

performances

THE  LD GLOBE

FEBRUARY 2016



THE
METR  MANIACS

WELCOME


We're delighted to kick off 2016 at The Old Globe with *The Metromaniacs*! Along with the new year, the Globe is celebrating some major milestones and achievements. Two new musicals that premiered here have moved to Broadway. *Allegiance* celebrated its Broadway opening in November 2015. Steve Martin and Edie Brickell's *Bright Star* embarked on a limited run at The Kennedy Center in December, and it begins its Broadway life this spring. In late 2015, we also had the pleasure of announcing that the Globe's stellar graduate acting program has been renamed as The Old Globe and University of San Diego Shiley Graduate Theatre Program in honor of Donald and Darlene Shiley. And finally, thanks to a three-year, \$1.725 million grant from The James Irvine Foundation's New California Arts Fund, The Old Globe now has the resources and the support to develop its brand-new Department of Arts Engagement, headed by Freedom Bradley-Ballentine (read more about this on page 18). We're looking forward to a year of major growth and achievement in 2016, and we're so pleased to have you along for the ride.



Managing Director Michael G. Murphy and Artistic Director Barry Edelstein.

We can't imagine a more enjoyable show to ring in the new year than *The Metromaniacs*. We're thrilled to welcome playwright David Ives back to The Old Globe, and with him, acclaimed director Michael Kahn, who is at last making his Old Globe debut. Through David and Michael's ongoing partnership, the American theatre has gained a series of sparkling new translations of classic French plays, including *The Metromaniacs*, their latest joint venture. This hilarious comedy first delighted audiences in 1738, and thanks to the artistry of this talented creative team, it remains a crowd-pleaser today—and will for many years to come.

This co-production between The Old Globe and the Shakespeare Theatre Company in Washington, DC, represents a collaboration between two of America's great Shakespeare theatres. Both institutions celebrate the great works of our theatrical past, just as both work tirelessly to cultivate today's artists and audiences. We're excited to bring the combined efforts of our two theatres together for this production, and we hope you're equally excited by the result!


Barry Edelstein, Artistic Director


Michael G. Murphy, Managing Director

MISSION STATEMENT

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

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PRODUCTION SPONSORS



CONRAD PREBYS AND DEBRA TURNER

A native of South Bend, Indiana, and a San Diego resident since 1965, Conrad Prebys is the owner of Progress Construction. Debra Turner has been involved in Southern California real estate for over 20 years. Conrad and Debra share a love of the arts and generously support San Diego not-for-profits including La Jolla Music Society, Scripps Hospital, Sanford Burnham Medical Research Institute, Salk Institute, San Diego Zoo, Boys and Girls Club of East County, UC San Diego, and San Diego State University. Conrad and Debra serve on the Globe Board of Directors with Conrad as a member of the Executive Committee and Debra as former Co-Chair of the Development Committee. Both have served as Gala Co-Chair. As part of the Globe’s Capital Campaign, Conrad donated \$10.4 million for the complex bearing his name, and they together have sponsored many productions, including *Dirty Rotten Scoundrels*, *Ace*, *Romeo and Juliet*, *August: Osage County*, *Allegiance — A New American Musical*, *Other Desert Cities*, *Time and the Conways*, *Into the Woods*, *Murder for Two*, and *Kiss Me, Kate*.



HM ELECTRONICS, INC.

HM Electronics, Inc. (HME) has supported The Old Globe since 2003 by sharing more than \$700,000 of state-of-the-art innovative communication technology for each of the Globe’s three theatres. HME’s groundbreaking wireless intercom systems have quickly become the industry standard among broadcast and entertainment professionals around the world. In 2010, HME acquired Clear-Com®, the global leader in analog and digital cabled intercoms, and today companies around the world depend on HME/Clear-Com for clear, reliable, and scalable communication solutions for live performance venues. HME/Clear-Com’s generosity in providing communications equipment has enabled the Globe’s production staff to rely on newly designed wireless and wired communications. The Old Globe applauds HME for their support of the arts in San Diego, especially to The Old Globe.



GLOBE GUILDERS

Founded by Craig Noel and Irma Macpherson in 1955 as a volunteer auxiliary, the Globe Guilders have been an essential part of the Globe family for over 60 years. The organization has over 200 members, and together they volunteer thousands of hours each year in areas throughout the theatre. Their contributions range from serving as Globe ambassadors in the community to providing treats and an inviting atmosphere on the first day of rehearsal for each production and “adopting” each of the students in The Old Globe and University of San Diego Shiley Graduate Theatre Program. The Guilders coordinate and run the activities on the Globe plaza during December Nights, and many members can also be found volunteering in the Globe’s administrative offices, costume shop, and Technical Center. Each year, their largest annual fundraiser is a beautiful fashion show presented with Neiman Marcus, raising over \$100,000 to support the Globe’s artistic, education, and community programs. The Guilders are always happy to welcome new members; more information can be found at www.GlobeGuilders.org.

EXTRAORDINARY LEADERSHIP

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

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

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Marguerite “Margi” Sargis

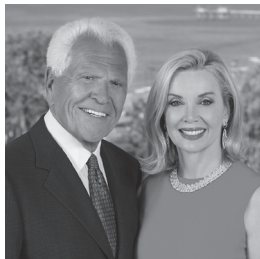
MAY 3, 1937 – OCTOBER 23, 2015

The Old Globe lost an extraordinary and loving member of its family in October: Margi Sargis, who was President of the Globe Guilders, a volunteer auxiliary group that generously gives time and financial support to The Old Globe. Before becoming the Guilders’ leader in December 2014, Margi served on the Steering, Fashion Show, and Executive Committees. She proudly led the group in 2015, their 60th Anniversary year, and enjoyed celebrating the Guilders’ 25th annual *Celebrating Couture* Fashion Show this past spring. Born and raised in Indiana, Margi loved and was passionate about the arts. Before moving to San Diego with her husband Dave and their daughters Jean and Joy, Margi enjoyed attending concerts, and in San Diego she could often be found playing the flute in chamber groups and orchestras. Margi was a bright light, a warm spirit, and a great friend. She loved the Globe, the Guilders, her M.F.A. students, and her time at the theatre. She will be greatly missed by all.

OUR THANKS

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

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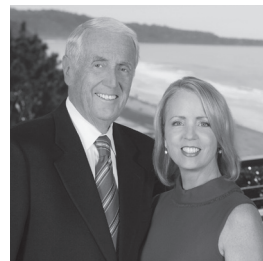
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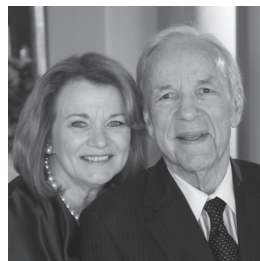
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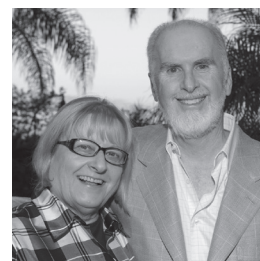
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Photo for Globe Guilders: Tanya Thai McBride and Amy Kim Waschke in *The White Snake*, 2014 (photo courtesy of McCarter Theatre Center); for Anonymous, left: Tyler Hanes and Megan Sikora in *Kiss Me, Kate*, 2015; for Anonymous, right: Stephen Bienskie and Jenn Harris with cast members of *In Your Arms*, 2015; for Diane and John Berol: the cast of *A Midsummer Night's Dream*, 2013; for Dolores and Rodney Smith: Blake Segal, Liz Wisan, Euan Morton, and Usman Ally in Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, 2015.

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

OUR THANKS



Welcome to the Globe!

I am honored to be the incoming Board Chair of this amazing theatre. I can vouch that any institution is only as great as the individuals in it, and what I love most about the The Old Globe is the family of people working here. These people, each with unique talents and specialized skills, work together as a team to create the magic you see on stage. You have the benefit of witnessing the incredible talent in front of the curtain, and there is an equally talented group of professionals behind the scenes helping to create those special moments. I would love to single out every person and delve into what’s special about them, but I’ll simply say instead that together they are an extraordinary group. *The Metromaniacs* expands this Globe family as it calls on old friends to produce a fantastic production in tandem with another major regional theatre, enriching San Diego audiences in the process.

I am a firm believer in the transformative power of the arts, and I am pleased to represent and support this institution. We are grateful to the Production Sponsors of *The Metromaniacs*: Conrad Prebys and Debra Turner, HM Electronics, Inc., and the Globe Guilders.

One of the great developments at the Globe right now is recognition from major institutions that are helping support this theatre’s productions, community programs, and arts engagement initiatives.

Foundations investing in the arts range from national powerhouses—such as The James Irvine Foundation, Shubert Foundation, Hearst Foundation, and the NEA—to significant local partners—like the City of San Diego Commission for Arts and Culture, Price Philanthropies, Las Patronas, and Patrons of the Prado. The Folger Library is also honoring us (with the San Diego Public Library) as the California host of *First Folio! The Book that Gave Us Shakespeare*, which will visit San Diego this summer. This network of support helps us fulfill many company-wide objectives as well as meet smaller, more specific goals.

We also know full well that individual philanthropy is essential for us to create great theatre. So we ask you to invest in the Globe and help one of San Diego’s largest not-for-profit performing arts organization close the 45% funding gap between the cost of producing our season and earned income from ticket sales. We are grateful to you, our audiences and supporters, for everything you do, including purchasing tickets, attending performances, and spreading the word about our productions and programs to your friends. And we are thankful for your adventurous and open-minded spirit, which encourages us to produce the best in entertaining and rewarding theatre.

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

Vicki L. Zeiger
Chair, Board of Directors

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*In Memoriam
†Executive Committee Member

ASSOCIATE ARTISTS OF THE OLD GLOBE

In recognition of their unique contribution to the growth of The Old Globe and their special talent, we take great pride and pleasure in acknowledging as Associate Artists the following individuals who have repeatedly demonstrated, by their active presence on our stages and in our shops, that wherever else they may work, they remain the heart and soul of the Globe.

| | | | | | |
|---------------------|-----------------------|-------------------|--------------------|--------------------|-------------------|
| William Anton | Tim Donoghue | Mark Harelik | John McLain | Steven Rubin | Deborah Taylor |
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THE PLAY

FROM THE ARTISTIC DIRECTOR

The Metromaniacs kicks off the Globe’s 81st year with a nod to the theatre’s rich tradition of producing world classics. The list of plays staged over the Globe’s eight decades, and particularly during the Craig Noel years, reads like a syllabus for a graduate seminar in theatre history. On that list are English-language masterworks from many periods: our house playwright Shakespeare, of course, and Jonson and Shaw and Congreve and Coward and Pinter and and and and. Foreign language plays also enjoy pride of place in our history. Works from ancient Greece and Rome and from more recent periods in France, Italy, Spain, Russia, Norway, and other nations have brought Globe audiences a glimpse of the spectrum of dramatic achievement across time and cultural backgrounds.

Of course, these plays from other languages require translation. The most unjustly scorned of art forms (“*Traduttore: Traditore!*” goes the famous Italian cry: “Translator: Traitor!”), translation is for a theatre company like the Globe a central and vital concern. A bad translation is an act of cultural assassination. Chekhov’s humor, Ibsen’s irony, Molière’s pyrotechnic wit—essential textures so crucial to these writers are important to render in English but are, alas, often missing in the translations contemporary American theatres consider for production. Their audiences suffer as a result. When I was Artistic Director of New York’s Classic Stage Company, a theatre devoted to new productions of old plays, I grew so exasperated by the search for good translations that I began to commission them myself.

Our colleagues at Washington, DC’s marvelous Shakespeare Theatre Company came to the same conclusion, and the Globe’s audiences can be grateful. The 18th-century French satirist Alexis Piron may not be a household name, and his 1738 comedy *Le Métromanie*, rooted in a dispute from the chic salons of its day, may seem an unlikely candidate for the stages of major American theatres nearly 300 years later, but in a spectacular new translation it sparkles with invention and soars with vibrant contemporary theatricality.

David Ives, the wizard responsible for this act of literary resuscitation, has added to his considerable playwriting output a nifty canon of translations from the French. “Translaptations,” he wonderfully calls them: they express the language of the play in clear and stirring American English even as they rework aspects of plot and structure to render in terms that are accessible and alive for us what is remote and irrecoverable in the original. His version of *The Metromaniacs* is a hybrid: Piron’s play, to be sure, with its characters, themes, and story intact, but also a new work in its own right, with a linguistic texture that’s simultaneously of then and now, a new/old work that unfolds on a continuum between our time and another. I love it, and I think you will, too.

Michael Kahn commissioned Ives to make this remarkable play, the third such effort on which these two consequential artists have collaborated. Michael is a giant in the American theatre: our senior classical stage director. His body of work over decades is really without parallel on the American scene, and I urge you to take a moment to read his biography in this program. It is a chronicle of the highest achievement possible in this field. I owe Michael a personal debt of gratitude, too: he hired me to teach Shakespeare at The Juilliard School, which he ran in the late 1980s just as I arrived back home from graduate school. That was the important break that started my career, and I will always be grateful for it. It’s a very special honor to bring his work to my own theatre and share this American eminence with the Globe’s audience.

Thanks for coming. Enjoy the show.

in association with Shakespeare Theatre Company

PRESENTS

THE METROMANIACS

BY

DAVID IVES

Adapted from Alexis Piron’s *La Métromanie*

James Noone
SCENIC DESIGN

Murell Horton
COSTUME DESIGN

Mark McCullough
LIGHTING DESIGN

Matt Tierney
SOUND DESIGN

Adam Wernick
ORIGINAL MUSIC

Laura Stanczyk, CSA
CASTING DIRECTOR

Carter C. Wooddell
ADDITIONAL CASTING

Jess Slocum
PRODUCTION STAGE MANAGER

DIRECTED BY

MICHAEL KAHN

World Premiere produced by Shakespeare Theatre Company, Washington, DC

Michael Kahn
ARTISTIC DIRECTOR

Chris Jennings
MANAGING DIRECTOR

February 10, 2015

Donald and Darlene Shiley Stage
Old Globe Theatre
Conrad Prebys Theatre Center

January 30 – March 6, 2016

CAST

DAMIS, a young poet Christian Conn*
DORANTE, a young man in love with Lucille Cary Donaldson*
LUCILLE, a young woman in love with poetry Amelia Pedlow*
LISETTE, Lucille’s maid Dina Thomas*
MONDOR, Damis’s valet..... Michael Goldstrom*
FRANCALOU, Lucille’s father..... Adam LeFevre*
BALIVEAU, Damis’s uncle Peter Kybart*
SERVANTS Benjamin Cole, Connor Sullivan

UNDERSTUDIES..... For Lucille – Ally Carey†; For Mondor – Benjamin Cole;
For Francalou – Jake Millgard†; For Lisette – Makha Mthembu†;
For Dorante, Servants – Daniel Petzold†; For Damis – Connor Sullivan;
For Baliveau – Nathan Whitmer†

STAGE MANAGEMENT

Production Stage Manager Jess Slocum*
Assistant Stage Manager..... Amanda Salmons*
Assistant Stage Manager (February 9 – March 6)..... Laura Zingle*
Stage Management Intern.....Beatriz Gonzalez

SETTING

The ballroom of Francalou’s house in Paris. Spring, 1738.

Metromaniac (noun): A person addicted to poetry or to writing verses.
(From Latin *metrum*, poetic meter + Greek *mania*, madness.)

There will be one 15-minute intermission.

PRODUCTION STAFF

Assistant Director Craig Baldwin
Associate Sound Design Paul Peterson
Assistant to the Director Gerardo Flores
Assistant Scenic Design Eileen McCann
Associate Costume DesignCharlotte Devaux
Assistant Lighting DesignKyle Montgomery
Vocal CoachDavid Huber

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

†Student in the Old Globe/University of San Diego Graduate Theatre Program.

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.

METROMANIA MANIA

By David Ives



Frankly, I fell in love with the title.

Having enjoyed myself enormously adapting two French comedies of the 17th and 18th centuries for Michael Kahn and Shakespeare Theatre Company, I was casting around for a third. In the course of reading in and about that period, I stumbled again and again upon mention of an obscure play from 1738 with a superb title: *La Métromanie*. It means, more or less, “the poetry craze” (“metro” from “metrum,” Latin for poetic verse, and “mania” from... oh, nevermind). As it happens, Drew Lichtenberg, STC’s omniliterate literary manager, had noticed the title as well: potentially a real find for STC’s wonderful ReDiscovery series, dedicated to bringing to light classic plays that had remained too long in undeserving darkness. It was via the ReDiscovery series that Michael and I had developed our two previous happy collaborations, *The Liar* and *The Heir Apparent*.

So I ordered the French text from the Internet and it arrived in a blurry offprint of an 1897 edition with an English introduction by a huffy scholar who heartily disapproved of

the play and all its characters. Now I was interested. When I read that the play’s author, one Alexis Piron, had failed to make the Académie Française because he’d written the lengthy poetic “Ode to the Penis,” I was *really* interested. And the play’s premise looked like pure gold.

So what kind of play did the Bard of the Hard-On write?

A very chaste and wonderfully delightful one. Upon inspection, *La Métromanie* turned out to be a farce based on a brilliant idea, if given sometimes to long-winded declamations on art. Its world is the airy, unmoored, Watteau-ish one that Piron’s contemporary Pierre de Marivaux would also put onstage. There’s not much realism in *The Metromaniacs*. We’re in a levitated reality that’s the exact counterpart of the vernacular, set-in-an-inn comedies the English were writing at the same time. This is champagne, not ale. Since it’s about people who are mad for poetry, champagne is apropos, as is the fact that it’s in verse. To dump this delicate play into prose would be to clip the wings of Pegasus and harness him to a plow.

“I think everything should be in verse.

The New York Times and cookbooks should be in verse.

Verse raises the level.”

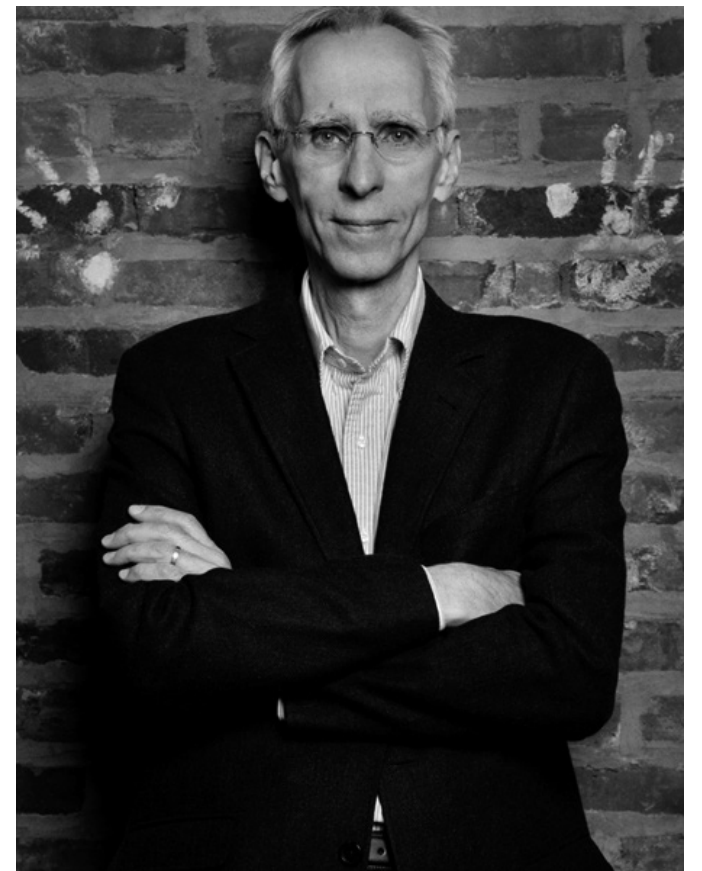
—David Ives

The play was a lip-smacking scandal in its time, spinning into art what had been real-life comedy. It seems that all of Paris had fallen in love with the poems of one Mademoiselle Malcrais de La Vigne, a mysterious poetess from distant Brittany (read: Appalachia). The celebrated satirist Voltaire publicly declared his love for the lady and her great works, only to have it revealed that Mlle de La Vigne was a guy named Paul Desforgues-Maillard, very much living in Paris and taking his revenge on the poetry establishment for not appreciating his genius. Needless to say, Voltaire wasn’t pleased when Piron’s satire showed up (and showed *him* up). Worse than that for Voltaire, the show was a hit.

Upon reading the play, I found that its premise was indeed comic gold, but its structural mechanics turned out to be something else. Piron was a wit and a poet but not much of what I’d call a *farCIFactor*, instead often being all too content to let his characters intone his ravishing couplets without paying much attention to who just exited where or why anybody’s doing anything. Besides those fatal disquisitions on art, the play had not one but two male leads, a lackluster female ingénue and, like so many French plays of the period, it simply came to a stop rather than resolving. This is all by way of saying I’ve fiddled a good deal with Piron’s masterpiece in bringing it into English. (This is the first English version ever, to my knowledge, but I’m open to correction.)

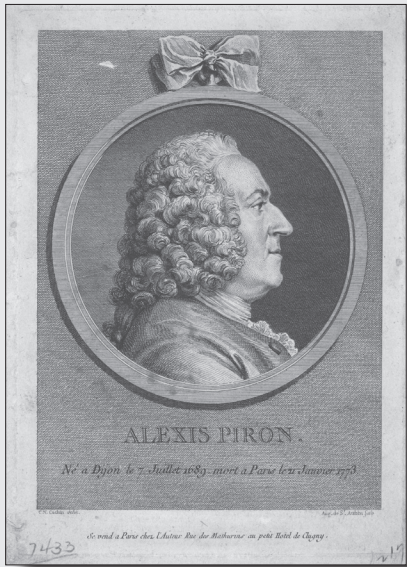
When my friends ask me what it’s about, I always say that *The Metromaniacs* is a comedy with five plots, none of them important. On the other hand, that’s the beauty of the play, its purpose and part of the source of its delight. We go to certain plays to inhabit a world elsewhere, and *La Métromanie* is that kind of play in spades. Piron doesn’t want plot. He wants gossamer and gorgeousness, he wants rarified air and helpless high-comic passion. A purer world. Characters drunk on language, fools in love with love. In other words, the way the world was meant to be.

Given what’s in our newspapers day by day, a few yards of gossamer may be just what the doctor ordered. So gossam on, *mes amis*, gossam on... ■



Photo, above: Playwright David Ives. Photo by Walter Kurtz. Photo, opposite page: The cast of Shakespeare Theatre Company’s production of *The Metromaniacs*. Photo by Scott Suchman, courtesy of Shakespeare Theatre Company.

Article reprinted courtesy of *Asides* program of Shakespeare Theatre Company.



ALEXIS PIRON

One of the most widely produced comic writers of the 18th century, Alexis Piron (1689-1773) lived a life dogged by controversy. He had an uncanny ability to make powerful enemies and as a result, he is all but forgotten today.

Born in Burgundy in 1689, Piron moved to Paris in the early 1720s, eager to be a poet. But instead of garnering glory at La Comédie-Française—the theatre of King Louis XV—Piron worked at Paris’s unofficial fairground theatres. At these *théâtres de la foire*, Parisians came to have a naughty good time, classical decorum be damned. *Arlequin-Deucalion* (1722), an ingenious dramatic monologue sprinkled with satirical jabs at contemporary authors and actors, established Piron as an anarchic, dangerous wit.

In 1738, Piron produced his masterpiece at, of all places, La Comédie-Française. Inspired by a real-life literary scandal involving Voltaire, *La Métromanie* brings the literary pretensions of the ruling classes down to the parterre of public opinion. The play was a popular success, one that Voltaire would not forget.

Piron was nominated to the Académie Française (of which Voltaire was a member) in 1753. Citing his artistic improprieties, Louis XV vetoed him. Though he lived a long life of material comfort, Piron never again wrote for La Comédie-Française. For his epitaph in 1773, Piron wrote his final, and most famous, couplet:

Ci-gît Piron, qui ne fut rien
Pas même académicien.

As David Ives translates it:

Here lies Piron, a nothing, an anatomy.
He couldn’t even make the French Academy. ■

A RECIPE FOR FARCE

By Danielle Mages Amato

Like many of the world’s best farce comedies, the word “farce” comes from the French. It evolved from the Old French *farcir*, a culinary term meaning “to stuff,” as early farces were stuffed between more serious offerings in an evening’s entertainment. But what makes a farce a farce, anyway? In honor of the word’s culinary origins, we offer the following recipe. These ingredients, blended together in any order, are essential to any full-fledged (or half-baked) farce.

Stock Characters

Alexis Piron, author of *The Metromaniacs*, based many of his characters on the classic figures of the Italian *commedia dell’arte*: the lovers, the comic servants, the rich old man. But figures from *commedia* specifically are not essential; any easily recognizable types will do. That’s because the real focus of farce isn’t on its complex, evolving characters, but on its...

Convolved Plot

For best results, include any or all of the following: mistaken identity, lovers in disguise, improbable coincidences, misunderstandings, a fundamental lie that spells disaster if it is revealed, another lie that builds on that lie. Then add as many complications as possible, each more ridiculous than the last. If you are cooking up a bedroom farce, that specialized form perfected in the late 19th and early 20th centuries by writers like Georges Feydeau and Marc Camoletti, make sure to add multiple romantic partners, rapid-fire entrances and exits, and the ever-vital slamming door. Because a farce is not a farce without...

Physical Comedy

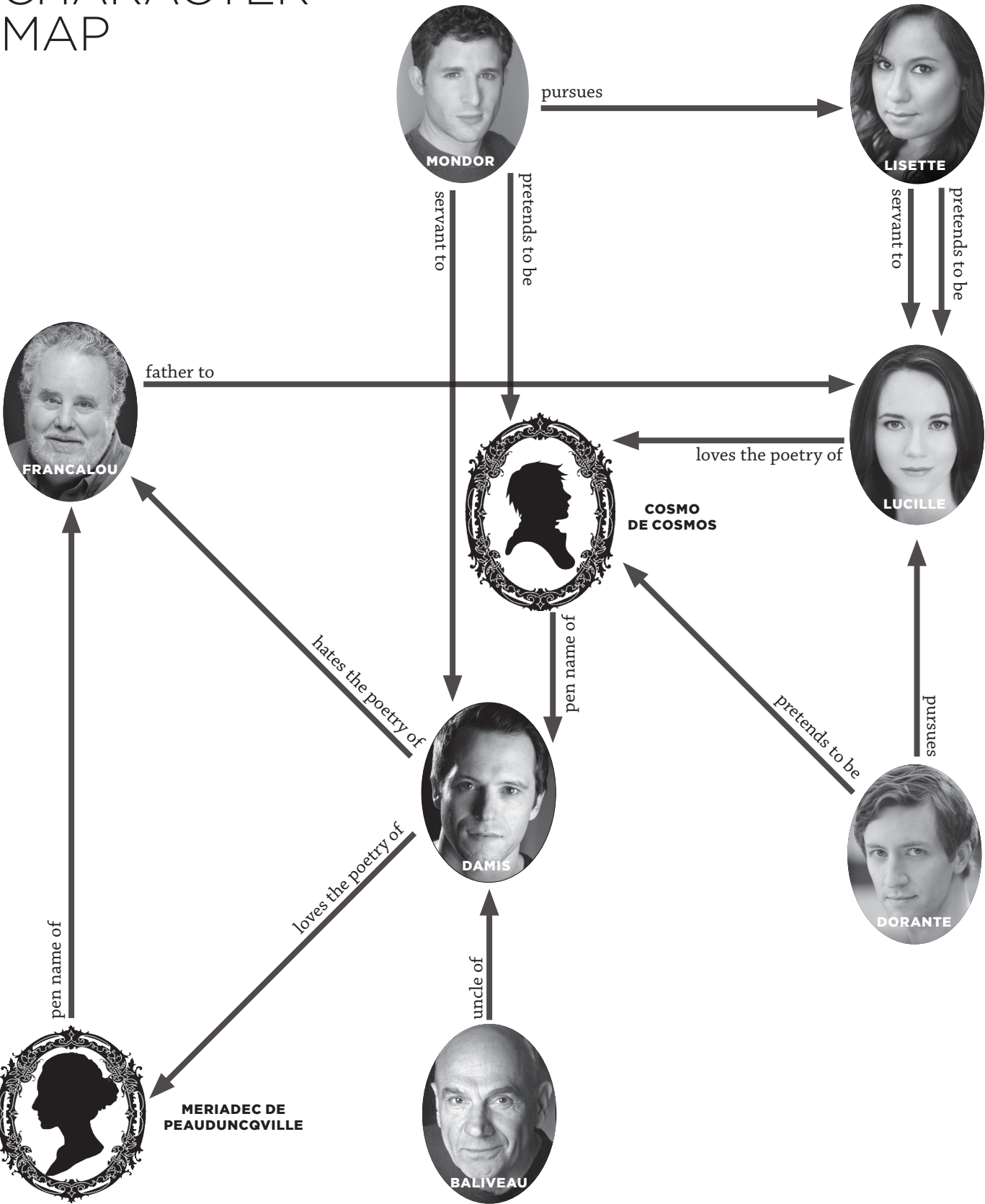
Farce is usually gobbled up by hungry audiences, but it is not always in good taste. Slapstick, low humor, and carefully choreographed clowning add bite to the dish. This kind of precise physical comedy requires highly skilled performers, especially because the final and perhaps most important ingredient is...

Speed

As John Mortimer once said, “Farce is tragedy played at a thousand revolutions per minute.” But farce isn’t just fast, it’s ever-accelerating, tumbling headlong toward a frantic final scene where every character piles on stage, every secret is revealed, every knot untied. “Too mad, you say?” asks the character Francalou in *The Metromaniacs*. “Too many a twisted switch? / It’s how my plays are made—and why I’m rich.” ■

THE METROMANIACS:

CHARACTER MAP

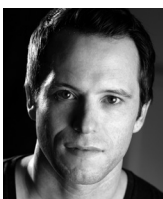




BENJAMIN COLE

(Servant) is proud to make his Globe debut. He is currently Artistic Associate for North Coast Repertory Theatre. His local acting credits include *Ether Dome*

(La Jolla Playhouse), *Faded Glory* and *Who Am I This Time?* (North Coast Repertory Theatre), *The Lion in Winter* (Moonlight Stage Productions), and *A Midsummer Night's Dream* (Intrepid Theatre). His other regional acting credits include *Macbeth* and *As You Like It* (Orlando Shakespeare Theater), *The Tempest* and *The Merry Wives of Windsor* (Illinois Shakespeare Festival), *Henry IV Parts 1 and 2* (Oklahoma Shakespeare Festival), and *Cymbeline* (The Pigeon Creek Shakespeare Company). Mr. Cole has trained with Shakespeare & Company and New York University, and he received his M.F.A. from Western Illinois University and his B.F.A. from Central Michigan University.



CHRISTIAN CONN

(Damis) is pleased to be making his Globe debut. He originated the role of Damis in *The Metromaniacs* at Shakespeare Theatre Company last year. His other theatre credits

include *Desire Under the Elms* (Broadway), *Fulfillment* (The Flea Theater), *Tiny Dynamite* (59E59 Theaters), *Other Desert Cities* (Guthrie Theater), *Venus in Fur* (The Studio Theatre), *The Liar*, *The Beaux' Stratagem*, and *Love's Labor's Lost* (Shakespeare Theatre Company), *The Grapes of Wrath* and *Philadelphia, Here I Come!* (Asolo Repertory Theatre), *Angels in America* and *All My Sons* (PlayMakers Repertory Company), *The Lieutenant of Inishmore*, *Bug*, and *King Lear* (Syracuse Stage), four seasons with The Shakespeare Theatre of New Jersey, three seasons with The Eugene O'Neill Theater Center, and one season with The Acting Company. He has done a few television shows and a couple films you've never seen. He received a B.F.A. from Rutgers University. For Emily and Eliot. christianconn.com.



CARY DONALDSON

(Dorante) has appeared on Broadway in *Mrs. Warren's Profession* and Off Broadway in *The Winter's Tale* and *The Merchant of Venice* (The Public Theater's Shakespeare in the Park), *Timon of Athens* (The Public Theater), *The Rivals* and *Major Barbara* (The Pearl Theatre Company), and *The Old Boy* (Keen Company). Regionally, Mr. Donaldson has performed at Williamstown Theatre Festival, Barrington Stage Company, Contemporary American Theater Festival, Cincinnati Playhouse in

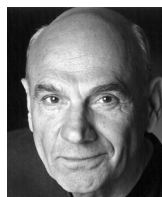
the Park, The Repertory Theatre of St. Louis, Pioneer Theatre Company, and Georgia Shakespeare. His television credits include "Blue Bloods" and playing Henry Ford in History's "The Men Who Built America." Mr. Donaldson received his B.A. from Wake Forest University and his M.F.A. from New York University's Graduate Acting Program.



MICHAEL GOLDSTROM

(Mondor) appeared in the Off Broadway productions of *The Complete Works of William Shakespeare (Abridged)*, *Kitty Kitty Kitty*, and *Can-Can* with Patti LuPone. He also

appeared in the Broadway workshop of *The Mambo Kings*. His regional credits include the world premiere of *The Metromaniacs*, *The Merchant of Venice*, *Luv*, the East and West Coast premieres of *Modern Orthodox* (LA Weekly Theater Award nomination), *Old Wicked Songs* and *All in the Timing* (Chautauqua Theater Company), narrator of *A Soldier's Tale* (Carnegie Hall), The Philadelphia Orchestra, New York Philharmonic, and *Peter and the Wolf* with Los Angeles Philharmonic at Walt Disney Concert Hall. Mr. Goldstrom's film credits include *Heights*, *Jelly*, *Approaching Union Square*, Freud in *Freud's Magic Powder*, *Equal Opportunity*, Genghis Cohn in *The Dance of Genghis Cohn*, and *Press or Say '2'*, for which he also served as writer and director. He has been seen on television in "DreamWorks Dragons," "Ben 10: Omniverse," *Porn 'n Chicken*, *The Lost Battalion*, "The Sopranos," and "Law & Order: Special Victims Unit." He has also narrated over 60 audiobooks. Mr. Goldstrom is a graduate of The Juilliard School Drama Division, The London Academy of Music and Dramatic Art, and Columbia University.



PETER KYBART

(Baliveau) has appeared on Broadway in the Tony Award-winning production of *Awake and Sing!* (Drama Desk Award for Outstanding Ensemble Performance),

the Tony Award-nominated *The Diary of Anne Frank*, and National Actors Theatre's production of *Judgment at Nuremberg*. His recent Off Broadway credits include *Andorra*, *Cymbeline*, and *Beckett/Albee*. His regional credits include work at Actors Theatre of Louisville, Huntington Theatre Company, La Jolla Playhouse, Syracuse Stage, McCarter Theatre Center, Virginia Stage Company, Olney Theatre Center, Goodman Theatre, Chautauqua Theater Company, and Aurora Theatre Company, among others. He has also been seen in Australian productions of *Saint Joan* and other plays. A native of Berlin, Germany, Mr. Kybart performed for 14 years in Berlin and Hamburg and throughout

Austria and Switzerland in plays by von Kleist, Shakespeare, Molière, Ustinov, and Shaw and in musicals such as *West Side Story* and *Cabaret*. His film credits include the Mayor of New York City in Spike Lee's *Inside Man*, *Miracle at St. Anna*, *Judgement in Berlin*, and *White Star*. He has made numerous television appearances in Germany, Ireland, and the U.S. He trained at London's Webber Douglas School of Dramatic Art.



ADAM LEFEVRE

(Francalou) has been seen on Broadway in *The Devil's Disciple*, *Our Country's Good*, *Summer and Smoke*, *Footloose*, *Mamma Mia!*, *Guys and Dolls*, and *Priscilla Queen of the Desert*. His Off

Broadway credits include *The Boys Next Door*, *The View from Here* (Lamb's Little Theatre), *The Doctor's Dilemma*, *Cyrano de Bergerac* starring Frank Langella, and *The Marriage of Bette and Boo* (Roundabout Theatre Company), *The Old Friends* (Signature Theatre Company), *Him* (Primary Stages), *How the World Began* and *The Most Deserving* (Women's Project), *Goose and Tomtom* and *Henry V* (New York Shakespeare Festival), and *Mr. Landing Takes a Fall* (Slightly Altered States Theater Company at The Flea Theater). His regional credits include Shakespeare Theatre Company, Alley Theatre, Actors Theatre of Louisville, Yale Repertory Theatre, Hartford Stage, Long Wharf Theatre, Huntington Theatre Company, Capital Repertory Theatre, and La Jolla Playhouse. Mr. LeFevre's television credits include *Empire Falls*, *Recount*, *Crime*, *Storm of the Century*, and guest starring roles on numerous sitcoms, series, and soap operas. He has been featured in over 90 films from John Sayles's *Return of the Secaucus Seven* in 1980 to Steve Gaghan's *Gold*, which will be released later this year. His third volume of poems, *A Swindler's Grace*, was just published by New Issues Press.



AMELIA PEDLOW

(Lucille) has appeared Off Broadway in *'Tis Pity She's a Whore* (Red Bull Theater), *The Heir Apparent* (Classic Stage Company), and *You Never Can Tell*

(The Pearl Theatre Company). Regionally, her work includes *The Metromaniacs*, *A Midsummer Night's Dream*, and *The Merchant of Venice* (Shakespeare Theatre Company), *Ether Dome* (La Jolla Playhouse, Hartford Stage, and Huntington Theatre Company), *Hamlet* and *The Liar* (Denver Center Theatre Company), *Legacy of Light* (Cleveland Play House), *The Diary of Anne Frank* and *The Tempest* (Virginia Stage Company), and *The Glass Menagerie*, *Death of a Salesman*, and *Sick* (Chautauqua Theater Company). Her

television work includes roles on "The Good Wife," "Blue Bloods," "Shades of Blue," and "The Blacklist." Ms. Pedlow graduated with a B.F.A. in Drama from The Juilliard School.



CONNOR SULLIVAN

(Servant) is incredibly grateful to be a part of the *Metromaniacs* team. He recently made his Globe debut in the workshop production of *When It Comes*. His San Diego

credits include *The Car Plays* (Moving Arts, La Jolla Playhouse's Without Walls Festival), *Out on a Limb: Unplugged* (Scripps Ranch Theatre), and readings at Cygnet Theatre Company, Intrepid Theatre Company, and Diversionary Theatre. His film credits include *Thane of East County* and *A Life Lived*. He is also a member of Lamb's Players Theatre's educational touring company. Mr. Sullivan has trained at the MeisnerChekhov Integrated Training Studio in San Diego as well as the Summer Training Congress at American Conservatory Theater. He holds a B.A. in both Theatre and Communication Studies from the University of San Diego.



DINA THOMAS

(Lisette) is making her Globe debut. Her New York credits include *Clever Little Lies* (Westside Theatre) and *Tribes* (Barrow Street Theatre). Her regional credits include

the world premiere of *The Metromaniacs* (Shakespeare Theatre Company), *Tribes* (La Jolla Playhouse), *Everything You Touch* (Contemporary American Theater Festival), *10x10* and *See How They Run* (Barrington Stage Company), *Bad Jews* (BroadwayWorld Regional Best Actress nomination), *Distracted*, *Miss Witherspoon*, and the world premiere of *Hungry* (Unicorn Theatre), *Release Point* (Berkshire Playwrights Lab), *Green Whales* (National New Play Network), and *Death of a Salesman* and *Fiddler on the Roof* (Cider Mill Playhouse). She has also appeared in staged readings for Red Bull Theater, Project Y Theatre Company, and Abingdon Theatre Company. She received her M.F.A. from University of Missouri-Kansas City.

DAVID IVES

(Playwright) is the author of *All in the Timing*, *Venus In Fur* (both the celebrated play and the Roman Polanski film), *Time Flies*, *Lives of the Saints*, *New Jerusalem*, *Ancient History*, and *Is He Dead?* (adapted from Mark Twain). Ives has also done what he calls "translaptations," plays that combine translation and adaptation: *The Liar*, *The School for Lies*, and *The Heir Apparent* (translaptated respectively from Corneille, Molière, and Regnard). He is a former Guggenheim Fellow in playwriting and lives in New York City.

MICHAEL KAHN

(Director) has been the Artistic Director of The Shakespeare Theatre Company for the past 27 years. During this time he has directed award-winning classical theatre productions, instituted free Shakespeare performances, and led the theatre to receive the 2012 Tony Award for Outstanding Regional Theatre. Kahn has received seven Helen Hayes Awards for Outstanding Director. Kahn's work in theatre and opera has been seen on Broadway, Off Broadway, in American regional theatres, and at international venues. Prior to joining STC, Kahn was the Richard Rodgers Director of the Drama Division at The Juilliard School, where he has taught since its founding in 1968. He served as the Artistic Director of The Acting Company, McCarter Theatre Center, and American Shakespeare Theatre. He also earned a Tony Award nomination for his direction of *Showboat*. In January 2013, Mr. Kahn was inducted into the American Theater Hall of Fame. In April 2013, he was named an Honorary Commander of the Order of the British Empire (CBE) by Queen Elizabeth II.

JAMES NOONE

(Scenic Design) is an Affiliated Artist at Shakespeare Theatre Company, where he has designed many productions, including *The Metromaniacs*. He designed the Broadway productions of *Lady Day at Emerson's Bar and Grill*, *A Time to Kill*, *A Bronx Tale*, *Come Back, Little Sheba*, *Match*, *Urban Cowboy*, *A Class Act*, *Judgment at Nuremberg*, *Jekyll & Hyde*, *The Rainmaker*, *Night Must Fall*, *The Sunshine Boys*, *Getting and Spending*, and *The Gin Game*. His Off Broadway credits include *The Persians*, *Three Tall Women*, *Fully Committed*, *Full Gallop*, *Frankie and Johnny in the Clair de Lune*, *Cowgirls*, *Ruthless!*, *Breaking Legs*, *The Boys in the Band*, *The Woman in Black*, and others. Mr. Noone has also designed for national tours, opera and television. He has received a Drama Desk Award, Henry Hewes Design Award, Ovation Award, and two Helen Hayes Awards. He teaches at Boston University School of Fine Arts.

MURELL HORTON

(Costume Design) is currently designing new versions of *The Critic* and *The Real Inspector Hound* at Shakespeare Theatre Company in Washington, DC. The productions will move to Guthrie Theater in February 2016. This is the first time Mr. Horton's work has appeared at the Globe. He is the recipient of the 2007 Irene Sharaff Young Master Award for costume design. He has been nominated for a total of seven Helen Hayes Award nominations for Outstanding Costume Design, all for work produced at Shakespeare Theatre Company. These productions include a number of world premieres as well as the David Ives's trilogy of *The Liar*, *The Heir Apparent*, and *The Metromaniacs*, all directed by Artistic Director Michael Kahn. Mr.

Horton has worked in many places in New York, the East Coast, and around the country including New York City Opera, The Juilliard School, Houston Grand Opera, Guthrie Theater, Oregon Shakespeare Festival, and Denver Center Theatre Company. Mr. Horton is represented by The Gersh Agency. MurellHorton.com.

MARK MCCULLOUGH

(Lighting Design) designed the lights for *The Metromaniacs* at Shakespeare Theatre Company. His Broadway credits include *Outside Mullingar*, *The American Plan*, *Accent on Youth*, *After Miss Julie*, and *Jesus Christ Superstar* (also national and U.K. tours). His Off Broadway credits include *The Language Archive*, *Old Money*, *Mouth to Mouth*, *How I Learned to Drive*, *The Long Christmas Ride Home*, *This is Our Youth*, and *Lobby Hero*. Regionally he has designed at La Jolla Playhouse, Mark Taper Forum, Long Wharf Theatre, Hartford Stage, Huntington Theatre Company, Center Stage, Oregon Shakespeare Festival, Guthrie Theater, and Steppenwolf Theatre Company. Mr. McCullough's international credits include *Whistle Down the Wind* (Aldwych Theatre, London), *Der Besuch der alten Dame* (Ronacher Theatre, Vienna), *Artus* (St. Gallen, Switzerland), and *Rebecca* (St. Gallen and Palladium Theater, Stuttgart). His opera credits include The Metropolitan Opera, Bolshoi Theatre, La Scala, New York City Opera, Washington National Opera, Glimmerglass Opera, Lyric Opera of Chicago, San Francisco Opera, Royal Opera House, Opéra National du Rhin, Dallas Opera, and Seattle Opera. Mark McCullough trained at University of North Carolina School of the Arts and received his M.F.A. from Yale School of Drama.

MATT TIERNEY

(Sound Design) recently designed the Broadway production of *Machinal* (2014 Tony Award nomination, Drama Desk Award), *Futurity* (Ars Nova/Soho Repertory Theater), *Appropriate* (Center Theatre Group), *The Tempest* (The Public Theater), *Gloria* (Vineyard Theatre), and *The Sound and the Fury* (Elevator Repair Service/The Public Theater). His further Off Broadway credits include *Our Lady of Kibeho* (Signature Theatre Company), *Pocatello*, *The (curious case of the) Watson Intelligence*, *Detroit*, *Kin*, and *This* (Playwrights Horizons), *An Octoroon*, Julie Taymor's *A Midsummer Night's Dream* (Theatre for a New Audience), *Generations*, *Uncle Vanya*, *A Public Reading of an Unproduced Screenplay About the Death of Walt Disney*, and *Blasted* (Henry Hewes Design Award) (Soho Rep), and *Luck of the Irish* (LCT3). Mr. Tierney's credits with Elevator Repair Service include *The Sound and the Fury*, *Arguendo*, and *The Select (The Sun Also Rises)* (2012 Obie and Lucille Lortel Awards). Regionally he has designed for Yale Repertory Theatre, Shakespeare Theatre Company, McCarter Theatre Center,

American Repertory Theater, Alley Theatre, Woolly Mammoth Theatre Company, The Studio Theatre, Long Wharf Theatre, Great Lakes Theater, Center Theatre Group, Chautauqua Theater Company, The Wooster Group, and Young Jean Lee's Theater Company.

ADAM WERNICK

(Original Music) has been composing theatre and concert music for 30 years. His recent projects include *'Tis Pity She's a Whore* (Red Bull Theater) and a co-production of *The Critic* and *The Real Inspector Hound* (Guthrie Theater and Shakespeare Theatre Company). Mr. Wernick has worked with many theatre companies including Guthrie Theater, Shakespeare Theatre Company, Denver Center Theatre Company, Manhattan Theatre Club, The Kennedy Center, Royal Shakespeare Company, The Wilma Theater, Philadelphia Theatre Company, and others. His concert works include chamber music, works for voice, and an oboe concerto composed for Philadelphia Orchestra principal oboist Richard Woodhams. Mr. Wernick's work has been supported by grants from The McKnight Foundation, Pennsylvania Council on the Arts, The Independence Foundation, The Philadelphia Music Project, The Presser Foundation, The Jim Henson Foundation, and ASCAP. Mr. Wernick lives in St. Paul, Minnesota, with his wife and daughters.

LAURA STANCZYK, CSA

(Casting Director) has cast the Broadway, Off Broadway, and national tour productions of *Side Show*, *After Midnight*, *A Night with Janis Joplin*, *Follies*, *Cotton Club Parade*, *Lombardi*, *Ragtime*, *Impressionism*, *The Seafarer*, *Radio Golf*, *Coram Boy*, *The Glorious Ones*, *Flight*, *Translations*, *Tryst*, and *Dirty Dancing*. Her other New York credits include Atlantic Theater Company's *The Cripple of Inishmaan* (also national tour), City Center Encores! Summer Stars', *Damn Yankees* and *Urinetown* (also national tour), and Lincoln Center Festival's *Gate/Beckett*. Her regional credits include *The Tempest*, *As You Like It*, *The Winter's Tale*, *Strange Interlude*, and *Old Times* (Shakespeare Theatre Company), *Bull Durham* (Alliance Theatre), *Harps and Angels* (Center Theatre Group), *Gruesome Playground Injuries* and *The Monster at the Door* (Alley Theatre), *Side Show*, *The Guardsman*, *Follies*, *Master Class*, *The Lisbon Traviata*, *Ragtime*, and *Broadway: Three Generations* (The Kennedy Center), *Golden Age* (Philadelphia Theatre Company), *Don't Dress for Dinner* (Royal George Theatre), and seven seasons at McCarter Theatre Center. Ms. Stanczyk's international credits include *My Brilliant Divorce* (Druid Theatre Company), *The Shawshank Redemption* (The Gaiety Theatre, West End), and *Long Day's Journey into Night* (Druid Theatre Company, Dublin Theatre Festival).

CARTER C. WOODDELL

(Additional Casting) is Shakespeare Theatre Company's Resident Casting Director and has cast their productions of *The Critic*, *The Real Inspector Hound*, *Kiss Me, Kate*, *Salomé*, *A Midsummer Night's Dream* (Free For All), *Tartuffe*, *Man of La Mancha*, *The Metromaniacs*, *The Tempest*, *As You Like It*, *The Winter's Tale* (Free For All), *The Merry Wives of Windsor*, *Two Gentlemen of Verona*, *Much Ado About Nothing*, and *The Merchant of Venice*. Her other casting experience includes Broadway's *End of the Rainbow* and *High and Off Broadway's Tribes*, *Our Town*, *Freud's Last Session*, *A Perfect Future*, *The Irish Curse*, and *An Error of the Moon*, among many others. Ms. Wooddell also cast Lincoln Center Institute's *Hamlet*, *Fly*, and *Sheila's Day*. Her national tour credits include The Acting Company and *Riverdance*. Her regional credits include Alley Theatre, Center Stage, Barrington Stage Company, The Broad Stage, Contemporary American Theater Festival, Crossroads Theatre Company, George Street Playhouse, Guthrie Theater, Pittsburgh Public Theater, and TheaterWorks. Ms. Wooddell's casting credits also include BBC Radio's *The Piano Lesson*, the television shows "The Electric Company" and "27 East," and the films *Premium Rush* and *Junction*.

JESS SLOCUM

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

AMANDA SALMONS

(Assistant Stage Manager) has worked previously at The Old Globe on *Much Ado About Nothing* and *All's Well That Ends Well* (Globe for All), *Kiss Me, Kate*, *The White Snake*, *The Two Gentlemen of Verona*, *Vanya and Sonia and Masha and Spike*, *The Last Goodbye*, the Summer Shakespeare Festival (2011-2013), *Dr. Seuss' How the Grinch Stole Christmas!*, *Somewhere*, *Lost in Yonkers*, *I Do! I Do!*, and *The Price*. Her other credits include *Blueprints to Freedom: An Ode to Bayard Rustin* (La Jolla Playhouse), *Kiss Me, Kate* (Hartford Stage), *The Foreigner*, *miXtape*, *See How They Run*, *The Music Man*,

and *The Rivalry* (Lamb's Players Theatre), *The Gondoliers*, *The Pirates of Penzance*, *Candide*, and *Trial by Jury* (Lyric Opera San Diego), and SummerFest (La Jolla Music Society). Ms. Salmons holds a B.A. in Theatre from UC San Diego.

LAURA ZINGLE

(Assistant Stage Manager – February 9 to March 6) is thrilled to be back at The Old Globe after recently working on *Arms and the Man* and *Dr. Seuss' How the Grinch Stole Christmas!* (2014). Her La Jolla Playhouse credits include *The Grift*, *Kingdom City*, *El Henry*, *Kamchatka* (Without Walls Festival), *His Girl Friday*, and *Hands on a Hardbody*. At San Diego Repertory Theatre she was production stage manager of *Detroit*. Her other regional credits include a workshop of *different words for the same thing* (Center Theatre Group), AFI Fest 2013, Spoleto Festival USA, Opera NEO, and Palomar College Dance. Ms. Zingle is the stage manager of San Diego Gay Men's Chorus. She has an M.F.A. in Stage Management from UC San Diego and is a proud member of AEA.

SHAKESPEARE THEATRE COMPANY

(Co-Presenter), winner of the 2012 Regional Theatre Tony Award, is recognized as America's premier classical theatre company. Under the leadership of Artistic Director Michael Kahn and Executive Director Chris Jennings, STC creates, preserves, and promotes classic theatre—ambitious, enduring plays with universal themes—for all audiences. In addition to a stable of arts education initiatives, STC has been proud to present the annual Free For All production, a remount of recent work offered to audiences at no charge, for 25 years and counting. Located in the nation's capital, STC performs in two theatres in downtown Washington, DC: the 451-seat Lansburgh Theatre and the 774-seat Sidney Harman Hall. These spaces create a dynamic, cultural hub of activity that showcases STC as well as outstanding local performing arts groups and nationally renowned organizations.

BARRY EDELSTEIN

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

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

MICHAEL G. MURPHY

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

Mr. Murphy earned his B.F.A. degree in Stage Management from Webster University in St. Louis, Missouri, and his M.F.A. in Performing Arts Management from Brooklyn College of the City University of New York.

JACK O'BRIEN

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

CRAIG NOEL

(Founding Director) was born on August 25, 1915, and in 2015 The Old Globe celebrated the 100th birthday of this theatre legend who was instrumental in cultivating the San Diego arts community. Noel was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late '40s, the expansion to two theatres in the '50s, Globe Educational Tours in the '70s, and Teatro Meta and

the Old Globe and University of San Diego Shiley Graduate Theatre Program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the director of the Ernie Pyle Theatre in Tokyo. Described by *Variety* as the éminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His numerous honors include the *San Diego Union-Tribune* list of 25 persons who shaped the city's history; the Governor's Award for the Arts; University of Arizona Alumni Association's Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University's Outstanding Alumnus; Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego; Honorary Doctorate in Fine Arts, San Diego State University; and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts—the nation's highest honor for artistic excellence—in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.



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.

ENGAGEMENT

INTRODUCING FREEDOME BRADLEY-BALLENTINE AND THE GLOBE’S NEW DEPARTMENT OF ARTS ENGAGEMENT

Interview by Danielle Mages Amato

In the fall of 2015, The Old Globe announced a major milestone in an ongoing transformation of its institutional structure: the formation of a Department of Arts Engagement, along with the appointment of a new Director of Arts Engagement, Freedom Bradley-Ballentine. All of the Globe’s existing education and community-based programming will be brought together in this newly created department.

For eight years, Freedom was the Director of Theatrical Programs for the City Parks Foundation in New York City, a not-for-profit that works closely with the city’s Department of Parks and Recreation to bring a variety of programs into the hundreds of parks in all five boroughs. He holds an M.F.A. in Theatre from Sarah Lawrence College and a B.A. in Education from New York University, and he also served in the United States Peace Corps in Ethiopia.

What made you want to come to San Diego and take this job at the Globe?

What the Globe is trying to do right now is incredibly exciting. We are going out into communities where, for whatever reason, the

vast majority of people are not coming to The Old Globe or don’t feel as though it’s a place that’s representative of them. And we’re changing that perception, one community at a time. There aren’t many theatres that are doing this in the country, and to be able to do it at this organization, which has set a high standard not only in San Diego but in the nation, is incredibly exciting and rewarding. When I started here, the Globe had plays simultaneously running on Broadway and in a homeless shelter. That really speaks to what we’re doing here. When you sit back and think about that, it’s exciting. I’m excited to come to the Globe every day and do this work. That’s why I came here: to be excited.

How do you define “engagement”?

Often, when people meet me, they say, “Oh, you’re doing the outreach thing.” But that’s only part of my job. Engagement is more than outreach: it means that I’m reaching out and you’re reaching back. We’re holding on to each other, and we’re finding out what each other wants. It means I’m really interested in what your goals are, and I’m trying to see how your goals match up with my goals, and how we can work together to accomplish those things in service to our communities.

Why do you think it is important for the Globe to be doing engagement work?

There’s no doubt that it will make us a richer organization. We’re not just going out there and saying what we want for San Diego—we’re trying to find out what San Diego wants for the Globe. Even in the short time I’ve been here, I’ve learned how important the Globe is to people in San Diego. San Diego is the Globe and the Globe is San Diego. We can’t separate ourselves from our community, nor should we want to, and our community can’t separate itself from us. People really want to be part of the Globe experience, and we really want to be a part of the life of the community. ■

(from left) Director of Arts Engagement Freedom Bradley-Ballentine and Artistic Director Barry Edelstein at a Globe for All performance for South Bay Community Services at Castle Park Elementary School. The 2015 production of The Old Globe’s touring program Globe for All, Shakespeare’s *Much Ado About Nothing*, directed by Rob Melrose, toured community venues Nov. 10 – 22. Photo by Ken Jacques.



FIRST FOLIO

FIRST FOLIO! THE BOOK THAT GAVE US SHAKESPEARE

COMING TO SAN DIEGO IN JUNE 2016

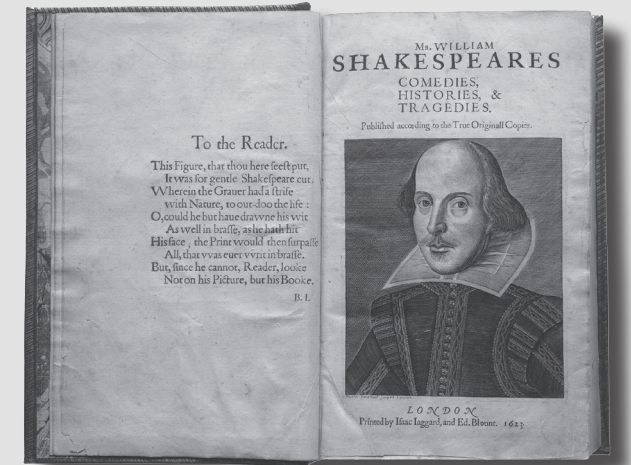
The Old Globe, in partnership with the San Diego Public Library, is proud to host *First Folio! The Book that Gave Us Shakespeare*, a national traveling exhibition of the Shakespeare First Folio, one of the world’s most treasured books. Commemorating the 400th anniversary of Shakespeare’s death, the Folger Shakespeare Library, in partnership with Cincinnati Museum Center and the American Library Association, is touring a 1623 original edition of the playwright’s first published collection to one site in all 50 states, the District of Columbia, Puerto Rico, and the U.S. Virgin Islands. The Old Globe, in partnership with San Diego Public Library, is honored to have been selected as the only California stop during this year-long, high-profile event.

The First Folio Exhibit will be in San Diego from June 4 to July 7, 2016, hosted at the Central Library @ Joan A Irwin Jacobs Common, and admission to the exhibit and all associated programming will be free. Accompanying the rare book will be a multi-panel exhibition exploring the significance of Shakespeare, then and now, with additional digital content and interactive activities. The Old Globe will also curate a section of the exhibit space, drawing on archives from past Globe productions to share the rich history of Shakespeare in San Diego.

The Shakespeare celebration will extend outside the exhibition hall, as well, as The Old Globe and its project partners plan a wide range of events and family programming across the city. The month will kick off with an opening event tied to James Shapiro’s recent Library of America volume, *Shakespeare in America*. Acclaimed actors and other luminaries, including many from The Old Globe’s history, will read excerpts from plays and other historical documents to explore the long, deep relationship between Shakespeare and the United States. The Old Globe will also host a public conversation with Shapiro, as well as a reprise of *Thinking Shakespeare Live!*, Globe Artistic Director Barry Edelstein’s acclaimed program demonstrating the techniques professional actors and directors use in the rehearsal room to bring Shakespeare alive.

First Folio! The Book that Gave Us Shakespeare, on tour from the Folger Shakespeare Library, is made possible in part by a major grant from the National Endowment for the Humanities: Exploring the Human Endeavor and by the generous support of Google.org and Vinton and Sigrid Cerf.

To learn more about the First Folio, please visit folger.edu/about-the-first-folio-tour.



Title page of Shakespeare’s First Folio, 1623, with Droeshout engraving of Shakespeare. Photo courtesy of Folger Shakespeare Library.

At the Central Library, weekly panel discussions will feature distinguished Shakespeare scholars and directors from across California and around the world, and weekly movie screenings will highlight great Shakespeare adaptations spanning 60 years of film history. At multiple locations across the city, family workshops will offer hands-on opportunities for children of all ages to engage with the history and legacy of the First Folio. The Old Globe will also provide opportunities for educators to enhance their curricula with professional development programs that incorporate a rich store of materials from the Folger Library.

The First Folio is one of the most important literary volumes ever published, and the plays printed in it—the plays that are the lifeblood of The Old Globe—are cornerstones of our language, our worldview, and our very humanity. For the Globe to be able to give San Diegans—and all Californians—a chance to view firsthand the pages on which those plays first appeared is an honor. ■

OUR THANKS

In 1995, the Sponsor program was created by Globe Board members to secure a foundation of support for artistic and education programs to be recognized in the Sheryl and Harvey White Theatre in the Conrad Prebys Theatre Center and the Lowell Davies Festival Theatre.

Production Sponsors have contributed millions of dollars collectively to underwrite the annual operating budget, and The Old Globe is grateful to acknowledge the following Production Sponsors.

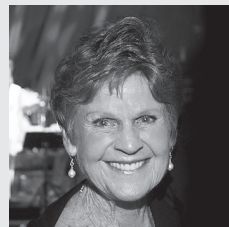
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Photo for Las Patronas: Wrenn Schmidt and Zach Appelman in *Arms and the Man*, 2015.

“MY TICKET ONLY COVERS HALF OF MY THEATRE EXPERIENCE?”

Yes, but you can help by joining The Old Globe family and making a tax-deductible gift to the Annual Fund!

As a not-for-profit theatre, the Globe relies greatly on the generous support of patrons like you to sustain and grow its wide array of artistic and education programs, which includes endeavors such as the Summer Shakespeare Intensive for high school students, sensory-friendly performances, Globe for All, **and the show that you are about to see.**

In addition to directly impacting the Globe’s ability to remain a world-class institution and one of the largest arts organizations in San Diego, you will enjoy a wide variety of benefits exclusive to our family of donors.

Meet the Artist Events



Othello's Noah Bean and Kristen Connolly chat with Globe Associate Producer Justin Waldman at a 2014 Meet the Artist event.

Opening Night Dinners and Receptions



Treats at Lady Carolyn's Pub



BRONZE \$125

- Priority in subscription seating upgrades (*commensurate with giving level*)
- Ticket fees waived for single-ticket purchases
- Complimentary backstage tour
- 10% discount on Helen Edison Gift Shop purchases

SILVER \$250 – all Bronze benefits, plus:

- Listing as an Annual Fund donor in at least two programs
- Opportunity to purchase tickets before the general public
- Discounts at participating restaurants

GOLD \$500 – all Silver benefits, plus:

- Listing as an Annual Fund donor in all programs for one year
- Invitation to one Meet the Artist event
- Bard cards for complimentary dessert or beverage
- Complimentary blanket rentals for the Lowell Davies Festival Theatre

PLATINUM \$1,000 – all Gold benefits, plus:

- Invitations to select Opening Night Receptions
- Voucher for an admission for two to the Lipinsky Family Suite
- Invitation to attend two Meet the Artist events
- \$10 gift certificate for Helen Edison Gift Shop purchases

DIAMOND \$1,500 – all Platinum benefits, plus:

- Invitations to all Opening Night Dinners
- Invitation to one Circle Patron lunch with Globe artists
- Invitation to all three Meet the Artist events

To learn more or to become a member today, contact Annual Fund Manager Robin Hatfield at (619) 231-1941 x2311 or rhatfield@TheOldGlobe.org, or visit www.TheOldGlobe.org/support.

SAVE THE DATE

2016 GLOBE GUILDERS FASHION SHOW

Presented by the Globe Guilders and Neiman Marcus

Honorary Chairs: Barbara & Dick Enberg and Stacey & Robert Foxworth

Monday, August 22, 2016

New Location! – Marriott Marquis San Diego Marina
Champagne Reception • Auctions • Luncheon • Fashion Show

To benefit the Globe’s artistic, arts engagement, education, and community programs.
For an invitation, contact Executive Vice President Barbara Bolt at barbarabolt@me.com.

OUR THANKS

CIRCLE PATRON MEMBERSHIP

ADD TO YOUR GLOBE EXPERIENCE

Circle Patrons support artistic and community programs at the 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.



Access to Lipinsky Family Suite donor lounge.



Invitations to Opening Night Dinners.



Valet service along Old Globe Way.

CRAIG NOEL CIRCLE: \$2,500

- Complimentary admission to the Lipinsky Family Suite private donor lounge when attending Globe performances
- Personal VIP ticketing and subscription services
- Invitations to Circle Patron events and behind-the-scenes experiences with Globe artists

FOUNDER CIRCLE: \$5,000

All Craig Noel Circle benefits, plus:

- Admission for two to the complimentary Founder Circle Dinner in the fall
- Personal VIP ticketing for productions at participating theatres in New York
- Voucher for one use of the Globe VIP valet parking service

DIRECTOR CIRCLE: \$10,000

All Founder Circle benefits, plus:

- Complimentary Globe valet parking for each production
- Personal VIP ticketing for productions at participating theatres in London
- Access to Globe facilities for private meetings or events

Exclusive Circle Patron luncheons with Globe Artists:



Craig Noel Circle Patrons Jim and Sally Ditto (center) with Rory O'Malley, Megan Dodds, and Glenn Howerton from *The Comedy of Errors*.



Craig Noel Circle Patron Robin Lipman (center) with Tyler Hanes and Joel Blum from *Kiss Me, Kate*.



Circle Patrons David and Jean Laing (center) with Jon Norman Schneider, Amy Kim Waschke, and Tanya Thai McBride from *The White Snake*.

To learn more about the Globe's Circle Patron program, please contact Major Gifts Officers Keely Tidrow or Rachel Plummer at (619) 231-1941.

A LOOK BACK: OPENING NIGHTS IN 2015



1.

Opening nights are always a treat at The Old Globe. Artists, Board members, sponsors, and other guests gather to celebrate the start of a new production. In 2015 the Globe had many memorable opening night moments, from *The Twenty-seventh Man* to *Kiss Me, Kate* to *Twelfth Night*. Take a look back at a few of those fond memories!



2.



3.



4.



5.



6.

1. "Another op'nin' of another show"—Season Sponsors Buford Alexander and Pam Farr*, Leading Season Sponsors Conrad Prebys* and Debra Turner*, and Artist Sponsors Lynne* and Steve Wheeler, at the Opening Night Dinner for *Kiss Me, Kate*.
2. Artist Sponsor Jordine Von Wantoch*, Season Sponsors Pam and Hal* Fuson, and Gloria Rasmussen* at the opening night of *Buyer & Cellar*.
3. Season Sponsors Irwin and Joan Jacobs attend the premiere of *Arms and the Man* with Artistic Director Barry Edelstein.
4. Leading Season Sponsors Paula* and Brian Powers meet director Christopher Gattelli (center) at the opening night celebration of *In Your Arms*.
5. Leading Season Sponsor Elaine Bennett Darwin* and Leading Season Sponsor Peter Cooper* chat with director Darko Tresnjak (center) at the opening of his revival of *Kiss Me, Kate*.
6. Corporate sponsor Crystal Sargent*, of Torrey Pines Bank, and husband Doug Sargent meet director Rebecca Taichman (center) at the opening of *Twelfth Night*.
7. Board Chair and Season Sponsor Vicki Zeiger* and Carl Zeiger pose with Associate Artist Marion Ross at the Opening Night Dinner for *Twelfth Night*.
8. At the opening of *Murder for Two*, Leading Season Sponsor Sheryl White dines with actor Hal Linden, the star of *The Twenty-seventh Man*.
9. The author of *The Twenty-seventh Man*, Nathan Englander, and Leading Season Sponsor Ann Davies* enjoy the play's opening.

*Board member.



7.



8.



9.

OUR THANKS

TRAVELING THE GLOBE IN 2015

For over 35 years, The Old Globe has partnered with Break-Away Tours to offer travel opportunities for all theatre-lovers. Travelers explore top theatre destinations with fellow Globe friends, enjoying a first-class hotel stay, multiple theatre productions, popular attractions, guided walking tours, and more. In addition, the Globe receives a contribution for each participant.

Destinations in 2015 included New York City in the spring and London, Bath, and Stratford-upon-Avon in the fall, and a great time was had by all!



(left) A visit to Hampton Court Palace in the London Borough of Richmond upon Thames; (center) Board member Ann Davies, Major Gifts Office Keely Tidrow, Board member Gloria Rasmussen, and Carol Githens at *An American in Paris* on Broadway; (right) boarding the subway in New York City.

To receive information about upcoming tours, call (619) 231-1941 x2317 or email TheatreTours@TheOldGlobe.org.

CRAIG NOEL LEAGUE

**KEEP CRAIG NOEL'S
DREAM ALIVE — JOIN THE
CRAIG NOEL LEAGUE TODAY!**

*"I want this theatre to have the security of
an endowment so that we may continue
to engage and inspire audiences for
generations to come." —Craig Noel*



The Dream

To keep Craig's dream alive, Associate Artist Robert Foxworth and Jordine Von Wantoch—both of whom are Globe Board members and together co-chair the Craig Noel League—encourage you to include the Globe in your estate plans, which will help ensure a strong and stable future for this beloved theatre. Join today and have the satisfaction of knowing that your gift will have a lasting impact on the community.

For further information,
contact Associate Director of Development
Bridget Cantu Wear at (619) 231-1941 x 2312
or bcantuwear@TheOldGlobe.org.



Associate Artist Robert Foxworth and Jordine Von Wantoch,
Co-Chairs of the Craig Noel League Committee and
members of the Board of Directors.

—CRAIG NOEL LEAGUE MEMBERS—

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*In Memoriam

SAVE THE DATE 2016 GLOBE GALA SATURDAY, SEPTEMBER 24



OUR THANKS

WHAT THE GLOBE MEANS TO US



Robert Shaw, Norm Gillespie, *Kiss Me, Kate* choreographer Peggy Hickey, Pat Gillespie, and Lisa Berry Shaw.

The Old Globe entertains, enriches, informs, delights, and challenges us. It is our favorite source of continuing education. Since the 1970s our family has attended performances at The Old Globe, and we thank all who create the wonderful worlds we are very happy to support.

—Norm and Pat Gillespie, *Platinum Level Members, Craig Noel League Members, Globe Guilders, Docents*

There has been a legacy of involvement in The Old Globe with our family for more than 30 years. Being a part of such high-quality programming gives us a second chance at enjoying classical works as well as contemporary pieces.

—Lisa Berry Shaw and Robert Shaw, *Circle Patrons, Globe Guilders, Docents*

Since rekindling my passion for regional theatre, I knew I needed to return to San Diego within walking distance of the Globe. I joined the Globe Guilders, patrons who share my passion to support the Globe, and I'm nurtured emotionally, socially, and intellectually. My mission: bring in all my neighbors to experience Globe productions!

—Judi Menzel, *Circle Patron, Craig Noel League Member, Globe Guildler*



Judi Menzel (center) with Megan Dodds, Rory O'Malley, and Glenn Howerton from *The Comedy of Errors* at a special artist lunch.

I've been involved with the Globe since I was 12 years old, and I've seen it evolve into a nationally recognized regional theatre while still retaining its local mission of serving San Diego. I'm proud to be a Board member, and my husband Buford and our entire family are enthusiastic supporters and audience members.

—Board member Pam Farr and Buford Alexander, *Season Sponsors*

The Old Globe means great productions that expand our minds, make us laugh, and expose us to future Broadway hits. Also, the Globe encompasses friendships and memories that go back to high school: dancing on the green, ushering, and attending the plays.

—Kathleen and Al Steele, *Gold Level Members*



Buford Alexander, Board member Pam Farr, and Kathleen and Al Steele at the *Craig100* celebration.

As relative newcomers to San Diego, we appreciate the Globe's wonderful tradition. As a Board member, I am thrilled to support not only the regular season productions but also the community outreach programs that share the wonders of live theatre with school children and non-traditional audiences.

—Ann Steck, *Board Member representing Bank of America, Production Sponsor*

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(\$10,000 - \$14,999)

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Souplantation

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Major funding provided by the **City of San Diego Commission for Arts and Culture.**

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



OUR THANKS

ANNUAL FUND DONORS

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

Benefactors (\$100,000 and above)

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*In Memoriam

This list current as of
December 4, 2015.

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

ADMINISTRATION HOURS

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

ORDERING TICKETS/CHANGE OF ADDRESS

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

UNABLE TO ATTEND?

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

RESTROOMS

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

SEATING OF LATECOMERS

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

YOUNG CHILDREN

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

ELECTRONIC DEVICES AND CAMERAS

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

ASSISTED LISTENING SYSTEM

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

PUBLIC TOURS

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

LOST AND FOUND

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

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 Linda Bahash, Amy Brooks,
 Stephanie Rakowski Gift Shop Supervisors

SECURITY/PARKING SERVICES

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

Jack O'Brien Artistic Director Emeritus
 Craig Noel Founding Director