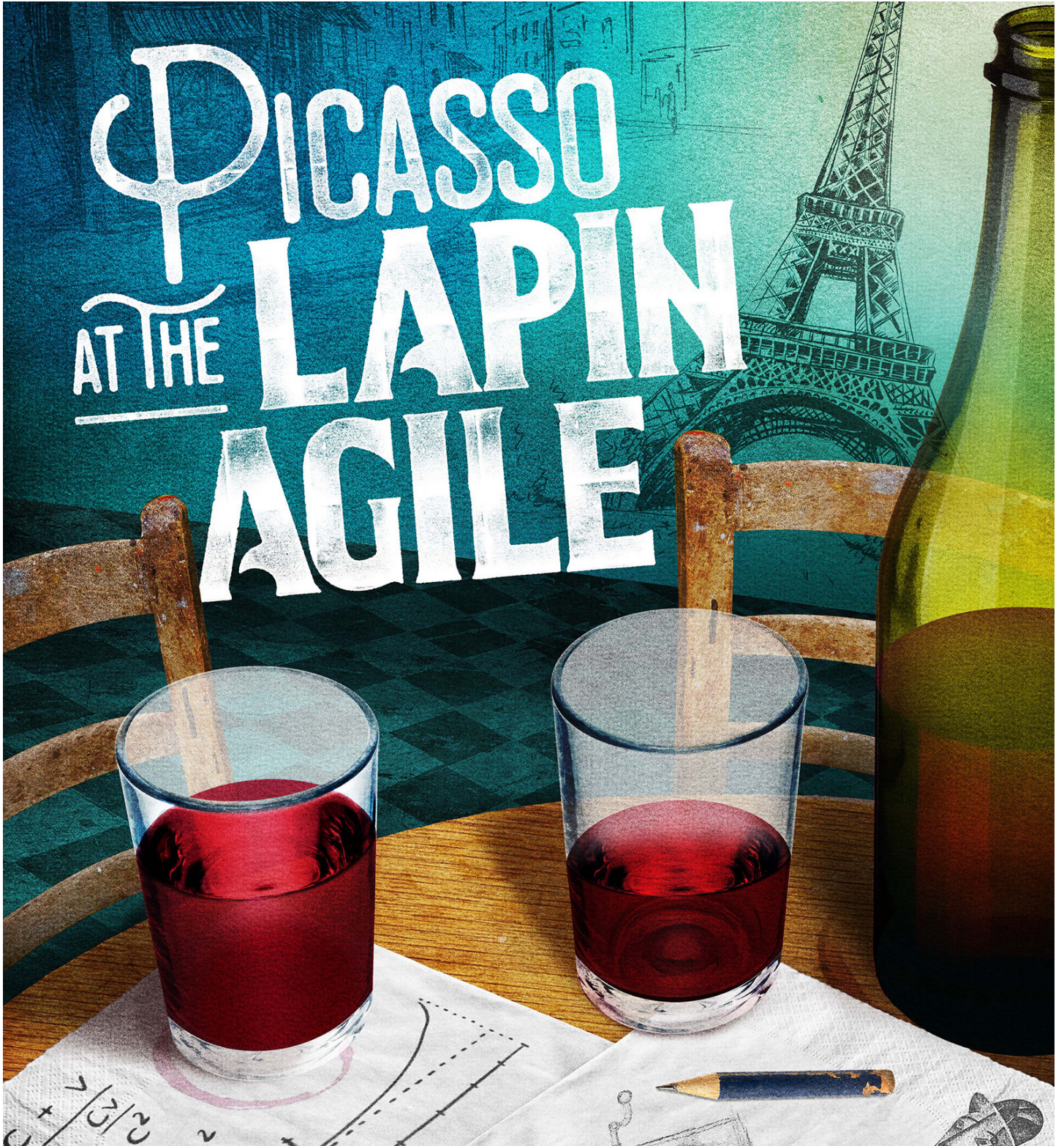


# performances

THE  OLD GLOBE

FEBRUARY 2017



# WELCOME



JIM COX

**W**elcome to *Picasso at the Lapin Agile*! We're thrilled to kick off 2017 with this funny, fascinating, and endlessly surprising play.

As we begin a new year, we also celebrate the phenomenal successes of 2016. Last year, the Globe broke box office records with hits like *Meteor Shower* (another Steve Martin comedy) and our acclaimed productions of *October Sky* and *Sense and Sensibility*. It was also an outstanding year for philanthropy. Individual donors gave generously to support our mission, and the Globe reaped the benefit of major foundation and government support. Our Arts Engagement Department successfully launched a slate of new programs funded in part by The James Irvine Foundation's New California Arts Fund, and the National Endowment for the Arts awarded the Globe a major grant to support new play development. In every way, 2016 was a banner year for The Old Globe.

We couldn't imagine a better way to start 2017 than *Picasso at the Lapin Agile*. Not only does the production mark the welcome return of writer Steve Martin to the Globe, it pairs him with his longtime collaborator—and our Erna Finci Viterbi Artistic Director—Barry Edelstein. Here, Barry shepherds an all-star cast featuring returning Globe favorites alongside talented performers making their Globe debuts. 2016 will be a tough act to top, but this show bodes well for another banner year of great theatre in Balboa Park.

We hope to see you often at the Globe in the coming year!

## MISSION STATEMENT

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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

## LEADING SPONSORS

### KAREN AND DONALD COHN



Karen and Donald Cohn have served in leadership roles at The Old Globe for nearly 25 years and have given over \$9 million to the theatre. Karen, a graduate of University of San Diego's School of Law, is involved with numerous major arts and cultural institutions. Don is the founder and former CEO of Dataquick Information Systems Inc. and is owner of Ballena Vista Farms in Ramona, one of Southern California's largest thoroughbred racing, breeding, and training facilities. Don has served as Board Chair at the Globe and continues his work on the Executive and other committees. Karen first joined the Globe Board in 1992. She co-chaired the first Globe Gala, and 2017 will mark her 10th year successfully co-chairing this landmark event. She also served two terms as Chair of the Board of Directors. The Cohns have supported several productions, including *Sense and Sensibility*, *Kiss Me, Kate*, *The Winter's Tale*, *A Midsummer Night's Dream*, *Rosencrantz and Guildenstern Are Dead*, and *The Merchant of Venice*. Karen and Don helped launch the Globe's Capital Campaign in 2006 with a significant gift, and, in recognition, the Globe's education center is named in their honor.

### PETER COOPER AND NORMAN BLACHFORD



Peter Cooper and Norman Blachford are longtime supporters of The Old Globe and are well-known for their major philanthropic activities and community activism. Norman serves on the Founders Council of the Williams Institute at UCLA School of Law. A native of Montreal, he founded a manufacturing firm that produces noise control materials for the transportation industry and many international corporations. In 1981, Norman and Louis Stankiewicz were awarded a Technical Achievement Award (stage operations) by the Academy of Motion Picture Arts and Sciences. Peter, a semiretired businessman, is a member of the Globe's Board of Directors and sits on the Executive Committee as Vice Chair, Arts Engagement. He is also a Founders Council member of the Williams Institute at UCLA School of Law and is a part of the HIV Funding Collaborative at the San Diego Human Dignity Foundation.

### JEAN AND GARY SHEKHTER



Jean and Gary Shekhter came to the United States from the Soviet Union in the late 1970s. Grateful for all that their new country and community provided them, the Shekhters have been generous supporters of many charitable institutions. Jean has served on the Globe's Board since 2008 and serves on the Development Committee. Gary and Jean reside in Rancho Santa Fe. They have sponsored *The Twenty-seventh Man* and *Rain* and are honored to sponsor this wonderful revival of *Picasso at the Lapin Agile*.

### KAREN AND STUART TANZ



Karen Tanz is a proud member of The Old Globe's Board of Directors and is active with many philanthropic organizations in San Diego. Originally from Toronto, Karen studied theatre management at The Banff School of Fine Arts, which inspired her work in live theatre and television in Canada. She most recently made her Broadway debut as a producer of the musical *Allegiance*, which premiered at the Globe in 2012. Stuart Tanz is President and CEO of ROIC, a position he has held since 2009. He also serves as Chairman of the University of Toronto Tanz Center for Research in Neurodegenerative Diseases. Karen and Stuart moved to Rancho Santa Fe in 1989 to raise two children and now have a gorgeous granddaughter. They have previously sponsored *October Sky* and are proud to sponsor this exciting Steve Martin revival.

### ERNA FINCI VITERBI ARTISTIC DIRECTOR FUND



In 2016, Andrew J. Viterbi and his family created the Erna Finci Viterbi Artistic Fund with a \$5 million gift in memory of their beloved mother and wife. This generous and visionary gift is helping to 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.

## LEADING SPONSORS

### UNITED



United Airlines and United Express operate more than 4,500 flights a day to 339 airports across five continents. In 2015, United and United Express operated more than 1.5 million flights carrying more than 140 million customers. United is proud to have the world's most comprehensive route network, including U.S. mainland hubs in Chicago, Denver, Houston, Los Angeles, New York/Newark, San Francisco, and Washington, DC. United operates more than 720 mainline aircraft, and this year the airline anticipates taking delivery of 21 new Boeing aircraft, including 737NGs, 787s, and 777s, as well as six used Airbus A319 aircraft. The airline is a founding member of Star Alliance, which provides service to 192 countries via 28 member airlines. The Old Globe salutes United Airlines for its outstanding generosity and for caring for the flight needs of theatre artists and staff year-round.

### SHERYL AND HARVEY WHITE



Over their long association with The Old Globe, Sheryl and Harvey White have played many leadership roles at the theatre, each serving terms as Chair of the Board of Directors, with Harvey serving as Co-Chair of the Globe's \$75 million Capital and Endowment Campaign. Sheryl is co-chairing this year's Globe Gala and will hold the distinction of co-chairing 11 successful Galas. The Whites have been Leading Sponsors for many years and, in addition to last year's successful *October Sky*, they have sponsored such productions as *Bright Star*, *The Last Goodbye*, *Arms and the Man*, *The Times They Are A-Changin'*, *Dancing in the Dark*, *The First Wives Club*, and *A Room with a View*. Additionally, they sponsored *Lost in Yonkers*, the inaugural production in the arena theatre that bears their name in recognition of their significant Capital Campaign and cumulative giving of \$8 million to the Globe. Sheryl serves on the Globe's Executive Board Committee, and Harvey is an Emeritus Director.

## 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. Many individuals have paved the 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 success 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 to create the productions on the three stages, programs in the community, and our influence beyond this region.

— \$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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Gillian and Tony Thornley  
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Carolyn Yorston-Wellcome  
Anonymous (1)  
\*In Memoriam

# OUR THANKS

The extraordinary support of the Globe's Artistic Angels and Benefactors helps to sustain and expand the Globe's artistic excellence. In 1995, The Old Globe introduced its sponsorship program, and ever since, philanthropic-minded individuals and organizations have provided critical support to the theatre's annual fund while enjoying opportunities to interact with a production of their choice on an intimate level. The quality and artistry our audiences have come to expect is deeply impacted by these generous donors, whose commitment and vision are unmatched in San Diego.

## Artistic Angels (\$160,000 and higher annually)



KAREN AND DONALD COHN  
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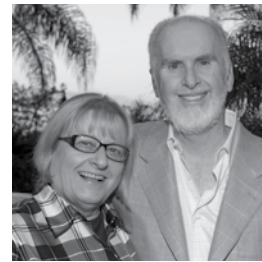
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THE ERNA FINCI VITERBI  
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For additional information on how you may become a Sponsor,  
please contact Keely Tidrow or Matthew Richter at (619) 231-1941.



Welcome to the Globe's 2017 slate of shows!

Celebrating genius in the new year, Steve Martin is back to complete his hat trick of three very diverse works at the Globe in as many seasons, and we continue to delight in his presence. Tonight we meet the young Picasso and Einstein, new creative voices of their time about to radically change the world's perceptions of how things work. Mr. Martin's brilliant and original sensibility channels these figures into an offbeat and beguiling confection, and we're thrilled that it's guided to the stage by the sure directorial instincts of Barry Edelstein.

We are excited about the upcoming year! It includes Globe world premiere commissions from some familiar voices, including Fiasco Theater and its outrageously funny adaptation of *The Imaginary Invalid*, as well as Ken Ludwig and the merry mischief of *Robin Hood!* They are joined by playwrights new to us: Lolita Chakrabarti examines a pivotal moment in theatre history in *Red Velvet*, and Dominique Morisseau empathizes with lives on the line in *Skeleton Crew*. The unwavering power of love and family moves hearts in Nick Gandiello's *The Blameless*, and Pigpen Theater Co.'s *The Old Man and The Old Moon* offers true theatre magic to sweep us into a world of imagination. And you can roll the dice at a top-notch revival of the classic American musical *Guys and Dolls*. Summer Shakespeare provides perspective under the stars with the revenge thriller cum ghost story *Hamlet*, while the forces of history collide and combust to

shape a nation's political landscape in *King Richard II*—and our ever popular Shakespeare film series returns as well!

In order to continue this exciting and challenging work, the Globe has launched a matching gift campaign to support our artistic initiatives and our expanding and evolving Arts Engagement programs in the community. Thanks to a generous donor, all new and increased gifts will be matched one-to-one, doubling their impact. We ask you to be a part of it all and help us make theatre matter to more people.

We are particularly grateful to *Picasso at the Lapin Agile* Leading Sponsors Karen and Donald Cohn, Peter Cooper and Norman Blachford, Jean and Gary Shekhter, Karen and Stuart Tanz, United, the Erna Finci Viterbi Artistic Director Fund, and Sheryl and Harvey White.

Individual philanthropy is essential for us to create great theatre. So we ask you to invest in the Globe, one of San Diego's largest not-for-profit performing arts organizations, and support the extraordinary theatre that you enjoy. We are grateful to you, our audiences and supporters, for everything you do, including purchasing tickets, attending performances, donating, 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 Zeiger*

Vicki L. Zeiger, Chair, Board of Directors

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†Executive Committee member  
\*In Memoriam

## ASSOCIATE ARTISTS OF THE OLD GLOBE

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

William Anton	Tim Donoghue	Mark Harelik	John McLain	Steven Rubin	Deborah Taylor
Gregg Barnes	Richard Easton	Bob James	Jonathan McMurtry	Ken Ruta	Irene Tedrow*
Jacqueline Brookes*	Tovah Feldshuh	Charles Janasz	Stephen Metcalfe	Douglas W. Schmidt	Sada Thompson*
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George Deloy	Joseph Hardy	Katherine McGrath	Marion Ross	Conrad Susa*	

## FROM BARRY

William Shakespeare is the Globe's house playwright, but with three plays on our stages in three years—*Bright Star*, *Meteor Shower*, and now *Picasso at the Lapin Agile*—Steve Martin is giving the Bard a run for his money. I've known and collaborated with Steve for nearly three decades, and Shakespeare has woven in and out of our friendship. One of my favorite exchanges with Steve centered on Shakespeare, in fact. The night that *Bright Star*, the Globe-premiered musical, opened on Broadway, I stayed close to the internet to read the notices as they appeared. *The New York Times's* Charles Isherwood raved about the show, closing his review by comparing the writing favorably with that of William Shakespeare. I texted Steve, "NYT: Martin=Shakespeare. Wow!" Instantly, he texted back, "Exactly as I predicted."

He was being ironic, of course, and in his modesty I suspect he'd bristle at even the suggestion that his name and Shakespeare's be placed side by side. But still, that text was Steve's sense of humor in a nutshell. Quick, wry, outrageous, self-deprecating. Those qualities suffuse *Picasso at the Lapin Agile*, his first hit play. When it premiered, Steve had already established himself as an Emmy-winning television writer and accomplished screenwriter, but the stage was a new frontier. The command he demonstrates in the play evinces his remarkable confidence and agility at this new form. Steve manages not only to be uproariously funny—no surprise, given his preeminence as a comedian—but he also conducts a deep and to me quite moving philosophical inquiry.

Genius is the play's subject. Where does it come from? How does it emerge? How does society choose to value it? We meet two towering minds whose breakthrough ideas would go on to shake the artistic and scientific foundations of their time and define the century to come. Why them? What was so unique about Albert Einstein and Pablo Picasso, and what in this moment of tumult and social change gave rise to their special and shockingly potent innovations? The two giants are young when we meet them in the play; they have yet to become the epoch-making figures we cherish today. We witness their genius on the cusp of its birth, and there's a vulnerability to their nascent brilliance that I find very touching.

The play's Einstein and Picasso share a certainty that what they have to offer will in fact make a difference to humanity, that their work will leave the world a better place than the one they found. This certainty is, in its innocence and purity, uplifting. Steve dramatizes genius's fragile sense of incipient discovery against a dizzy background of puns, pratfalls, and wild flights of silliness. That juxtaposition—vaunted ideas versus goofball clowning—is what has kept this nearly 30-year-old play fresh, and what makes it worthy of revival by a major American theatre. It is what makes Steve Martin *sui generis* and still going super strong, a genius in his own right, just like the iconic figures in his play, and—yes, I'm going to say it!—just like Shakespeare.

I've had a ball working on *Picasso*. Directing a revival of a modern play like this one is no different from reviving an old classic. The trick is to seek the beating heart of the play, its still-pulsing life force, while remaining humble before comic craftsmanship that often seems superhuman in its precision. I've gathered a team of extraordinary talents to help me do this work. As always at the Globe, the designers are top-notch. John Lee Beatty and Lindsay Jones join my longtime collaborators Russell Champa and Katherine Roth to make a world of visual and aural splendor every bit as vibrant as the sparkling dialogue of Steve's play. And a company of old friends and new, sprinkled with celebrated figures of stage and screen, and fully embracing the Globe's commitment to diversity and inclusion on our stages, brings energy, wit, and consummate comic skill to the enterprise. I'm so grateful to all of them, and so fortunate to be able to work with talent at this uncommonly high level. Most of all, I'm grateful to Steve for his continuing commitment to The Old Globe, a place we really want him to regard as his theatrical home.

Thanks for coming. Enjoy the show.

*Barry Edelstein*

PRESENTS

# PICASSO AT THE LAPIN AGILE

BY  
STEVE MARTIN

John Lee Beatty  
SCENIC DESIGN

Katherine Roth  
COSTUME DESIGN

Russell H. Champa  
LIGHTING DESIGN

Lindsay Jones  
ORIGINAL MUSIC AND  
SOUND DESIGN

David Huber  
VOCAL COACH

Caparelliottis Casting  
CASTING

Anjee Nero  
PRODUCTION STAGE MANAGER

DIRECTED BY  
BARRY EDELSTEIN

*Picasso at the Lapin Agile* is presented by special arrangement with Samuel French, Inc.

Produced on the New York stage by Stephen Eich and Joan Stein

Donald and Darlene Shiley Stage  
Old Globe Theatre  
Conrad Prebys Theatre Center

February 4 – March 12, 2017

## CAST (in order of appearance)

FREDDY ..... Donald Faison\*  
GASTON ..... Hal Linden\*  
GERMAINE ..... Luna Vélez\*  
ALBERT EINSTEIN ..... Justin Long\*  
SUZANNE ..... Liza Lapira\*  
SAGOT ..... Ron Orbach\*  
PABLO PICASSO ..... Philippe Bowgen\*  
CHARLES DABERNOW SCHMENDIMAN ..... Marcel Spears\*  
COUNTESS ..... Liza Lapira\*  
FEMALE ADMIRER ..... Liza Lapira\*  
VISITOR ..... Kevin Hafso-Koppman†

UNDERSTUDIES ..... for Gaston, Charles Dabernow Schmendiman – Ajinkya Desai†;  
for Suzanne, Countess, Female Admirer – Talley Beth Gale†; for Albert Einstein, Sagot – Kevin  
Hafso-Koppman†; for Pablo Picasso, Visitor – Lorenzo Landini†; for Germaine – Suzelle Palacios†;  
for Freddy – Renardo Charles Jr.†

Production Stage Manager ..... Anjee Nero\*  
Assistant Stage Manager ..... Jess Slocum\*  
Assistant Stage Manager (February 28 to March 12) ..... Laura Zingle\*

## SETTING

A bar in Paris, 1904.

*There will be no intermission.*

## PRODUCTION STAFF

Music Director ..... Lyndon Pugeda  
Musical Staging ..... James Vásquez  
Assistant Director ..... Gerardo Flores  
Assistant Scenic Design ..... Eileen McCann  
Associate Costume Design ..... Charlotte Devaux  
Assistant Lighting Design ..... Wen-Ling Liao  
Stage Management Intern ..... Olivia Keane

\*Member 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.

## HOW TO HANG A *Picasso*

An interview with director Barry Edelstein.  
Interview by Danielle Mages Amato

**What made you want to bring *Picasso at the Lapin Agile* to the Globe this season?**

I have a long relationship with Steve Martin—we’re now going into our third decade as friends and collaborators—and I’m thrilled that the Globe’s audience has come to really embrace his work for the stage and wants to know that work better. And this is a play I find really funny, really smart, surprisingly moving, and full of interesting and provocative ideas. So, all told, it seemed like a project that the Globe audience would like, that I would enjoy doing, and that would make sense in terms of the institution’s relationship with this great artist.

**For audience members who’ve seen our productions of Steve Martin’s *Bright Star* and *Meteor Shower*, what might surprise them about this play? Are there any common threads that tie all three together?**

They’re very different from one another. *Bright Star* has a huge heart and a gentle Americana quality to it. *Meteor Shower* is much more biting and edgy and—let’s face it—a little more adult. *Picasso* really feels like the Steve Martin of the ’90s, when he was writing movies like *L.A. Story* and *Roxanne*. It’s sophisticated, referential, and self-aware. It’s willing to be just dopey and silly and goofy, but it has a kind of searching intelligence that I think is characteristic of all of Steve’s plays. We know Steve in one light as a comedian, but what he has revealed in his plays, novels, and essays is a really deep and penetrating intellect. In this play you get extremely funny moments, but you also get a very thoughtful set of ideas—about genius and originality, about that moment when a young artist first finds his or her voice, about the relationship between art and commerce.



Barry Edelstein in Conversation with Steve Martin, 2016.  
Photo by Bob Ross.

**Could you talk a bit about the physical production you and the design team have created to bring the play to the stage?**

The play takes place in a bar, the Lapin Agile, which is a real place in the Montmartre area of Paris. If you look at pictures of the Lapin Agile, it’s a very dark place: a low-ceilinged, gas-lit room with wood paneling and lots of dark paintings everywhere whose varnish has gone dull over the years. It’s just very brown. But the play—the play is *not* brown. The play has a vibrancy to it, and an energy; it wants to have some brightness and some color. Scenic designer John Lee Beatty and I had been wrestling with that problem. And then I had this really interesting experience. I went with Steve to the opening night of *Meteor Shower* at Long Wharf Theatre (they co-produced the world premiere with us), and we got to New Haven a few hours early, so Steve suggested we go to the Yale Center for British Art, which has one of the most important collections of British paintings in the United States. It was one of the most remarkable 90 minutes I’ve ever spent, just looking at paintings with one of the country’s great art collectors and listening to him talk about what he saw. And I had this epiphany. I realized that Steve is a man with a highly sophisticated visual sense, but nobody has really approached his plays from that perspective. I thought, what can I add that is different from the countless other productions of this play that have been staged? I can try to respond to the visual sensibility of Steve Martin and the ways it manifests itself in this play. So this is what the design team and I wanted to do. Steve finds a way to bring Picasso’s painting onto the stage, and he finds a way to bring Einstein’s theory of relativity and its scope onto the stage in a way that is truly visual and theatrical. If we can express these moments fully, it can be breathtaking—and visually very, very beautiful.

**How would you describe the play’s approach to these iconic historical figures?**

You know, I went to Steve’s house once, and he said, “Look, I have a new Picasso, and I just put it up.” I said, “Wow, how do you hang a Picasso?” And he said, “With a hammer and a nail.” Just as Steve carries himself with a refreshing sense of humility and a healthy irony about his own genius—because he’s a genius, there’s no doubt about that—he also has a refreshing sense of the concrete humanity of these artists. He’s able to see them as geniuses and as people at the same time. Yes, they’re people who are about to change the world, but they’re also just people, like the rest of us. They make these earth-shattering works, but they hang them with a humble nail. ■

## THE REAL LAPIN AGILE

By Danielle Mages Amato



Picasso’s painting *Au Lapin Agile*.

As in Steve Martin’s play, by the early 20th century, the Lapin Agile was run by a bartender named Frédéric Gérard (“Freddy”) and frequented by the beautiful artists’ model Germaine Pichot. Picasso himself spent untold hours there, and he was not the only artist who considered the Lapin Agile a home away from home. The cabaret may have been small, dingy, dark, and smoky, but it was also one of the great centers of bohemian life in Paris. Along with its evenings of song, poetry, and comic performance, the bar played host to passionate debates about the nature of art, conducted by the likes of Modigliani, Apollinaire, Van Gogh, and Renoir.

In 1905, Freddy commissioned Picasso to create a painting to hang on the wall of the Lapin Agile—or perhaps he demanded the piece in exchange for an unpaid bar bill, as he was known to take artwork in payment for drinks. Either way, the result was *Au Lapin Agile*: a painting of Picasso himself, dressed as a Harlequin, drinking at the bar alongside Germaine and Freddy. The painting hung, unframed, in the cabaret until 1912, when Freddy sold it for the equivalent of \$20. In 1989, it sold for \$40.7 million dollars at auction, and it now hangs in the Metropolitan Museum of Art in New York.

Into what better bar could Einstein have accidentally stumbled, in the 1904 of Steve Martin’s imagination? The walls of the real Lapin Agile had long echoed with music, with conversations both profound and bawdy, and with the shouts of Picasso himself, calling for another drink. All that was missing was a visitor—or maybe two—to provide the extra genius for a truly ingenious play. ■

Einstein and Picasso walk into a bar. It might be the oldest setup in the book. But instead of a punchline, Steve Martin delivers the complex and beautiful play *Picasso at the Lapin Agile*. He takes two iconic figures of early-20th-century art and science—real men who changed the course of world history—and puts them in an entirely fictional situation. In Steve Martin’s imagination, and on stages around the world, two great men who never met are finally given the opportunity to discourse and debate—and of course, drink.

The bar into which Einstein and Picasso walk, however, is far from fictional. The Lapin Agile still exists: a humble, low-roofed cottage not far from the Place du Tertre in the Montmartre district of Paris. This modest building boasts a fascinating history, not only as a crucible of modern art but also as the inspiration for one of Picasso’s famous paintings.

The bar was originally known as the Cabaret of Assassins, for the portraits of famous killers that hung on its walls. When illustrator André Gill took over in the 1870s, he painted a new sign for the establishment that showed a rabbit jumping out of a saucepan. That sign gave the cabaret its new name: the Lapin Agile, or the Agile Rabbit. (The name was also a punning reference to “le lapin à Gill,” or Gill’s rabbit.)



The sign at the entrance to the Lapin Agile.

# THE PLAY



Picasso's *Les Femmes d'Alger*.

## PABLO PICASSO

**Born:** October 25, 1881, in Malaga, Spain

**Married:** Twice, plus at least 10 significant mistresses.

**Children:** Four, by three different women, only one of whom was his wife.

**In 1904:** At 23, Picasso had not yet achieved commercial success. He lived in Le Bateau-Lavoir, a rundown former piano factory in Paris, alongside other artists like Juan Gris and Amedeo Modigliani. The building famously stank and swayed, and it had neither electricity nor running water. Although his mistress Madeline was pregnant, he embarked on a high-profile affair with artist and model Fernande Olivier.

**Breakthrough Work:** In 1907, Picasso created *Les Femmes d'Alger*, a large painting (nearly eight feet square) that aggressively disregarded any sense of traditional artistic perspective. Instead, Picasso reduced its five nude figures to two-dimensional geometric forms. *Les Femmes d'Alger* planted the seeds for Cubism and was a foundational work of modern art.

**Reception:** Even Picasso's closest companions strongly disliked *Les Femmes d'Alger*. His fellow artist Henri Matisse at first thought the painting was Picasso's idea of a bad joke. Although Picasso saw the piece as a major advance in his work, he did not exhibit it again until 1916, and the painting received no recognition in the art world until the mid-1920s.

**"Picasso is so human. Almost all his paintings are very revealing about the human soul, because they're hostile, they're beautiful, they're loving, they're hateful. They have everything, and he spared us nothing. That's one of the reasons why I think he's a master." —Steve Martin**

**"I begin with an idea and then it becomes something else."  
—Pablo Picasso**

**"In the case of Einstein and Picasso, the similarities in their personal lives, working lives, and creativity are uncanny and documentable. The parallels between the two during their period of greatest creativity—the first decade and a half of the twentieth century—show us much more than the common points of their own thinking. They also offer glimpses into the nature of artistic and scientific creativity and of how research was carried out at the common frontier of art and science."**

**—Arthur I. Miller, *Einstein, Picasso***

## ALBERT EINSTEIN

**Born:** March 14, 1879, in Ulm, Germany

**Married:** Twice. Newly discovered letters indicate many significant mistresses.

**Children:** Three, by his first wife, two of them born after the couple was married.

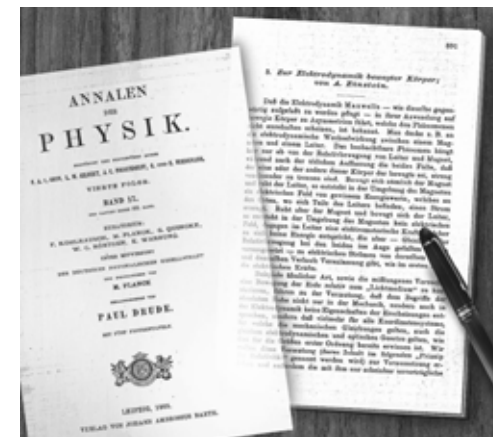
**In 1904:** Einstein was 25. He worked at the federal patent office in Bern, Switzerland, and lived in an unremarkable second-floor apartment where he hosted regular gatherings of the Olympia Academy, a group of friends who met to discuss physics and philosophy. He was denied a promotion at the patent office, struggled financially, and feared that his chance for a scientific career was slipping away from him.

**Breakthrough Work:** In the spring of 1905, Einstein had his "Annus Mirabilis" (Miraculous Year). He published four papers—on light, Brownian motion, special relativity, and the equivalence of mass and energy—that would forever transform the study of physics and fundamentally shape scientific views of space and time for generations to come.

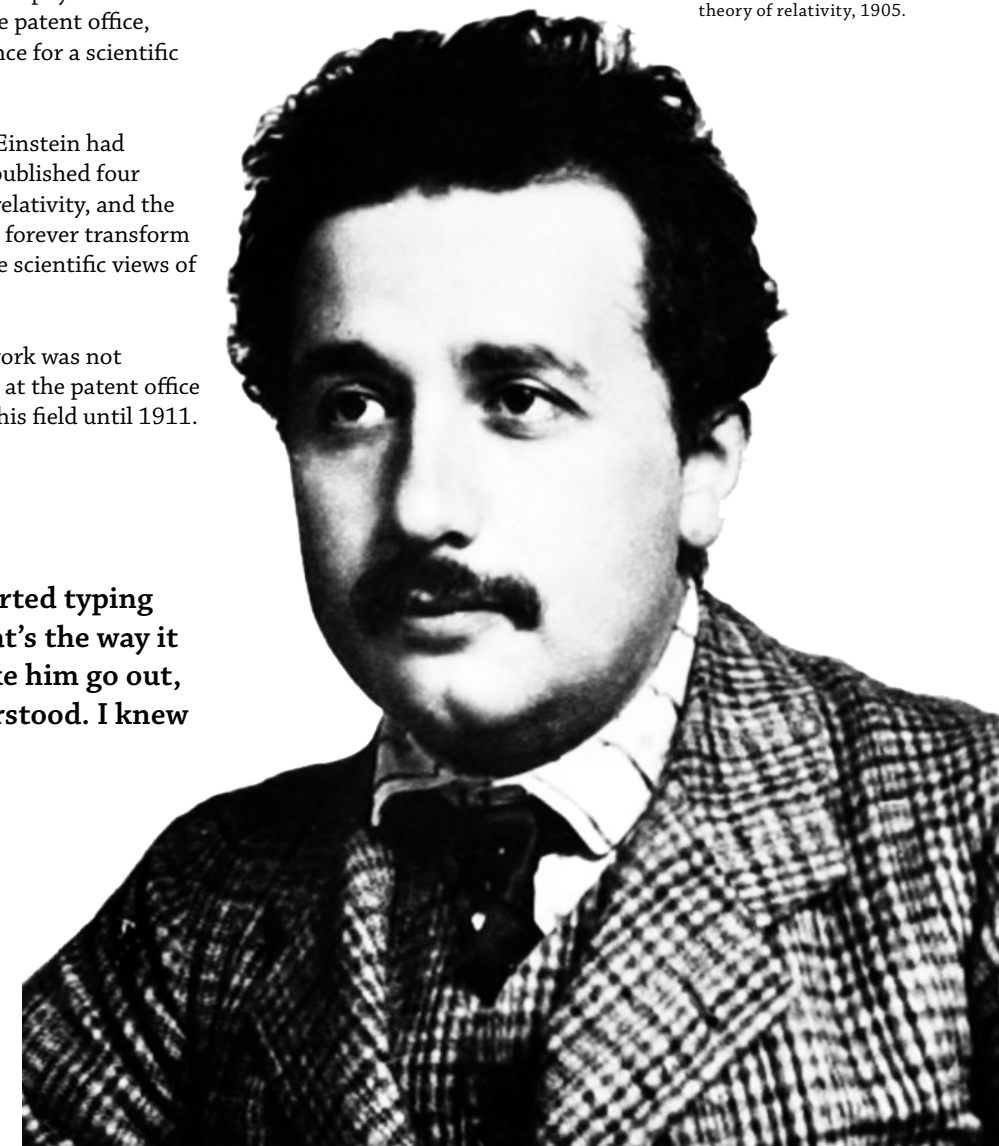
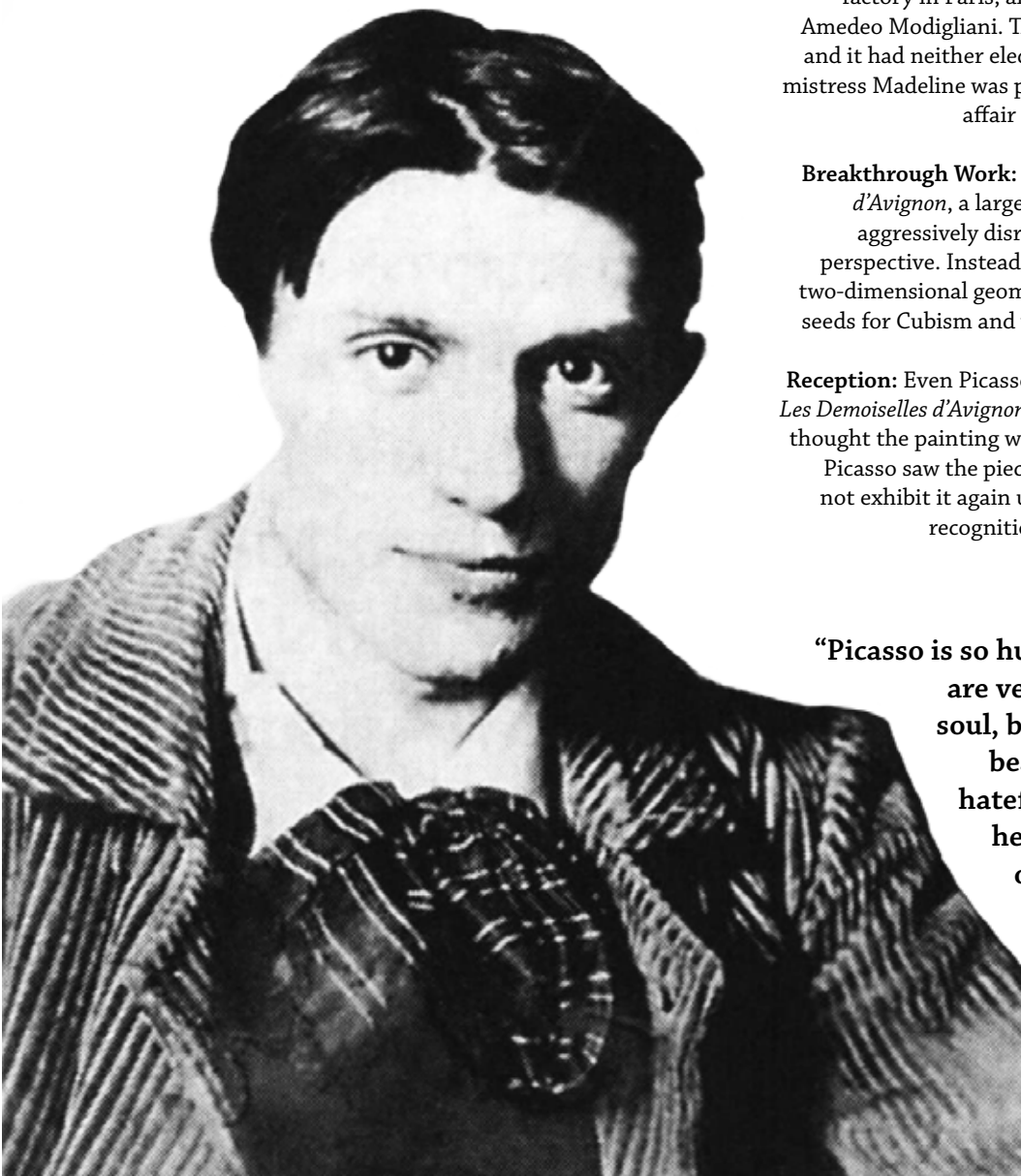
**Reception:** The lasting impact of Einstein's work was not immediately apparent. He continued to work at the patent office until 1909 and was not widely recognized in his field until 1911.

**"When I started writing, I just started typing and Albert Einstein walked in. That's the way it happened. And I just couldn't make him go out, you know? And then I really understood. I knew what I was going to write about."  
—Steve Martin**

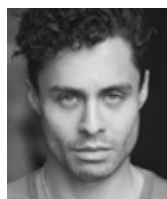
**"A storm broke loose in my mind."  
—Albert Einstein, about his great breakthroughs of 1905.**



The first publication of Einstein's theory of relativity, 1905.







### PHILIPPE BOWGEN

(Pablo Picasso) is making his Globe debut. He will next appear in Lindsey Copeland's feature film *Hedgehog* with Madeline Brewer and Ann Dowd. His New York credits include *Homos*, *Or Everyone in America* (Labyrinth Theater Company), *The Changeling* (Red Bull Theater), *Twilight: Los Angeles, 1992* (59E59 Theaters), workshops of *Stuck Elevator* (New York Theatre Workshop), and productions at MCC Theater, Potomac Theatre Project, {Your Name Here}, and Atlantic Theater Company. He recently premiered Branden Jacobs-Jenkins's *War* (Yale Repertory Theatre). His other regional credits include *Pericles* (Two River Theater), *Cloud 9* directed by Michael Kahn (Studio Theatre), *Antony and Cleopatra* directed by Emily Mann (McCarter Theatre Center), *Oedipus El Rey* (Dallas Theater Center), *Macbeth* and *La Dispute* directed by Darko Tresnjak (Hartford Stage), *The Liar* (Westport Country Playhouse), *Caviar on Credit* (Guthrie Theater), *Vanya and Sonia and Masha and Spike* (Paper Mill Playhouse), and shows at Trinity Repertory Company, Commonwealth Shakespeare Company, Triad Stage, and many others. Mr. Bowgen's film credits include *The Renovation*; *Hamlet, Son of a Kingpin*; *Sobrevivo*; and *Remains of Something Whole*. He is a proud graduate of the M.F.A. Acting program at Brown/Trinity Rep and also studied at the London Academy of Music and Dramatic Arts and Georgetown University.



### DONALD FAISON

(Freddy) is best known as Dr. Christopher Turk on nine seasons of the Emmy Award-nominated comedy series "Scrubs." He recently wrapped production on the Netflix feature *Little Evil* opposite Adam Scott, Evangeline Lilly, and Chris D'Elia. He also starred in TV Land's hit comedy series "The Exes" for five seasons opposite Kristen Johnston and Wayne Knight. Mr. Faison lends his voice to the new Fox animation pilot "Botcop" and continues to voice roles on Cartoon Network's animated series "Robot Chicken" and "Titan Maximum." In addition, he hosts the new GSN game show "Winsanity," and he previously hosted the TBS reality show "Last Laugh" and the Spike series "The Playbook," the ultimate guide for guys. His feature credits include *Kick-Ass 2* opposite Aaron Taylor-Johnson, Chloë Grace Moretz, and Jim Carrey; *The Perfect Match* with Paula Patton; *Wish I Was Here* with Zach Braff; *Skyline*; *Next Day Air* opposite Mike Epps and Mos Def; *Remember the Titans* opposite Denzel Washington; and the role of Murray in Amy Heckerling's cult classic *Clueless*. Mr. Faison can currently be seen alongside Patrick Dempsey, Alan Alda, Lisa Edelstein, and Noah Wyle in a national campaign for Cigna urging Americans to get their annual check-ups. He was also the official spokesman for the Pepsi Camp Halftime campaign at the 2016 Super Bowl. A New York City native, Mr. Faison began his acting career as an enthusiastic five-year-old attending the Children's School for the Development of Intuitive and God-Conscious Art at the National Black Theatre in Harlem, and went on to study theatre at the Professional Children's School.



### KEVIN HAFSO-KOPPMAN

(Visitor) was seen in *Love's Labor's Lost* and *Macbeth* at the Globe last season. He is thrilled to be with The Old Globe and University of San Diego Shiley Graduate Theatre Program, where he has appeared in *The Two Gentlemen of Verona*, *As You Like It*, *The Seagull*, and *Acquainted with the Night*. His previous Globe credits include *Bright Star* and the New Voices Festival readings of *A Nice Indian Boy* and *peerless*. His regional credits include *West Side Story*, *The Foreigner*, and *The Winslow Boy* (Lamb's Players Theatre), *Ether Dome*, *His Girl Friday*, and *Accomplice: San Diego* (La Jolla Playhouse), *Zoot Suit* (San Diego Repertory Theatre), *Henry IV Part I*, *King O' the Moon*, *The Drawer Boy*, and *Becky's New Car* (North Coast Repertory Theatre), *Birds of a Feather* and *Speech and Debate* (Diversionary Theatre), *The Sunshine*

*Boys and Deathtrap* (Scripps Ranch Theatre), *Doubt* and *Into the Woods* (San Diego State University), *The History Boys* (Cygnet Theatre Company), and *The 25th Annual Putnam County Spelling Bee* and *A Midsummer Night's Dream* (Intrepid Theatre Company). He received his B.A. in Theatre Arts from San Diego State University and trained at the British American Drama Academy at Oxford University.



### LIZA LAPIRA

(Suzanne, Countess, Female Admirer) has appeared on television in "Cooper Barrett's Guide to Surviving Life" (series regular), "Battle Creek" (recurring), "Super Fun Night" (series regular), "Don't Trust the B in Apartment 23" (series regular), "Power," "Dexter" (recurring), "Royal Pains," "Dollhouse" (recurring), "Traffic Light" (series regular), "Psych," "Blue Bloods," "NCIS" (recurring), "Law & Order: Special Victims Unit" (recurring), "Huff" (series regular), and "Angel from Hell." Her film credits include *Crazy, Stupid, Love*; *Fast & Furious*; *21*; *Repo Men*; *Cloverfield*; *See You in September*; and the upcoming *A Little Something for Your Birthday*, opposite Sharon Stone and Tony Goldwyn, and *Paper Year*, opposite Eve Hewson. Ms. Lapira's theatre credits include *As You Like It* (Tribeca Playhouse), *The Odyssey* (Theatre at St. Clement's), *No. 11 Blue and White* (The Play Company), and *Bright Lights, Big City* (New York Theatre Workshop). She is a graduate of New York University's Tisch School of the Arts. She recently produced the short film *The Happiest Person in America*. [thehappiestpersoninamerica.com](http://thehappiestpersoninamerica.com).



### HAL LINDEN

(Gaston) is an actor/singer/musician who has earned three Emmy Awards and a Tony Award. He last appeared at the Globe in *The Twenty-seventh Man*. He has appeared in the Broadway productions of *The Rothschilds* (Tony Award), *I'm Not Rappaport*, *Cabaret*, *The Gathering*, *The Sisters Rosensweig*, and *Bells Are Ringing*, among others. He also appeared Off Broadway in *Visiting Mr. Green*, played Ebenezer Scrooge in *A Christmas Carol* at Madison Square Garden, and toured in concert in *The Hal Linden Tour*. Television audiences know him as the star of the series "Barney Miller," "Blackie's Magic," "The Boys Are Back," and "Jack's Place." He won two Emmy Awards for "FYI: For Your Information" and a third for *The Writing on the Wall*. He has also appeared on numerous other series, including "Law & Order," "Will & Grace," "The King of Queens," "Two Broke Girls," "Hot in Cleveland," "Huff," "Gilmore Girls," and more. His many film credits include *Out to Sea* with Jack Lemmon and Walter Matthau, *A New Life* with Alan Alda, and *When You Comin' Back, Red Ryder?* As a musician, he has played with Ray McKinley, Bobby Sherwood, Boyd Raeburn, and Sammy Kaye, and he has appeared as a clarinet soloist with the Dallas, St. Louis, and Atlanta Symphonies, among many others.



### JUSTIN LONG

(Albert Einstein) appeared on Broadway in *Seminar* with Jeff Goldblum, and he has appeared in eight plays in seven seasons at Williamstown Theatre Festival, as well as productions at Hartford Stage, Roundabout Theatre Company, and New York Stage and Film. He has appeared in over 70 films including *Dodgeball: A True Underdog Story*, *He's Just Not That Into You*, *Drag Me to Hell*, *The Break-Up*, *Accepted*, *Live Free or Die Hard*, *Tusk*, *Galaxy Quest*, *Comet*, *Idiocracy*, and *Going the Distance*. He also wrote and starred in *A Case of You* co-starring Evan Rachel Wood, Sam Rockwell, Vince Vaughn, and Peter Dinklage. Mr. Long's television credits include "Ed," "Mom," "New Girl," "Portlandia," and "Inside Amy Schumer." His voice work includes "King of the Hill," "F is for Family" (currently on Netflix), and Alvin in "Alvin and the Chipmunks" and its three sequels.



### RON ORBACH

(Sagot) previously appeared at the Globe in *The Twenty-seventh Man*. He made his Broadway debut in Neil Simon's *Laughter on the 23rd Floor* in 1993 and later starred in the Chicago premiere, in the national tour, and at A Contemporary Theatre in Seattle, where he also directed. His other Broadway credits include Amos Hart in *Chicago* (also first national tour; 1998 Joseph Jefferson Award), *Dance of the Vampires*, *Never Gonna Dance*, and *Soul Doctor*. He has been seen Off Broadway in *Lies & Legends: The Musical Stories of Harry Chapin* (The Village Gate, Chicago's Apollo Theater Center, and Pasadena Playhouse; 1988 LA Drama Critics Circle Award for Best Ensemble), Neil Simon's *Hotel Suite* (Roundabout Theatre Company), and Mark St. Germain's *The God Committee*. Mr. Orbach's regional credits include Saunders in Ken Ludwig's *A Comedy of Tenors* (Cleveland Play House, McCarter Theatre Center), Del in Sharyn Rothstein's *All the Days* (McCarter), Bottom in *A Midsummer Night's Dream* (Chicago Shakespeare Theater), Tevye in *Fiddler on the Roof* (Sacramento Music Circus), Pseudolus in *A Funny Thing Happened on the Way to the Forum* (Denver Center Theatre Company), Mr. Foreman and Marlowe in *Enter Laughing* (Berkshire Theatre Festival), and David O. Selznick in the world premiere of *Moonlight and Magnolias* (Goodman Theatre). His most memorable big screen performance is the DMV tester in Amy Heckerling's *Clueless*, and his most recent television credit was "Girls." Mr. Orbach is also an acting coach and a director. He currently resides in Jamestown, New York, with his wife, Kathleen Eads.



### MARCEL SPEARS

(Charles Dabernow Schmendiman) most recently co-starred in August Wilson's *Ma Rainey's Black Bottom* under the direction of Ruben Santiago-Hudson (Two River Theater). This past summer Mr. Spears appeared in Alice Childress's play *Trouble in Mind* (Guthrie Theater). He starred in the title role of *Othello* and was seen in the critically acclaimed production of *Mother Courage and Her Children* directed by Brian Kulick (Classic Stage Company). In 2015, he starred Off Broadway opposite Deirdre O'Connell in Max Posner's *Judy* under the direction of Ken Rus Schmoll (Page 73 Productions). Mr. Spears was awarded the 2015 Rosemarie Tichler Fund grant for his portrayal of Nick Bottom in *A Midsummer Night's Dream* directed by Tyne Rafaeli (Classic Stage Company). His other New York credits include *Light* directed by Mr. Kulick, *The Threepenny Opera*, *The Emperor Jones*, and *The Maids* (Columbia Stages). Mr. Spears holds an M.F.A. in Acting from Columbia University.



### LUNA VÉLEZ

(Germaine) has appeared on Broadway in *Into the Woods* and Off Broadway in *The Happiest Song Plays Last* (Second Stage Theatre), *Intimate Apparel* (Roundabout Theatre Company), *Catch the Butcher* (Cherry Lane Theatre), *Much Ado About Nothing*, *Fasade*, and *The Vagina Monologues*. She was also seen Off Broadway in *They Call Me La Lupe* (Teatro LATEA) and in the national tour of *Dreamgirls*. Her television credits include Capt. Maria LaGuerta on "Dexter" (ALMA Award, NAMIC Vision Award, Screen Actors Guild Award nomination), "Ugly Betty," "Oz" (ALMA Award), "New York Undercover" (NCLR Bravo Award, ALMA Award nomination, Image Award nomination), "Elementary," "Unforgettable," "Hawthorne," "Breakout Kings," "Numb3rs," "Medium," "Strong Medicine," "Law & Order," "Law & Order: Criminal Intent," "Law & Order: Special Victims Unit," "Dragnet," "Profiler," "The Pretender," "Thicker Than Blood" (NCLR nomination), and "South of Hell." Ms. Vélez's film credits include *I Like It Like That* (Independent Spirit Award nomination), *City Hall* (NCLR nomination), *I Think I Do*, *Prince of Central Park*, *Serial*, *Rosewood Lane*, and *Officer Downe*.

### STEVE MARTIN

(Playwright) began his career on "The Smothers Brothers Comedy Hour" (1967-1969), for which he earned his first Emmy Award for Outstanding Writing Achievement in Comedy, Variety or Music in 1969. In the mid-1970s, Mr. Martin shone as a stand-up on "The Tonight Show Starring Johnny Carson" and NBC's "Saturday Night Live." His films are widely popular successes and are the kind of movies that are viewed again and again: *The Jerk* (1979), *Planes, Trains & Automobiles* (1987), *Roxanne* (1987), *Parenthood* (1989), *L.A. Story* (1991), *Father of the Bride* (1991), and *Bowfinger* (1999). As an author, Mr. Martin's work includes the novel *An Object of Beauty*; the play *Picasso at the Lapin Agile*; a collection of comic pieces, *Pure Drive!*; a bestselling novella, *Shopgirl*; and his memoir, *Born Standing Up*. His writing has also appeared in *The New Yorker*. Mr. Martin is an accomplished, Grammy Award-winning, boundary-pushing bluegrass banjoist and composer who has won three Grammys for performing and composing. He has earned numerous honors including an Academy Award, five Grammy Awards, an Emmy Award, the Mark Twain Prize, and the Kennedy Center Honor. Mr. Martin and Edie Brickell's musical *Bright Star* premiered at The Old Globe in 2014, played a limited engagement at The Kennedy Center, and received acclaim in its Broadway run at the Cort Theatre. In addition to five Tony Award nominations, *Bright Star* received Outer Critics Circle Awards for Outstanding New Broadway Musical and Outstanding New Score. Mr. Martin's *Meteor Shower* made its world premiere at the Globe in 2016.

### BARRY EDELSTEIN

(Director, Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. 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 Twenty-seventh Man*; and the world premiere of *Rain*. 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. Mr. 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. His 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. Mr. Edelstein has taught Shakespearean acting at The Juilliard School, New York University'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*. He is a graduate of Tufts University and the University of Oxford, where he studied as a Rhodes Scholar.

### JOHN LEE BEATTY

(Scenic Design) has designed the Globe productions of *Love's Labor's Lost*, *Cornelia*, *Dancing in the Dark*, *Dr. Seuss' How the Grinch Stole Christmas!*, and *Redwood Curtain*. His 110 Broadway credits include *The Nance*, *After Midnight*, *Good People*, *Venus in Fur*, *Other Desert Cities*, *Times Stands Still*, *A View From the Bridge*, *The Royal Family*, *The Color Purple*, *Dr. Seuss' How the Grinch Stole Christmas!*, *Rabbit Hole*, *Doubt*, *Chicago*, *Dinner at Eight*, *Morning's at Seven*, *Proof*, *The Last Night of Ballyhoo*, *A Delicate Balance*, *The Heiress*, *Anna Christie*, *Redwood Curtain*, *The Sisters Rosensweig*, *The Most Happy Fella*, *Penn and Teller* (twice), *Burn This*, *Ain't Misbehavin'* (twice), *Talley's Folly*,

*Fifth of July*, and *Crimes of the Heart*. His Off Broadway credits include *Sweat*, *The Whipping Man*, *Sylvia*, *The Substance of Fire*, *Lips Together*, *Teeth Apart*, *The Road to Mecca*, *Song of Singapore*, *A Life in the Theatre*, *The Miss Firecracker Contest*, 38 seasons at Manhattan Theatre Club and Circle Repertory Company, and 21 seasons at City Center Encores! He has also designed at major regional theatres and in film, opera, television, and circus. Mr. Beatty is the recipient of Tony, Obie, Drama Desk, and Outer Critics Circle Awards and is a member of the Theatre Hall of Fame. He is a graduate of Brown University and Yale School of Drama.

#### KATHERINE ROTH

(Costume Design) previously designed the Globe productions of *Rain*, *The Twenty-seventh Man*, *Othello*, *The Rainmaker*, and *Dracula*. She designed the Broadway and international tour productions of Twyla Tharp's *Come Fly Away* and the New York production of *The Twenty-seventh Man* directed by Barry Edelstein at The Public Theater. She has designed costumes for many regional and New York theatres. Ms. Roth's film credits include Neil LaBute's *Some Velvet Morning*, and her television credits include "All My Children" (two Daytime Emmy Awards). She received her M.F.A. from Yale School of Drama.

#### RUSSELL H. CHAMPA

(Lighting Design) previously designed The Old Globe's productions of *Rain*, *The Twenty-seventh Man*, *The Winter's Tale*, *Groundswell*, *Back Back Back*, and *The Four of Us*. His current and recent projects include *The Light Years* (Playwrights Horizons/The Debate Society), *Othello* (California Shakespeare Theater), *The Hard Problem* and *The Unfortunates* (American Conservatory Theater), and *Thresh|Hold* (Pilobolus). His Broadway credits include *China Doll* (Gerald Schoenfeld Theater), *In the Next Room, or the vibrator play* (Lyceum Theatre/Lincoln Center Theater), and *Julia Sweeney's God Said "Ha!"* (Lyceum Theatre). His work with New York companies includes Lincoln Center Theater, New York Shakespeare Festival/The Public Theater, Second Stage Theatre, Manhattan Theatre Club, Vineyard Theatre, Atlantic Theater Company, and New York Stage and Film. His regional credits include Steppenwolf Theatre Company, Arena Stage, The Wilma Theater, Long Wharf Theatre, Trinity Repertory Company, Mark Taper Forum, and The Kennedy Center.

#### LINDSAY JONES

(Original Music and Sound Design) previously worked on the Globe productions of *Rich Girl*, *Buyer & Cellar*, *Richard III*, *As You Like It*, *Inherit the Wind*, *The Recommendation*, *Groundswell*, *Opus*, *The Glass Menagerie*, *In This Corner*, *Oscar and the Pink Lady*, *Lincolnesque*, *Sky Girls*, and *Beyond Therapy*, among others. He designed and composed for the Broadway productions of *Bronx Bombers* and *A Time to Kill*. His Off Broadway credits include *Privacy*, *Dry Powder*, and *Wild with Happy* (The Public Theater), *Bootycandy* (Playwrights Horizons), *Mr. Joy* (LCT3), *Top Secret* (New York Theatre Workshop), *Rx* (Primary Stages), and many others. His regional credits include Guthrie Theater, Hartford Stage, Alliance Theatre, Goodman Theatre, American Conservatory Theater, Chicago Shakespeare Theater, Steppenwolf Theatre Company, La Jolla Playhouse, Arena Stage, and many others. His international work includes Stratford Shakespeare Festival in Canada and Royal Shakespeare Company in England, as well as productions in Austria, Zimbabwe, South Africa, and Scotland. Mr. Jones has received seven Joseph Jefferson Awards and 24 nominations, two Ovation Awards and three nominations, a Craig Noel Award and two nominations, and a Los Angeles Drama Critics Circle Award, as well as three Drama Desk Award nominations, two Helen Hayes Award nominations, two Barrymore Award nominations, and many others. His film scoring credits include *The Brass Teapot* (Magnolia Pictures) and *A Note of Triumph: The Golden Age of Norman Corwin* (HBO Films; 2006 Academy Award for Best Documentary, Short Subjects). lindsayjones.com.

#### DAVID HUBER

(Vocal Coach) has worked on the Globe productions of *The Blameless*, *Measure for Measure* (Globe for All), *October Sky*, *Meteor Shower*, *Sense and Sensibility*, *Macbeth*, *tokyo fish story*, *Camp David*, *Constellations*, *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 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 recently taught speech in the graduate theatre program at UC San Diego. He is a graduate of The Old Globe and University of San Diego Shiley Graduate Theatre Program.

#### CAPARELLIOTIS CASTING

(Casting) has cast the Globe productions of *Meteor Shower*, *tokyo fish story*, *Constellations*, *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 *The Front Page*, *Les Liaisons Dangereuses*, *The Glass Menagerie* (upcoming), *Jitney* (upcoming), *The Little Foxes* (upcoming), *The Father*, *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, Atlantic Theater Company, LCT3, Ars Nova, Goodman Theatre, Steppenwolf Theatre Company, McCarter Theatre Center, Arena Stage, Second Stage Theatre (seven seasons), and Williamstown Theatre Festival (three seasons). 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).

#### ANJEE NERO

(Production Stage Manager) previously worked on the Globe productions of *October Sky*, *Kiss Me*, *Kate*, *The Twenty-seventh Man*, *Bright Star*, *Dog and Pony*, *The Winter's Tale*, *Be a Good Little Widow*, *Allegiance*, *A Room with a View*, *Richard O'Brien's The Rocky Horror Show*, *The Savannah Disputation*, *Cornelia*, *Kingdom*, and the 2007 Shakespeare Festival. 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, Hartford Stage, Center Theatre Group, SITI Company, Huntington Theatre Company, and Berkeley Repertory Theatre. Her other selected credits include *Schick Machine* (Paul Dresher Ensemble), which toured both nationally and internationally, and *Garden of Forbidden Loves* and *Garden of Deadly Sound* (IMAGOmoves), which toured to the International Hungarian Theatre Festival in Cluj, Romania. Ms. Nero was most recently on Broadway with *Bright Star*.

#### JESS SLOCUM

(Assistant Stage Manager) previously worked on the Globe productions of *Measure for Measure* (Globe for All), *Love's Labor's Lost*, *tokyo fish story*, *The Metromaniacs*, *In Your Arms*, *Twelfth Night*, *Buyer & Cellar*, *Bright Star*, *Othello*, *Water by the Spoonful*, *The Winter's Tale*, *A Doll's House*, *Pygmalion*, *A Room with a View*, *Richard O'Brien's The Rocky Horror Show*, the 2011–2013 Shakespeare Festivals, *Rafta*, *Rafta...*, *Robin and the 7 Hoods*, *Alive and Well*, *Sammy*, *Cornelia*, *Since Africa*, *Dr. Seuss' How the Grinch Stole Christmas!*, and *The Glass Menagerie*. Her Broadway credits include *In the Heights*. Her regional credits include *Indecent*, *Side Show*, *Ruined*, *The Third Story*, *Memphis*, and *Most Wanted* (La Jolla Playhouse) and *Post Office* (Center Theatre Group). Her San Diego credits include Mo'olelo Performing Arts Company, North Coast Repertory Theatre, and Lamb's Players Theatre. She is a graduate of Vanderbilt University. Proud member of Actors' Equity.

#### LAURA ZINGLE

(Assistant Stage Manager – February 28 to March 12) is thrilled to be back at The Old Globe after recently working on *Sense and Sensibility*, *The Metromaniacs*, *Arms and the Man*, and *Dr. Seuss' How the Grinch Stole Christmas!* (2014). She recently was production stage manager for the U.S. premiere of *The Little Match Girl* by Helmut Lachenmann at Spoleto Festival USA in Charleston, South Carolina. Her La Jolla Playhouse credits include *Tiger Style!*, *The Grift*, *Kingdom City*, *El Henry*, *Kamchatka* (Without Walls Festival), *His Girl Friday*, and *Hands on a Hardbody*. At San Diego Repertory Theatre she was production stage manager of *Detroit*. Her other regional credits include a workshop of *different words for the same thing* (Center Theatre Group), AFI Fest 2013, Spoleto Festival USA, Opera NEO, and Palomar College Dance. Ms. Zingle is the stage manager of San Diego Gay Men's Chorus. She has an M.F.A. in Stage Management from UC San Diego, where she is currently a visiting faculty member, and she is a proud member of AEA.

#### JACK O'BRIEN

(Artistic Director Emeritus) served as Artistic Director of The Old Globe from 1981 through 2007. He most recently directed the Broadway revival of *The Front Page* (starring Nathan Lane, John Slattery, and John Goodman), *Great Scott* at San Diego Opera, and the national tour of *The Sound of Music*. His Broadway credits also include the 2014 revival of *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' How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony Award). Metropolitan Opera: *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 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 Caparelliottis, CSA  
Lauren Port, CSA  
Joseph Gery

#### SPECIAL THANKS

Fred Longtin  
Esther Skandunas

*Les Demoiselles d'Avignon*  
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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.

## PATRON INFORMATION

### TICKET SERVICES HOURS

Monday: Closed  
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 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

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 PHONE (619) 231-1941  
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 ADDRESS The Old Globe  
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### 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.

## WHY SHAKESPEARE?



Students perform with the Summer Shakespeare Studio, 2016. Photo by Douglas Gates.

Last year The Old Globe reimagined its summer training program for high school students. Arts Engagement staffers undertook an investigation to discover ways of making the program more relevant to young artists and more reflective of trends occurring on college and university campuses across the country.

We asked some key questions: How do we engage with young artists? How can they connect to our resident playwright, William Shakespeare, in a powerful way that deepens their understanding of his words and the issues he wrote about? How can young people forge personal connections to Shakespeare and take agency over this process? The answers to these questions led to the development of the Summer Shakespeare Studio.

The Globe's Summer Shakespeare Studio has shifted from being product-driven to now being fully process-driven. The program strives to put each participant at the center of the work's creation, thus providing a means for the artist to have a truly intimate experience with Shakespeare. The Studio endeavors to develop foundational skills for reading, interpreting, and performing Shakespeare's plays while cultivating artistic voice through storytelling and the creation of original material.

"We are interested in how the participants are able to exert control over the narrative and how it speaks to their interests," explains Director of Arts Engagement Freedom Bradley-Ballentine.

Through a month-long process, students follow an intensive curriculum of acting, movement, music, and writing classes as well as training in voice and speech, stage combat, and text. Master classes are offered with Globe artists and staff, many of whom are

among the leaders in their fields. These instructors seek to deepen students' understanding and appreciation of Shakespeare's writing and to use his work as a model for engaging the students with their own experiences. The Studio also incorporates non-Shakespearean material, such as modern music, original texts, and the participants' own "freewrites," in which the group brainstorms topics essential to the story, then breaks out to discover different ways to express them. The play's poignant themes naturally find their way into the work, which culminates in a final presentation held at The Old Globe.

This unique performance combines Shakespeare's words, today's popular songs, and original material generated by the Studio's company. Through language, music, movement, and puppetry, the ensemble members create an exploration for the audience.

Last year, this process resulted in *Ophelia's Hamlet*, a deeply personal and collaborative work with a remarkably high level of sophistication and artistic achievement, a work that was challenging, demanding, and made in a spirit of openness and bravery. Summer Shakespeare Studio collaborator Ray Chambers, a professor at University of San Diego, said of this exploration, "We expected putting theatre professionals together with a diverse group of young artists would be a fantastic project. The actual coming together and the journey, however, were shockingly exciting." ■

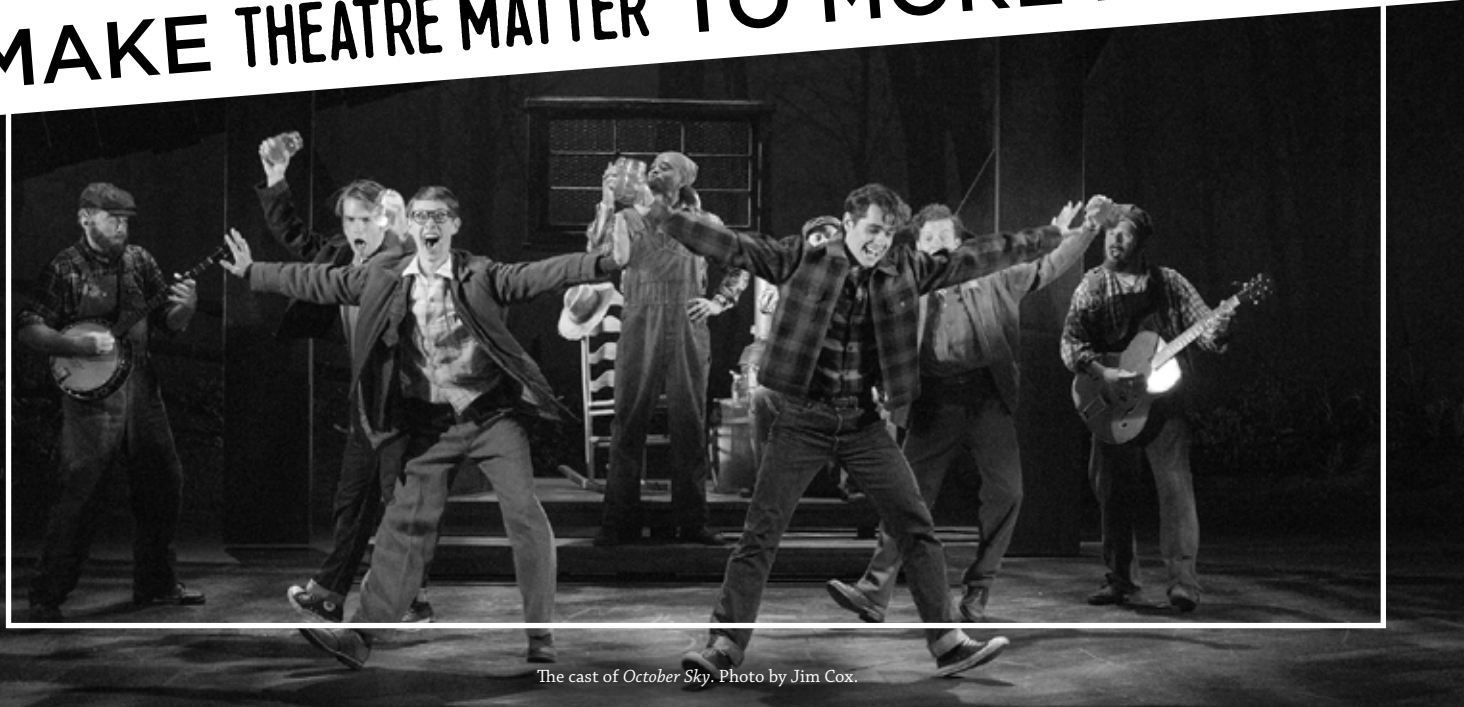
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## MAKE THEATRE MATTER TO MORE PEOPLE



The cast of *October Sky*. Photo by Jim Cox.

## A NIGHT OF REVELS

featuring Leslie Odom, Jr.

Each year, the Globe Gala is San Diego's most spectacular charitable event. On September 24, 2016, under a clear sky illumined by enchanting fireworks, over 325 guests dined and danced the night away after a one-night-only performance from Tony Award winner Leslie Odom, Jr., fresh off his turn as Aaron Burr in the Broadway smash *Hamilton*. A Night of Revels was chaired by a quartet of superstar Globe supporters: Karen Cohn, Nina Doede, Laurie Mitchell, and Sheryl White. They threw an unforgettable party, and the Globe thanks them and the generous family of supporters who made the night an overwhelming success!



Leslie Odom, Jr. with Gala Co-Chairs Sheryl White\*, Karen Cohn, Nina Doede, and Laurie Mitchell.

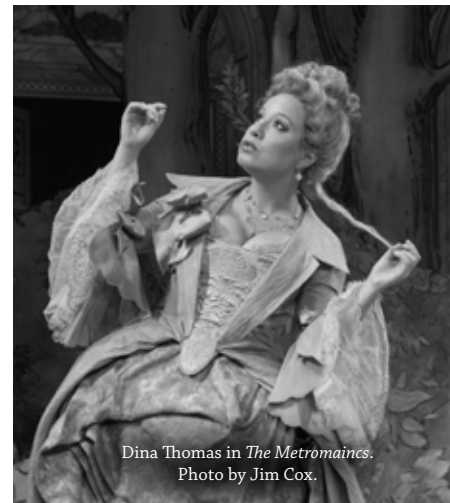
## YOUR DONATION IS WORTH TWICE AS MUCH!



Families enjoy Happy Birthday, Mr. Shakespeare. Photo by Douglas Gates.



Daniel Petzold and Makha Mthembu in *Globe for All's Measure for Measure*. Photo by Jim Cox.



Dina Thomas in *The Metromaines*. Photo by Jim Cox.

## NOW THROUGH MAY 10, 2017, DOUBLE YOUR IMPACT

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(top) Board Chair Vicki L. Zeiger\* and Carl Zeiger.  
(center) Guests dancing the night away.  
(bottom) Associate Artist Marion Ross and Darlene Marcos Shiley.

SAVE THE DATE FOR THIS YEAR'S GALA!  
**SATURDAY, SEPTEMBER 23**

## Join FRIENDS OF THE OLD GLOBE and Make Theatre Matter to More People!

A generous donor has offered to match all new and increased gifts given by May 10, 2017!

You can help by joining Friends of The Old Globe and making a tax-deductible gift to the theatre's Annual Fund! As a not-for-profit theatre, the Globe relies on the generous support of patrons like you to help bridge the gap and to make theatre matter to even more people. Your gift supports:

- Brilliant productions of Shakespeare
- Sensory-friendly performances for patrons on the autism spectrum and with other special needs
- Globe for All, touring productions for free to communities across San Diego
- A theatre apprentice program for military veterans
- The Summer Shakespeare Studio for high school students
- Free Student Matinees
- Free Insight Seminars
- Playwriting Workshops



In addition to helping us reach even greater artistic heights, you will enjoy exclusive benefits only available to Friends of The Old Globe, including:

- Invitations to Meet the Artist and other exclusive Friends events
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## Theatre MATTERS



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Please return this form to The Old Globe, PO Box 122171, San Diego, CA 92112. Thank you for your support!

## THE 2016 GLOBE GUILDERS FASHION SHOW



Presented by Neiman Marcus, the Globe Guilders' 2016 *Celebrating Couture* Fashion Show was once again one of San Diego's most swank and stylish soirées.

On August 22, over 600 community members—including Globe supporters, prominent philanthropists, fashion bloggers, heads of corporations and *très chic* trendsetters—gathered beneath a sweeping Swarovski crystal chandelier in the Marriott Marquis Marina San Diego's new grand foyer. Light streamed through the foyer's wall of floor-to-ceiling windows as guests were greeted with a champagne reception before enjoying live and silent auctions, boutique shopping, a delicious lunch, and an extraordinary runway show rivaling those seen at New York Fashion Week.

The 26th Annual Fashion Show, chaired by Globe Guilders Linda Van Vark and featuring Honorary Chairs Barbara and Dick Enberg and Stacey and Robert Foxworth, featured Fall 2016 pieces from select couture and prêt-à-porter designers including Gucci, Etro, Marchesa, Tom Ford, Monique Lhuillier, and Naeem Khan. Lush velvets and capes, soft buttery leather, opulent embellishments, vibrant jewel tones, rich warm earth tones, shiny metallics, and feminine florals all graced the runway, and the fashions were accompanied by sleek accessories, handbags, shoes, and Lulu Frost jewelry fashioned with exquisite vintage pieces. Afterwards, guests enjoyed the playback of the show on the foyer's digital video walls while sipping champagne and shopping the pieces featured on the runway at Neiman Marcus's pop-up boutique.

Thank you to Neiman Marcus, our exceptional Globe Guilders, and our very generous patrons and underwriters for making this gorgeous event a can't-miss celebration of couture, the proceeds of which benefit The Old Globe's vital artistic and arts engagement programs.

**We look forward to seeing you at this year's  
Fashion Show on August 30, 2017 at the  
Omni La Costa Resort & Spa!**



Special thanks to

*Neiman Marcus*



(top) The 2016 Globe Guilders Fashion Show. (top right) Neiman Marcus Vice President and General Manager Tom Melody, Fashion Show Chair Linda Van Vark, Old Globe Erna Finci Viterbi Artistic Director Barry Edelstein, Globe Guilders President Angie DeCaro, and past Old Globe Managing Director Michael G. Murphy. (bottom right) Fashion Show Honorary Chairs Robert and Stacey Foxworth and Barbara and Dick Enberg.

# OUR THANKS

## CIRCLE PATRON MEMBERSHIP

DEEPEN YOUR RELATIONSHIP WITH THE OLD GLOBE

Circle Patrons support artistic and arts engagement of The Old Globe. They are key advocates on the Globe's behalf, serving as ambassadors who make the case that a thriving arts community improves the quality of life for everyone in our diverse region. We invite you to consider joining the Circle Patron family and become an integral part of the theatre experience as you support the Globe's mission and enjoy exclusive benefits.

### CRAIG NOEL CIRCLE: \$2,500

All benefits on page 24, plus:

- Complimentary admission to the Lipinsky Family Suite private donor lounge when attending Globe performances
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- Invitations to Circle Patron events and behind-the-scenes experiences with Globe artists

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All Craig Noel Circle benefits, plus:

- Admission for two to the complimentary Founders Dinner in the fall
- Personal VIP ticketing for productions at participating theatres in New York
- Voucher for one use of the Globe VIP valet parking service

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- Complimentary Globe valet parking for each production
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**Circle Patrons enjoy exclusive access to The Old Globe. From backstage tours to private events with actors and artists, patrons experience lively and fun behind-the-curtain events and special parties created just for them.**



The annual Founders Dinner.



Valet service along Old Globe Way.



(above) Craig Noel Circle Patron Cathy Golden with actors Patrick J. Adams and Alex Mickiewicz of *The Last Match*.



(above) Craig Noel Circle Patrons Anne Turhollow and Mike Perkins with actors Christian Coulson and Victoria Frings of *Constellations*.



(left) Circle Patrons enjoy an onstage tour led by Globe Technical Director Ben Thoron on the set of *Rain*.

# CRAIG NOEL LEAGUE

## THEATRE MATTERS

FOUNDING DIRECTOR CRAIG NOEL BELIEVED

IN MAKING THEATRE AVAILABLE TO ALL.

KEEP HIS DREAM ALIVE—JOIN THE LEAGUE TODAY!

Craig Noel League members are visionary and generous donors who have included The Old Globe in their estate plans. Members enjoy special events and invitations to exciting Globe activities and will have the satisfaction of knowing that their generosity will support the Globe for years to come.

### — CRAIG NOEL LEAGUE MEMBERS —



*"I want this theatre to have the security of an endowment so that we may continue to engage and inspire audiences for generations to come."*

—Craig Noel, Founding Director

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\*In Memoriam

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## DONOR SPOTLIGHT

### Irene and Buzz Boschken



The Boschkens enjoy skiing in their spare time.

Irene and Herman (Buzz) Boschken are Old Globe Circle Patrons who have supported the theatre's artistic and arts engagement programs for many years with annual gifts. They have held the Globe close to their hearts since they first met at UC Berkeley more than 50 years ago.

Although they have not lived in San Diego for most of their time together, Irene and Buzz have been "patrons from afar" of the Globe. They have resided in Ann Arbor, Seattle, and Davis, as well as overseas. Says Buzz, "This highlights how valuable this artistic institution is in our lives, no matter where we live. It is a testament to the fact that The Old Globe has a reach far beyond its regional presence."

Irene and Buzz have long and distinguished careers in academia, administration, and consulting. Buzz has spent 45 years as a university professor, specializing his research in urban public policy and globalization. Irene devoted her career to teaching, education research, and policy development, and she is an author of a leading national reading-intervention program. She continues as a consultant for the State of California credentialing-assessment program.

Buzz follows his family's Napa roots as a winemaker and is an avid skier and runner. Irene's free time is consumed with ballet and skiing. Irene and Buzz also attempt to keep up with seven grandchildren, all of whom provide comic relief and endless enjoyment.



(from left) Buzz Boschken, Ned Eisenberg, Hallie Foote, and Irene Boschken at the *Camp David* Circle Patron lunch.

Reflecting on high points at the Globe, Irene and Buzz have experienced the full range of Shakespeare, classical works, new plays, and premiere musicals. While they have enjoyed many plays over the years, highlights include *Dr. Seuss' How the Grinch Stole Christmas!* (they have seen the production all 19 years), *Bright Star*, *Camp David*, *The Full Monty*, *October Sky*, *Othello*, and *Allegiance*.

When asked why they give to the Globe, Irene and Buzz answer, "Because of its great repertoire of fine works, but also because of its integration into the fabric of San Diego. Whether speaking of the Globe's origins decades ago with Founding Director Craig Noel or the Globe's current artistic presence led by Barry Edelstein, what stands out most is this institution's substantial contribution to San Diego's cultural life and heritage."

Irene and Buzz know that their Circle Patron membership helps bring a sense of permanence to the Globe and helps sustain its future as one of the most important theatres in the United States. The Old Globe thanks and salutes the Boschkens for their wonderful generosity and support.

Join Irene, Buzz, and a wonderful family of supporters whose commitment enables the Globe to bring fine theatre like tonight's production of *Picasso at the Lapin Agile* to San Diego. See page 24 for details.

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Contact Bridget Cantu Wear at (619) 684-4144 or [bcantuwear@TheOldGlobe.org](mailto:bcantuwear@TheOldGlobe.org).

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The Old Globe thanks those generous donors who give in honor or memory of a special person or to mark a special occasion. Thank you for paying tribute by giving to the Globe.

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If you would like to make a tribute or memorial gift, please contact the Development office at (619) 684-4145.

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Lillian Schafer  
Ms. Pat Howell Schmidt  
Mr. & Mrs. Martin Schroeder  
Alex V. Sher  
Allen & Judy Shumate

Joseph Slobodny  
Lance Smith  
Susanne Stanford Fund of the  
Jewish Community Foundation  
Ann & Robert Steiner  
Jill & Evan Stone  
Dave & Jan Stormoen  
Eric & Marian Suggs  
Mrs. J.B. (Cruz) Swedelius  
Anne Taylor  
Janet & Brian Taylor  
Marshall & Leila Taylor  
Reed & Solange Thompson  
Doug & Lynn Todd  
Teresa Trucchi  
Ginny Unanue  
Edward & Barbara Underwood  
Peggy Ann Wallace  
Anne Walter  
Char Webster  
Joyce Wharton  
Jean Wilkinson  
Colleen & Dennis Williams  
Omar & Carol Winter  
John & Lenora Witt  
Caryl Lees Witte  
Chuck & Cathy Wolfe  
William F. & Norah D. Wolff  
Clarence & Nina Woods  
Dr. Dolores Wozniak  
Mary Ann Yaghdjian  
RADM. & Mrs. Guy Zeller  
Anonymous (9)

\*In Memoriam

This list is current as of  
December 6, 2016.

Amy E. Allison ..... General Manager  
 Llewellyn Crain ..... Director of Development  
 Dave Henson ..... Director of Marketing and Communications  
 Mark Somers ..... Director of Finance  
 Richard Seer ..... Director of Professional Training  
 Robert Drake ..... Director of Production  
 Freedom Bradley-Ballentine ... Director of Arts Engagement

**ARTISTIC**

Eric Keen-Louie, Justin Waldman ..... Associate Producers  
 Danielle Mages Amato ..... Literary Manager/Dramaturg  
 Bernadette Hanson ..... Artistic Associate  
 Fiasco Theater, JC Lee, Ken Ludwig,  
 Mona Mansour, Laura Marks, Richard Nelson  
 (with Richard Pevar and Larissa Volokhonsky),  
 Anna Ziegler ..... Commissioned Artists

**PRODUCTION**

Debra Pratt Ballard ..... Associate Director of Production  
 Ron Cooling ..... Company Manager  
 Carol Donahue ..... Production Coordinator  
 Jennifer Watts ..... Assistant Company Manager

**STAGE MANAGEMENT**

Leila Knox ..... Production Stage Manager

**TECHNICAL**

Benjamin Thoron ..... Technical Director  
 Wendy Berzansky ..... Associate Technical Director  
 Lucas Skoug ..... Assistant Technical Director  
 Eileen McCann ..... Resident Design Assistant  
 Megan Tuschhoff ..... Technical Assistant/Buyer  
 Gillian Kelleher ..... Master Carpenter  
 Jack Hernandez ..... Master Carpenter, Festival  
 Daniel Capiro ..... Charge Carpenter, White  
 Chris Chauvet, Jason Chohon, Justin Davis, Adam Day,  
 Antonia Gonsalves, Benjamin Gray, Sloan Holly,  
 Laura McEntyre, Mariah Ray, Katie Torretti,  
 Kurtis Weichers ..... Carpenters  
 Carole Payette ..... Charge Scenic Artist  
 Christie Curran, W. Adam Bernard ..... Lead Scenic Artist  
 Jessica Amador, David Garcia ..... Painters  
 Christian Thorsen ..... Stage Carpenter/Flyman, Globe  
 Eszter Julian ..... Deck Crew

**COSTUMES**

Stacy Sutton ..... Costume Director  
 Charlotte Devaux ..... Resident Design Associate  
 Maureen Mac Niallais,  
 Lisa Sanger-Greshko ..... Assistants to the Director  
 Shelly Williams ..... Design Assistant/Shopper  
 Katie Knox ..... Costume Assistant  
 Erin Cass ..... Draper  
 Marsha Kulgowski ..... Tailor/Draper  
 Wendy Miller ..... Tailor  
 Mark Baiza, Anne Glidden Grace,  
 Nicole Sukolics-Christianson ..... Assistant Cutters  
 Mary Miller ..... Tailoring/Construction  
 Bonnie Clinnin, Cat Frazier,  
 Heather Premo ..... Stitches  
 Kristin Womble ..... Craft Supervisor/Dyer/Painter  
 Vicky Martinez ..... Wig and Makeup Supervisor  
 Kim Parker ..... Assistant Wig and Makeup Supervisor  
 Ana Maldonado ..... Wig Assistant  
 Beverly Boyd ..... Wardrobe Supervisor  
 Beth Merriman ..... Wardrobe Crew Chief, Globe  
 Anna Campbell ..... Wardrobe Crew Chief, White  
 Ana Maldonado ..... Wig Running Crew, Globe  
 Becca Hawkins ..... Wardrobe Running Crew, Globe  
 Marie Jezbera ..... Rental Agent

**PROPERTIES**

David Buess ..... Properties Director  
 Kristin Steva Campbell ..... Assistant to the Director  
 Rory Murphy ..... Lead Craftsman  
 David Medina ..... Properties Buyer  
 Jacob Sampson ..... Properties Carpenter  
 Richard Rossi ..... Stage and Property Master, White  
 Andrew Recker ..... Property Master, Festival

**LIGHTING**

Shawna Cadence ..... Lighting Director  
 Will Dean ..... Assistant Lighting Director  
 Ryan Osborn ..... Master Electrician, Globe  
 Areta MacKelvie ..... Master Electrician, White  
 Kevin Liddell ..... Master Electrician, Festival  
 Steve Schmitz ..... Lighting Assistant  
 Sarah Alexander, Cynthia Bloodgood,  
 Christian Erikson, Andrew Lynch, Sean Murray,  
 Kevin Orlof, Brandon Rosen, Robert Thoman,  
 Jessica Van Ness, Kimberlee Winters,  
 Laura Zingle ..... Electricians

**SOUND**

Paul Peterson ..... Sound Director  
 Jeremy Nelson ..... Master Sound Technician, Globe  
 Clayton Nicodemus ..... Master Sound Technician, White  
 RJ Givens ..... Master Sound Technician, Festival  
 Krystin Cline, Michael Cornforth,  
 Alex Heath, Jaclyn Skingel ..... Sound Technicians

**ADMINISTRATION**

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

**INFORMATION TECHNOLOGY**

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

**HUMAN RESOURCES**

Sandy Parde ..... Human Resources Director  
 Manny Bejarano ..... Human Resources Coordinator

**MAINTENANCE**

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

**PROFESSIONAL TRAINING**

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

**ARTS ENGAGEMENT**

Karen Ann Daniels ..... Arts Engagement Programs Manager  
 Annette Nixon ..... Arts Engagement Operations Coordinator  
 Melinda Cooper ..... Arts Engagement Programs Coordinator  
 Lisel Gorell-Getz ..... Master Teaching Artist  
 Carolyn Agan, Gerardo Flores, Monique Gaffney,  
 Katherine Harroff, Jason Heil, Kimberly King,  
 Erika Malone, Blake McCarty, Crystal Mercado,  
 Heather Pauley, Erika Beth Phillips, James Pillar,  
 Tara Ricasa, Christopher Salazar, Catherine Hanna  
 Schrock, Sharif Simmons ..... 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,  
 Strategic Partnerships  
 Eileen Prisby ..... Events Director  
 Keely Tidrow ..... Associate Director, Major Gifts  
 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  
 Derek Floyd ..... Grants Assistant

**DONOR SERVICES**

Jyothi Doughman, Anthony Hackett,  
 Helene Held, Barbara Lekes, Elisa Lopez,  
 Richard Navarro, Stephanie Reed,  
 Laura Regal ..... 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  
 Carolann Malley ..... Distribution Staff

**SUBSCRIPTION SALES**

Scott Cooke ..... Subscription Sales Manager  
 Nisha Catron, Arthur Faro, Janet Kavin,  
 Keith Langhorn, Pamela Malone, Yolanda Moore,  
 Philip Patterson, Ken Seper, Cassandra Shepard,  
 Jerome Tullmann,  
 Grant Walpole ..... Subscription Sales Representatives

**TICKET SERVICES**

Bob Coddington ..... Ticket Services Director  
 Marsi Bennion ..... Ticket Operations Manager  
 Cristal Salow ..... Group Sales Manager  
 Kathy Fineman,  
 Caryn Morgan ..... Lead Ticket Services Representatives  
 Kari Archer, Bea Gonzalez, Lauryn Greschke,  
 Alejandro Gutierrez, Amanda King,  
 Korrin Main, Lauren Mezta, Savannah Moore,  
 Evan Nyarady, Wesley Ohmstede, John Sweeney,  
 Krista Wilford ..... Ticket Services Representatives

**PATRON SERVICES**

Mike Callaway ..... Patron Services Director  
 Mary Taylor, Juliana Johnson ..... House Managers  
 Angela Montague Kanish ..... Front of House Assistant  
 Nic Hagan ..... Food and Beverage Manager  
 Jessica Molina, Deborah Montes, Stephanie Passera,  
 Michelle Thorsen ..... Pub Shift Supervisors  
 Tanika Baptiste, Abigail Lara,  
 Mina Morales, Jennifer Van Atta ..... Pub Staff  
 Linda Bahash, Barbara Behling,  
 Stephanie Rakowski ..... Gift Shop Supervisors

**SECURITY/PARKING SERVICES**

Edward Camarena ..... Security Manager  
 Sherisa Eselin ..... Security Officer  
 Francisco Dukes, Jeff Howell, Joseph Lapira,  
 Janet Larson, Eleuterio Ramos, Charlotte A. Sims,  
 Carlos Valderrama ..... Security Guards

Jack O'Brien ..... Artistic Director Emeritus  
 Craig Noel ..... Founding Director