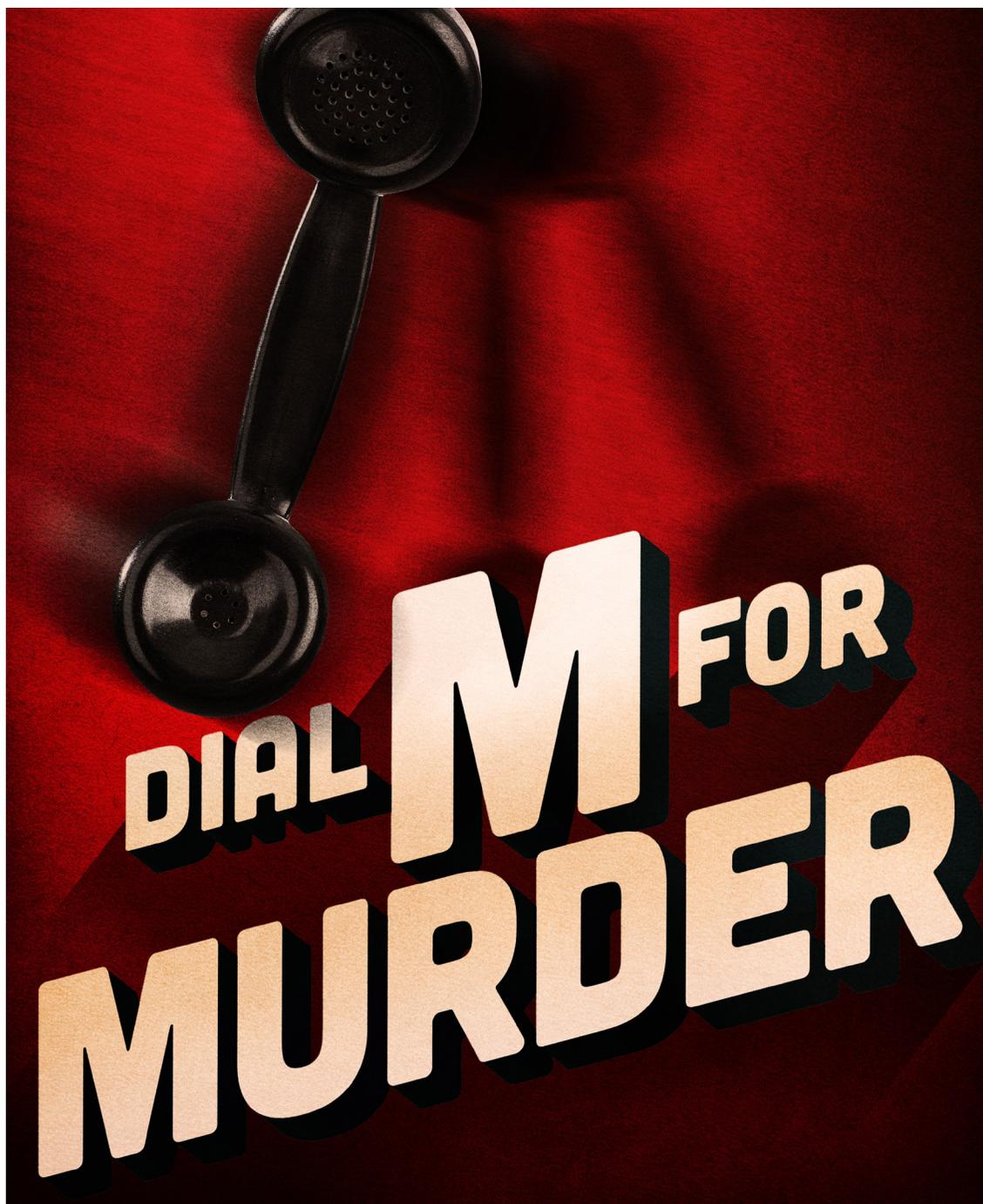


performances

MAGAZINE

THE  LD GLOBE

JULY - AUGUST 2022





Welcome to The Old Globe and this production of Dial M for Murder. 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.

The Old Globe has embarked on a series of steps to intensify and accelerate necessary change at all levels of our institution. Learn more about this work, including our Social Justice Roadmap, at www.TheOldGlobe.org/Roadmap.

The Theodor and Audrey Geisel Fund provides leadership support for The Old Globe's year-round activities.

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*Past Chair

*In memoriam

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Fiasco Theatre	Laura Marks	Steve Rosen and	Karen Zacarias
José Cruz Gonzáles	Patricia McGregor	Gordon Greenberg	

ASSOCIATE ARTISTS

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	Ralph Funicello	John McLain	David F. Segal
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George Deloy	Tom Lacy	Marion Ross	Paxton Whitehead
Tim Donoghue	Diana Maddox	Steven Rubin	James Winker
Richard Easton*	Nicholas Martin*	Ken Ruta	Robert Wojewodski
Tovah Feldshuh	Dakin Matthews	Douglas W. Schmidt	G. Wood*
Monique Fowler	Deborah May	Seret Scott	
Robert Foxworth	Katherine McGrath*	Richard Seer	

*In memoriam

FROM BARRY

Summer in the Sheryl and Harvey White Theatre is always a special time. We've found over the years that there's a real appetite for exciting, fun, and energetic theatre in this most intimate of the Globe's venues, and we've tried to respond to that hunger by programming material that delivers a real jolt of summer-season, school's-out, hot-time energy. One way we've done that is by exploring what might be called "genre plays." We've produced literary adaptations, farces, and other forms that are characterized by the accessibility of their storytelling and their broad popularity. Sherlock Holmes appeared here, for example, as did Robin Hood. Neil Simon and Steve Martin visited, too. And a decade ago, we produced a stage version of the film noir classic *Double Indemnity*. That production sent me and the Globe's artistic staff on a wonderful adventure in search of other theatrical crime dramas, murder mysteries, and melodramas of mayhem and suspense. Tonight we are happy to share the treasure we've found: *Dial M for Murder*.

Frederick Knott's play is a masterpiece of the stage crime genre. Taut, hair-raising, and diabolically clever, it is without question one of the most brilliantly constructed plays I know. Nothing is out of place: not a prop, not a line of dialogue, not a mention of some seemingly irrelevant offstage event. As I've drawn closer to it through our production process, I've only come to admire it more, both as an exemplar of the playwright's craft and also on its own terms. The play's story really takes me on a rollercoaster ride, and strangely impacts me like one. As it plunges me through twists and turns, alternately harrowing me and disorienting me, it manages to turn a scary thrill ride into an experience of true pleasure. Maybe that's what genre work in the theatre is all about: by immersing us in a fully realized world with rules and conventions we all think we know, these plays ask us to surrender to unusually potent emotions, and then reward us with a catharsis that is in its own way strangely joyous. It's a uniquely theatrical sensation, and I love it.

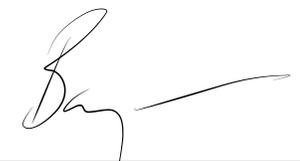
Knott labored over the play for nearly a decade, and his punctiliousness paid off. *Dial M* was hugely successful in London and then on Broadway, and then, famously, as Alfred Hitchcock's classic film. Knott

had only one other hit—another murder mystery, *Wait Until Dark*—that was also a success on Broadway and in Hollywood. Having written two towering examples of the genre, he quit and lived the rest of his life in the quiet anonymity and ample comfort provided by a constant stream of royalty checks. It's the kind of life choice that one of his own characters would make, and to me it adds a certain frisson to the play itself. *Dial M* is sui generis, one and done.

Well, not quite. When my team and I read the play a few years ago, our love for it was tempered by a sense of its rootedness in a certain time and place. We wondered whether a careful, admiring, contemporary writer could perhaps give it just the tiniest of spruce-ups that would set its beating heart roaring back to life. The estimable Jeffrey Hatcher had done precisely that work on an important Los Angeles revival of *Wait Until Dark* 10 years ago, and I was delighted when he agreed to assay *Dial M*. I was not the only one: the Knott estate, whose permission the Globe obtained for this new adaptation, was only too happy to have Jeffrey once again shepherd one of Knott's famous plays into a new time. He's honored Knott's extraordinary plotting and preserved his sardonic voice, but he's nipped and tucked a little, shifted the focus here and there, and freshened the characters and their perspectives with great subtlety. It's a superb job of literary restoration, and Jeffrey does all of us a service by restoring *Dial M* and the crime genre to its rightful place in the theatrical pantheon.

The Globe's good friend Stafford Arima returns to San Diego to stage this play with wit and panache, and he shares Jeffrey's affection for the original even as he injects fresh energy into it. The design team he's assembled is first-rate, and the cast is a group of stunners. Together they deliver another summer to remember, and they help us continue to get the Globe spinning forward again after our two-year hiatus. I'm grateful to them all.

Thanks for coming. Enjoy the show.



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
AUDREY S. GEISEL MANAGING DIRECTOR

PRESENTS

DIAL M FOR MURDER

BY
FREDERICK KNOTT

ADAPTED BY
JEFFREY HATCHER

Anna Louizos
SCENIC DESIGN

Ryan Park
COSTUME DESIGN

Amanda Zieve
LIGHTING DESIGN

Leon Rothenberg
SOUND DESIGN

Rachel Flesher
FIGHT DIRECTOR AND
INTIMACY STAGING

Emmelyn Thayer
VOICE AND
DIALECT COACH

Caparellotis Casting
CASTING

Jess Slocum
PRODUCTION STAGE
MANAGER

DIRECTED BY
STAFFORD ARIMA

This adaptation of *Dial M for Murder* was originally commissioned by The Old Globe.

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

July 21 – August 28, 2022

CAST
(in alphabetical order)

MARGOT WENDICE..... Kate Abbruzzese
TONY WENDICE Nathan Darrow
LESGATE..... Ruy Iskandar
MAXINE HADLEY..... Ruibo Qian
INSPECTOR HUBBARD..... John Tufts

Production Stage Manager Jess Slocum

SETTING
The living room of the Wendice flat in London.

There will be one 15-minute intermission.

PRODUCTION STAFF

Assistant Director Sheldon Gomabon
Assistant Scenic Design..... Eileen McCann
Assistant Costume Design Katie Knox
Assistant Lighting Design Joshua Heming
Production Assistant..... Caleb Cook
Script Assistant..... Karla Garcia
Fight Captain..... Nathan Darrow
Intimacy Captain Jess Slocum
Stage Management Swing Kendra Stockton

The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.

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

DIAL M FOR MASTERPIECE: THE INGREDIENTS OF AN EXCEPTIONAL THRILLER



By Kristen Tregar

Both on the stage and on the screen, Frederick Knott's masterpiece *Dial M for Murder* is widely acknowledged as one of the finest thrillers ever written. The play premiered at the Westminster Theatre in London in June 1952 and subsequently went on to an enormously successful run in New York City. The play was so popular that Warner Brothers purchased the film rights, allowing Alfred Hitchcock, the "Master of Suspense," to bring Knott's tale of murder and betrayal to the screen in 1954.

But what made *Dial M for Murder* so well received? Knott only wrote a handful of plays, so his reputation alone was insufficient to drive its reception. Instead, Knott's crafting of *Dial M for Murder* deftly incorporated the two most important elements of any thriller: suspense, and that skin-crawling feeling spectators experience when something that is usually safe and familiar becomes the exact opposite, sometimes referred to as "the uncanny."

Thrillers themselves may feel relatively modern, but in fact, the genre is quite ancient. Some of the great epic poems of antiquity, like Homer's *Odyssey*, shared characteristics and used plot devices similar to those found in present-day thrillers. Perhaps the most notable among these is suspense, which has been a part of great storytelling long enough that even Aristotle described its value in *Poetics*.

According to Alfred Hitchcock, suspense requires an audience who knows as much information as possible. The central question of a thriller is "how": how will the killer be caught? How will an innocent person accused of a crime be vindicated? This marks the thriller as distinct from mysteries, which focus on the identity of the crime's perpetrator. In a thriller, the audience typically knows early on who the criminal is and they can see and anticipate the action unfolding.

Audience knowledge marks a distinction between an event that is suspenseful and one that is surprising. In Hitchcock's interviews with the filmmaker François Truffaut, he explains the difference between these two often-confused emotional states with a simple story involving a bomb. If an audience observes a conversation between two people and suddenly a bomb the audience was unaware of explodes, that is surprising. But, if the audience sees the conversation, sees the bomb, and can anticipate when the bomb is likely to explode, that knowledge inspires suspense. The

audience is led to a heightened emotional state of anticipation, of hope that somehow the explosion will be stopped or the characters will make it to safety in time, and of desire to find a way to warn the characters of the impending danger in which they find themselves.

In *Dial M for Murder*, the audience is positioned as an uninvited voyeur in the dialogue between two characters who plot a murder. As a result, the entire plan is made visible from the outset, the audience is aware of the characters' treachery in advance, and they have no choice but to sit in anticipation of the events that will unfold. And yet, there are still surprises in store! Things don't go quite as expected, resulting in a shift in plans, and the question of how the truth will come to light remains open until the very last moments of the play.

But suspense (and the occasional surprise) alone are not enough to create a truly great thriller. What many of the most memorable thrillers have in common is that they make ordinary lives and places seem strange and suddenly dangerous: they include elements of what Sigmund Freud called "the uncanny." The term refers to a feeling that most people have experienced but that is challenging to fully describe or name. It's the eerie sensation one has when presented with an object, space, or situation that is familiar but unfamiliar at the same time. The most classic example is the feeling you get when looking at an extremely realistic wax figure (or in more modern times, an incredibly lifelike robot). It might seem almost alive at first, but viewed for more than a moment, it becomes clear that something is not quite right.

In *Dial M for Murder*, the uncanny presents itself slightly differently. Rather than an object or form creating a sense of disconnection, it is the space itself—the home—that creates a disturbance for the viewer. The setting of the play is the Wendice apartment. Typically we think of homes as places of safety and respite from the pressures of the world, but as the play unfolds, it becomes clear their flat is anything but a safe home. And while the murder plot at the center of the story is ultimately unearthed within the space of that same apartment, the security of the home is never fully restored.

Hitchcock's film of *Dial M for Murder* developed the viewers' feeling of the uncanny even further by shooting it in 3D technology to bring the spectator right into the action. In the early 1950s, audiences were still being introduced to 3D techniques, and the experience was quite a departure from sitting comfortably in a theatre seat and watching the action unfold simply on the screen. Instead, 3D provoked a sense of mistrust in the viewer's perception: they knew they were in the cinema and yet found themselves simultaneously within the space of the film. That sensation added to the overall feeling of insecurity developed by the film's narrative itself. It remains the only film Hitchcock ever filmed in 3D.

While Knott authored only a few plays, he quickly demonstrated his mastery of the use of both suspense and the uncanny to provide a thriller that continues to inspire audiences over 50 years later. By allowing the audience access to everything they need to know to see the danger arising, he manages the spectator's anticipation and their hope that all will work out in the end. ■

Kristen Tregar received her Ph.D. from the joint program in Theatre at UC San Diego and UC Irvine. Previously she earned an M.S. in Forensic Science from John Jay College of Criminal Justice in New York City and spent a year as an intern with the Westchester County Department of Public Safety, assisting the Identification Unit with crime scene processing, fingerprint analysis, and ballistics.



REINVENTING WITH *style*



Director Stafford Arima talks about bringing *Dial M for Murder* to life in a whole new way.

Interview by Danielle Mages Amato

What made you interested in this project as a director?

Obviously the first reason was to come back to the Globe. When I think back to my first show here—it was *Ace*, in 2007—I realize that the Globe has watched me evolve both as a director and as a human being. So it feels like coming home.

And the second reason is Jeffrey Hatcher's brilliant adaptation of this classic play. He is extraordinary. He's actually every one of these characters in the play. He has wit, he has charm, he has a devilish smirk, and his creative wheels are always turning. Jeffrey has exactly the mind to write such a fresh and intelligent and modern retelling of this classic story. What he's managed to do—and this is what got me so excited about this adaptation—is to maintain the integrity of the original play while also reactivating it. Giving it relevancy. Giving the characters, and specifically Margot, more agency.

Would you call this a “reinvention” of the original?

It's an evolution of something that's an established classic. To me, it's like a metaphor for what's happening in our world as we speak. I think that the world will be forever changed by COVID-19. I'm not a cynic; I'm primarily a very positive person. But there is something about



The cast of *Ace*. Photo by Craig Schwartz.

the events of the last three years that tells me we are going to have to evolve with this, not only as human beings, but also as theatre practitioners. From the Globe to Broadway, everyone has been dealing with how to reinvent this experience of theatre making and, for the audience, theatre experiencing. So when I look at the reinvention of *Dial M for Murder*, I see the parallel of creating something new while also maintaining the integrity of the form.

What do you think audiences will experience with this production?

Audiences continue to love anything that has suspense, anything that makes the mind think. I like to imagine this as “thinking theatre.” The play is entertaining and engaging, and it will deliver on all those levels. But it also forces an audience to sit forward, to not lay back in their chairs and just be entertained. Suspense activates audiences and their minds in a unique way.

And being in the round is a very different way to experience this kind of story. When you think of murder mysteries, whether it's an Agatha Christie or a Frederick Knott, traditionally you see these plays within a proscenium arch, or separated from us via a television or movie screen. There are places to hide, there are doors and windows that people can be concealed behind. But here, the audience is like a voyeur in the space. You're actually here, you're actually walking into the apartment. We're all in the same space, we're all a part of the story. We also watch each other watching the show, and there's a beautiful participation in that part of theatre in the round.

How would you describe the style of the piece?

I am so honored to be collaborating with this gorgeous team of designers in lighting, sound, sets, and costumes. We all have been excited about creating a very stylish and sexy production. And when I say “stylish,” I don't mean just the period clothing or furniture, but also in a theatrical style: how lighting is used, how sound effects are used, how music is used. I've been very interested in exploring the scoring of the play, not as a musical, but by using music in combination with sound and lighting to elevate the storytelling. How much do you give away? How much do you hide? How do you create tension narratively through theatrical means and allow the audience to experience the story in a uniquely theatrical way?

Just like Hitchcock told the story in a uniquely cinematic way! What is your history with the film, and with Hitchcock in general?

There are certain filmmakers who have always been part of the cultural ecosystem of directors, and Hitchcock is one of them. But instead of diving deeply into Hitchcock for this project, what I've been doing is a lot of research on many different films from this period, including Douglas Sirk. In that 1950s era, there was also a very specific acting style. We're not duplicating that style, but we've found our own style that's its own—not fully Sam Shepherd naturalism and not 1950s melodrama. That's been part of the excitement for me and the actors through the process, finding our own style. Also the dialogue is heightened—that's another beautiful thing that Jeffrey has managed to maintain. It has that arch quality: it flies off the page with the energy of a 1950s melodrama, but it never feels archaic or dusty.

Yes! The Globe absolutely came to you for this project because you're an artist who knows how to marshal the storytelling power of this medium to create a theatrical experience that's as stylish and unique as the kind of experience that Hitchcock could create on film.

Well thank you for saying that. The Globe has always given me opportunities to do things I don't necessarily get to do elsewhere. People think, “Stafford does musicals.” But here at the Globe I directed the play *Red Velvet*, and now *Dial M*. I think that when we use all the practitioners that come along with the theatre—lighting, costumes, sound, music, all these amazing artists—and we unleash them on the right script, in the right environment, we can create something quite spectacular. ■



The cast of *Red Velvet*. Photo by Jim Cox.

**KATE ABBRUZZESE**

(Margot Wendice) The Old Globe: Gwendolen Fairfax in *The Importance of Being Earnest*. Off Broadway: workshops of *Richard II*, *As You Like It* (The Public Theater), *Pound* opposite Christopher Lloyd. Regional: Miranda in *The Tempest*, Allie in

Dairyland (Chautauqua Theater), Stephanie in *Black Dick* (O'Neill Playwrights Conference), Shelby in *Steel Magnolias* (Cincinnati Playhouse), Portia in *Julius Caesar*, Hamlet in *Hamlet* (Shakespeare & Company), Perdita in *The Winter's Tale* (Hudson Valley Shakespeare), Elizabeth Bennet in *Pride and Prejudice* (Baltimore Center Stage). Film/television: *The Chaperone*, "Blacklist," "NCIS: NOLA." Honors: O'Neill Playwrights Conference semifinalist, two-time Red Bull Short New Play Festival winner, Molly Thacher Kazan Prize, Olympia Dukakis Scholarship. Education: B.A. from Vassar, M.F.A. from NYU Graduate Acting.

**NATHAN DARROW**

(Tony Wendice) The Old Globe: debut. Off Broadway: *Summer and Smoke* (CSC/Transport Group). International: *Richard III* (Old Vic, world tour, BAM). Regional: *Cat on a Hot Tin Roof*, *To Kill a Mockingbird* (KC Rep), *A Number* (People's Light),

Hamlet, *Henry V* (HASF), *Five Mile Lake* (McCarter), *Ajax* (ART), *Death of a Salesman* (Weston Playhouse), *Who's Afraid of Virginia Woolf?* (KCAT), *The Little Dog Laughed* (Unicorn), *Much Ado About Nothing* (Berkeley Rep). Television/film: "House of Cards," "Billions," "Gotham," *The Wizard of Lies*, "Preacher," "Rectify," *Godless*, "Bull," "Blue Bloods," "Blindspot," "The Blacklist," "Quantico," "FBI," "Law & Order." Training: University of Evansville, NYU, Public Theater Shakespeare Lab. Member: The Actors' Center, AEA.

**RUY ISKANDAR**

(Lesgate) Television/film: "Avatar: The Last Airbender" (upcoming, Netflix), *Yes Day* (Netflix), "Benders" (IFC), "Sneaky Pete" (Amazon Studios), "The Blacklist" (ABC), "Gotham" (Fox), "The Rookie" (ABC). Broadway: *Macbeth* (Lincoln Center).

Off Broadway/New York: *The Tempest* (LA Philharmonic), *The Witch* (Geffen), *The Dance and the Railroad* (Signature Theatre), *Measure for Measure* (Public Theater), *The Hunters* (Cherry Lane Theatre), *Purim Play* (Classic Stage Company), *You for Me for You* (Ma-Yi Theater), *Hamlet*, "Tis Pity She's a Whore," *The Storm*, *Hot l Baltimore* (NYU Grad). Regional: *The World of Extreme Happiness* (Goodman Theatre), *American Night: The Ballad of Juan José* (Denver Center Theatre), *Twelfth Night*, *King Lear* (Pennsylvania Shakespeare).

**RUIBO QIAN**

(Maxine Hadley) The Old Globe: *Water by the Spoonful*. Off Broadway: *Golden Shield* (MTC), *F***ing A* (Signature Theatre), *Bull in a China Shop* (LCT3), *Henry IV, Part I* (The Pearl Theatre Company). Regional: *Becky Nurse of Salem* (Berkeley Repertory Theatre),

The Great Leap (American Conservatory Theater), *The Nether* (San Francisco Playhouse), *Tiger Style!* (Alliance Theatre, Huntington Theatre). Television/film: "Black Mirror," *Manchester by the Sea*, "Servant," "The Sinner," "Evil," "New Amsterdam," "Living with Yourself," "Broad City," "The Good Fight," "High Maintenance," "Orange Is the New Black," "Mozart in the Jungle," "Jessica Jones." Education: M.F.A. from New York University Graduate Acting, B.F.A. from Boston University's College of Fine Arts. ruiboqian.com.

**JOHN TUFTS**

(Inspector Hubbard) The Old Globe: *The Taming of the Shrew*. Off Broadway: *Pride and Prejudice* (Primary Stages; Lortel nomination), *Fashions for Men* (Mint Theater, Lortel nomination), *Virtual Meditation* (Ensemble Studio Theatre). Oregon Shakespeare

Festival: 13 seasons; *Henry V*, *Head Over Heels*, *The Cocoanuts*, *A Midsummer Night's Dream*, *Romeo and Juliet*, more. Regional: *The Cocoanuts* (Guthrie Theater), *Bernhardt/Hamlet* (Goodman Theatre), *Equivocation* (Arena Stage, Seattle Rep), *Sleuth* (McCarter Theatre), *Nell Gwynn* (Chicago Shakespeare); productions at Actors Theatre of Louisville, PlayMakers Rep, Syracuse Stage. Author: *Fat Rascals: Dining at Shakespeare's Table*. Television: "Bad Teacher," *Fashions for Men*. Awards: John Arthur Kennedy Award, Indy Award for *I Am My Own Wife*. Education: B.F.A. from Carnegie Mellon University. john-tufts.com, @johnnymtufts.

FREDERICK KNOTT

(Playwright), 1916–2002, was born in China, earned a law degree from University of Cambridge, and was a major in the British Army. He only wrote three plays, yet his spine-tingling thrillers ran successfully on Broadway and have been standards in regional and touring theatre worldwide. His most famous, *Dial M for Murder*, was rejected several times before playing on British television in the early '50s. It then hit London to rave reviews. In 1952 the play opened on Broadway, and in 1954 was adapted into a film, directed by Alfred Hitchcock and starring Grace Kelly and Ray Milland. *Wait Until Dark* ran for 374 performances on Broadway in 1966 and earned actress Lee Remick a Tony Award nomination. In 1967 it was made into a popular film starring Alan Arkin and Audrey Hepburn, and it was revived on Broadway in 1998 starring Marisa Tomei and Quentin Tarantino. *Write Me a Murder* opened on Broadway in 1961 and ran for 25 weeks.

JEFFREY HATCHER

(Adaptor) The Old Globe: *Compleat Female Stage Beauty*, *Smash*, *Scotland Road*, *Lucky Duck* (with Henry Krieger and Bill Russell). Broadway: *Never Gonna Dance* (book). Off Broadway: *Three Viewings*, *A Picasso* (Manhattan Theatre Club), *The Government Inspector*, *The Alchemist* (Red Bull), *Scotland Road*, *The Turn of the Screw* (Primary Stages), *Lucky Duck* (New Victory), *Tuesdays with Morrie* (with Mitch Albom; Minetta Lane), *Ten Chimneys* (Peccadillo), *Neddy* (American Place), *Fellow Travelers* (Manhattan Punch Line). Regional: *Key Largo*, *Wait Until Dark*, *A Picasso* (Geffen), *Three Viewings* (South Coast Rep), *Cousin Bette* (Antaeus), others. Film/television: *Stage Beauty*, *Casanova*, *The Duchess*, *Mr. Holmes*, *The Good Liar*, "Columbo," "The Mentalist." Honors: National Endowment for the Arts, Theatre Communications Group, Lila Wallace Fund, Rosenthal New Play Prize, Charles Frankel Prize, MacArthur Fellowship, McKnight Foundation, Jerome Foundation, Barrymore Award for Best New Play, 2013 Ivey Award for Lifetime Achievement. Member/alumnus: Playwrights' Center, New Dramatists.

STAFFORD ARIMA

(Director) (he/him) The Old Globe: *Allegiance*, *Ace*, *Red Velvet*. Broadway: *Allegiance*, *Seussical* (as associate director), *A Class Act* (as associate director). West End: *Ragtime* (Olivier nomination). Off Broadway: *Altar Boyz* (New World Stages), *Carrie* (MCC), *The Tin Pan Alley Rag* (Roundabout), *Two Class Acts* (The Flea), *Saturday Night* (York Theatre Company). Regional: *Bhangin' It* (La Jolla Playhouse), *Poster Boy* (WTF). International: *Jacques Brel Is Alive and Well and Living in Paris* (Stratford Festival), *The Secret Garden* (TOHO Productions), *Mary and Max*, *A Christmas Carol*, *Billy Elliot: The Musical* (Theatre Calgary). Education: B.A. in Theatre Studies from York University. Other: Artistic Director of Theatre Calgary in Canada.

ANNA LOUIZOS

(Scenic Design) The Old Globe: *Much Ado About Nothing*, *Beyond Therapy*. Broadway: three-time Tony Award nominee; *In the Heights*, *The Mystery of Edwin Drood*, *School of Rock* (sets and costumes), *Avenue Q*, *Honeymoon in Vegas*, *R+H's Cinderella*, *Holiday Inn*, *Dames at Sea*, *It Shoulda Been You*, *Irving Berlin's White Christmas*, *High Fidelity*, *Curtains*. Other theatre: numerous Off Broadway and regional theatres, including a unique international production of *West Side Story* for Tokyo's 360 Stage Around, a space in which the revolving audience is surrounded by scenery. Founder: Broadway Design Exchange, an online theatrical marketplace. broadwaydesignexchange.com.

RYAN PARK

(Costume Design) Theatre: *English with an Accent* (GALA Hispanic Theatre), *Evita*, *Beauty and the Beast*, *Joseph* (Drury Lane), *Kinky Boots* (Paramount Theatre), *ALIEN/NATION* (Williamstown Theatre Festival), *American Dream Study* (FOA), *Joseph 50th anniversary concert* (Lincoln Center), *Ariadne* (Cincinnati Opera), *Little Shop* (ACT, Cape Playhouse), *Cabaret* (Boston Conservatory), *LatinXoxo* (Joe's Pub), *Altar Boyz* (Cape Playhouse). Broadway Associate: *Mrs. Doubtfire*, *My Fair Lady* (LCT), *War Paint*, *The King and I* (LCT), *Fiddler on the Roof*, *Gigi*, *The Bridges of Madison County*. Education: Carnegie Mellon University, Elizabeth Schrader Kimberly Scholarship. Other: proud member of United Scenic Artists, Local USA 829. RyanParkDesign.com, RyanParkDesign on Instagram.

AMANDA ZIEVE

(Lighting Design) The Old Globe: *Hair*, *Ebenezer Scrooge's BIG San Diego Christmas Show*, *Tiny Beautiful Things*, *Barefoot in the Park*, *Native Gardens*, *The Wanderers*, *Rich Girl*. Other theatre: Off Broadway, *Goodspeed*, *La Jolla Playhouse*, *Signature Theatre*, *Alliance Theatre*, *Kansas City Repertory Theatre*, *Maltz Jupiter Theatre*, *Bucks County Playhouse*, *TheatreWorks*, *Music Theater Heritage*, *San Diego Symphony*, *Cygnnet Theatre*. Broadway: 19 productions; associate on *Escape to Margaritaville*, *Bright Star*, *Allegiance*; assistant on *Hamilton*. Education: B.A. in Theatre from CSU Northridge. amandazieve.com.

LEON ROTHENBERG

(Sound Design) Tony Award for Sound Design: *The Nance*. Pandemic/adjusted/recent Broadway: *Hillary and Clinton*, *The Waverly Gallery*, *Mike Birbiglia's The New One*, *The Boys in the Band*, *A Doll's House, Part 2*. Regional: The Old Globe, *Barrington Stage*, *Williamstown Theatre Festival*, *Arizona Theatre Company*, *Huntington Theatre*, *Arena Stage*, *ACT*, *Pasadena Playhouse*, *Geffen Playhouse*, *Portland Center Stage*, *Seattle Rep*, *La Jolla*, *Two River Theater*, *City Theatre*. NY: Playwrights Horizons, *Classic Stage Company*, *NYCC*, *Primary Stages*, *Second Stage*, *Manhattan Theatre Club*, *Public Theater*, others. International: *Cirque du Soleil*, *National Theatre of Cyprus*, *Dijon International Festival*. klaxson.net.

RACHEL FLESHER

(Fight Director and Intimacy Staging) Theatre: *There's Always the Hudson* (Woolly Mammoth), *Twilight Bowl* (Goodman Theatre), *Kill Move Paradise*, *Rutherford and Son*, *In the Next Room* (TimeLine Theatre Company), *Hoodoo Love*, *How I Learned to Drive* (Raven Theatre), *Pillow Man*, *Wolf Play*, *Hang Man* (The Gift Theatre), *The Dutch Masters* (Jackalope Theatre), *The Displaced* (Haven Theatre), *I Am Not Your Perfect Mexican Daughter*, *The Burials*, *Constellations* (Steppenwolf Theatre). Television: intimacy coordination for shows on Netflix, FX, Fox, HBO, HBO Max, Paramount+, CBS, Hulu, Showtime.

Honors: SAG-recognized Intimacy Coordinator, certified Intimacy Director and Intimacy Coordinator, instructor with Intimacy Directors and Coordinators, certified Fight Instructor, Fight Director with Fight Directors Canada.

EMMELYN THAYER

(Voice and Dialect Coach) *The Old Globe: A Midsummer Night's Dream*. Regional: *Noises Off*, *Sweeney Todd*, *Man from Nebraska*, *Private Lives*, *History Boys* (Cygnet Theatre), *Good People* (Carlsbad Playreaders), *Frozen* (ion theatre company). USD Department of Theatre: *Rosencrantz and Guildenstern Are Dead*, *Mrs. Bob Cratchit's Wild Christmas Binge*, *The Mail Order Bride*, *Arcadia*. The Old Globe and University of San Diego Shiley Graduate Theatre Program: Voice and Speech faculty; *Cloud 9*, *Rites of Passage*, *Zevon*. Workshops: UC San Diego Extension, San Diego Mesa College, The Bishop's School, San Diego Junior Theatre, San Dieguito Academy. Honors: Horrigan Award, Craig Noel M.F.A. Fellowship. emmelynthayer.com.

CAPARELLIOTIS CASTING

(Casting) *The Old Globe: Mala*, *Shutter Sisters*, *Hurricane Diane*, *Noura*, *They Promised Her the Moon*, *Tiny Beautiful Things*, *Barefoot in the Park*, *The Wanderers*, *Picasso at the Lapin Agile*, *Skeleton Crew*. Select Broadway: *Macbeth*, *The Minutes*, *Who's Afraid of Virginia Woolf?*, *King Lear*, *Hillary and Clinton*, *Ink*, *The Waverly Gallery*, *The Boys in the Band*, *Three Tall Women*, *Meteor Shower*, *A Doll's House Part 2*, *Jitney*, *The Glass Menagerie*, *Blackbird*, *Fish in the Dark*, *Disgraced*, *Bengal Tiger at the Baghdad Zoo*. Additional theatre: MTC, Signature, Atlantic, McCarter, Goodman, Berkeley Rep. Television: "New Amsterdam" (NBC), "American Odyssey" (NBC).

JESS SLOCUM

(Production Stage Manager) *The Old Globe: Dr. Seuss's How the Grinch Stole Christmas!*, *El Borracho*, *Hurricane Diane*, *Noura*, *As You Like It*, *They Promised Her the Moon*, *Familiar*, *The Imaginary Invalid*, *Picasso at the Lapin Agile*, *Love's Labor's Lost*, *tokyo fish story*, *In Your Arms*, *Bright Star*, *Othello*, *Water by the Spoonful*, *Pygmalion*, *A Room with a View*, *Robin and the 7 Hoods*, dozens more. Regional: *Noura* (Shakespeare Theatre Company), *Indecent*, *Side Show*, *Ruined*, *The Third Story*, *Memphis*, *Most Wanted* (La Jolla Playhouse), *Post Office* (Center Theatre Group). Education: Vanderbilt University.



BARRY EDELSTEIN

(*Erna Finci Viterbi Artistic Director*) is a stage director, producer, author, and educator. 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*, the American premiere of *Life After*, *Romeo and Juliet*, and, during the pandemic, *Hamlet: On*

the Radio. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour, and he oversees the Globe's Classical Directing Fellowship program. In addition to his recent Globe credits, he directed *The Tempest* with the Los Angeles Philharmonic at Walt Disney Concert Hall in 2018, and he will next direct *The Wanderers* Off Broadway with Roundabout Theatre Company in 2023. 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* 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

(*Audrey S. Geisel Managing Director*) joined The Old Globe as Managing Director in 2017. In his time in San Diego, he has enjoyed becoming involved in the community. He currently serves as a board member of the San Diego Regional Chamber of Commerce's LEAD program; an advisory board member of the San Diego Downtown Partnership; and Vice President of the Balboa Park Cultural Partnership. He brings to San Diego many decades of not-for-profit theatre experience. He was Managing Director of Princeton, New Jersey's McCarter Theatre Center (2009–2017); Milwaukee Repertory Theater (1998–2009); and Geva Theatre Center in Rochester, New York (1992–1998). He has also 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. He served as President of the League of Resident Theatres and as Vice President of the board at Theatre Communications Group. He has been the Chair of the ArtPride NJ board; a member of Milwaukee's Latino Arts Board; and a board member of the Cultural Alliance of Greater Milwaukee. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.

CASTING CAPARELLIOTIS CASTING David Caparelliottis, CSA Joseph Gery



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



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



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



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

PATRON INFORMATION For more information about ticket policies and patron services, please visit www.TheOldGlobe.org.

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.

Anna Louizos (Scenic Design)
broadwaydesignexchange.com

Ryan Park (Costume Design)
RyanParkDesign.com, @RyanParkDesign

Amanda Zieve (Lighting Design)
amandazieve.com

Leon Rothenberg (Sound Design)
klaxson.net

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.

LET'S ALL DO OUR PART!

We are proud that this program, as with all our programs year-round, is made with paper from wood in regrowth areas that are specially planted for use in the printing industry, making the process sustainable, renewable, and safe for our environment.

As you exit the theatre, feel free to leave your gently used program on the program stand for future audiences to use. Or you can put it in any of the recycle bins in the lobby or on our plaza.

UPCOMING ARTS ENGAGEMENT EVENTS!

FOR FAMILIES

Word Up!: *Connection*

Saturday, August 27

4:00 p.m. to 6:00 p.m.

Collaborate with co-host Valeria Vega and guest artists Jassiel Santillán and Veronica Burgess on a Mad Libs-inspired art piece as co-host and creator Laura Zee guides conversations on connection through art.

AXIS: *Mexican Independence Day Celebration*

Saturday, September 17

11:00 a.m. to 1:30 p.m.



All AXIS events are FREE and outdoors on our Copley Plaza. For more information, go to TheOldGlobe.org/AXIS.

FOR HIGH SCHOOLERS AND RECENT GRADUATES



Creative Youth Studio: *Playback Theatre* with Erika Malone and Catherine Hanna Schrock

Saturday, August 6

10:30 a.m. to 12:00 noon in Hattox Hall

Learn a rare style of improv designed to promote community connection and discovery. Together we will share stories from our lives and play them back for each other through improvisational forms. You will have the chance to be both storyteller and actor!

To register for \$25 and for more information, go to TheOldGlobe.org/StudioYouthPrograms.

FOR EDUCATORS

Globe Learning: *Theatre Lesson Plan Design* with Marjorie Treger, VAPA Theatre Resource Teacher, SDUSD

Saturday, September 10

10:00 a.m. to 12:00 noon in Hattox Hall

Sign up for an interactive tutorial on lesson plan design that highlights the essentials for building more authentic, relevant, and engaging activities to align with California Arts Standards. Suitable for all levels of learners, novice to experienced.



To register for \$25 and for more information, go to TheOldGlobe.org/GlobeLearning.

THE H6 EPIC WORKSHOP SERIES

To learn how to get involved with *Henry 6*, visit www.TheOldGlobe.org/H6EpicWorkshopSeries.

Be a part of the yearlong event culminating with The Old Globe's summer 2023 production of *Henry 6*!

First Series: *Playing Henry!*

Play with the themes and characters of *Henry 6* with this 10-week public workshop of fun exercises, warm-up games, and creative writing prompts.

Come for one, come for all!

The Old Globe:

Mondays,
6:00 – 7:30 p.m.,
August 1 – October 3

San Diego Central Public Library:

Some Tuesdays,
6:00 – 7:30 p.m.,
through August 30

Upcoming dates include:
July 19, July 26, August 16, and August 30

Oceanside Public Library:

Saturdays,
10:30 a.m. – 12 noon,
through August 6

Lemon Grove Public Library:

Mondays,
6:00 – 7:30 p.m.,
through August 15

All locations have limited capacity.

Second Series: *Making Henry!*

Interested in technical theatre design? Learn from and participate with the nationally recognized designers of *Henry 6*. Designers and Globe professional artisans will develop with you some of the props and set design elements for the stage. More information at www.TheOldGlobe.org/SecondSeries!

Dates and details subject to change.

Join The Old Globe's Arts Engagement Department for a lineup chock-full of exciting events and learning opportunities. Visit www.TheOldGlobe.org/Arts-Engagement to learn more.

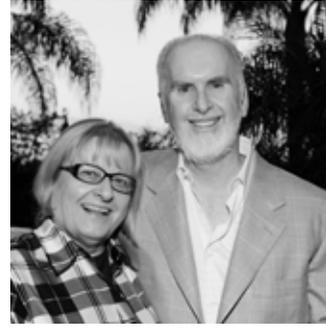
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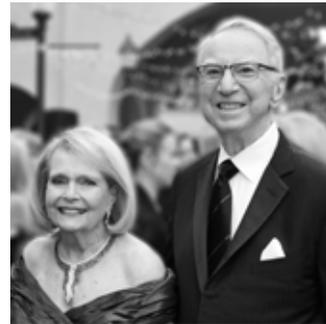
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Lolly & Duck: Helen Cespedes and Kate Abbruzzese in *The Importance of Being Earnest*, 2018. Photo by Jim Cox.

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 our three stages and our programs in the community.

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*In memoriam

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THEATRE FORWARD

Theatre Forward advances the American theatre and its communities by providing funding and other resources to the country's leading not-for-profit theatres. A full list of funders can be found at TheOldGlobe.org/Theatre-Forward.

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.

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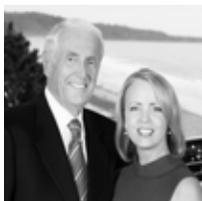
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In order to make theatre matter in the lives of more people, The Old Globe—a not-for-profit theatre—relies on the support of our community. We thank our Circle Patrons and Friends of The Old Globe members for these generous annual fund gifts that help us deliver great theatre and life-changing arts engagement programs.

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