Welcome to Picasso at the Lapin Agile! We’re thrilled to kick off 2017 with this funny, fascinating, and endlessly surprising play.

As we begin a new year, we also celebrate the phenomenal successes of 2016. Last year, the Globe broke box office records with hits like Meteor Shower (another Steve Martin comedy) and our acclaimed productions of October Sky and Sense and Sensibility. It was also an outstanding year for philanthropy. Individual donors gave generously to support our mission, and the Globe reaped the benefit of major foundation and government support. Our Arts Engagement Department successfully launched a slate of new programs funded in part by The James Irvine Foundation’s New California Arts Fund, and the National Endowment for the Arts awarded the Globe a major grant to support new play development. In every way, 2016 was a banner year for The Old Globe.

We couldn’t imagine a better way to start 2017 than Picasso at the Lapin Agile. Not only does the production mark the welcome return of writer Steve Martin to the Globe, it pairs him with his longtime collaborator—and our Erna Finci Viterbi Artistic Director—Barry Edelstein. Here, Barry shepherds an all-star cast featuring returning Globe favorites alongside talented performers making their Globe debuts. 2016 will be a tough act to top, but this show bodes well for another banner year of great theatre in Balboa Park.

We hope to see you often at the Globe in the coming year!

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.
Karen and Donald Cohn have served in leadership roles at The Old Globe for nearly 25 years and have given over $9 million to the theatre. Karen, a graduate of University of San Diego's School of Law, is involved with numerous major arts and cultural institutions. Don is the founder and former CEO of Dataquick Information Systems Inc. and is owner of Balboa Vista Farms in Ramona, one of Southern California's largest thoroughbred racing, breeding, and training facilities. Don has served as Board Chair at the Globe and continues his work on the Executive and other committees. Karen first joined the Globe Board in 1992. She co-chaired the first Globe Gala, and 2017 will mark her 10th year successfully co-chairing this landmark event. She also served two terms as Chair of the Board of Directors. The Cohns have supported several productions, including Sense and Sensibility, Kiss Me, Kate, The Winter's Tale, A Midsummer Night's Dream, Rosencrantz and Guildenstern Are Dead, and The Merchant of Venice. Karen and Don helped launch the Globe's Capital Campaign in 2006 with a significant gift, and, in recognition, the Globe's education center is named in their honor.

KAREN AND DONALD COHN

Karen Tanz is a proud member of The Old Globe’s Board of Directors and is active with many philanthropic organizations in San Diego. Originally from Toronto, Karen studied theatre management at The Banff School of Fine Arts, which inspired her work in live theatre and television in Canada. She most recently produced noise control materials for the transportation industry and many international corporations. In 1981, Norman and Louis Stankiewicz were awarded a Technical Achievement Award (stage operations) by the Academy of Motion Picture Arts and Sciences. Peter, a semi-retired businessman, is a member of the Globe’s Board of Directors and sits on the Executive Committee as Vice Chair, Arts Engagement. He produces noise control materials for the transportation industry and many international corporations. 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. Many individuals have paved the 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 success possible.

KAREN AND STUART TANZ

JEAN AND GARY SHEKHTER

Jean and Gary Shekhter came to the United States from the Soviet Union in the late 1970s. Grateful for all that their new country and community provided them, the Shekhetes have been generous supporters of many charitable institutions. Jean has served on the Globe’s Board since 2008 and serves on the Development Committee. Gary and Jean reside in Rancho Santa Fe. They have sponsored The Twenty-seventh Man and Rain and are honored to sponsor this wonderful revival of Picasso at the Lapin Agile.

ERNA FINCI VITERBI ARTISTIC DIRECTOR FUND

In 2016, Andrew J. Viterbi and his family created the Erna Finzi Viterbi Artistic Fund with a $5 million gift, recognizing the memory of their beloved mother and wife. This generous and visionary gift is helping to sustain The Old Globe for many years as it encourages others to contribute to the theatre’s long-term stability. The Viterbi family’s passion for philanthropy is inspiring, and The Old Globe is proud to have been a beneficiary of their largesse for years, including a leadership gift of $2 million to the Capital Campaign in 2006. Erna loved the arts, and theatre in particular, and her magnanimous spirit and considerable warmth touched many. The Old Globe believes it is fitting that her name is now attached to the values of the Globe’s artistic output while the theatre’s body of work honors her blessed memory.

PETER COOPER AND NORMAN BLACHFORD

Peter Cooper and Norman Blachford are longtime supporters of The Old Globe and are well-known for their major philanthropic activities and community activism. Norman serves on the Founders Council of the Williams Institute at UCLA School of Law. A native of Montreal, he founded a manufacturing firm that produces noise control materials for the transportation industry and many international corporations. In 2015, Sheryl and Harvey White were awarded a Technical Achievement Award (stage operations) by the Academy of Motion Picture Arts and Sciences. Peter, a semi-retired businessman, is a member of the Globe’s Board of Directors and sits on the Executive Committee as Vice Chair, Arts Engagement. He is also a Founder’s Council member of the Williams Institute at UCLA School of Law and is a part of the HIV Funding Collaborative at the San Diego Human Dignity Foundation.

PURCHASE EXTRAVAGANT LEADING SPONSORS

LEADING SPONSORS

LEADING SPONSORS

SHERYL AND HARVEY WHITE

Over their long association with The Old Globe, Sheryl and Harvey White have produced many leadership roles at the theatre, each serving terms as Chair of the Board of Directors, with Harvey serving as Co-Chair of the Globe’s $75 million Capital and Endowment Campaign. Sheryl is co-chairing this year’s Globe Gala and will hold the distinction of co-chairing 11 successful Galas. The Whites have been Leading Sponsors for many years and, in addition to last year’s successful October Sky, they have sponsored such productions as Bright Star, The Last Goodbye, Arms and the Man, The Times They Are A-Changin’, Dancing in the Dark, The First Wives Club, and A Room with a View. Additionally, they sponsored Loot in Yorston’s inaugural production in the arena theatre that bears their name in recognition of their significant Capital Campaign and cumulative giving of $8 million to the Globe. Sheryl serves on the Globe’s Executive Board Committee, and Harvey is an Emeritus Director.

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. Many individuals have paved the 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 success possible.

- $25 million and higher — Donald* and Darlene Shiley
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- $9 million and higher — Karen and Donald Cohn
- $8 million and higher — Sheryl and Harvey White
- $7 million and higher — Kathryn Hartox | Viterbi Family and The Erna Finzi Viterbi Artistic Director Fund
- $4 million and higher — Audrey S. Geisel
- $3 million and higher — Helen K. and James S. Copley Foundation | The James Irvine Foundation | County of San Diego
- $1 million and higher — Mary Beth Adderley
- $1 million and higher — Globe Guilders
- $1 million and higher — Stephen & Mary Birch Foundation
- $1 million and higher — California Cultural & Historical Endowment
- $1 million and higher — J. Dallas and Mary Clark
- $1 million and higher — The Liptonsky Family
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- $1 million and higher — The Shubert Foundation
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- $1 million and higher — Wells Fargo
- $1 million and higher — Carolyn Torstein-Wollcote
- $1 million and higher — Anonymous (1)
- $1 million and higher — “In Memoriam”
The extraordinary support of The Old Globe’s Artistic Angels and Benefactors helps to sustain and expand the Globe’s artistic excellence. In 1993, The Old Globe introduced its sponsorship program, and ever since, philanthropic-minded individuals and organizations have provided critical support to the theatre’s annual fund while enjoying opportunities to interact with a production of their choice on an intimate level. The quality and artistry our audiences have come to expect is deeply impacted by these generous donors, whose commitment and vision are unmatched in San Diego.

**Artistic Angels** ($160,000 and higher annually)

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  - Sponsors since 2013
- **Vicki and Carl Zieger**
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For additional information on how you may become a Sponsor, please contact Keely Tidrow or Matthew Richter at (619) 231-1941.
Welcome to the Globe's 2017 slate of shows!

Celebrating genius in the new year, Steve Martin is back to complete his hat trick of three very different shows at the Globe in as many seasons, and we continue to do so with familiar voices, including Picasso Theater and its outrageously funny adaptation of The Imaginary Invalid, as well as Steve's directorial instincts of Barry Edelstein.

We are excited about the upcoming year! It includes Globe world premieres of familiar voices, including Picasso Theater and its outrageously funny adaptation of The Imaginary Invalid, as well as Steve's directorial instincts of Barry Edelstein. We are particularly grateful to Picasso at the Lapin Agile Leading Sponsors Karen and Donald Cohn, Peter Cooper and Norman Blackford, Jean and Gail Shoshette, Karen and Peter Farzan, United, the Erna Finci Viterbi Artsistic Director Fund, and Sheryl and Harvey White.

In order to continue this exciting and challenging work, the Globe has launched a matching gift campaign to support our artistic initiatives and our expanding and evolving arts engagement programs in the community. Thank you for being here and for being part of the Old Globe family.

Thank you for being here and for being part of the Old Globe family.

Vicki L. Zeiger, Chair, Board of Directors

The play's punchline and Picasso share a certainty that they have to offer will in fact make a difference to humanity, that their work will leave the world a better place than the one they found. This certainty is, in its innocence and purity, uplifting. Steve dramatizes Picasso's genius's fragile sense of incipient discovery against a dizzy background of puns, pratfalls, and wild flights of silliness. That juxtaposition—sung to a backdrop of goofball cornball—what is that kept this nearly 30-year-old play fresh, and what makes it worthy of revival by a major American theatre. It is what makes Steve Martin a genius and still going super strong, a genius in his own right, just like Steve Martin's Picasso in his play, and—I'm going to say it!—just like Steve Martin.

We have a hall working on Picasso. Directing a revival of a modern play like this one is no different from reviving an old classic. The trick is to seek the beating heart of the play, its still-pulsing life force, while remaining humble before comic craftsmanship that often seems superhuman in its precision. I've gathered a team of extraordinary talents to help me do this work. As always at the Globe, the designers are top-notch. John Lee Beatty and Lindsay Jones join my longtime collaborators Russell Champa and Kathrine Roerig to make a world of visual and aural splendor every bit as vibrant as the sparkling dialogue of Steve's play and a canopy of old friends, new, sprinkled with celebrated figures of stage and screen, and fully embracing the Globe's commitment to diversity and inclusion on our stages, bold energy, wit, and consummate comic skill to the enterprise. I'm so grateful to all of them, and so fortunate to be able to work with talent at this uncommonly high level. Most of all, I'm grateful to Steve for his continuing commitment to the Old Globe, a place we really want him to regard as his theatrical home.

Thanks for coming. Enjoy the show.
PERFORMANCES
PERFORMANCES 9

PERFORMANCES MAGAZINE

The Old Globe

Presents

PICASSO AT THE LAPIN AGILE

By

STEVE MARTIN

John Lee Beatty
SCENIC DESIGN
Katherine Roth
COSTUME DESIGN
Russell H. Champa
LIGHTING DESIGN
Lindsay Jones
ORIGINAL MUSIC AND SOUND DESIGN
David Huber
VOCAL COACH
Caparelliota Casting
CASTING
Anjee Nero
PRODUCTION STAGE MANAGER

Directed by

BARRY EDELSTEIN

Picasso at the Lapin Agile is presented by special arrangement with Samuel French, Inc.
Produced on the New York stage by Stephen Eich and Joan Stein

CAST
(in order of appearance)

FREDDY .......................................................................................................................... Donald Faison*
GASTON ............................................................................................................................... Hal Linden*
GERMAINE ........................................................................................................................ Luna Vélez*
ALBERT EINSTEIN ........................................................................................................ Justin Long*
SUZANNE ............................................................................................................................ Lisa Lapira*
SAGOT ..................................................................................................................................... Ron Orbach*
PABLO PICASSO .............................................................................................................. Philippe Bosoyens*
CHARLES DABERNOW SCHMENDIMAN ............................................................................... Marcel Spears*
COUNTESS ........................................................................................................................ Liza Lapira*
FEMALE ADMIRER ............................................................................................................ Liza Lapira*
VISITORS ............................................................................................................................... Kevin Hafso-Koppman†

Production Stage Manager ................................................................................................. Anjee Nero*
Assistant Stage Manager .................................................................................................... Jess Shelem
Assistant Stage Manager (February 28 to March 12) ............................................................ Laura Zingle*

SETTING
A bar in Paris, 1904.
There will be no intermission.

PRODUCTION STAFF

Music Director ....................................................................................................................... Lyndon Pugeda
Musical Staging ..................................................................................................................... James Vásquez
Assistant Director ................................................................................................................ Gerardo Flores
Assistant Scenic Design ........................................................................................................ Eileen McCann
Associate Costume Design ................................................................................................... Charlotte Devaux
Assistant Lighting Design ..................................................................................................... Wen-Ling Liao
Stage Management Intern .................................................................................................... Olivia Keane

*Member of Actors’ Equity Association, the union of Professional Actors and Stage Managers in the United States.
†Student in The Old Globe and University of San Diego Shiley Graduate Theatre Program.

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

Donald and Darlene Shiley Stage
Old Globe Theatre
Conrad Prebys Theatre Center
February 4 – March 12, 2017
What made you want to bring Picasso at the Lapin Agile to the Globe this season?

I have a long relationship with Steve Martin—we're now going into our third decade as friends and collaborators—and I'm thrilled that the Globe's audience has come to really embrace his work for the stage and wants to know that work better. And this is a play I find really funny, really smart, surprisingly moving, and full of interesting and provocative ideas. So, all told, it seemed like a project that the Globe audience would like, that I would enjoy doing, and that would make sense in terms of the institution's relationship with this great artist.

Could you talk a bit about the physical production you and the design team have created to bring the play to the stage?

The play takes place in a bar, the Lapin Agile, which is a real place in the Montmartre area of Paris. If you look at pictures of the Lapin Agile, it's a very dark place: a low-ceilinged, gas-lit room with wood paneling and lots of dark paintings everywhere whose varnish has gone dull over the years. It's just very brown. But the play—the play is not brown. The play has a vibrancy to it, and an energy, it wants to have some brightness and some color. Scenic designer John Lee Beatty and I had been wrestling with that problem. And then I had this really interesting experience. I went with Steve to the opening night of Meteor Shower at Long Wharf Theatre (they co-produced the world premiere with us), and we got to New Haven a few hours early, so Steve suggested we go to the Yale Center for British Art, which has one of the most important collections of British paintings in the United States. It was one of the most remarkable 90 minutes I've ever spent, just looking at paintings with one of the country's great art collectors and listening to him talk about what he saw. And I had this epiphany. I realized that Steve is a man with a highly sophisticated visual sense, but nobody has really approached his plays from that perspective. I thought, what can I add that is different from the countless other productions of this play that have been staged? I can try to respond to the visual sensibility of Steve Martin and the ways it manifests itself in this play. So this is what the design team and I wanted to do. Steve finds a way to bring Picasso's painting onto the stage, and he finds a way to bring Einstein's theory of relativity and its scope onto the stage in a way that is truly visual and theatrical. If we can express these moments fully, it can be breathtaking—and visually very, very beautiful.

How would you describe the play's approach to these iconic historical figures?

You know, I went to Steve's house once, and he said, "Look, I have a new Picasso, and I just put it up." I said, "Wow, how do you hang a Picasso?" And he said, "With a hammer and a nail." Just as Steve carries himself with a refreshing sense of humility and a healthy irony about his own genius—because he's a genius, there's no doubt about that—he also has a refreshing sense of the concrete humanity of these artists. He's able to see them as geniuses and as people at the same time. Yes, they're people who are about to change the world, but they're also just people, like the rest of us. They make these earth-shattering works, but they hang them with a humble nail.

Could you talk about the interaction between the bar and its famous patrons?

Einstein and Picasso walk into a bar. It might be the oldest setup in the book. But instead of a punchline, Steve Martin delivers the complex and beautiful play Picasso at the Lapin Agile. He takes two iconic figures of early-20th century art and science—real men who changed the course of world history—and puts them in an entirely fictional situation. In Steve Martin's imagination, and on stages around the world, two great men who never met are finally given the opportunity to discourse and debate—and of course, drink.

The bar into which Einstein and Picasso walk, however, is far from fictional. The Lapin Agile still exists: a humble, low-ceiled cottage not far from the Place du Tertre in the Montmartre district of Paris. This modest building boasts a fascinating history, not only as a crucible of modern art but also as the inspiration for one of Picasso's famous paintings.

The bar was originally known as the Cabaret of Assassins, for the portraits of famous killers that hung on its walls. When illustrator André Gill took over in the 1870s, he painted a new sign for the establishment that showed a rabbit jumping out of a saucepan. That sign gave the cabaret its new name: the Lapin Agile, or the Agile Rabbit. (The name was also a punning reference to "le lapin à Gill," or Gill's rabbit.)

As in Steve Martin's play, by the early 20th century, the Lapin Agile was run by a bartender named Frédé Gérard ("Freddy") and frequented by the beautiful artists' model Germaine Picht. Picasso himself spent untold hours there, and he was not the only artist who considered the Lapin Agile a home away from home. The cabaret may have been small, dingy, dark, and smoky, but it was also one of the great centers of bohemian life in Paris. Along with its evenings of song, poetry, and comic performance, the bar played host to passionate debates about the nature of art, conducted by the likes of Modigliani, Apollinaire, Van Gogh, and Renoir.

In 1905, Frederic commissioned Picasso to create a painting to hang on the wall of the Lapin Agile—or perhaps he demanded the piece in exchange for an unpaid bar bill, as he was known to take artwork in payment for drinks. Either way, the result was Picasso at the Lapin Agile: a painting of Picasso himself, dressed as a Harlequin, drinking at the bar alongside Germaine and Freddy. The painting hung, unfamed, in the cabaret until 1912, when Freddy sold it for the equivalent of $20. In 1989, it sold for $40.7 million dollars at auction, and it now hangs in the Metropolitan Museum of Art in New York.

Into what better bar could Einstein have accidentally stumbled, in the 1904 of Steve Martin's imagination? The walls of the real Lapin Agile had long echoed with music, with conversations both profound and bawdy, and with the shouts of Picasso himself, calling for another drink. All that was missing was a visitor—or maybe two—to provide the extra genius for a truly ingenious play.
Pablo Picasso

Born: October 25, 1881, in Malaga, Spain

Married: Twice, plus at least 10 significant mistresses.

Children: Four, by three different women, only one of whom was his wife.

In 1904: At 23, Picasso had not yet achieved commercial success. He lived in Le Bateau-Lavoir, a rundown former piano factory in Paris, alongside other artists like Juan Gris and Amedeo Modigliani. The building famously stank and swayed, and it had neither electricity nor running water. Although his mistress Madeline was pregnant, he embarked on a high-profile affair with artist and model Fernande Olivier.

Breakthrough Work: In 1907, Picasso created *Les Demoiselles d’Avignon*, a large painting (nearly eight feet square) that aggressively disregarded any sense of traditional artistic perspective. Instead, Picasso reduced its five nude figures to two-dimensional geometric forms. *Les Demoiselles* planted the seeds for Cubism and was a foundational work of modern art.

Reception: Even Picasso’s closest companions strongly disliked *Les Demoiselles d’Avignon*. His fellow artist Henri Matisse at first thought the painting was Picasso’s idea of a bad joke. Although Picasso saw the piece as a major advance in his work, he did not exhibit it again until 1916, and the painting received no recognition in the art world until the mid-1920s.

“Picasso is so human. Almost all his paintings are very revealing about the human soul, because they’re hostile, they’re beautiful, they’re loving, they’re hateful. They have everything, and he spared us nothing. That’s one of the reasons why I think he’s a master.” —Steve Martin

“I begin with an idea and then it becomes something else.” —Pablo Picasso

Albert Einstein

Born: March 14, 1879, in Ulm, Germany

Married: Twice. Newly discovered letters indicate many significant mistresses.

Children: Three, by his first wife, two of them born after the couple was married.

In 1904: Einstein was 25. He worked at the federal patent office in Bern, Switzerland, and lived in an unremarkable second-floor apartment where he hosted regular gatherings of the Olympia Academy, a group of friends who met to discuss physics and philosophy. He was denied a promotion at the patent office, struggled financially, and feared that his chance for a scientific career was slipping away from him.

Breakthrough Work: In the spring of 1905, Einstein had his “Annus Mirabilis” (Miraculous Year). He published four papers—on light, Brownian motion, special relativity, and the equivalence of mass and energy—that would forever transform the study of physics and fundamentally shape scientific views of space and time for generations to come.

Reception: The lasting impact of Einstein’s work was not immediately apparent. He continued to work at the patent office until 1909 and was not widely recognized in his field until 1911.

“When I started writing, I just started typing and Albert Einstein walked in. That’s the way it happened. And I just couldn’t make him go out, you know? And then I really understood. I knew what I was going to write about.” —Steve Martin

“A storm broke loose in my mind.” —Albert Einstein, about his great breakthroughs of 1905.
PHILIPPE BOWEN (Public Picasso) is making his Globe debut. He will next appear in Lindsay Copoland’s feature film Heart of Stone. Mr. Bowen also played Don Jon. His New York credits include Hombres, Or Everyone in America (Labyrinth Theatre Company), The 25th Annual Putnam County Spelling Bee (Theatre Workshop of the South). His regional credits include Pericles (Two River Theater), Clandestine (Michael Katin Studio), Molotov (Scripps Ranch Theatre). Mr. Bowen is a graduate of M.A. F.E.A. program at Brown/Trinity Rep and also studied at the London Academy of Music and Dramatic Arts and Georgetown University.

DONALD FAISON (2014) is best known as Dr. Christopher Turk on the television comedy series Scrubs. He recently wrapped production on the Netflix feature Little Evil opposite Adam Scott, Evangeline Lilly, and Chris Pratt. Recently, Donald starred in the TV Indep't comedy series “The Exes” for five seasons opposite Kristen Johnston and Wendy Malick. He also co-starred in August Wilson’s Seven Guitars (Bridge Theatre) and the Fox animation pilot “Botopop” and continues to voice roles on Cartoon Network’s animated series “Robot Chicken” and “Titan Maximum.” In addition, he recently voiced King Cheetah in the new Jon Favreau Disney+ series “The Mandarin. He previously hosted the TBS reality show “Last Laugh” and the Spike reality show “Total Takeover.” He also appeared in the independent films Kick-Ass (Gaston) and Kick-Ass 2 (Charles Dabernow Schmendiman) most recently directed by Brian Kulik (Classic Stage Company). In 2015, he started in the critically acclaimed off-Broadway Off-Broadway hit The Diviners directed by Mr. Kulik. Plaisted was nominated for the 2015 Rosemarie Tichler Fund grant for his role in The Diviners. Mr. Kulik also directed by Tyne Rafael (Classic Stage Company). His other New York productions also include a role in the world premiere of Moonlight and Magnolias (Goodman Theatre). He is best known for his role as Rich in the MTV series The Liar’s Club. He has appeared in over 70 film credits including The Most Happy Fella, A Midsummer Night’s Dream, among others. 

HADLEY HINES (Eugenia “Gina” Vallartes) was awarded the 2015 Rosemarie Tichler Fund grant for his role in The Diviners directed by Brian Kulik (Classic Stage Company). In 2015, he started in the critically acclaimed off-Broadway Off-Broadway hit The Diviners directed by Mr. Kulik. Plaisted was nominated for the 2015 Rosemarie Tichler Fund grant for his role in The Diviners. Mr. Kulik also directed by Tyne Rafael (Classic Stage Company). His other New York productions also include a role in the world premiere of Moonlight and Magnolias (Goodman Theatre). He is best known for his role as Rich in the MTV series The Liar’s Club. He has appeared in over 70 film credits including The Most Happy Fella, A Midsummer Night’s Dream, among others.

BEVAN KELLY (Lila) is a voice actor who has appeared in numerous animated films and TV shows. She is also a voice actor for the podcast “The God Committee.”

ROBERT KENDRICK (Dr. Dresbach) appeared in television series as a recurring guest star on ABC’s General Hospital, CBS’s Cold Case, ABC’s How to Get Away with Murder, and the series regular role on NBC’s The Blacklist. Mr. Kendrick has also appeared in a variety of local, regional and national TV commercials and in numerous independent films. He is an official Spokesman for the Pepsi Halftime Campaign at the Super Bowl.

BENjamin KILLINS (Beverly Butler) was a cast member on Nickelodeon’s “Degrassi: The Next Generation” from 2012-2015. He began his career on the show as a recurring guest star, as well as appearing on television in “Cooper Barrett’s Guide to Darwin’s Practice,” “A Million Little Things,” “Beat,” and “The Liar’s Club.” He also played the role of Young Freddie, the stepson of Tony Danza’s character on the show. Mr. Killins is a graduate of The表文

ROB ORBACH (Dr. Dresbach) previously appeared at the Globe in The Twenty-seventh-Born Man. He has made his Broadway debut in God of Carnage, winning the Outer Critics Circle Award for Best Featured Actor in a Play in 2010 and later starred in the Chicago premiere, in the national tour, and at a Contemporary Theatre Lab production of The Liar. He is also the author of 2006’s Short History of the World: An Audience Participation. Mr. Orbach’s broadway credits include Amos Hart in Chicago (also first national tour in Chicago, Dance at the Apollo), The Vampires, Never Gonna Dance, and Soul Doctor. He has been seen Off Broadway in Liz Diller’s The True Story of the Javanese in Love (Lambs Theater), Gentlemen Prefer blondes (Playwrights Horizons). Mr. Orbach appeared in the world premiere of Moonlight and Magnolias (Goodman Theatre). Mr. Orbach is the Executive Director of the Drama Lab at the American Theatre, and the author of The Liar’s Club. Mr. Orbach is the co-founder of the award-winning Off Broadway musical “The Fighting 69th.”

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Fifth of July, and Crimes of the Heart. His Off Broadway credits include Sweet, The Whipping Man, Sylvia, The Sublime, Five Times Three, Together, Teeth, Apart, The Road to Mecaw, Song of Singapore, A Life in Life, and 150 Ways to Kill Your Neighbor's Dog. He co-founded the Theatre Company, and 21 seasons at City Center Encore! He has also designed at major regional theatres and in film, including American Conservatory Theatre, Center Stage, Portland Playhouse, Arena Stage, The Wilma, Long Wharf Theatre, Trinity Repertory Company, and UC San Diego. He is a graduate of The Old Globe and University of San Diego Shiley Graduate Theatre Program.

LINDSEY JONES (Choreography and Sound Design) previously worked on the Globe productions of Rich Girl, Buyer & Cellar, Richard III, As You Like It, Inherit the Wind, and The Glass Menagerie, In This Corner, Oscar and the Pink Lady, Lincolnwood Sky Girls, and Beyond Therapy, among others. He designed and composed for the Broadway productions of Bombs On Balls and A Time To Kill. His Off Broadway credits include Privacy, Dry Powder, and A Few Best Men (The Public). His regional credits include The Public Theater, Second Stage Theatre, Manhattan Theatre Club, Vineyard Theatre, Atlantic Theatre Company, and New York Stage and Film. His concert work includes attendances at the Kennedy Center, the Kennedy Center, Arena Stage, the Wilma Theatre, Long Wharf Theatre, Trinity Repertory Company, Mark Taper Forum, and the Kennedy Center.

ALEX NERO (Production Stage Manager) previously worked on the Globe productions of October Sky, Kiss Me, Kate, The Twenty-seventh Man, Buyer & Cellar, The Front Page, Twelfth Night, Two Shakespearean Actors, Measure for Measure, and Jitney. He has worked on national tours of the Kennedy Center, Hartford Stage, Center Theatre Group, SITI Company, Houston Grand Opera, Theatre Projects, and the Seattle Shakespeare Company. He has served as the Dora Award Nomination Manager for the Toronto Theatre Association, and he has received two Barrymore Award nominations, many others. His film scoring credits include The Brass Tent (Magnolia Pictures), and A Night of the Living Dead (D. Films). He received his B.F.A in 2006 from Academy Award for Best Documentary, Short Subjects.)

JESS SLOCUM (Assistant Stage Manager) previously worked on the Globe productions of Measure for Measure (Globe for All), Love's Labour's Lost, Twelfth Night, and Porgy and Bess at the Arena Stage. He previously worked on Buyer & Cellar, Bright Star, Othello, Water by the Spoonful, The Winter's Tale, A Doll's House, Pygmalion, and Life of the Party, and the production of 2011-2013 Shakespeare Festival, Raffa Raffa Raffa... Robin and the 7 Hoods, Alive and Well, Sammy, Cornellia, Since Africa Began, The House of Blue Leaves, The Glass Menagerie, The Hairy Ape, and Girls of the Golden West. His Broadway credits include The Glass Menagerie. Her Broadway credits include in The Heights. Her regional credits include The Line, Show, Ruined, The Third Story, Memphis, and the 2011-2012 production of (La Jolla Playhouse). She is a member of the Stage Directors and Choreographers Union (Directors Guild of America). Her San Diego credits include Mo 'olelo Performing Arts Company, Twelfth Night, The Full Monty, and 24 nominations, two Ovation Awards and Jefferson Awards, and 24 nominations, two Ovation Awards and one M.F.A. in Stage Management from UC San Diego, where she is currently a visiting faculty member, and she is a proud member of AEA.

CASTING
CAPARELLIOTIS CASTING David Caparelliotis, CSA
Lauren Port, CSA
Joseph Gery

SPECIAL THANKS
Esther Skandunas

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

RESTROOMS
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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

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The Old Globe accepts Visa, Discover, MasterCard, and American Express. Phone orders for non-subscribers are subject to a $3.50 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.

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.

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.

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.

WHY SHAKESPEARE?
Last year The Old Globe reimagined its summer training program for high school students. Arts Engagement staffs undertook an investigation to discover ways of making the program more relevant to young artists and more reflective of trends occurring on college and university campuses across the country.

We asked some key questions: How do we engage with young artists? How can they connect to our resident playwright, William Shakespeare, in a powerful way that deepens their understanding of his words and the issues he wrote about? How can young people forge personal connections to Shakespeare and take agency over this process? The answers to these questions led to the development of the Summer Shakespeare Studio.

The Globe’s Summer Shakespeare Studio has shifted from being product-driven to now being fully process-driven. The program strives to put each participant at the center of the work’s creation, thus providing a means for the artist to have a truly intimate experience with Shakespeare. The Studio endeavors to develop foundational skills for reading, interpreting, and performing Shakespeare’s plays while cultivating artistic voice through storytelling and the creation of original material.

“We are interested in how the participants are able to exert control over the narrative and how it speaks to their interests,” explains Director of Arts Engagement Freedome Bradley-Ballentine.

Through a month-long process, students follow an intensive curriculum of acting, movement, music, and writing classes as well as training in voice and speech, stage combat, and text. Master classes are offered with Globe artists and staff, many of whom are among the leaders in their fields. These instructors seek to deepen students’ understanding and appreciation of Shakespeare’s writing and to use his work as a model for engaging with their own experiences. The Studio also incorporates non-Shakespearean material, such as modern music, original texts, and the participants’ own “freewrites,” in which the group brainstorms topics essential to the story, then breaks out to discover different ways to express them. The play’s poignant themes naturally find their way into the work, which culminates in a final presentation held at The Old Globe.

This unique performance combines Shakespeare’s words, today’s popular songs, and original material generated by the Studio’s company. Through language, music, movement, and puppetry, the ensemble members create an exploration for the audience.

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• Applications are available now. Please email Studio@TheOldGlobe.org for more information.
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Join FRIENDS OF THE OLD GLOBE and Make Theatre Matter to More People!

A generous donor has offered to match all new and increased gifts given by May 10, 2017!

You can help by joining Friends of The Old Globe and making a tax-deductible gift to the theatre’s Annual Fund! As a not-for-profit theatre, the Globe relies on the generous support of patrons like you to help bridge the gap and to make theatre matter to even more people. Your gift supports:

- Brilliant productions of Shakespeare
- Sensory-friendly performances for patrons on the autism spectrum and with other special needs
- Globe for All, touring productions for free to communities across San Diego
- A theatre apprentice program for military veterans
- The Sumner Shakespeare Studio for high school students
- Free Student Matinees
- Free Insight Seminars
- Playwriting Workshops

In addition to helping us reach even greater artistic heights, you will enjoy exclusive benefits only available to Friends of The Old Globe, including:

- Invitations to Meet the Artist and other exclusive Friends events
- Private backstage tours and tours of the Globe’s Technical Center with refreshments
- A free gift and discounts at the Helen Edison Gift Shop and Lady Carolyn’s Pub
- Recognition of your gift in Performances magazine
- Subscription seating upgrade priority, waived single ticket fees, discounts at area restaurants, and much more!

Benefits vary by giving level with an annual donation of $50 – $2,499. Contact Robin Hatsfeld at (619) 684-4142 or rhatsfeld@TheOldGlobe.org for more information, or visit www.theoldglobe.org/donate.

Yes! I would like to join Friends of The Old Globe with a gift to the Annual Fund of:

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A generous donor has offered to match all new and increased gifts given by May 10, 2017!
Circle Patrons support artistic and arts engagement of The Old Globe. They are key advocates on the Globe’s behalf, serving as ambassadors who make the case that a thriving arts community improves the quality of life for everyone in our diverse region. We invite you to consider joining the Circle Patron family and become an integral part of the theatre experience as you support the Globe’s mission and enjoy exclusive benefits.

**CRAIG NOEL CIRCLE: $2,500**
All benefits on page 24, plus:
- Complimentary admission to the Lipinsky Family Suite private donor lounge when attending Globe performances
- Personal VIP ticketing and subscription services
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Even more opportunities are available to Production and Artist Sponsors!
Irene and Herman (Buzz) Boschken are Old Globe Circle Patrons who have supported the theatre’s artistic and arts engagement programs for many years with annual gifts. They have held the Globe close to their hearts since they first met at UC Berkeley more than 50 years ago.

Although they have not lived in San Diego for most of their time together, Irene and Buzz have been “patrons from afar” of the Globe. They have resided in Ann Arbor, Seattle, and Davis, as well as overseas. Says Buzz, “This highlights how valuable this artistic institution is in our lives, no matter where we live. It is a testament to the fact that the Old Globe has a reach far beyond its regional presence.”

Irene and Buzz have long and distinguished careers in academia, administration, and consulting. Buzz has spent 45 years as a university professor, specializing his research in urban public policy and globalization. Irene devoted her career to teaching, education research, and policy development, and she is an author of a leading national reading-intervention program. She continues as a consultant for the State of California credentialing-assessment program.

Buzz follows his family’s Napa roots as a winemaker and is an avid skier and runner. Irene’s free time is consumed with ballet and skiing. Irene and Buzz also attempt to keep up with seven grandchildren, all of whom provide comic relief and endless enjoyment.

Join Irene, Buzz, and a wonderful family of supporters whose commitment enables the Globe to bring fine theatre like tonight’s production of Picasso at the Lapin Agile to San Diego. See page 24 for details.

Irene and Herman (Buzz) Boschken

The Boschken enjoy skiing in their spare time.

Reflecting on high points at the Globe, Irene and Buzz have experienced the full range of Shakespeare, classical works, new plays, and premiere musicals. While they have enjoyed many plays over the years, highlights include Dr. Seuss’ How the Grinch Stole Christmas! (they have seen the production all 12 years), Bright Star, Camp David, The Full Monty, October Sky, Othello, and Allegiance.

When asked why they give to the Globe, Irene and Buzz answer, “Because of its great repertoire of fine works, but also because of its integration into the fabric of San Diego. Whether speaking of the Globe’s origins decades ago with Founding Director Craig Noel or the Globe’s current artistic presence led by Barry Edelstein, what stands out most is this institution’s substantial contribution to San Diego’s cultural life and heritage.”

Irene and Buzz know that their Circle Patron membership helps bring a sense of permanence to the Globe and helps sustain its future as one of the most important theatres in the United States. The Old Globe thanks and salutes the Boschkins for their wonderful generosity and support.

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The Old Globe thanks those generous donors who give in honor or memory of a special person or to mark a special occasion. Thank you for paying tribute by giving to the Glove.


The gifts listed above were received June 1 – November 30, 2016. If you would like to make a tribute or memorial gift, please contact the Development office at (619) 684-4145.

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The Old Globe’s ability to maintain the standard of excellence, while keeping ticket prices affordable, is due in large part to the financial support of more than 2,000 individuals, businesses, foundations, and government agencies. Please join us in giving warm and recognition to these leaders who have made tonight and our other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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Mike Callaway .................. Patron Services Director
Mary Taylor, Juliana Johnson .................. House Managers
Angela Montague Kanash .................. Front of House Assistant
Nic Hagan .................. Food and Beverage Manager
Jessica Molina, Deborah Montes, Stephanie Pasersa, Michelle Thorsen .................. Pub Shift Supervisors
Tanika Baptiste, Abigail Lara, Mina Morales, Jennifer Van Atta .................. Pub Staff
Linda Bakhsh, Barbara Behling, Stephanie Rakowski .................. Gift Shop Supervisors

SECURITY/PARKING SERVICES
Edward Carmona .................. Security Manager
Sherisa Easlin .................. Security Office
Francisco Dukels, Jeff Howell, Joseph Lapira, Janet Larron, Eleuterio Ramos, Charlotte A. Sims, Carlos Valderrama .................. Security Guards

Barry Edelstein, Erna Finzi Viterbi Artistic Director