

performances



THE OLD GLOBE

JULY 2012

Divine RIVALRY





Welcome to the art and intrigue of *Divine Rivalry*! We are pleased to welcome director Michael Wilson back to The Old Globe, fresh from directing this spring's Tony-nominated Broadway revival of Gore Vidal's *The Best Man*. Those of you who have attended our Shakespeare Festival for the past few years will also recognize Miles Anderson from his unforgettable performances in *The Tempest*, *Amadeus* and *The Madness of George III*. He is joined here by a cast of truly stellar performers: Jeffrey Carlson, Euan Morton and David Selby.

I am always fascinated by the ways that our productions connect with and mirror current events. As we rehearsed *Inherit the Wind* (a play about the 1925 Scopes Monkey Trial) for this summer's Shakespeare Festival, Tennessee passed a controversial law about the teaching of evolution that brought the Scopes Trial firmly back into the public eye. And as we prepared for *Divine Rivalry*, a UCSD faculty member made international news with his quest to find the lost Leonardo da Vinci painting "The Battle of Anghiari" – the very artwork that da Vinci is painting in the play you will see today. (More information about that on page 9.) As the saying goes, art imitates life. The theatre remains a powerful place to confront and explore the issues of our time, sometimes through stories of the past.

We hope you enjoy *Divine Rivalry*, and we look forward to having you back this fall for the start of our 2012-2013 season!

Michael G. Murphy
Managing Director

Mission Statement

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



THE OLD GLOBE

PRESENTS

DIVINE RIVALRY

BY

MICHAEL KRAMER

with D. S. MOYNIHAN

Jeff Cowie
SCENIC DESIGN

David C. Woolard
COSTUME DESIGN

Robert Wierzel
LIGHTING DESIGN

John Gromada
ORIGINAL MUSIC AND
SOUND DESIGN

Peter Nigrini
PROJECTION DESIGN

Telsey + Company
Will Cantler, CSA
CASTING

Marisa Levy
STAGE MANAGER

DIRECTED BY

MICHAEL WILSON

World Premiere Production Presented by Hartford Stage
Michael Wilson, Artistic Director Michael Stotts, Managing Director

By Special Arrangement with the Shubert Organization

Donald and Darlene Shiley Stage
OLD GLOBE THEATRE
Conrad Prebys Theatre Center
July 7 - August 5, 2012

THE CAST

(in order of speaking)

NICCOLÒ MACHIAVELLI, *Chancellor of the Republic of Florence*..... Jeffrey Carlson
PIERO SODERINI, *Gonfaloniere of the Republic of Florence*..... David Selby
LEONARDO DA VINCI Miles Anderson
MICHELANGELO BUONARROTI Euan Morton

Stage Manager Marisa Levy
Assistant Stage Manager Erin Gioia Albrecht

SETTING

Florence, 1504.

The play is inspired by real events.

There will be one 15-minute intermission.

PRODUCTION STAFF

Assistant Director..... Christina Pellegrini
Assistant Scenic Design Sean Fanning
Associate Costume Design..... Charlotte Devaux
Associate Lighting Design Adam Greene
Assistant Lighting Design Luke Olson
Assistant Projection Design Dan Vatsky
Dialect Coach Christine Adaire
Stage Management Interns..... Dillon Evans, Sam Halgren, Avalon Middleton

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

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa.

If you would like a synopsis of this production in English or Spanish, please request it from an usher.

Board of Directors



Welcome to The Old Globe!

You're here to see great theatre, and we are confident the five summer shows in production on our three stages will meet your demanding expectations.

Offstage, your Board of Directors, comprised of over 40 committed San Diegans, is at work meeting another demand: the expectation of our predecessors that each successive band of players will push the Globe to new heights. Great theatres thrive on artistic vision that skillfully weaves together the threads of history, community and fiscal security. The Board's task this summer is to enlist a new Artistic Director who will take The Old Globe to even loftier levels of theatrical excellence.

The Board already has acted to return to the dual management structure common to other theatres and employed here in the past. The Artistic Director will join our recently named Managing Director, Michael Murphy, at the top of our organization chart. Michael leads finance, administration, fundraising, marketing and production teams, employing his decade of experience in our ranks. The Artistic Director will lead the conception, development and implementation of our artistic vision. Both will share responsibility and credit for the overall performance of the company.

Before the summer is out, we hope to name the new Artistic Director and begin his or her introduction to the San Diego community. Watch for this exciting news and for the world of possibilities this crucial appointment will bring.

Enjoy the performance!

Harold W. Fuson, Jr.
Chair, Board of Directors

BOARD OF DIRECTORS

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The Old Globe recognizes and thanks the following generous individuals who have made extraordinary gifts of \$1 million or more. These major contributions have been designated for artistic, endowment and facilities projects, and help The Old Globe remain one of our country's great theatre institutions.

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*In Memoriam

Production Sponsors

VALERIE AND HARRY COOPER



Valerie Cooper has served on the Globe Board of Directors for many years, including as Secretary and member of the Executive Committee, and is currently a member of the Nominating and Development Committees. Valerie and her husband, Harry, have played many other important roles at the Globe, and both have co-chaired extremely successful Globe Galas (Valerie in 2004, 2006 and 2010 and Harry in 2005).

The Coopers' previous sponsorships have included *The Women* and the world premieres of *A Catered Affair* and *Cornelia* in addition to several others over the years. Valerie and Harry are active throughout the San Diego community, supporting the Museum of Contemporary Art San Diego, San Diego Museum of Art, Vista Hill Foundation, San Diego Opera, Planned Parenthood and Patrons of the Prado.

JUNE E. YODER



June E. Yoder and her late husband, Paul, became subscribers to The Old Globe in 1963 upon moving to San Clemente. For 47 years, June has been making the trip from Orange County to attend performances, and as a member of the Globe's Board of Directors, June serves as an enthusiastic advocate for our artistic mission and education programs. June and Paul raised five children, each of whom was introduced to the Globe and live theatre

by accompanying their parents to productions of the Summer Shakespeare Festival. Now her children bring their own children. June remains passionate about bringing the world of theatre to children and young people. Last year she sponsored the acclaimed production of *Death of a Salesman*. As a first-time Season Sponsor this year, June is proud to sponsor *Divine Rivalry* in memory of her son, David M. Yoder.

GLOBE GUILDERS


Founded by Craig Noel and Irma MacPherson in 1955 as a volunteer auxiliary, the Globe Guilders are an essential part of the Globe family. Hundreds of dedicated members provide invaluable assistance to the Globe through their hosting of company calls; connection with the students in The Old Globe/University of San Diego Graduate Theatre Program; coordination of December Nights activities on the Globe's Copley Plaza; involvement in the community and fundraising activities. Visit www.GlobeGuilders.org to learn more.

CELEBRATING COUTURE 2012

Presented by Globe Guilders and Neiman Marcus
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Contact Barbara Bolt at (619) 889-7121 or visit www.GlobeGuilders.org.



The "Pietà" (1498-1499)
by Michelangelo Buonarroti, housed
in St. Peter's Basilica in Vatican City.

MICHELANGELO

By DANIELLE MAGES AMATO

Passionate, hot-tempered, demanding and deeply religious, Michelangelo Buonarroti was unquestionably one of the greatest artists of all time. In 1504, when Machiavelli commissioned him to paint "The Battle of Cascina" in Florence's Great Hall, he was just 29. Although he had studied fresco painting under Domenico Ghirlandaio, his reputation was primarily as a sculptor, and he had already completed both the "Pietà" and the "David." A famous rivalry existed between Michelangelo and the older, more experienced Leonardo da Vinci, and writers of the time exchanged comical anecdotes of the two arguing in the streets.

In 1512, Michelangelo finished the ceiling of the Sistine Chapel; in 1541, in that same chapel, he would complete "The Last Judgment," the largest fresco of the Renaissance. The two works

represented Michelangelo's greatest achievements in painting. As a sculptor, Michelangelo suffered under the whims of the patronage system, taking many commissions (and spending many years in quarries searching for marble) for projects that were never realized. A true Renaissance man, Michelangelo also left a legacy as an architect and a poet. It was in his poetry that he wrote of "liberating the figure imprisoned in the marble," a phrase that has become famous as a description of his process.

Michelangelo's influence on both painting and sculpture was tremendous. The scale and grandeur of his work, his attention to physical detail, the emotion that suffuses his masterpieces — all these things set Michelangelo apart and made him an artist to emulate for generations.

HOW TO PAINT A FRESCO

The Evolution of the Paintings in *Divine Rivalry*

1



Most artists began their large-scale projects with sketches and studies, initial drawings to try out ideas and focus their thoughts.

(left) Study for "The Battle of Cascina," Michelangelo;
(below) Study for "The Battle of Anghiari," da Vinci.



3

Finally, in traditional fresco, the paint would be applied directly onto wet plaster. When the plaster dried, the paint would become a permanent part of the wall. For "The Battle of Anghiari," da Vinci experimented with a technique that allowed him to use oil paint. Only copies (and copies of copies) of "The Battle of Anghiari" exist today, such as this one by Peter Paul Rubens.

2



Next, the artist would prepare a cartoon, a full-scale drawing for the fresco. (The word comes from the Italian *cartone*, meaning a large sheet of paper.) Holes would then be pricked along the outlines of the composition, and a small cloth bag containing charcoal would be "pounced" over the holes in order to transfer the design to the wall. The cartoon for "The Battle of Cascina" was eventually destroyed, but copies still exist (such as this one by Sangallo).



"Mona Lisa" (1503-1519)
by Leonardo da Vinci, housed in
Musée du Louvre in Paris.

DA VINCI

Widely considered the great genius of the Renaissance, Leonardo da Vinci made his mark across a mind-boggling array of fields: painting, sculpture, architecture, science, engineering, cartography and even robotics. In 1504, when he began work on "The Battle of Anghiari," da Vinci was 52. He had already painted "The Last Supper" as well as his "Annunciation" and "Virgin on the Rocks," and he had begun work on the "Lisa Gioconda," know today as the "Mona Lisa." Da Vinci was born in the Republic of Florence, but he spent years in the service of both the Duke of Milan and the infamous Cesare Borgia, for whom he not only created art but also designed buildings, weapons and machinery. Da Vinci was well known for his accomplishments, but he also had a reputation for not completing projects that he began, as his insatiable curiosity forever drove

him to explore new ideas. When da Vinci returned to Florence in the early 1500s, he was already an acclaimed master, and he seemed to have no patience for the city's new rising star, Michelangelo.

Fewer than 20 of da Vinci's paintings survive, and several are disputed. His notebooks, however, provide an invaluable record of a mind that transcended traditional boundaries. Da Vinci used his science to improve his artwork, and he relied upon his art to unlock new scientific discoveries. He explored mathematics and biology through drawing, reimagined music and art through mathematics and used his engineering skills to design both machine guns and fantastical special effects for the theatre. Leonardo da Vinci was in many ways the key figure — and an enduring symbol — of the Renaissance itself. [D. M. A.]

The Lost da Vinci

Art Meets Science

For almost 40 years, UC San Diego faculty member Maurizio Seracini has been involved in the search for Leonardo da Vinci's "The Battle of Anghiari." The cartoon for the painting stood in the Great Hall of Florence's Palazzo Vecchio for many years, and during that time it had a profound influence on a generation of artists. When painter Giorgio Vasari was brought in to renovate the chamber, "The Battle of Anghiari" was lost.

Vasari's own frescos now fill the Great Hall. But Seracini has long believed that Vasari did not destroy da Vinci's painting to create his own, but instead built a wall in front of it to preserve it. If this is true, some portion of the original da Vinci might still exist, hidden somewhere in the Great Hall. How much of the painting was actually completed? How much might remain? Art historians debate these questions with a passion that may equal the rivalry between da Vinci and Michelangelo themselves.

Seracini's team has undertaken the search, armed with groundbreaking scientific tools that would surely please the great inventor himself. They have used multispectral



The Salone dei Cinquecento (Hall of the 500) in the Palazzo Vecchio in Florence, where Michelangelo and da Vinci painted their works and where Vasari's frescos now stand.

imaging to scan and map the entire room (including radar, thermal scans, infrared cameras and neutron analysis). Their focus narrowed to one fresco on which Vasari may have left a tantalizing clue: a flag that read "Cerca Trova" ("He who seeks, finds"). Their research indicated that Vasari's fresco was indeed painted on a false wall, built over the original one, with an air gap between the two.

This spring, Seracini's team emerged into the international spotlight as the latest phase of their research came to a head. They controversially drilled six holes into Vasari's fresco – in areas no longer containing original paint – and sent an endoscopic probe through them. They found pigment matching the distinctive paint from da Vinci's other work. With this intriguing evidence, the search continues.

National Geographic has created a documentary about Seracini's research, "Finding the Lost da Vinci," with an extensive website at www.NationalGeographic.com/Anghiari.



National Geographic Fellow Maurizio Seracini (foreground) and his team view footage captured by the endoscope behind the Vasari wall. This comprehensive research effort was led by the National Geographic Society and University of California San Diego's Center of Interdisciplinary Science for Art, Architecture and Archaeology (CISA3), in cooperation with the City of Florence. Work conducted in the Palazzo Vecchio's Hall of the 500 was completed in collaboration with the Florentine Superintendency for Cultural Heritage and the Opificio delle Pietre Dure, the Italian state art restoration center based in Florence.

The Statesmen

Niccolò Machiavelli and Piero Soderini

To this day, Niccolò Machiavelli's *The Prince* remains one of the most influential books of all time. In his short but shocking work, Machiavelli offers a candid, unvarnished treatise on the best ways to seize and maintain political power. He argues that the most successful prince is one who is willing to set aside morality, act with ruthlessness and even embrace violence to achieve his political ends.



Niccolò Machiavelli
Painting by Santi di Tito.

And yet, Machiavelli's own career was not spent advising tyrants but rather defending and upholding one of Italy's most proud republics. In the early 1500s, Italy was not a unified nation but a collection of often warring city-states, each with its own form of government. Unlike Milan and Naples, which were ruled by despotic dukes and kings, Florence had a tradition of drawing its governing officials from the State's most prominent families. Machiavelli was one of Florence's highest-ranking political advisers and diplomats, a position he achieved by the age of 28.



Piero Soderini
Painting by Ridolfo Ghirlandaio.

In 1502, the Florentine Council elected aristocrat Piero Soderini as their head of state, and Soderini relied heavily on Machiavelli's skills and knowledge. Soderini's position, *Gonfaloniere*, was intended to be held for life, although with the turbulent politics of the Republic, this could have been changed at any time. Under Soderini, Machiavelli served as secretary to Florence's military council, and he was responsible for the city's militia and defense.

When the Medici took control of Florence again in 1512, Soderini was removed from power and sent into exile; he never returned to Florence. Machiavelli was arrested, interrogated and tortured as a representative of the old regime. He was eventually released, but he was stripped of his position and political influence. He then turned to writing. During his lifetime, Machiavelli was better known for his comic plays than his political works. *The Prince* was not published until after his death. [D. M. A.]

CHALLENGES TO FLORENCE'S REPUBLIC



Lorenzo de Medici
Painting by
Domenico Ghirlandaio.

THE MEDICI

In the mid-1400s, this prominent Florentine banking family took control and worked behind the scenes to guarantee that power would pass from one member of their family to another while maintaining the outward trappings of representative

government. The family produced some great leaders (Lorenzo the Magnificent) and some bad ones (Piero the Unfortunate). When France invaded in 1494 during Piero's reign, his "unfortunate" response was to agree to every French demand. The Florentine people rebelled, exiling the Medici family from Florence for almost 20 years.



Girolamo Savonarola
Painting by
Fra Bartolomeo.

GIROLAMO SAVONAROLA

A charismatic and terrifying religious leader, Savonarola came to power in 1494 after the exile of the Medici. The self-proclaimed prophet asserted that he could speak directly with God. His teachings divided Florentines and brought

the republic to the brink of collapse. With the support of the Pope, Florence's leaders declared Savonarola a heretic and burned him in the Piazza della Signoria, not far from where Michelangelo's "David" would later stand.

ART MIRRORS POLITICS

Playwrights
Michael Kramer
and D. S. Moynihan
on *Divine Rivalry*

► What drew you to this time period and these characters?

Michael Kramer: As a longtime political columnist, I have always been fascinated with Machiavelli. And then, one day, I came across a small mention of the competition between Leonardo and Michelangelo, and Machiavelli's involvement with it. I hadn't realized the three men lived at the same time or that they knew each other, but the animosity between the artists was familiar in the sense that jealousy and rivalry are so common in politics – so much a part of what I have observed and written about during my career as a journalist. Very little had been written about the Florentine competition, so I began what became two years of intense research – a wonderful dive into the period and three of the men who in large measure define the Renaissance.

D. S. Moynihan: For me, initially, there was the surprise at the fact that this was a real incident and at its heart was a mystery. What is so wonderful and also terrifying about trying to write something of this nature is that it was such a rich period in human history, artistically and politically, and these people were titans. To do them all justice, you would need to write twelve plays. At least! But the question we continually asked ourselves as we worked with our director Michael Wilson was, "How can we communicate a sense of that remarkable world and those astonishing figures while making the play accessible and moving?" Our process has been to home in on the story we want to tell and, reluctantly, leave aside some intriguing material.

► How would you describe the story that you want to tell?

MK: Two lines in the play help illuminate the story: The first has Machiavelli explaining the underlying rivalry to his boss: "We think of them as Leonardo and Michelangelo, but for them, it could only be Leonardo



D. S. Moynihan and Michael Kramer.

or Michelangelo." The second has Leonardo saying, "As there can be only one divinity in Heaven it is time to prove there can be only one on Earth." So, in terms familiar from TV westerns, what you have is a young gunslinger (Michelangelo was 22 years Leonardo's junior) eager to knock off the older, more established genius. Thus, the requisites for a percolating hatred which we naturally try to stoke.

DSM: These four men all have different visions of what the world is and what their place in it should be. They are passionate people, and it's the clash of those passions that propel the play. They are

driven by fundamental human emotions: fear, ambition, anger, devotion, humiliation, love and the need for self-expression. An audience may have predetermined ideas about them, but it is our job to make them believable, three dimensional human beings. Although we've taken some license with historical detail, we've tried to be faithful to what we see as their soul and spirit.

► What resonance do you think these historical events have for us today?

MK: During the brief 15-year period when Florence was a Republic – from 1498-1513 – its leaders understood how valuable art can be in supporting a democratic government. At a time when the arts are besieged in the United States – when funding is being cut back so significantly – it is good to recall how art can help sustain a culture and country that sees itself as the world's leading democracy.

DSM: The political is personal and the personal is political – that's a timeless story. Fashion changes, language changes, technology. But people don't change fundamentally, in terms of the things they want, the things they need and the ways they go about trying to get them. We hope audiences for *Divine Rivalry* will be invested in the outcome of this interaction among our four fascinating Renaissance men. [D. M. A.]



MILES ANDERSON

(Leonardo da Vinci) has been acting for stage and screen for many years. His recent screen roles include *Vishwaroopam* with Indian director Kamal

Hassan and an ongoing guest lead in "Doctors" (BBC TV). He was seen in The Old Globe's Shakespeare Festival last year as the highly acclaimed Prospero in *The Tempest* and Salieri in *Amadeus*. His 2010 appearance as King George in *The Madness of George III* won him the San Diego Theatre Critics Circle Craig Noel Award. His other credits include *Macbeth*, *The Comedy of Errors*, an Olivier Award-nominated performance as Sigismund in *Life's a Dream*, *Twelfth Night* and *Volpone* (Royal Shakespeare Company) and West End appearances in *The Weir*, *Oliver!* and *The Rehearsal*. He is the recipient of three British Theatre Awards. His film work includes *Cry Freedom!* and *The Shepherd*. His television appearances include "Criminal Minds," Dempsey in ITV's "Ultimate Force," Roger O'Neill in BBC's award-winning "House of Cards" and Dan Fortune in the hit series "Soldier, Soldier." Originally from Zimbabwe, Mr. Anderson currently resides in Los Angeles with actor/acting coach Bella Merlin. He has two sons: the actor Joe Anderson and Max, a chef and world champion streetboarder.



JEFFREY CARLSON

(Niccolò Machiavelli) has appeared on Broadway in *The Goat, or Who is Sylvia*, *Tartuffe* (Roundabout Theatre Company) and *Taboo*

(Drama Desk Award nomination). His Off Broadway credits include *Psycho Therapy* (Cherry Lane Theatre), *Antony and Cleopatra* (Theatre for a New Audience), *Bach at Leipzig* (New York Theatre Workshop), *Manuscript* (Daryl Roth Theatre), *Last Easter* (MCC Theater) and *Thief River* (Signature Theatre Company). He has appeared regionally in the title roles of *Richard II* (Yale Repertory Theatre), *Lorenzaccio* and *Hamlet* (The Shakespeare Theatre

Company), *Edward II* (Chicago Shakespeare Theater) and *Romeo and Juliet* (McCarter Theatre Center) in addition to *Henry IV, Parts 1 and 2* (Chicago Shakespeare Theater and Royal Shakespeare Company), *Candida* (McCarter), *The Miracle Worker* (Pre-Broadway, Charlotte Repertory Theatre), *The Importance of Being Earnest* (Paper Mill Playhouse), *Golden Age* (Philadelphia Theatre Company and The Kennedy Center), The Eugene O'Neill Theater Center's National Playwrights Conference and the Cape Cod Theatre Project. His film credits include *Hitch*, *The Killing Floor* and *Backseat*, and on television he has appeared as Zoe on "All My Children" (contract role), *Plainsong* on CBS/Hallmark Hall of Fame, "Law & Order: Special Victims Unit" on NBC and ABC's "The View." He has studied at The Juilliard School, the University of California, Davis and the Guthrie Theater. Mr. Carlson was the recipient of the 2004 Marian Seldes/Garson Kanin Fellowship.



EUAN MORTON

(Michelangelo Buonarroti), a native of Scotland, received an Olivier Award nomination for originating the role of Boy George in the musical

Taboo. He reprised the role on Broadway, earning Tony and Drama Desk Award nominations and the Theatre World Award for Outstanding Broadway Debut. Mr. Morton also appeared in the Broadway revival of *Cyrano de Bergerac* and in *Sondheim on Sondheim* with Barbara Cook. His Off Broadway credits include *Howard Katz* opposite Alfred Molina (Roundabout Theatre Company) and *Measure for Measure* (The Public Theater, Obie Award). His other stage appearances include title roles in Tony Kushner's adaptation of *Brundibár* (The New Victory Theater and Berkeley Repertory Theatre), *The Who's Tommy* (Bay Street Theatre) and *Caligula* (New York Musical Theatre Festival, NYMF Award for Outstanding Individual Performance), in addition to Moisés Kaufman's production of *Into the Woods*

(Kansas City Repertory Theatre) and *Chess* (Signature Theatre Company). Mr. Morton recently won the Helen Hayes Award for Outstanding Lead Actor, Resident Musical for his portrayal of Leo Frank in Ford's Theatre's production of *Parade* and played Launce in The Shakespeare Theatre Company's production of *The Two Gentlemen of Verona*. On film he can be seen in the documentary *ShowBusiness: The Road to Broadway*. He has recorded two solo CDs, *NewClear* and *Caledonia*. www.officiallyeuanmorton.com.



DAVID SELBY (Piero

Soderini) is a veteran of stage, screen and television. His Broadway productions include starring roles in *The Heiress*, *The Eccentricities*

of a *Nightingale* and *I Won't Dance*. His Off Broadway roles include David Rabe's award-winning *Sticks and Bones* (The Public Theater). Mr. Selby has also appeared with numerous regional theatres. He was directed by Michael Wilson in *Long Day's Journey into Night* at Alley Theatre and Hartford Stage, where Mr. Wilson also directed him in the one-man play *St. Nicholas*. For the Los Angeles Theatre Center, he starred in *The Crucible* and *The Night of the Iguana*, receiving Drama Logue Awards for both performances. He was inducted into the Cleveland Play House Hall of Fame and received the Millennium Award from The Shakespeare Theatre Company, where he starred in *Much Ado About Nothing*. He starred as Abraham Lincoln in both the critically acclaimed *The Heavens Are Hung in Black*, a play commissioned for the January 2009 reopening of Ford's Theatre, and in the new play *Necessary Sacrifices* at Ford's in January-February of this year. His most recent feature film was *The Social Network*. On television, Mr. Selby created the roles of Quentin Collins on "Dark Shadows," Richard Channing on "Falcon Crest," Michael Tyrone on "Flamingo Road" and Xavier Trout on "Soldier of Fortune, Inc." He starred in the HBO series "Tell Me You Love Me" and has guest starred on numerous

series including “Cold Case” and “Mad Men.” He recently starred in the TNT special *Deck the Halls*. The author of seven published books, Mr. Selby recorded the voice of Commissioner Gordon for the upcoming animated video release of *The Dark Knight* and is a founding member of L.A. Theatre Works, which records plays before live audiences.

MICHAEL KRAMER (Playwright) is an award-winning journalist. As *New York Magazine*’s political columnist in the 1970s and 1980s, he covered local and national politics. For a decade beginning in the late ‘80s, he was *TIME Magazine*’s political columnist, covering national and foreign affairs. He was also chief political correspondent for *U.S. News & World Report* and managing editor of the *New York Daily News*. He was the editor and publisher of *More*, the media magazine, and editor of *Content*, a short-lived magazine about the news business. He is the coauthor of *The Ethnic Factor*, a book about minority voting patterns that became a standard text on the subject. He also coauthored *I Never Wanted to be Vice President of Anything*, a political biography of Nelson Rockefeller that was nominated for the Pulitzer Prize. He is a graduate of Amherst College and the Columbia Law School.

D.S. MOYNIHAN (Playwright) began her career in the press/marketing departments of New York’s Circle Repertory Company and Ensemble Studio Theatre. She then became Literary Manager of the latter, where she worked closely with writers on the creation and development of new plays. She received her M.A. and Ph.D. in Drama from New York University and taught theater at Sarah Lawrence College for five years. She currently serves as Vice President—Creative Projects for The Shubert Organization.

MICHAEL WILSON (Director) returns to the Globe where he directed Horton Foote’s *Dividing the Estate* this past winter. He is currently represented on Broadway by the Tony-nominated revival of Gore Vidal’s *The Best Man*.

He received Drama Desk and Outer Critics Circle Awards for his direction of Foote’s three-part, nine-hour *The Orphans’ Home Cycle* in 2010. On Broadway, he has directed *Dividing the Estate* (Tony nom, Best Play), Matthew Barber’s *Enchanted April* (Tony nom, Best Play) and John Van Druten’s *Old Acquaintance* (Roundabout Theatre Company). His Off Broadway credits include the premieres of Eve Ensler’s *Necessary Targets*, Foote’s *The Carpetbagger’s Children* (Lincoln Center Theater), Tina Howe’s *Chasing Manet* (Primary Stages) and Christopher Shinn’s *Picked* (Vineyard Theatre) and *What Didn’t Happen* (Playwrights Horizons), as well as the New York premieres of Jane Anderson’s *Defying Gravity*, Tennessee Williams’ *The Red Devil Battery Sign* and the RTC revival of *The Milk Train Doesn’t Stop Here Anymore*. His resident theatre work includes plays and musicals at the Alley, American Repertory, Goodman, Guthrie and Long Wharf Theatres as well as Hartford Stage, where he was Artistic Director from 1998 to 2011, when *Divine Rivalry* had its world premiere there, and where he commissioned and developed Quiara Alegria Hudes’s 2012 Pulitzer Prize-winning play, *Water by the Spoonful*. A recipient of the 2001 Princess Grace Statue Award, he is a Morehead Scholar graduate of The University of North Carolina at Chapel Hill. His next project is the American premiere of Christopher Shinn’s *Now or Later* for Boston’s Huntington Theatre Company.

JEFF COWIE (Scenic Design) received the 2010 Drama Desk and American Theatre Wing’s Henry Hewes Award for his design of Horton Foote’s three-part, nine-hour epic, *The Orphans’ Home Cycle*, Off Broadway at Signature Theatre Company. On Broadway, he has designed Foote’s *Dividing the Estate* for Lincoln Center Theater. Off Broadway, he designed Foote’s *Dividing the Estate* and *The Day Emily Married* (Primary Stages) and *The Carpetbagger’s Children* (Lincoln Center Theater), Tennessee Williams’ *The Milk Train Doesn’t Stop*

Here Anymore (Roundabout Theatre Company) and *The Red Devil Battery Sign*, Chris Shinn’s *What Didn’t Happen* (Playwrights Horizons), Eve Ensler’s *Necessary Targets*, Laura Wade’s *Colder Than Here* and Christopher Gorman’s *A Letter from Ethel Kennedy* (MCC Theater), Rainer Werner Fassbinder’s *The Bitter Tears of Petra von Kant* (Drama Desk nomination) and Jane Anderson’s *Defying Gravity* (Laura Pels Theatre). He has designed at theatres across the country including Actors Theatre of Louisville, Alley Theatre, Berkley Repertory Theatre, Goodman Theatre, Guthrie Theater, Hartford Stage (where he designed the world premiere of *Divine Rivalry*), Long Wharf Theatre, Mark Taper Forum, New York Stage and Film and Philadelphia Theatre Company, among others. He has received an NEA/Rockefeller Foundation Award, Edward Albee Foundation Fellowship and two Connecticut Critics Circle Awards. A painter and visual artist, Mr. Cowie is a graduate of Rhode Island School of Design and the Glassell School of Art. His next stage design will be for the American premiere of Christopher Shinn’s *Now or Later* at Huntington Theatre Company.

DAVID C. WOOLARD (Costume Design) has Broadway credits that include *Lysistrata Jones*, *West Side Story*, Jane Fonda’s clothing for *33 Variations*, *Dividing the Estate*, *The Farnsworth Invention*, *Old Acquaintance*, *Ring of Fire*, *All Shook Up*, *700 Sundays* with Billy Crystal, *The Smell of the Kill*, *The Rocky Horror Show* (2001 Tony Award nomination), *Voices in the Dark*, *The Who’s Tommy* (1993 Tony and Olivier Award nominations), *Bells Are Ringing*, *Marlene*, *Wait Until Dark*, Horton Foote’s *The Young Man From Atlanta*, *Sally Marr...and Her Escorts*, *Damn Yankees* and *A Few Good Men*. His recent credits include *The Orphans’ Home Cycle* (Signature Theatre Company), *The Milk Train Doesn’t Stop Here Anymore* (Roundabout Theatre Company) and the opera *Death and the Powers* in Monte Carlo. His selected additional credits include Lucy Simon’s musical *Zhivago* (La Jolla Playhouse), Horton Foote’s

The Carpetbagger's Children, The Stendhal Syndrome, The Day Emily Married with Estelle Parsons, *The Donkey Show* at American Repertory Theater, *Così Fan Tutte* and *Madame Mao* (Santa Fe Opera) and work at regional theatres including The Old Globe, Goodman Theatre, Arena Stage, Oregon Shakespeare Festival, Guthrie Theater, Seattle Repertory Theatre and Opera Theatre of Saint Louis.

ROBERT WIERZEL (Lighting Designer) has worked with artists from diverse disciplines and backgrounds in theatre, dance, contemporary music, museums and opera on stages throughout the country and abroad. His Broadway credits include *Fela!* (Tony Award nomination and productions at the National Theatre in London and international and American tours) and *David Copperfield: Dreams and Nightmares*. His Off Broadway credits include The Public Theater, Signature Theatre Company, Roundabout Theatre Company, Classic Stage Company and Playwrights Horizons. His extensive regional credits include The Old Globe, American Conservatory Theater, CENTERSTAGE, Arena Stage, Chicago Shakespeare Theater, The Shakespeare Theatre Company, Hartford Stage, Long Wharf Theatre, Westport Country Playhouse, Goodman Theatre, Guthrie Theater, Alliance Theatre, Mark Taper Forum and Berkley Repertory Theatre. He has designed for opera companies including Paris Opera, Tokyo Opera, New York City Opera, Glimmerglass Opera, Seattle Opera, San Francisco Opera, Houston Grand Opera, Washington National Opera, Lyric Opera of Chicago and Chicago Opera Theater as well as Philip Glass' *Les Enfants Terribles* (American Theatre Wing Award). His dance work includes 26 years with choreographer Bill T. Jones (Bessie Awards). Mr. Wierzel's future projects include the new musical *Superfly* (Broadway, 2013). He teaches at New York University Tisch School of the Arts and Yale School of Drama and holds a Master of Fine Arts degree from Yale School of Drama.

JOHN GROMADA (Original Music and Sound Design) has composed music or designed sound for more than 30 Broadway productions including this season's Gore Vidal's *The Best Man* (Drama Desk Award), *Clybourne Park*, *Seminar*, *Man and Boy*, *The Road to Mecca* and *The Columnist*, in addition to *Next Fall*, *A Bronx Tale*, *Prelude to a Kiss*, *Proof*, *Sight Unseen*, *Well*, *Rabbit Hole*, *A Streetcar Named Desire*, *Twelve Angry Men* and *A Few Good Men*. His other New York credits include *Measure for Measure* last summer in Central Park, *The Orphans' Home Cycle* (Drama Desk and Henry Hewes Awards), *By the Way*, *Meet Vera Stark*, *Olive and the Bitter Herbs*, *The Screwtape Letters*, *Shipwrecked!* (Lucille Lortel Award), *Secrets of the Trade*, *The Singing Forest*, *Julius Caesar*, *Skriker* (Drama Desk Award), *Machinal* (Obie Award) and many more. His regional theatre credits number more than 300, including the La Jolla Playhouse productions of *A Dram of Drummhicit*, *Surf Report* and *Unusual Acts of Devotion* and the Geffen Playhouse production of *Next Fall*. www.johngromada.com.

PETER NIGRINI (Projection Design) has designed projections on Broadway for Gore Vidal's *The Best Man*, *Fela!*, *9 to 5: The Musical* and *Say Goodnight, Gracie*. His other designs include *The Elaborate Entrance of Chad Deity* and *Wings* (Second Stage Theatre), *Notes from Underground* (Yale Repertory Theatre) the Grace Jones Hurricane Tour and *Rent* (New World Stages), *Sweet Bird of Youth* (Williamstown Theatre Festival), *Der Ferne Klang* (Bard SummerScape), *Haroun and the Sea of Stories* (New York City Opera), *Blind Date* (Bill T. Jones/Arnie Zane Dance Company), *Fetch Clay*, *Make Man* and *Sleeping Beauty Wakes* (McCarter Theatre Center), *The Orphan of Zhao* (Lincoln Center Festival) and *Biro* (The Public Theater). For Nature Theater of Oklahoma he has designed *No Dice* (2008 Obie Award), *Romeo and Juliet* (Salzburger Festspiele) and *Life and Times, Episodes 1-4* (Burgtheater, Vienna), among others. Mr. Nigrini's upcoming projects include *Here Lies Love* (The

Public Theater), *Far from Heaven* (Williamstown Theatre Festival) and the Broadway production of *Flashdance*.

TELSEY + COMPANY (Casting) has cast the Broadway productions and Tours of *Annie*, *Chaplin*, *Bring It On*, *A Streetcar Named Desire*, *Evita*, Gore Vidal's *The Best Man*, *Newsies*, *The Gershwins' Porgy and Bess*, *Godspell*, *Spider-Man: Turn Off the Dark*, *Sister Act*, *Memphis*, *Rock of Ages*, *Wicked*, *The Normal Heart*, *Million Dollar Quartet* and *The Addams Family*. Their Off Broadway credits include *Dogfight* (Second Stage Theatre), *Rent*, Atlantic Theater Company, MCC Theater and Signature Theatre Company. For film they have cast *The Odd Life of Timothy Green*, *Friends with Kids*, *Joyful Noise*, *Margin Call*, *Sex and the City 1 and 2*, *I Love You Phillip Morris*, *Rachel Getting Married*, *Dan in Real Life* and *Across the Universe*. Their television credits include "Smash" and "The Big C." www.telseyandco.com.

MARISA LEVY (Stage Manager) has Broadway credits including *Dividing the Estate* and Off Broadway credits including *February House* (The Public Theater), *Me, Myself & I* (Playwrights Horizons), *On the Levee* (Lincoln Center Theater), *The Orphans' Home Cycle* (Signature Theatre Company), *Dividing the Estate* and *Adrift in Macao* (Primary Stages) and *Single Black Female* (New Professional Theatre). Her other credits include *The Furniture Fire* (The Drama League), *The Crucible*, *Gem of the Ocean*, *Divine Rivalry*, *The Orphans' Home Cycle*, *Dividing the Estate* and *To Kill a Mockingbird* (Hartford Stage), The Acting Company, Pennsylvania Shakespeare Festival and Barrington Stage Company.

ERIN GIOIA ALBRECHT (Assistant Stage Manager) previously worked on the Globe productions of *Dividing the Estate*, *August: Osage County*, *Jane Austen's Emma - A Musical Romantic Comedy*, *Brighton Beach Memoirs*, *Broadway Bound*, *The Madness of George III*, *The Taming of the Shrew*, *King Lear*, *Cyrano de Bergerac*, *Twelfth Night*, *Coriolanus*, *Working* and *Bell*,

Book and Candle. Her regional credits include *Hands on a Hardbody*, *Milk Like Sugar*, *Creditors*, *The Third Story* and *No Child...* (La Jolla Playhouse). Her New York credits include *The Third Story* (MCC Theater), *Marvin's Room* (T. Schreiber Studio), *The Great American Desert* (78th Street Theatre Lab) and *The Chekhov Dreams* (Manhattan Theatre Source). Ms. Albrecht obtained her M.F.A. in Stage Management from UC San Diego.

MICHAEL G. MURPHY (Managing Director) served as General Manager of The Old Globe from 2003 to 2012, overseeing the Production, Education, Human Resources, Information Technology and Facilities Departments, as well as Front of House operations. He also managed the construction of the Globe's new theatre and education facilities. Prior to the Globe, he was the Managing Director of Austin Lyric Opera in Austin, Texas, Director of Administration of San Diego Opera and General Manager of San Diego Repertory Theatre. Before relocating to San Diego from New York, he held similar positions at Theatre for a New Audience and the Joyce Theater Foundation's American Theater Exchange. He also served as negotiating assistant for the League of Resident Theatres and sales representative for Columbia Artists Theatricals Corporation. Mr. Murphy has served on the Board of Directors of the San Diego Performing Arts League and serves as a Management Trustee for San Diego County Theatrical Trusts, the pension and welfare trust for IATSE stagehands in the San Diego region. He was also an adjunct faculty member of the Music Department at the University of San Diego. Mr. Murphy earned his B.F.A. degree in Stage Management from Webster University in St. Louis, Missouri and his M.F.A. in Performing Arts Management from Brooklyn College of the City University of New York.

JACK O'BRIEN (Artistic Director Emeritus) served as the Artistic Director of The Old Globe from 1982 through 2007. Broadway: *Catch Me If You Can*, *Impressionism*, *The Coast of*

Utopia (Tony Award), *Dr. Seuss' How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *Il Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier nomination), National Theatre: *His Girl Friday*. Six movies for PBS's "American Playhouse." Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*.

CRAIG NOEL (Founding Director) 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 MFA program in the '80s. During the 1940s, Mr. Noel served as dialogue director for the 20th Century Fox Studios and was the former director of the Ernie Pyle Theatre in Tokyo. Described by *Variety* as the eminence 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.

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Robert Foxworth, Miles Anderson and Emily Swallow in the 2010 Shakespeare Festival production of *The Madness of George III*.

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2012 GLOBE HONORS



TALENT COMPETITION FOR HIGH SCHOOL STUDENTS

The Old Globe celebrated theatre artists of the future on May 21, 2012 at the fourth annual Globe Honors awards, presented this year in association with Broadway/San Diego - A Nederlander Presentation. Over 100 young actors and singers auditioned for the event and 12 finalists were selected to perform their songs or monologues live for a panel of theatre professionals. Seven students also competed in the Technical Theatre category.

The winners, all of whom received \$1,000 scholarships, were Chase Fischer of Coronado School of the Arts and Nicolette Burton of Canyon Crest Academy (Lead in a High School Musical), Jonathan Edzant

of Canyon Crest Academy and Kelly Prendergast of Grossmont High School (Musical Theatre), Patrick Gates of San Diego Virtual Schools and Sara Rose Carr of Canyon Crest Academy (Spoken Theatre) and Chad Mata of Coronado School of the Arts (Technical Theatre).

Chase and Nicolette received an all-expenses-paid trip to New York City to participate in the National High School Musical Theater Awards/The Jimmy™ Awards competition to be held at the Minskoff Theatre on Broadway. The winners of the Musical, Spoken and Technical Theatre categories received a two-day trip to Los Angeles where they attended a show and went behind the scenes at the Center Theatre Group and visited the historic Pantages Theatre.



Congratulations to all of the exceptional teens who participated in this competition!

(counterclockwise from top) The semi-finalists, finalists and winners of the 2012 Globe Honors; Nicolette Burton and Chase Fischer, winners of Leading Actress and Actor in a High School Musical; Chase Fischer, Danielle Diamond and Patrick Gates perform in a group number. Photos by J. Katarzyna Woronowicz.

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*In Memoriam

This list current as of June 1, 2012.

For additional information on how you may support The Old Globe's artistic, education and community programs, please visit our website at www.TheOldGlobe.org or contact Rachel Plummer, Major Gifts Officer, at (619) 231-1941 x2317 or rplummer@TheOldGlobe.org.

Planned Giving at The Old Globe



CRAIG NOEL, 1957

What is the Craig Noel League?

Founded in 2000 and named for the Globe's Founding Director, the League is a planned giving society for the Globe comprised of individuals who have included The Old Globe in their estate plans. Through their generosity, these supporters of the Theatre are helping to ensure a long and bright future for San Diego's leading cultural landmark.

What is a Planned Gift?

Planned giving is simply a way to support The Old Globe through your estate plans by establishing an irrevocable bequest of property, stock or cash; a charitable trust; a living estate; or some other deferred giving instrument. In your estate plans, you have the ability to designate the specific use of the funds given to the Globe, and to help guide your decision, The Old Globe Board of Directors has established specific giving areas that you may choose from, including classical theatre and Shakespeare, education programs and new works.

To become a member of the Craig Noel League or to tell us of a gift you have already made, please contact Bridget Cantu Wear, Associate Director of Development, Planned Giving, at (619) 231-1941 x2312 or bcantuwear@TheOldGlobe.org.

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National Corporate Theatre Fund is a not-for-profit corporation created to increase and strengthen support from the business community for ten of this country's most distinguished professional theatres. The following foundations, individuals and corporations support these theatres through their contributions to NCTF:

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Corporate Partners enjoy benefits and recognition, including the opportunity to entertain clients and employees with exclusive receptions at the Theatre, behind-the-scenes tours, and preferred seating at our shows. For information, please contact Todd Schultz at (619) 231-1941 x2310.

Public Support

Major funding provided by the
City of San Diego Commission for Arts and Culture.
The Old Globe is funded by the County of San Diego.





The Role of the Not-for-Profit Board of Directors

Board Service to The Old Globe

Not-for-profit organizations like The Old Globe are an integral part of our community and, as independent private entities, provide countless services and programs for children and adults of all ages. By definition, these organizations must depend upon the financial support, advocacy and volunteerism of their patrons to meet their goals and must also rely greatly on the leadership and governance of a dedicated Board of Directors.

You have likely seen the lists of names of the Globe's Board of Directors many times but may not be aware that these individuals are generous donors and volunteers themselves, providing invaluable time and talent in service of the mission established by the Globe's founders. The Globe's Board currently consists of 47 members, representing a broad range of community leaders, educators, businesses and family affiliations. In addition to their own generous financial support, the Board provides countless hours of guidance over fiduciary matters, institutional policy, legal concerns, administrative management

and long-range planning. These functions are carried out through regular meetings of the full Board and its committees. In addition, ad-hoc committees are formed as needed, such as the current Transition Committee named to aid in the Globe's search for its new Artistic Director.

Equally vital, Board members serve as advocates for the Theatre, enhancing the organization's public image. One of the many reasons for the Globe's 77 years of success and achievement comes from a spirit of collaboration set forth by Craig Noel, who greatly valued the volunteer leadership that helped lift the Globe higher and higher. The Theatre's Board continues this legacy, reaching out through personal advocacy efforts to neighbors, friends and community, forging new relationships and partnerships.

We are deeply grateful to the Globe's Board of Directors for shepherding this great institution, the largest performing arts organization in San Diego and the sixth-largest regional theatre in the nation.

(clockwise from top left) Board Vice Chair and Treasurer Tony Thornley, Sue Major, Board member Pam Farr and Board Chair Hal Fuson at the 2012 Annual Meeting reception; Board members Conrad Prebys and Debra Turner (center) with playwright Tracy Letts (left) and director Sam Gold (right) at the Circle Patron Dinner for the opening night of *August: Osage County*; (seated) Board member Crystal Sargent and Doug Sargent with

(standing) set designer Jeff Cowie, Torrey Pines Bank CEO Gary Cady, director Michael Wilson and lighting designer Rui Rita at the Circle Patron Dinner for the opening night of *Dividing the Estate*; Board member Mary Beth Adderley (center) with actors Matt McGrath and Sydney James Harcourt and music director Mike Wilkins from *Richard O'Brien's The Rocky Horror Show* at the 2011 Annual Founders Dinner.

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	Jonathan McMurtry	Ken Ruta	Irene Tedrow*
Gregg Barnes	Richard Easton	Bob James	Stephen Metcalfe	Douglas W. Schmidt	Sada Thompson*
Jacqueline Brooks	Tovah Feldshuh	Charles Janasz	Robert Morgan	Seret Scott	Paxton Whitehead
Lewis Brown*	Monique Fowler	Peggy Kellner*	Patrick Page	David F. Segal	James Winker
Victor Buono*	Robert Foxworth	Tom Lacy	Ellis Rabb*	Richard Seger*	Robert Wojewodski
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Eric Christmas*	Harry Groener	Deborah May	Robin Pearson Rose	David Ogden Stiers	* In Memoriam
Patricia Conolly	A.R. Gurney	Katherine McGrath	Marion Ross	Conrad Susa	
George Deloy	Joseph Hardy	John McLain	Steven Rubin	Deborah Taylor	

Patron Information

TICKET SERVICES HOURS

Monday: Closed

Tuesday – Sunday: Noon – last curtain

Hours subject to change. Please call ahead.

Phone (619) 231-GLOBE or (619) 234-5623

FAX (619) 231-6752

Email Tickets@TheOldGlobe.org

ADMINISTRATION HOURS Monday - Friday: 9am - 5pm

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, or 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 us at Tickets@TheOldGlobe.org.

UNABLE TO ATTEND?

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

RESTROOMS

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

SEATING OF LATECOMERS

Although we understand parking is often at a premium, the seating of latecomers is extremely disruptive. Latecomers

may be given alternative seating and will be seated at an appropriate interval.

YOUNG CHILDREN

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

ELECTRONIC DEVICES AND CAMERAS

Use of recording devices and cameras is not permitted. 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, shop and craft areas. Open tours: most Saturdays and Sundays at 10:30am. Groups by reservation. \$5 adults; \$3 seniors and students. Phone (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.

Natural Herb Cough Drops – Courtesy of Ricola USA, Inc. – are available upon request. Please ask an usher.

Staff

Michael G. Murphy..... **Managing Director**
 Richard Seer..... **Interim Artistic Advisor and
 Director of Professional Training**
 Edward Nelson..... **Interim General Manager**
 Dave Henson..... **Director of Marketing and Communications**
 Todd Schultz..... **Director of Development**
 Mark Somers..... **Director of Finance**
 Robert Drake..... **Director of Production**
 Roberta Wells-Famula..... **Director of Education**

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 Bernadette Hanson..... **Artistic Associate**
 Desiree Nash..... **Community Outreach Coordinator**
 Amanda Buzzell..... **2015 Planning Consultant**

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Leila Knox..... **Production Stage Manager**

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 Eliza Korshin..... **Technical Assistant/Buyer**
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 Carole Payette..... **Charge Scenic Artist**
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 Andrew Young..... **Charge Carpenter, White**
 Laura McEntyre..... **Automation Coordinator**
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 Susan Sachs..... **Assistant Cutters**
 Mary Miller..... **Costume Assistant**
 Joanna Stypulkowska..... **Stitcher**
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 Sunny Haines, Christina Jo Nguyen, Sue Noll,
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 Jim Dodd..... **Master Electrician, White**
 Kevin Liddell..... **Master Electrician, Festival**
 Kristen Flores, Rafael Vallejo..... **Follow Spot Operators**
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 Erik Carstensen..... **Master Sound Technician, Globe**
 Jeremy Siebert..... **Master Sound Technician, White**
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