

performances

THE  LD GLOBE

FEBRUARY 2016



WELCOME

Welcome to the US Open: the thrilling and unforgettable setting for Anna Ziegler's *The Last Match*. This world premiere production marks the culmination of The Old Globe's long and fruitful relationship with Anna's play. We included an early version of the script in last season's New Voices Festival, our annual reading series that brings the best new American writing to San Diego. The reading was a tremendous success; we all fell in love with the play—as did the audience—and we quickly programmed it in our 2015-2016 season. To support the play as it moved toward a full production, we worked closely last summer on a two-week development process for the show with New York Stage and Film, a theatre specializing in new play development and a company with whom we frequently partner on new works. And finally, after more than a year of collaboration, we have the special pleasure of bringing you the world premiere of this funny, fiercely intelligent, and deeply moving play.



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

That pleasure is only deepened by the return of director Gaye Taylor Upchurch, who oversaw our 2014 production of Laura Marks's *Bethany* on this same stage. GT's sharp eye, impeccable staging, and deep emotional intelligence make her the perfect leader for this process.

Anna herself comes to the Globe fresh off the West End run of her critically acclaimed play *Photograph 51*, a production that marked the return of actress Nicole Kidman to the stage after 17 years. Anna's work continues to receive national and international recognition, and we're delighted to welcome her to the Globe family.

Like the tennis players in *The Last Match*, these two women are among the best in their field, and they've brought their A game for this spectacular event. We hope you enjoy the show!


Barry Edelstein, Artistic Director


Michael G. Murphy, Managing Director

MISSION STATEMENT

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

PRODUCTION SPONSORS

PRODUCTION SPONSORS



TERRY ATKINSON

Terry Atkinson serves as a member of The Old Globe's Board of Directors and is a new production sponsor in 2016. Terry's career spans more than 40 years of leading world-class financial institutions from UBS Municipal Securities to Morgan Stanley, heading the latter's 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 also was PaineWebber's national lead for the Juvenile Diabetes Foundation.



PAULA AND BRIAN POWERS

Paula and Brian Powers are pleased to sponsor the world premieres of *The Last Match* and *Rain*. Paula joined the Globe's Board of Directors in 2011 and currently serves on the Executive and Nominating Committees. She and Brian made Rancho Santa Fe their primary residence after living in New York, Hong Kong, Australia, and the Bay Area, where they still own a home. Paula earned her J.D. from the University of Michigan and specialized in trusts and estates, including work for private foundations and not-for-profits. Brian's J.D. comes from the University of Virginia, and he is currently Chairman Emeritus of Hellman & Friedman LLC, a private equity firm in San Francisco. Paula is also a member of the advisory board of ODC, a San Francisco-based modern dance company, and sits on the board of the Rancho Santa Fe Foundation. Together they have sponsored numerous productions at the Globe, including *Somewhere*, *Nobody Loves You*, Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, and *In Your Arms*, in addition to a 2015 free student matinee of *Dr. Seuss's How the Grinch Stole Christmas!* for Title I schools.



EXTRAORDINARY LEADERSHIP

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

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

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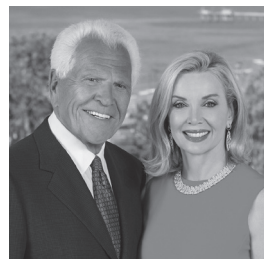
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OUR THANKS

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

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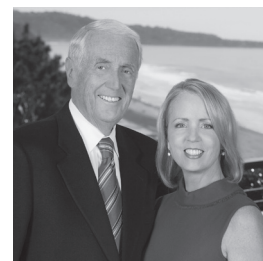
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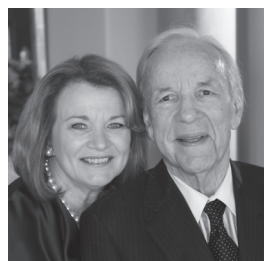
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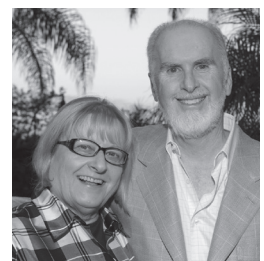
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Photo for Globe Guilders: Adam LeFevre and Peter Kybart in the Shakespeare Theatre Company production of *The Metromaniacs* (photo courtesy of Shakespeare Theatre Company); for Anonymous, left: Tyler Hanes and Megan Sikora in *Kiss Me, Kate*, 2015; for Anonymous, right: Stephen Bienskie and Jenn Harris with cast members of *In Your Arms*, 2015; for Diane and John Berol: the cast of *A Midsummer Night's Dream*, 2013; for Dolores and Rodney Smith: Blake Segal, Liz Wisan, Euan Morton, and Usman Ally in Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, 2015.

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



Welcome to the Globe!

As a long-time supporter of the Globe and as its Board Chair, I am very proud of the many programs we have in place that bring great theatre to San Diego and make the arts a crucial part of life in our city! The staff and resources of the Globe, along with artists from across the country, allow us to present a broad range of programming. World premieres like *The Last Match* illustrate a perfect synchronicity of time,

place, and talent: an intimate piece set in the sports world that examines much bigger subjects, first read at our New Voices Festival and then guided through the development process to reach you today. Next door at *The Metromaniacs*, the genius of David Ives is on full display in a unique “translaptation” of a classic, delighting audiences in the theatre and inspiring poets and musicians through events on our plaza. And following that is the brand new musical *Rain*, another show developed under Globe auspices for San Diego audiences. World premieres, new musicals, classics—they all find their place in our repertoire. And this year’s 400th anniversary of Shakespeare’s death will focus particular attention on the Bard, with the Summer Shakespeare Festival complemented by the visit of Shakespeare’s First Folio, the first published complete volume of his plays. It is indeed a full and bright season ahead.

The arts—and theatre in particular—are necessary to balance the demands and stresses of everyday life, and I am pleased to represent and support this crucial institution. We are grateful to the Production Sponsors of *The Last Match*: Terry Atkinson and Paula and Brian Powers.

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

We also know full well that individual philanthropy is essential for us to create great theatre. So we ask you to invest in the Globe and help one of San Diego’s largest not-for-profit performing arts organization close the 44% funding gap between the cost of producing our season and earned income from ticket sales. We are grateful to you, our audiences and supporters, for everything you do, including purchasing tickets, attending performances, and spreading the word about our productions and programs to your friends. And we are thankful for your adventurous and open-minded spirit, which encourages us to produce the best in entertaining and rewarding theatre.

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

Vicki L. Zeiger
Chair, Board of Directors

FROM THE ARTISTIC DIRECTOR

As I talk to the many constituents of The Old Globe—audiences, donors, artists—I like to make the case that this institution’s considerable size and scope are among its greatest assets. We’re the sixth-largest regional theatre in the country (perhaps fifth this year, as our budget increases relative to those of our sister companies). An institution this big can do many things at once. We can stage top-notch Shakespeare and tap-dancing Broadway musicals. We can present lush productions in our state-of-the-art houses and our nimble Globe for All touring program in non-theatrical venues around the county. And we can revive venerated works from the past, such as *The Metromaniacs* playing next door, as we simultaneously give brand-new plays their world premieres.

Lately, the institution is doing more and more thinking—and investing more and more resources—into the last item on that list. A great theatre company has an obligation to contribute new work to the field, to discover new talent and new voices, and to nurture the artists and plays that will shape the future of theatre art. The Globe has a long track record of doing just that, and plays that have premiered here have gone on to long and often illustrious lives around the country. Now we are taking steps to build a program of in-house play development that will keep a constant pipeline of works in gestation and introduce the great works of tomorrow to our audiences today. Our New Voices Festival, the third annual installment of which took place recently on this stage, is the centerpiece of our new play program.

In last season’s New Voices Festival we read a superb new play about an epic tennis match between an American and a Russian champion. We were so intrigued by the piece that we helped shepherd it through a two-week workshop in collaboration with a company that does only new play development, New York Stage and Film. And the result of that work was so exciting that we decided to premiere the play in this season. That play is of course *The Last Match*, and we are hugely gratified that it has made it through the whole course—game, set, and match, if I may—of our play development process.

What drew us to the play in the first place is its boldness. The gifted Anna Ziegler is doing some very sophisticated things here. Though sports plays are not rare in the American theatre, tennis plays are few, and yet Ziegler understands that the game, like boxing, perhaps the most

frequently theatricalized sport, is essentially dramatic. Two individuals face off and bang away at each other, scoring points as they best their opposite. Each volley is a kind of debate, and at the highest level of play, the sport becomes as purely dialectical as any finely wrought dramatic confrontation. The match is a metaphor, and in the clash between protagonist and antagonist we find a space to consider some very large ideas: competition as the basic condition of American life; masculinity as a social construct as much as a biological state; celebrity as both Holy Grail and purgatory, the precarious balancing act of family and career. Ziegler’s complex dramaturgy mines very rich veins of human psychology as her characters struggle with the disconnect between what they think they want and how strange they feel when they get it. Tim and Mallory and Sergei and Galina, glamorous and gifted, are just like regular old us: defined by our professions, captive to our ambitions, buffeted by love and loss, and bemused by twists and turns of events we thought were ours to shape but that in the end are determined by forces we barely comprehend. It’s exciting to spend two hours with a writer grappling with big ideas like these—big thoughts about individuals and about American society—and doing it with such witty and vivid theatricality.

Anna Ziegler will long be a member of the Globe family: we’ve commissioned her to write another play for our theatre. She’ll also be increasingly present on stages throughout the English-speaking world. Her play *Photograph 51* was a recent West End smash, and her play *Boy* premieres in New York not long after *The Last Match* opens here. We’re thrilled to have her with us. We’re also delighted to welcome back to the Globe the incisive and imaginative director GT Upchurch. These two very talented women of the theatre, and the cast and creative team they’ve assembled, bring us a special and memorable production even as they make the case for new work at The Old Globe. We’re grateful.

Thanks for coming. Enjoy the show.

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ASSOCIATE ARTISTS OF THE OLD GLOBE

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

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PRESENTS

THE LAST MATCH

BY
ANNA ZIEGLER

Tim Mackabee
SCENIC DESIGN

Denitsa Bliznakova
COSTUME DESIGN

Bradley King
LIGHTING DESIGN

Bray Poor
SOUND DESIGN

Paul Peterson
VIDEO DESIGN

David Huber
VOCAL COACH

Caparelliotis Casting
Lauren Port, CSA
CASTING

Diana Moser
PRODUCTION STAGE MANAGER

DIRECTED BY
GAYE TAYLOR UPCHURCH

A workshop production of *The Last Match* was presented by New York Stage and Film & Vassar at the Powerhouse Theater, Summer 2015.

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center
February 13 – March 13, 2016

CAST (in alphabetical order)

TIM..... Patrick J. Adams
MALLORY..... Troian Bellisario
SERGEI..... Alex Mickiewicz
GALINA..... Natalia Payne

UNDERSTUDIES..... for Tim – Amara James Aja'; for Galina – Talley Beth Gale';
for Sergei – Lorenzo Landini'; for Mallory – Suzelle Palacios'

Production Stage Manager.....Diana Moser

There will be no intermission.

PRODUCTION STAFF

Tennis Consultant..... Geoff Griffin
Assistant Director..... Patrick Kelly
Assistant Scenic Design..... Eileen McCann
Assistant Costume Design..... Shelly Williams
Production Assistant..... Hannah May

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

'Student in the Old Globe and University of San Diego Shiley Graduate Theatre Program.

Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa. If you would like a synopsis of this production in English or Spanish, please request it from an usher.

LOVE, ADVANTAGE, AND INCREDIBLY CLOSE CALLS

Playwright Anna Ziegler and director Gaye Taylor Upchurch talk about bringing *The Last Match* to the stage

Interviews by Danielle Mages Amato



Anna Ziegler.

Anna, where did the idea for this piece come from?

Anna Ziegler: I've always been a huge tennis fan (and was a one-time player) and knew that at some point I wanted to write about the sport. I didn't start to find my way

in until I heard Andy Roddick's retirement speech at the US Open in 2012. I was so moved by it—by the idea of an athlete having to say goodbye to the only life he's known. So I began to mull a play about a tennis player in that position, contemplating the end of his career. When I had my first child in 2013, the play clicked into place for me. I found a way to connect to the idea personally by making the main character a new dad and extending the metaphor of retirement to apply to parenthood as well, another change that forces you to say goodbye to the life you've known. It became a story about aging, about finding and accepting one's priorities in life and coming face to face with mortality. This enlarged the play in a way that made it possible to write.

Are there particular qualities about tennis that made it the right vehicle to tell this story?

AZ: Tennis always felt like rich terrain for a story trying to tackle big topics. There used to be a monologue in the play in which

Sergei talks about tennis in metaphorical terms: "Everyone always says, 'Sergei, isn't it amazing how much tennis is like life: you can be down, you can come back, you can take forever to get something done or not very much time at all; the match will come to an end whether you want it to or not; there is love, there is advantage, there are incredibly close calls on which huge points hinge; there is injustice, there is loneliness, and on and on.' And what do I say? No. I play tennis because it is not life. In tennis, you lose and all you do is go home and mope. It is not like losing something big. People... or losing the memories of the people you have lost."

I like this idea that tennis can serve (no pun intended) as both metaphor for life and also actual life for the players, but that in both cases it is not enough. As far as a metaphor extends, it is still just a metaphor. It doesn't get you through the day. And tennis itself, like any vocation, cannot take the place of the truly important things in life.



GT, how did you become involved in the process, and what drew you to Anna's play?

Gaye Taylor Upchurch: I first heard about the play through The Old Globe, when you programmed it in your annual New Voices Festival!

When I read the play for the first time, I fell in love with the fact that it was unlike anything I've read before. And, although I don't play sports other than wiffle ball in the park, I'm a sports fan—particularly if I can go to a live event. There's such drama and suspense that plays out on courts and fields, and it was fantastic to be inside of a play that made great use of that. And, ultimately, Anna's writing lifts the play far beyond the tennis court, and I was really drawn to the opportunity to figure out how to make that happen on a stage. How to stage a US Open semifinal match in the theatre was a question I really wanted to wrestle with—and particularly, how to stage a tennis match while still being able to dive into domestic scenes.

When reading a play, I know I'm connecting to it when images start to emerge, and with this play, I could see the choreography of it, and I could hear it, and I could feel the tension of it on the page. I couldn't wait to

get into a room with actors and designers and Anna to explore how this could live in space. This summer, we had the chance to workshop it at New York Stage and Film, and we were given a generous amount of time along with a great cast and our sound designer Bray Poor so we could really begin to see how the play operates.

What has your collaboration been like so far? What have been the challenges and pleasures of bringing this piece to life?

AZ: We've so enjoyed working together so far. GT is endlessly creative and open-minded and I love just watching her at work! As far as challenges go, it's always difficult to activate a script that doesn't adhere to typical play structure and style. But GT intuitively understood how this play's drama could work and keeps finding interesting ways to mine it.

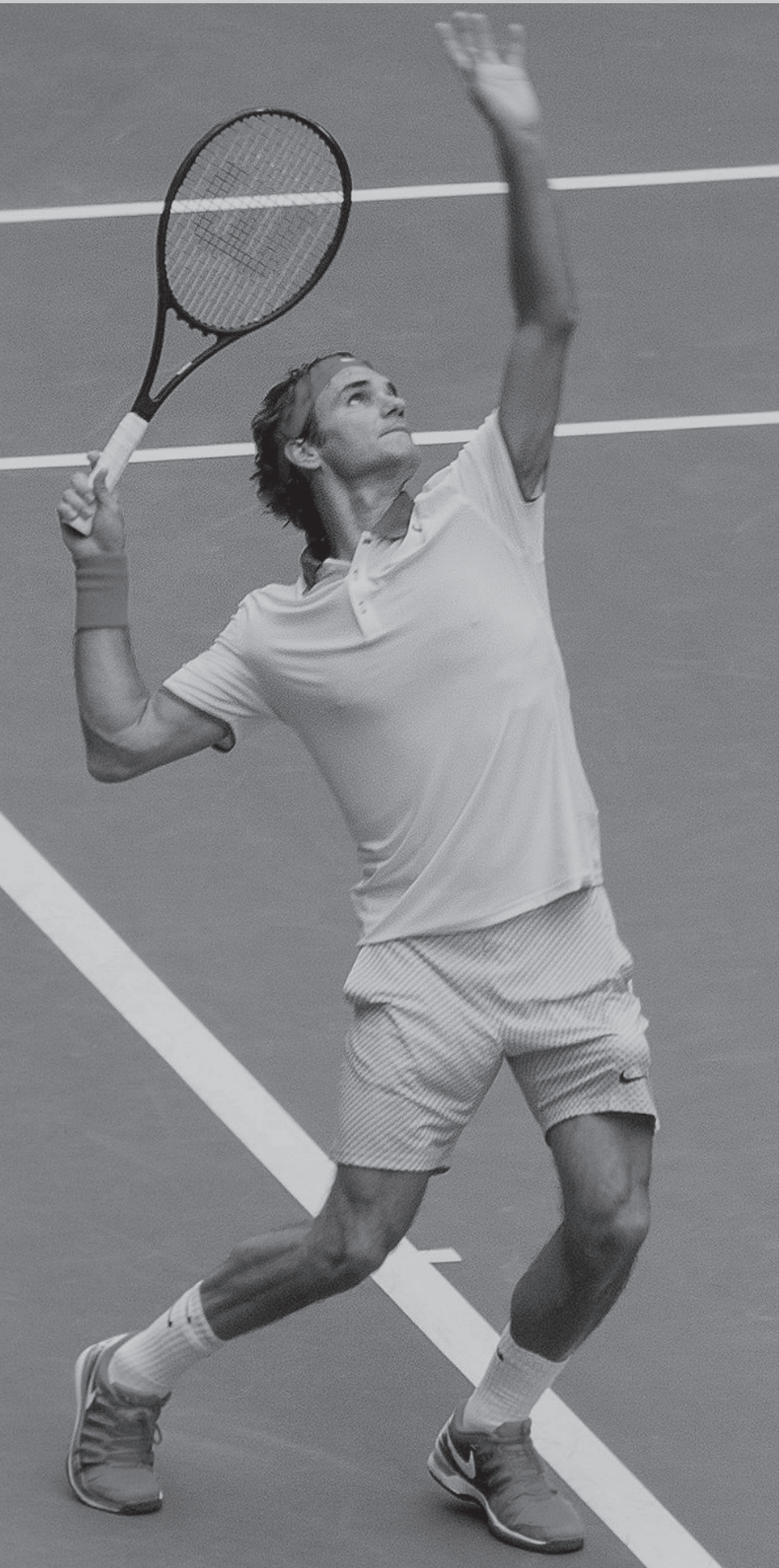
GTU: Anna is a fearless cutter of text andrewriter. We continue to collaborate by asking each other many questions about the characters of the play, the inner workings of the match itself, and how each scene works within the play as a whole. Anna has the ability to be both specific when she talks about her writing and very open when she thinks about how it might live onstage. That kind of specificity and openness makes her

a joy to collaborate with! The challenges of bringing this piece to life have been figuring out the balance of naturalism and heightened choreography, both in acting and design—as a former dancer, it's the kind of challenge I really love. ■



Gaye Taylor Upchurch.





PETER WENZ

‘STILL’ LIFE

The long autumn of Roger Federer

By Brian Phillips

The following is an excerpt from a longer piece that ran in Grantland on June 23, 2011.

The saddest moment in the career of a great athlete is the one when he’s tagged with the word “still.” One day you’re fast. One day you’re slow. There’s an in-between day when you’re “still fast,” and that’s the day when everything hollows out.

Think about this. You know people get old. You know things change. And you know that that’s especially true in sports, where in tennis, for example, a 29-year-old can be unironically described as having entered his twilight years. But because the physical gifts of top-level athletes are so incredible—and because their skills are so ingrained that they seem like they’ve always been there—you fool yourself into thinking of them as stable essences who are essentially immortal. They might have good streaks and bad streaks, or develop their games in one direction or another, but their basic abilities feel constant. Then one day you’re watching a game and you think, “Wait, has Kobe lost a step? Well, no, he can still get to the basket ...”

Roger Federer has spent longer as a “still” athlete than any great player I can remember. You could even argue that it’s one of the signs of his greatness. Other top players hit the “still” moment, hang around for a little longer, and then whoosh, they’re gone, broken up into memorial clips and Hall of Fame inductions, classic rock bands who’ve sold their copyrights. Federer, after three straight years of diminished results—11 to 12 singles titles a year from 2004 to 2006, then eight in 2007, and four to five every year since—is ... well, still really amazing. He’s still near his best, which means he’s still playing some of the best tennis the

world has ever seen. But because he’s been “still great” for so long—because we keep seeing the end coming, even if it never actually comes—Federer has also acquired an aura of weird sadness over the past few years that’s hard to reconcile with the way we used to think about him. And even though that’s only been possible because he’s still so good, it’s a jarring development because at his peak Federer was probably the best athlete in the world at making greatness look utterly natural. Nobody seemed more effortless, or more graceful, or more beyond time than Federer from, say, 2003 to 2007. Now we’ve seen him lose [so many] French Open finals to Rafael Nadal, fall hopelessly behind in their personal rivalry, and struggle to keep younger players like Novak Djokovic and Andy Murray from overtaking him. Had his decline been quicker—had he spent less time in that slow glide down through “still”—a lot of that never would have happened, and we’d have gone on seeing him as the invincible icon he once was. As it is, he’s been on the precipice for so long that we’ve stopped seeing him and started seeing only the precipice.

What this means, though, is that Federer has become something rarer and stranger, something arguably even more interesting. He’s still good enough to win any tournament he enters, but he’s always surrounded by that vague sadness, the result of his no longer being free from time. He’s become something like the world’s leading practitioner of mortality as a tactical position. He doesn’t exactly inspire the “rooting for the old guy” cliché because he’s manifestly not old; what he’s doing right now is completely different from, say, Jack Nicklaus winning the Masters at 46. That was a resurrection, a public spectacle. Watching Federer increasingly feels like looking in on something private. It’s as if his game is just somewhere else, on some secret corner of the map where it can stage its weird encounter between beauty and death. ■

Brian Phillips is a writer living in Los Angeles. From 2011 to 2015 he was a staff writer for Grantland, where this essay originally appeared. In the four years since it was written, Roger Federer has remained one of the top-ranked tennis players in the world, reaching the finals at both Wimbledon and the US Open in 2015.



TENNIS BASICS

Game scoring: In an individual tennis game, one player serves the entire time, and the other receives. The first player to win four **points** takes the game, but they must win by at least two points. The score begins at **love** (zero points) and then proceeds to **15** (one point), **30** (two points), and **40** (three points). If both players reach 40, it’s called **deuce**. The player who wins the next point has the **advantage**, since winning the next point (a **game point**) will win them the game. If the players become tied again, the score reverts to deuce. For the next game, the other player now serves.

Game/Set/Match: The first player to win six games wins the **set**—but again, they must win by at least two games. And in some men’s professional tennis competitions, like the US Open, the player who wins three out of five sets wins the **match**.

OTHER TERMS

Ace: A serve that the receiver can’t return and doesn’t even touch with their racquet.

Drop shot: A shot hit just barely over the net.

Foot fault: When a player steps over the baseline while making a serve.

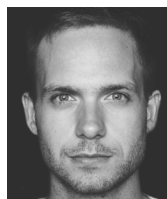
Grand Slam: Winning the four major tournaments—US Open, Australian Open, French Open, and Wimbledon—all in one year.

Lob: A shot high and deep into the other player’s court.

Net (verb): To hit the ball into the net.

Passing shot: A shot hit past an opponent who is standing at the net.

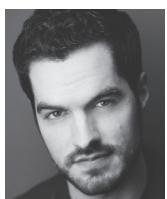
Volley: A shot hit before the ball bounces.

**PATRICK J. ADAMS**

(Tim) is honored to be making his Old Globe debut in the world premiere of such a beautiful play. His theatre credits include Bill Cain's *Nine Circles* (Back Stage Garland Award, nominated for a Los Angeles Drama Critics Circle Award) and *Equivocation* (Geffen Playhouse, Best Production winner at the 2010 Ovation Awards), as well as the West Coast premiere of Edward Albee's *The Goat, or Who Is Sylvia?* (Center Theatre Group, Best Play at the 2004 Ovation Awards). He also produced and directed *Marat/Sade* (Best Production at the 2006 LA Weekly Theater Awards). His film and television credits include roles on "Lost," "Friday Night Lights," "Without a Trace," HBO's "Luck," and *Old School*, and he currently plays the role of Mike Ross on USA's "Suits" while also directing episodes of the series. He recently directed his first short film, *We Are Here*, which he wrote, produced, and starred in with his fiancé and much better half, Troian Bellisario.

**TROIAN BELLISARIO**

(Mallory) is a burgeoning actor, writer, and producer best known for her starring role in the ABC Family (now Freeform) television series "Pretty Little Liars." Recently she wrote, produced, and starred in the independent feature *Feed*, her first produced feature-length film. On stage she appeared in *Equivocation* at Geffen Playhouse in Los Angeles. With the Casitas Group, a theatre company of which she is a founding member, Ms. Bellisario appeared in an exclusive engagement of *The Pillowman* as well as *Fool for Love* and *True West*. During her time as a B.F.A. at the USC School of Theatre, she performed in productions of *The Crucible*, *All's Well That Ends Well*, *Red Light Winter*, *Compleat Female Stage Beauty*, and *Cloud 9*. Ms. Bellisario would like to thank her partner in crime, Mr. Adams, for supporting her in all her artistic adventures and for continuing to build a life with her, both on stage and off, over the past seven years. She would also like to dedicate her performance to her grandmother, Geraldine Marion Bryant Pratt. Nana, you taught me what it means to be a matriarch; may I one day live up to your bravery, your selflessness, and your strength. You are loved and missed by all your children.

**ALEX MICKIEWICZ**

(Sergei) is thrilled to be making his Old Globe debut in *The Last Match*. He was most recently seen on Broadway in the Roundabout Theatre Company production of *Thérèse Raquin* starring Keira Knightley. As a

member of the ensemble and the understudy to both male leads, Mr. Mickiewicz was given the opportunity to play the role of Laurent opposite Ms. Knightley. His other credits include *Robin Hood*, *The Coming World*, *Becoming Sylvia*, *Tripolitania*, and *The Comedy of Errors* (Williamstown Theatre Festival), *Three Translations of Uncle Vanya at the Same Time* (New Saloon), and a workshop of *The Last Match* (New York Stage and Film).

**NATALIA PAYNE**

(Galina) is making her Globe debut. Her theatre credits include the New York premieres of Edward Albee's *Me, Myself & I* (Playwrights Horizons), David Ives's *New Jerusalem* (Classic Stage Company), Anna Ziegler's *Novel* (Summer Play Festival/Theatre Row), *Jailbait* (Cherry Lane Theatre), *Aliens with Extraordinary Skills* (Women's Project Theater), and *deathvariations* (59E59 Theaters). Around the country, Ms. Payne has appeared in *Dirt* (The Studio Theatre, Helen Hayes Award nomination), Sarah Ruhl's *Three Sisters* (Berkeley Repertory Theatre, Yale Repertory Theatre), *Acquainted with the Night* (The Eugene O'Neill Theater Center), *Memory House* (Martha's Vineyard Playhouse), and *Trouble in Mind* (Yale Repertory Theatre). Ms. Payne has acted in the films *The Loss of a Teardrop Diamond*, *The Word*, and *Crazy Love*, and her television credits include "Law & Order: Special Victims Unit," "Sensitive Skin," "Reign," "Defiance," "Dark Matter," and the upcoming television remake of *Anne of Green Gables*. In addition to narrating numerous audiobooks, Ms. Payne lends her voice and movements to the *Assassin's Creed* video games. She is a graduate of Yale University's Theater Studies program and has trained with Soulpepper Theatre Company in her hometown of Toronto, Canada.

ANNA ZIEGLER

(Playwright) Ms. Ziegler's plays include *Photograph 51*, directed on the West End in 2015 by Michael Grandage and starring Nicole Kidman, previously produced at Ensemble Studio Theatre, Seattle Repertory Theatre, Theater J, and more; *Boy* at Keen Company/Ensemble Studio Theatre (February–April 2016); *A Delicate Ship* at The Playwrights Realm at the Peter Jay Sharp Theater and Cincinnati Playhouse in the Park; *Another Way Home*, upcoming at Theater J, previously produced at Magic Theatre; *Dov and Ali* at Theatre503 and The Playwrights Realm at Cherry Lane Theatre; *The Minotaur* at Rorschach Theatre and Synchronicity Theatre; and *BFF* with WET Productions at DR2 Theatre. She has been commissioned by The Old Globe, Manhattan Theatre Club, Seattle Repertory Theatre, Ensemble Studio Theatre, Virginia Stage Company, and New Georges. Her plays have been developed at Sundance Institute Theatre Lab, The Eugene O'Neill Theater

Center National Playwrights Conference, Williamstown Theatre Festival, New York Stage and Film, The Araca Group, Old Vic New Voices, and Soho Repertory Theater's Writer/Director Lab, among others. Ms. Ziegler is a graduate of Yale College and holds an M.F.A. in Dramatic Writing from New York University's Tisch School of the Arts.

GAYE TAYLOR UPCHURCH

(Director) made her Globe debut in 2014 directing Laura Marks's *Bethany*. She has directed the Off Broadway productions of Nancy Harris's *Our New Girl* and Simon Stephens's *Harper Regan* and *Bluebird* with Simon Russell Beale (Atlantic Theater Company), *Bethany* (Women's Project Theater, Lucille Lortel Award nomination for Outstanding Play), and Lucy Thurber's *Stay* (Rattlestick Playwrights Theater, Obie Award for the play cycle *The Hill Town Plays*). Regionally Ms. Upchurch directed the world premieres of Clare Lizzimore's *Animal* (The Studio Theatre) and Melissa Ross's *Of Good Stock* (South Coast Repertory). She has developed new work at New Dramatists, New York Stage and Film, The Kennedy Center, Playwrights' Center, and SPACE on Ryder Farm. Ms. Upchurch is an alumna of the Women's Project Theater Directors Lab, The Drama League, and the University of North Carolina School of the Arts.

TIM MACKABEE

(Scenic Design) is making his Globe debut. His Broadway credits include *The Elephant Man* starring Bradley Cooper (also West End) and *Mike Tyson: Undisputed Truth* directed by Spike Lee. His Off Broadway credits include *Heathers: The Musical* (New World Stages), *Gigantic* (Vineyard Theatre), *Guards at the Taj* and *Our New Girl* (Atlantic Theater Company), *Luce* (Lincoln Center Theater), *Important Hats of the Twentieth Century* (Manhattan Theatre Club), and *Much Ado About Nothing* (The Public Theater). Regionally he has designed for American Conservatory Theater, South Coast Repertory, Center Stage, Portland Center Stage, Dallas Theater Center, Cleveland Play House, Asolo Repertory Theatre, Yale Repertory Theatre, Syracuse Stage, Philadelphia Theatre Company, Williamstown Theatre Festival, Geva Theatre, Denver Center Theatre Company, Ford's Theatre, The Studio Theatre, Theater J, Paper Mill Playhouse, The Muny, and Pittsburgh Civic Light Opera. Mr. Mackabee's television credits include Amy Schumer: Live at the Apollo, "Gotham," "Smash," and "Today." He is an alumnus of the University North Carolina School of the Arts and Yale School of Drama. timothymackabeeedesign.com, @tmackabeeedesign on Twitter, and @timmackabeeedesign on Instagram.

DENITSA BLIZNAKOVA

(Costume Design) is happy to return to The Old Globe, where she has designed *The Royale*, *Good People*, *Anne Christie*, *Groundswell*, *Jane Austen's Emma* — *A Musical Romantic Comedy*,

The Whipping Man, *Opus*, and *The Merry Wives of Windsor*. Her work has been seen nationwide at venues such as Geffen Playhouse, The Denver Center for the Performing Arts, The Kennedy Center, San Diego Opera, Cleveland Play House, A Noise Within, New Repertory Theatre, Williamstown Theatre Festival, Falcon Theatre, and others. Her costume design and stylist credits for other media include music videos for various artists and films. A Bulgarian-born costume designer, her academic background includes a B.F.A. in Fashion Design from Parsons School of Design and an M.F.A. in Theatre Arts from Brandeis University. Ms. Bliznakova is a professor in the School of Theatre, Television and Film at San Diego State University and is also the head of its M.F.A. Design and Technology program. Denitsa.com.

BRADLEY KING

(Lighting Design) is a lighting designer based in New York City. His recent work includes *Natasha*, *Pierre and the Great Comet of 1812* (American Repertory Theater, Kazino, Ars Nova), *Empanada Loca*, *Sucker Emcee*, and *Ninth and Joanie* (LAByrinth Theater Company), *Elijah Green* (The Kitchen), *A Winter's Tale* (The Pearl Theatre Company), *Jacuzzi* (Ars Nova), *And I and Silence* (Signature Theatre Company), and *Women or Nothing* (Atlantic Theater Company). His work has been seen regionally at The Old Globe, American Repertory Theater, Berkeley Repertory Theatre, La Jolla Playhouse, McCarter Theatre Center, Penobscot Theatre Company, South Coast Repertory, Virginia Stage Company, Yale Repertory Theatre, and Williamstown Theatre Festival. His opera work includes Bard SummerScape, Boston Early Music Festival, Kentucky Opera, New York City Opera, Opera Omaha, Vancouver Opera, and Virginia Opera. bradleykingld.com.

BRAY POOR

(Sound Design) has designed the Broadway productions of *The Real Thing*, *The American Plan*, and *In the Next Room, or the vibrator play*. He has designed sound and created music for many Off Broadway theatres, including The Public Theater, Signature Theatre Company, New York Theatre Workshop, Lincoln Center Theater, Playwrights Horizons, Second Stage Theatre, Soho Repertory Theater, and Clubbed Thumb. His regional credits include Yale Repertory Theatre, Long Wharf Theatre, Trinity Repertory Company, Arena Stage, Berkeley Repertory Theatre, Actors Theatre of Louisville, and more. Mr. Poor has been nominated for both Drama Desk and Lucille Lortel Awards. Most recently he designed sound for a production of *The Glass Menagerie* for Toneelgroep Amsterdam. He has also designed sound and created music for numerous videos and installations. He next travels to Louisville to design sound and compose music for Sarah Ruhl's world premiere of *For Peter Pan on her 70th Birthday* at the Humana Festival.

PAUL PETERSON

(Video Design) has sound designed over 100 productions at The Old Globe, including *Other Desert Cities*, *The Brothers Size*, *God of Carnage*, *Nobody Loves You*, *Odyssey*, *Engaging Shaw*, *Life of Riley*, *Plaid Tidings – A Special Holiday Edition of Forever Plaid*, *Welcome to Arroyo's*, *Brighton Beach Memoirs*, *Broadway Bound*, *The Last Romance*, *Lost in Yonkers*, *I Do! I Do!*, *The Mystery of Irma Vep*, *Kingdom*, *Six Degrees of Separation*, *The Women*, *Dr. Seuss' How the Grinch Stole Christmas!*, *Bell, Book and Candle*, *Two Trains Running*, *Hold Please*, *Restoration Comedy*, *Pig Farm*, *Moonlight and Magnolias*, *Vincent in Brixton*, *Lucy Duck*, *The Intelligent Design of Jenny Chow*, *Blue/Orange*, *Time Flies*, *Pentecost*, *Compleat Female Stage Beauty*, *The Boswell Sisters*, *Crumbs from the Table of Joy*, and many more. His regional credits include designs for Milwaukee Repertory Theater, San Jose Repertory Theatre, Center Stage, La Jolla Playhouse, Sledgehammer Theatre (Associate Artist), Mo'olelo Performing Arts Company, San Diego Repertory Theatre, North Coast Repertory Theatre, Diversionary Theatre, TheatreWorks Silicon Valley, Malashock Dance, University of San Diego, San Diego State University, and UCLA. Mr. Peterson received his B.F.A. in Drama with an emphasis in Technical Design from San Diego State University.

DAVID HUBER

(Vocal Coach) previously worked on the Globe productions of Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, *Arms and the Man*, *Buyer & Cellar*, *The Royale*, *Bright Star*, and *The Two Gentlemen of Verona*. His previous Old Globe acting credits include *The Winter's Tale* directed by Jack O'Brien, *The Tempest*, *The Two Gentlemen of Verona*, and *The Merchant of Venice*, among several others. He has studied voice with Master Linklater Voice teacher David Smukler, Eric Armstrong, and Kate Burke. He is a graduate of the Graduate Voice Teacher Diploma Program at York University in Toronto. His regional theatre credits include Actors Theatre of Louisville, Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Pittsburgh Playhouse, PCPA Theaterfest, Texas Shakespeare Festival, Center REP Theatre, and Centennial Theater Festival, among many others. Mr. Huber coaches voice, speech, and acting locally, works on speech issues with special needs students, and is currently teaching at Actors Workshop Studios. He is a graduate of the Old Globe/University of San Diego Graduate Theatre Program.

CAPARELLIOTIS CASTING

(Casting) has cast the Globe productions of *Dr. Seuss' How the Grinch Stole Christmas!*, Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, *Rich Girl*, *Arms and the Man*, *Buyer & Cellar*, *The White Snake*, *The Twenty-seventh Man*, *The Royale*, *Vanya and Sonia and Masha and Spike*, *Water by the Spoonful*, *Time and*

the Conways, *Bethany*, *The Winter's Tale*, *The Few*, *Double Indemnity*, *The Rainmaker*, *Other Desert Cities*, *Be a Good Little Widow*, *A Doll's House*, *The Brothers Size*, *Pygmalion*, and *Good People*. Their Broadway casting credits include *Blackbird*, *An Act of God*, *Airline Highway*, *Fish in the Dark*, *It's Only a Play*, *Disgraced*, *The Country House*, *Holler If Ya Hear Me*, *Casa Valentina*, *The Snow Geese*, Lyle Kessler's *Orphans*, *The Trip to Bountiful*, *Grace*, *Dead Accounts*, *The Other Place*, *Seminar*, *The Columnist*, *Stick Fly*, *Good People*, *Bengal Tiger at the Baghdad Zoo*, *The House of Blue Leaves*, *Fences*, *Lend Me a Tenor*, and *The Royal Family*. They also cast for Manhattan Theatre Club, Second Stage Theatre, Atlantic Theatre Company, LCT3, Ars Nova, Goodman Theatre, McCarter Theatre Center, Arena Stage, and three seasons with Williamstown Theatre Festival. Their recent film and television credits include *HairBrained* with Brendan Fraser, "American Odyssey" (NBC), "How to Get Away with Murder" (ABC pilot), "Ironside" (NBC), and *Steel Magnolias* (Sony for Lifetime).

DIANA MOSER

(Production Stage Manager) recently stage managed the Globe productions of *Rich Girl*, *Time and the Conways*, and, for Globe for All, *Much Ado About Nothing* and *All's Well That Ends Well*. Since 2004 she has worked on over 25 shows at the Globe including *Other Desert Cities*, *The Brothers Size*, *August: Osage County*, *The Recommendation*, *Brighton Beach Memoirs* and *Broadway Bound*, *The Whipping Man*, *I Do! I Do!*, *Opus*, *Six Degrees of Separation*, *The Pleasure of His Company*, *In This Corner*, the 2007 Summer Shakespeare Festival, *Restoration Comedy*, and *The Intelligent Design of Jenny Chow*. Ms. Moser's regional credits include La Jolla Playhouse, San Diego Repertory Theatre, Arena Stage, The Repertory Theatre of St. Louis, New York Theatre Workshop, Berkshire Theatre Festival, Children's Theatre Company of Minneapolis, and Arizona Theatre Company. Ms. Moser received her B.A. from Bard College and her M.F.A. in Directing from Purdue. Proud member of Actors' Equity. She lives in Nova Scotia, Canada, with her husband, photographer Paul H. Williams. HaresignPhotoWorks.com.

BARRY EDELSTEIN

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

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

MICHAEL G. MURPHY

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

JACK O'BRIEN

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

CRAIG NOEL

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

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

CASTING

CAPARELLIOTIS CASTING
David Caparelliotis, CSA
Lauren Port, CSA

SPECIAL THANKS

LACOSTE
Myles Thurman
Cathy Cipriano



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.



CONSTELLATIONS

By Nick Payne
Directed by Richard Seer

April 9 - May 8

Constellations looks at how the tiniest change in the detail of our lives can lead us on completely different paths. Old Globe favorite Richard Seer returns to direct this exciting new play that *The New York Times* called "Sexy. Sophisticated. Gorgeous. This story of parallel universes is universal in every sense of the word." *Contains strong language.*

THE OLD GLOBE

PATRON INFORMATION

TICKET SERVICES HOURS

Monday: Closed

Tuesday – Sunday: Noon – last curtain

Hours subject to change. Please call ahead.

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

FAX (619) 231-6752

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

WEBSITE www.TheOldGlobe.org

ADMINISTRATION HOURS

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

PHONE (619) 231-1941

WEBSITE www.TheOldGlobe.org

ADDRESS The Old Globe

P.O. Box 122171

San Diego, CA 92112-2171

ORDERING TICKETS/CHANGE OF ADDRESS

The Old Globe accepts Visa, Discover, MasterCard, and American Express. Phone orders for non-subscribers are subject to a \$3.50-per-ticket service charge. Ticket exchanges are subject to a service charge for non-subscribers. If you have moved, please notify the Ticket Services Office to update our records. Call (619) 234-5623 during Ticket Services hours, mail your change of address to the Ticket Services Office, or email Tickets@TheOldGlobe.org.

UNABLE TO ATTEND?

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

RESTROOMS

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

SEATING OF LATECOMERS

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

YOUNG CHILDREN

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

ELECTRONIC DEVICES AND CAMERAS

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

ASSISTED LISTENING SYSTEM

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

PUBLIC TOURS

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

LOST AND FOUND

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

ENGAGEMENT

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

Interview by Danielle Mages Amato

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

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

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

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

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

How do you define "engagement"?

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

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

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

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



FIRST FOLIO

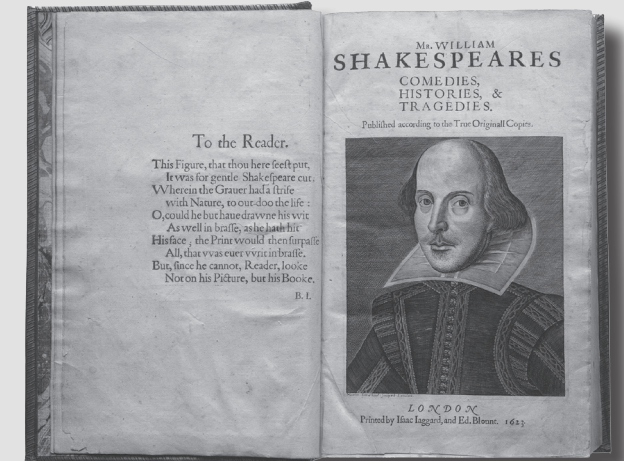
FIRST FOLIO! THE BOOK THAT GAVE US SHAKESPEARE

COMING TO SAN DIEGO IN JUNE

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

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

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



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

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

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

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

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

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 Kristin Steva Campbell Assistant to the Director
 M.H. Schrenkeisen Shop Foreman
 Nick Pecher, Jacob Sampson Properties Craftsmen
 Rory Murphy Lead Craftsman
 David Medina Properties Buyer
 David Buess Property Master, Globe
 Kristen Flores Stage and Property Master, White
 Andrew Recker Property Master, Festival
 Kristine Hummel-Rosen Assistant Prop Buyer

LIGHTING

Shawna Cadence Lighting Director
 Ryan Osborn Master Electrician, Globe
 Nicole Davison Master Electrician, White
 Kevin Liddell Master Electrician, Festival
 Steve Schmitz Lighting Assistant
 Bradley Bergholtz, Kaelyn Kappes, Xavier Luevano,
 Andrew Lynch, Kyle Montgomery
 Kevin Orlof, Laura Zingle Electricians

SOUND

Paul Peterson Sound Director
 Jeremy Nelson Master Sound Technician, Globe
 Clayton Nicodemus Master Sound Technician, White
 Kevin Dawes, RJ Givens, Adrian Gonzalez,
 Alex Heath, Jaclyn Skingel Sound Technicians

ADMINISTRATION

Alexandra Hisserich General Management Associate
 Carolyn Budd Assistant to the Artistic
 and Managing Directors
 Darlene Davies The Old Globe Historian

INFORMATION TECHNOLOGY

Dean Yager Information Technology Director
 John Ralston Information Technology Assistant Manager
 Brittany Summers Information Technology Assistant

HUMAN RESOURCES

Sandy Parde Human Resources Director
 Manny Bejarano Human Resources Coordinator

MAINTENANCE

Ramon Juarez Facilities Director
 Mack Benjamin, Violanda Corona, Ismael Delgado,
 Roberto Gonzalez, Bernardo Holloway,
 Reyna Huerta, Johnny Kammerer, Jason McNabb,
 Jose Morales, Victor Quiroz, Leonardo Rodriguez,
 Vielka Smith Building Staff

PROFESSIONAL TRAINING

Shana Wride Program Coordinator
 Brian Byrnes, Maria Carrera, Cynthia Caywood,
 Ray Chambers, Gerhard Gessner, Jan Gist,
 Fred Robinson, Abraham Stoll M.F.A. Faculty
 Peet Cocke, Corey Johnston,
 Nate Parde, Robin Roberts M.F.A. Production Staff

ARTS ENGAGEMENT

Karen Ann Daniels Arts Engagement Programs Manager
 Michelle Panek Arts Engagement Coordinator
 Lisel Gorell-Getz Master Teaching Artist
 Carolyn Agan, Catherine Hanna, Jason Heil,
 Erika Malone, Crystal Mercado, Heather Pauley,
 Erika Beth Phillips, James Pillar,
 Christopher Salazar Teaching Artists

FINANCE

Cindy Hunt Senior Accountant
 Trish Guidi Accounts Payable/Accounting Assistant
 Adam Latham Payroll Coordinator/Accounting Assistant
 Tim Cole Receptionist

DEVELOPMENT

Annamarie Maricle Associate Director,
 Institutional Grants
 Bridget Cantu Wear Associate Director, Planned Giving
 Eileen Prisby Events Director
 Rachel Plummer, Keely Tidrow Major Gifts Officers
 Robin Hatfield Annual Fund Manager
 Matthew B. Williams Major Gifts Associate
 Diane Addis Membership Administrator
 Rico Zamora Development Assistant
 Sarah Digts V.I.P. Donor Ticketing
 Derek Floyd Grants Assistant
 Charlie Huettnner Telefunding Specialist

DONOR SERVICES

Silvana Burrato, Jyothi Doughman, Janette Jack,
 Barbara Lekes, Richard Navarro, Stephanie Reed,
 Laura Regal, Stephen Wade Suite Concierges

MARKETING

Susan Chicoine Public Relations Director
 Ed Hofmeister Associate Director of Marketing
 Mike Hausberg Public Relations Associate
 Chanel Cook Digital and Print Publications Coordinator
 Jordyn Case Marketing Assistant
 Stephen Wade Marketing/Events Assistant
 Carolann Malley Distribution Staff

SUBSCRIPTION SALES

Scott Cooke Subscription Sales Manager
 Arthur Faro, Stephen Jones, Janet Kavin,
 Pamela Malone, Yolanda Moore, Philip Patterson,
 Ken Seper, Cassandra Shepard, Jerome Tullmann,
 Grant Walpole Subscription Sales Representatives

TICKET SERVICES

Bob Coddington Ticket Services Director
 Marsi Bennion Ticket Operations Manager
 Cristal Salow Group Sales Manager
 Kathy Fineman,
 Caryn Morgan Lead Ticket Services Representative
 Christian Amezcua, Kari Archer, Matt Costa,
 Merri Fitzpatrick, Bea Gonzalez, Lauryn Greschke,
 Alejandro Gutierrez, Amanda King, Miriam Neigus,
 David Simpson, John Sweeney,
 Jake Zamzow Ticket Services Representatives

PATRON SERVICES

Mike Callaway Patron Services Director
 Juliana Johnson, Mary Taylor House Managers
 Angela Montague Kanish Front of House Assistant
 Nic Hagan Food and Beverage Manager
 Stephanie Passera,
 Brandon Potter Pub Shift Supervisors
 Tanika Baptiste, Deborah Montes, Angela Price,
 Michelle Thorsen, Jennifer Van Atta,
 Jacquelyn Weber Pub Staff
 Linda Bahash, Amy Brooks,
 Stephanie Rakowski Gift Shop Supervisors

SECURITY/PARKING SERVICES

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

Jack O'Brien Artistic Director Emeritus
 Craig Noel Founding Director