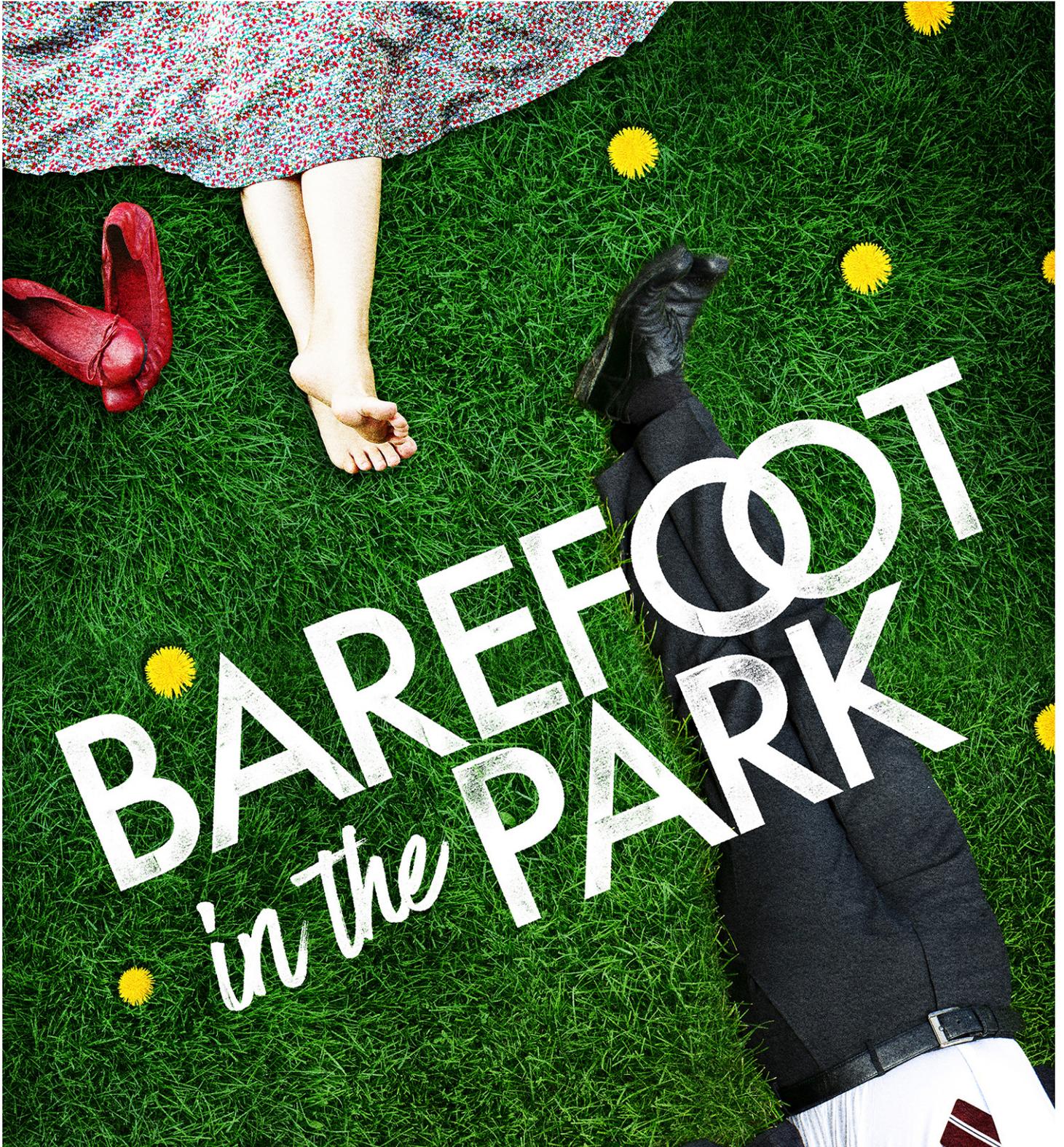


performances

THE  LD GLOBE

AUGUST 2018



WELCOME



MIKE HAUSBERG

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

MISSION STATEMENT

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

STATEMENT OF VALUES

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

The values that shape this commitment are:

TRANSFORMATION

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

INCLUSION

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

EXCELLENCE

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

STABILITY

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

IMPACT

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

OUR THANKS

PRODUCTION SPONSORS



TERRY ATKINSON

Terry Atkinson serves as a member of The Old Globe's Board of Directors and its Executive Committee, and he is pleased to sponsor *Barefoot in the Park*. Terry's career spans more than 40 years of leading world-class financial institutions, from UBS Municipal Securities to Morgan Stanley, heading the latter company's West Coast infrastructure group. Currently he is CEO of Atkinson Management Consulting. He is a graduate of San Diego State University, where he earned both his bachelor's and juris doctorate degrees, and he is currently on the boards of The Campanile Foundation and Worldreader, a not-for-profit organization with the mission of providing digital books to children and families in the developing world. While actively working in investment banking, he involved himself with many charitable efforts, such as the Harlem Day School and Sheltering Arms, a shelter for women and children. He was also PaineWebber's national lead for the Juvenile Diabetes Foundation.



PETER COOPER

Peter Cooper is a longtime supporter of The Old Globe and is well known for major philanthropic activities and community activism. A semiretired businessman, Peter is a member of the Globe's Board of Directors and sits on the Executive Committee. He serves on the Founders Council at the Williams Institute at the UCLA School of Law. Peter has sponsored many productions at the Globe, including *Vanya and Sonia and Masha and Spike*; *Kiss Me, Kate*; *Camp David*; *Picasso at the Lapin Agile*; and *Dr. Seuss's The Lorax*.



PAMELA FARR AND BUFORD ALEXANDER

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



DEBRA TURNER

Debra Turner has been involved in Southern California real estate for over 20 years. Along with her partner Conrad Prebys, who passed away in 2016, Debra has long supported San Diego not-for-profits including Scripps Hospital, Sanford Burnham Prebys Medical Discovery Institute, Salk Institute, San Diego Zoo, Boys & Girls Club of East County, UC San Diego, and San Diego State University. Debra serves as a member of The Old Globe's Board of Directors, as did Conrad until his passing, and both have served as Gala Co-Chairs. Debra also serves on the boards of La Jolla Music Society, Heartland House, and the American Heart Association. As part of the Globe's Capital Campaign, Conrad donated \$10.4 million for the complex bearing his name, and over the years they have together sponsored many productions, including *Dirty Rotten Scoundrels*; *Ace*; *August: Osage County*; *Allegiance*; *Into the Woods*; *Kiss Me, Kate*; *The Metromaniacs*; and *October Sky*. Debra was also the Production Sponsor of the Globe's recent production of *A Thousand Splendid Suns*.

PRODUCTION SPONSORS



CALIFORNIA BANK & TRUST

California Bank & Trust (CB&T) has been a generous corporate partner of The Old Globe for more than two decades. CB&T has provided both volunteer and financial contributions to the Globe over the years, including service on the Board of Directors through the leadership of CB&T's Senior Vice President, Sandra Redman, who was instrumental in the bank's unwavering support of the Globe's Securing a San Diego Landmark Capital and Endowment Campaign. Previous sponsorships include such plays as *Henry V*, *Floyd Collins*, *God of Carnage*, *A Gentleman's Guide to Love and Murder*, *Meteor Shower*, and most recently, Ken Ludwig's *Robin Hood!* The Old Globe is grateful to California Bank & Trust for its very generous support and its commitment and dedication to the arts.

THEATRE FORWARD

Theatre Forward is devoted to advancing the American theatre and its communities by providing funding and other resources to the country's leading not-for-profit theatres, including The Old Globe. Based in New York, Theatre Forward increases access and opportunity for all to experience theatre that builds community and sets the stage for individual achievement through its Advancing Strong Theatre and Educating Through Theatre initiatives. In 2018, The Old Globe is one of the inaugural recipients of the new Theatre Forward Advancing Strong Theatre grant program, an initiative that seeks to accelerate change in the areas of equity, diversity, and inclusion (EDI). This gift will help provide resources for recipients to explore, initiate, or deepen collaborative relationships with those from a group currently underrepresented in the activities of the theatre. With this support, the Globe is working with community partners in four neighborhoods with significant Latinx populations to provide three free Globe for All Tours and additional arts engagement programs. To learn more, please visit www.theatreforward.org.

THEATRE FORWARD

ARTIST SPONSORS

Artist Sponsor for Jessica Stone (director)

LEONARD HIRSCH

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

Artist Sponsors for Kerry Bishé (Corie Bratter) and Chris Lowell (Paul Bratter)

SANDY AND ARTHUR LEVINSON

Sandy and Arthur Levinson are longtime supporters of The Old Globe, as well as the San Diego Symphony and Museum of Contemporary Art San Diego. They also actively support organizations in the Jewish community, such as Hillel and the Jewish Community Center, where Arthur was the original Campaign Chairman for the JCC building in La Jolla. In the business world, they owned the Weekend Exercise Company, designing and manufacturing dance and bodywear in the early craze of workout wear, and were innovators in stretch fabrics for clothing that is now worn globally.

OUR THANKS

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

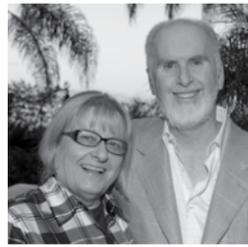
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†Charter Sponsor since 1995

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.

— \$25 million and higher —
Donald* and Darlene Shiley

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*In memoriam

For additional information on how to support the Globe at these extraordinary levels, please contact Llewellyn Crain at (619) 684-4141 or lcrain@TheOldGlobe.org.

PUBLIC SUPPORT

Financial support is provided by The City of San Diego.

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

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



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

Please tell your local and state representatives that theatre matters to you.

If you support public funding for the arts, as the majority of Americans does*, contact them today.

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

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

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

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



Welcome to The Old Globe!

Barefoot in the Park is one of Neil Simon's best-loved hits with good reason: endearing characters, expertly crafted dialogue, and effervescent humor make this the perfect summer show here at The Old Globe. I'm so glad you've come out to enjoy Globe favorite Jessica Stone's return to directing on our stage.

Stone masterfully guided Ken Ludwig's *Robin Hood!* to be a highlight of last year's summer season, and I'm so excited to be swept away with her take on this modern classic romantic comedy.

I consider it a true honor to band together with my fellow theatre lovers and San Diegans to support this treasured theatre, which not only brings us one of the country's best Shakespeare festivals each summer, but also commissions and produces new works, retells unforgettable classics, amazes with showstopping musicals, and more. Many regional theatres would be thrilled to excel in just one of these areas, but the Globe achieves them all—and it doesn't stop there.

Through groundbreaking programs like the countywide Globe for All Tour, sensory-friendly performances, Community Voices workshops, and so many more, the Globe is impacting lives and bringing theatre to the furthest reaches of San Diego County, from schools and senior centers to military bases and correctional facilities.

Your support is what makes all of this possible. Without the underpinnings of our devoted, dynamic donors, the Globe would not be the leading American theatre it is today. I hope that, if you are not already a donor, you will consider joining the Friends of The Old Globe with an annual gift of \$50 or more. Special experiences and excellent benefits await you, but most of all you will help sustain and grow this cherished theatre.

Thank you for joining us—enjoy the show!

Nicole A. Clay
Nicole A. Clay
Chair, Board of Directors

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†Executive Committee member

°Past Chair

*In memoriam

ASSOCIATE ARTISTS OF THE OLD GLOBE

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

William Anton	Tim Donoghue	Mark Harelik	John McLain	Steven Rubin	Conrad Susa*
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Jacqueline Brookes*	Tovah Feldshuh	Charles Janasz	Stephen Metcalfe	Douglas W. Schmidt	Irene Tedrow*
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George Deloy	Joseph Hardy	Katherine McGrath*	Marion Ross	David Ogden Stiers*	*In memoriam

FROM BARRY

I grew up just a few miles from the George Washington Bridge, and forays into Manhattan for Sunday matinees were a frequent and happy feature of my childhood. To my great good fortune, my parents took me to many kinds of shows: musicals, the occasional drama, but especially the latest so-called “boulevard comedies”—the mainstream, accessible entertainments that are the staples of the commercial theatre. This was during the '70s, when no writer dominated the American comic stage quite like Neil Simon. He'd premiere a new play every couple of years, and some of his plays would be revived in between, and my folks would take me to see them. Neil Simon's voice defined my sense of what's funny onstage.

Of course I didn't know then that Simon's brash, Borscht Belt punchlines were also landing loudly a continent away, but during that same span of time, he was as constant a presence in San Diego as he was on Broadway. Craig Noel and Jack O'Brien loved his work, even giving him two world premieres at the Globe, and play after play enjoyed successful runs here. Craig directed *Barefoot in the Park* himself in 1967, just as the film version of the play was making its debut nationwide.

All of this makes it a special pleasure to produce Simon again at this great theatre that was one of his important out-of-town homes. But there's one more personal dimension to *Barefoot* that has for years made it my favorite Neil Simon, and that fills me with a special delight. When I was courting my wife, she lived in a sixth-floor walk-up on East 52nd Street in New York. (Those are now illegal: under current codes, and to the relief of the American Heart Association, you can't go more than five floors without an elevator.) I'd come to visit and find in my path a looming stack of 120 or so stairs, stern and impassive, daring me to attempt them. And I would, only to arrive at Hilit's door some, say, half hour later, sweating, legs on fire, and gasping for air like a beached porpoise. But that's what you do for love, and if Romeo could rappel into Juliet's courtyard saying, “With love's light wings did I o'erperch these walls,” then I figured I could certainly o'erperch even an Empire State Building's worth of stairs.

One evening, after I scaled that Himalayan slope, *Barefoot in the Park* came on TV, and a new metaphor entered our relationship. It's a ton of stairs to Paul and Corie's apartment, but at the top of them there is beauty and fun and charm and laughter and love, so the climb, no matter how arduous, is in the end incidental. So it was for me. I've loved the play ever since.

Simon wrings a lot of laughs out of that New York City walk-up, but he also touches on some really interesting themes: how all of us need to find a balance between our obligations in life and our sense of the great fun we can have each day. How love makes even the least likely pairings somehow able to thrive. How we manage to adore our parents even though they drive us crazy. How sometimes you have to drop everything, let your hair down, and just dance. It's a sweet and wonderful play, and while it may not have the renown nor the cultural currency of Simon's true megahit, *The Odd Couple*, I think it's every bit as great.

I'm grateful to the marvelous Jessica Stone, who returns to the Globe to once again grace our audiences with her assured comic flair, her warm heart, and her ace timing. It's always a thrill to have her here. She's recruited a cast of truly funny folks to squeeze every last ounce of joy from this hilarious script, and I've had great fun watching them at work. As is customary at the Globe, a team of top-notch designers has figured out how to transform this boulevard play written for a Broadway proscenium into a show that seems meant for a theatre-in-the-round. I'm so grateful to them all for bringing the Globe a true theatrical confection and a truly accomplished revival of a play that holds a special place in my heart.

Thanks for coming. Enjoy the show.

Barry

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

Barry Edelstein
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields
MANAGING DIRECTOR

PRESENT

BAREFOOT IN THE PARK

BY
NEIL SIMON

Tobin Ost
SCENIC DESIGN

David Israel Reynoso
COSTUME DESIGN

Amanda Zieve
LIGHTING DESIGN

Lindsay Jones
SOUND DESIGN

Caparelliotis Casting
CASTING

Libby Unsworth
PRODUCTION STAGE MANAGER

DIRECTED BY
JESSICA STONE

Barefoot in the Park is presented by special arrangement with Samuel French, Inc.

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

July 28 – September 2, 2018

CAST (in alphabetical order)

CORIE BRATTER Kerry Bishé*
VICTOR VELASCO Jere Burns*
MRS. ETHEL BANKS Mia Dillon*
DELIVERYMAN Ed Hollingsworth
PAUL BRATTER Chris Lowell*
TELEPHONE REPAIRMAN Jake Millgard*

Production Stage Manager Libby Unsworth*

SETTING

A one-room apartment on the top floor of an old brownstone on the Upper East Side of New York City. February, 1963.

There will be two intermissions.

PRODUCTION STAFF

Movement Consultant James Vásquez
Voice and Dialect Coach David Huber
Assistant Director Meg DeBoard
Assistant Scenic Design Eileen McCann
Assistant Costume Design Shelly Williams
Production Assistant Hannah May
Stage Management Intern Isabel Rodriguez

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

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

Love

AND IRREVERENCE

Director Jessica Stone talks about comedy, rhythm, and her love of Neil Simon.

Interview by Danielle Mages Amato

What made *Barefoot in the Park* a play you were interested in directing?

I really adore Neil Simon. His construction of a joke and of circumstance, in terms of comedy, is unrivaled. On top of the technical skill, I find that his plays have a great deal of heart.

Do you have a favorite Neil Simon play?

I think my favorite might be *Last of the Red Hot Lovers*, which I directed at the Williamstown Theatre Festival. It's a very funny, moving play about a midlife crisis and about marriage. I am also a sucker for *Brighton Beach Memoirs* and *Plaza Suite*.



Jessica Stone.

Are there particular aspects of *Barefoot in the Park* you're interested in exploring with this production?

This play is an homage to Simon's marriage to his first wife, whom he adored and whom he lost to cancer. It's a very sweet, affectionate examination of young love.

When you were casting the show, what were you looking for?

Well, first and foremost, I looked for actors who really understand comedy and have it in their bones. That's especially important with Neil Simon. The trick with comedy is that you approach it as you would any play, in terms of figuring out what these characters want and need, but there's always an external piece that involves rhythm and melody. You have to be able to land a joke. I tend to be drawn to comedy because it's a safe place to examine our darker impulses; we are both experiencing them and laughing at them collectively. So I'm drawn to actors who have a healthy sense of irreverence when it comes to the human experience and condition.

Would you talk a little bit about your approach to the physical production? What makes being in the round a unique challenge or opportunity for this play?

It's definitely a challenge. Certain kinds of comedies—especially ones that depend so much on melody and rhythm, as Neil Simon's plays do—can be tricky in the round. In addition, the set for this show is very literal—I mean, it's



CORIE

an apartment with real things in it that are talked about in the script, like a skylight and a radiator high up on the wall, and those can be hard things to create in the round. Tobin Ost, the scenic designer, whom I've worked with a number of times and really adore, came up with this really cool idea for the set, which is cutting the walls in half so we get a sense of peeking through a peephole into the space while retaining the literal, realistic demands.

And the costume design?

David Reynoso and I have been working hard to make sure that it doesn't just feel like a creaky period piece. I don't want anything to remove us from what's going on with this couple, or to make them feel like faraway people we wouldn't know today. So while the play is still set in the early '60s, we don't want it to feel too "wink wink nod nod, it's the '60s" with bright, bright prints and kitschy silhouettes. It helps a little bit that it's the early '60s, which were more influenced by a calmer, 1950s silhouette, as opposed to the later-'60s, Austin Powers silhouette. We're not in that place. We want them to feel relatable, like real people.

What are you hoping the audience will take away from the experience of seeing this show?

Neil Simon wrote a play filled with affection and love. But it's not just about our couple being in love; it's about parental love, platonic love, and neighborly love. I just want people, for two hours, to feel a little bit of that affection. I want it to feel like a summer ice cream cone.

This is the fourth show you have directed at the Globe. What is it about working here that keeps you coming back?

The tacos.

And. I have really come to love this enormous, dedicated group of people who make up The Old Globe. I love the calm, smart, tireless support from the administration and staff. I love the creative, energetic discipline and work ethic of the crews. I love the kinds of actors who are drawn to work on classics and new plays here at the Globe because it means that they care about maintaining and honing their craft while supporting a tradition that's thousands of years old. And finally, I love the audiences. They are literate, devoted, and game.

But also the tacos. ■

Costume designs by David Israel Reynoso.



MOTHER



PAUL

A LOOK BACK:

Neil Simon at The Old Globe

This incarnation of *Barefoot in the Park* marks the 11th production of Neil Simon's work at The Old Globe—and the only time one of his plays has been produced twice. The director who most frequently tackled Simon's work at the Globe was Founding Artistic Director Craig Noel, who first directed *Barefoot in the Park* here in 1968. Twenty years later, the Globe would stage world premieres of two of Neil Simon's plays: *Rumors* in 1988, directed by Gene Saks, and *Jake's Women* in 1990, directed by Jack O'Brien. The photographs on these two pages represent over 50 years of mirth and merriment as Neil Simon's work has made its home on the stages of The Old Globe.



***Come Blow Your Horn*, 1965**
Directed by William Roesch



***The Star-Spangled Girl*, 1969**
Directed by Craig Noel



***The Sunshine Boys*, 1978**
Directed by Jack Tygett



***The Good Doctor*, 1979**
Directed by Craig Noel



***Jake's Women*, 1990**
Directed by Jack O'Brien



***Lost in Yonkers*, 2010**
Directed by Scott Schwartz

19
65

***Barefoot in the Park*, 1968**
Directed by Craig Noel

19
70



19
75



19
80

***Rumors*, 1988**
Directed by Gene Saks



19
90

***Brighton Beach Memoirs and Broadway Bound*, 2010**
Directed by Scott Schwartz



(Come Blow Your Horn) Rex May, Wayne Thornton, and Anne Wingate. *(Barefoot in the Park)* Grayton Allen, Harris Evans, and Karen Lindsay. *(The Star-Spangled Girl)* Duke Daybert, Wayne Smith, and Shelley Steorts. *(The Sunshine Boys)* Patrick J. Kearns, Al Sklar, and the cast. *(The Good Doctor)* C. Wayland Capwell, Nina Lahman, and Susan Shepard. *(Rumors)* Christine Baranski, Andre Gregory, Ron Leibman, and Jessica Walter. Photo by Martha Swope. *(Jake's Women)* Stockard Channing and Peter Coyote. *(Lost in Yonkers)* Steven Kaplan, Judy Kaye, and Austyn Myers. Photo by Craig Schwartz. *(Brighton Beach Memoirs)* Austyn Myers. Photo by Henry DiRocco. *(Broadway Bound)* Joseph Parks and Brandon Uranowitz. Photo by Henry DiRocco.



KERRY BISHÉ

(Corie Bratter) is proud to make her Old Globe debut in *Barefoot in the Park*. She played the title role in the Off Broadway one-woman play *My Name Is Rachel Corrie* directed by Alan Rickman, and she appeared on Broadway as Clara in Roundabout Theatre Company's production of *Pygmalion*. Ms. Bishé starred in the AMC series "Halt and Catch Fire," which just concluded its fourth and final season. She can be seen in the Netflix original series "Narcos" as Christina Jurado, and she appeared on the Showtime series "Billions" opposite Damian Lewis. Previously, she starred as Lucy Bennett in the ABC series "Scrubs." Ms. Bishé appeared in the Academy Award-winning film *Argo* directed by Ben Affleck, for which she won a Screen Actors Guild Award for Outstanding Performance by a Cast in a Motion Picture. She has frequently appeared in the films of Edward Burns, including *The Fitzgerald Family Christmas*, *Newlyweds*, and *Nice Guy Johnny*. She also starred in Kevin Smith's acclaimed independent film *Red State*. She can be seen in the upcoming Netflix original movie *How It Ends* as well as Matthew Weiner's new series "The Romanoffs." Her other film credits include *Sex and the City*, *Grand Piano*, *Max Rose*, *Goodbye World*, *Blue Highway*, *Turkey Bowl*, *The Ticket*, and *Rupture*. Ms. Bishé is a graduate of Northwestern University.



JERE BURNS

(Victor Velasco) recently wrapped the fourth season of the TBS comedy "Angie Tribeca" starring alongside Rashida Jones and Bobby Cannavale. Simultaneously, he recurs on Showtime's "I'm Dying Up Here" opposite Melissa Leo. His other recent series credits include "Justified," "Breaking Bad," "Bates Motel," and "Burn Notice." On film, he voices a role in *Incredibles 2* and appears in the upcoming indie *The Catch*. Mr. Burns was originally known for his breakout role in "Dear John" but his career really began on stage, first studying at New York University's Tisch School of the Arts. His theatre credits include *After the Night and the Music* and *Hairspray* (Broadway), *Don Juan* (New York Shakespeare Festival), *Egyptology* (The Public Theater), *True West* (Cherry Lane Theatre), *The Scottish Play*, *Diva*, and *Gillette* (La Jolla Playhouse), *Speed-the-Plow* (Berkeley Repertory Theatre), and more.



MIA DILLON

(Mrs. Ethel Banks) is a veteran stage actress whose Broadway credits include originating the role of Babe in *Crimes of the Heart*, for which she received a Tony Award nomination, a Clarence Derwent Award, and a Drama-Logue Award. Her other Broadway credits include *Our Town* with Paul Newman, *The Miser*, *Hay Fever*, *The Corn Is Green* (Drama Desk Award nomination), *Da*, and *Equus*. Last year she received the Connecticut Critics Circle Award for her work in *Cloud 9* at Hartford Stage, where she later played the lead in the world premiere of *Seder* (CCC nomination). At Westport Country Playhouse she appeared in *Lettice and Lovage* and *A Song at Twilight* (CCC nomination). Last summer she played Martha in her third production of *Arsenic and Old Lace*. Ms. Dillon's film and television credits include "Law & Order," "Law & Order: Special Victims Unit," "Law & Order: Criminal Intent," "BrainDead," *Ordinary World*, *Isn't It Delicious*, *Gods and Generals*, and *The Money Pit*. She is thrilled to return to San Diego where she last appeared in the acclaimed La Jolla production of *The Cherry Orchard* with Lynn Redgrave.



ED HOLLINGSWORTH

(Deliveryman) made his debut at The Old Globe in last year's *Guys and Dolls*. He has performed in 46 of the 50 states and has appeared in over 150 productions, including with San Diego Opera, Starlight Musical Theatre, Moonlight Stage Productions, San Diego Repertory Theatre, North Coast Repertory Theatre, San Diego Musical Theatre, Lamb's Players Theatre, and many others. Mr. Hollingsworth has a B.A. in Drama from UC Irvine and an M.F.A. in Theatre: Acting from United States International University. He toured with The Serendipity Singers for three and a half years, which included performing as the opening act for the 1973 presidential inauguration at The Kennedy Center. His major local roles include Billy's Dad in *Billy Elliot: The Musical*, General Waverly in *Irving Berlin's White Christmas*, John Gabriel Utterson in *Jekyll & Hyde*, Zoser in *Aida*, and R.F. Simpson in *Singin' in the Rain*. Mr. Hollingsworth is currently on the board of directors for Save Starlight, striving to revive the historical San Diego venue. savestarlight.org.



CHRIS LOWELL

(Paul Bratter) currently stars on Netflix's hit series "GLOW" as Sebastian "Bash" Howard, for which he was nominated for the Screen Actors Guild Award for Outstanding Performance by an Ensemble in a Comedy Series. He was last seen in the Epix series "Graves" opposite Nick Nolte, and the play *Kinship* opposite Cynthia Nixon. Previously, Mr. Lowell appeared in the films *Complete Unknown* and *Katie Says Goodbye*, as well as the critically lauded Fox show "Enlisted" and the *Veronica Mars* feature film, based on the cult television show with Kristen Bell. He also received praise for his performance in The Debate Society's acclaimed play *Jacuzzi* at Ars Nova. In 2014 he made his directorial debut with the film *Beside Still Waters*. His other film credits include *Up in the Air* and *The Help*, for which he received a SAG Award and a National Board of Review Award. Mr. Lowell has also built a successful career as a fine-art photographer. His most recent exhibit, *Thirty-One Days*, opened alongside Vivian Maier at the Jackson Fine Art gallery. He studied at University of Southern California, The New School, and the Sundance Institute Labs.



JAKE MILLGARD

(Telephone Repairman) last appeared at The Old Globe in *Benny & Joon*, *Guys and Dolls*, *Measure for Measure* (Globe for All), *Love's Labor's Lost*, *Macbeth*, *The Comedy of Errors*, and *Arms and the Man*. He received his M.F.A. from The Old Globe and University of San Diego Shiley Graduate Theatre Program and appeared in their productions of *As You Like It*, *The Seagull*, *Clybourne Park*, and *Pericles, Prince of Tyre*. His New York credits include *Sex and Violence*, *On Campus*, and *Remembering Kimberly*. His regional credits include *Dracula* and *A Christmas Carol* (Actors Theatre of Louisville), *The Full Monty* (Northern Stage), and *Art*, *The Odd Couple*, and *Lips Together, Teeth Apart* (Mount Baker Theatre's Summer Repertory Theatre). He also appeared in the premiere of *The Open Road Anthology* (Humana Festival of New American Plays). Some of his television and film credits include "Grimm," *Pudding Face*, *Placebo*, and *Frank and Barry*. [@jakemillgard](https://twitter.com/jakemillgard) on Twitter and Instagram.

NEIL SIMON

(Playwright) is widely regarded as one of the most successful, prolific, and performed playwrights in the world. His plays and

musicals include *Come Blow Your Horn*; *Little Me*; *Barefoot in the Park*; *The Odd Couple*; *Sweet Charity*; *The Star-Spangled Girl*; *Plaza Suite*; *Promises, Promises*; *Last of the Red Hot Lovers*; *The Gingerbread Lady*; *The Prisoner of Second Avenue*; *The Sunshine Boys*; *The Good Doctor*; *God's Favorite*; *California Suite*; *Chapter Two*; *They're Playing Our Song*; *I Ought to Be in Pictures*; *Fools*; *Brighton Beach Memoirs*; *Biloxi Blues*; *Broadway Bound*; *Rumors*; *Lost in Yonkers*; *Jake's Women*; *The Goodbye Girl*; *Laughter on the 23rd Floor*; *London Suite*; *Proposals*; *Hotel Suite*; *The Dinner Party*; *45 Seconds from Broadway*; *Oscar and Felix*; and *Rose's Dilemma*. In addition to his many film adaptations of his plays, his screenplay credits include *After the Fox*, *The Out-of-Towners*, *The Heartbreak Kid*, *Murder by Death*, *The Cheap Detective*, *Seems Like Old Times*, *Only When I Laugh*, *Max Dugan Returns*, *The Slugger's Wife*, *The Marrying Man*, and *The Odd Couple II*. For television Mr. Simon has written for series, teleplays, and motion pictures including "Your Show of Shows," "Caesar's Hour," "The Phil Silvers Show," "The Garry Moore Show," *Broadway Bound*, and *Jake's Women*. His books include *Rewrites: A Memoir*, *The Play Goes On: A Memoir*, and four omnibus collections of his plays. He has received a Pulitzer Prize, a Golden Globe Award, three Tony Awards, and the Kennedy Center Honor, as well as dozens of other major award nominations.

JESSICA STONE

(Director) previously directed Ken Ludwig's *Robin Hood!*, *Arms and the Man*, and *Vanya and Sonia and Masha and Spike* at The Old Globe. She has worked as an actor on and Off Broadway and in television and film for the last 30 years. Her Broadway credits include *Anything Goes*, *Butley*, *The Odd Couple*, *The Smell of the Kill*, *Design for Living*, *How to Succeed in Business Without Really Trying*, and *Grease*. She has performed Off Broadway and in regional theatres across the country, including 10 seasons at Williamstown Theatre Festival. Her television credits include series-regular and guest-starring roles on CBS, NBC, ABC, and Hulu. Her film credits include work with Ang Lee, M. Night Shyamalan, and Kevin Bacon, among others. Ms. Stone's directing career began in earnest with her 2010 all-male production of *A Funny Thing Happened on the Way to the Forum* for Williamstown Theatre Festival. Her directing credits now include *Dancing at Lughnasa*, *Absurd Person Singular*, and *A Funny Thing..* (Two River Theater), *Bad Dates*, *Ripcord*, and *Vanya and Sonia and Masha and Spike* (Huntington Theatre Company), *Bad Jews* (George Street Playhouse), *The 25th Annual Putnam County Spelling Bee* (Bucks County Playhouse), *Charlotte's Web* (Theatreworks USA), and *June Moon* and *Last of the Red Hot Lovers* (Williamstown Theatre Festival). Her upcoming projects include Kate Hamill's *Vanity Fair* for Shakespeare Theatre Company and American Conservatory Theater. She currently lives in Brooklyn with her husband and two sons.

TOBIN OST

(Scenic Design) previously designed The Old Globe's *Emma* and *Himself and Nora*. A New Yorker for 20 years, his Broadway credits include *Newsies* (Tony Award nomination for Best Scenic Design of a Musical), *Disaster!*, *Jekyll & Hyde*, *Bonnie & Clyde*, *The Philanthropist* (costume design), and *Brooklyn* (costume design). His notable Off Broadway credits include *Maurice Hines Is Tappin' Thru Life*; *Nightingale*; *Grace*; *The Overwhelming* (costume design); *Zanna, Don't!* (co-scenic and costume design); *Almost Heaven* (costume design); and *Fighting Words*. Mr. Ost has worked extensively with other major regional theatres, including La Jolla Playhouse, Mark Taper Forum, Ahmanson Theatre, Goodman Theatre, Arena Stage, Huntington Theatre Company, Ford's Theatre, Goodspeed Musicals, Two River Theater, Asolo Repertory

Theatre, Kansas City Repertory Theatre, Yale Repertory Theatre, Hartford Stage, Alliance Theatre, and others. He is a graduate of Yale School of Drama.

DAVID ISRAEL REYNOSO

(Costume Design) is a scenic and costume designer who recently designed the Globe's productions of *The Tempest*, *The Wanderers*, *Red Velvet*, *The Blameless*, *tokyo fish story*, *Constellations*, *Twelfth Night*, *Arms and the Man*, *Water by the Spoonful*, *Time and the Conways*, *Double Indemnity*, and *Be a Good Little Widow*. Mr. Reynoso is the Obie Award-winning costume designer for *Sleep No More* (New York and Shanghai) and the creator/director of *Waking La Llorona*. He is recognized locally for his designs of *queens*, *At the Old Place*, *Tiger Style!*, *Healing Wars*, *The Darrell Hammond Project*, and *Kingdom City*, all at La Jolla Playhouse. His other selected work includes *Hamlet* (American Conservatory Theater), *Futurity*, *Cabaret*, *The Snow Queen*, *Alice vs. Wonderland*, *Trojan Barbie*, *Copenhagen*, *No Man's Land*, *Hamletmachine*, *Ajax in Iraq*, and *Abigail's Party* (American Repertory Theater), and *The Comedy of Errors* and *Othello* (Commonwealth Shakespeare Company). Mr. Reynoso is also the recipient of an Elliot Norton Award, a Craig Noel Award nomination, and multiple IRNE and BroadwayWorld Award nominations. davidreynoso.com.

AMANDA ZIEVE

(Lighting Design) is delighted to be back at The Old Globe, having just designed *Native Gardens* and *The Wanderers*. She recently designed *Sweeney Todd* and *Roof of the World* (Kansas City Repertory Theatre) and *Titanic* (Signature Theatre Company). Her San Diego designs include *Rich Girl* (The Old Globe) and *West Side Story* (San Diego Musical Theatre). Her associate credits include *Bright Star* and *Allegiance* (The Old Globe) and *Escape to Margaritaville*, *Hollywood*, *The Hunchback of Notre Dame*, and *Chasing the Song* (La Jolla Playhouse). She enjoys a career in both San Diego and New York City, where she had the privilege of working on her 17th Broadway production this spring. One of her most rewarding experiences has been assisting on *Hamilton*. She received her B.A. in Theatre from California State University, Northridge. amandazieve.com.

LINDSAY JONES

(Sound Design) has designed 16 shows at The Old Globe, including *Skeleton Crew*, *Picasso at the Lapin Agile*, *Opus*, *The Glass Menagerie*, *In This Corner*, and *Oscar and the Pink Lady*. His Broadway credits include *The Nap*, *Bronx Bombers*, and *A Time to Kill*. His Off Broadway credits include *Privacy* and *Kings* (The Public Theater), *Mankind* and *Bootycandy* (Playwrights Horizons), *Rx* (Primary Stages), *Top Secret* (New York Theatre Workshop), and many others. Internationally he has designed *Henry IV, Parts I and II* (Royal Shakespeare Company) and *Titus Andronicus* (Stratford Shakespeare Festival). Mr. Jones's regional credits include South Coast Repertory, Arena Stage, Goodman Theatre, McCarter Theatre Center, Steppenwolf Theatre Company, Guthrie Theater, Hartford Stage, Chicago Shakespeare Theater, Studio Theatre, Woolly Mammoth Theatre Company, Lookingglass Theatre Company, and others. His film and television scoring work includes *The Brass Teapot* (Magnolia Pictures) and the Academy Award-winning *A Note of Triumph: The Golden Age of Norman Corwin* (HBO Films). Mr. Jones has received seven Joseph Jefferson Awards and 24 nominations; two Ovation Awards and three nominations; and multiple nominations for Drama Desk, Barrymore, Helen Hayes, and Craig Noel Awards, among many others. lindsayjones.com.

CAPARELLIOTIS CASTING

(Casting) has cast for The Old Globe for the past five seasons, including the recent productions of *Native Gardens*, *The Wanderers*, *The Importance of Being Earnest*, *Picasso at the Lapin Agile*, and *Skeleton Crew*. Their Broadway casting credits include *The Boys in the Band*, *Three Tall Women*, *Saint Joan*, *Junk*, *Meteor Shower*, *A Doll's House Part 2*, *The Front Page*, *Les Liaisons Dangereuses*, *The Glass Menagerie*, *Jitney*, *The Little Foxes*, *The Father*, *Blackbird*, *An Act of God*, *Airline Highway*, *Fish in the Dark*, *It's Only a Play*, *Disgraced*, *Holler If Ya Hear Me*, *Casa Valentina*, *The Snow Geese*, *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 Theatre Company, Signature Theatre Company, LCT3, Ars Nova, Goodman Theatre, Steppenwolf Theatre Company, McCarter Theatre Center, and Arena Stage, among others. Their 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).

LIBBY UNSWORTH

(Production Stage Manager) made her Globe debut last season with *The Old Man and The Old Moon*. Her Broadway credits include *Prince of Broadway*, *Les Misérables*, *The Visit*, and *Scandalous*. Her Off Broadway credits include *The Beast in the Jungle* (Vineyard Theatre), *At Home at the Zoo* (Signature Theatre Company), *Fire and Air* (Classic Stage Company), *Sell/Buy/Date* (Manhattan Theatre Club), *Murder for Two* (New World Stages), *Bunnica: A Rabbit Tale of Musical Mystery* (DR2 Theatre), *Next Fall* (Naked Angels), and *Speech & Debate* (Roundabout Theatre Company). Ms. Unsworth has worked regionally at George Street Playhouse, Two River Theater, The 5th Avenue Theatre, Williamstown Theatre Festival (eight seasons), Geffen Playhouse, Goodspeed Musicals, and Huntington Theatre Company. She received her B.F.A. in Stage Management from Boston University.

**BARRY EDELSTEIN**

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. He has directed nearly half of the Bard's plays. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-seventh Man*, the world premiere of *Rain*, *Picasso at the Lapin Agile*, *Hamlet*, and the world premiere of *The Wanderers*. 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. His book *Thinking Shakespeare*, which was rereleased in a second edition in June, is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.

**TIMOTHY J. SHIELDS**

(Managing Director) is very pleased to have joined the ranks of the Globe's staff in October. He brings to San Diego many decades of theatrical experience. Most recently, he was Managing Director at Princeton, New Jersey's McCarter Theatre Center from 2009 to 2017. His professional experience includes serving as

Managing Director at Milwaukee Repertory Theater for 10 years, and as Managing Director at Geva Theatre Center in Rochester, New York, for six. He has held administrative positions at Children's Theatre Company in Minneapolis, Denver Center Theatre Company, and McCarter Theatre Center in an earlier period of his career. In service to the field, he was the President of the League of Resident Theatres (LORT) for six years and was the Chair of the ArtPride NJ board. He has also served on the boards of Theatre Communications Group (Vice President), Milwaukee's Latino Arts Board, the Cultural Alliance of Greater Milwaukee, and Theatre Wisconsin (Founder/President). Over the years he has been a panelist, panel chair, and on-site reporter for the theatre program at the National Endowment for the Arts. He holds a B.F.A. in Drama Production from Carnegie-Mellon University in his hometown of Pittsburgh, Pennsylvania.

JACK O'BRIEN

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

CRAIG NOEL

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



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



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



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



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

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David Caparelliotis, CSA

Lauren Port, CSA

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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.

TAKING PHOTOS IN THE THEATRE

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

Tobin Ost, Scenic Design

David Israel Reynoso, Costume Design

Amanda Zieve, Lighting Design

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

BUILDING A BRIDGE TO THE COMMUNITY

By Reanne Acasio



If you would like to know more about becoming a docent at The Old Globe, please email GlobeLearning@TheOldGlobe.org.

As a not-for-profit arts organization serving the community, The Old Globe relies on the generosity of volunteers. Among these dedicated people exists a group of individuals who act as educators, hosts, and leaders: The Old Globe docents. Supported by the Globe's Department of Arts Engagement, these mega-volunteers lead Behind the Scenes Tours, host Vicki and Carl Zeiger Insights Seminars, work with students at our Free Student Matinees and School in the Park, and act as ambassadors at free AXIS events. Our docents come from a wide range of backgrounds, from those who have been attending shows at the Globe for years to those who are new to the theatre.

Norm and Pat Gillespie, docents at the institution for over two decades, were volunteering with the Globe Guilders, an auxiliary of The Old Globe, when they were presented the opportunity to become docents. Having retired from aerospace engineering in 1993, Norm was intrigued and excited to be involved in something so different from his career. "It was the right thing at the right time and place to fill a void," he says. And Pat was enthusiastic about not only serving her favorite theatre, but also learning more about its behind-the-scenes operations. As she says, "It's a continual learning experience, addictive, and a totally rewarding volunteer opportunity."

Even new volunteers feel the same passion for service and education. Our very first Spanish-speaking docent, Silvia Torres, had been volunteering as a Patron Services Ambassador since 2017 when she was introduced to the program. In the 1990s, Silvia was an actor and instructor with *Teatro Meta*, the award-winning bilingual in-school theatre program, but she had been absent from the Globe for years. She says about her return, "I am so lucky to be able to do this again 20 years after The Old Globe first opened its doors to me."

As our docents work directly with the community, they often act as a bridge between The Old Globe and people with varying familiarity with the theatre, fostering an appreciation for the art form and welcoming new attendees. Pat says, "The docents are a face-to-face, enthusiastic public-relations program, both at the Globe and out in the community."

Silvia recognizes this connection as an opportunity to introduce younger generations to theatre and encourage them to experience live performances. "I'm so excited to share my passion for the arts with everyone."

Pat has also seen her effect on young people. "Early in my docent career, a man brought a group of teenage men, who were unresponsive and reluctant, in for a tour. I spoke about the dozens of different jobs in a producing theatre. That's when the young men started to respond, ask questions, and become animated." She later learned the men were about to be released from the prison system, and the tour was part of a program to show them avenues to become productive community members.

When asked what she has gotten out of being a docent at the Globe, Pat replies, "Every backstage tour and activity, the outstanding people on staff, and the visitors to The Old Globe have greatly enriched my life with amazing friendships, funny stories, the anticipation of seeing how the next play will be created, and a great appreciation for the theatre's artistry." Norm adds, "Being a Globe docent is being a respected, contributing, valued insider with a theatrical icon—it's a unique and rewarding experience." ■

Photo: Pat Gillespie (far left) and Norm Gillespie (far right) with a group of Old Globe docents and arts engagement staff members at The Old Globe.



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