauren Port, CSA

SPECIAL THANKS

Ace Uniforms



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



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



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



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

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RESTROOMS

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

SEATING OF LATECOMERS

Although we understand parking is often at a premium, the seating of latecomers is extremely disruptive. Latecomers may be given alternative seating and will be seated at an appropriate interval.

YOUNG CHILDREN

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

ELECTRONIC DEVICES AND CAMERAS

The video and/or audio recording of this performance by any means whatsoever is strictly prohibited. Please silence all digital watches, pagers, and cellular phones prior to entering the theatre.

ASSISTED LISTENING SYSTEM

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

PUBLIC TOURS

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

LOST AND FOUND

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

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

SPRING FEVER

A look into the events and programs from the Arts Engagement department.



Abstrack plays at Poetry on the Plaza, February 2016.

The level of transformation that is happening right now at The Old Globe is quite astounding, and the Arts Engagement department is an important part of it. As spring begins, the department is launching new programs and revamping existing programs to continue strengthening the Globe's connection to its neighbors throughout San Diego.

The Globe campus, located in the heart of historic Balboa Park, is a special place. More than 9.5 million people—visitors and residents alike—spend time in the park and pass through the Globe's Copley Plaza. Believing that the arts are and should be a central part of community life, the Globe has created **AXIS**, a series of free cultural events and programs on the plaza. This exciting and varied initiative aims to provide access to the arts and broaden the concept of audience to encompass not just ticket-holders, but diverse, multi-generational constituencies from communities across San Diego County.

The **AXIS** series began in February with **Poetry on the Plaza**, which featured San Diego poets and the band Abstrack performing for Globe patrons and passersby. Most recently, the Globe offered up a celebration of its resident playwright with **Happy Birthday, Mr. Shakespeare!** Guests at this family-friendly event enjoyed live musicians, a DJ, sonnet karaoke, and Shakespeare-themed activities in the Craig Noel Garden. Visitors were also the first to check out Shakespeare's birthday present: a Zoltar-inspired game that mixes and matches quotes from the Bard. This unique game will soon become a permanent installation on Copley Plaza.

Also launching is **Globe To Go**, a series of workshops that will engage community partners where they live. **Community Voices** gives community members access to introductory-level playwriting classes, and **Behind the Curtain** provides stand-alone workshops focusing on the technical aspects of creating a theatre production. These special workshops are offered through partner organizations of **Globe for All**, the Globe's signature tour of professional Shakespeare productions to underserved populations around the county, now in its third year.

The Globe will also spread its arts engagement work with **Shakespeare Residencies** at correctional facilities around the region, building on relationships created with these institutions through Globe for All. A team of teaching artists and staff will travel to these facilities with theatre-based programs focused around the study and performance of Shakespeare. Pilot programs will begin at California State Prison, Centinela, in Imperial and at Las Colinas Detention and Reentry Facility in Santee. Funding for **AXIS**, **Globe To Go**, and **Shakespeare Residencies** is generously provided by a grant from The James Irvine Foundation.

The **Summer Shakespeare Studio** (formerly Summer Shakespeare Intensive) has been redesigned in exciting new ways. Interviews were recently held for its teen ensemble, and the students selected for the program will develop foundational skills in reading, interpreting, and performing Shakespeare's plays. They will also cultivate their own artistic voices through storytelling and the creation of original material. This student ensemble, representing a broad cross section of young San Diego talent, will culminate in a public performance onstage at the Globe on Monday, August 15. The final presentation will combine Shakespearean scenes, soliloquies, and sonnets with original works generated by the students.

And last but not least, in conjunction with the visit of Shakespeare's First Folio to San Diego, the Arts Engagement department will host the **AXIS** event **Globe Family Day**, a festive morning of family activities, on Saturday, June 18, from 10:00 a.m. to 1:00 p.m. This event is free and open to the public, welcoming everyone inside The Old Globe to discover the magic of theatre. Families can participate in theatre-based workshops that provide children and parents an experience with the First Folio and Shakespeare's love of language. Guests can also tour the inner workings of the Globe's theatre spaces. **Globe Family Day** is an extravaganza of music, crafts, and storytelling for Shakespeare fans of all ages.

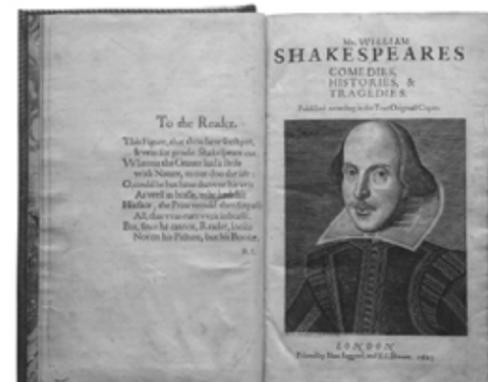
The Arts Engagement department is proud of its work at The Old Globe and in San Diego, making theatre matter to more people. Join the fun at the Globe and out in the community at one of these many upcoming events and programs! ■

DON'T MISS IT!

First Folio! The Book that Gave Us Shakespeare, on tour from the Folger Shakespeare Library

June 4 – July 7, 2016

San Diego Central Library @ Joan & Irwin Jacobs Common



Title page of the First Folio with Droeshout engraving of Shakespeare.

Shakespeare's First Folio—the first printed collection of the Bard's plays from 1623—will visit San Diego on its national tour and will be available for free public viewing, opened to the page with the immortal line "To be or not to be" from *Hamlet*. Accompanying the rare book will be a multi-panel exhibition exploring the significance of Shakespeare, then and now, as well as the importance of the First Folio. A supplemental exhibition will showcase original props, costumes, photographs, and ephemera from The Old Globe's 81-year archive.

The Old Globe applauds the Sponsors of the San Diego exhibition. They include Diane and John Berol, Audrey S. Geisel/The Dr. Seuss Fund at The San Diego Foundation, The David C. Copley Foundation, The Favrot Fund, HoyleCohen, Ann Davies in Memory of John G. Davies, The San Diego Foundation, United, The City of San Diego, The County of San Diego, Barbara and Mathew Loonin, and Friends of the San Diego Central Library.

First Folio! The Book that Gave Us Shakespeare, on tour from the Folger Library has been made possible in part by a major grant from the National Endowment for the Humanities: Exploring the human endeavor, and by the support of Google.org, Vinton and Sigrid Cerf, the British Council, and other generous donors. It is produced by the Folger Shakespeare Library in association with Cincinnati Museum Center and the American Library Association.

The Old Globe and San Diego Public Library thank our local partners: University of California San Diego, the University of San Diego, San Diego State University, San Diego Commission for Arts and Culture, the San Diego Public Library Foundation, and media partner KPBS.



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Mike Hausberg Public Relations Associate
Chanel Cook Digital and Print Publications Coordinator
Kelsey Dahlke Marketing Assistant
Carolann Malley Distribution Staff

SUBSCRIPTION SALES

Scott Cooke Subscription Sales Manager
Nisha Catron, Arthur Faro, Stephen Jones, Janet Kavin,
Pamela Malone, Yolanda Moore, Philip Patterson,
Ken Seper, Cassandra Shepard, Jerome Tullmann,
Grant Walpole Subscription Sales Representatives

TICKET SERVICES

Bob Coddington Ticket Services Director
Marsi Bennon Ticket Operations Manager
Cristal Salow Group Sales Manager
Kathy Fineman,
Caryn Morgan Lead Ticket Services Representatives
Christian Amezcua, Kari Archer, Bea Gonzalez,
Lauryn Greschke, Alejandro Gutierrez,
Amanda King, Korrin Main, Linda McKamey,
Miriam Neigus, John Sweeney,
Jake Zamzow Ticket Services Representatives

PATRON SERVICES

Mike Callaway Patron Services Director
Catherine Abbot, Mary Taylor House Managers
Angela Montague Kanish Front of House Assistant
Nic Hagan Food and Beverage Manager
Stephanie Passera,
Brandon Potter, Deborah Montes Pub Shift Supervisors
Tanika Baptiste, Morgan Candela, Mina Ortiz,
Angela Price, Michelle Thorsen, Jennifer Van Atta,
Jacquelyn Weber Pub Staff
Linda Bahash, Amy Brooks,
Stephanie Rakowski Gift Shop Supervisors

SECURITY/PARKING SERVICES

Edward Camarena Security Manager
Sherisa Eselin Security Officer
Jonathon Ayon, Joshua Caldwell,
Francisco Dukes, Jeff Howell,
Janet Larson, Jonathan Martinez,
Eleuterio Ramos Security Guards
Alexander Thomas VIP Valet Attendant

Jack O'Brien Artistic Director Emeritus
Craig Noel Founding Director