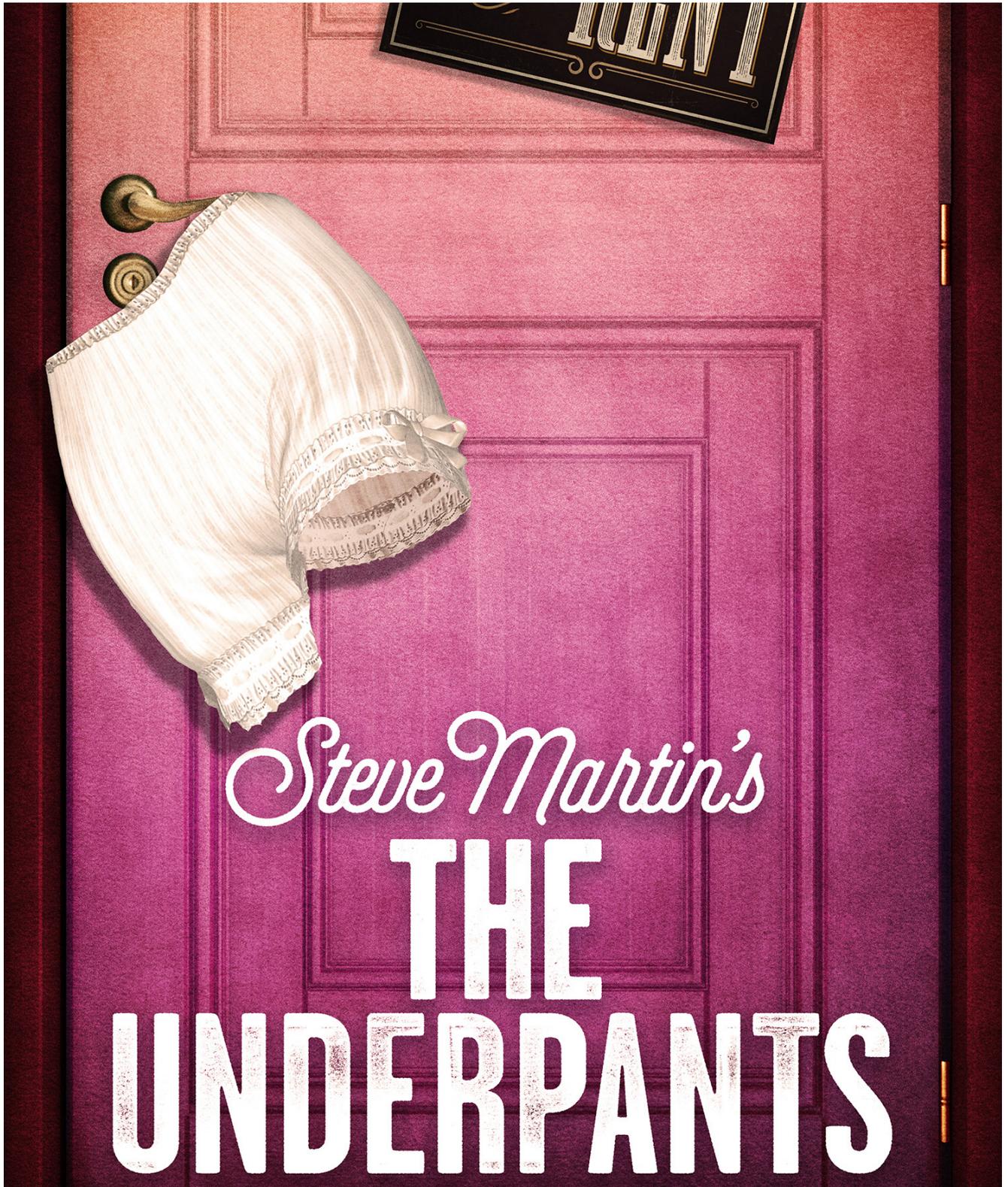


performances

THE  LD GLOBE

AUGUST 2019



Steve Martin's

**THE
UNDERPANTS**

WELCOME



MIKE HAUSBERG

Welcome to The Old Globe and this production of The Underpants. Our goal is to serve all of San Diego and beyond through the art of theatre. Below are the mission and values that drive our work. We thank you for being a crucial part of what we do.

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.

STATEMENT OF VALUES

The Old Globe believes that theatre matters. Our commitment is to make it matter to more people.

The values that shape this commitment are:

TRANSFORMATION

Theatre cultivates imagination and empathy, enriching our humanity and connecting us to each other by bringing us entertaining experiences, new ideas, and a wide range of stories told from many perspectives.

INCLUSION

The communities of San Diego, in their diversity and their commonality, are welcome and reflected at the Globe. Access for all to our stages and programs expands when we engage audiences in many ways and in many places.

EXCELLENCE

Our dedication to creating exceptional work demands a high standard of achievement in everything we do, on and off the stage.

STABILITY

Our priority every day is to steward a vital, nurturing, and financially secure institution that will thrive for generations.

IMPACT

Our prominence nationally and locally brings with it a responsibility to listen, collaborate, and act with integrity in order to serve.

OUR THANKS

PRODUCTION SPONSORS



TERRY ATKINSON AND KATHY TAYLOR

Terry Atkinson serves as a member of The Old Globe's Board of Directors and its Executive Committee. Terry's career spans more than 40 years of leading world-class financial institutions, and he is currently the CEO of Atkinson Management Consulting. After receiving his undergraduate degree in Political Science from San Diego State University and his Juris Doctorate from University of San Diego, Terry moved to New York, where he led Paine Webber/UBS's Municipal Securities Division. He spent the last few years of his career at Morgan Stanley on the West Coast. Terry is actively involved in the community and, in addition to The Old Globe, serves on the boards of San Diego Symphony, Rancho Santa Fe Foundation, and Sonoma State University Foundation. He recently finished over nine years of service on the board of The Campanile Foundation of San Diego State University.



PETER COOPER AND ERIK MATWIJKOW

Peter Cooper is a longtime supporter of The Old Globe and is well known for major philanthropic activities and community activism. A semiretired businessman, Peter is a member of the Globe's Board of Directors and sits on the Executive Committee. He serves on the Founders Council at the Williams Institute at UCLA School of Law. Peter has sponsored many productions at the Globe, including *Vanya and Sonia and Masha and Spike*; *Kiss Me, Kate*; *Camp David*; *Picasso at the Lapin Agile*; *Dr. Seuss's The Lorax*; *Barefoot in the Park*; and *The Tale of Despereaux*. Erik Matwijkow is a native of Buffalo, New York and has lived in San Diego since 1992. A decorated veteran, he served in the U.S. Navy on the USS Midway in the Persian Gulf War. He worked as an HIV-prevention educator at The San Diego LGBT Community Center for over five years, and he has been working at UC San Diego as a graphic designer since 2001. Erik enjoys photography, traveling, growing rare plants, and the arts.



PAMELA FARR AND BUFORD ALEXANDER

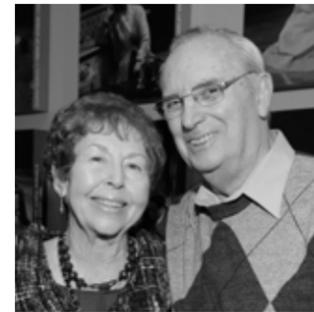
Pamela Farr and Buford Alexander spread their time across Rancho Santa Fe; Greenwich, Connecticut; and Amsterdam. Pam joined the Globe's Board of Directors in 2005 and is a member of the Executive, Audit, Finance, and Governance Committees. Pam's relationship with The Old Globe goes back much further, however; as an amateur actor and dancer, she performed on the green at the Globe when she was a high school and college student. She is also a board member of Theatre Forward and Washington Performing Arts. Pam has served the American Red Cross as Chair of the Greenwich Chapter and as National Chair of Volunteers, and she received the Harriman Award for Distinguished Volunteer Service. Pam and Buford met through McKinsey & Company, where, after 32 years (most of which were in Europe), Buford is now a Senior Partner Emeritus. In recognition of his not-for-profit work to enhance cultural, business, and educational relations between the U.S. and the Netherlands, Queen Beatrix bestowed upon him the Royal Distinction of Officer in the Order of Oranje-Nassau.



HAL AND PAM FUSON

Hal and Pam Fuson became Globe regulars in the 1980s, subscribing with their two children. The children went off to college, and Hal and Pam gained new insights by attending performances with Post-Show Forums. Hal served as the Globe's Board Chair from 2011 through 2014, a voyage of discovery that reinforced for the couple the vital role that The Old Globe plays in the cultural and economic life of San Diego. Hal and Pam brought to the 2018 Shakespeare Festival opening-night performance of *The Tempest* their entire family of 10, including four grandchildren, for whom theatre matters.

PRODUCTION SPONSORS



LEONARD HIRSCH

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



VICKI AND CARL ZEIGER

It is with great pleasure that Vicki and Carl Zeiger sponsor *The Underpants*. Vicki is a past Board Chair of The Old Globe, and she and Carl have proudly sponsored several Globe productions, including *Bright Star*, *Rain*, *Hamlet*, *American Mariachi*, *The Tempest*, and *Life After*. Vicki, a native San Diegan, started her relationship with the Globe as a child, attending summer Shakespeare performances with her family. After retiring as Vice President of Human Resources from the Sempra Companies, she joined the Globe's Board of Directors in 2011, and she also co-chaired the 2012 and 2015 Globe Galas. Carl, a retired businessman from the computer software industry, is also an ardent supporter of the Globe. Together they are involved with many other San Diego institutions, including A Step Beyond, of which Vicki is a Founding Board Member. This multifaceted organization helps children raise their GPAs and receive exposure to science, technology, engineering, and the arts as it also provides support for their parents.

ARTIST SPONSORS

Artist Sponsors for Walter Bobbie (director)

GAIL AND DOUG HUTCHESON

Gail and Doug Hutcheson have been subscribers at The Old Globe for many years, and the consistently high level of productions compelled them to become more involved as donors. Deepening their support of the Globe's work, they are pleased to become Production Sponsors, a role that has furthered their appreciation of the behind-the-scenes preparation involved in bringing theatre to life. Whether meeting the cast, crew, writers, and producers, or attending rehearsals, supporting the Globe at this level has been an entertaining and educational experience. Though involved with other community charities, the Hutchesons regard The Old Globe as a favorite for fun and relaxation with friends and family.

OUR THANKS

The Old Globe is deeply grateful to our Artistic Angels and Benefactors, whose vital support of the Annual Fund helps us make theatre matter to more people. For additional information on how to support the Globe at these extraordinary levels, please contact Llewellyn Crain at (619) 684-4141 or lcrain@TheOldGlobe.org.

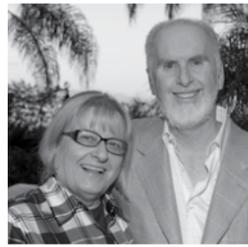
Artistic Angels (\$200,000 and higher annually)



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THE ERNA FINCI VITERBI ARTISTIC DIRECTOR FUND
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TERRY ATKINSON AND KATHY TAYLOR



PETER COOPER AND ERIK MATWIJKOW



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PAMELA FARR AND BUFORD ALEXANDER



HAL AND PAM FUSON



DEBRA TURNER



VICKI AND CARL ZEIGER



†Charter Sponsor since 1995
*In memoriam

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 leader in the American theatre. 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 to create productions on the three stages and programs in the community.

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Anonymous (1)

*In memoriam

PUBLIC SUPPORT

Financial support is provided by **The City of San Diego**.

The Old Globe is funded by the **County of San Diego**.

Special thanks to the **County of San Diego Board of Supervisors**.

Cultural Arts Chula Vista.



We thank all our generous patrons and supporters—including government funders—who help make theatre matter to more people. All public funding represents less than three percent of our annual budget, but that support, especially from The City of San Diego, is crucial.

Please tell your local and state representatives that theatre matters to you. If you support public funding for the arts, as the majority of Americans does*, contact them today.

*Source: Americans for the Arts 2015 public opinion poll.

For national, state, and county:
www.usa.gov/elected-officials

For San Diego:
www.sandiego.gov/city-hall

For County of San Diego:
www.sandiegocounty.gov/content/sdc/general/bos.html

THEATRE FORWARD

Theatre Forward advances the American theatre and its communities by providing funding and other resources to the country’s leading nonprofit theatres. Theatre Forward and our theatres are most grateful to the following funders (\$10,000 and above):

- | | | | |
|--------------------------|-------------------------------------|----------------------------------|------------------------------|
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Welcome to The Old Globe!

You know you're about to have a great night when Steve Martin's name is on the bill. The Globe has enjoyed a great deal of Martin's work in recent years, from world premieres such as *Bright Star* and *Meteor Shower* to the smash revival of *Picasso at the Lapin Agile* that Barry directed in 2017. Each production from this master of music and comedy has been a delight, and I've no doubt his enchanting farce *The Underpants* will keep you laughing!

As you may know, the impact of The Old Globe extends far beyond the stages and seats in our three theatres. Nearly five years ago we launched a Department of Arts Engagement, which has since become a core part of the Globe: we are committed to making theatre matter to more people. Our talented and dedicated arts engagement staff has introduced life-changing programs that bring theatre to communities across San Diego County.

Whether we are working with children and students through our Teaching Artists or bringing Shakespeare to incarcerated populations, we are daily witnesses to the transformative power

of theatre art to improve the quality of life, inspire people to achieve, and develop new and lasting connections between individuals and communities.

We need your help—not just to create the beautiful plays, musicals, and classics you see onstage here, but also to continue making a difference in the lives of people who might not otherwise experience the wonder of theatre. I am honored to support the Globe, and I invite you to join us as a donor. **Right now, thanks to an anonymous donor, all new and increased gifts are being matched dollar for dollar.** Fantastic benefits and special experiences await, but most of all, you will help make theatre matter to more people.

I hope you will connect with me and let me know what you think about this play and any others you see at the Globe. Please email me directly at nclay@TheOldGlobe.org.

Thank you for coming to The Old Globe—enjoy the show!

Nicole A. Clay
Nicole A. Clay
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 Harelik	John McLain	Steven Rubin	Conrad Susa*
Gregg Barnes	Richard Easton	Bob James	Jonathan McMurtry*	Ken Ruta	Deborah Taylor
Jacqueline Brookes*	Tovah Feldshuh	Charles Janasz	Stephen Metcalfe	Douglas W. Schmidt	Irene Tedrow*
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George Deloy	Joseph Hardy	Katherine McGrath*	Marion Ross	David Ogden Stiers*	*In memoriam

FROM BARRY

Sometime back in about 2000, I called Steve Martin with an idea. Here's how the conversation went:

BARRY: Hi Steve. I came across an old German comedy that I think you could adapt and turn into something special.

STEVE: What's it called?

BARRY: *The Underpants*.

STEVE: I'm in!

That conversation launched a two-year process of hard work and plentiful imagination. It began with a literal translation of Carl Sternheim's 1912 play *Die Hose*, after which came many drafts from Steve, a series of readings and workshops, a ton of meetings and conversations, and then, in April, 2002, a world-premiere production, which I was fortunate to direct, at Classic Stage Company in New York City, where I was Artistic Director. It is amazing and deeply gratifying to me that 17 years later this hilarious show is back in my life.

Sternheim's play was on my radar back then because it is a very rare bird: a classic comedy, a little naughty and bawdy, spiced with a bit of social commentary, full of outlandish characters and good jokes, and best of all, requiring only a small cast and one set. It's the kind of play that artistic directors dream about. The problem? There were only three English translations, and none of them was any good. Stilted, antique-sounding, and academic, they failed to make any kind of case for the stageworthiness of the play. I had an instinct that something was there, and that a great comic writer could tease it to new life. The subsequent worldwide success of Steve's version has vindicated that hunch beyond my wildest dreams.

The Underpants centers on one German family, the Maskes. Sternheim followed this play with three more about the Maske clan, and he subtitled the tetralogy, with apt irony and satire, "Scenes from the Heroic Life of the Middle Class." The plays chronicle the descendants of Theo and Louise as they obsessively pursue their bourgeois preoccupations even as their country inches closer and closer to fascism. The political content is subtle, always taking a back seat to crazy characters who speak a dense kind of comic lingo amid far-fetched and absurd situations. Steve Martin's adaptation of Sternheim moves him away from the political concerns of his period and shifts the thematic focus of *The Underpants* elsewhere. For Steve, the play is a study of fame and its consequences. But even this unifying idea

is subsumed in a riot of lunacy as Martin supercharges Sternheim's humor with his own wild and crazy variety of nuttiness.

Steve also warms up the comic material of the play considerably, taking time amid the hurly-burly to wonder how Louise, the play's heroine, feels about all the madness spinning around her. This is a question Sternheim never asks. He's content to drop Louise into the machinations of his farcical plot and then watch as they turn her to and fro. Steve, on the other hand, brings sympathy to her dilemma. The world Louise lives in sets limits on her dreams, yet Steve manages to find a way to honor them. I remember the day all those years ago that Steve sent me a sketch of what is now the final scene in his adaptation, and I still thrill to the imaginative coup that simultaneously honors Sternheim's original and also gives it a twist that makes it new. I suspect Sternheim would thank his adaptor and comic collaborator for adding real richness and emotional dimension to his design.

I look back on my production of this play with fondness, but I am happy to link my memories of it to a new set being generated here. They will be sweet ones, thanks primarily to the incredibly talented artist and dear, dear friend who has agreed to direct the show. Walter Bobbie's last collaboration with Steve Martin was on the musical *Bright Star*, whose trajectory brought it from the Globe to Broadway and five Tony nominations. Walter understands Steve's sensibility in a deep way and has found in this play currents of vitality that I never saw when I directed it. He is at the height of his powers as a director and visionary theatre artist, and I am beyond pleased that he's back at the Globe. Walter has gathered a team of designers who are gigantic Broadway figures in their own rights, and together they are lavishing a simply breathtaking bounty of talent and imagination on this play. This is as great a gathering of stage artistry as we've ever had at the Globe, and I am delighted to share it with our audience.

The Underpants? I'm in!

Thanks for coming. Enjoy the show.

Barry

Any feedback on tonight's show or any of the Globe's work?
Email Barry at HiBarry@TheOldGlobe.org and he'll get back to you!

Barry Edelstein
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields
MANAGING DIRECTOR

PRESENTS

THE UNDERPANTS

BY
STEVE MARTIN

Adapted from Carl Sternheim

John Lee Beatty
SCENIC DESIGN

Alejo Vietti
COSTUME DESIGN

Philip S. Rosenberg
LIGHTING DESIGN

Nevin Steinberg
SOUND DESIGN

James Calleri and Paul
Davis, Calleri Casting
CASTING

Marie Jahelka
PRODUCTION STAGE MANAGER

DIRECTED BY
WALTER BOBBIE

The Underpants is presented by special arrangement with Samuel French, Inc.

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

July 27 – September 1, 2019

CAST
(in alphabetical order)

KLINGLEHOFF..... Jeff Blumenkrantz*
BENJAMIN COHEN..... Michael Bradley Cohen*
LOUISE MASKE..... Regina De Vera*
GERTRUDE DEUTER..... Joanna Glushak*
THEO MASKE..... Eddie Kaye Thomas*
FRANK VERSATI..... Luis Vega*
KING..... Kris Zarif

Production Stage Manager..... Marie Jahelka*

SETTING
Düsseldorf, March, 1910.

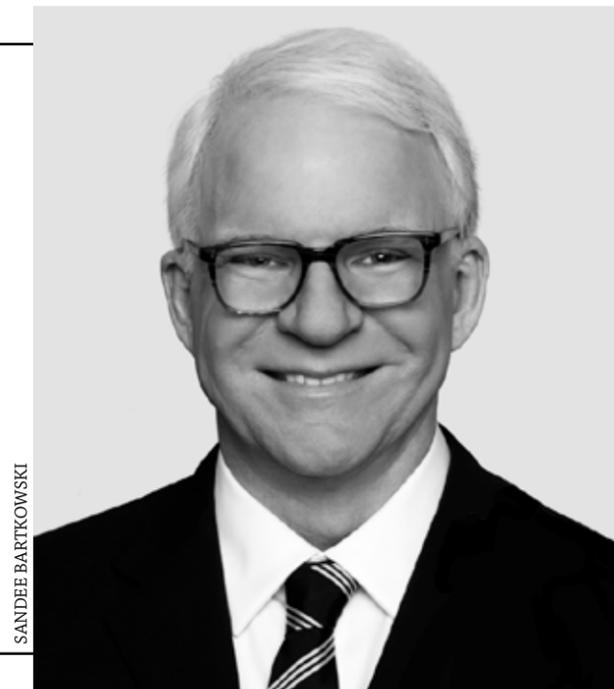
There will be no intermission.

PRODUCTION STAFF

Voice Coach..... David Huber
Assistant Director..... Meg DeBoard
Assistant Scenic Design..... Eileen McCann
Assistant Costume Design..... Shelly Williams
Production Assistant..... Sebastian Perfetto
Stage Management Intern..... Amanda Wingo

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

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa.
If you would like a synopsis of this production in English or Spanish, please request it from an usher.



SANDEE BARTKOWSKI

NOTES ON THE PLAY

By Steve Martin

In other adaptations I have done—*Cyrano de Bergerac* became the film *Roxanne*, and *Silas Marner* became the film *A Simple Twist of Fate*—I have come to understand that however true I intend to remain to the original text, the adaptation is continuously influenced, altered, and redefined by modern times. Each time, the process has taken me through the stages of a failing marriage: fidelity, transgression, and finally separation.

The job seems easy at first. It feels as though all one has to do is update a few sentences, modernize a few references, and one is finished. But a nasty thing happens. One's own inherent presence in the current age intrudes. In a sociopolitical play like Sternheim's *The Underpants*, meanings change through time. What was relevant then is historical now. And what was tangential then can become central. I chose not to present the play as historical artifact. I decided to uncork the genie that Sternheim had placed in the bottle—the genie that makes the play relevant to our age. In doing so, I have had to subordinate some themes in the original, and emphasize others that, like Sternheim's sea serpent, lurked under the surface. Sternheim's play is ribald, satirical, self-referential, and quirky. I hope I have retained those elements and assured my place in heaven—I mean, served the playwright's intentions.

I would like to thank Classic Stage Company, whose productions I have long admired, and specifically Barry Edelstein, who first brought the play to my attention. ■

The Underpants, by Steve Martin. Copyright © 2002 by Steve Martin. Reprinted by permission of Samuel French, Inc.



Scott Wakefield, Carmen Cusack, Joe Jung, and the orchestra in *Bright Star*, 2014. Photo by Joan Marcus.



(from left) Jenna Fischer, Greg Germann, Alexandra Henrikson, and Josh Stamberg in *Meteor Shower*, 2016. Photo by Jim Cox.



(from left) Donald Faison, Justin Long, Luna Veléz, and Philippe Bowgen in *Picasso at the Lapin Agile*, 2017. Photo by Jim Cox.



WORKING WITH STEVE MARTIN

By Walter Bobbie

Working with Steve Martin comes with bragging rights. You don't intend to brag, but there is just no way to say it modestly. Try saying it right now: "I'm working with Steve Martin." No matter how offhandedly you mumble, it comes with an exclamation point. Try this; it's even worse: "I'm working with Steeeve!" Leave out the "Martin" and eyes roll.

His creative reach is so wide, so impressive, and so damn good that before you get down to work, you need to remind yourself that he puts on his pants one leg at a time, just like you do. Though his pants are likely bespoke.

So...I'm working with Steeeve. But this time, only sort of. This time I am not across the table from him and Edie Brickell, as we were during our sublime collaboration on their musical *Bright Star*, first at The Old Globe and then on Broadway. This time Barry Edelstein asked me to direct *The Underpants*, which he encouraged Steve to adapt. Based on Carl Sternheim's 1910 farce, it premiered under Barry's direction at New York's Classic Stage Company in 2002. The play has become a staple of resident theatre companies worldwide.

In Steve's world, time and place just slip away. 1910 Düsseldorf becomes an opportunity for his contemporary wit to become the language of the day. Social observations land as freshly minted as ever. It is delightful.

Steve says he himself was struck by a line he forgot writing all those years ago. The leading lady achieves infamy when her underpants fall during the King's parade. Near the end of the play, when interest in her scandal is fading, she feels a surprising sense of loss.

LOUISE [edited]

The most peculiar result of all this, is that I'm now with my husband...

But there is something even more strange...

It is something that leaves me surprisingly empty.

COHEN

May I ask what it is?

LOUISE

My fame is gone.

Warhol's allotted 15 minutes are now even briefer in a viral universe where fame can last as briefly as a tweet, an Instagram post, a photobomb. Everyone is now just a hashtag away from global...then gone.

Frau Maske's emergence from wife to partner has currency. It highlights the symmetry that women demand, both in marriage and in the world. In 1910 Düsseldorf, when Frau Maske grows up, she grows equally. In her emancipation she is authentically desirable. It is the men in *The Underpants* who are the fools, unconscious of the havoc wreaked by their vanity, self-involvement, and social status.

The joy of *The Underpants* is that farce can solve complex issues in one day. It reminds us how simple life could be if our lives had dramatic structure, timing, and only four doors. But like playing the banjo, farce is harder than it sounds. It takes skill and discipline and an unrelenting desire to create joy. Steve was born to do that.

So, tonight we offer you some joy. ■

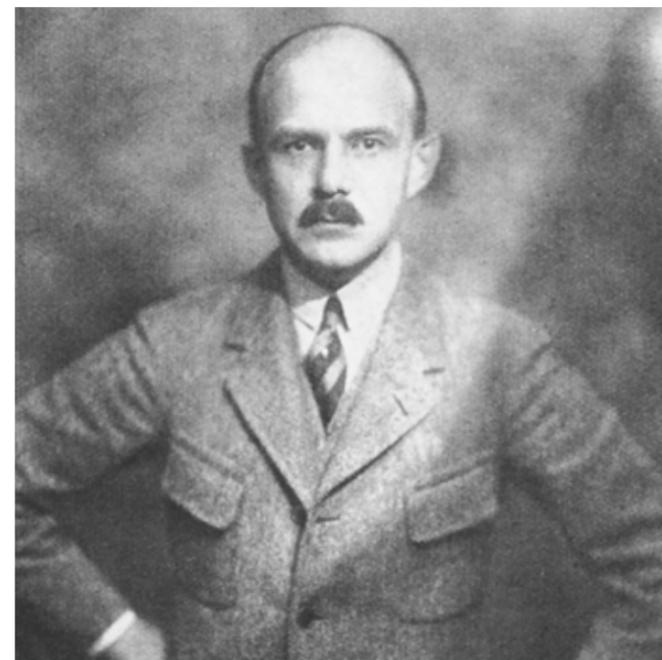
A FRESH PAIR OF UNDERPANTS

BY KRISTEN TREGAR



While walking past the Guggenheim Museum in New York City during an on-location film shoot for *Sex and the City* on April 4, 2002, a gust of wind caught Sarah Jessica Parker's rainbow-striped skirt. Photographer Tom Kingston caught the moment on film, with Parker's black lace underpants taking center stage in a moment evocative of Marilyn Monroe. The image was widely circulated, appearing on multiple lists of wardrobe malfunctions and fashion faux pas, but Parker's panties were not the only lingerie getting attention in New York that day. That evening, down on East 13th Street, Classic Stage Company opened their premiere production of Steve Martin's *The Underpants*.

Martin is most widely known for his work as an actor and stand-up comic, but he has also received wide recognition as a writer. His works include adaptations for the screen; numerous essays; novels; and three original works for the stage, all of which have been produced at The Old Globe.

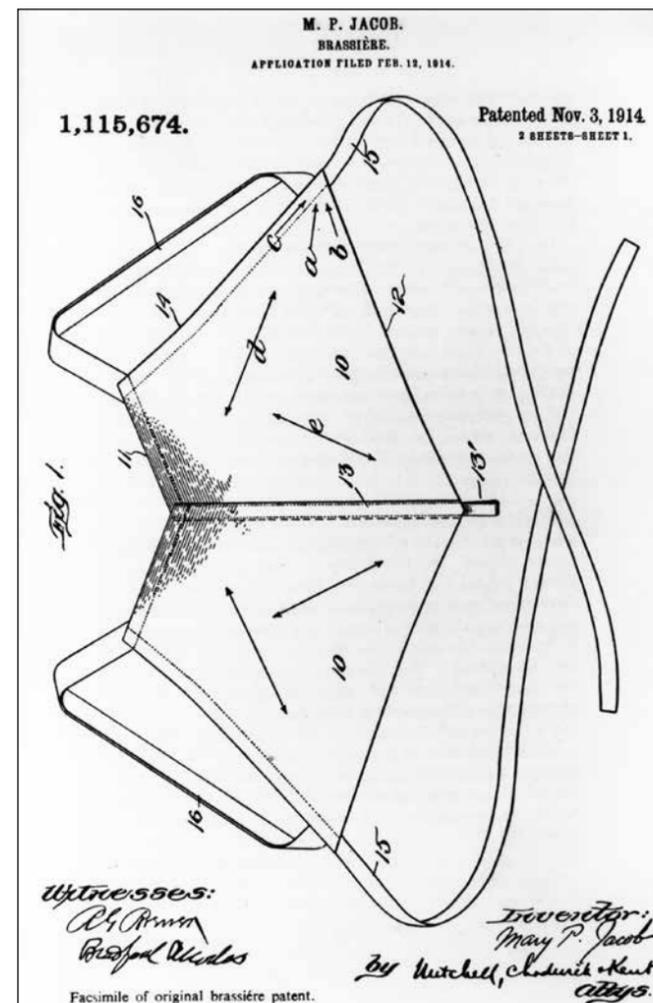
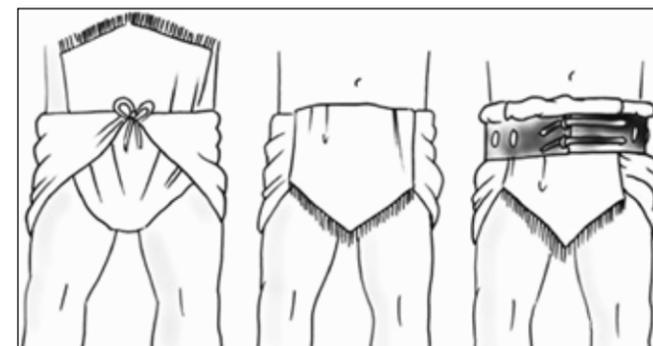


Carl Sternheim, 1921. Photo by Franz Grainer.

In early 2000, Martin turned his attention to *Die Hose*, Carl Sternheim's 1910 German farce. Sternheim's play had previously been adapted as a German silent-screen version in 1927, with the English title *The Trousers*. The original text's satirical commentary on the German middle class was so biting that, while the play managed to clear the Berlin censor's office with an adjusted title (*Der Riese*, translated as "The Giant"), it was ultimately censored by the Nazis. After World War II, the play experienced somewhat of a revival in German-speaking countries but failed to attract much attention elsewhere. It ultimately took Steve Martin to make the play accessible to modern English-speaking audiences. The Old Globe's Erna Finci Viterbi Artistic Director Barry Edelstein, who at the time was serving as Artistic Director of New York's Classic Stage Company, brought Sternheim's work to his attention.

What is clear from Martin's adaptation is an appreciation of Sternheim's approach to farce, particularly through linguistic wit. And while there are many ways in which Martin has remained faithful to Sternheim's original text, he has also made a number of adjustments that allow the play to exist more comfortably in the present day. While Sternheim's play centered on a critique of the bourgeoisie, Martin's adaptation concerns itself less with class and more with gender politics. The end of Martin's play offers a significant departure from Sternheim's (although you won't find any spoilers here!). It is enough to note that Martin's Louise finds herself considerably more empowered than her early 20th-century German counterpart.

Since 2002, *The Underpants* has been produced on a regular basis. The play has been performed in many U.S. regional theatres, including the Geffen Playhouse in Los Angeles in 2004, and the Alley Theatre in Houston in 2005. In addition, there have been international productions in Australia, Hong Kong, and India, to name a few. While, in general, underpants are intended to be kept out of view, these *Underpants* continue to attract and hold the public eye. ■



A BRIEF ON BRIEFS

(AND OTHER UNDERWEAR)

Generally unseen and often undiscussed (at least, in polite company), undergarments have a surprisingly lengthy history. Here are a few things to say about our unmentionables:

- Archaeologists have found simple loincloths (believed to be the first form of underwear) dating back 7,000 years. A goatskin loincloth was found on the mummified body of Ötzi the Iceman, who died over 5,000 years ago in the Tyrolean Alps. And Pharaoh Tutankhamun was entombed with over 100 fine linen loincloths to keep him comfortable in the afterlife.
- Actors, gladiators, and soldiers in ancient Rome sported an undergarment called a subligaculum, typically made of leather or linen.
- By the 13th century, men had adopted the practice of wearing braies, baggy predecessors of modern-day boxer shorts made of linen. By the Renaissance, braies had become shorter and had been fitted with an opening in the fabric to make urination more convenient.
- In general, ancient undies were largely the domain of men. Women were wearing stockings by the Elizabethan era, but those generally only came up to the knee. It was not until the 16th century that women began sporting "drawers," and even then, the practice was only done by wealthy Italian noblewomen. Most women donned underwear only in the early 1800s.
- Until recently, the popular narrative for the origin of the brassiere ran that the device was developed by an American socialite in 1913. In 2012, however, a hidden vault was discovered beneath the floorboards of an Austrian castle during renovations. This vault contained four 15th-century bras complete with shoulder straps.
- Men's briefs were first developed in Chicago in 1935 by Arthur Kneibler. In the first three months, Kneibler sold roughly 30,000 pairs. This initiated one of the greatest rivalries of the 20th century: boxers versus briefs. While there has been no permanent winner, each has enjoyed prominence in alternate decades: briefs were more popular in the 1970s, while boxers took center stage in the 1980s. By the 1990s, a stalemate seemed to have been reached. ■

Photos (from top): A variety of subligacula. Advertisement for men's underpants. The original patent for the first women's bra.

**JEFF BLUMENKRANTZ**

(Klingehoff) previously performed in San Diego in *Damn Yankees* (The Old Globe) and *A Funny Thing Happened on the Way to the Forum* and *How to Succeed in Business Without Really Trying* (La Jolla Playhouse). On Broadway, he has appeared in *Bright Star* (also at Ahmanson Theatre), *A Class Act*, *How to Succeed in Business...*, *Damn Yankees*, *Threepenny Opera*, and *Into the Woods*. He created the role of The Suspects in *Murder for Two* both Off Broadway (Lucille Lortel Award nomination) and at Geffen Playhouse in Los Angeles. On camera, he can be seen in *Fosse/Verdon*, “Madam Secretary,” *The Big Sick*, “The Detour,” “30 Rock,” *Joseph and the Amazing Technicolor Dreamcoat*, “Will and Grace,” “Law & Order,” and the New York Philharmonic concerts of *Sweeney Todd* and *Candide* on PBS. Also a composer, he is a Tony Award nominee for his work *Urban Cowboy*. His songs have been recorded by Audra McDonald, Sutton Foster, Megan Mullally, Rebecca Luker, Alysha Umphress, and Victoria Clark, among others. jeffblumenkrantz.com, @blumietunes.

**MICHAEL BRADLEY COHEN**

(Benjamin Cohen) is a Brooklyn-based actor and writer. His recent credits include Dauphin in *Henry V* and Sir Andrew in *Twelfth Night* (The Public Theater’s Mobile Unit). Most recently he performed as Malcolm in the Punchdrunk audience-immersive show *Sleep No More*. He has also appeared on screen in “Madam Secretary” and “The Good Fight.” He is a founding member of the theatre company American Centaur. He was a 2016 Fellow at LABA: A Laboratory for Jewish Culture, and he is a Performing Maven with Lab/Shul. He received his B.A. from Sarah Lawrence College and his M.F.A. from New York University’s Tisch School of the Arts Graduate Acting program, where he was an Ed Limato Scholar.

**REGINA DE VERA**

(Louise Maske) was born and raised in Quezon City, Philippines. She moved to New York City in 2015 to pursue graduate training at The Juilliard School. While in Manila, she was a resident actress at the Tanghalang Pilipino Actors’ Company, the Cultural Center of the Philippines’s resident theatre company for five years. In 2013, she won the Philstage Award for the Performing Arts, for Female Lead Performance in a Play, for her work as Portia in a Filipino adaptation of *The Merchant of Venice*. Her notable roles at Juilliard include Mother Courage in *Mother Courage and Her Children*, Little Red Riding Hood in *Into the Woods*, Irina in *Three Sisters*, and Aly in Chuck Mee’s *Queens Boulevard*. She is a recipient of the Raul Julia Memorial Scholarship in Drama as well as the Juilliard Career Advancement Fellowship. reginadevera.com.

**JOANNA GLUSHAK**

(Gertrude Deuter) has appeared in leading roles on Broadway in *A Gentleman’s Guide to Love and Murder*, *War Paint*, *Sunday in the Park with George*, *Les Misérables*, *Hairspray*, *Urinetown*, *Rags*, *Welcome to the Club*, *Conversations with My Father*, *Sweet Smell of Success*, and *Hairspray*. Off Broadway, she just finished a sold out run of *Gloria: A Life*, about the life of Gloria Steinem. She appeared with New York City Opera as Petra in *A Little Night Music* and Cleo in *The Most Happy Fella*. Her national tour credits include Mrs. du Maurier in *Finding Neverland*, Frau Blucher in *Young Frankenstein*, *Xanadu*, *Evita*, and *Fiddler on the Roof*. Glushak has played countless roles in regional theatre. She

can be seen as Mrs. O’Toole in the Amazon series “The Marvelous Mrs. Maisel,” as well as countless television series and films. She is a Yale School of Drama graduate.

**EDDIE KAYE THOMAS**

(Theo Maske) worked with Walter Bobbie on *The Submission* (MCC Theater) and *Golden Age* (Manhattan Theatre Club). His other New York theatre credits include *Bachelorette* (Second Stage Theater), *Dog Sees God* (Century Center), *Smelling a Rat* (The New Group), *The Diary of Anne Frank* (Broadway), *Four Baboons Adoring the Sun* (Broadway), *Talking Pictures* (Signature Theatre Company), and others. Thomas’s film credits include *American Pie* (1–4), *Harold & Kumar* (1–3), *Black & White*, *Stolen Summer*, *Freddy Got Fingered*, *Dirty Love*, and many others. His television credits include “Scorpion” (CBS), “American Dad” (Fox), “How to Make It in America” (HBO), “Til Death” (Fox), “Off Centre” (WB), and “Brutally Normal” (WB). He has appeared as a guest star on many shows including “This Is Us,” “The X-Files,” “CSI: Crime Scene Investigation,” and “Law & Order.”

**LUIS VEGA**

(Frank Versati) appeared in the national tour of Stephen Karam’s *The Humans* and in the regional productions of *As You Like It* (Guthrie Theater), *Seize the King* (La Jolla Playhouse), *Where Storms Are Born* and *A Streetcar Named Desire* (Williamstown Theatre Festival), and *The Comfort Team* (Virginia Stage Company). In New York City he has appeared in *Tell Hector I Miss Him* (Atlantic Theater Company), *i thought i would die but i didn’t* (The Tank/New Georges), and *Romeo and Juliet* (Back Room Shakespeare Project). His film and television credits include *Another Earth* (official Sundance Film Festival selection, Fox Searchlight), *Chinese Puzzle* directed by Cédric Klapisch, “Madam Secretary,” and “Tom Clancy’s Jack Ryan.” He received a B.A. in English from Columbia University and an M.F.A. in Acting from UC San Diego. luis-vega.net, @sinverguenzaluisvega on Instagram.

**KRIS ZARIF**

(King) appeared at The Old Globe last year in *A Thousand Splendid Suns*. He previously played El-Fayoumy in *The Last Days of Judas Iscariot* (Triad Productions), Nepotism Guy, Scientist Guy, and Security Guy in *tempOdyssey* (Teatro ALTO), and Romeo in *Romeo and Juliet*, Nanaivandak in *1001 Grains of Sand*, and Micah in *Inside Story* (San Diego State University). He can also be seen in the films *September Tapes*, *In the Wrong Hands*, *Timing*, *Any Genre You Like*, and *Rushing*.

STEVE MARTIN

(Playwright) began his career on “The Smothers Brothers Comedy Hour” (1967–1969), for which he earned his first Emmy Award, for Outstanding Writing Achievement in Comedy, Variety or Music in 1969. In the mid-1970s, Martin shone as a stand-up on “The Tonight Show Starring Johnny Carson” and “Saturday Night Live.” His films are widely popular successes: *The Jerk* (1979), *Planes, Trains & Automobiles* (1987), *Roxanne* (1987), *Parenthood* (1989), *L.A. Story* (1991), *Father of the Bride* (1991), and *Bowfinger* (1999). As an author, Martin’s work includes the novel *An Object of Beauty*; the play *Picasso at the Lapin Agile*; a collection of comic pieces, *Pure Drivel*; a bestselling novella, *Shopgirl*; and his memoir, *Born Standing Up*.

His writing has also appeared in *The New Yorker*. Martin is an accomplished, Grammy Award-winning, boundary-pushing bluegrass banjoist and composer who has won three Grammys for performing and composing. He has earned numerous honors, including an Academy Award, five Grammy Awards, an Emmy Award, the Mark Twain Prize, and the Kennedy Center Honor. Martin and Edie Brickell’s musical *Bright Star* premiered at The Old Globe in 2014, played a limited engagement at The Kennedy Center, and received acclaim in its Broadway run. In addition to five Tony Award nominations, *Bright Star* received Outer Critics Circle Awards for Outstanding New Broadway Musical and Outstanding New Score. His play *Meteor Shower* made its world premiere at the Globe in 2016 before playing a Tony-nominated run on Broadway. Martin’s 2018 Netflix special with Martin Short, *An Evening You Will Forget for the Rest of Your Life*, received four Emmy nominations. They are currently touring their new comedy show, *Now You See Them, Soon You Won’t*, across the U.S. and internationally.

WALTER BOBBIE

(Director) just returned from Theatre Royal Bath, where he directed the U.K. premiere of Christopher Durang’s *Vanya and Sonia and Masha and Spike*. His New York productions include *Bright Star*, *Venus in Fur*, *Golden Age*, *The School for Lies*, *Irving Berlin’s White Christmas*, *Chicago*, *The Submission*, *The Savannah Disputation*, *New Jerusalem*, *High Fidelity*, *The Marriage of Bette and Boo*, *Sweet Charity*, *Twentieth Century*, *Footloose*, and *A Grand Night for Singing*, among others. Bobbie served as Artistic Director of City Center’s acclaimed Encores!, and he is on the Executive Board of the Stage Directors and Choreographers Society. As an actor, his career spans the original cast of Broadway’s *Grease* to the 1992 *Guys and Dolls* and the recent Broadway revival of George Bernard Shaw’s *Saint Joan*. Bobbie is the recipient of Drama Desk, Outer Critics Circle, and Tony Awards.

JOHN LEE BEATTY

(Scenic Design) has designed the Globe productions of *Much Ado About Nothing*, *King Richard II*, *Picasso at the Lapin Agile*, *Love’s Labor’s Lost*, *Cornelia*, *Dancing in the Dark*, *Dr. Seuss’s How the Grinch Stole Christmas!*, and *Redwood Curtain*. His 115 Broadway credits include *Sweat*, *Disgraced*, *The Nance*, *After Midnight*, *Good People*, *Venus in Fur*, *Other Desert Cities*, *Time Stands Still*, *The Royal Family*, *The Color Purple*, *Rabbit Hole*, *Doubt*, *Chicago*, *Proof*, *A Delicate Balance*, *The Heiress*, *The Sisters Rosensweig*, *The Most Happy Fella*, *Burn This*, *Ain’t Misbehavin’*, *Talley’s Folly*, *Fifth of July*, and *Crimes of the Heart*. His Off Broadway credits include *The Whipping Man*, *Sylvia*, *The Substance of Fire*, *A Life in the Theatre*, and *Lips Together, Teeth Apart*, as well as 38 seasons at Manhattan Theatre Club and Circle Repertory Company, 22 seasons at City Center Encores!, film, opera, television, and circus. Beatty is the recipient of Tony, Obie, Drama Desk, and Outer Critics Circle Awards, and he is a member of the Theatre Hall of Fame. He is a graduate of Brown University and Yale School of Drama.

ALEJO VIETTI

(Costume Design) designed The Old Globe’s *Familiar*, *Allegiance*, *Brighton Beach Memoirs*, *Broadway Bound*, *Engaging Shaw*, and *Lost in Yonkers*. On Broadway he designed *Allegiance* (Drama Desk Award nomination), *Beautiful: The Carole King Musical* (West End, Japan, Australia, U.K. tour, U.S. tours; Olivier Award nomination), and *Holiday Inn*, *The New Irving Berlin Musical*. His Off Broadway credits include Roundabout Theatre Company, Manhattan Theatre Club, Atlantic Theater Company, Primary

Stages, MCC Theater, The New Group, Radio City Music Hall’s Rockettes, and City Center Encores!, among others. Vietti has designed regionally for La Jolla Playhouse, Ford’s Theatre, Arena Stage, Hartford Stage, Long Wharf Theatre, Colorado Ballet, Shakespeare Theatre Company, Guthrie Theater, Williamstown Theatre Festival, and others. His international credits include Disney’s *The Hunchback of Notre Dame* (Japan and Germany), Ukraine’s Donetsk Opera, and Edinburgh Festival Fringe. His other opera credits include Lyric Opera of Chicago, New York City Opera, and Minnesota Opera. He also designed for Ringling Bros. and Barnum & Bailey Circus. Vietti is a recipient of Theatre Development Fund’s 2010 Irene Sharaff Young Master Award. alejo_vietti_costume_design on Instagram.

PHILIP S. ROSENBERG

(Lighting Design) has designed the Broadway productions of *Pretty Woman: The Musical*, *The Elephant Man*, *A Gentleman’s Guide to Love and Murder*, and *It’s Only a Play*. His Off Broadway credits include *The Ruins of Civilization*, *The Explorer’s Club*, and *Cactus Flower*. His regional credits include productions with The Old Globe, The Kennedy Center, La Jolla Playhouse, Ford’s Theatre, Guthrie Theater, TheatreWorks Silicon Valley, Hartford Stage, Huntington Theatre Company, Chicago Shakespeare Theater, Shakespeare Theatre Company, Dallas Theater Center, Denver Center for the Performing Arts Theatre Company, Alley Theatre, Arena Stage, McCarter Theatre Center, Manhattan School of Music, Portland Stage, The Actors Company Theatre, Barrington Stage Company, Williamstown Theatre Festival, Dorset Theatre Festival, Bay Street Theater, Goodspeed Musicals, Two River Theater, George Street Playhouse, and Westport Country Playhouse.

NEVIN STEINBERG

(Sound Design) previously designed The Old Globe’s productions of *The Tale of Despereaux* and *Bright Star*. His Broadway credits include *Hamilton*, *Dear Evan Hansen*, *Hadestown* (Tony Award), *The Cher Show*, *Bandstand*, *Bright Star*, *It Shoulda Been You*, *Mothers and Sons*, *Rodgers + Hammerstein’s Cinderella* (Tony nomination), *The Performers*, and *Magic/Bird*. His Off Broadway credits include *Dear Evan Hansen*, *Hamilton*, *The Landing*, and *Far from Heaven*. He has designed over 30 Broadway productions with Acme Sound Partners, receiving five additional Tony nominations, for *The Gershwins’ Porgy and Bess*, *Bengal Tiger at the Baghdad Zoo*, *Fences*, *Hair*, and *In the Heights*.

CALLERI CASTING

(Casting) (James Calleri, Paul Davis, Erica Jensen) cast the recent Broadway productions and tours of *Burn This*, *Bright Star*, *Hedwig and the Angry Inch*, *Fool for Love*, *The Visit*, *The Elephant Man*, and *Venus in Fur*. Their recent Off Broadway and regional credits include Kate Hamill’s *Little Women* at Primary Stages; the Pride Plays festival and Samuel D. Hunter’s *Lewiston/Clarkston* at Rattlestick Playwrights Theater; and productions at Actors Theatre of Louisville, Long Wharf Theatre, and Two River Theater. Their television credits include the upcoming “Dickinson” (Apple) and “The Path” (Hulu), and their films include *I Origins* and *Another Earth*. Calleri Casting has received 14 Artios Awards for Outstanding Achievement in Casting. They are members of the Casting Society of America. callericasting.com.

MARIE JAHELKA

(Production Stage Manager) previously worked on The Old Globe’s *Native Gardens*, *The Wanderers*, Powers New Voices Festival (2016–2018), *Red Velvet*, *Dr. Seuss’s How the Grinch*

Stole Christmas!, *Somewhere*, *The Last Romance*, *The Whipping Man*, *Romeo y Julieta*, *Back Back Back*, *Opus*, *The American Plan*, *In This Corner*, and *Oscar and the Pink Lady*. Her regional credits include *Put Your House in Order*, *Hollywood*, *Ether Dome*, *Miss You Like Hell*, and *The Tall Girls* (La Jolla Playhouse), *Aubergine*, *Evita*, and *Violet* (San Diego Repertory Theatre), *HIR*, *Dogfight*, *My Fair Lady*, *True West*, *Fool for Love*, *Spring Awakening*, *Company*, *Shakespeare's R&J*, *Assassins*, *Mistakes Were Made*, *Parade*, *Cabaret*, and *Love Song* (Cygnet Theatre Company), *The Full Monty* (San Diego Musical Theatre), *miXtape* (Lamb's Players Theatre), *The Amish Project* (Mo'olelo Performing Arts Company), and *This Wonderful Life* (North Coast Repertory Theatre). She received her B.A. in Theatre Arts from University of San Diego.



BARRY EDELSTEIN

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. He has directed nearly half of the Bard's plays. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-seventh Man*, the world premiere of *Rain*, *Picasso at the Lapin Agile*, *Hamlet*, the world premiere of *The Wanderers*, and the American premiere of *Life After*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour. In January he oversaw the Globe's inaugural Classical Directing Fellowship program, and last November he directed *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall. 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 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 to 2003 he was Artistic Director of Classic Stage Company. His book *Thinking Shakespeare*, which was rereleased in a second edition last year, is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.



TIMOTHY J. SHIELDS

(Managing Director) is very pleased to have joined the ranks of the Globe's staff in October of 2017. He brings to San Diego many decades of theatrical experience. Most recently, he was Managing Director at Princeton, New Jersey's McCarter Theatre Center from 2009 to 2017. His professional experience includes serving as Managing Director at Milwaukee Repertory Theater for 10 years, and as Managing Director at Geva Theatre Center in Rochester, New York, for six. He has held administrative positions at Children's Theatre Company in Minneapolis, Denver Center Theatre Company, and McCarter Theatre Center in an earlier period of his career. In service to the field, he was the President of the League of Resident Theatres (LORT) for six years and was the Chair of the ArtPride NJ board. He has also served on the boards of Theatre Communications Group (Vice President), Milwaukee's Latino Arts Board, the Cultural Alliance of Greater Milwaukee, and Theatre Wisconsin (Founder/President). Over the years he has been a panelist,

panel chair, and on-site reporter for the theatre program at the National Endowment for the Arts. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.

JACK O'BRIEN

(Artistic Director Emeritus) served as Artistic Director of The Old Globe from 1981 to 2007. His Broadway credits include *All My Sons*, *Carousel*, *Charlie and the Chocolate Factory*, *The Front Page*, *It's Only a Play*, *Macbeth*, *The Nance*, *Catch Me If You Can*, *The Coast of Utopia* (Tony Award), *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination), *The Full Monty* (Tony nomination), *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony nomination), and many more. He has also directed for national tours, the West End, New York's Metropolitan Opera, and San Diego Opera, as well as six movies for PBS's "American Playhouse." He was inducted into the Theatre Hall of Fame in 2008. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in 2013.

CRAIG NOEL

(Founding Director, 1915–2010) was a theatre legend who was instrumental in cultivating the San Diego arts community. Beginning in 1939, he directed more than 200 Globe productions of all styles and periods and produced an additional 270 shows. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and San Diego Junior Theatre in the '40s, the expansion to two theatres in the '50s, and the founding of The Old Globe/University of San Diego Graduate Theatre Program in the '80s. Described by *Variety* as the éminence grise of San Diego theatre, Noel is one of the few San Diegans both to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was also a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. Noel received many awards and honors during his lifetime, including the 2007 National Medal of Arts, the nation's highest honor for artistic excellence.



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-826, IATSE.

CASTING

Calleri Casting, Inc.
James Calleri, Paul Davis, Erica Jensen

The videotaping or making of electronic or other audio and/or visual recordings of this production, or distributing recordings on any medium, including the internet, is strictly prohibited, a violation of the author's rights, and actionable under United States copyright law. For more information, please visit www.samuelfrench.com/whitepaper.

SPECIAL THANKS

Special thanks to our cat and bird:
Sarah Jane Shanks and Jim Borstelmann.

TAKING PHOTOS IN THE THEATRE

Audience members may take photos in the theatre before and after the performance and during intermission. If you post photos on social media or elsewhere, you must credit the production's designers by including the names below.

John Lee Beatty, Scenic Design

Alejo Vietti, Costume Design
@alejo_vietti_costume_design

Philip S. Rosenberg, Lighting Design
@philipsrosenberg

Nevin Steinberg, Sound Design

Please note: Photos are strictly prohibited during the performance. Photos of the stage are not permitted if an actor is present. Video recording is not permitted at any time in the theatre.

PATRON INFORMATION

TICKET SERVICES HOURS

Monday: Closed
Tuesday – Sunday: 12:00 noon – last curtain
Hours subject to change. Please call ahead.
PHONE (619) 23-GLOBE (234-5623)
FAX (619) 231-6752
EMAIL Tickets@TheOldGlobe.org or Info@TheOldGlobe.org
WEBSITE www.TheOldGlobe.org

ADMINISTRATION HOURS

Monday – Friday: 9:00 a.m. – 5:00 p.m.
PHONE (619) 231-1941
WEBSITE www.TheOldGlobe.org
ADDRESS The Old Globe
P.O. Box 122171
San Diego, CA 92112-2171

ORDERING TICKETS/CHANGE OF ADDRESS

The Old Globe accepts Visa, Discover, MasterCard, and American Express. Phone orders for non-subscribers are subject to a \$3.00-per-ticket service charge. Ticket exchanges are subject to a service charge for non-subscribers. If you have moved, please notify the Ticket Services Office to update our records. Call (619) 234-5623 during Ticket Services hours, mail your change of address to the Ticket Services Office, or email Tickets@TheOldGlobe.org.

UNABLE TO ATTEND?

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

RESTROOMS

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

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

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.

ARTS ENGAGEMENT

THEATRE BELONGS TO ALL OF US

By Karen Ann Daniels

The Old Globe has a vision and values statement that begins: “The Old Globe believes that theatre matters. Our commitment is to make it matter to more people.”

In the almost six years I spent at the Globe, I was lucky enough to be in the right place at the right time, and blessed with the right skills and the right passion. As a native San Diegan and a theatre professional, I returned to San Diego in 2012 wondering if theatre could be more than entertainment. Would the things that I loved about theatre—collaboration, playfulness, connection to others, and joy—translate into something tangible and utilitarian?

The Globe already had a long history of community-based work, but with the arrival of Erna Finci Viterbi Artistic Director Barry Edelstein in 2012, this effort took on a new urgency. Barry included me in a group whose task was to seek a major grant from The James Irvine Foundation—their so-called “New California Arts Fund”—and I was thrilled when Irvine awarded the Globe a major multiyear award that became the jet fuel for this work. Freedom Bradley-Ballentine came to the Globe from New York to direct our new Department of Arts Engagement, and he galvanized countless people, including me. I was now on a team that wanted to test the idea that theatre can matter to the life of a city.

And test it we have. Since the Globe for All Tour began in 2014, we’ve been bringing plays to 9,000-plus people all over San Diego and Imperial Counties every year. We’ve established new programs: Community Voices (playwriting), Behind the Curtain (how a show is made), Reflecting Shakespeare (Shakespeare as departure for self-reflection in correctional facilities), coLAB (creating original work by and for the community), and AXIS (free cultural events on our plaza). We’ve also offered Globe Learning (ongoing professional development for artists and educators), Free Student Matinees, and school residencies; re-envisioned our Pam Farr Summer Shakespeare Studio; added sensory-friendly shows and related programs; and created a Veterans’ Apprenticeship Program in partnership with our Tech Center.

We’ve expanded from a handful of Teaching Artists to an impressive and diverse roster of about 25 Teaching Artists with cross-disciplinary skills. We’re in ongoing, mutually beneficial relationships with more than 25 organizations from all over the county. We break bread together regularly and dream together about new ways we can work in tandem. We have an amazing, dedicated staff that has embraced the work and evolved with us. All this in under four years. We opened up our doors, and San Diegans opened up theirs to us.

In my mind and heart, this test has been an unequivocal success. I could never have imagined that we’d be able to do so much. There is no doubt in my mind that theatre can and does matter to more people. For a long-standing institution such as the Globe, this has been a hard, rigorous, and worthy process. It’s stretched us and exposed the places we needed to and could grow. While we’ve served almost 40,000 people across our programs in just the last year, the real beauty of this work isn’t in how many people (although that’s important too), but by how much it has changed and challenged every level of this institution. It has called us to be better, to be more welcoming, to be more inclusive, and to listen, and has reinvigorated us with new joy and renewed purpose.

“I’ve been a witness to lives changed, to hearts enlarged by compassion and empathy for others.”



(from left) Matthew Boston and Michael Pemberton in the Globe for All Tour of *They Promised Her the Moon* at Las Colinas Detention and Reentry Facility, 2019. Photo by Rich Soublet II.



The 2018 Pam Farr Summer Shakespeare Studio Showcase. Photo by Rich Soublet II.



Guests at the Globe’s first free *Grinch* sensory-friendly AXIS event, 2018. Photo by Rich Soublet II.

All of this has shifted my life—because theatre now matters more to me than ever. It has become a place of hope again. I’ve been a witness to lives changed, to hearts enlarged by compassion and empathy for others. I’ve wanted to work harder and be more because I knew theatre was becoming a vital and transformative part of many people’s lives across San Diego. My San Diego.

Arts engagement at its core isn’t really that radical of an idea. We’re just letting people know that The Old Globe is a place where they belong no matter where they come from or what they’ve been through. There is a pathway to the Globe that doesn’t cost anything more than a little bit of time and interest. Everyone is welcome here. Theatre belongs to all of us.

Karen Ann Daniels worked at The Old Globe for six years. She recently relocated to New York City to become Director of the Mobile Unit at The Public Theater.

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

TICKET SERVICES

Bob Coddington Ticket Services Director
 Marsi Bennion Ticket Operations Manager
 Cristal Salow Group Sales Manager
 Kathy Fineman,
 Caryn Morgan Lead Ticket Services Representatives
 Kari Archer, Bea Gonzalez, Amanda King, Korrin Main,
 Lauren Mezta, Oceana Morisoli, Victor Salazar,
 April Smitley, Michelle Wiegand,
 Krista Wilford Ticket Services Representatives

PATRON SERVICES

Brian Davis Patron Services Director
 Allison Dorantes, Cynthia Ochoa, Laura Rodriguez,
 Mary Taylor House Managers
 Angela Montague Kanish Front of House Assistant
 Jeff Sims Pub Manager
 Patrice Aguayo, Scott Fitzpatrick, Deborah Montes,
 Stephanie Passera Pub Shift Supervisors
 Tim Angel, Christian Castro, Alexis Duran,
 Cheryl Huston, Beverly Lindquist,
 Jessica Stockwell Pub Staff
 Linda Bahash, Barbara Behling, Allison Dorantes,
 Stephanie Rakowski Gift Shop Supervisors

SECURITY/PARKING SERVICES

Joel Javines Security Manager
 Karen Cole, Jeff Howell, Joseph Lapira, Janet Larson,
 Dana L. Matthews, Eleuterio Ramos Security Guards
 Efrén Castillo, Darius Jakubs,
 David Olson Shuttle Drivers
 Shea Husted, Joseph Lapira VIP Parking Valets

Jack O'Brien Artistic Director Emeritus
 Craig Noel Founding Director