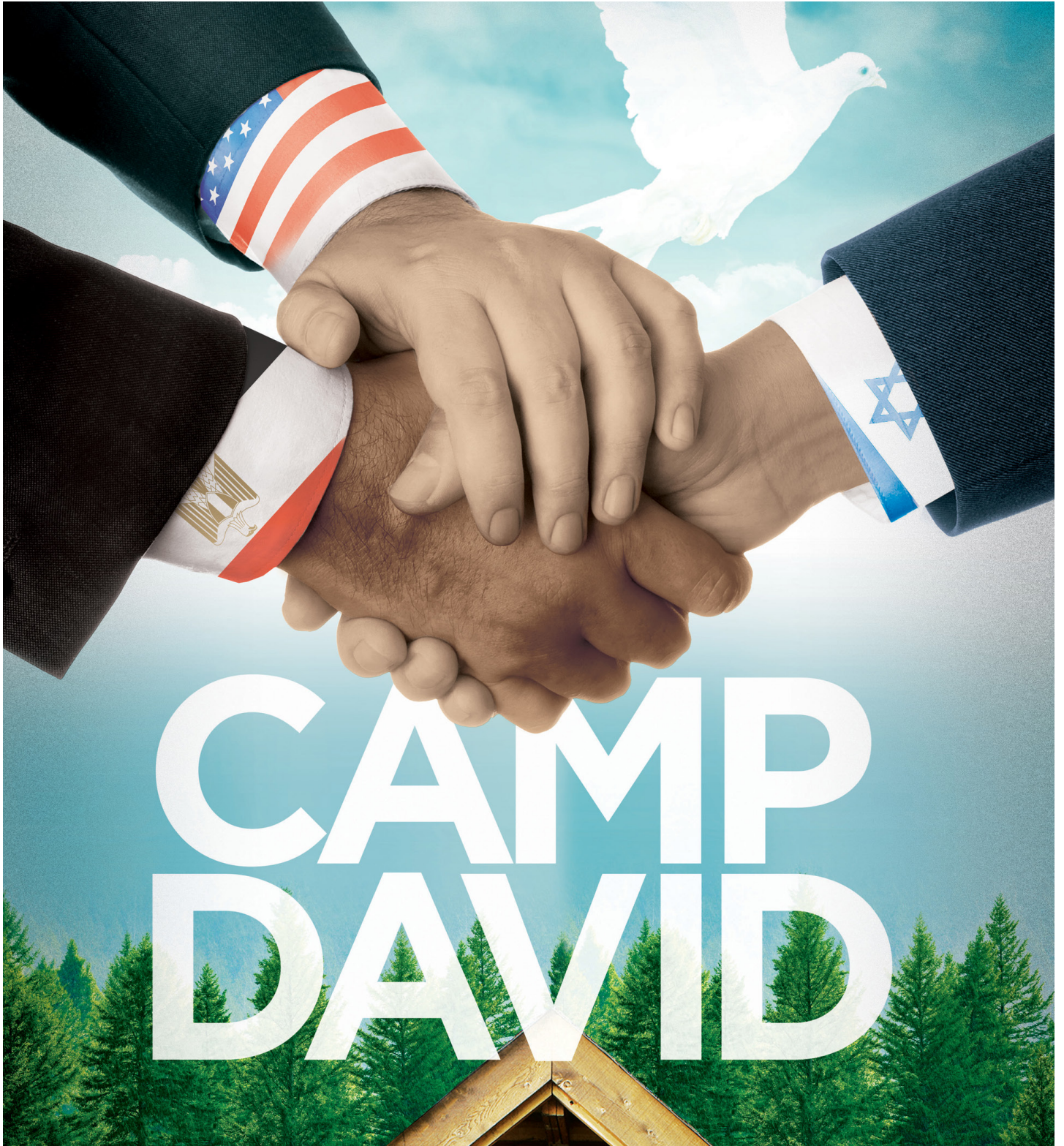


performances

THE  OLD GLOBE

JUNE 2016



WELCOME

Welcome to *Camp David*! Lawrence Wright's deft and fascinating play about the creation of the Camp David Accords represents the Globe's ongoing commitment to new American dramas by important writers. Larry's multifaceted career has ranged from Pulitzer Prize-winning nonfiction to acclaimed magazine journalism to plays that explore some of the most important issues facing the world today. We're delighted to welcome him, and his work, to The Old Globe.

A great play deserves a great creative team, and this production boasts one of the best. Director Molly Smith brings a keen intelligence and sharp eye to bear on the piece. The artistic director and creative head of Arena Stage in Washington, DC, Molly is the fifth leader of an American regional theatre to direct at The Old Globe in the last year. The Globe is honored to host this kind of top talent from across the country, and to welcome Molly as she makes her Globe debut.

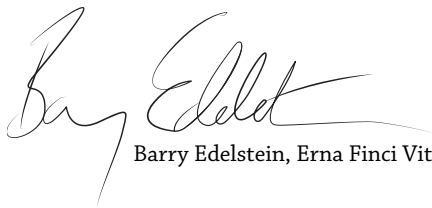
She has also assembled a truly stellar cast, some of whom are familiar names to Globe audiences. Richard Thomas played Iago in Barry's 2014 production of *Othello*, and Hallie Foote took the Globe stage in 2012's *Dividing the Estate*. They are joined by Khaled Nabawy and Ned Eisenberg, performers of international renown.

In 1978, the Camp David Accords gave the world new hope for peace, a peace that decades later still stands, even as other conflicts roil that region. Recalling that profound achievement through theatre art reminds us of the human concerns at the center of it all.

We hope you enjoy the show!



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



Barry Edelstein, Erna Finci Vitberi Artistic Director



Michael G. Murphy, Managing Director

MISSION STATEMENT

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

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PRODUCTION SPONSORS



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, which include serving on the Founders Council of the Williams Institute at the UCLA School of Law. A native of Montreal, Norman 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 semi-retired businessman, is a member of the Globe's Board of Directors, chairs the Arts Engagement Committee, and also serves on the Executive Committee. He is also a part of the HIV Funding Collaborative at the San Diego Human Dignity Foundation.



ELAINE AND DAVE DARWIN

Elaine and Dave Darwin moved to Rancho Santa Fe after living in Palm Beach, West Palm Beach, and Aspen because of the wonderful climate we all enjoy. Dave, a car enthusiast and collector, worked on the La Jolla Concours d'Elegance car show soon after moving here. He has participated in car shows throughout Southern California. Elaine joined the Board of The Old Globe in 2007 and has served in many capacities, most recently as Board Chair. She chaired the Search Committee for a new Artistic Director and the Nominating Committee, and she now chairs the Artistic Angels Committee. Globe productions they have sponsored include *Somewhere*, *Inherit the Wind*, *Be a Good Little Widow*, the sensory-friendly performance of *Dr. Seuss' How the Grinch Stole Christmas!*, *The Winter's Tale*, *Murder for Two*, and Globe for All, the Globe's community outreach program. Elaine and Dave are pleased to invite you to enjoy tonight's performance of *Camp David*.



PAMELA FARR AND BUFORD ALEXANDER

Pamela Farr and Buford Alexander spread their time across Rancho Santa Fe; Greenwich, Connecticut; and Amsterdam. Pam joined the Globe's Board of Directors in 2005 and is a member of the Executive, Audit, Finance, and Governance Committees. Pam's relationship with The Old Globe goes back much further, however; as an amateur actress and dancer, she performed on the greens at the Globe when she was a high school and college student. She is also a board member of Theatre Forward and Washington Performing Arts. Pam has served the American Red Cross as Chair of the Greenwich Chapter and National Chair of Volunteers, and she received the Harriman Award for Distinguished Volunteer Service. Pam and Buford met through McKinsey & Company where, after 32 years (most of which was in Europe), Buford is now a Director Emeritus. In recognition of his not-for-profit work to enhance cultural, business, and educational relations between the U.S. and the Netherlands, Queen Beatrix bestowed upon him the Royal Distinction of Officer in the Order of Oranje-Nassau.



HAL AND PAM FUSON

Hal and Pam Fuson became Globe regulars shortly after moving from Los Angeles to Encinitas in 1983. During their children's teenage years, they subscribed as a family. The children went off to college, and Hal and Pam gained new insights by attending evening shows with Post-Show Forums. Hal served as the Globe's Board Chair from 2011 through 2014, a voyage of discovery that engaged the couple in new challenges and reinforced for them the vital role that The Old Globe plays in the cultural life of San Diego. Now they often bring their grandchildren to Globe productions, anxiously waiting until after the curtain to hear how their young brains have processed the lines of Cole Porter or William Shakespeare.

ARTIST SPONSORS



Lawrence Wright.

Artist Sponsor for Lawrence Wright (Playwright)

PHYLLIS AND DAN EPSTEIN

Phyllis and Dan Epstein are longtime San Diego residents. They love the arts and have been on the boards of the San Diego Symphony and Museum of Photographic Arts. Dan is the Founder and Executive Chairman of ConAm, a nationwide real estate development and property management company. He is very active at USC, his alma mater, and they both are active at UC San Diego. Phyllis is a past member of the California Arts Council.



Molly Smith.

Artist Sponsor for Molly Smith (Director)

NIKKI AND BEN CLAY

Nikki and Ben Clay are passionate about San Diego and are active countywide. They cofounded government and community relations firm Carpi & Clay with Washington, DC, Sacramento, and San Diego offices; while Nikki ran the San Diego office, Ben led Sacramento. Now, Nikki provides strategic counsel for Clay Company and sits on multiple boards, including The Old Globe and The Campanile Foundation at San Diego State University. Ben is a current Board member and past president of the San Diego Symphony, and he is active with San Diego Rotary.

EXTRAORDINARY LEADERSHIP

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

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

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OUR THANKS

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

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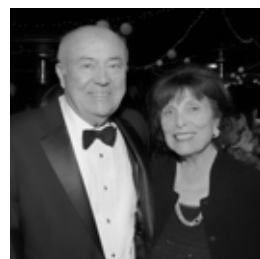
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Photo for Globe Guilders: Dina Thomas and Adam LeFevre in *The Metromaniacs*, 2016; for Diane and John Berol: the cast of *A Midsummer Night's Dream*, 2013; for Dolores and Rodney Smith: Blake Segal, Liz Wisan, Euan Morton, and Usman Ally in Ken Ludwig's *Baskerville: A Sherlock Holmes Mystery*, 2015.

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



Welcome to the Globe!

Once again, the power of theatre is about to transport us from our everyday worlds into a realm where history, emotion, and humanity, mix together to make the seemingly impossible come to pass. “You are there.” Already this season, our productions have transported us to a London street, a South Sea island, a world-famous tennis court. Now: a mountain retreat, where four people changed the course of history. Theatre can take us to

fantastical climes and rowdy adventures, examine the tiniest nuance in human relationships, or explore in detail the courage and vision needed to better our world. Sitting in the dark with you, my fellow audience members, better prepares me to appreciate my own life and to ponder the lessons that can be drawn from each moment.

In *Camp David*, three world leaders find common cause in the belief that peace is possible—just as our generous patrons unite to help us continue to create theatre that illuminates the human condition. We would like to acknowledge the invaluable support of The Old Globe’s subscribers and donors. We are particularly grateful to the Production Sponsors of *Camp David*: Peter Cooper and Norman Blachford, Elaine and Dave Darwin, Pam Farr and Buford Alexander, and Hal and Pam Fuson, as well as Artist Sponsors Phyllis and Dan Epstein, and Nikki and Ben Clay.

One of the great developments at the Globe right now is recognition from major institutions that are helping support this theatre’s productions, community programs, and arts engagement initiatives.

Foundations investing in the arts range from national powerhouses—such as The James Irvine Foundation, Shubert Foundation, Hearst Foundation, and the NEA—to significant local partners—like the City of San Diego Commission for Arts and Culture, Price Philanthropies, Las Patronas, and Patrons of the Prado. The Folger Library is also honoring us (with San Diego Public Library) as the California host of *First Folio! The Book that Gave Us Shakespeare*, which will visit San Diego in June, with many related events already taking place across our fair city. This network of support helps us fulfill many company-wide objectives as well as meet smaller, more specific goals.

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

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

Vicki L. Zeiger
Chair, Board of Directors

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*In Memoriam
†Executive Committee member

ASSOCIATE ARTISTS OF THE OLD GLOBE

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

| | | | | | |
|---------------------|-----------------------|-------------------|--------------------|--------------------|-------------------|
| William Anton | Tim Donoghue | Mark Harelik | John McLain | Steven Rubin | Deborah Taylor |
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| George Deloy | Joseph Hardy | Katherine McGrath | Marion Ross | Conrad Susa* | |

FROM BARRY

The Old Globe announced that we’d be producing *Camp David* in our season about a year ago, in the spring of 2015. A few months later we were invited to present a reading of the play in Vail, Colorado, at the annual meeting of the Carter Center, the non-profit set up by President and Mrs. Carter in support of the many issues they’ve championed since leaving the White House. We gathered the original cast from the Arena Stage production, three of whom you’ll see on our stage tonight, and, on a dais at one end of a hotel ballroom high in the Rockies, we presented the play, script-in-hand.

Though I knew the play well, this reading was the first time I’d seen its impact on an audience. It was a powerful experience. The room was full of journalists, politicians of various backgrounds, diplomats, members of the Carter and other administrations, and, front and center, the Carters themselves. Their presence created a certain hall-of-mirrors sensation: onstage were Richard Thomas and Hallie Foote, playing Jimmy and Rosalynn, and fifteen feet away were the *actual* Jimmy and Rosalynn. I began to wonder: which pair was more real? The Carters, forty years older than they were at Camp David in 1978, looking on in bemused recollection at a carefully wrought recreation of a huge moment in their pasts, or Thomas and Foote, living through that historic and charged fortnight in the present tense, moment by moment, their thoughts, actions, and even syntax meticulously rendered by a writer who’d achieved an uncanny facsimile of the truth? I’m not embarrassed to say that the theatre won. The stage Carters seemed to me the real ones, and I believed, for a remarkable ninety minutes, that I was with them and Sadat and Begin in the Maryland hills, listening to history being made.

I’ve chosen to spend my life in the theatre because I love moments like that, moments when illusion and reality slip their moorings and change places, moments when representation subsumes the here-and-now and the ephemeral triumphs over the concrete. Moments when time collapses and the past becomes present. Moments when history, dramatized, leaps at us in three dimensions, no longer monumental and static but now flesh and blood and alive. Playwrights’ pens are the agents of that stunning transformation, and the author of *Camp David* wields his as a kind of magic wand. It is Lawrence Wright’s imaginative achievement that makes us take their avatars for the Carters, that makes us hear the voices of Sadat and Begin as if the men were still alive to speak with us. Wright is an extraordinary storyteller in many forms—a writer of journalism, history, opinion, memoir, stage plays, screenplays, and teleplays. He has an ear as sharp

as they come and an inspiration even sharper, and his reportorial skills—an exhaustive capacity for research, a gift for synthesizing complex ideas into succinct paragraphs, an instinct for the microscopic detail that reveals a gigantic truth—serve him extremely well as a dramatist. He’s written a history play that does what the best of that genre do: *Camp David* shows us the vast scope of a moment when mighty nations underwent tectonic shifts by showing us the small, human scale at which it all unfolded. Wright’s is an epic canvas dotted with intimate gestures, and his characters are flawed, unsure, vulnerable people who just happen to wield immense power.

This production of *Camp David* began at one of our sister institutions, the great Arena Stage in our nation’s capital, and we’re pleased to collaborate with it. The Arena’s Artistic Director, Molly Smith, stages the play with a sense of nuance every bit as acute as the playwright’s, and she leads her gifted cast with grace and skill. She’s an esteemed colleague whose passion for the values of the American regional theatre movement buoy me. I’m honored to have her here. I’m also especially pleased to welcome my friend the brilliant Richard Thomas back to the Globe, along with Hallie Foote, also a Globe veteran. The superb Ned Eisenberg makes a sterling Globe debut, as does Khaled Nabawy, a great international star celebrated not only for his ample talent but also for his political activism and outspoken support of democracy and women’s rights in the Arab world. We are honored to have this special company on our stage and proud to bring to San Diego this work that represents the best of what the contemporary American drama can be.

Viewed from four decades later, when the conflicts Carter, Begin, and Sadat resolved burn anew in a state of apparently permanent violence, the achievement of *Camp David* is all the more moving. It’s the theatre’s special gift to us that it makes us empathize with these three leaders as they take their brave leaps of faith. For this empathy makes it possible for us to hope that more such leaps are within reach.

Thanks for coming. Enjoy the show.

in association with Arena Stage

PRESENTS

CAMP DAVID

BY
LAWRENCE WRIGHT

Walt Spangler
SCENIC DESIGN

Paul Tazewell
COSTUME DESIGN

Pat Collins
LIGHTING DESIGN

David Van Tieghem
ORIGINAL MUSIC AND
SOUND DESIGN

Jeff Sugg
PROJECTION DESIGN

Geoff Josselson, CSA
CASTING

Susan R. White
PRODUCTION STAGE MANAGER

Gerald Rafshoon
PRODUCER

DIRECTED BY
MOLLY SMITH

Originally Commissioned by Arena Stage
Washington, DC
Molly Smith, Artistic Director
Edgar Dobie, Executive Producer

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

May 13 – June 19, 2016

CAST (in alphabetical order)

MENACHEM BEGIN Ned Eisenberg*
ROSALYNN CARTER Hallie Foote*
ANWAR SADAT Khaled Nabawy*
JIMMY CARTER Richard Thomas*
MARINES Bryan Banville, Jon Maxwell

Production Stage Manager Susan R. White*
Stage Manager (May 22 to June 19) Peter Van Dyke*
Assistant Stage Manager Chandra R.M. Anthenill*

SETTING

September 1978. Camp David, Catoctin Mountain Park, Maryland.

There will be no intermission.

PRODUCTION STAFF

Wig Design Charles LaPointe
Makeup Design Scott Ramp
Vocal Coach David Huber
Assistant Director Gerardo Flores
Assistant Scenic Design Eileen McCann
Associate Costume Design Charlotte Devaux
Assistant Lighting Design Kimberlee Winters
Associate Sound Design Paul Peterson
Associate Projection Design Simon Harding
Lighting Design Intern Alex Cluff
Stage Management Intern Divina Magracia

*Member of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.

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

HABEMUS PACEM

By Lawrence Wright, playwright of *Camp David*



GERALD RAFSHOON PERSONAL COLLECTION

Three men, representing three religions, met for 13 days at the presidential retreat of Camp David in the autumn of 1978 in order to solve a dispute that religion itself had largely caused. Beliefs built on ancient texts and legends conspired to create one of the most obdurate conflicts of modern times, one that has drowned the Middle East in a timeless blood feud, flooded the region with refugees, spawned terrorist movements that have created mayhem and heartbreak all over the world, and even brought the superpowers of the time to the brink of nuclear war. This play is an account of how these three flawed men, strengthened but also encumbered by their faiths, managed to forge a partial and incomplete peace, an achievement that nonetheless stands as one of the great diplomatic triumphs of the 20th century and one that has yet to be repeated.

When the leaders of Egypt and Israel met at Camp David, their two countries had engaged in four wars in the previous 30 years—five, if one counts the so-called War of Attrition that occupied the two countries in 1969 and 1970. All of these wars were part of a larger struggle for Israel's existence, and although conflicts continue between Israel and its other neighbors, the peace that was fashioned at Camp David removed the only Arab adversary that posed a genuine military threat to the future of Israel.

War seldom achieves what was expected or hoped for by its participants; even victory often breeds a future defeat. The Middle East, from distant times until now, is a cautionary story of the failure of war to impose a lasting and just peace. There is never a perfect time or ideal people to bring an end to bloody conflicts, and unlike the talent for war, the ability to make peace has always been rare. I hope that this play will provide some insight into how that difficult process is accomplished, even by violent men who are prejudiced by their backgrounds, hampered by domestic politics, and blinded by their beliefs. *Camp David* tells us of the compromises that peace demands and of the courage and sacrifice required of leaders whose greatest challenge is to overcome their own limitations. ■



UPI INTERNATIONAL

(top) Israeli Prime Minister Menachem Begin and Egyptian President Anwar Sadat with members of their delegations at Laurel Lodge on the last day of the summit.

(left) Anwar Sadat, United States President Jimmy Carter, and Menachem Begin after signing the peace treaty, March 26, 1979.

THE PEACEMAKERS

Director Molly Smith on the process and the politics of *Camp David*

Interview by Danielle Mages Amato

How did you become involved with *Camp David*, and what drew you to the project?

Four years ago I learned that Gerry Rafshoon, the former Communications Director for President Carter, had an idea about doing a play about Camp David. It immediately intrigued me because at Arena Stage we have a focus on political plays, which include plays about presidents and their families. As we moved forward, Lawrence Wright felt like an ideal fit for the project. It was very important to me that we find both a strong playwright and someone whose research was impeccable, because so many of the people who were involved with Camp David are still alive. With Larry's Pulitzer Prize-winning work on *The Looming Tower*, along with the plays he had written, he was a great match for this. So pretty soon we were sending Larry and Gerry over to both Egypt and Israel, and we went with Gerry to meet with President and Mrs. Carter down in Plains, Georgia. The process developed very quickly.

How would you describe Larry as a playwright and a thinker?

Rigorous. Smart. Absolutely one of the most agile minds that I've ever worked with. When we were in the middle of one of our workshops on the play, I gave Larry probably 20 notes, and he said, "Have you got an hour? I'll just go in the other room and do a rewrite." I said "Larry! How about two hours?" And he came back out two hours later with a very good rewrite. Even though the material is really important to him, he doesn't get stuck on every single word. If there's another way through, another way to say something, or something else that needs to be achieved, he is always, always open to that. And that has been very exciting to work with. Larry has continued to write here at The Old Globe during rehearsals, and the play has deepened.

Would you talk a little bit about the process of how the team distilled this complex, multifaceted event down into a play that's so compact and intense?

Larry decided pretty quickly that the play needed to be focused on these four players. A powerful idea. There were probably a hundred advisers during the 13 days at Camp David, but Larry believed the story could really be seated in the main protagonists: Carter, Begin, Sadat, and also Mrs. Carter, who made peace among the peacemakers. He could have given us something that was much larger and more drawn out, but instead, we get a very strong trajectory through the lens of these three leaders. And Mrs. Carter is able to bring the outside world into the play—in a way, she becomes a composite of a lot of the advisers as well. With only four actors, each one carries a lot of weight, and the chemistry between the four is of the utmost importance. The negotiations that we watch during the play are extremely knotty, and the material is like a puzzle. This play shares with the audience "how the sausage is made" in an intricate and volatile negotiation. And that makes it pretty thrilling, because we see how these four people put themselves and their reputations on the line to create something that has lasted for more than 30 years.



TONY POWELL

Director Molly Smith and playwright Lawrence Wright.

Why do you think this play feels important now? How does the telling of it reflect our contemporary thoughts and concerns?

There hasn't been another war between Egypt and Israel since the Camp David Accords were signed, which is unbelievable, because during the decade before it, there were four different wars. And both sides have continued to say this is one of the most important treaties that they have. What I love about *Camp David* is that, in this time of rancor, when our own Congress can't move anything through, it's the story of when this amazing compromise happened between three complicated leaders. And when people say that the problems in the Middle East are intractable, this is a circumstance in which we see a ray of hope.

We are human beings, and we forget. There will be many people in the audience who will say, "Oh, I remember that image," or "I remember that moment." But to really get into the thick of it is very exciting for an audience.

I do think audiences all over the country right now are very interested in political plays. Because our system is broken. It's no accident that some of the most interesting television programming is centered around political stories right now. Audiences are flocking to these stories. We're hungry for them. American writers were really focused on the family, on the breakdown of the American family, for over a hundred years, and 15 or twenty 20 ago, you couldn't sell a political story on a stage if you wanted to. That's not true now. I think that we have a desire to understand the political nature of the country in a way that we haven't before. To see how it can be fixed. And *Camp David* really gives us a muscular political story with huge ramifications for the future. It shows us that peace is possible. ■

THE CAMP DAVID ACCORDS

In 1976, Gerald Rafshoon spearheaded the public relations and advertising campaigns for Jimmy Carter's successful race to become President of the United States. Mr. Rafshoon later served as Communications Director for the Carter White House, during which time he was present at Camp David for the historic 13 days depicted in this play. After the Carter years, Mr. Rafshoon became a successful television and film producer. It was his idea to turn the making of the Camp David Accords into a play, and he provided playwright Lawrence Wright and director Molly Smith extraordinary access to the Carters and other players. These rare photos are from Mr. Rafshoon's private collection.



All photos courtesy of Gerald Rafshoon.

“Sadat was a visionary—bold, reckless, and willing to be flexible as long as he believed his overall goals were being achieved. He saw himself as a grand strategic thinker blazing like a comet through the skies of history. ... Begin, on the other hand, was secretive, legalistic, and leery of radical change. History, for Begin, was a box full of tragedy; one shouldn't expect to open it without remorse. When put under stress, Sadat drifted into generalities and Begin clung to minutiae. Clashes and misunderstandings were bound to occur. There was some doubt among the analysts whether two such opposing personalities should ever be put into the same room together. The two leaders seemed alike only in unpromising ways. Both men had blood on their hands. They had each spent long stretches in prison and in hiding and were deeply schooled in conspiracy. They were not the kind of men Carter had ever known before.”

—Lawrence Wright,
Thirteen Days in September

**NED EISENBERG**

(Menachem Begin) has appeared on Broadway in *Rocky*, *Golden Boy*, *Awake and Sing!* (Drama Desk and Tony Awards for Revival of a Play), and *The Green Bird*. His Off Broadway credits include *Finks* (Ensemble Studio Theatre), Iago in *Othello* (Lucille Lortel Award nomination), Fagin in *Oliver Twist*, and the title role in *King John* (Theatre for a New Audience), *Rocket to the Moon* (The Peccadillo Theater Company), and *Me-shugah* (Naked Angels). His regional credits include Nathan Detroit in *Guys and Dolls* (Long Wharf Theatre), *The Middle of Nowhere* (Prince Music Theater), *Street Scene* and *Six Degrees of Separation* (Williamstown Theatre Festival), *Piece of My Heart* (New York Stage and Film), and *Broadway: Three Generations* (The Kennedy Center). Mr. Eisenberg has appeared in the films *Experimenter*, *Won't Back Down*, *Limitless*, *Flags of Our Fathers*, *World Trade Center*, and *Million Dollar Baby*. His television credits include "The Good Wife," "The Mysteries of Laura," "Person of Interest," "30 Rock," "Blue Bloods," "White Collar," "Law & Order: Special Victims Unit," and "Criminal Justice." He is a member of Ensemble Studio Theatre and Naked Angels, as well as a Fox Foundation Fellowship grant recipient.

**HALLIE FOOTE**

(Rosalynn Carter) last appeared at the Globe in Horton Foote's *Dividing the Estate*. She was most recently seen in Horton Foote's *The Old Friends* at Alley Theatre and *Camp David* at Arena Stage. Her Broadway credits include *Dividing the Estate* (Tony Award nomination). For Signature Theatre Company, she appeared in *The Old Friends*, Horton Foote's masterwork *The Orphans' Home Cycle* (co-production with Hartford Stage), *The Trip to Bountiful* (Lucille Lortel Award), *The Last of the Thorntons*, and the 1994-1995 season of Horton Foote plays—*Talking Pictures*, *Night Seasons*, and *Laura Dennis* (Drama Desk Award). Her other Off Broadway credits include Daisy Foote's *Him* and *When They Speak of Rita* and Horton Foote's *The Day Emily Married* (Primary Stages), *The Roads to Home* (The Lamb's Theatre Company, Obie Award), and *The Widow Claire* (Circle in the Square Downtown). She has appeared in the films *Paranormal Activity 3*, *Paranormal Activity: The Ghost Dimension*, *On Valentine's Day*, *1918*, *Courtship*, *The Habitation of Dragons*, and *Alone*. She served as producer of the Broadway revival of *The Trip to Bountiful* and the Showtime movie of *Lily Dale*, and she was executive producer of the Lifetime movie of *The Trip to Bountiful*.

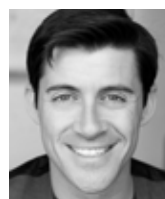
**KHALED NABAWY**

(Anwar Sadat), an Egyptian actor, director, and activist, graduated with honors in acting from the Academy of Arts in Cairo. Mr. Nabawy burst onto the Egyptian cinema scene in legendary director Youssef Chahine's film *Al-mohager* (*The Emigrant*), earning him the All African Film Award for Best Actor and garnering the attention of audiences and the respect of film critics. He went on to collaborate on two of Chahine's subsequent films. Mr. Nabawy has won multiple awards for his work in Egypt including Best Supporting Actor at the Cairo International Film Festival in 1998 and Best Young Actor at the 100 Years of Cinema Film Festival in 1996. After great success in Egypt, starring in more than 20 films and 10 television series along with three theatrical plays, Mr. Nabawy earned his first Hollywood role in Ridley Scott's 2005 blockbuster film *Kingdom of Heaven*, making him the first Arab leading actor to join Hollywood cinema since the great Omar Sharif. In 2010 he worked alongside Sean Penn and Naomi Watts in the critically acclaimed and award-winning film *Fair Game*, followed by the movie *The Citizen*, about 9/11. He made his theatrical debut in the U.S. last March in *Camp David* at Arena Stage in Washington, DC.

**RICHARD THOMAS**

(Jimmy Carter) recently starred as Iago in *Othello* for the Globe's 2014 Summer Shakespeare Festival. He starred in the award-winning series "The Waltons," for which he won an Emmy Award for Best Lead Actor in a Drama Series, and has continued to star in series, films, plays, and over 50 movies for television. His theatre career began at age seven in 1958 with Broadway's *Sunrise at Campobello* and continued with

Fifth of July, *The Seagull*, *The Front Page*, *Tiny Alice*, *Peer Gynt*, *Richard II*, *Richard III*, *Hamlet*, *The Stendhal Syndrome*, *Democracy*, *A Naked Girl on the Appian Way*, *12 Angry Men* (national Broadway tour), Terrence McNally's *Unusual Acts of Devotion*, and David Mamet's *Race*, as well as *Timon of Athens* (The Public Theater), *Standing on Ceremony: The Gay Marriage Plays* (Minetta Lane Theatre), and *An Enemy of the People* (Manhattan Theatre Club). Mr. Thomas also starred in "Just Cause," "It's a Miracle," and "The Adventures of Swiss Family Robinson." His television films include Stephen King's *Nightmares & Dreamscapes* and *It, All Quiet on the Western Front*, *The Silence*, *The Red Badge of Courage*, *The Master of Ballantrae*, *Johnny Belinda*, *Berlin Tunnel 21*, *Living Proof: The Hank Williams, Jr. Story*, *Hobson's Choice*, *Roots: The Next Generations*, *Go Toward the Light*, *In the Name of the People*, *The Christmas Secret*, *Beyond the Prairie: The True Story of Laura Ingalls Wilder*, *Annie's Point*, *Wild Hearts*, and Hallmark's *Yesterday*, *Today and Tomorrow*. Mr. Thomas produced *What Love Sees* and *For All Time* for television, and he can currently be seen as Agent Frank Gaad on FX's "The Americans." He appeared in the films *The Wonder Boys*, *Battle Beyond the Stars*, *The Todd Killings*, *Last Summer*, *Winning*, *Red Sky at Morning*, Ang Lee's *Taking Woodstock*, and the forthcoming *Anesthesia*. Mr. Thomas created the role of Jimmy Carter in *Camp David* at Arena Stage and was most recently seen in *You Can't Take It with You* on Broadway and *Incident at Vichy* at Signature Theatre Company in New York.

**BRYAN BANVILLE**

(Marine) is thrilled to return to The Old Globe where he kicked off his theatre career in *Anna Christie*. His other credits include *Untitled Hunter S. Thompson Project* workshop (La Jolla Playhouse), *Violet* (San Diego Repertory Theatre), *Ragtime*, *Singin' in the Rain*, and *La Cage Aux Folles* (San Diego Musical Theatre), *Forever Plaid* (Farmers Alley Theatre), *The Music Man*, *Spamalot*, *Mary Poppins*, and *Catch Me If You Can* (Moonlight Stage Productions), *The Rocky Horror Show*, *My Fair Lady*, *Assassins*, and *Man of La Mancha* (Cygnet Theatre Company), *Forever Plaid: Plaid Tidings* (New Village Arts), *Passion* (ion theatre company), and *mixtape* (Lamb's Players Theatre). He will next appear in *Titantic* at Moonlight Stage Productions.

**JON MAXWELL**

(Marine) has appeared on stage in *A Feminine Ending* and *Crimes of the Heart* (Scripps Ranch Theatre), *The Country Club* (OnStage Playhouse), *Arsenic and Old Lace* (Avo Playhouse), *The Taming of The Shrew* (Coronado Playhouse), and *Cyrano de Bergerac* and *A Christmas Carol* (2nd Space Theatre). Mr. Maxwell also frequently appears in commercials. jonmaxwell.com.

LAWRENCE WRIGHT

(Playwright) is a longtime writer for *The New Yorker* and the author of nine books, including *Going Clear: Scientology, Hollywood, and the Prison of Belief*, which was recently adapted into an acclaimed HBO documentary. His most recent book, *Thirteen Days in September*, emerged from the play *Camp David* and was named by *The New York Times* as one of the 10 Best Books of 2014; listed as number 5 on Amazon.com's Editors' Picks for the Best Books of 2014; and made NPR's list of 2014's Great Reads, *Entertainment Weekly's* 10 Best Nonfiction Books of 2014, and *Publishers Weekly's* 10 Best Books of 2014. His book *The Looming Tower: Al-Qaeda and the Road to 9/11* won the Pulitzer Prize and was named by *Time* magazine as one of the 100 best nonfiction books ever written. He was the co-writer of the screenplay for the 1998 movie *The Siege* starring Denzel Washington and Annette Bening, and he also wrote *Noriega: God's Favorite* starring Bob Hoskins for television. He has written and performed two one-man shows: *My Trip to Al-Qaeda*, which he performed Off Broadway and at The Kennedy Center in 2007, and which was made into a movie for HBO; and *The Human Scale*, which Mr. Wright performed in New York and Tel Aviv. His play *Camp David* received its world premiere at Arena Stage in Washington, DC, in 2014, and in the year prior *Fallaci* was staged by Berkeley Repertory Theatre. Mr. Wright lives in Austin, Texas, where he plays the keyboards in a blues band, WhoDo.

MOLLY SMITH

(Director) has served as Artistic Director of Arena Stage since 1998. Her directing credits there include *Oliver!*, *The Originalist*, *Fiddler on the Roof*, *Camp David*, *Mother Courage and Her Children*, *Oklahoma!*, *A Moon for the Misbegotten*, *My Fair Lady*, *The Great White Hope*, *The Music Man*, *Orpheus Descending*, *Legacy of Light*, *The Women of Brewster Place*, *Cabaret*, *An American Daughter*, *South Pacific*, *Agamemnon and His Daughters*, *Coyote Builds North America*, *All My Sons*, and *How I Learned to Drive*. Her directorial work has also been seen at the Shaw Festival in Canada, Berkeley Repertory Theatre, Trinity Repertory Company, Tarragon Theatre in Toronto, Centaur Theatre in Montreal, and Perseverance Theatre in Juneau, Alaska, which she founded and ran from 1979 to 1998. Ms. Smith has been a leader in new play development for over 30 years. She is a great believer in first, second, and third productions of new works and has championed projects like *How I Learned to Drive*; *Passion Play, a cycle*; and *Next to Normal*. She has worked alongside playwrights Sarah Ruhl, Paula Vogel, Wendy Wasserstein, Lawrence Wright, Karen Zacarias, John Murrell, Eric Coble, Charles Randolph-Wright, and many others. She led the reinvention of Arena Stage, focusing on the architecture and creation of the Mead Center for American Theater and positioning Arena Stage as a national center for American artists. During her time with the company, Arena Stage has workshoped more than 100 productions, produced 36 world premieres, staged numerous second and third productions, and been an important part of nurturing seven projects that went on to have a life on Broadway. In 2014, Ms. Smith made her Broadway debut directing *The Velocity of Autumn* following its critically acclaimed run at Arena Stage. She was awarded honorary doctorates from American University and Towson University.

WALT SPANGLER

(Scenic Design) makes his Globe debut with *Camp David*. He has designed over 200 productions in New York, across the nation, and around the world. His Broadway credits include *Tuck Everlasting*, *Desire Under the Elms*, *Hollywood Arms*, *Scandalous*, and *A Christmas Story*, *The Musical*. Mr. Spangler received his M.F.A. from Yale School of Drama. waltspangler.com.

PAUL TAZEWELL

(Costume Design) previously designed the Globe productions of *The First Wives Club* — *A New Musical* and *Thunder Knocking at the Door*. His Broadway credits include *Hamilton*, *Side Show*, *Memphis* (Tony Award nomination), *A Streetcar Named Desire* (Tony Award nomination), *Jesus Christ Superstar*, *In the Heights* (Tony Award nomination), *Guys and Dolls*, *The Color Purple* (Tony Award nomination), *Elaine Stritch at Liberty*, *Caroline or Change*, and *Bring in 'da Noise, Bring in 'da Funk* (Tony Award nomination). He designed the costumes for NBC's *The Wiz Live!* He has also designed numerous productions for La Jolla Playhouse including *Side Show*, *His Girl Friday*, *Yoshimi Battles the Pink Robots*, *Memphis*, and *Jesus Christ Superstar*. For Arena Stage, he has designed *Camelot* (Helen Hayes Award), *Guys and Dolls*, *The Women of Brewster Place*, *The Women*, *The African Company Presents Richard III* (Helen Hayes Award), and many others. His other Washington, DC, credits include the costumes for *Side Show* and *Carnival* for The Kennedy Center, *Showboat* and *Porgy and Bess* at Washington National Opera, and *Peer Gynt* (Helen Hayes Award) for Shakespeare Theatre Company. Mr. Tazewell's opera credits include Charles Gounod's *Faust* for The Metropolitan Opera and English National Opera, *Magdalena* for Théâtre du Châtelet, *Margaret Garner* for Michigan Opera Theatre, and *Little Women* for New York City Opera.

PAT COLLINS

(Lighting Design) has designed the Globe productions of *Twelfth Night*, *Cymbeline*, and *Dr. Seuss' How the Grinch Stole Christmas!* Her Broadway credits include *Orphans*, *Good People*, *Dr. Seuss' How the Grinch Stole Christmas!*, *Doubt* (Tony Award nomination), *Sight Unseen*, *Proof*, *A Moon for the Misbegotten*, *A Delicate Balance*, *The Sisters Rosensweig*, *Conversations with My Father*, *The Heidi Chronicles*, *I'm Not Rappaport* (Tony Award), *Execution of Justice* (Drama Desk Award), the original and 1988 revival of *Ain't Misbehavin'*, *Once Upon a Mattress*, *An American Daughter*, and many more. Her Lincoln Center Theater credits include *Third*, *Ten Unknowns*, *Death and the King's Horseman*, *The Threepenny Opera* (Tony nomination), *The Floating Lightbulb*, and *Measure for Measure*. Her Off Broadway credits include *The Foreigner*, *Doubt*, *Burn This*, *Quartermaine's Terms*, *How I Got That Story*, and *A Life in the Theatre*. Ms. Col-

lins has designed lighting at theatres throughout the country, including Arena Stage, Mark Taper Forum, McCarter Theatre Center, Berkeley Repertory Theatre, Seattle Repertory Theatre, Hartford Stage, Alley Theatre, Center Stage, Long Wharf Theatre, Guthrie Theater, Goodman Theatre, American Repertory Theater, and Actor's Theatre of Louisville. She has also designed for Wagner's *Ring Cycle* at the Royal Opera House, Covent Garden, and over 100 productions for opera companies throughout the world.

DAVID VAN TIEGHEM

(Original Music and Sound Design) has worked on the Broadway productions of *Doubt*, *The Gin Game*, *The Lyons*, *Romeo and Juliet*, *The Big Knife*, *Born Yesterday*, *Arcadia*, *The Normal Heart*, *An Enemy of the People*, *Mrs. Warren's Profession*, *A Behanding in Spokane*, *A Man for All Seasons*, *Inherit the Wind*, *Frozen*, *After Miss Julie*, *Judgment at Nuremberg*, *The Crucible*, *Three Days of Rain*, and *The Best Man*. His Off Broadway credits include *Wit*, *The Piano Lesson*, *Through a Glass Darkly*, *How I Learned to Drive*, *The Grey Zone*, and *The Heart is a Lonely Hunter*. Mr. Van Tieghem's film and television credits include *Buried Prayers* and *Working Girls*, as well as work with Penn & Teller and The Wooster Group. His credits for dance include Twyla Tharp, Pilobolus, Doug Varone, Elizabeth Streb, Elisa Monte, and Michael Moschen. Mr. Van Tieghem was a percussionist with Laurie Anderson, Talking Heads, Brian Eno, and Steve Reich. His honors include a Guggenheim Fellowship and Drama Desk, Obie, Bessie, Eddy, and Lucille Lortel Awards and nominations. His CDs include *Thrown for a Loop*, *Strange Cargo*, *Safety in Numbers*, and *These Things Happen*. vantieghem.com.

JEFF SUGG

(Projection Design) is a Brooklyn-based designer and multi-award winner. His Broadway credits include Lincoln Center Theater's *Macbeth*, *A Time to Kill*, *Bring It On: The Musical*, *Magic/Bird*, and *33 Variations*. His Off Broadway credits include *The Fortress of Solitude*, *An Octoroon*, *This Clement World*, *Tribes*, *The Slug Bearers of Kayrol Island*, and *The Accidental Trilogy*. He designed regional productions of *Domesticated* and *Marie Antoinette* (Steppenwolf Theatre Company), *Sweat* (Oregon Shakespeare Festival, Arena Stage), *Camp David* (Arena Stage), and *Five Guys Named Moe* (Arena Stage, Cleveland Play House). Mr. Sugg's credits in music include Julia Wolfe's Pulitzer Prize-winning composition *Anthraxite Fields* and Prince's appearance on "Saturday Night Live." He has received the Lucille Lortel Award and Obie Award (*The Slug Bearers of Kayrol Island*), Bessie Award (*Must Don't Whip 'Um*), and two Henry Hewes Design Awards (*Slug Bearers of Kayrol Island*, *33 Variations*).

GEOFF JOSSELSO, CSA

(Casting) is a New York-based casting director whose work includes productions for Broadway, Off Broadway, and major New York and regional theatre companies, including Arena Stage, Barrington Stage Company, Bay Street Theater, Brooklyn Academy of Music, Cleveland Play House, Denver Center Theatre Company, The Marriott Theatre, North Shore Music Theatre, Oregon Shakespeare Festival, Paramount Theatre, San Francisco Symphony, Sharon Playhouse, and York Theatre Company. He is responsible for casting the Broadway production of *The Velocity of Autumn* starring Estelle Parsons (2014 Tony Award nominee for Best Actress in a Play) and many other acclaimed New York productions, including *Southern Comfort* (The Public Theater), *Yank!* and *Enter Laughing* (York Theatre Company), *Pretty Filthy* (The Civilians), *John and Jen* (Keen Company), *Himself and Nora* (Minetta Lane Theatre), *Sex Tips for Straight Women from a Gay Man* (Off Broadway), *Altar Boyz* (Off Broadway and tour), *Septimus and Clarissa* (Ripe Time), and national tours for Disney and Nickelodeon. He teaches master classes around the country and is on faculty at CAP21 Musical Theatre Conservatory. geoffjosselson.com.

SUSAN R. WHITE

(Production Stage Manager) is thrilled to be a part of The Old Globe's season and to be working, once again, with director Molly Smith. Ms. White is a proud member of Actors' Equity Association.

PETER VAN DYKE

(Stage Manager – May 22 to June 19) has been a stage manager for over 50 productions at The Old Globe, beginning with *Foxfire* in the former Cassius Carter Centre Stage in 1984 and most recently *Double Indemnity* in the Sheryl and Harvey White Theatre. Some of his other notable shows include *Waiting for Godot*, *Falsettos*, *Forever Plaid*, *Blues in*

the Night, Pride's Crossing, Cowgirls, and nine Shakespeare plays, including Jack O'Brien's monumental *Henry IV*. Born in Chicago and raised on a dairy farm in Wisconsin, Mr. Van Dyke has been a San Diegan since 1989. He has stage managed at Denver Center Theatre Company, Arizona Theatre Company, Pasadena Playhouse, Geffen Playhouse, La Jolla Playhouse, Long Wharf Theatre, Kansas City Repertory Theatre, and Mark Taper Forum. He has been the production stage manager of *The Phantom of the Opera, Les Misérables, Wicked, Million Dollar Quartet*, and *Kinky Boots* on tour, playing over 100 cities in 36 states and five provinces of Canada, as well as Seoul and Shanghai.

CHANDRA R.M. ANTHENILL

(Assistant Stage Manager) recently worked on the Globe production of *The Comedy of Errors*. Her credits as production stage manager include *R. Buckminster Fuller: THE HISTORY (and Mystery) OF THE UNIVERSE, Outside Mullingar, The Oldest Boy, Everybody's Talkin': The Music of Harry Nilsson, Oedipus El Rey, Honky*, and *A Weekend with Pablo Picasso* (San Diego Repertory Theatre), *Sons of the Prophet, True West, Fool for Love, Spring Awakening, A Christmas Carol: A Live Radio Play, Assassins*, and *Company* (Cygnet Theatre Company), *Twelfth Night* (Lamb's Players Theatre), and *Pippin* (Diversionary Theatre). Her credits as assistant stage manager include *In the Next Room, or the vibrator play, The Who's Tommy, Walter Cronkite is Dead, Tortilla Curtain, Zoot Suit*, and *A Hammer, A Bell, and A Song to Sing* (San Diego Repertory Theatre) and *Dirty Blonde* (Cygnet Theatre Company). Mrs. Anthenill is a proud member of Actors' Equity.

GERALD RAFSHOON

(Producer) went from the White House into producing motion pictures and television films. He has won two Emmy Awards (Outstanding Miniseries for *Joseph* and Best News Documentary for *Decisions That Shook the World*). Mr. Rafshoon also produced a 40-hour international television series of biblical epics, including the Emmy nominated *Moses* starring Ben Kingsley. Other films he has produced include *The Nightmare Years* starring Sam Waterston and *Running Mates* with Laura Linney, Tom Selleck, and Faye Dunaway. Mr. Rafshoon conceived the idea of a *Camp David* play based on his experience at the actual conference, serving as Assistant to President Carter and White House Communications Director.

ARENA STAGE

(Co-Presenter) at the Mead Center for American Theater, under the leadership of Artistic Director Molly Smith and Executive Producer Edgar Dobie, is a national center located in Washington, DC, dedicated to American voices. Arena Stage celebrates all that is passionate, profound, deep, and dangerous in the American spirit, and presents diverse and groundbreaking work from some of America's best artists. Arena Stage is committed to commissioning and developing new plays through the American Voices New Play Institute. arenastage.org.

BARRY EDELSTEIN

(Erna Finci Viterbi Artistic Director) is a stage director, producer, author, and educator. Widely recognized as one of the leading American authorities on the works of Shakespeare, he has directed nearly half of the Bard's plays. His Globe directing credits include *The Winter's Tale; Othello*, the West Coast premiere of novelist Nathan Englander's play *The Twenty-seventh Man*; and the world premiere of Michael John LaChiusa and Sybille Pearson's musical *Rain*. He also directed *All's Well That Ends Well* as the inaugural production of Globe for All, a new producing platform that tours the works of Shakespeare to diverse communities throughout San Diego County. As Director of the Shakespeare Initiative at The Public Theater (2008-2012), Edelstein oversaw all of the company's Shakespearean productions, as well as its extensive educational, community outreach, and artist-training programs. At The Public, he staged the world premiere of *The Twenty-seventh Man, Julius Caesar, The Merchant of Venice, Timon of Athens*, and Steve Martin's *WASP and Other Plays*. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998-2003 he was Artistic Director of Classic Stage Company. Edelstein's other Shakespearean directorial credits include *The Winter's Tale* at Classic Stage Company; *As You Like It* starring Gwyneth Paltrow; and *Richard III* starring John Turturro. Additional credits include the Lucille Lortel Award-winning revival of Arthur Miller's *All My Sons*; the world premiere of Steve Martin's *The Underpants*, which he commissioned; and Molière's *The Misan-*

thrope starring Uma Thurman in her stage debut. Edelstein has taught Shakespearean acting at The Juilliard School, NYU's Graduate Acting Program, and the University of Southern California. His book *Thinking Shakespeare* is the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*.

MICHAEL G. MURPHY

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

JACK O'BRIEN

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

CRAIG NOEL

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

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

PATRON INFORMATION

TICKET SERVICES HOURS

Monday: Closed

Tuesday – Sunday: Noon – last curtain

Hours subject to change. Please call ahead.

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

FAX (619) 231-6752

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

WEBSITE www.TheOldGlobe.org

ADMINISTRATION HOURS

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

PHONE (619) 231-1941

WEBSITE www.TheOldGlobe.org

ADDRESS The Old Globe

P.O. Box 122171

San Diego, CA 92112-2171

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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.



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.

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.

SPRING FEVER

A look into the events and programs from the Arts Engagement department.



FREEDOME BRADLEY VALENTINE

Abstrack plays at Poetry on the Plaza, February 2016.

The level of transformation that is happening right now at The Old Globe is quite astounding, and the Arts Engagement department is an important part of it. As spring begins, the department is launching new programs and revamping existing programs to continue strengthening the Globe's connection to its neighbors throughout San Diego.

The Globe campus, located in the heart of historic Balboa Park, is a special place. More than 9.5 million people—visitors and residents alike—spend time in the park and pass through the Globe's Copley Plaza. Believing that the arts are and should be a central part of community life, the Arts Engagement staff has created **AXIS**, a series of free cultural events and programs on the Globe's plaza. This exciting and varied initiative aims to provide access to the arts and broaden the concept of audience to encompass not just ticket-holders, but diverse, multi-generational constituencies from communities across San Diego County.

The **AXIS** series began in February with Poetry on the Plaza, which featured San Diego poets and the band Abstrack performing for Globe patrons and passersby. Most recently, the Globe offered up a celebration of its resident playwright with **Happy Birthday, Mr. Shakespeare!** Guests at this family-friendly event enjoyed live musicians, a D.J., sonnet karaoke, and Shakespeare-themed activities in the Craig Noel Garden. Visitors were also the first to check out Shakespeare's birthday present: a Zoltar-inspired game that mixes and matches quotes from the Bard. This unique game will soon become a permanent installation on Copley Plaza.

The Arts Engagement team has also created a series of workshops that will comprise **Globe to Go**. These workshops are specifically designed to engage community partners where they live. **Community Voices** gives community members access to introductory-level playwriting classes, and **Behind the Curtain** provides stand-alone workshops focusing on the technical aspects of creating a theatre production. These special workshops are offered through partner organizations of **Globe for All**, the Globe's signature tour of professional Shakespeare productions to underserved populations around the county, now in its third year.

The Globe will also spread its arts engagement work with **Shakespeare Residencies** at correctional facilities around the region, building on relationships created with these institutions through Globe for All. A team of teaching artists and staff will travel to these facilities with theatre-based programs focused around the study and performance of Shakespeare. Pilot programs will begin at California State Prison, Centinela, in Imperial and at Las Colinas Detention and Reentry Facility in Santee. Funding for these programs is generously provided by a grant from The James Irvine Foundation.

The **Summer Shakespeare Studio** (formerly Summer Shakespeare Intensive) has been redesigned in exciting new ways. Interviews were recently held for its teen ensemble, and the students selected for the program will develop foundational skills in reading, interpreting, and performing Shakespeare's plays. They will also cultivate their own artistic voices through storytelling and the creation of original material. This student ensemble, representing a broad cross section of young San Diego talent, will culminate in a public performance onstage at the Globe on Monday, August 15. The final presentation will combine Shakespearean scenes, soliloquies, and sonnets with original works generated by the students.

And last but not least, in conjunction with the visit of Shakespeare's First Folio to San Diego, the Arts Engagement department will host the **AXIS** event **Globe Family Day**, a festive morning of family activities, on Saturday, June 18, from 10:00 a.m. to 1:00 p.m. This event is free and open to the public, welcoming everyone inside The Old Globe to discover the magic of theatre. Families can participate in theatre-based workshops that provide children and parents an experience with the First Folio and Shakespeare's love of language. Guests can also tour the inner workings of the Globe's theatre spaces. **Globe Family Day** is an extravaganza of music, crafts, and storytelling for Shakespeare fans of all ages.

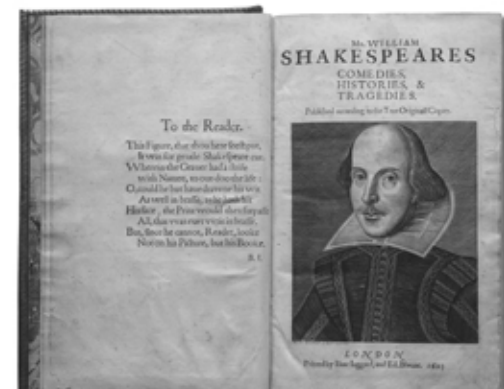
The Arts Engagement department is proud of its work at The Old Globe and in San Diego, making theatre matter to more people. The engagement team looks forward to seeing all of you at the Globe and out in the community at one of these many upcoming events and programs! ■

DON'T MISS IT!

First Folio! The Book that Gave Us Shakespeare, on tour from the Folger Shakespeare Library

June 4 – July 7, 2016

San Diego Central Library @ Joan A Irwin Jacobs Common



Title page of the First Folio with Droeshout engraving of Shakespeare.

FOLGER SHAKESPEARE LIBRARY

Shakespeare's First Folio—the first printed collection of the Bard's plays from 1623—will visit San Diego on its national tour and will be available for free public viewing, opened to the page with the immortal line "To be or not to be" from *Hamlet*. Accompanying the rare book will be a multi-panel exhibition exploring the significance of Shakespeare, then and now, as well as the importance of the First Folio. A supplemental exhibition will showcase original props, costumes, photographs, and ephemera from The Old Globe's 81-year archive.

The Old Globe applauds the Sponsors of the San Diego exhibition. They include Diane and John Berol, Audrey S. Geisel/The Dr. Seuss Fund at The San Diego Foundation, The David C. Copley Foundation, The Favrot Fund, HoyleCohen, Ann Davies in Memory of John G. Davies, The San Diego Foundation, United, The City of San Diego (Mayor Kevin Faulconer, Councilmember Lorie Zapf, and Councilmember Scott Sherman), Barbara and Mathew Loonin, and Friends of the San Diego Central Library.

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

The Old Globe and San Diego Public Library thank our local partners: University of California San Diego, the University of San Diego, San Diego State University, San Diego Commission for Arts and Culture, the San Diego Public Library Foundation, and media partner KPBS.



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Joseph Burke Projections Programmer, Globe
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Jack Bender, Bradley Bergholtz, Michael Cornforth,
Christian Erikson, Derek Lauer, Xavier Luevano,
Andrew Lynch, Kyle Montgomery, Sean Murray,
Kevin Orlof, Robert Thoman, Kimberlee Winters,
Iris Zacarias, 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
Adrian Gonzalez, Alex Heath, Dana Pickop,
Jeremy Siebert, Jaclyn Skingel Sound Technicians

ADMINISTRATION

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

INFORMATION TECHNOLOGY

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

HUMAN RESOURCES

Sandy Parde Human Resources Director
Kathy Silberman Interim Human Resources Manager
Manny Bejarano Human Resources Coordinator

MAINTENANCE

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

PROFESSIONAL TRAINING

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

ARTS ENGAGEMENT

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

FINANCE

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

DEVELOPMENT

Annamarie Maricle Associate Director,
Institutional Grants
Bridget Cantu Wear Associate Director, Planned Giving
Eileen Prisby Events Director
Matthew Richter, Keely Tidrow Major Gifts Officers
Robin Hatfield Annual Fund Manager
Matthew B. Williams Major Gifts Associate
Diane Addis Membership Administrator
Rico Zamora Development Assistant
Derek Floyd Grants Assistant

DONOR SERVICES

Silvana Buratto, Jyothi Doughman, Janette Jack,
Barbara Lekes, 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, Stephen Jones, Janet Kavin,
Pamela Malone, Yolanda Moore, Philip Patterson,
Ken Seper, Cassandra Shepard, Jerome Tullmann,
Grant Walpole Subscription Sales Representatives

TICKET SERVICES

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

PATRON SERVICES

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

SECURITY/PARKING SERVICES

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

Jack O'Brien Artistic Director Emeritus
Craig Noel Founding Director