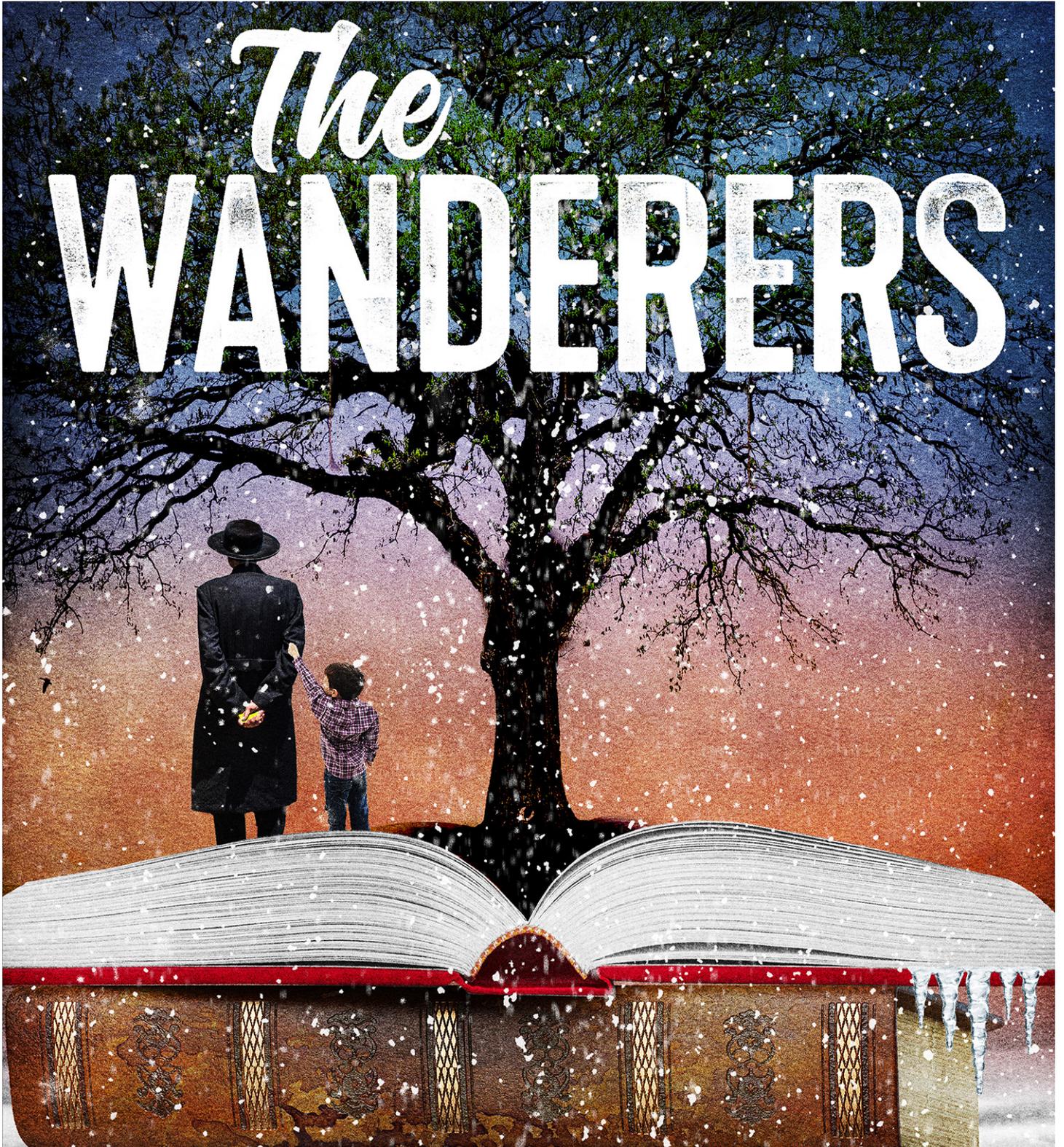


performances

THE  LD GLOBE

MAY 2018



WELCOME



MIKE HAUSBERG

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

MISSION STATEMENT

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

STATEMENT OF VALUES

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

The values that shape this commitment are:

TRANSFORMATION

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

INCLUSION

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

EXCELLENCE

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

STABILITY

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

IMPACT

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

OUR THANKS

LEAD UNDERWRITING

THE BLANCHE AND IRVING LAURIE FOUNDATION

THE BLANCHE AND IRVING LAURIE FOUNDATION

The Blanche and Irving Laurie Foundation was established in 1983 by New Brunswick philanthropist Irving Laurie. The Foundation has provided approximately \$80 million in grants to philanthropic endeavors, addressing its interest in the arts, education, health care, and social services. The Foundation was selected as the Outstanding Foundation of 2016 by the New Jersey Chapter of the Association of Fundraising Professionals. Anna Ziegler's *The Wanderers* has received The Blanche and Irving Laurie Foundation Theatre Visions Fund, a prestigious award program that selects just one production each year out of a nationwide pool of applicants. The selection panel includes theatre luminaries Theodore S. Chapin, Scott Ellis, Tom Hulce, and John Weidman.

PRODUCTION SPONSORS

LAURENTS / HATCHER FOUNDATION

LAURENTS / HATCHER FOUNDATION

The Laurents / Hatcher Foundation was founded by Arthur Laurents, a playwright, director, and screenwriter. His theatrical works include *Home of the Brave*, *West Side Story*, *Gypsy*, and *Hallelujah, Baby!*, which won the 1968 Tony Award for Best Musical. His movie scripts include *Anastasia*, *The Way We Were*, and *The Turning Point*. His directing credits include the original Broadway production of *La Cage aux Folles*. The Laurents / Hatcher Foundation recognizes early-career playwrights and their work with development and production grants that support commissions, readings, workshops, and first productions. In 2010, The Laurents / Hatcher Foundation Award was the first major award for playwriting to be named in honor of a gay couple, Arthur Laurents and his partner of 52 years, Tom Hatcher.



SHEILA AND JEFFREY LIPINSKY

For more than 25 years, San Diego natives Sheila and Jeffrey Lipinsky have been integral to The Old Globe. Sheila serves on the Globe's Board of Directors and its Development and Nominating Committees. The couple supports arts and education organizations throughout the community as well as Jewish Family Service of San Diego, New Americans Museum, Playwrights Project, Patrons of the Prado, and Vista Hill. Jeffrey and Sheila serve on the board of the Seacrest Retirement Home, and for Moores Cancer Center, Jeffrey serves on the board and Sheila serves on the patient advisory board. They have sponsored many productions at The Old Globe and are a vital part of the Lipinsky family's long and fruitful relationship with the Globe.



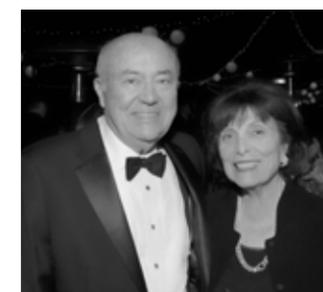
PAULA AND BRIAN POWERS

Paula Powers joined the Globe's Board of Directors in 2011, and she 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 also sits on the board of the Rancho Santa Fe Foundation. Together they have sponsored numerous productions at the Globe, including Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, *In Your Arms*, *The Last Match*, *Rain*, *Guys and Dolls*, Ken Ludwig's *Robin Hood!*, and *American Mariachi*. They have a strong commitment to new work, and the Powers New Voices Festival is named for them in honor of their significant Artistic Angels commitment to The Old Globe.

PRODUCTION SPONSORS

U.S. BANK

For more than 22 years, U.S. Bank has been a stalwart supporter of The Old Globe's artistic and arts engagement programming for elementary school students in Title I schools and for adults attending a host of activities throughout the City of San Diego. Additionally, U.S. Bank has long been a Production Sponsor for plays including *Robin and the 7 Hoods*, *The Royale*, *Constellations*, and last year's *The Absolute Brightness of Leonard Pelkey*. U.S. Bank's philosophy of work, home, and play is reflected in its funding of the priority areas of education, economic opportunity, and artistic and cultural enrichment. Music, art, sports, and educational opportunities all improve a community, which is why U.S. Bancorp proudly supports many such related organizations, which in turn enhances the quality of life across America. The Old Globe thanks U.S. Bank for its generous and steadfast support and expresses its gratitude to Senior Vice President Steve Stuckey for his loyal volunteer service as a member of The Old Globe's Board of Directors.



THE ERNA FINCI VITERBI ARTISTIC DIRECTOR FUND

In 2016 Andrew J. Viterbi and his family created The Erna Finci Viterbi Artistic Director Fund in memory of their beloved wife and mother. This generous and visionary gift is helping sustain The Old Globe for many years as it encourages others to contribute to the theatre's long-term stability. The Viterbi family's passion for philanthropy is inspiring, and The Old Globe is proud to have been a beneficiary of their largesse for years, including a leadership gift of \$2 million to the Capital Campaign in 2006. Erna loved the arts, and theatre in particular, and her magnanimous spirit and considerable warmth touched many. The Old Globe believes it is fitting that her name is now attached to the values of the Globe's artistic output while the theatre's body of work honors her blessed memory.

JOIN US

At The Old Globe, we have the world's best family of supporters. We cannot make theatre matter without your dedication.

Each year we plan a series of unique, exclusive experiences for our donors, and we would love to welcome you to our behind-the-scenes events, lunches with actors, Lipinsky Family VIP Suite, and more.

Join us today! Every gift makes an impact. Every gift makes theatre matter.

FRIENDS OF THE OLD GLOBE

- Gifts starting at \$50 and up to \$2,499
- Benefits include special events, discounts, backstage tours, program listing, and more
- Contact Robin Hatfield at (619) 684-4142 or rhatfield@TheOldGlobe.org

Your gift comes with the best donor experience in San Diego!

CIRCLE PATRONS

- Gifts starting at \$2,500
- Access to the Lipinsky Family VIP Suite, private events with artists, personal ticketing services, and more
- Contact Matthew Richter at (619) 684-4143 or mrichter@TheOldGlobe.org



PRIVATE EVENTS WITH INSIGHTS FROM GLOBE CRAFTSPEOPLE



EXCLUSIVE TOURS AND BEHIND-THE-SCENES EXPERIENCES



Circle Patrons Mike Turhollow and Anne Perkins enjoy lunch with Jon Norman Schneider and Raymond Lee of *tokyo fish story*.



ACCESS TO THE LIPINSKY FAMILY SUITE VIP DONOR LOUNGE, PERSONAL TICKETING SERVICES, DISCOUNTS, AND MORE

OUR THANKS

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

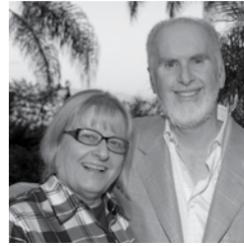
2018 Artistic Angels (\$200,000 and higher annually)



KAREN AND DONALD COHN†



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In memory of Donald Shiley



THE ERNA FINCI VITERBI
ARTISTIC DIRECTOR FUND
In memory of Erna Finci Viterbi



2018 Benefactors (\$100,000 to \$199,999)



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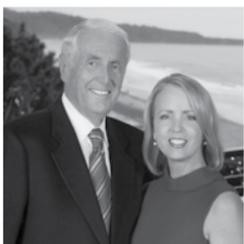
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†Charter Sponsor since 1995

EXTRAORDINARY LEADERSHIP

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

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

— \$11 million and higher —
Conrad Prebys*
City of San Diego Commission for Arts and Culture

— \$9 million and higher —
Karen and Donald Cohn

— \$8 million and higher —
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Kathryn Hattox*
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The Erna Finci Viterbi Artistic Director Fund

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Audrey S. Geisel
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— \$3 million and higher —
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County of San Diego
The Shubert Foundation

*In memoriam

— \$1 million and higher —
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For additional information on how to support the Globe at these extraordinary levels, please contact Llewellyn Crain at (619) 684-4141 or lcrain@TheOldGlobe.org.

PUBLIC SUPPORT

Financial support is provided by **The City of San Diego**.

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

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



We thank all our generous patrons and supporters—including government funders—who make theatre matter. All public funding represents less than three percent of our annual budget, but that support, especially from The City of San Diego, is crucial. **Please tell your local and state representatives that theatre matters to you. If you support public funding for the arts, as the majority of Americans does*, contact them today.**

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

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

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

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



Welcome to The Old Globe!

It is hard work—and one of the most exciting, rewarding experiences in the theatre—to bring a new play to life. Many minds bring together their imaginations and skills, often over the course of several years, to transform a playwright’s words into a full-fledged production. *The Wanderers* has been on this path for

some time now, a journey that culminates in this very moment with one of the most important elements in the playmaking process: you. The audience completes the playwright’s vision as we take in a rich, fully realized story that once began as a spark of inspiration.

I consider it a true honor to band together with my fellow theatre lovers and San Diegans to support this treasured theatre, which not only regularly commissions and produces new works, but also brings us unforgettable classics, showstopping musicals, world-class Shakespeare, and more. Many regional theatres would be thrilled to excel in just one of those areas. But the Globe doesn’t stop there.

Through groundbreaking programs like Globe for All, sensory-friendly performances, and Community Voices playwriting workshops, just to name a few, the Globe is impacting lives and bringing theatre to the furthest reaches of San Diego County, from schools and senior centers to military bases and correctional facilities.

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

Thank you for joining us—enjoy the show!

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

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ASSOCIATE ARTISTS OF THE OLD GLOBE

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

William Anton	Tim Donoghue	Mark Harelik	John McLain	Steven Rubin	Conrad Susa [*]
Gregg Barnes	Richard Easton	Bob James	Jonathan McMurtry	Ken Ruta	Deborah Taylor
Jacqueline Brookes [*]	Tovah Feldshuh	Charles Janasz	Stephen Metcalfe	Douglas W. Schmidt	Irene Tedrow [*]
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Patricia Conolly	A.R. Gurney [*]	Deborah May	Robin Pearson Rose	Don Sparks	
George Deloy	Joseph Hardy	Katherine McGrath [*]	Marion Ross	David Ogden Stiers [*]	[*] In memoriam

FROM BARRY

Once upon a time, *Hamlet* made its world premiere at a theatre dedicated to producing new plays. *The Importance of Being Earnest* was a new play once; so were *Uncle Vanya* and *Death of a Salesman* and *Angels in America*. The history of the theatre is a chronicle of the debuts of new plays that moved the form forward and created a culture of dramatic literature over the centuries. That’s why the Globe is devoting more and more energy to developing new work. It’s impossible to be a theatre company of consequence without doing so.

The Globe now has 10 current commissions in place for new works from local and national playwrights, both established and emerging. We have numerous platforms for the cultivation of those works once they are written, from one-day readings to workshops of a week or more. Our annual Powers New Voices Festival is the cornerstone of our new works program, and it provides a public forum for our developmental efforts.

Tonight’s play, *The Wanderers*, is an exemplar of the Globe’s commitment to new plays. Its author, Anna Ziegler, was here two years ago with her exciting world premiere *The Last Match*, and we were so taken with her distinctive voice—intelligent and humane, witty and poetic—that we commissioned a new play from her.

Anna had been thinking about the question of arranged marriage in the ultra-Orthodox Jewish community; too, she’d been astounded by the now infamous *New York Times* publication of an email correspondence between the novelist Jonathan Safran Foer and the actress Natalie Portman. A year after accepting her commission, she handed us a play whose two separate plots had evolved from those two separate explorations.

We spent months talking about the play with her—trying to understand her intentions, asking her pointed questions about scenes, themes, and characters—and then reading subsequent drafts that responded to those conversations. With each draft, Anna managed to further intertwine her two plots in fascinating and provocative ways. Next, we read the play in the Powers New Voices Festival and were delighted to find that it mesmerized and beguiled our audience. I jumped on board to direct the play after that reading and embarked with Anna on another phase of development that climaxed with a weeklong workshop in New York. During that period the play’s deep structure, the genetic link between its two plots, revealed itself in a burst of playwriting inspiration. Finally, a month of rehearsals for this world premiere production polished and honed the play into its final form. These two years of development have given us a play that is breathtakingly original, audacious, and powerfully moving.

The play’s two sets of characters—a couple in the Satmar sect of Hasidic Judaism, and a pair of writers in the hipster precincts of Brooklyn—are the wanderers of the title. They are restless, agitated, seeking something more. This is one of Anna’s overarching themes: the restlessness that many of us feel in our own lives, a dissatisfaction with what we have, and a yearning for something more. Like the people in the play, we can’t quite see what’s beautiful about the existence we live daily, and so we look for something else. Anna’s brilliance as a dramatist is to locate this theme in a story that is Stoppardian in its clever construction and dazzling command of the surprise twist. And her power as a writer is that her language is so beautifully wrought: this play unfolds in a literary milieu, and its every sentence is a lovely artifact, built with a careful and assured verbal musicality. *The Wanderers* shows why Anna is one of our most scintillating playwrights.

I’ve had a wonderful time working on *The Wanderers*, not least because the play touches on so many things I find personally resonant. I love how Philip Roth, my favorite author and a key constituent of my own artistic DNA, haunts the play like the ghost of Hamlet’s father lurking on every page. I’m provoked by the play’s deep consideration of the state of modern American Judaism, and of the sometimes fraught relationship between today’s secular Jews and their insular and devout co-religionists. I’m fascinated by the way the play regards the process of Holocaust trauma passing from one generation to the next. And I’m both amused and moved by its sensitive portrayal of marriage and parenthood. This is my kind of material, and I’m grateful to Anna for entrusting it to me.

I’ve been joined in my work on the play by a gifted team of designers, all collaborating with me for the first time and all deepening their relationships with the Globe. They’ve done magnificent work, as have the five actors in this rich and mysterious piece. These artists agree with me that Anna Ziegler is a significant figure in the American theatre, and they join everyone at the Globe in feeling privileged that we’ve been a part of contributing her major new play to the American repertoire.

Thanks for coming. Enjoy the show.

Barry

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

Barry Edelstein
ERNA FINCI VITERBI ARTISTIC DIRECTOR

Timothy J. Shields
MANAGING DIRECTOR

PRESENTS

THE WANDERERS

BY
ANNA ZIEGLER

Marion Williams
SCENIC DESIGN

David Israel Reynoso
COSTUME DESIGN

Amanda Zieve
LIGHTING DESIGN

Jane Shaw
SOUND DESIGN

David Huber
VOICE AND DIALECT COACH

Caparellotis Casting
CASTING

Anjee Nero
PRODUCTION STAGE MANAGER

DIRECTED BY
BARRY EDELSTEIN

The Wanderers is the 2018 award winner of The Blanche and Irving Laurie Theatre Visions Fund.

The Wanderers is a recipient of a Laurents / Hatcher Foundation Theater Development Grant.

The Wanderers is the recipient of an Edgerton Foundation New Play Award.

Sheryl and Harvey White Theatre
Conrad Prebys Theatre Center

April 6 – May 6, 2018

CAST (in alphabetical order)

SOPHIEMichelle Beck
JULIA CHEEVERJanie Brookshire
ESTHERAli Rose Dachis
ABEDaniel Eric Gold
SCHMULIDave Klasko

UNDERSTUDIES.....for Abe – Sam Avishay';
for Sophie – Nora Carroll'; for Schmuli – Daniel Ian Joeck'; for Esther – Larica Schnell';
for Julia – Samantha Sutliff'

Production Stage Manager Anjee Nero
Assistant Stage Manager Marie Jahelka

SETTING

Monsey, New York and Brooklyn, New York.

PRODUCTION STAFF

Assistant DirectorStephen Schmitz
Assistant Scenic DesignEileen McCann
Resident Associate Costume Design.....Charlotte Devaux
Production Assistant (April 24 – May 6).....Victoria Harris
Stage Management Intern.....Kira Vine
Clarinetist Benjamin Fingland

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.

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

Sam Avishay, Nora Carroll, and Daniel Ian Joeck appear in this production courtesy of Actors' Equity Association.

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.

TWO STRANDS *Connected*

Playwright Anna Ziegler and director Barry Edelstein discuss their personal connections to the world premiere play *The Wanderers*.

Interview by Danielle Mages Amato

Anna, what was the spark that inspired you to write this play?

Anna Ziegler: For me, one of the most rewarding aspects of being a writer is the permission it grants me to peek into other worlds. It always feels a little sneaky, like I'm tiptoeing around, hoping not to be seen or revealed for the pretender I am. In the case of this play, I'd always been interested in writing about an arranged marriage. I mean, what would that be like? What would the wedding night be like? I couldn't resist trying to recreate some version of this experience. But that was only one strand of this play.

The other strand was inspired by an email correspondence between the novelist Jonathan Safran Foer and the actress Natalie Portman published, somewhat inexplicably, in *The New York Times* in the summer of 2016. It was ostensibly to promote Portman's new movie (which she also wrote and directed) about the founding of the state of Israel, so there was a lot of smart banter about how complicated Israel and Jewishness are, but really the movie became almost negligible. What stood out was the manufactured tone of the emails, the way Safran Foer and Portman postured and preened for each other. The whole thing came to feel like an exercise around who could out-intellectualize the other, while managing also to be uncomfortably and deliciously flirtatious. To me, it was also deeply and deliciously and uncomfortably human.

The gossip was that Safran Foer was in love with Portman, and when his marriage broke up, the evidence of the emails (a correspondence which had, supposedly, been going on for quite some time) made that possibility feel pretty plausible.

So of course I was interested in everything about that situation, and the questions it raises. How much of the charge of our relationships come from this need to impress the other person? What happens when that goes away? I started to imagine the world of a play in which these two couples, in completely different ways, explore what makes and breaks relationships. The two strands felt connected, like they were tackling the same question from different angles.



Barry, what made you want to direct *The Wanderers*?

Barry Edelstein: I really value the Globe's relationship with Anna; we had such a wonderful time with her when we did *The Last Match*, and I came to admire her on many different levels. Anna is a real philosopher and thinker about humanity and about the world, and that's a quality I admire enormously in a playwright.

She is also an excellent prose stylist—which is not in itself a prerequisite for being a great playwright. Some playwrights, like Harold Pinter, craft fragmentary lines that disguise more than they reveal. Then you find another strain of writers in the Shavian mode where the actual writing of the dialogue itself is beautiful and complex, and the sentences as you read them are delicious and beautiful. Anna is one of those playwrights. We gave her a commission and she came back with this piece that turned out to overlap with a lot of personal interests of mine—in particular my many years of exploring the Jewish tradition, which I grew up in and live in, through my work in the theatre. And of course, I really liked the play.

What interested you about exploring Hasidic Judaism and the Satmar sect in particular?

AZ: It's always interesting to think about people with whom you share some similarities but whose lives are ultimately quite different. I'm Jewish, so I can see myself in the women of the Hasidic community. We look alike. We were raised with some of the same customs and rituals; we share many of the same values. But of course theirs is a fundamentalist strand of the religion; I wanted to try to understand the humanity at the heart of these people, similar-and-yet-not, who take their beliefs to such extremes and live within the lines of such a strict rule book.

BE: I lived in Williamsburg, Brooklyn for years, not far from the country's largest community of Satmar Hasidim. Williamsburg is an extraordinary place where different ethnic and religious groups exist cheek by jowl, trying to figure out how to live together, but in the middle of it is the Satmar Hasidic community, which is all about isolating itself and keeping the influences of the world at bay. I've always had a real abiding interest in the Satmar, and I don't know of another play that deals with them at all, other than to use them as figures of fun. Anna takes them incredibly seriously, in particular the role of women in their society. It is an extremely beautiful community in that the families are incredibly close knit, generations live together under one roof, children are cared for by the entire village, and there is a purity about religious ritual. Of course, the other side of Satmar insularity is that it can lead to a suppression of curiosity, and we know that those who wish to leave the community, especially women, are often treated with real harshness. *The Wanderers* examines that, too.



What are the big themes you see *The Wanderers* tackling?

BE: I think one of Anna's big themes here—and I saw it in *The Last Match* as well—is why all of us struggle to be happy with the lives we have. In *The Wanderers*, almost all the characters are just unsatisfied in their lives and are looking around for ways to make their lives more meaningful. This can be a positive force if it leads to growth and development and a healthy exploration of new ideas. It can also be an incredibly toxic force because it can make you throw away the things that are working and wonderful in your life in the name of some to-be-identified future thing that no one can really know about.

AZ: It's funny, I didn't make that connection between the two plays. But of course I can see that it's there. *The Last Match* looks at the perils of ambition, what you do with yourself when you reach the top of your game, while *The Wanderers* is more about restlessness within relationships and how to resist various forms of temptation. But yes, I think that question—whether it's possible to be satisfied with one's life as it exists now as opposed to how one hopes it will look one day—looms large for me. Doesn't it for everyone? I assume that question is fairly universal; otherwise we'd all just be happy all the time and no one would want anything or make ridiculous mistakes.

BE: The play also deals with how trauma is handed down from generation to generation. I think all of us who live examined lives are constantly trying to figure out how we are our parents' children. We're constantly asking: what traditions did I inherit? What do they mean? Are they positive or negative? How have they shaped my life? That's especially powerful for Jews because there is the Holocaust looming in our case, two generations ago, and the trauma that the Holocaust has imprinted on Jewish people is something that continues to work itself out generation after generation. But we all have to walk this line between, on the one hand, remembering the past and honoring the horrible violence that took place and the memory of those who died, and on the other, tying our entire identity to the fact that a lot of people wanted to kill us. It's complicated.

Anna, the characters of Abe and Sophie in *The Wanderers* are novelists—are you a big fiction reader? What do you like?

AZ: I so wish I were a big fiction reader! I love fiction, but these days, with two small children at home, I often find myself without the bandwidth to read whole books. So my fiction reading is sporadic. But when I read, I tend to reach for novels with epic ambitions. Some favorites are *The Interestings* by Meg Wolitzer, *Fates and Furies* by Lauren Groff, *Middlesex* by Jeffrey Eugenides. I like Philip Roth but haven't read him in a long time. It would be interesting to return to him now, after so many years; would the thrilling seem puerile? I doubt it. I so respond to the bravery of authors writing unabashedly flawed characters who are almost certainly versions of themselves.

Barry, how did you approach the physical production? What inspired the set?

BE: In Judaism, the table is an extremely powerful metaphor. For example, during Passover the family is sitting around the table, and there are objects on the table, and the story that you tell as the night goes on involves people pointing to objects on the table and explaining what they are. Then in religious Judaism there's a thing called a *tisch* (which is Yiddish for table), and you sit with the great scholar, the Rebbe, around the table, and the Rebbe holds forth, and it's intimate,

like a graduate seminar. Then, of course, the table is where the family lives its life; the kitchen table is what the family revolves around. So there is something about the metaphor of the table that seems right both for the Brooklyn hipster writers who are sitting at their kitchen table writing their novels, and for the Orthodox Jewish family in the play, because so much of Jewish ritual on the domestic level involves something happening at the table.

Anna, could you say a bit about your relationship with *The Old Globe*?

AZ: I am so fortunate to be able to call *The Old Globe* an artistic home. Ever since my first reading here, of *The Last Match* in the Powers New Voices Festival in 2014, I have felt like a valued artist in the *Globe* family, for which I am deeply grateful. And it's such an honor to be working with Barry on *The Wanderers*. I felt so honored that he wanted to direct it; not only was this a meaningful vote of confidence in the play, but his involvement will enrich the play immeasurably. Barry is so smart about what plays need to do to work, about what to dangle in order to hook an audience, and when the play needs to breathe. It's truly been a privilege to work with him on it. ■

Photos: (page 10) *The New York Times* editorial on Natalie Portman and Jonathan Safran Foer, 2016. (page 11) Satmar Hasidim in Williamsburg, Brooklyn, New York. (left) Playwright Anna Ziegler and director Barry Edelstein. Photo by Chanel Cook.



SATMAR HASIDIC JUDAISM

By Danielle Mages Amato



Satmar women, Brooklyn, New York.

In the late 1700s, Hasidic Judaism emerged as a force in Eastern Europe. Its followers, known as Hasidim (“the pious ones”), sought a mystical, joyful connection to God.

Like all Orthodox Jews, Hasidim closely observe the *mitzvos*, the 613 commandments derived from the Torah. These laws shape and govern all aspects of their lives, from belief and ethics to dress and food. They keep kosher, observe the Sabbath, and adhere to daily practices of prayer.

Hasidic Jews, however, have a distinct social organization. They are divided into 25 to 30 different communities or sects, each of which follows a different Rebbe, or spiritual leader. The title of Rebbe (distinct from the title of rabbi), is dynastic: it is passed from father to son. The Rebbe is seen as having remarkable, mystical powers, which derive from his lineage, devotion, and holy practice.

The Hasidic community in New York City formed after World War II as Holocaust survivors arrived from Central and Eastern Europe. Today, 10 percent of American Jews identify as Orthodox, and about 35 percent of those are Hasidic. The Hasidic population in the United States is estimated at around 140,000.

The characters in Anna Ziegler's *The Wanderers* belong to the Satmar sect of Hasidic Judaism. The sect was formed in 1904 in the city of Satu Mare (then Hungary, today Romania) by Rabbi Joel Teitelbaum, the first Rebbe of the Satmar. During World War II, Hungary did not fall to Germany until 1944, so a larger number of Hungarian Hasidim survived the Holocaust. Among them was Rabbi Teitelbaum, who was one of 1,300 Jews rescued from the Bergen-Belsen concentration camp and relocated to the United States. He arrived in New York City with the goal of repopulating the Hasidic community and re-creating the world of pre-war Europe in America in honor of the generation destroyed by the Holocaust. As scholar Jerome Mintz describes it, the Satmar seek “to preserve every vestige of the past as a rampart of piety.”

To that end, the Satmar is among the most conservative and traditional of the Hasidic sects, focusing on purity and the absolute authority of religious law. They keep themselves separate and distinct from modern society, not integrating or interacting as other sects might. Television and movies are banned. Strict codes of modesty (*tznius*) are enforced for women. Their hair is shorn at marriage, their heads covered by a kerchief or wig. Satmar women wear high-necked clothing with long sleeves, along with opaque, heavy stockings. During the workweek, men wear a knee-length black jacket (*rekel*) and a fringed, four-cornered garment (*tzitzis*) over a white shirt. On the Sabbath, the everyday black hat is exchanged for a round, beaver-fur hat (*shtreimel*) and a black silk coat (*bekishe*). Men also wear their hair in sidelocks or sidecurls (*peyiss*), worn because of the biblical injunction against shaving the “corners” or sides of one's head.

In recent years, a growing number of memoirs and documentaries have given outsiders a look inside the closed world of Hasidic Judaism—and have laid bare the struggles faced by those who leave their sects: ostracism, the loss of their children and family connections, and the overturning of their very identities. ■

**MICHELLE BECK**

(Sophie) has appeared on Broadway in *A Raisin in the Sun* and Off Broadway in *Richard III* and *Love's Labour's Lost* (The Public Theater), *A Kid Like Jake* (LCT3), *As You Like It* and *The Tempest* (The Bridge Project for Brooklyn Academy of Music/The Old Vic), *Much Ado About Nothing* (Theatre for a New Audience), *Measure for Measure* (Epic Theatre Ensemble), and *Uncle Vanya* (The Pearl Theatre Company). Regionally, she has performed in *King Charles III* (American Conservatory Theater, Seattle Repertory Theatre, Shakespeare Theatre Company), *Tartuffe* (McCarter Theatre Center/Yale Repertory Theatre), *Hamlet* (Shakespeare Theatre Company), *Proof* (TheatreWorks Silicon Valley; San Francisco Bay Area Theatre Critics Circle Award nomination), and *The Winter's Tale* and *Cyrano de Bergerac* (Oregon Shakespeare Festival). Ms. Beck has worked on "Luke Cage," "Claws," "Homeland," and "Madam Secretary." Her films include *Ovum*, *Ambition's Debt*, *The Death of a Prince*, and *Spinning Into Butter*. She co-wrote and co-directed the film *Sam & Julia* with Randy Harrison. She is a member of the Artists Advisory Council with Epic Theater Ensemble and of Dorset Theatre Festival's Women Artists Writing Group, where her play *The Others* is in development.

**JANIE BROOKSHIRE**

(Julia Cheever) is making her Old Globe debut, though she previously premiered Anna Ziegler's play *A Delicate Ship*. She has appeared on Broadway in *The Philanthropist* (Roundabout Theatre Company) and Off Broadway in *The Mound Builders* (Signature Theatre Company), *Man and Superman* (Irish Repertory Theatre), *Mary Broome* and *The Wife to James Whelan* (Mint Theater Company), and *The Misanthrope* (The Pearl Theatre Company). Her regional credits include *Othello* (Folger Theatre), *Disgraced* (Milwaukee Repertory Theater), *Angel Street* (The Repertory Theatre of St. Louis), *A Delicate Ship* (Cincinnati Playhouse in the Park), *The Illusion*, *Romeo and Juliet*, *Crimes of the Heart*, *Doubt*, and *Amadeus* (PlayMakers Repertory Company), and *Intimate Apparel* and *Dial M for Murder* (Dorset Theatre Festival). Ms. Brookshire's television credits include "Blue Bloods," "The Good Wife," "Forever," and "Dawson's Creek." Her film credits include *He's Way More Famous Than You*, *Mike, Mike Tan* (upcoming); and *So Good to See You* opposite Sienna Miller (official Sundance Film Festival selection).

**ALI ROSE DACHIS**

(Esther) is pleased to be making her Old Globe debut in *The Wanderers*. She appeared on Broadway in Larry David's *Fish in the Dark*. Her New York and Off Broadway credits include *The Wedge Horse* (Fault Line Theatre), *Hamlet* (The Factory), *Macbeth*, *Romeo and Juliet*, and *The Tempest* (The Back Room Shakespeare Project), *The Awesome '80s Prom* and *Exit 27*. Ms. Dachis has appeared regionally in *The Edge of Our Bodies*, *Circle Mirror Transformation*, *Vanya and Sonia and Masha and Spike*, *A Midsummer Night's Dream*, and *The Great Gatsby* (Guthrie Theater), *Leveling Up* (Cincinnati Playhouse in the Park), *Gaslight* (Barrington Stage Company), *Pride and Prejudice* (Baltimore Center Stage), and *Romeo and Juliet* (Southwest Shakespeare Company). Her film and television credits include "Unicornland," "Fatal Encounters," *Match Perfect*, *The Magnificent Eve*, and *The Last Breath*. She received a B.F.A. from the University of Minnesota/Guthrie Theater BFA Actor Training Program. Ms. Dachis is a proud volunteer with Artists Striving to End Poverty.

**DANIEL ERIC GOLD**

(Abe) has appeared Off Broadway in *The Substance of Fire*, *subUrbia*, and *Len, Asleep in Vinyl* (Second Stage Theatre), *The Paris Letter* (Roundabout Theatre Company), *Small Tragedy* (Playwrights Horizons; Obie Award, Lucille Lortel Award nomination), *cagelove* (Rattlestick Theatre), *This Thing of Darkness* (Atlantic Theater Company), and *Beautiful Thing* (Cherry Lane Theatre). His regional credits include *Captors* (Huntington Theatre Company), the world premiere of *The Singing Forest* and *Loot* (Intiman Theatre), *Dealer's Choice* (Victory Gardens Theater), *Indiscretions* (Organic Theater Company), and *Henry V* (Chicago Shakespeare Theater). Mr. Gold's film credits include *Last Night*; *Hello, I Must Be Going*; *Taking Woodstock*; *Charlie Wilson's War*; *Definitely, Maybe*; *Easy Living*; *The Outcasts*; *Café*; *Spinning Into Butter*; *Harvest*; *Birds of America*; *Christmas with Holly*; and *Hacker*. His television credits include "Good Girls Revolt," "Ugly Betty," "Chicago Fire," "Girls," "The Blacklist," "Blue Bloods," "Unforgettable," and "Limitless."

**DAVE KLASKO**

(Schmuli) is an actor based in Brooklyn, New York. *The Wanderers* marks his Old Globe debut. Some of his favorite theatre credits include *King Lear* at Shakespeare in the Park; *Gordy Crashes* (New York Innovative Theatre Award nomination for Outstanding Actor in a Lead Role); *Much Ado About Nothing* at Classic Stage Company; *Hamlet* at Hudson Valley Shakespeare Festival; and *Movies on Demand*, a fully improvised movie at Upright Citizens Brigade Theatre. Originally from Allentown, Pennsylvania, Mr. Klasko later studied Film and American Studies at Brandeis University, then went on to get his M.F.A. from Columbia University. Recently, he starred in the horror film *Child Eater*, which is now available for streaming. He has appeared in numerous television commercials, and he regularly performs in comedy shows and sketches. daveklasko.com.

ANNA ZIEGLER

(Playwright) has written the plays *The Wanderers* (The Old Globe's 2017 Powers New Voices Festival); *The Last Match* (The Old Globe, City Theatre, Roundabout Theatre Company; Craig Noel Award nomination for Outstanding New Play); the widely produced *Photograph 51*, directed on the West End in 2015 by Michael Grandage and starring Nicole Kidman (WhatsOnStage Award for Best New Play); *Actually* (Geffen Playhouse, Williamstown Theatre Festival, Manhattan Theatre Club; Ovation Award for Playwriting for an Original Play); *Boy* (Keen Company/Ensemble Studio Theatre, TimeLine Theatre Company; Outer Critics Circle John Gassner Award nominee); and *A Delicate Ship* (The Playwrights Realm, Cincinnati Playhouse in the Park). She currently holds commissions from Roundabout Theatre Company, Second Stage Theatre, Seattle Repertory Theatre, and Empire Street Productions. Her plays have been developed at the Sundance Institute Theatre Lab, The O'Neill Theater Center's National Playwrights Conference, Cape Cod Theatre Project, New York Stage and Film, Old Vic New Voices, and Soho Rep.'s Writer/Director Lab, among others, and published by Dramatists Play Service; a collection entitled *Anna Ziegler: Plays One* is published by Oberon Books. She is currently developing television shows for HBO and AMC/Sundance and a screenplay for Scott Free Productions.

**BARRY EDELSTEIN**

(Director, Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. He has directed nearly half of the Bard's plays. His Globe directing credits include *The Winter's Tale*, *Othello*, *The Twenty-seventh Man*, the world premiere of *Rain*, *Picasso at the Lapin Agile*, *Hamlet*, and the world premiere of *The Wanderers*.

He also directed *All's Well That Ends Well* as the inaugural production of the Globe for All community tour. As Director of the Shakespeare Initiative at The Public Theater (2008–2012), Mr. Edelstein oversaw all of the company's Shakespearean productions as well as its educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-seventh Man*, *Julius Caesar*, *The Merchant of Venice*, *Timon of Athens*, and Steve Martin's *WASP and Other Plays*. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998 to 2003 he was Artistic Director of Classic Stage Company. His book *Thinking Shakespeare* is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.

MARION WILLIAMS

(Scenic Design) is a New York-based scenic and costume designer working in theatre, dance, and opera. Her previous Globe credits include scenic design for *Death of a Salesman*. Her New York credits include Primary Stages, MCC Theater, Mint Theater Company, The Juilliard School, Limón Dance Company, Manhattan School of Music, Red Bull Theater, and WP Theater. She has designed regionally for McCarter Theatre Center, Baltimore Center Stage, Guthrie Theater, Alliance Theatre, Actors Theatre of Louisville, South Coast Repertory, PlayMakers Repertory Company, Barrington Stage Company, Triad Stage, Folger Theatre, Pittsburgh Public Theater, Round House Theatre, Louisville Ballet, Cincinnati Playhouse in the Park, Two River Theater, Cincinnati Ballet, The Shakespeare Theatre of New Jersey, and Williamstown Theatre Festival. Her international credits include Hochschule für Musik und Theater (Leipzig, Germany) and Introdans (Netherlands). She has received the Princess Grace Award and Special Projects Grant.

DAVID ISRAEL REYNOSO

(Costume Design) is a scenic and costume designer who recently designed the Globe's productions of *Red Velvet*, *The Blameless*, *tokyo fish story*, *Constellations*, *Twelfth Night*, *Arms and the Man*, *Water by the Spoonful*, *Time and the Conways*, *Double Indemnity*, and *Be a Good Little Widow*. He also designed *As You Like It* for The Old Globe and University of San Diego Shiley Graduate Theatre Program. He received the San Diego Foundation's Creative Catalyst Grant, through which he created the immersive theatre piece *Waking La Llorona*, which was sponsored by The Old Globe and was subsequently part of La Jolla Playhouse's 2017 Without Walls Festival. Mr. Reynoso is the Obie Award-winning costume designer of the Off Broadway hit *Sleep No More* (New York and Shanghai) and is also a Helen Hayes Award nominee for *Healing Wars* (Arena Stage). He is recognized locally for his designs of *Tiger Style!*, *Healing Wars*, *The Darrell Hammond Project*, *Kingdom City*, and the DNA New Work Series presentation of *Chasing the Song* (La Jolla Playhouse). His other work includes: *Hamlet* starring John Douglas Thompson and directed by Carey Perloff (American Conservatory Theater), *Futurity*, *Cabaret*, *The Snow Queen*, *Alice vs. Wonderland*, *Trojan Barbie*, *Copenhagen*, *No Man's Land*, *Hamletmachine*, *Ajax in Iraq*, and *Abigail's Party* (American Repertory Theater), *The Comedy of Errors* and *Othello* (Commonwealth Shakespeare Company), *The Woman in Black* (Gloucester Stage Company), and *Dead Man's Cell Phone* (The Lyric Stage Company). Mr. Reynoso is also the recipient of an Elliot Norton Award, a Craig Noel Award nomination, and multiple IRNE and BroadwayWorld Award nominations. davidreynoso.com.

AMANDA ZIEVE

(Lighting Design) is delighted to be back at The Old Globe. She recently designed *Sweeney Todd* and *Roof of the World* (Kansas City Repertory Theatre) and *Titanic* (Signature Theatre Company). Her San Diego designs include *Rich Girl* (The Old Globe) and *West Side Story* (San Diego Musical Theatre). Her associate credits include *Bright Star* and *Allegiance* (The Old Globe) and *Escape to Margaritaville*, *Hollywood*, *The Hunchback of Notre Dame*, and *Chasing the Song* (La

Jolla Playhouse). She enjoys a career in both San Diego and New York City, where she had the privilege of working on her 17th Broadway production this spring. One of her most rewarding experiences has been assisting on *Hamilton*. She received her B.A. in Theatre from California State University, Northridge. amandazieve.com.

JANE SHAW

(Sound Design) is delighted to make her debut at The Old Globe. Last year her designs included the premiere of Anna Ziegler's *Actually* (Manhattan Theatre Club, Williamstown Theatre Festival), *Seder* (Hartford Stage), *Measure for Measure* (Theatre for a New Audience), *Jane Eyre* (Cincinnati Playhouse in the Park, Milwaukee Repertory Theater), and *Shakespeare in Love* (Cleveland Play House). Her other New York work includes *The Killer* (Theatre for a New Audience), *Men on Boats* (Clubbed Thumb, Playwrights Horizons; Drama Desk Award nomination), *Ironbound* (Rattlestick Playwrights Theater, Women's Project Theater), and *Hindle Wakes* (Mint Theater Company). Ms. Shaw has received a Drama Desk Award, Connecticut Critics Circle Awards, NEA/TCG Career Development grant, Henry Award, 2012 Premios ACE Award, and Bessie Award. She has been nominated for Lortel, Henry Hewes Design, and Elliot Norton Awards. Ms. Shaw is a graduate of Harvard College and Yale School of Drama.

DAVID HUBER

(Voice and Dialect Coach) has worked on the Globe productions of *The Importance of Being Earnest*, *Uncle Vanya*, *Hamlet*, Ken Ludwig's *Robin Hood!*, *The Imaginary Invalid*, *Skeleton Crew*, *Red Velvet*, *The Blameless*, *Picasso at the Lapin Agile*, *October Sky*, *Meteor Shower*, *Sense and Sensibility*, *Macbeth*, *tokyo fish story*, *Camp David*, *Constellations*, *Rain*, and *Bright Star*, among many others. His previous Globe acting credits include *The Winter's Tale*, *The Tempest*, *The Two Gentlemen of Verona*, and *The Merchant of Venice*, among several others. He is a graduate of the Graduate Voice Teacher Diploma Program at York University in Toronto. His regional theatre acting 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 REpertory Company, and Centennial Theater Festival, among many others. Mr. Huber coaches voice, speech, and acting privately and at several local colleges, and he also works with special-needs clients. He is an M.F.A. graduate of The Old Globe and University of San Diego Shiley Graduate Theatre Program.

CAPARELLIOTIS CASTING

(Casting) has cast for The Old Globe for the past five seasons, including the recent productions of *The Importance of Being Earnest*, *Picasso and the Lapin Agile*, and *Skeleton Crew*. Their Broadway casting credits include *The Boys in the Band*, *Three Tall Women*, *Saint Joan*, *Junk*, *Meteor Shower*, *A Doll's House Part 2*, *The Front Page*, *Les Liaisons Dangereuses*, *The Glass Menagerie*, *Jitney*, *The Little Foxes*, *The Father*, *Blackbird*, *An Act of God*, *Airline Highway*, *Fish in the Dark*, *It's Only a Play*, *Disgraced*, *Holler If Ya Hear Me*, *Casa Valentina*, *The Snow Geese*, *Orphans*, *The Trip to Bountiful*, *Grace*, *Dead Accounts*, *The Other Place*, *Seminar*, *The Columnist*, *Stick Fly*, *Good People*, *Bengal Tiger at the Baghdad Zoo*, *The House of Blue Leaves*, *Fences*, *Lend Me a Tenor*, and *The Royal Family*. They also cast for Manhattan Theatre Club, Atlantic Theater Company, Signature Theatre Company, LCT3, Ars Nova, Goodman Theatre, Steppenwolf Theatre Company, McCarter Theatre Center, and Arena Stage, among others. Their film and television credits include *HairBrained* with Brendan Fraser, "American Odyssey" (NBC), "How to Get Away with Murder" (ABC pilot), "Ironside" (NBC), and *Steel Magnolias* (Sony for Lifetime).

ANJEE NERO

(Production Stage Manager) has previously worked on The Old Globe's world premiere musical productions of *Benny & Joon*; *October Sky*; *Bright Star*; *Dog and Pony*; *Allegiance*; *A Room with a View*; and *Kingdom*, in addition to *The Importance of Being Earnest*; *King Richard II*; *Picasso at the Lapin Agile*; *Kiss Me, Kate*; *The Twenty-seventh Man*;

The Winter's Tale; Be a Good Little Widow; Richard O'Brien's The Rocky Horror Show; and The Savannah Disputation. Ms. Nero worked on the Broadway production of *Bright Star* and most recently launched the first national tour. Her selected La Jolla Playhouse credits include *Sideways* directed by Des McAnuff, *Ruined* directed by Liesl Tommy, *A Midsummer Night's Dream* directed by Christopher Ashley, and *Herringbone* directed by Roger Rees and starring BD Wong. Ms. Nero has worked with several prominent regional theatres including The Kennedy Center, Center Theatre Group (Ahmanson and Kirk Douglas Theatres), Hartford Stage, SITI Company, Huntington Theatre Company, and Berkeley Repertory Theatre, including having toured nationally and internationally with various organizations.

MARIE JAHELKA

(Assistant Stage Manager) previously worked on The Old Globe's Powers New Voices Festival (2016–2018), *Red Velvet*, *Dr. Seuss's How the Grinch Stole Christmas!*, *Somewhere*, *The Last Romance*, *The Whipping Man*, *Romeo y Julieta*, *Back Back Back*, *Opus*, *The American Plan*, *In This Corner*, and *Oscar and the Pink Lady*. Her regional credits include *Hollywood*, *Ether Dome*, *Miss You Like Hell*, and *The Tall Girls* (La Jolla Playhouse), *Evita* and *Violet* (San Diego Repertory Theatre), *Dogfight*, *My Fair Lady*, *True West*, *Fool for Love*, *Spring Awakening*, *Company*, *Shakespeare's R&J*, *Assassins*, *Mistakes Were Made*, *Parade*, *Cabaret*, and *Love Song* (Cygnet Theatre Company), *The Full Monty* (San Diego Musical Theatre), *miXtape* (Lamb's Players Theatre), *The Amish Project* (Mo'olelo Performing Arts Company), and *This Wonderful Life* (North Coast Repertory Theatre). She received her B.A. in Theatre Arts from University of San Diego.



TIMOTHY J. SHIELDS

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

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

JACK O'BRIEN

(Artistic Director Emeritus) served as Artistic Director of The Old Globe from 1981 through 2007. He directed the current Broadway revival of *Carousel* and recently directed *Charlie and the Chocolate Factory* on Broadway, *Great Scott* at San Diego Opera, and the national tour of *The Sound of Music*. His Broadway credits also include *The Front Page*, *It's Only a Play*, *Macbeth* with Ethan Hawke, *The Nance*, *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss's 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), and *Porgy and Bess* (Tony nomination). Metropolitan Opera: *II Trittico*. London: *Love Never Dies*, *Hairspray* (Olivier

nomination). National Theatre: *His Girl Friday*. Six movies for PBS's "American Playhouse." Awards: 2008 Theatre Hall of Fame Inductee, 2005 John Houseman Award, ArtServe Michigan 2008 International Achievement Award, Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Film (actor): *Sex and the City 2*. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in 2013 by Farrar, Straus and Giroux.

CRAIG NOEL

(Founding Director) was born on August 25, 1915, and in 2015 The Old Globe celebrated the 100th anniversary of the birth of this theatre legend who was instrumental in cultivating the San Diego arts community. Mr. Noel was first appointed director in 1939, directing 15 productions prior to World War II. Following the war 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 Caparelliottis, CSA
Lauren Port, CSA
Joseph Gery

SPECIAL THANKS

Frieda Vizel
Satmar Scholar

Jeanette Oi-Suk Yew
Projection Designer



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.

TAKING PHOTOS IN THE THEATRE

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

Marion Williams, Scenic Design

David Israel Reynoso, Costume Design

Amanda Zieve, Lighting Design

Jane Shaw, Sound Design

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

PATRON INFORMATION

TICKET SERVICES HOURS

Monday: Closed

Tuesday – Sunday: 12:00 noon – last curtain

Hours subject to change. Please call ahead.

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

FAX (619) 231-6752

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

WEBSITE www.TheOldGlobe.org

ADMINISTRATION HOURS

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

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A GATHERING FOR CHANGE

The Shakespeare in Prisons Conference Comes to The Old Globe

By Freedom Bradley-Ballentine and Mike Hausberg

In 2011, a small group of arts practitioners from the Midwest was faced with a problem: the inherent isolation of working with incarcerated individuals. Because of the remote locations of the prisons, this group needed to unite and show they were not alone, to create a network where there was none. When asked about those early days of planning, Executive Director Scott Jackson of Shakespeare at Notre Dame spoke about why they felt it was so important. "We knew we needed to form a social justice movement because the experiences we were learning about by doing the work were just so diverse and important."

Curt Tofteland, Founder and Producing Director of Shakespeare Behind Bars, also saw the possibilities for a unique community when professor Peter Holland came to Notre Dame from the Shakespeare Institute in Stratford-upon-Avon in England. Tofteland said, "Peter organized an academic conference when he got to Notre Dame, and I discovered that he was interested in Shakespeare performance, not just Shakespeare on the page."

After several conversations, the group decided to bring together the artistic and the academic and explore what was happening in prisons. After Tofteland attended a conference in Rotterdam regarding this kind of work, discussion turned to action. "I wanted to bring someone in to talk about what was going on internationally," he said. "I knew Peter and Scott had the resources to make this happen, and what started out as a speaking engagement quickly grew into an international conference."

The Shakespeare in Prisons Conference was born. The first conference in 2013 was all about getting to know other professionals and creating a network across the country and the



world, and that could only happen by putting everyone in the same room. A second convening in 2016 built on this foundation.

That spirit of connection inspired the group to move the conference from its Midwestern roots to The Old Globe, where the 2018 conference was held in March. Tofteland explained, "The reason it was held at Notre Dame was that they had the resources to nurture it. The plan was always to get it into a position to travel, and that's where The Old Globe came in, to get it into the theatre world so it wasn't thought of as this purely academic idea."

Jackson added, "The Old Globe is such a well-established and well-known institution in America. Its commitment to theatre being more than entertainment, its commitment to programs that invest in the community. That is something that unites us in change."

Another thing that made the San Diego conference different from previous iterations was the inclusion of so many correctional professionals, including San Diego County Sheriff Bill Gore, who is a huge proponent of rehabilitation and who delivered the keynote address this year. "We've never had that many law enforcement officials at the conference," said Tofteland. "It was a great opportunity to share what's effective. There was a lot to learn from them."

Bringing the Shakespeare in Prisons Conference to The Old Globe opened the world of prison-arts to many new people and established the conference as an important gathering for those in the field. "I'm thrilled that the conference has its own legs, that it lives in the world," said Jackson. "It has just grown so much."

Photos: (top) The first Shakespeare in Prisons Conference, 2013. Photo by Lesley Currier. (left) Curt Tofteland and Peter Holland speaking at the Shakespeare in Prisons Conference, 2013.

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To find out more about the Shakespeare in Prisons Conference, please visit www.TheOldGlobe.org/ShakespeareinPrisons2018.

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 John Ralston Information Technology Assistant Manager
 Brittany Summers Information Technology Assistant

HUMAN RESOURCES

Sandy Parde Human Resources Director
 Manny Bejarano Human Resources Coordinator

MAINTENANCE

Crescent Jakubs Facilities Director
 Violanda Corona, Roberto Gonzalez, Bernardo Holloway, Reyna Huerta, Johnny Kammerer, Jason McNabb, Jose Morales, Victor Quiroz, Vielka Smith Building Staff

PROFESSIONAL TRAINING

Shana Wride Program Coordinator
 Amanda Banks, Brian Byrnes, Maria Carrera, Cynthia Caywood, Ray Chambers, Gerhard Gessner, Jan Gist, Scott Ripley, Fred Robinson, Abraham Stoll, Eileen Troberman M.F.A. Faculty
 Scott Amiotte, Corey Johnston, Nate Parde, Nicole Ries, Robin Roberts M.F.A. Production Staff

ARTS ENGAGEMENT

Karen Ann Daniels Associate Director of Arts Engagement
 Melinda Cooper Arts Engagement Programs Manager
 Lisel Gorell-Getz Master Teaching Artist
 Renee Acasio Arts Engagement Operations Coordinator
 Katherine Harroff, Erika Phillips, James Pillar, Damon J. Shearer Arts Engagement Programs Associates
 Jorge Rivas Programs Assistant
 Carolyn Agan, Gerardo Flores, Monique Gaffney, Jason Heil, Kimberly King, Erika Malone, Blake McCarty, Crystal Mercado, Jake Millgard, Heather Pauley, Tara Ricasa, Catherine Hanna Schrock, Gill Sotu, Skyler Sullivan, Valeria Vega Teaching Artists
 Sarah Lujan AXIS Production Assistant
 Jack Patteson Arts Engagement Intern

FINANCE

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

DEVELOPMENT

Bridget Cantu Wear Associate Director, Strategic Partnerships
 Annamarie Maricle Associate Director, Institutional Grants
 Keely Tidrow Associate Director, Major Gifts
 Eileen Prisby Events Director
 Matthew Richter Major Gifts Officer
 Robin Hatfield Individual Giving Manager
 Matthew B. Williams Development Communications Manager
 Diane Addis Donor Services Administrator
 Rico Zamora VIP Services and Ticketing Coordinator
 Caren Dufour Development Assistant
 Derek Floyd Grants Assistant
 Stephen Jones Telefunding Specialist

DONOR SERVICES

Jyothi Doughman, Anthony Hackett, Jerilyn Hammerstrom, Helene Held, Barbara Lekes, David Owen, Stephanie Reed, Laura Regal Suite Concierges

MARKETING

Susan Chicoine Public Relations Director
 Ed Hofmeister Associate Director of Marketing
 Mike Hausberg Communications Manager
 Alejandra Enciso-Dardashti Public Relations Associate
 Chanel Cook Digital and Print Publications Designer
 Eve Childs Marketing Assistant
 Carolann Malley Distribution Staff
 Britteny Urich Public Relations Intern

SUBSCRIPTION SALES

Scott Cooke Subscription Sales Manager
 Nisha Catron, Arthur Faro, Janet Kavin, Pamela Malone, Yolanda Moore, 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 Representatives
 Kari Archer, Luz Esteban, Bea Gonzalez, Alejandro Gutierrez, Amanda King, Jamie McGuffee, Lauren Mezza, Savannah Moore, Evan Nyarady, John Sweeney, Michelle Wiegand, Krista Wilford Ticket Services Representatives

PATRON SERVICES

Mike Callaway Patron Services Director
 Cynthia Ochoa, Laura Rodriguez, Mary Taylor House Managers
 Angela Montague Kanish Front of House Assistant
 Nic Hagan Food and Beverage Manager
 Scott Fitzpatrick, Deborah Montes, Stephanie Passera Pub Shift Supervisors
 Patrice Aguayo, Tyra Carter, Athena Dinunzio, Yvette Piscopo, Jennifer Van Atta, Vladymir Wong Pub Staff
 Linda Bahash, Barbara Behling, Stephanie Rakowski Gift Shop Supervisors

SECURITY/PARKING SERVICES

Edward Camarena Security Manager
 Sherisa Eselin Security Officer
 Karen Cole, Francisco Dukes, Jeff Howell, Keneti Kurtz, Joseph Lapira, Janet Larson, Jean Pierre, Eleuterio Ramos, Guadalupe Velez Security Guards
 Jose Gamino, Joseph Lapira VIP Parking Valet

Jack O'Brien Artistic Director Emeritus
 Craig Noel Founding Director