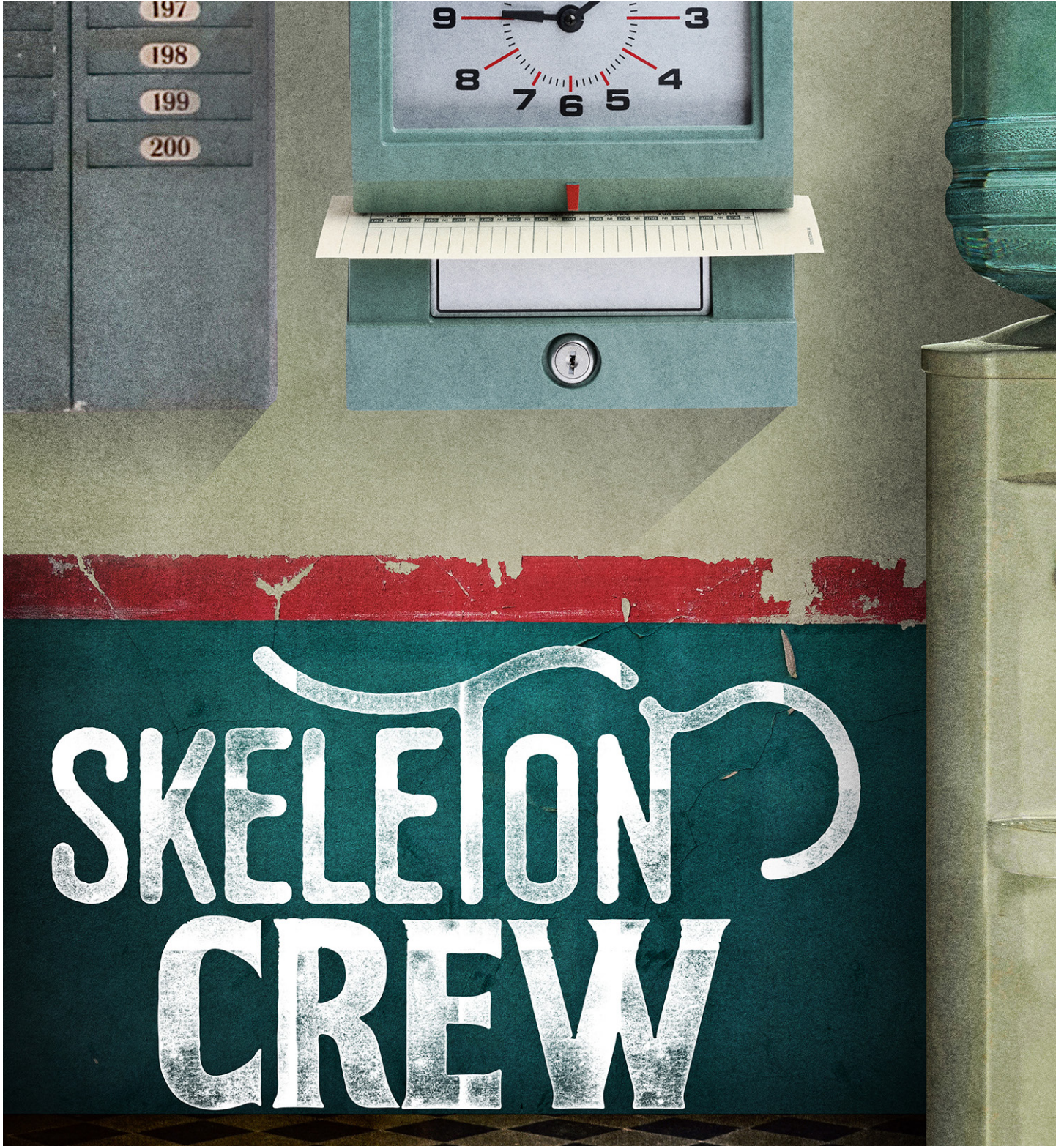


performances

THE  LD GLOBE

MAY 2017



WELCOME



By many measures, 2016 was the most successful year in the Globe's history. We sold more dollars' worth of tickets and raised more contributed income than in any other year. We sent three shows to Broadway; provided jobs to nearly 700 artists, craftspeople, technicians, and arts administrators; and generated tens of millions of dollars of economic activity in our city. All of these are successes that numbers can measure, that metrics can benchmark and count. X number of dollars, Y number of tickets, Z number of people. But what about the successes that defy algebraic representation? Other than through numbers, how can we know when The Old Globe succeeds?

We can know that the Globe is succeeding because we value what it does, and the value we affix to the Globe is our way of measuring it. Values are a lot like numbers. They are palpable, material. We can hold values, we can weigh them, we can assess them. Like numbers, they can guide us. Like numbers, they can tell us whether we are close or far from our goals. And like numbers, values can be stated.

It is our honor to introduce to you a newly articulated Statement of Values that The Old Globe will use to conduct its work moving forward. We generated this statement over nearly two years of work. It has made its way through our Board and our staff. It is being fed into our workflow and our decision-making processes, and it is being applied both internally and externally. We will hold ourselves accountable to these values, ask others to hold us accountable to them, and measure our results by them.

Our values grow out of the ideals that are set forth in the Globe's Mission Statement. Our new Statement of Values expands upon the Mission, unpacking it and adding detail and nuance to it. **We hope you will turn to page 18 in this program and explore both in detail.**

The Old Globe believes that theatre matters, and our commitment is to make it matter to more people. We look to our Mission Statement and Statement of Values to guide us in that commitment in the years ahead.

PRODUCTION SPONSORS

PRODUCTION SPONSORS



RENEE AND BOB WAILES

Renee Wailes is a member of the Globe's Board of Directors and serves on the Arts Engagement, Finance, and Artistic Angels Committees. She was a practicing dentist in her early professional career, but today she is busy with investing and philanthropy for causes that speak to her heart. The arts became her passion after attending seminars at The Aspen Institute. Bob Wailes is a physician with a private practice in North County San Diego specializing in interventional pain medicine. Renee and Bob have been married almost two years and have five grown children between them. They are both involved with the Society of Fellows at The Aspen Institute; appreciate Canine Companions for Independence; and enjoy traveling, golf, adventures with their children, and their big, enthusiastic, and happy family. They are pleased to be Production Sponsors of *Skeleton Crew* and hope you enjoy the performance tonight.



VICKI AND CARL ZEIGER

It is with great pleasure that Vicki and Carl Zeiger sponsor the West Coast premiere of *Skeleton Crew*. Vicki currently serves as Board Chair of The Old Globe, and she and Carl have proudly sponsored several Globe productions, including *Bright Star*, *In Your Arms*, and last year's world premiere of *Rain*. Vicki, a native San Diegan, retired as Vice President of Human Resources from San Diego Gas & Electric and joined the Globe's Board of Directors in 2011. She started her relationship with the Globe as a child by attending summer Shakespeare performances with her family. She has also co-chaired the 2012 and 2015 Globe Galas. Carl, a retired businessman from the computer software industry, is also an ardent supporter of the Globe. Together they support many other San Diego organizations, including A Step Beyond, a multifaceted after-school program for underserved children, of which Vicki is a Founding Board Member.

EXTRAORDINARY LEADERSHIP

Since the founding of The Old Globe in 1935, heroic leadership has made the theatre a cultural icon in San Diego and a leader in the American theatre. The following individuals and organizations, recognized for their tremendous cumulative giving, comprise a special group of friends who have played leading "behind-the-scenes" roles, helping to create productions on the three stages and programs in the community.

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*In Memoriam

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A Friends of The Old Globe member enjoys a laugh with John Lavelle (*Red Velvet*) during the 2016 Summer Shakespeare Festival Cast Poster Signing Party. Photo by Nowell Wisch.



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OUR THANKS

The vital support of the Globe's Artistic Angels and Benefactors sustains and expands the Globe's artistic excellence to help make theatre matter. In 1995, The Old Globe introduced its sponsorship program, and ever since, philanthropic-minded individuals and organizations have provided critical support to the theatre's annual fund while enjoying opportunities to interact with a production of their choice on an intimate level. The quality and artistry our audiences have come to expect are deeply impacted by these generous donors, whose commitment and vision are unmatched in San Diego. **For additional information on how to support the Globe at this extraordinary level, please contact Llewellyn Crain at (619) 684-4141 or lcrain@TheOldGlobe.org.**

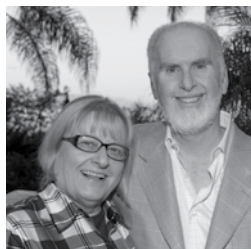
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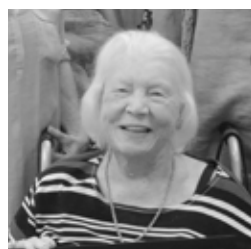
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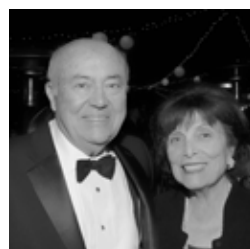
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*In Memoriam

MAKE THEATRE MATTER TO MORE PEOPLE



(from left) Luna Velez, Hal Linden, Justin Long, and Donald Faison in *Picasso at the Lapin Agile*. Photo by Jim Cox.

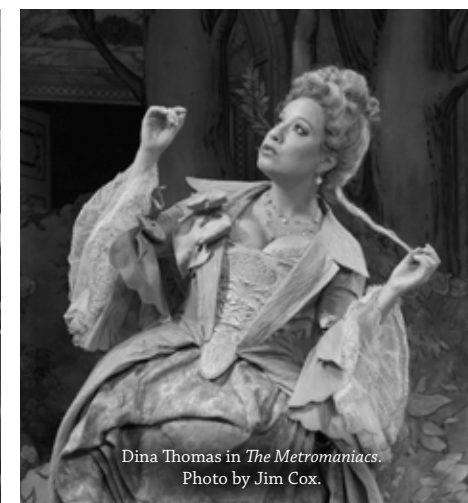
YOUR DONATION IS WORTH TWICE AS MUCH!



Families enjoy the Globe's Happy Birthday, Mr. Shakespeare! event. Photo by Douglas Gates.



Daniel Petzold and Makha Mthembu in *Globe for All's Measure for Measure*. Photo by Jim Cox.



Dina Thomas in *The Metromaniacs*. Photo by Jim Cox.

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A generous Globe supporter has offered to match all new and increased gifts one-to-one.

Give now to support great theatre for all in San Diego. Thank you!

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OUR THANKS

THE PLAY



DONIGLAS GATES

Welcome to the Globe!

I am delighted to experience with you the West Coast and regional theatre premiere of *Skelton Crew*, another excellent play nurtured in the Globe’s Powers New Voices Festival. And I am very proud that, for the first time, both of our indoor stages are hosting plays written by women of color. *Skeleton Crew*, here on our arena stage, tells an altogether contemporary story, and *Red Velvet*, next door in our proscenium theatre,

brings to light a largely unknown moment from the past—but both plays are universal in the themes they address. *Skeleton Crew* is also presented in association with MOXIE Theatre, directed by local powerhouse Delicia Turner Sonnenberg in her Globe debut. As Founding Artistic Director of MOXIE, she has been transforming the San Diego theatre scene one play at a time with her focus always on inclusion, especially for women and people of color. These extraordinary artists are the embodiment of our refocused attention on the Globe’s newly codified Statement of Values, and we are thrilled to welcome them.

My husband Carl and I are proud to be Production Sponsors of this production. As someone who worked for a large company and with unions for many years, I have a particular interest in this aspect of working life. I think the story gives a human touch to the story of a closing manufacturing plant and will resonate with many people. We are also grateful to fellow *Skeleton Crew* Production Sponsors Reneé and Bob Wailes for their valuable contribution.

The support of generous benefactors and Board members, all of whom who believe strongly in The Old Globe as an important home for new

American drama, has created new titles across our programs. Joining me and Carl with recent sustaining gifts are Paula and Brian Powers, Ann Davies, and Pam Farr and Buford Alexander. The Globe now has the Powers New Voices Festival, the Ann Davies Fund for Teaching Artists, and the Pam Farr Summer Shakespeare Studio, all rechristened in grateful recognition of their support.

In order to continue the exciting and challenging work it is known for, the Globe has launched a matching gift campaign that will fund our artistic initiatives and our expanding and evolving Arts Engagement programs in the community. Thanks to a generous donor, all new and increased gifts will be matched one-to-one, doubling their impact. Gifts large and small will be enthusiastically put to use. We ask you to be a part of it all and help us make theatre matter to more people.

Individual philanthropy is essential for us to create great theatre. So we ask you to invest in the Globe, one of San Diego’s largest not-for-profit performing arts organizations, and support the extraordinary theatre that you enjoy. We are grateful to you, our audiences and supporters, for everything you do, including purchasing tickets, attending performances, donating, 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 Zeiger

Vicki L. Zeiger, Chair, Board of Directors

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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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George Deloy	Joseph Hardy	Katherine McGrath	Marion Ross	Conrad Susa*	

FROM BARRY

We had no idea when we read *Skeleton Crew* in our Powers New Voices Festival in 2014 that this story of four Michigan autoworkers coping with the slow disappearance of American manufacturing jobs would two years later seem ripped straight from the headlines. I’d like to take credit for this uncanny act of imaginative foresight, but the truth is that it’s due entirely to a playwright whose sense of our country and its concerns is ahead of the curve.

Though still early in her career, Dominique Morisseau has already made an impressive mark on the American theatre. Following the Globe production—*Skeleton Crew*’s second, and its regional theatre and West Coast premieres—this play will be produced all over the country. She’s developing a musical, and she’s in huge demand in Hollywood. I’m certain that her future will find her cherished as a major and even transformational figure in American drama.

One source of Dominique’s remarkable talent is her consciousness of the tradition from which her writing emerges. She likes to place her work and herself in sometimes playful, sometimes earnest dialogue with the masters who precede her. She frequently discusses the debt she owes to the towering figure of August Wilson, whose influence can be found everywhere in her plays. Like Wilson, she is steeped in African American history and culture, and she celebrates it. Like Wilson’s, her dialogue makes a very particular music, now exalted, now profane. Even her technique of dramatizing specific moments in one city’s history and forging from them larger metaphors that illuminate universal truths about American life is Wilsonian. Dominique’s Detroit is a sister city to Wilson’s Pittsburgh: two great stage metropolises of joy and jazz, of family and funk.

In addition to Wilson’s, the DNA of another American giant imprints visible traces upon *Skeleton Crew*: Arthur Miller. Like his great early works, this play evinces a bracing moral sense, and like Miller’s, Dominique’s artistic conscience thrills audiences with its brave determination to explore the shifting boundary between right and wrong. Dominique’s writing demonstrates and also elicits boundless empathy for working people, just as

Miller’s does. *Skeleton Crew* has no bad guy; neither do *All My Sons* nor *A View from the Bridge*. These are plays about good people who find themselves inside a system gone wrong, people trying their best to do the right thing even as society’s promises to them evaporate before their eyes.

But as recognizable as are her two dramaturgical godfathers in her work, there’s also a godmother: Pearl Cleage, the African American novelist, playwright, feminist theorist, and thinker who first introduced Dominique to August Wilson’s writing. Dominique fuses Cleage with the other traditions she inherits and makes something entirely new, in particular in the way she creates her female characters. *Skeleton Crew*’s Shanita and Faye are the agents of their own fates. Their choices and actions are independent of those of the male protagonists in the play. Their lucidity and wit and strength, their moral ferocity, their clear-eyed sense of social justice, and their huge, almost infinite compassion, are what mark *Skeleton Crew* as a major work and its author as a force to be reckoned with.

Dominique and the Globe are fortunate to place this special play in the hands of the brilliant Delicia Turner Sonnenberg, a fixture in the San Diego theatre making her debut here. Delicia is a director whose abundant imagination is an extraordinary vehicle for her intensity of purpose, and we are delighted to welcome her here as we partner with her wonderful company, MOXIE Theatre, to produce this show. Delicia has assembled a team of designers that mixes top-flight local artists with talents from around the country, and her acting company is uncommonly strong. Together they have made a show that is a highlight of our season and a potent exemplar of the Globe’s values: a transformational work of theatre art that dramatizes a culture frequently absent from our foremost stages even as it dazzles us with the excellence of its craft and the impact of its achievement. This is the kind of work that makes The Old Globe one of the leading theatres in the country. I’m proud to have it here.

Thanks for coming. Enjoy the show.

Barry

PRESENTS

SKELETON CREW

BY
DOMINIQUE MORISSEAU

Tim Mackabee
SCENIC DESIGN

Jennifer Brawn Gittings
COSTUME DESIGN

Sherrice Mojgani
LIGHTING DESIGN

Lindsay Jones
SOUND DESIGN

Caparelliotis Casting
CASTING

Peter Van Dyke
PRODUCTION STAGE MANAGER

DIRECTED BY
DELICIA TURNER SONNENBERG

Skeleton Crew is produced in association with MOXIE Theatre.

Skeleton Crew is presented by special arrangement with Samuel French, Inc.

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

April 8 – May 7, 2017

CAST (in alphabetical order)

DEZAmari Cheatom
REGGIE..... Brian Marable
SHANITA.....Rachel Nicks
FAYE Tonye Patano

Production Stage Manager Peter Van Dyke

SETTING

Detroit, Michigan. Stamping plant. Winter. Somewhere around the year 2008.

There will be one 15-minute intermission.

PRODUCTION STAFF

Vocal CoachDavid Huber
Assistant DirectorAntonio TJ Johnson
Assistant Scenic DesignEileen McCann
Assistant Costume Design Shelly Williams
Production Assistant..... Samantha Bauman-Martin

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

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

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

THE PLAY ONE HUMONGOUS FAMILY

PLAYWRIGHT DOMINIQUE MORISSEAU DISCUSSES THE ORIGIN, IMPACT, AND RELEVANCE OF *SKELETON CREW*.

Interviews by Danielle Mages Amato

Playwright Dominique Morisseau is the award-winning author of seven plays, including *The Detroit Project*, a three-play cycle about her hometown. The cycle includes *Detroit '67*, *Paradise Blue*, and *Skeleton Crew* (which was featured in the *Globe's* second annual Powers New Voices Festival). Her latest work, *Pipeline*, premieres at Lincoln Center Theater in New York this summer.



What sparked your interest in playwriting?

I was studying acting at the University of Michigan, and I was feeling marginalized because we weren't really reading or producing work by writers of color. I was frustrated with not being able to have as many chances at roles. Even though I had never been a playwright before, I was a poet, so I set out, in the fashion of Ntozake Shange with *for colored girls...*, to create a choreo-poem that I could perform in as an actor, along with the other two black women in our department. It became kind of legendary at the university, and it got a lot of attention and support. That sort of turned my gears—not away from acting, but to include playwriting.

Do you still perform?

I do. Not as often, just because of how busy I am, but it's still very much a part of my artistic vocabulary. It's part of my creative DNA to be a performer. Actually, in February we celebrated the 40th anniversary of *for colored girls...* on Broadway, and I performed in a reading of Ntozake's play at The Public Theater.

What made you decide to write a cycle of plays about Detroit?

A number of things. I was reading all of Pearl Cleage's plays—she's from Detroit. And I was moved by reading someone's body of work, rather than just one play. And then I started reading August Wilson's play cycle, and I thought: What he's doing for Pittsburgh—what the people of Pittsburgh must feel like when they read his work—I want to do that for my city. I want the people of my city to feel that they have been immortalized in art, that there's someone who sees them and recognizes them and loves them enough to scribe them.

It sounds like Detroit plays a big role in your sense of self?

Yes, definitely. Not just for me, but for many Detroiters. It's kind of our badge, if you will.

How would you describe the city, for those of us who aren't familiar with it?

My whole entire family lives in Detroit. I mean, aunts, uncles, grandparents, my husband's family, in-laws, cousins, everybody. I have a family of 300 in Detroit. So when I hear negative press about the city, it's like they're talking about my family. They work in the auto industry; they're educators in the city; they're city employees. The working class of the city—they're all my family. And my extended family, in a certain way. What Detroit is for me is one humongous family.

Also, once you know the city, you fall in love with it. The people are resilient—because you have to be resilient in a city that's taken so many hits, both from the media and the economy—but it's more than that. It's the creativity, the political savvy and awareness, the intellect in the city, the wisdom and the spirit, the culture. It's like the history of being African American in this nation is embedded in that city. You feel like that in Detroit.

How would you describe *Skeleton Crew's* place in your Detroit cycle?

Skeleton Crew was one of the hardest plays for me to write because I don't work in the auto industry and I never have. Until wanting to write this play, I never even visited a factory. So I'm stepping into a world, into a *trade*, that I don't know. And it's not just that I've written a play in which it's one character's job—I'm actually setting the play at the factory. And that's hard. I've interviewed dozens of people in different walks of the auto life, and I still never feel like I have enough information. When you're writing about people whose story has rarely been told, the burden is very big. So I'll always be sensitive about how well I got it right. Of course, I also had to make room for my own creativity, so even though people can't always talk about their work while they're at work, I decided to let this play live in a place where people can gather and talk. It kind of lives in this existential breakroom. A false space, in a way, but a false space within a very real place.

What was the experience of doing research for the play like for you?

When I visited the Ford River Rouge Complex—where they give factory tours—I remember thinking that an assembly line is like the most beautiful choreography. It's like a dance. Which inspired the visual world of the play. So much is being automated, but there's also something very beautiful about watching these people do their work on the line.

Skeleton Crew is set in 2008, but it feels uncannily of this moment.

Every single play in my Detroit cycle has become a contemporary play. *Detroit '67* is set during the 1967 riot/rebellion that happened in Detroit. It's about police brutality in the black community, and a fire that rises out of that civil unrest. And we're seeing that same civil unrest right now. I wrote *Detroit '67* long before Trayvon Martin was killed, which was, I think, where the current wave of political action started. By the time it came out, it was so current, but I was trying to write about the past.

My play *Paradise Blue* is about 1949 Detroit, about a housing renewal act that was passed that built a freeway through the black part of town. It's about gentrification. And again, we're seeing gentrification happen in every major city now, aggressive gentrification. So even though *Paradise Blue* is the oldest-set play in my cycle, it also feels like the most accurate about Detroit right now.

And of course, *Skeleton Crew* feels extremely relevant to conversations we're having right now in this country about industrial jobs and the working class.

It's an issue that's dividing our nation right now, one that was particularly divisive in this past election. I want to broaden the face of the working class; I want white working-class people to watch this story and to see themselves in it. I think we all need to see ourselves more in one another. ■

THE MAKERS

DIRECTOR DELICIA TURNER SONNENBERG TALKS ABOUT *SKELETON CREW*, HER WORK WITH MOXIE THEATRE, AND HER OWN CAR, NAMED ROB.



What made *Skeleton Crew* a piece you wanted to work on as a director?

I heard the reading of the play at the Globe's Powers New Voices Festival, and I fell in love with the writing and the characters. I *love* the female characters and was moved by the generational sacrifices. I was most drawn to the musicality of the language—it's poetic, funny, sensual, with an edge of danger.

Why is *Skeleton Crew* an important play for San Diego audiences today?

I think it's important to remember that there are still people in this country who make the things we depend on, like cars, with their hands. That is really poignant for me. I love my car, Rob. When I get someplace safe, late at night or in the rain, I always thank it. Since hearing, reading, and working on the play, I not only thank my car, but also the people who touched it, sweated over it, and may have been hurt working on it.

How do you feel about directing *Skeleton Crew* in the round?

Directing in the round is challenging and fun. The challenge comes from not being able to control what everyone sees at all times, but that is also the fun of it. It forces the movement to be more dynamic and requires the actors to be vocally resonant at all times.

The Globe is producing *Skeleton Crew* in conjunction with MOXIE Theatre, a company you helped found in 2005 and where you serve as Artistic Director. What's MOXIE's mission, and has it evolved over the last 12 years?

Our mission at MOXIE is to create more diverse and honest images of women for our culture using the intimate art of theatre. MOXIE was created to shatter stereotypes of "women's work" and to bring new women's voices to the American stage. We started with that mission, and we continue to pursue it. It's incredibly rewarding to program a mission you believe in. That's another thing I love about *Skeleton Crew*. It fits MOXIE's mission.

What's your next major career goal as a director?

My goal as a director is to share stories that move me in such a way that it moves an audience. I've had the opportunity to do that a lot this year. I can't say that I have a play I'm dying to direct. I could have said that last year, but now I am directing that play: *Skeleton Crew*. ■

MOTOR CITY

DETROIT AND THE AMERICAN AUTO INDUSTRY

By Danielle Mages Amato

For over a century, the city of Detroit has been inextricably tied to the American automotive industry. As the industry prospered, Detroit prospered, and as the industry struggled, the city did the same. After a meteoric expansion, the Detroit auto industry quickly shrank, sending economic shockwaves through the Motor City and forcing its residents to find new ways to persevere.

At the start of the 20th century, when Henry Ford founded the fledgling Ford Motor Company, Detroit was the nation’s 13th largest city, with a population of 285,000. By 1950, the automotive industry had become a major economic engine nationwide, and Detroit was its epicenter. One in every six working Americans worked for the auto industry, either directly or indirectly, and in Detroit alone, nearly 125 auto companies fought for a piece of this major market. Most of those companies lasted only a few years, eventually clearing way for the Big Three: Chrysler, General Motors, and the granddaddy of the American auto industry, Ford. Just as the Ford Motor Company shaped the business and technology of automobile manufacturing, it also shaped the demographics of Detroit. Ford’s high wages and international recruiting drew workers from all corners of the U.S. and around the globe, turning Detroit into one of the most racially diverse cities in the country. By 1950, Detroit had a population of 1.85 million people, making it the fifth-largest city in the United States.

The rapid growth of the auto industry made it an important target for the union movement. Beginning in the early 1930s, the United Automobile Workers (UAW) began their fight for unionization at the Big Three auto plants. Thanks to grassroots organizing, sit-down strikes, and persistence in the face of violent reprisals from company security, the industry was fully unionized by the mid-1940s. This meant significant benefits for auto workers—unemployment insurance, retirement benefits, and health insurance—that made them among the best-paid workforce in the country. According to Detroit historian Thomas Sugrue, “by the mid-twentieth century, a majority of Detroit residents were homeowners; many autoworkers saved money to send their children to college; and tens of thousands could even afford lakeside summer cottages.” Detroit was a boomtown—a symbol of prosperity for the entire nation.

Unfortunately, the prosperity did not last. Automation led to the loss of tens of thousands of jobs and the closure of factories across the city. Without other manufacturing industries to fuel its economy, Detroit entered a period of decline. The overall population shrank, and the demographics of the city shifted once again. During the 1950s, the city lost more than 360,000 white residents and gained over 175,000 black residents.



African American UAW-CIO organizers at union headquarters plan a successful campaign to organize Ford workers during the 1941 strike in Detroit, Michigan.

Racial tensions increased through the ’50s and ’60s, exploding into social unrest in 1967. Among the largest and most destructive riots in U.S. history, the 12th Street Riot resulted in 43 deaths and over a thousand injuries. The riot contributed to the physical decay of Detroit, leaving some 2,000 buildings destroyed, and it hurt Detroit’s reputation as a desirable place to live and do business.

Through the 1970s and 1980s, oil crises and the growth of the Japanese automotive industry drove Detroit’s automakers deeper into financial trouble, leading them to pull out of American factories at a rapid rate and sending manufacturing work to Mexico and abroad. In so doing, they left the Motor City behind. As Detroit lost jobs, its population shrank: by 2000, the city had only half the number of residents it did in 1950, and nearly one-third of those residents lived in poverty. With shuttering factories, damaged buildings, and empty autoworker neighborhoods, the physical face of Detroit was changing for the worse. Its smaller tax base could no longer support vital social services, property tax revenues plummeted, and financial mismanagement by a bloated city government compounded Detroit’s economic woes. Finally, in 2013, the city became the largest in the nation’s history to declare bankruptcy.

In doing so, Detroit followed on the heels of the major auto manufacturers themselves. As a result of the global recession that began in 2008, both Chrysler and General Motors were on the brink of collapse. Both companies declared bankruptcy in 2009 as part of a government bailout to save the American auto industry from total liquidation.

Four years after bankruptcy, Detroit is seeing a resurgence—one that comes with its own set of problems to solve. City native and Quicken Loans founder Dan Gilbert not only invested heavily in the city, he also fought for government aid to help turn the city around. Local entrepreneur and billionaire Mike Illich led downtown redevelopment efforts. This spring, the city begins service on its first streetcar system in 60 years. New businesses, many founded by young businesspeople, have sprung up in this changing landscape. As journalist Susan Ager described, “Detroit’s decay is now its engine: Nowhere else in urban America can you do so much with so little money.” However, change brings challenge. Efforts at blight removal have divided Detroiters, as tens of thousands of buildings are targeted for demolition. The city’s public transit still does not serve its poorest residents. And the forces of gentrification are altering historic neighborhoods—often to the benefit of newcomers and the detriment of longtime residents.

Through all its upheaval, the spirit of the Motor City continues. The Big Three automakers are still headquartered in Detroit, although only two auto assembly plants remain in the city: Chrysler’s Jefferson North and GM’s Detroit/Hamtramck Assembly. Together those plants employ fewer than 6,000 people. Though the Big Three remain the region’s largest employers, the future of Detroit may bring other industries to the fore. Like the wave of startup auto manufacturers that took hold in Detroit in the early 20th century, Detroit is now seeing a wave of technology startups. But despite all that has changed, the spirit of the Motor City continues, driving it forward into a new century. ■

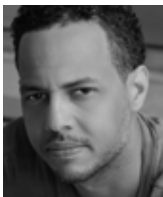
Ford Highland Park Plant in 1910 (left) and 2008.





AMARI CHEATOM

(Dez) is excited to be making his Old Globe debut. He has appeared in *The Temple Bombing* (Alliance Theatre), *Dutch Masters* (Labyrinth Theater Company), *On the Levee* (Lincoln Center Theater), *The Book of Grace* (The Public Theater), *Zooman and the Sign* (Signature Theatre Company), *The Lower Ninth, A Ballad of Sad Young Men*, *Origin Story*, and *When January Feels like Summer* (Sundance Institute Theatre Lab), *The Toilet* (New Federal Theatre), and *Age of Grace*. He also appeared in the Sundance workshop of *Skeleton Crew*. He is a graduate of The Juilliard School's Drama Division and the Freddie Hendricks Youth Ensemble of Atlanta. Mr. Cheatom's film credits include *The Untitled Colin Warner Project*, *Love Under New Management: The Miki Howard Story*, *The Alchemist Cookbook*, *Django Unchained*, *Newlyweeds*, *Night Catches Us*, and *Knucklehead*, and his television credits include "Numb3rs," "Chase," "Detroit 1-8-7," and *Georgetown*.



BRIAN MARABLE

(Reggie) has been seen as Sly in *Detroit '67* (Baltimore Center Stage and Detroit Public Theatre), Martin Luther King Jr. in *The Mountaintop* and Boy Willie in *The Piano Lesson* (Performance Network Theatre), and Franco in *Superior Donuts* (The Purple Rose Theatre Company). His television and film credits include *Have a Little Faith* (Hallmark), *The Citizen* (Monterey Media Inc.), and *Standing in the Shadows of Motown* as James Jamerson. He is a graduate in theatre of Wayne State University. Mr. Marable is currently working with his group Chip and a Crate to produce original work at their space, The Clubhouse Theater in Detroit.



RACHEL NICKS

(Shanita) has appeared Off Broadway in *War* (LCT3), *And I and Silence* (Signature Theatre Company), and *The Good Negro* (The Public Theater). Her television appearances include "The Affair," "Nurse Jackie," "Grey's Anatomy," and "Crossing Jordan." She was also in the film *Ball Don't Lie* and *Life Support* on HBO. Ms. Nicks is a graduate of The Juilliard School. RachelNicks.com.



TONYE PATANO

(Faye) last appeared at the Globe in *The Last Goodbye*. She has garnered multiple accolades on both stage and screen, notably as Heylia James on Showtime's "Weeds." She was recognized by the San Diego Theatre Critics Circle for Outstanding Lead Performance in a Play for the La Jolla Playhouse tour of *Ruined* and was nominated for an Ovation Award for her work at Center Theatre Group in *Father Comes Home From the Wars* (Parts 1, 2 & 3), which she also performed Off Broadway at The Public Theater and regionally at American Repertory Theater. Ms. Patano's film credits include *Roxanne Roxanne*, *Jack of the Red Hearts*, *Time Out of Mind*, *Every Secret Thing*, *Diving Normal*, *The Hurricane*, *The Savages*, *Little Manhattan*, *The Great New Wonderful*, *The Taking of Pelham 1 2 3*, and the upcoming *A Vigilante*. Her television credits include "Sneaky Pete," "Elementary," "The Blacklist," "The Americans," "One Life to Live," "Monk," "Sex and the City," "Third Watch," "Law & Order," "Law & Order: Special Victims Unit," and the pilots "County," "Bennie's," and "Brooklyn Animal Control." Ms. Patano recently appeared in *Circle Mirror Transformation* at Actors Theatre of Louisville and has performed in many Off

Broadway and regional theatre productions, as well as the national tour of *Legends!* and *45 Seconds from Broadway* on Broadway.

DOMINIQUE MORISSEAU

(Playwright) is the author of *The Detroit Project* (A 3-Play Cycle), which includes the plays *Skeleton Crew* (Atlantic Theater Company), *Paradise Blue* (Williamstown Theatre Festival), and *Detroit '67* (The Public Theater, Classical Theatre of Harlem, and National Black Theatre). Her additional plays include *Sunset Baby* (Labyrinth Theater Company), *Blood at the Root* (National Black Theatre), and *Follow Me to Nellie's* (Premiere Stages). She is an alumna of The Public Theater Emerging Writers Group, Women's Project Theater's Playwrights Lab, and Lark Playwrights' Workshop, and she has developed work at Sundance Institute Theatre Lab and Eugene O'Neill Theater Center's National Playwrights Conference. Her work has been commissioned by the Hip-Hop Theater Festival, Steppenwolf Theatre Company, Women's Project Theater, South Coast Repertory, People's Light & Theatre Company, and Oregon Shakespeare Festival/Penumbra Theatre. She currently serves as Executive Story Editor on the Showtime series "Shameless." Ms. Morisseau has received the Stavis Playwriting Award, NAACP Image Award, Spirit of Detroit Award, L. Arnold Weissberger Award, PoNY Fellowship, Sky Cooper New American Play Prize, TEER Spirit Trailblazer Award, Steinberg Distinguished Playwright Award, Edward M. Kennedy Prize for Drama (for *Detroit '67*), and Obie Award (for *Skeleton Crew*).

DELICIA TURNER SONNENBERG

(Director) is thrilled to make her Old Globe debut. She is the founding Artistic Director of MOXIE Theatre, where she has directed many acclaimed productions. Her other local directing credits include San Diego Repertory Theatre, La Jolla Playhouse, Cygnet Theatre Company, Mo'olelo Performing Arts Company, New Village Arts, Diversionary Theatre, ion theatre company, and Playwrights Project. Her honors include the San Diego Theatre Critics Circle 2015 Director of the Year Award, Theatre Communications Group's New Generations Program fellowship, San Diego Theatre Critics Circle Awards, a Women's International Center Living Legacy Award, Van Lier Fund fellowship (Second Stage Theatre), and the New York Drama League's Directors Project.

TIM MACKABEE

(Scenic Design) recently designed the Globe's production of *The Last Match*. His Broadway credits include *The Elephant Man* starring Bradley Cooper (also West End) and *Mike Tyson: Undisputed Truth* directed by Spike Lee. His Off Broadway credits include *Guards at the Taj* (2016 Lucille Lortel Award for Outstanding Scenic Design) and *Our New Girl* (Atlantic Theater Company), *Vietgone* and *Important Hats of the Twentieth Century* (Manhattan Theatre Club), *Heathers: The Musical* (New World Stages), *Luce* (Lincoln Center Theater), *Gigantic* (Vineyard Theatre), and *Much Ado About Nothing* (The Public Theater). Regionally Mr. Mackabee has designed for Geffen Playhouse, American Conservatory Theater, Ford's Theatre, Seattle Repertory Theatre, Baltimore Center Stage, Denver Center Theatre Company, Portland Center Stage, Cleveland Play House, Dallas Theater Center, Geva Theatre, Yale Repertory Theatre, Syracuse Stage, South Coast Repertory, Victory Gardens Theater, Bay Street Theater, Asolo Repertory Theatre, Philadelphia Theatre Company, Arden Theatre Company, The Studio Theatre, The Muny, and Williamstown Theatre Festival. His dance credits include Doug Varone and Dancers and Cedar Lake Contemporary Ballet. His television credits include *Amy Schumer: Live at the Apollo*, "Gotham," "Smash," and "The

Today Show." Mr. Mackabee is a graduate of the University of North Carolina School of the Arts and Yale School of Drama. timothymackabeedesign.com.

JENNIFER BRAWN GITTINGS

(Costume Design) is thrilled to be back at The Old Globe, having previously designed *Knowing Cairo*. Her selected local credits include *The Grift* and *El Henry* (La Jolla Playhouse), *Manifest Destinities*, *The Oldest Boy*, *Oedipus El Rey*, *Venus in Fur*, *In the Next Room (or the vibrator play)*, *The Who's Tommy*, *The Threepenny Opera*, *Don Quixote*, and *Intimate Apparel* (San Diego Repertory Theatre), and *Richard O'Brien's The Rocky Horror Show* and *Dirty Blonde* (Cygnet Theatre Company). Her other San Diego credits include designs for North Coast Repertory Theatre, New Village Arts, Diversionary Theatre, ion theatre company, and MOXIE Theatre (where she is resident costume designer and design ambassador). Regionally, Ms. Gittings has designed for A Noise Within, Crossroads Theatre Company, The Shakespeare Theatre of New Jersey, and The Western Stage, among others. Her accolades include the 2015 FringeNYC Award for Overall Excellence in Costume Design, four Craig Noel Awards, a Patté Award, and the NAACP Theatre Award. In 2014, her work was selected to appear in the traveling curated museum exhibit *Bewitching*. In addition to her theatrical work, Ms. Gittings teaches fashion illustration at the San Diego Art Institute and creates custom costumes and couture for private clients, themed events, parties, and red carpet galas through her company LEO DUO. She holds an M.F.A. from Rutgers University and a B.A. from UCLA. www.icostumedesign.com, www.leoduo.com

SHERRICE MOJGANI

(Lighting Design) recently designed *The Dybbuk for Hannah and Sam's Wedding*, *Outside Mullingar*, *My Mañana Comes*, *Steal Heaven*, *Honky*, *The Mountaintop*, and *Clybourne Park* (San Diego Repertory Theatre), *Blue Door*, *Ruthless! The Musical*, *Trouble in Mind*, *Jade Heart*, *Mud Blue Sky*, *Skinless*, and *Freedom of Speech* (MOXIE Theatre), *God of Carnage*, *Golda's Balcony*, *The Nutcracker*, and *To Kill a Mockingbird* (New Village Arts), *Bright Half Life* (Diversionary Theatre), and *Art* (Intrepid Theatre Company). Ms. Mojgani holds a B.A. in Theater Arts from UC Santa Cruz and an M.F.A. in Lighting Design from UC San Diego. sherrice.weebly.com.

LINDSAY JONES

(Sound Design) previously designed the Globe productions of *Picasso at the Lapin Agile*, *Rich Girl*, *Buyer & Cellar*, *Richard III*, *As You Like It*, *Inherit the Wind*, *The Recommendation*, *Groundswell*, *Opus*, *The Glass Menagerie*, *In This Corner*, *Oscar and the Pink Lady*, *Lincolnesque*, *Sky Girls*, and *Beyond Therapy*, among others. He designed and composed for the Broadway productions of *Bronx Bombers* and *A Time to Kill*. His Off Broadway credits include *Privacy*, *Dry Powder*, and *Wild with Happy* (The Public Theater), *Bootycandy* (Playwrights Horizons), *Mr. Joy* (LCT3), *Top Secret* (New York Theatre Workshop), *Rx* (Primary Stages), and many others. His regional credits include Guthrie Theater, Hartford Stage, Alliance Theatre, Goodman Theatre, American Conservatory Theater, Chicago Shakespeare Theater, Steppenwolf Theatre Company, La Jolla Playhouse, Arena Stage, and many others. His international work includes Stratford Shakespeare Festival in Canada and Royal Shakespeare Company in England, as well as productions in Austria, Zimbabwe, South Africa, and Scotland. Mr. Jones has received seven Joseph Jefferson Awards and 24 nominations, two Ovation Awards and three nominations, a Craig Noel Award and two nominations, and a Los Angeles Drama Critics Circle Award, as well as three Drama

Desk Award nominations, two Helen Hayes Award nominations, two Barrymore Award nominations, and many others. His film scoring credits include *The Brass Teapot* (Magnolia Pictures) and *A Note of Triumph: The Golden Age of Norman Corwin* (HBO Films; 2006 Academy Award for Best Documentary, Short Subjects). lindsayjones.com.

CAPARELLIOTIS CASTING

(Casting) has cast the Globe productions of *Picasso at the Lapin Agile*, *The Blameless*, *Meteor Shower*, *tokyo fish story*, *Constellations*, *The Last Match*, *Dr. Seuss' How the Grinch Stole Christmas!*, Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, *Rich Girl*, *Arms and the Man*, *Buyer & Cellar*, *The White Snake*, *The Twenty-seventh Man*, *The Royale*, *Vanya and Sonia and Masha and Spike*, *Water by the Spoonful*, *Time and the Conways*, *Bethany*, *The Winter's Tale*, *The Few*, *Double Indemnity*, *The Rainmaker*, *Other Desert Cities*, *Be a Good Little Widow*, *A Doll's House*, *The Brothers Size*, *Pygmalion*, and *Good People*. Their Broadway casting credits include *The Front Page*, *Les Liaisons Dangereuses*, *The Glass Menagerie* (upcoming), *Jitney* (upcoming), *The Little Foxes* (upcoming), *The Father*, *Blackbird*, *An Act of God*, *Airline Highway*, *Fish in the Dark*, *It's Only a Play*, *Disgraced*, *The Country House*, *Holler If Ya Hear Me*, *Casa Valentina*, *The Snow Geese*, Lyle Kessler's *Orphans*, *The Trip to Bountiful*, *Grace*, *Dead Accounts*, *The Other Place*, *Seminar*, *The Columnist*, *Stick Fly*, *Good People*, *Bengal Tiger at the Baghdad Zoo*, *The House of Blue Leaves*, *Fences*, *Lend Me a Tenor*, and *The Royal Family*. They also cast for Manhattan Theatre Club, Atlantic Theater Company, LCT3, Ars Nova, Goodman Theatre, Steppenwolf Theatre Company, McCarter Theatre Center, Arena Stage, Second Stage Theatre (seven seasons), and Williamstown Theatre Festival (three seasons). Their recent film and television credits include *HairBrained* with Brendan Fraser, "American Odyssey" (NBC), "How to Get Away with Murder" (ABC pilot), "Ironside" (NBC), and *Steel Magnolias* (Sony for Lifetime).

PETER VAN DYKE

(Production Stage Manager) has been a stage manager for over 50 productions at The Old Globe, beginning with *Foxfire* in the former Cassius Carter Centre Stage in 1984 and most recently *Sense and Sensibility*. Some of his other notable shows include *Waiting for Godot*, *Falsettos*, *Forever Plaid*, *Blues in the Night*, *Pride's Crossing*, *Cowgirls*, and nine Shakespeare plays, including Jack O'Brien's monumental *Henry IV*. Born in Chicago and raised on a dairy farm in Wisconsin, Mr. Van Dyke has been a San Diegan since 1989. He has stage managed at Denver Center Theatre Company, Arizona Theatre Company, Pasadena Playhouse, Geffen Playhouse, La Jolla Playhouse, Long Wharf Theatre, Kansas City Repertory Theatre, and Mark Taper Forum. He has been the production stage manager of *The Phantom of the Opera*, *Les Misérables*, *Wicked*, *Million Dollar Quartet*, and *Kinky Boots* on tour, playing over 100 cities in 36 states and five provinces of Canada, as well as Seoul and Shanghai.

BARRY EDELSTEIN

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. 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 Twenty-seventh Man*, the world premiere of *Rain*, and *Picasso at the Lapin Agile*. He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Mr. 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. Mr. 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. His 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. Mr. Edelstein has taught Shakespearean acting at The Juilliard School, New York University'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*. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.

JACK O'BRIEN

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

CRAIG NOEL

(Founding Director) was born on August 25, 1915, and in 2015 The Old Globe celebrated the 100th birthday of this theatre legend who was instrumental in cultivating the San Diego arts community. Noel was first appointed director in 1939, directing 15 productions prior to World War II. Since then he directed more than 200 plays of all styles and periods and produced an additional 270 productions. His vision for The Old Globe resulted in the establishment of the Shakespeare Festival and the San Diego Junior Theatre in the late '40s, the expansion to two theatres in the '50s, Globe Educational Tours in the '70s, and Teatro Meta and the Old Globe/University of San Diego Graduate Theatre Program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the director of the Ernie Pyle Theatre in Tokyo. Described by *Variety* as the éminence grise of San Diego theatre, Mr. Noel is one of the few San Diegans to have had an entire year (1987) proclaimed in his honor, and to be named one of San Diego's "Living Treasures." He was a founder of the California Theatre Council and a former vice president of the California Confederation of the Arts. His

numerous honors include the *San Diego Union-Tribune* list of 25 persons who shaped the city's history; the Governor's Award for the Arts; University of Arizona Alumni Association's Outstanding Citizen, for his contribution to their Fine Arts department; San Diego State University's Outstanding Alumnus; Conservator of American Arts Award from American Conservatory Theater; the San Diego Press Club Headliner Award; San Diego Gentleman of Distinction Award; and a combined tribute from the Public Arts Advisory Council and the San Diego County Board of Supervisors. Mr. Noel was particularly proud of the following three honors representing education and theatre: Honorary Doctorate of Humane Letters, University of San Diego; Honorary Doctorate in Fine Arts, San Diego State University; and the annual Awards for Excellence in Theatre named in his honor by the San Diego Theatre Critics Circle. In 2007, he received the National Medal of Arts—the nation's highest honor for artistic excellence—in a ceremony at the White House. Craig Noel died on April 3, 2010 at the age of 94.

CASTING
CAPARELLIOTIS CASTING
David Caparelliotis, CSA
Lauren Port, 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

TICKET SERVICES HOURS

Monday: Closed

Tuesday – Sunday: 12:00 noon – last curtain

Hours subject to change. Please call ahead.

PHONE (619) 23-GLOBE (234-5623)

FAX (619) 231-6752

EMAIL Tickets@TheOldGlobe.org or Info@TheOldGlobe.org

WEBSITE www.TheOldGlobe.org

ADMINISTRATION HOURS

Monday – Friday: 9:00 a.m. – 5:00 p.m.

PHONE (619) 231-1941

WEBSITE www.TheOldGlobe.org

ADDRESS The Old Globe

P.O. Box 122171

San Diego, CA 92112-2171

ORDERING TICKETS/CHANGE OF ADDRESS

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

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

SEATING OF LATECOMERS

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

YOUNG CHILDREN

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

ELECTRONIC DEVICES AND CAMERAS

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

ASSISTED LISTENING SYSTEM

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

PUBLIC TOURS

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

LOST AND FOUND

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

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MISSION STATEMENT

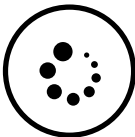
The mission of The Old Globe is to preserve, strengthen, and advance American theatre by: creating theatrical experiences of the highest professional standards; producing and presenting works of exceptional merit, designed to reach current and future audiences; ensuring diversity and balance in programming;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

ARTS ENGAGEMENT
**TRANSITION AND
TRANSFORMATION**

By Freedom Bradley-Ballentine, Mike Hausberg, and Ben Thoron

When Justin Davis began his apprenticeship at The Old Globe’s Technical Center in October 2016, he had no shopwork experience to speak of. He had a background in television and video production, and a passing familiarity with woodworking tools, but the first days were tough. “I’d think, ‘I just can’t do this.’ I’d look at some of the guys who have been here for years, and they had a tremendous amount of experience.” But one of the things he quickly learned was being comfortable with being uncomfortable. “I realized that experience allows you to work your way out of corners—the work here is like figuring out a puzzle.”

Originally from Los Angeles, Davis recently moved to San Diego and was looking for community. “I was broken. I had been in the military, I had been in combat, and I just wanted to move on. There are some things in this life that you can’t just move on from, that you have to address.” He found assistance at Veterans Village San Diego, which helped him deal with his PTSD through therapy in a safe and nurturing environment. It allowed him to transition into civilian life, and when the opportunity came to join The Old Globe, he was ready. “I wasn’t shying away from the public anymore. It gave me a starting point, and it got me into the swing of things.”

There were days when he felt overwhelmed or wanted to quit, when his thoughts would turn negative and self-doubt would creep in, but the Globe staff supported and welcomed him into the fold. “There was care in giving me the correct jumping-off point. They showed me how to do things correctly and safely, and pretty quickly it turned to ‘okay, now fly.’”

He quickly began doing tasks in which he had no background, allowing him to expand his skills and build his confidence. “Excellence can’t be rubberstamped. It’s putting all of yourself in the moment to do whatever you’re doing wholeheartedly, and challenging yourself to do the best you can.”

Davis put all this training to use on a rainy day in the shop when a leak was discovered above a piece of scenery that had just been painted. At first his reaction was to call someone for help, but a colleague in the shop assessed the situation and said, “Well, we’d better get up on the roof to cover the skylight!” This experience was instrumental in changing his attitude about being a problem solver instead of a bystander. “It changed my whole concept of what a problem is. I learned to call on myself first, to not limit my thinking of what I may be capable of doing in a given situation. I measure and solve problems a little differently now. I don’t immediately say to myself, ‘I can’t do it.’ I look at a thing and say, ‘I have skill sets, how can I fix this?’”

Davis completed his apprenticeship in February, and he continues to work with the technical crew on Globe productions. The experience has been life-changing. “Doing something you enjoy makes a difference. I love going to the theatre. I love being around theatre people. I love the individual pieces we get to take ownership over. It’s like we’re all little ants rolling our own piece up the hill to make something that matters.” ■

Justin Davis was the first person to complete The Old Globe apprenticeship program. The program, specifically set up for veterans, is funded and supported by a grant from the California Arts Council Veterans Initiative in the Arts.

(right) The Old Globe’s Technical Center.



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Jack O'Brien Artistic Director Emeritus
Craig Noel Founding Director