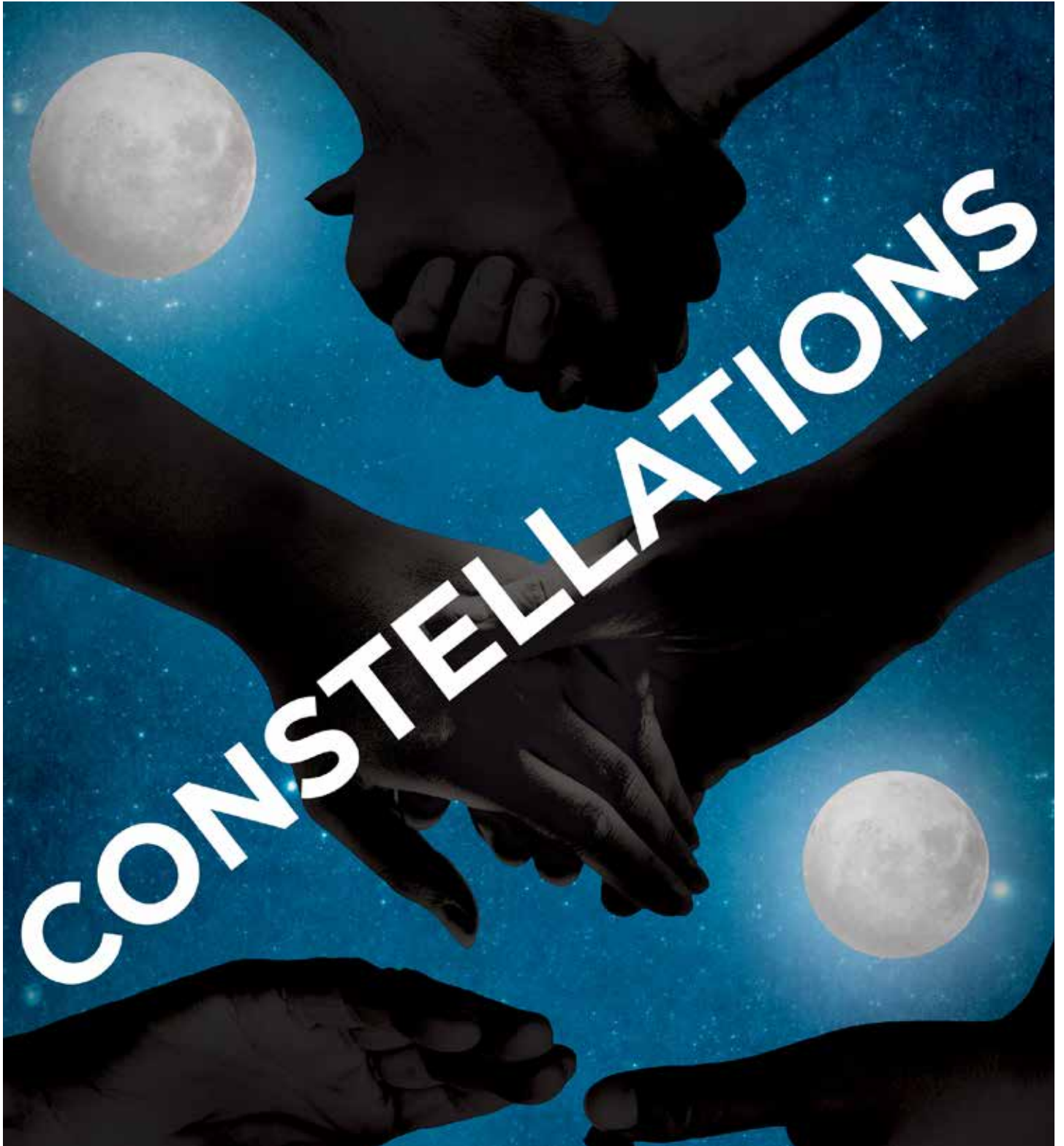


# performances

THE  LD GLOBE

APRIL 2016



# WELCOME

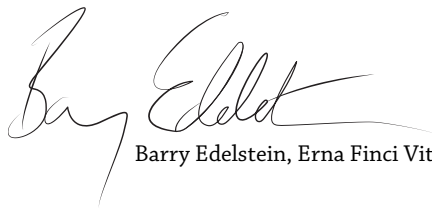
Welcome to *Constellations*, the bold and captivating new play by writer Nick Payne. *Constellations* premiered in London before making its successful bow on Broadway last year, and it's the Globe's singular pleasure to introduce this international hit to San Diego audiences. The Globe's mission in programming is broad. We aim to bring you not only world premieres, classics, and musicals, but also plays like *Constellations*: the most successful and acclaimed works being done across the country and around the world. We hope you find it as funny and heartfelt and haunting as we do.

And who better to entrust with such a unique and special play than our good friend, director Richard Seer. Not only is Rick the head of The Old Globe and University of San Diego Shiley Graduate Theatre Program, but *Constellations* marks the sixteenth production he has directed for the Globe. His delicate touch and skillful work with actors make him the perfect director to help *Constellations* shine. He's matched here with a top-notch design team—scenic designer David Israel Reynoso, costume designer Elisa Benzoni, lighting designer Bradley King, and sound designer Fitz Patton—as well as two masterful performers, Christian Coulson and Victoria Frings.

We hope you enjoy the show!



Managing Director Michael G. Murphy and Erna Finci Viterbi Artistic Director Barry Edelstein.



Barry Edelstein, Erna Finci Viterbi 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.



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## PRODUCTION SPONSORS

### ALAN BENAROYA



(from left) Michael G. Murphy and Alan Benaroya at the 2015 Globe Gala. Photo by Douglas Gates.

### RENEÉ AND BOB WAILES

Reneé Wailes is beginning her second term on the Board of Directors and is excited to serve on the new Arts Engagement Committee, led by Freedom Bradley-Ballentine, as well as the Finance Committee and Artistic Angels Sub-Committee. Previously, she had a career as a dentist with practices in Texas, Arizona, and California before retiring to raise her two sons. She developed a passion for theatre and the arts, and she came to appreciate the importance of the arts in education after attending a Society of Fellows seminar at The Aspen Institute. Bob Wailes is a physician with a private practice in North County San Diego specializing in interventional pain medicine. He serves on the Finance Committee of the San Diego County Medical Society Foundation, is Vice Chair of the Executive Committee of the California Medical Association, and represents his specialty of pain medicine with the American Medical Association. Reneé and Bob have been married almost two years and have five grown children between them. They are both involved with the Society of Fellows at The Aspen Institute, appreciate Canine Companions for Independence, and enjoy traveling, golf, adventures with their children, and their big, enthusiastic, and happy family. They are pleased to be Production Sponsors of *Constellations* and hope you enjoy the performance tonight.



Bob and Reneé Wailes at the 2015 Globe Gala. Photo by Bob Ross.

### US 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 as well as adults attending a host of activities throughout the City of San Diego. Additionally, U.S. Bank has long been a production sponsor for many plays including *Robin and the 7 Hoods*, *Somewhere, Good People*, *Rich Girl*, *A Doll's House*, and the hit play *The Royale*. U.S. Bank's philosophy of work, home, and play is reflected in funding priority areas of education, economic opportunity, and artistic and cultural enrichment. Music, art, sports, and educational opportunities all enrich a community, which is why U.S. Bancorp proudly supports many such organizations, which in turn strengthens communities and enhances the quality of life across America. The Old Globe thanks U.S. Bank for its generous and steadfast support and is grateful to Senior Vice President Steve Stuckey for his loyal volunteer service as a member of The Old Globe's Board of Directors.



## 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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\*In Memoriam





# 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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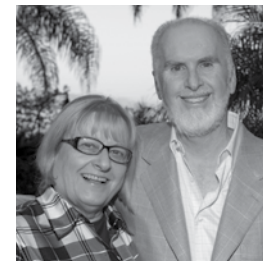
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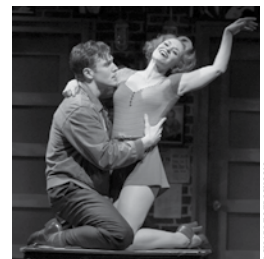
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Photo for Globe Guilders: Dina Thomas and Adam LeFevre in *The Metromaniacs*, 2016; for Anonymous: Tyler Hanes and Megan Sikora in *Kiss Me, Kate*, 2015; for Diane and John Berol: the cast of *A Midsummer Night's Dream*, 2013; for Dolores and Rodney 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 Officer Keely Tidrow at (619) 231-1941.





Welcome to the Globe!

I always expect the unexpected while sitting in a Globe audience, and this evening promises wonderful surprises! Time and space, romance and mathematics, beekeeping and quantum physics: These are not typical subjects for a play, but—expect the unexpected!—here they are. Nick Payne’s intriguing play of intimacy and the cosmic—one relationship dramatized with infinite possibilities—captured hearts and minds on London’s West End and on Broadway, and we are delighted to share it with Globe audiences tonight.

Once again (or is it “as ever”?), director Richard Seer has worked his magic with two amazing actors and some of the Globe’s favorite designers, all working as a seamless team. Rick is truly a Globe treasure: as Director of Professional Training, he has been crucial in making The Old Globe and University of San Diego Shiley Graduate Theatre Program (recently renamed in honor of Donald and Darlene Shiley) one of the best in the country. Both *The Hollywood Reporter* and *Onstage* have recently rated it so. Our graduates appear on stages across the U.S., and other programs are emulating many of our training methodologies.

We would like to acknowledge the invaluable support of The Old Globe’s subscribers and donors. We are particularly grateful to the Production Sponsors of *Constellations*: Alan Benaroya, René and Bob Wailes, and US Bank, plus Artist Sponsors Daphne and James Jameson.

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 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

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†Executive Committee member

## 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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## FROM BARRY

The Globe’s annual slate of fifteen productions, among the busiest in America’s regional theatre movement, requires a year-round season planning effort. I lead regular meetings with my crackerjack team: Literary Manager and Dramaturg Danielle Mages Amato; Associate Producers Eric Louie and Justin Waldman; Director of Arts Engagement Freedom Bradley-Ballentine; and Artistic Associate Bernadette Hanson. Managing Director Michael Murphy visits frequently, and occasional guests join us to offer their special perspectives. Our discussions are always wide-ranging, robust, and fun. It’s a privilege to program great theatre art for our country’s sixth-largest regional theatre, and a joy to imagine the work that world-class artists can bring to our stages.

The principles that inform our thinking derive first from the Globe’s mission. Artistic excellence is a central value; “diversity and balance in programming”, as our mission puts it, are key guideposts. The season planning group has its own sense of what kind of work a major regional theatre should be doing, and I, at whose desk the buck stops, have my own taste that disposes me toward certain works and artists.

But the most important thing we consider is our audience. As we gather in my office to debate our program, the season planning team likes to imagine that in the room sits a seat from each of the Globe’s three theatres: one comfy and henna-colored velour, one crimson-hued and upright, and one a green stadium number suitable for all weather. (My office gets crowded!) We ask: What do those seats’ occupants want to see? What do they like? What will entertain them? Edify them? And to what can we introduce them that perhaps they haven’t seen before?

That’s how we chose *Constellations*. This remarkable play fulfills the Globe’s mission in a spectacular way. It brings to San Diego a work that was a major success in the West End and on Broadway and that regional audiences must have the opportunity to know. It pushes the dramatic form in innovative and interesting new directions that ask our audience to consider new perspectives on what a drama can be. It considers complex ideas about time, fate, existence, and the universe, but it renders them accessible through the story of a romantic relationship in which all of us can see ourselves. And it offers two juicy roles to great actors, even as it challenges a director and a team of designers to reach beyond the confines of realism and into a fluid realm where the physical and the temporal slide and glide around each other.

Nick Payne’s play is *sui generis*. It owes no discernible debt to previous writers or plays. As it breaks new dramaturgical ground, it manages to gaze simultaneously through a telescope—into Marianne’s infinite world of the cosmos—and a microscope—into Roland’s finite world of the bees’ honeycomb. In short scenes of terse, oblique dialogue, it refracts the most sublime of human emotions, love, into the rainbow colors that comprise it. Lust, yearning, joy, sadness, pain, loss, peace: these are the shards that miraculously come together in a theatrical climax that is as moving as that in any play I know from the past twenty years.

I’m very happy that our close friend and longtime colleague Richard Seer is at the helm of this complex work. His sensitive hand and deep well of humanity have elicited superb, surprising, and detailed work from a first-rate design team and two actors at the top of their game. I’ve delighted in watching them at work, and I know you will, too.

*Constellations* is a play that requires patience and close listening, and one that rewards an audience willing to take a wide view. It’s in our season because it is excellent and special, and because it presents to you, our audience, a view of what is most dynamic and exciting in contemporary theatre art. It’s the kind of work the Globe sees as its mandate to present, and one we’re proud to offer.

Thanks for coming. Enjoy the show.

PRESENTS

# CONSTELLATIONS

BY  
NICK PAYNE

David Israel Reynoso  
SCENIC DESIGN

Elisa Benzoni  
COSTUME DESIGN

Bradley King  
LIGHTING DESIGN

Fitz Patton  
SOUND DESIGN

David Huber  
VOCAL COACH

Caparelliotis Casting  
CASTING

Annette Elena Nixon  
PRODUCTION STAGE MANAGER

DIRECTED BY  
RICHARD SEER

Originally produced on Broadway by the Manhattan Theatre Club, Lynne Meadow, Artistic Director,  
Barry Grove, Executive Producer, and The Royal Court Theatre by special arrangement  
with Ambassador Theatre Group and Dodgers on December 16, 2014.

*Constellations* is presented by special arrangement with Dramatists Play Service, Inc., New York.

Sheryl and Harvey White Theatre  
Conrad Prebys Theatre Center  
April 9 – May 8, 2016

CAST  
(in alphabetical order)

ROLAND.....Christian Coulson  
MARIANNE.....Victoria Frings

UNDERSTUDIES.....for Marianne – Amy Blackman'; for Roland – Daniel Petzold'

Production Stage Manager .....Annette Elena Nixon

*There will be no intermission.*

PRODUCTION STAFF

Assistant Director ..... Sophia Wood  
Assistant Scenic Design ..... Eileen McCann  
Assistant Costume Design ..... Shelly Williams  
Production Assistant..... Samantha Bauman-Martin  
Sign Language Consultant ..... Tracy Norris  
Fight Consultant ..... George Yé

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.

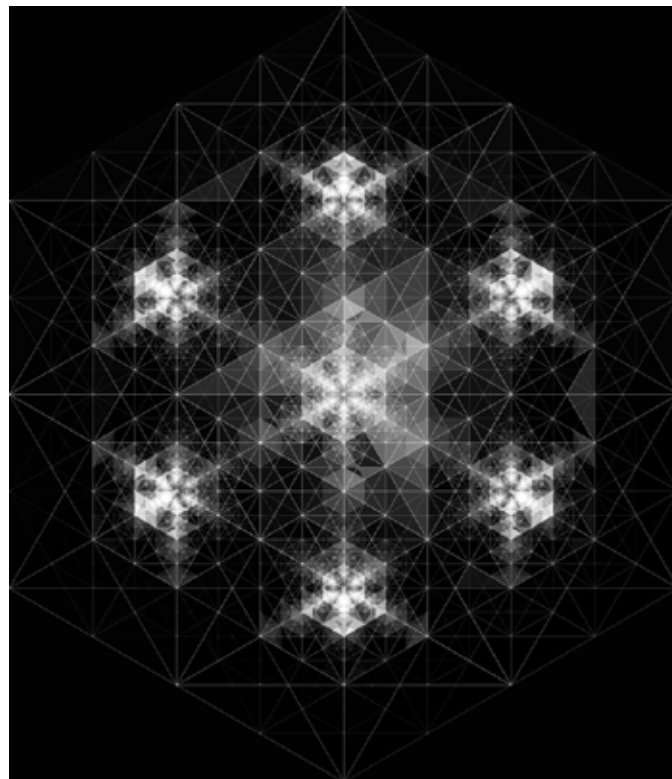
Si desea una sinopsis de esta obra en Español o en Inglés, favor de pedírsela al acomodador que le entregó este programa. If you would like a synopsis of this production in English or Spanish, please request it from an usher.



# ONE RELATIONSHIP, MANY ANGLES

## Director Richard Seer on the structure and heart of *Constellations*

Interview by Danielle Mages Amato



Andy Gilmore, "Constellation."

### What made you decide to take on *Constellations* as a director?

It's a very exciting play for me. I'm usually asked to direct realism, and this is not realism. It's a very different form, and it felt wildly challenging to me. Also, when Barry [Edelstein], asked me to read it, I discovered that I have a very close connection to it in a couple of ways. There's a disease that's discussed often in the play, and one of my brothers died of

that same disease. He was only 50 years old. So it's a very emotional subject for me. I didn't know if that was a reason to accept the project or not to accept it. But I have another brother who's an astrophysicist, and Marianne, one of the two characters in the play, is a physicist in a closely related field. Not to mention I had a minor in physics as an undergraduate. In the end, I decided that all those coincidences linking me to the play probably indicated that I *should* do it. And I'm glad I did.

### What do you think is the emotional heart of the play?

One of the things I love about the play is the geekiness of the characters. Marianne and Roland are two people who work in very solitary careers. She's part of a team, but most of her work is done privately and by herself, sitting at a computer all day. And he works as a beekeeper. They're both dealing with worlds—either in microcosm or macrocosm—that they find fascinating. They're both engaged in a kind of hunt to figure out the secrets of those worlds. And what they're not good at—even though these are very smart people, very attractive people—is interpersonal relationships. These are not people who go to singles bars. It's not that they've *never* dated, but they have not presumably had as successful a relationship as they end up having in this case. They're smart people without social savvy. And that makes them enormously endearing for an audience. And it makes it more understandable why this—falling in love—is, for them, its own kind of mystery.

The play also deals with multiverse theory, that there may indeed be any number of parallel universes that we are shifting back and forth through. And it's about the relationship between these two people: how they intersect, how they veer apart and come back together. There's a kind of wonderful, accidental quality to how that happens. It's not moralistic. A lot of plays that move around in time are ultimately about trying to make the "right" decision. I'm not sure there is a

right decision in this play. And nothing seems decreed. It's not about theology; it's about science.

### How has the science in the play influenced the production?

I've had wonderful conversations with Dr. Alison Coil, a physicist at UCSD, about the science in the play. The universe, she told me, is often described by illustrators as being round. Maybe it's because humans have a hard time understanding infinity, something without borders. Even though the universe is *not* round, here in this theatre, we *are* in the round. We needed to create a whole universe. A place that we could imagine being all places or any place. It's a very theatrical piece, and we've created a very theatrical space. We use almost no realistic devices. There's no realistic sound, no realistic lighting. There are no props and no costume changes. We're watching these people travel both in time and space, understanding that it is their essence that is making that journey. So we wanted to create a space that gave us as much flexibility as possible.

Something I find really fascinating is that the "eleven o'clock number," the big climactic moment of this play, is about time. Multiverse theory says, in a sense, that we have a lot of options, endless options, and we should see that as a kind

of adventure when it comes to how we live our lives. On the other hand, time feels linear. Limited. But the finiteness that we think of when we think of time—a beginning and an end—is actually not how physics describes it. Marianne says that time is irrelevant at the level of atoms and molecules. It doesn't move like an arrow from past to present. And I think that's why the play is allowed to go back and forth in time.

### Do you have any advice for us as audience members coming in to see this play?

I encourage the audience to risk being confused. I know I go into the theatre with some intention to solve a puzzle—that I'm going to look for clues, put them all together, and make everything make sense. We're used to linear storytelling, and this is not linear. It shifts back and forth in time and place, and we see the same scene happen from a variety of angles. The lovely thing is that we are in the round, so we literally get to see it from a variety of angles, which is kind of great. This may not be the linear storytelling that you expect in the theatre, but allow it to confuse you a little bit. There isn't something you're supposed to know and don't. And eventually, it will make sense. It has its own kind of wonderful logic. The play comes to a conclusion that I think is enormously satisfying, but only if we don't try to figure it out so heartily that we miss the forest for the trees. ■



## MYSTICAL GEOMETRY

### David Israel Reynoso on the inspiration behind the *Constellations* set

*Globe audiences best know David Israel Reynoso for his astonishing costumes, from the lavish period designs he created for Time and the Conways, Arms and the Man, and Twelfth Night to the carefully calibrated contemporary clothes featured in Water by the Spoonful and Be a Good Little Widow. Now, Constellations introduces his scenic designs to Globe audiences for the first time.*

I love the challenge of trying to visually interpret something that is beyond words. With the set for *Constellations*, I wanted to use the science in the play as a jumping off point, but I also wanted to create something that inspires a sense of wonder—the same kind of wonder I imagine these scientists must constantly experience as they explore and try to understand the cosmos, which is something almost beyond comprehension.

Being in the round, in this very contained space, one of the questions we had was: How do you create a sense of expansion?

I've always been really inspired by reflections and how they can create a sense of infinity. Director Rick Seer and I looked at the work of a lot of contemporary artists who use mirrors: people like Guillaume Lachapelle and Yayoi Kusama. With the installations that Kusama creates, the footprint of the room is rather small, but when light is given the opportunity to



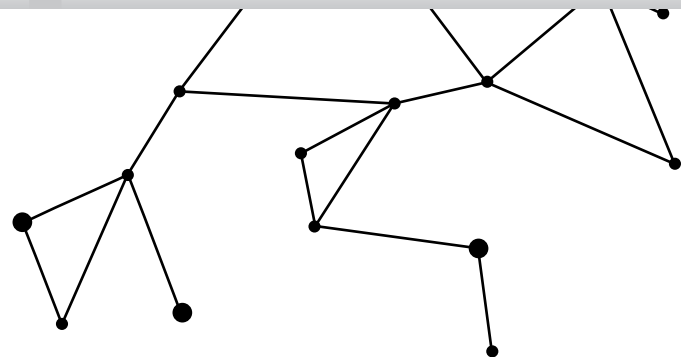
Constellations set rendering.

bounce around inside a mirrored enclosure, there is a great sense of expansion and multiplication—and I think that really speaks to the themes of the play and the infinite possibilities of the multiverse.

The set is a hexagonal room, and the mirrored surface of the walls is made from a black, highly reflective material that only bounces back what is illuminated, so you don't necessarily see a full reflection, but instead you get a ghost impression. Working closely with lighting designer Bradley King, the idea was to create a kind of kaleidoscope with these mirrored walls that gives the illusion of these equal, parallel universes all existing at the same time. We were also trying to come up with a mechanism to allow the playing space to go from intimate to extremely expansive and explosive, depending on the needs of the script.

I was drawn to hexagons because of the honeycomb connection, of course, but also because of their connection to both math and the mystical. As a geometric shape we use hexagons to describe molecules, and you see hexagonal tiles in the mirrors of some of the world's biggest telescopes—like the Keck telescopes in Hawaii. But it's also a shape that was used even in ancient times to help describe and understand the universe. I started to look at images of sacred geometry and how it is that we try to interpret on a visual level all those things that are beyond our comprehension. I also looked at tessellations, at fractals, at the work of artists who create geometric, mathematical compositions. I love what happens when you have the intersection of multiple lines. You start to get these bright pinpoints, almost like stars. Like the actual constellations in the sky—they're also a way of trying to piece together something that is just so much larger than we can express.

I hope when people look at the set, they can't quite place what it is. That it will look like something mystical, but also something scientific and geometric and mathematical. And that the actors will feel suspended in this space—these human figures in the middle of something magical and otherworldly. I love that. ■



Guillaume Lachapelle. "Starry Night (Nuit étoilée)", 2012.

"I wanted to use the science in the play as a jumping off point, but I also wanted to create something that inspires a sense of wonder—the same kind of wonder I imagine these scientists must constantly experience as they explore and try to understand the cosmos, which is something almost beyond comprehension."

—David Israel Reynoso



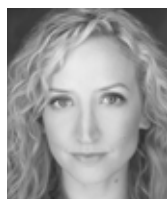
Yayoi Kusama's "Infinity Mirrored Room - The Souls of Millions of Light Years Away," 2013. Photo by Maris Hutchinson.





### CHRISTIAN COULSON

(Roland) has appeared Off Broadway in *The Changeling* (Red Bull Theater), *Everything You Touch* (Rattlestick Playwrights Theater), and *A Picture of Autumn* (Mint Theater Company). His American regional credits include *Travesties* (McCarter Theatre Center) and *Dutch Masters* (Berkshire Theatre Festival). Mr. Coulson's U.K. credits include *Hedda Gabler* (Palimpsest), *Ghosts* (Gate Theatre), *Festen* (national tour), *Journey's End* (West End), and *Romeo and Juliet* (Liverpool Playhouse). He has appeared in the films *Peter and John*, *Love is Strange*, *The Disappearance of Eleanor Rigby: Him*, *Gayby*, *Leaving Circadia*, *Harry Potter and the Chamber of Secrets*, *The Hours*, and *Four Feathers*. His television credits include "Eye Candy," "Nurse Jackie," "The Good Wife," "Gossip Girl," "Agatha Christie's Marple," "Charles II," "Little Britain," "Hornblower," "The Forsyte Saga," and "Love in a Cold Climate." Mr. Coulson also directed *Shorts in the Summer* (The Tank in New York) and assistant-directed the Off Broadway production of *The Effect* (Barrow Street Theatre). He is Co-Artistic Director of {Your Name Here}.



### VICTORIA FRINGS

(Marianne) makes her Globe debut with *Constellations*. She has appeared on Broadway in *An Enemy of the People* and Off Broadway in *Tales from Red Vienna* (Manhattan Theatre Club) and *Martin Luther on Trial* (The Pearl Theatre Company). Her regional credits include, but are not limited to, The Kennedy Center, Center Stage, The Wilma Theater, Arden Theatre Company, and People's Light & Theatre Company. She appeared in the recent Leslye Headland film *Sleeping with Other People* and the less-publicized but no less-loved projects *Lucy*, 4:57 PM and the "After Ever After" web series. Ms. Frings is the proud founder of To-By-For Productions, dedicated to producing and promoting work by and about women for all audiences. To-By-For produced the world premiere of *Stitches* at TheaterLab in New York last summer and later this year is slated to produce *Marie, Marie, Marlene*, a cabaret about Marlene Dietrich, and the New York premiere of *Mechanics of Love*. Ms. Frings is a graduate of the University of Pennsylvania, where she got a degree in science.

### NICK PAYNE

(Playwright) is the playwright of *Constellations* (Royal Court Theatre, Duke of York's Theatre), *If There Is I Haven't Found It Yet* (Bush Theatre, Roundabout Theatre Company), *Wanderlust* (Royal Court Theatre), an adaptation of Sophocles' *Electra* (Gate Theatre), *One Day When We Were Young* (Paines Plough/Sheffield Theatres, Shoreditch Town Hall), *Lay Down Your Cross* (Hampstead Downstairs), *The Same Deep Water As Me* (Donmar Warehouse; 2014 Olivier Award nomination for Best New Comedy), *Blurred Lines* (The Shed and the National Theatre), *Incognito* (Bush Theatre), and *The Art of Dying* (Royal Court Theatre). His film credits include *The Sense of an Ending*, an adaptation of Julian Barnes's Man Booker Prize-winning novel (BBC Films/Origin Pictures). His television credits include "The Secrets" (Working Title TV for BBC One). Mr. Payne has received the 2009 George Devine Award for Most Promising Playwright, 2012 Harold Pinter Playwright's Award, and 2012 *London Evening Standard* Theatre Award for Best Play for *Constellations*.

### RICHARD SEER

(Director) is an award-winning director and actor who has directed and/or performed on Broadway, Off Broadway, on film and television, and in over 70 productions at regional theatres in this country and Great Britain, including The Kennedy Center, Brooklyn Academy of Music, and the Goodman and Huntington Theatre Companies. He originated the role of Young Charlie in the 1978 Tony Award-winning Broadway production of Hugh Leonard's *Da* and received

the Theatre World Award for his performance. At The Old Globe, he has directed productions of *Quartet*, *Other Desert Cities*, *God of Carnage*, *Life of Riley*, *The Last Romance*, *The Price*, *Romeo and Juliet*, *Who's Afraid of Virginia Woolf?*, *Trying*, *Fiction*, *Blue/Orange*, *All My Sons*, *Da*, and *Old Wicked Songs*. He received his M.F.A. in directing from Boston University, where he was awarded the prestigious Kahn Directing Award. In 1990, Mr. Seer was invited to return to Boston University's School for the Arts as an Associate Professor of Acting and Directing. He has been Director of the Old Globe/University of San Diego Graduate Theatre Program since 1993 and is the University's current Chair of Theatre. In 2010, he was awarded the Craig Noel Distinguished Professorship.

### DAVID ISRAEL REYNOSO

(Scenic Design) is a scenic and costume designer who recently designed the Globe's productions of *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. Mr. Reynoso is the Obie Award-winning costume designer of the Off Broadway hit *Sleep No More* (Punchdrunk/Emursive), and he is also a Helen Hayes Award nominee for *Healing Wars* (Arena Stage). He is also recognized locally for his designs of *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 *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 the Elliot Norton Award, a Craig Noel Award nomination, and multiple IRNE and BroadwayWorld Award nominations. davidreynoso.com.

### ELISA BENZONI

(Costume Design) previously designed *Reckless*, *Much Ado About Nothing*, *Measure for Measure*, and *Pericles*, *Prince of Tyre* for The Old Globe and University of San Diego Shiley Graduate Theatre Program. Her select credits include *Sex with Strangers* (Geffen Playhouse), *The Who and The What*, *Our Town*, *Tall Girls*, *Brahman/i*, and *Sam Bendrix at the Bon Soir* (La Jolla Playhouse), *The Fox on the Fairway* (Craig Noel Award nomination), *Chapatti*, and *Sherlock Holmes and the Adventure of the Great Nome Gold Rush* (North Coast Repertory Theatre), *Emilie: La Marquise Du Châtelet Defends Her Life Tonight*, *Sylvia*, and *Much Ado About Nothing* (New Village Arts), *Snakeskin*, *Lifeblood Harmony*, *Chagall*, and *A Man Found Wanting* (Malashock Dance), and *The Storm*, *The Threepenny Opera*, and *A Man, his Wife, and his Hat* (UC San Diego). Ms. Benzon's assistant costume credits include *Les Dialogues des Carmélites* (Teatro Petruzzelli in Bari, Italy), *Paradise Found* (Menier Chocolate Factory, London), *Milk Like Sugar* (La Jolla Playhouse), and *As You Like It* and *A Midsummer Night's Dream* (The Old Globe). She holds a M.F.A. in Costume Design from UC San Diego, where she is currently an adjunct lecturer. elisabenzoni.com.

### BRADLEY KING

(Lighting Design) is a lighting designer based in New York City. His recent work includes *The Last Match* (The Old Globe), *Natasha*, *Pierre and the Great Comet of 1812* (American Repertory Theater, Kazino, Ars Nova), *The Way West*, *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 other 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.

### FITZ PATTON

(Sound Design) previously sound designed the Globe productions of *The Winter's Tale*, *Good People*, and *August: Osage County* and provided original music for *The Two Gentlemen of Verona*. He is currently represented on Broadway with *The Father*, *The Humans*, and *Blackbird*. His other Broadway credits include *It's Only a Play*, *An Act of God*, *Airline Highway*, *The Other Place*, *I'll Eat You Last: A Chat with Sue Mengers*, *Outside Mullingar*, *Casa Valentina*, *The House of Blue Leaves*, *Brighton Beach Memoirs*, and *Broadway Bound*. Mr. Patton's many Off Broadway credits include this season's *Prodigal Son* (New York City Center), *When the Rain Stops Falling* (Lincoln Center Theater, Lucille Lortel and Drama Desk Awards), and *The Other Place* (MCC Theater, Lortel nomination). His symphony credits include *The Holy Land*. Mr. Patton is the founder of *Chance Magazine*, a theatre design magazine.

### DAVID HUBER

(Vocal Coach) previously worked on the Globe productions of *Rain*, *The Last Match*, *The Metromaniacs*, 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 *The Last Match*, *Dr. Seuss' How the Grinch Stole Christmas!*, Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, *Rich Girl*, *Arms and the Man*, *Buyer & Cellar*, *The White Snake*, *The Twenty-seventh Man*, *The Royale*, *Vanya and Sonia and Masha and Spike*, *Water by the Spoonful*, *Time and the Conways*, *Bethany*, *The Winter's Tale*, *The Few*, *Double Indemnity*, *The Rainmaker*, *Other Desert Cities*, *Be a Good Little Widow*, *A Doll's House*, *The Brothers Size*, *Pygmalion*, and *Good People*. Their Broadway casting credits include *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 Theater 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), "Ironsides" (NBC), and *Steel Magnolias* (Sony for Lifetime).

### ANNETTE ELENA NIXON

(Production Stage Manager) served as stage manager for The Old Globe productions of *Full Gallop*, Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, *Arms and the Man*, *The Royale*, *Quartet*, *Vanya and Sonia and Masha and Spike*, *The Few*, *Pygmalion*, *God of Carnage*, *Anna*

*Christie*, *Groundswell*, and the 2010 production of *Dr. Seuss' How the Grinch Stole Christmas!* Her other Globe credits include *A Gentleman's Guide to Love and Murder*, *Dr. Seuss' How the Grinch Stole Christmas!* (2011-2014), *Boeing-Boeing*, *The First Wives Club*, *Opus*, *Dancing in the Dark*, *Hay Fever*, and the Summer Shakespeare Festivals 2008 and 2010-2013.

### BARRY EDELSTEIN

(Erna Finci Viterbi 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 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) previously served as General Manager of The Old Globe, 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; 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 Executive Committees of the National Alliance for Musical Theatre, the League of Resident Theatres, and the Balboa Park Cultural Partnership. He also serves on the Board of Theatre Forward (formerly National Corporate Theatre Fund) and is 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 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*, *Happgood* (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



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.



# CAMP DAVID

By Lawrence Wright  
Directed by Molly Smith  
The Old Globe presents the Arena Stage  
production of *Camp David*

**May 13 – June 19**

THE OLD GLOBE

**(619) 23-GLOBE (234-5623)**  
**www.TheOldGlobe.org**

Richard Thomas and Hallie Foote as Jimmy and Rosalynn Carter.  
Photo by Teresa Wood, courtesy of Arena Stage.

## ARTIST SPONSORS



**Artist Sponsors for  
Richard Seer (Director)**

## DAPHNE AND JAMES JAMESON

Daphne and James Jameson are pleased to sponsor *Constellations* director Richard Seer. Enthusiastic travelers both for pleasure and in conjunction with James's career as an international entrepreneur, they previously lived in London and still attend theatre there regularly. A Globe Board member since 2007, Daphne also supports the Birch Aquarium. James sits on global as well as local boards, including the Scripps Institute of Oceanography and the International Advisory Board for the UC San Diego School of Global Policy & Strategy.

## 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.

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

**SEATING OF LATECOMERS**

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

**YOUNG CHILDREN**

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

**ELECTRONIC DEVICES AND CAMERAS**

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

**ASSISTED LISTENING SYSTEM**

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

**PUBLIC TOURS**

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

**LOST AND FOUND**

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





## ASSEMBLING THE TEAM

Connecting San Diego's community with the Globe experience

(from left) Tom Ridgely, Karen Ann Daniels, Freedom Bradley-Ballentine, Lisel Gorell-Getz, and Michelle Panek. Photo by Mike Hausberg.

One of the great achievements of the past year at *The Old Globe* is our renewed commitment to serving all the communities in our region. Our new Department of Arts Engagement aims to engage individuals and families through the arts, strengthen the connection between the Globe and its neighbors, and make art truly accessible by creating and sharing it through multigenerational programs in Balboa Park and throughout the region. The department's work combines existing education- and community-based programming with an exciting new lineup of initiatives.

The department's director, Freedom Bradley-Ballentine, just months into his new job, has already curated a supportive and creative team to help him achieve our goals. Learn a little more about them below as they describe what they do in the department and what excites them most about the future of arts engagement work at the Globe.

**MICHELLE PANEK, ARTS ENGAGEMENT COORDINATOR**  
I'm mainly involved in behind-the-scenes operations and project management. I schedule and coordinate programs for schools (including student matinees and workshops) and the public (such as seminars and tours). I also serve as the department liaison for our talented team of docents.

I believe that theatre holds the potential to remind us of our shared humanity. I'm excited to see the varied ways in which

the theatre arts, in their many forms, can provide avenues for more of us to experience this potential, in ways that are personally meaningful.

**LISEL GORELL-GETZ, MASTER TEACHING ARTIST**

I coordinate our roster of Arts Engagement Teaching Artists—professional working artists who are committed to creating connections with multigenerational audiences through the art of theatre.

As an actress, I love to share my passion for theatre as an artist and educator at the Globe, teaching middle-school students through the Price Charities' School in the Park program, and engaging high-school students throughout San Diego County with our pre-performance workshops for our thriving student matinee program. I am so excited to see The Old Globe develop meaningful connections with our new community partners, fostering a spirit of communication, collaboration, and creativity through theatre.

**KAREN ANN DANIELS, ARTS ENGAGEMENT PROGRAMS MANAGER**

I spent the last year as the Community Outreach Manager for our James Irvine Foundation arts engagement grant, traveling across San Diego County on a listening tour to connect with all facets of our community and learn about the barriers to arts participation in our

region. That work transferred seamlessly into expanding the 2015 Globe for All tour, and that in turn led to programs and relationships that are making theatre matter to more people.

I'm excited about my new role because I want to expand our connections with new and existing community partners and to develop these programs in our neighboring communities and on the Globe campus. I know that our work will become a distinctive part of the Globe legacy and make the arts truly accessible and transformative in the lives of my fellow San Diegans.

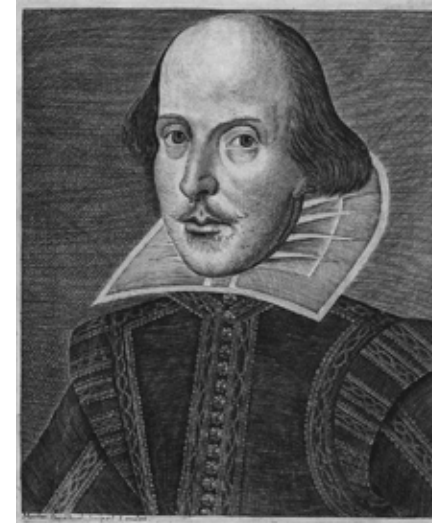
**TOM RIDGELY, THEATRE COMMUNICATIONS GROUP (TCG) FELLOW**

I've been here for the winter on a mentorship grant from TCG. In addition to shadowing Artistic Director Barry Edelstein, I have been helping revamp the summer teen Shakespeare program. When I'm not wintering in San Diego, I'm the artistic director of Waterwell, an ensemble-based theatre company and arts education organization in New York.

I'm super inspired by the Arts Engagement team's philosophy of relationship-building and can't wait to see how both the Globe and its new partners are made richer and more vibrant by the exchange. ■

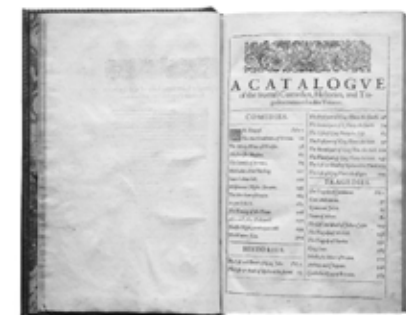
## SHAKESPEARE'S FIRST FOLIO: A Rare Book, an Exciting Celebration

By Mike Hausberg



**M**acbeth. Julius Caesar. The Comedy of Errors. Twelfth Night. These and many more beloved Shakespeare plays would have been lost forever had it not been for the printing of the First Folio. Published in 1623, seven years after Shakespeare's death, this important book marked the first time all of the Bard's plays were assembled in one volume. In a single collection, Shakespeare's entire canon was brought together, an oeuvre that has inspired culture for centuries since. A mere 750 were originally printed. Only 233 survive today. And now is San Diego's chance to see one in person.

The Old Globe, in partnership with the San Diego Public Library, is proud to host *First Folio! The Book that Gave Us Shakespeare*,



(top) Engraving of Shakespeare by Martin Droeshout, 1623.  
(bottom) Table of contents page of Shakespeare's First Folio, 1623.

Photos courtesy of Folger Shakespeare Library.

on tour from the Folger Shakespeare Library, a national traveling exhibition organized by the Folger Shakespeare Library in Washington, DC, in partnership with the Cincinnati Museum Center and the American Library Association. Commemorating the 400th anniversary of Shakespeare's death, the Folger is touring Folios to one site in each of the 50 states, and The Old Globe is honored to be the only California stop during this year-long, high-profile event.

From June 4 to July 7, Shakespeare's First Folio will be available for viewing, free of charge, at the Central Library in downtown San Diego. The volume will be opened to the page bearing the immortal words "To be or not to be" from *Hamlet*. Accompanying the rare book will be a multi-panel exhibition exploring the significance of Shakespeare, then and now. A supplemental exhibition will showcase original props, costumes, photographs, and ephemera from The Old Globe's 80-year archive, with a focus on the productions that have made the Globe one of the most important Shakespeare theatres in North America. The San Diego Public Library will also present rare and exquisite editions of works by and about Shakespeare, including more than 50 beautifully produced books and prints spanning four centuries of publishing and book art.

In addition to the First Folio exhibition, over 50 free events will be presented across the city starting in March to celebrate Shakespeare and the impact of his legacy.

Some of the top Shakespeare scholars in the country will lead fascinating panel discussions and lectures ranging from the challenges and rewards of directing the Bard's plays, to the 400-year journey the Folios took to reach us today, to the quirky and surprising forms Shakespeare has taken in modern culture. Barry Edelstein will offer a special Folio edition of his popular *Thinking Shakespeare Live!* presentation, offering an inside look at how actors prepare to perform the Bard's works. A unique virtual reality game will put amateur detectives in the middle of an interactive mystery adventure surrounding the Folio. A five-week movie series will present a wide range of film adaptations of Shakespeare's plays, from *Macbeth* transported to feudal Japan, to *The Taming of the Shrew* set in a modern American high school. Families will have the chance to explore the fun of Shakespeare with workshops and events designed for theatre-lovers of all ages. Plus dozens of other live performances, discussions, and events to give everyone unparalleled access to the Bard of Avon.

The Old Globe and the San Diego Public Library are proud to give San Diegans the rare opportunity to see up close the book that preserved Shakespeare for all future generations. *First Folio! The Book that Gave Us Shakespeare* and its associated events will share the joy and invigoration of experiencing the great playwright's works—works that will no doubt inspire another 400 years of Bardophiles. ■

*First Folio! The Book that Gave Us Shakespeare*, on tour from the Folger Shakespeare Library has been made possible in part by a major grant from the National Endowment for the Humanities: Exploring the human endeavor, and by the support of Google.org, Vinton and Sigrid Cerf, the British Council, and other generous donors.

Supporters of the San Diego exhibition of *First Folio! The Book that Gave Us Shakespeare* and associated programming include Diane and John Berol, Audrey S. Geisel/Dr. Seuss Fund at The San Diego Foundation, The David C. Copley Foundation, The Favrot Fund, HoyleCohen, United, and City of San Diego. The Old Globe and the San Diego Public Library are proud to bring the First Folio to San Diego in partnership with UC San Diego, University of San Diego, San Diego State University, City of San Diego Commission for Arts and Culture, the San Diego Public Library Foundation, and media partner KPBS.

**For more information, and to RSVP for these free events, visit [www.FirstFolioSanDiego2016.org](http://www.FirstFolioSanDiego2016.org).**



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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  
Matthew Richter, 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 Digtes ..... V.I.P. Donor Ticketing  
Derek Floyd ..... Grants Assistant  
Charlie Huettnner ..... Telefunding Specialist

**DONOR SERVICES**

Silvana Burato, 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  
Kelsey Dahlke ..... Marketing Assistant  
Stephen Wade ..... Marketing/Events Assistant  
Carolann Malley ..... Distribution Staff

**SUBSCRIPTION SALES**

Scott Cooke ..... Subscription Sales Manager  
Nisha Catron, 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 Bennon ..... Ticket Operations Manager  
Cristal Salow ..... Group Sales Manager  
Kathy Fineman,  
Caryn Morgan ..... Lead Ticket Services Representative  
Christian Amezcua, Kari Archer, Matt Costa,  
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, Deborah Montes ..... Pub Shift Supervisors  
Tanika Baptiste, Morgan Candela, Mina Ortiz,  
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